

The Influence of the Second World War on Magic Realism in British Children's Literature

• Teya Rosenberg •

Résumé : Les événements menaçants vécus durant la Deuxième Guerre mondiale sont souvent décrits dans un double-sens paradoxal entre l'habituel et l'inhabituel. Au cours la deuxième moitié du vingtième siècle, des auteures et auteurs majoritairement britanniques ont établi une littérature jeunesse joignant le réalisme et l'imaginaire; ce sous-genre, que l'on pourrait appeler « réalisme merveilleux », offre une description de la réalité que ni le réalisme ni l'imaginaire peuvent englober. Cet article examine la fonction du réalisme merveilleux dans certains romans d'Alan Garner, Susan Cooper et Diana Wynne Jones afin de constater la façon dont leurs expériences d'enfance de la Deuxième Guerre mondiale se révèlent dans la structure même de ces textes.

Summary: Many British citizens who experienced the threats and bombings of the Second World War recall the experience in terms of doubleness, a paradox of normality and abnormality. In the second half of the twentieth century, British authors have been the most common producers of a children's literature that combines realism and fantasy, a form that can be called magical realism. This form is an artistic expression of experiences for which straightforward realism has not enough words but for which fantasy set in another world is too separate from this world. This paper examines the ways in which magical realism as a form embodies experiences of the Second World War, focusing on the comments and writings of Alan Garner, Susan Cooper, and Diana Wynne Jones, whose childhood experiences are manifested in the very structure of their stories.

I might point out that the generations that most despised fantasy were my immediate seniors and were responsible for two world wars and the Cold War. Anyone who had read any fantasy would have sussed Hitler as soon as he started.

— Diana Wynne Jones, "Diana's Answers to Questions"

In *Magical Realism and the Fantastic: Resolved versus Unresolved Antinomy* (1985), Amaryll Chanady defines the term antinomy as the "simultaneous presence of two conflicting codes in [a] text" (12). In the two forms she discusses, magical realism and the fantastic, the conflicting codes are the natural and the supernatural, and in both, elements that seem contradictory to each other are pulled together. If one code exists, then how can the other exist in the same space? Chanady points out that the two codes are presented as antithetical or unresolved in the fantastic, whereas they are complementary or resolved in magical realism. In other words, the fantastic suggests natural *or* supernatural while magical realism suggests natural *and* supernatural.

The idea of resolved antinomy shares similarities with reactions to and thoughts about experiences during the Second World War by many British citizens. Descriptions of the experience of being bombed or of the threat of bombing in both non-fiction and fiction communicate a sense of trying to balance two extremes or reconcile two irreconcilable elements. Ben Wicks's *No Time to Wave Goodbye* (1988) includes an account by a man who was a child in London during the bombing in 1940:

Living as we did you'd be sitting playing a game of snakes and ladders and the next minute there would be an explosion and you couldn't see your finger in front of you. It was all the soot and the plaster. You couldn't even get out to the front door. That's what it was like for us all the time. (176)

Elizabeth Goudge makes a very similar point in her autobiography, *The Joy of the Snow* (1974):

... the war began in earnest. The news burst upon us on a day so perfect that the horror could hardly be believed. No one who lived through that summer will ever forget it. It was halcyon weather almost from the beginning to the end. The sun shone down from a clear sky and the days were scented and balmy but never too hot. Expecting invasion day by day we had the feeling that England had clothed herself in all possible beauty to confront her doom. ...

But nature herself was indifferent to our danger. The cuckoos and the air-raid sirens shouted together and once, just after the sound of a distant bomb explosion had died away, I remember that I heard a hen in the next-door garden cackling with satisfaction because she had just laid an egg. (222)

Finally, Jill Paton Walsh's realistic novel *Fireweed* (1969) has this description of London in 1940:

We saw a lot of terrible things. But the strangest thing, in a way, was the way things were the same. It sounds silly to say that the oddest thing was that the leaves turned gold, and fell off, while Hitler's bombers filled the sky; of course they would, and they did. But in all that disruption, in the midst of so much destruction, when everyone's life was changed, and we were alone, standing on our feet for the first time, looking after ourselves, familiar things seemed as exotic and unlikely as hothouse flowers. (51)

These three passages pull together seemingly binary experiences: the game of snakes and ladders with sitting in complete darkness; the continuance of natural cycles at the same time as the disruption of normal life; and the exoticism of the natural in the face of the abnormal. The world is not "this or that" but "this and that": two seemingly completely different worlds, that of war and destruction and that of play and of natural life, can exist simultaneously. A generation of people had to come to terms with such combining of impossibilities in a way that many of us today cannot fathom.

The influence of that experience can be seen in British children's literature, starting in the late 1940s and the early 1950s, with the extraordinary number of authors who produced works that combine fantasy and realism. Examples exist from before the 1940s — some of E. Nesbit's works, Rudyard Kipling's *Puck of Pook's Hill* (1906) and *Rewards and Fairies* (1910), P.L. Travers's early Mary Poppins books — but the bulk of texts that can be called magical realism appeared after the Second World War. Writers who have written such works include Elizabeth Goudge, L.M. Boston, K.M. Briggs, Penelope Farmer, Penelope Lively, William Mayne, Roald Dahl, Robert Westall, Mollie Hunter, and the three writers on whom this article focuses, Alan Garner, Susan Cooper, and Diana Wynne Jones. The experience of being so close to the war, of hearing and seeing the bombing, or even just feeling the tensions brought about by the threat being so close, had an influence on the production of those types of stories in the war's aftermath.¹ Such mixtures of fantasy and realism from writers in Canada, Australia, New Zealand, and the United States do appear as early as the 1950s — Catherine Anthony Clark's Canadian stories or Edward Eager's middle-American stories that owe so much to E. Nesbit are examples — but, even so, fewer children's authors outside Britain have produced this form of mixed fantasy and realism.

Many authors of children's literature have chosen to deal with or discuss the Second World War using realism, and their work clearly depicts the events in England and the emotions resulting from those events. Memoirs such as Michael Foreman's *Wur Boy* (1990) as well as fiction such as Walsh's *Fireweed* (1969), Cooper's *The Dawn of Fear* (1970), and Robert

Westall's *The Machine Gunners* (1976) and *Fathom Five* (1979) all tell us what the experiences were and what the emotions were like. Often, such realistic works communicate a sense of doubleness, as noted of *Fireweed*, or, as in *Fathom Five* (which takes its title from Ariel's song about sea change in *The Tempest*), a haunting reminder that we all consist of a doubleness, life and death constantly linked (240). On the other hand, fantasy — and particularly magical realism — endeavours to communicate the essence of the experience, the overwhelming sense of two incompatible worlds being yoked together, in terms more general than does realism.

Pulling together opposites and balancing seeming binaries are precisely what magical realism does. At its most basic, this subgenre combines elements of the supernatural or magical and a finely detailed realism portraying a world that is recognizably our reality, whether contemporary or historical. Such a definition can describe a great deal of literature that is not actually magical realism, like the fantastic and horror. It is therefore necessary to acknowledge that magical realism does not aim to alienate or terrify its audience. It may call attention to the wonder of the magical through reactions of characters, but it never undermines or dismisses the magical; rather, it suggests that the magical is a part of the real or normal, the "resolved antinomy" that Chanady discusses. When dealing with magical realism in adult literature and in British children's literature, a particularly important impulse or theme is the need to communicate that life and lived experience includes far more than straightforward realism or the rationalist paradigm that supports it can encompass. Frequently, magical realist novels work to confuse the delineation of reality and the magical, as Gabriel García Márquez does in *One Hundred Years of Solitude* (1967) when he describes ice as a thing of incredible magical power (18) and then describes a flying carpet in an offhand manner as something rather shoddy (31-32). This confusion is part of what Chanady elsewhere calls the reaction against "rationalist canons and positivistic paradigms" ("Territorialization" 141) and could also be described as the desire to express that the world has many aspects that are frequently not perceived or valued by everyone, and that people have experiences that cannot be expressed properly in strictly rational terms.

Alan Garner makes much the same point about art in general when he claims that

A prime material of art is paradox, in that paradox links two valid yet mutually exclusive systems that we need if we are to comprehend any reality; paradox links intuition and analytical thought. Paradox, the integration of the non-rational and logic, engages both emotion and intellect without committing outrage on either; and, for me, literature is justified only so long as it keeps a sense of paradox central to its form. (*The Voice that Thunders* 41)

Garner's writing has consistently embodied such a paradox, and in his earliest works, *The Weirdstone of Brisingamen* (1960), *The Moon of Gomrath* (1963), *Elidor* (1965), and *The Owl Service* (1967), the mingling of the realistic with the magical represents that paradox. For Garner, the magical resides in place and legend as well as in the mingling of past and present, as it does also for Cooper, most notably in her *Dark is Rising* series. Jones negotiates this paradox somewhat differently, for she acknowledges the presence and importance of the past but often challenges its influence and keeps her sights firmly on the present.

Some of the texts by the three writers under discussion here include clear, if often brief, references to the Second World War in their work, although not always in magical realist form. In Garner's *Elidor*, the physical effect of the war is present in the bombed-out portion of Manchester where the children find the link to the land of Elidor in a church. They are told that the link between the church and the castle in Elidor exists because "They were battered by the war, and now all the land quakes with destruction. They have been shaken loose in their worlds" (43). In *Tom Fobble's Day*, the final book in Garner's realistic *The Stone Book Quartet* (1976-78), the setting is Cheshire during the Second World War, and the children collect shrapnel that has fallen in the fields, the best finds being those pieces that are still warm (172). In this novel, the war and particularly the bombing raids create a backdrop for the main character's growth.

Cooper's second children's novel, *The Dawn of Fear*, is set in London during the bombing. It is a harsh look at the effect of the war that starts with three boys playing at war and being largely untouched by its actuality until one of them is killed in an air raid. During the course of the story, Derek, the main character, gradually realizes the gravity of the situation. A turning point in his perception comes one evening as he lingers outside the family shelter watching the bombers and fighters overhead. His father lifts him and throws him in the backyard shelter:

Nothing about [the guns and bombs and planes] had ever really bothered him before — not at any rate, until that fierce moment this evening, with the strange urgent note in his father's voice and the violence with which he had pulled him down. . . . That scared him all right. It was so totally out of character in his gentle father. He had never seen anything like it before. (60)

This episode gives Derek a glimpse of an adult fear, resulting from experience or knowledge of death, that he does not possess until his friend Peter is killed; it also shows him that his father is more than he has before realized, a sort of double person. *The Dawn of Fear* is Cooper's only extensive discussion of the Second World War, but traces of the war show up in other books, most notably in *The Dark is Rising* (1973), in which one of the women

in the main character's village "was born and bred in the East End of London until a bomb had blown her house to bits thirty years before" (74).

In Jones's work, the novel that makes clear reference to the Second World War is *A Tale of Time City* (1987), which opens with a trainload of children being evacuated from London to escape the bombing. The description of the children on the train clutching their worldly possessions and gas masks, many with address labels around their necks, realistically conveys the confusion and oddness of the experience: "There were several hundred of them and nearly all of them screamed when they saw a cow. They were all being sent away from London from the bombing and most of them had no idea where milk came from" (1). Jones also explores the effects of war in general upon children and teenagers in the high fantasy Dalemark series — *Cart and Cwiddier* (1975), *Drowned Ammet* (1977), *The Spellcoats* (1979), and *The Crown of Dalemark* (1993) — in which the political plotting that leads to war places the young characters in distress and danger.

For all three writers, however, the war itself is not the focus of the bulk of their work. Only Cooper has written fiction specifically about the Second World War and only in *The Dawn of Fear*. Furthermore, not all of these authors' works are magical realism. Of Cooper's work, *Over Sea, Under Stone* (1965) has a very slight amount of magic when Barney seems to be "bewitched" by the villain (191), whereas *The Dawn of Fear* is realism. The remainder of the Dark is Rising series has magical realist elements that blend into more straightforward fantasy in the parts where the characters are removed from realistic depictions of our world into other times or realms, as when Will goes through the huge doors of time in *The Dark is Rising* (45) or when Will and Bran go to the Lost Land in *Silver on the Tree* (1977). In thinking about these shifts, it is helpful to acknowledge Kathryn Hume's suggestion, in *Fantasy and Mimesis: Responses to Reality in Western Literature* (1984), that we see realism and fantasy not as two entirely different elements but as impulses that coexist with a range of possible blends (20). All literature falls somewhere on a continuum of realism to fantasy, and Cooper's work thus slides back and forth along that spectrum. *Seaward* (1983), a novel written after the Dark is Rising series, is more toward the high end of fantasy with its characters removed from the primary world to another realm, an afterlife, for the majority of the story. *The Boggart* (1993) and *The Boggart and the Monster* (1997) are Cooper's return to magical realism, although neither of these stories deals directly with the war or its effects. Much the same point could be made of Garner's work, which moves from a magical realism and high fantasy mix in *The Weirdstone of Brisingamen* to the realism haunted by the transcendent of *The Stone Book Quartet*. Jones's work is perhaps the most difficult to classify since she knowingly does her best to mix genres, blending science fiction with realism and various types of fantasy.

The process of classification is useful chiefly as a way of considering the effect such genre use has on the ideas expressed in these works. In Cooper's *Seaward*, the points that seem most important are the notions of afterlife expressed and the reactions of the two characters, Cally and West-erly, to the situations they are in. Removing them from this world and putting them in another puts the focus squarely on them. In the *Dark is Rising* series, on the other hand, the issues that arise in having the supernatural in this world subsume the development of the characters. While magical realist novels in children's literature can and do deal with characters' maturation, they tend to place more emphasis on encountering and dealing with the social world. In magical realism written for adults, the emphasis on this world created by realism is the factor that provides the political or social criticism so often identified as part of the form. In British children's literature, that critical element is often not so much about any particular group or political system but about understanding the world in one of several possible ways. One aspect of such understanding is the sense that the world consists of more than the strictly rational. Thus, in Cooper's *The Grey King* (1975), Bran wonders "why he was not afraid. Perhaps it was because part of his mind still did believe these things impossible, even while he saw them clearly" (173). Another such moment occurs in *The Dark is Rising* when Will realizes the double nature of Maggie Barnes, the dairy-maid: "There she stood, looking the same as ever . . . and yet the mind out of which these words were coming could be nothing but the mind of the Dark" (56). In both cases, the characters are coming to terms with the idea that the ordinary, day-to-day world can hold the unusual or unexpected.

In her acceptance speech upon receiving the Newbery Award for *The Grey King* in 1976, Cooper suggests that children who experience war grow up "Haunted, and trying to communicate the haunting. Whether explicitly, or through the buried metaphor of fantasy, it will be trying to say to the reader: Look, this is the way things are. The conflict that's in this story is everywhere in life, even in your own nature" ("Newbery Award Acceptance" 366). In writing stories that mix fantasy and realism, these writers do not, in fact, create "buried metaphor." Rather, they bring the metaphor very close to the surface while at the same time taking the experiences out of a specific time and making them more universal. Thus, in Cooper's *Dark is Rising* series, with its great battle between Light and Dark that extends backwards in time to King Arthur and forward to England in the 1970s, Cooper does not actually depict the Second World War while communicating its fears and terrors. Furthermore, in the face of the implacable wills of both the masters of Light and of Dark, the mortal characters — Simon, Jane, Barney Drew, Bran Davies, and John Rowland — become pawns who are given only small amounts of self-determination. The series has been criticized for this lack of individual power, and rightly so — it disappoints particularly when the Drews and Bran forget everything that happened to

them — but this lack of power does correspond to a child's experience of war. More important, however, is the fact that these stories point to Garner's paradox, the need to integrate the non-rational and the rational.

Garner himself speaks about children's literature and the effect of the Second World War upon this genre. He identifies the 1950s and 1960s as a Golden Age of children's literature and points to the fact the writers were children during the War:

The atmosphere that these children and young people grew up in was one of a whole community and a whole nation united against pure evil, made manifest in the person of Hitler. . . . [W]e were living on a mythic plane. I remember the frequency with which the Sleeping Hero under the hill behind the village was referred to by adults. . . . It showed me at an early age the enduring power of myth. In 1940 it was something the village turned to seriously. (*The Voice that Thunders* 17)

Although Garner is referring to children's literature in general, we can look to this sense of living life on a mythic plane and at the sense of two different realities existing simultaneously as indicating why so many British writers, particularly since 1945, have produced fantasies that combine a finely drawn mimetic realism with magical elements in this world. For Garner, the sense of living on a mythic plane and that "enduring power of myth" is clear in all his writing, communicated most obviously in *The Owl Service*, the book that conforms most closely to the qualities of the magical realist form. While that book's chief focus is class tensions in 1960s Britain, it is also about a world doomed to repeat mistakes and where violence waits just below the surface, themes that Garner returns to in *Red Shift* (1973). The supernatural forces trapped in the Welsh valley balance with the natural ones to create a mood and tension, for characters and for readers, not unlike Goudge's description of the halcyon weather and the bombing she experienced in 1940. In his earlier novels *The Weirdstone of Brisingamen* and *The Moon of Gonroth*, Garner frequently uses the supernatural revealed in the natural to create a similar tension and fear. Like Cooper, Garner conveys a sense of powerlessness, not by describing it in realistic terms but by creating a world in which the extraordinary haunts the ordinary and where what would be political power in the primary world becomes supernatural power.

Of the three writers under discussion here, Jones presents perhaps the most humorous introduction to her childhood view of the Second World War. Very young at the start of the war, her memories are chiefly of the confusions and odd connections she made. She writes that

at the age of five I was evacuated to the Lake District early in World War II. I was told I was there because the Germans were about to invade. Almost in the same breath, I was warned not to drink the water from the washba-

sin because it came from the lake and was full of typhoid germs. I assumed that *germs* was short for *Germans*. Looking warily at the washbasin, I saw it was considerably labeled *Twyford*, clearly warning people against germ warfare. Night after night, I had a half-waking nightmare in which Germans (who had fair, floating hair and were clad in sort of cheesecloth Anglo-Saxon tunics) came racing across the surface of the lake to come up through the plughole of this washbasin and give us all Twyford. ("The Profession of Science Fiction")

Jones goes on to point out that such confusions are the very heart of her creative process and that the memories of such confusions are crucial to her inspiration. Those confusions are transformed into explorations of ideas, relationships, and society. At the centre of all of Jones's writing lies the issue of power and how it is used or abused. While she creates many different types of speculative fiction, those novels that are most magical realist, *The Time of the Ghost* (1981), *Fire and Hemlock* (1984), and *Black Maria* (1991), also most powerfully convey the sense that mixed into the ordinary lies the extraordinary waiting to be revealed. In *The Time of the Ghost*, the landscape itself is full of this doubleness and the violence of the ancient past: "as the seven living ones slipped under the chains and crossed the bouncy turf of the gallops, she began to see things sliding and changing and dissolving. . . . Dim blood flowed. An ax, and now a knife glinted as it struck. Phantom mouths opened to scream. All these, and hundreds of others like them, melted and moved and reappeared as they went down the slope" (214). The focalizer is a young woman who, after a near fatal car accident, travels as a ghost to her childhood, when she and her sisters worshipped a chthonic female deity they called Monigan and believed they had made up. Ultimately it turns out that Monigan not only exists but also takes their worship very seriously. The idea of childhood games taking place against the sensed but not fully acknowledged serious threat has affinities with many childhood experiences of the Second World War, in which games of fighting the Germans were an echo of the larger reality.

Jones's particular strength is in depicting the gradual realization of the coexistence of the ordinary and the extraordinary. In *Fire and Hemlock*, Jones's most intricately structured novel, Polly realizes that she has a double set of memories and that the normal quiet set she has taken for granted is not the reality, even though the real set seems most unlikely, almost dreamlike, as she begins to reconstruct them (4-5). By the time she has worked through both sets of memories, it has become clear to her that the dreamlike set is in fact the reality that has shaped who she is: "Real life, which yesterday had seemed safe and dullish and ordinary, was not real at all. It was a sham" (267). Throughout her process of remembering, she encounters seeming contradictions that in fact belong together, most of them involving accepting the presence of the supernatural within the natural, the abnormal as an integral part of the normal.

Central to Polly's life from the age of ten, she recalls, is Tom Lynn, the cellist who, it turns out, is also a modern incarnation of Tam Lin and Thomas Rhymer. He is in thrall to his former wife, Laurel, a wealthy socialite who collects men of all ages and who is the Elfin Queen of folklore. These doublings are hard for Polly to accept, as are other incidents that have supernatural elements. By the end of the story, Polly has accepted that Tom is also Tam Lin, that Laurel is the Elfin Queen, and that Morton Leroy is the Queen's consort, Le Roi Mort, who must be renewed through another man's death.

Jones uses a similar technique in *Black Maria* (published in the U.S. as *Aunt Maria*), in which the narrator, Mig, notices odd things but only gradually realizes that elements that seem at first natural in fact have supernatural qualities, such as Aunt Maria's house, which seems larger on the inside than on the outside (15). In the end, the house disappears completely, suggesting that it was a physical impossibility from the start. Aunt Maria herself initially seems to be a helpless old woman but turns out to be a malicious witch. Mig comments on this incongruity: "Here were all these awful and peculiar things going on, and you knew all about them and wanted to scream and yell and cry, and yet here was Aunt Maria, so gentle and cuddly and civilized that you couldn't quite believe the awful things were happening" (181). Mig does reconcile the two seemingly contradictory elements and doing so enables her to cope with and overcome Aunt Maria's nasty schemes, just as Polly's realization about and acceptance of Laurel and Morton Leroy's double nature allows her to help Tom escape their plans for his death. Ultimately, lessons learned, whether consciously or unconsciously, about dealing with the abnormal and the normal combined are translated and communicated in these magical realist works by Jones, as they are in magical realist works by Cooper and Garner.

While descriptions such as the one quoted from Walsh's *Fireweed* can explain the oddness of the experience of war, magical realist texts simultaneously explain and embody that experience. The form is an artistic expression of experiences for which straightforward realism has not enough words but for which fantasy set in an other world is too separate from this world. If, as John Stephens argues in *Language and Ideology in Children's Fiction* (1992), fantasy is largely metaphoric and realism largely metonymic, magical realism straddles the two, simultaneously representing something else and meaning what it seems to mean while representing the whole through a part. So, in Goudge's *Linnets and Valerians* (1964), the appearance of the god Pan metaphorically expresses the sexual tensions among the adults of a community that has led to discord in the village of High Barton. Pan also, however, serves as an actual guide for the characters when they are lost in the woods, standing for the mythic forces, pagan and Christian, at work in the village. In Boston's *Children of Green Knowe* (1954), Toby, Alexander, and Linnet, the children who died in the great plague of the

seventeenth century, simultaneously represent the haunting nature of the past in any old house and are actual children who play with Tolly. In Jones's *Black Maria*, the transformation of Chris, the adolescent brother of the narrator, into a wolf both represents his rebellious, lone wolf nature and is actually what he becomes, representing Aunt Maria's power in the whole of the story. If we think about examples from adult magical realist texts, we can see a similar pattern: in Toni Morrison's *Beloved* (1987), the character of Beloved is simultaneously the overwhelming past of slavery and an actual person who skates with Sethe and Denver; in Salman Rushdie's *Midnight's Children* (1980), Saleem's experiences are both the entire history of post-independence India and his own personal history. Thus, as in adult literature, magical realism in children's literature endeavours to capture an inclusiveness of experience that rationalist thought or strict realism excludes.

While other factors undoubtedly contribute to the development of magical realism in British children's literature, the Second World War seems to be a watershed that influences a great number of authors to express themselves in a form that picks up the essence of an experience they shared. There are many examples of the experience of the Second World War being expressed through realistic fiction, but magical realism is a way of translating the essence of that experience, its strange doubleness, into something that does not belong to a particular historical moment, while simultaneously locating the experience very firmly in this world.

Notes

- 1 While the Second World War was particularly influential on the production of magical realism in children's literature, the form's start in British children's literature was at the end of the nineteenth century with a growing cynicism about the imperial/colonial experience, and it also received some impetus from the First World War. The majority of examples, however, come from after the Second World War.
- 2 For a discussion of the specifics of magical realism and how it appears in children's literature, see Rosenberg.

Works Cited

- Boston, L.M. *Children of Green Knowe*. London: Faber, 1954.
- Chanady, Amaryll. *Magical Realism and the Fantastic: Resolved versus Unresolved Antinomy*. New York: Garland, 1985.
- . "Territorialization of the Imaginary in Latin America." *Magical Realism: Theory, History, Community*. Ed. Lois Parkinson Zamora and Wendy B. Faris. Durham: Duke UP, 1995. 125-44.
- Cooper, Susan. *The Boggart*. New York: Macmillan, 1993.
- . *The Boggart and the Monster*. New York: Macmillan, 1997.
- . *The Dark is Rising*. 1973. New York: Atheneum, 1978.
- . *The Dawn of Fear*. New York: Harcourt Brace Jovanovich, 1970.

- . *The Grey King*. 1975. New York: Atheneum, 1984.
- . "Newbery Award Acceptance." *The Horn Book* 52 (1976): 361-66.
- . *Over Sea, Under Stone*. 1965. London: Bodley Head, 1984.
- . *Seaward*. London: Bodley Head, 1983.
- . *Silver on the Tree*. 1977. New York: Atheneum, 1982.
- Foreman, Michael. *War Boy: A Country Childhood*. 1989. New York: Arcade, 1990.
- García Márquez, Gabriel. *One Hundred Years of Solitude*. 1967. Trans. Gregory Rabassa. New York: HarperPerennial, 1991.
- Garner, Alan. *Elidor*. 1965. London: Armada Lions, 1974.
- . *The Moon of Gomroth*. London: William Collins, 1963.
- . *The Owl Service*. 1967. London: William Collins, 1973.
- . *Red Shift*. London: William Collins, 1973.
- . *The Stone Book Quartet*. 1976-78. London: HarperCollins, 1992.
- . *The Voice That Thunders: Essays and Lectures*. London: Harville, 1997.
- . *The Weirstone of Brisinghamen*. London: William Collins, 1960.
- Goudge, Elizabeth. *The Joy of the Snow*. London: Hodder and Stoughton, 1974.
- . *Linnets and Valerians*. New York: Coward-McCann, 1964.
- Hume, Kathryn. *Fantasy and Mimesis: Responses to Reality in Western Literature*. New York: Methuen, 1984.
- Jones, Diana Wynne. *Black Maria*. 1991. London: Mammoth, 1992.
- . "Diana's Answers to Questions" (Part 1). The Official Diana Wynne Jones Website. 1 May 2001 <<http://www.leemac.freeseve.co.uk/answers2.htm>>.
- . *Fire and Hemlock*. 1984. London: Methuen, 1987.
- . "The Profession of Science Fiction: Answers to Some Questions." The Official Diana Wynne Jones Website. 26 Mar. 2001 <<http://www.leemac.freeseve.co.uk/questions.htm>>.
- . *A Tale of Time City*. New York: Knopf, 1987.
- . *The Time of the Ghost*. 1981. New York: Greenwillow, 1996.
- Kipling, Rudyard. *Puck of Pook's Hill*. London: Macmillan, 1906.
- . *Rewards and Fairies*. London: Macmillan, 1910.
- Morrison, Toni. *Beloved*. New York: Knopf, 1987.
- Rosenberg, Teya. "Magical Realism and Children's Literature: Diana Wynne Jones's *Black Maria* and Salman Rushdie's *Midnight's Children* as a Test Case." *Papers: Explorations into Children's Literature* 11.1 (2001): 14-25.
- Rushdie, Salman. *Midnight's Children*. 1980. New York: Knopf, 1981.
- Stephens, John. *Language and Ideology in Children's Fiction*. London: Longman, 1992.
- Walsh, Jill Paton. *Fireweed*. 1969. London: Puffin, 1972.
- Westall, Robert. *Fathom Five*. New York: Greenwillow, 1979.
- Wicks, Ben. *No Time to Wave Goodbye*. New York: St. Martin's, 1988.

Teya Rosenberg, an Associate Professor of English at Texas State University-San Marcos, teaches courses in children's literature, magical realism, and Canadian literature. She has published articles on Ruth Nichols and Diana Wynne Jones and is co-editor of Diana Wynne Jones: An Exciting and Exacting Wisdom (Peter Lang, 2002).