

Chapter 13 The Roaring Life Of The 1920s

Section

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wanting to see the world and unable to live with his uncle anymore bunyip bluegum the koala sets out on his travels taking only a walking stick at about lunchtime feeling more than slightly peckish he meets bill barnacle the sailor and sam sawnoff the penguin who are eating a pudding the pudding is a magic one which no matter how much one eats it always reforms into a whole pudding again the pudding is called albert has thin arms and legs and is a bad tempered ill mannered so and so into the bargain his only pleasure is being eaten and on his insistence bill and sam invite bunyip to join them for lunch they then set off on the road together bill explaining to bunyip how he and sam were once shipwrecked with a ship s cook on an iceberg where the cook created the pudding which they now own

to see the wizard politics and the literature of childhood takes its central premise as the title indicates from L. Frank Baum's *The Wonderful Wizard of Oz*. Upon their return to the Emerald City after killing the wicked witch of the West, the task the wizard assigned them—Dorothy, the Tin Woodman, Scarecrow, and Lion—learn that the wizard is a humbug, merely a man from Nebraska manipulating them and the citizens of both the Emerald City and of Oz from behind a screen. Yet they all continue to believe in the powers they know he does not have, still insisting he grant their wishes. The image of the man behind the screen and the reader's continued pursuit of the wizard is a powerful one that has at its core an issue central to the study of children's literature: the relationship between the adult writer and the child reader. As Jack Zipes, Perry Nodelman, Daniel Hahn, Jacqueline Rose, and many others point out, before the literature for children and young adults actually reaches these intended readers, it has been mediated by many and diverse cultural, social, political, psychological, and economic forces. These forces occasionally work purposefully in an attempt to consciously socialize or empower, training the reader into a particular identity or way of viewing the world by one who considers him or herself an advocate for children. Obviously, these wizards acting in literature can be the writers themselves, but they can also be the publishers, corporations, school boards, teachers, librarians, literary critics, and parents, and these advocates can be conservative, progressive, or any gradation in between. It is the purpose of this volume to interrogate the politics and the political powers at work in literature for children and young adults. Childhood is an important site of political debate, and children often the victims or beneficiaries of adult uses of power. One would be hard pressed to find a category of literature more contested than that written for children and adolescents. Peter Hunt writes in his introduction to *Understanding Children's Literature* that children's books are overtly important educationally and commercially, with consequences across the culture, from language to politics. Most adults, and almost certainly the vast majority in positions of power and influence, read children's books as children, and it is inconceivable that the ideologies permeating those books had no influence on their development. If there were a question about the central position literature for children and young adults has in political contests, one needs to look no further than the myriad struggles surrounding censorship. Mark I. West observes, for instance, throughout the history of children's literature, the people who have tried to censor children's books for all their ideological differences share a rather romantic view about the power of books; they believe or at least they profess to believe that books are such a major influence in the formation of children's values and

attitudes that adults need to monitor every word that children read because childhood and young adulthood are the sites of political debate for issues ranging from civil rights and racism to the construction and definition of the family indoctrinating children into or subverting national and religious ideologies the literature of childhood bears consciously political analysis asking how socialization works how children and young adults learn of social cultural and political expectations as well as how literature can propose means of fighting those structures to see the wizard politics and the literature of childhood intends to offer analysis of the political content and context of literature written for and about children and young adults the essays included in to see the wizard analyze nineteenth and twentieth century literature from america britain australia the caribbean and sri lanka that is for and about children and adolescents the essays address issues of racial and national identity and representation poverty and class mobility gender sexuality and power and the uses of literature in the healing of trauma and the construction of an authentic self

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