

UDK 52-836: 82-93(73)-32
314.15-026.48-055.25(73)(091):82-93(73).09

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Oceanic Spaces in American Girl Historical and Contemporary Literary Discourse

Izvorni znanstveni rad / original research paper

Primljeno / received 22. 4. 2020. Prihvaćeno / accepted 12. 6. 2021.

DOI: 10.21066/carcl.libri.10.2.1



The American Girl series is a constantly evolving book series for children featuring the lives of girls living in different historical periods of the US, starting from the colonial era up to nowadays. The aim of this paper is to study the verbal and nonverbal portrayal of the oceanic spaces of the past in the books about the historical characters and their rediscovery in the books about the contemporary characters. An attempt is made to analyse the different roles of oceanic images in stories of migration and mobility of the American Girls, their families, friends, acquaintances both in the past and in the present. The images of the oceans in the books about the historical characters and in those about the contemporary characters are analysed separately and the results are compared and contrasted. It is assumed that the oceans which are depicted both verbally and nonverbally in the American Girl series have become not only territorial borders for some of the characters but also metaphoric ones.

Keywords: borders, children's books, nonverbal image, oceanic images, verbal portrayal

How many oceans are there? According to the National Oceanic and Atmospheric Administration of the US Department of Commerce, or the National Ocean Service, there is only one global ocean. Historically, there have been four ocean basins (Pacific, Atlantic, Indian, Arctic) and recently many countries, including the US, have acknowledged a fifth ocean basin – the Southern (Antarctic) basin. This corresponds to the phenomenon of globalisation which until recently has been one of the vital trends in various spheres of life (such as technology, world politics, economics, intercultural communication, and even geography, to name a few). Oceanic and maritime studies regard the seas and oceans both as places and subjects of investigation, as more and

more people inhabit them for shorter or longer periods of time. This is why Oceanic studies require a cross-disciplinary approach, and scholars have addressed different aspects connected with bodies of water and the relationships of humans with the seas, such as geographical, environmental, political, and cultural ones (Anand 2017; Chen 2012; Cohen and Duckert 2015; Hawkins, Potter and Race 2015; Rooney 2007).

Rapidly changing world processes have lately been moving away from globalisation towards the creation and recreation of borders in all spheres of life. The question of determining borders on land is quite challenging and often rather contradictory. Defining the number and boundaries of the oceans is rather similar, even though it is even more challenging to specify borders when dealing with bodies of water. Oceanic border crossings are closely connected with many cultural, political, and social questions, such as academic exchanges, tourism, legal and illegal immigration, where these borders are often argued over and negotiated.

Oceanic studies encompass scientific, social, literary, and cultural disciplines which have recently undergone transnational and transhemispheric turns, and maritime literature or literature of the sea is no exception. Over the years, authors have created numerous literary works where the bodies of water play a special, often critical role (Gidman 2000, Williams-Mystic). European and Middle Eastern authors focus on the events taking place on or near the seas, and North American authors concentrate on the relationships of humankind and the oceans. In turn, scholars conduct interdisciplinary research focusing on different aspects connected with oceans and seas. For example, Gaston Bachelard attempts to analyse the literary depictions of water (Bachelard 1983). Articles which form part of "Hydrocritics" address sea-war fiction and hydrocolonialism in their critical readings of poems, short stories, and novels of different authors (Winkiel 2019). Astrida Neimanis employs a feministic approach to studying bodies of water (Neimanis 2017). As we can see, most of the studies focus on analysing the role of the oceans in literature for adults. The images of oceans as borders and transcending borders in literary works for children have not yet been thoroughly investigated. This justifies the choice of the material for this particular study – the American Girl series of books, where bodies of water are not the central image but play a significant role in the life stories of different characters.

Creating books that will interest younger readers is a challenge that authors acknowledge and strive to overcome. They attempt to write about important things in a clear and fascinating manner. If the authors manage to do this, then their books reach the top of children's lists. One such example is the American Girl series which is a constantly evolving book series for children featuring the lives of girls living in different historical periods of the US, starting from the colonial era up to nowadays. What started out in the 1980s as the American Girl Collection with six books in the series for each of the five main characters of the books has transformed today into a book series featuring the stories of more than thirty different characters. The American Girl series, written by different authors (Susan Adler, Connie Porter, Valerie Tripp, Janet Beeler Shaw, to name a few), has been popular among readers from their date of

publication and continually draws the attention of experts in Language and Literature studies. Amy Shearn, for example, has touched upon the correlation of the historical characters with real-life events in US history (Shearn 2016). Aisha Harris researches the process of creating the American Girl characters of different ethnic backgrounds (Harris 2016). Scholars such as Marcia Chatelain (2015), Nina Diamond, John F. Sherry Jr., Albert M. Muñiz Jr., Mary Ann McGrath, Robert V. Kozinets, Stefania Borghini (2009), Sarah Lewis Philpott (2016), Emilie Zaslow (2017), and others have focused on linguistic, literary, and marketing aspects of the American Girl book series. However, the interrelation of borders and oceanic spaces in this book series has not yet been the subject of research. The image or, more precisely, the images of the oceans – different ones at different times – are mentioned in the stories of almost each fictional character.

The aim of this research is to study the portrayal of the oceanic spaces of the past in the books about the historical characters, and their rediscovery in the books of the contemporary characters. An attempt is made to analyse the different roles of the oceanic images in the stories of migration and mobility of the American Girls, their families, friends and acquaintances, both in the past and in the present. The article focuses on distinguishing and analysing the images of the oceans which are depicted as territorial and metaphorical borders for the characters of different time periods in the American Girl series.

Methodology

The methodology of the research, which is grounded on the aim, requires an integrative multidisciplinary approach that combines the methods and former research findings of such disciplines as cognitive linguistics (the principles of the interconnection of language and cognition) (Bieliekhova, Volkova, Marina, Tsapiv et al., 2018; Kubriakova 2002), border studies (the correlation of the notions of borders, borderlands, classification of borders) (Brambilla, Laine, Scott & Bocchi 2017; Fellner 2009; Schimanski & Wolfe 2019; Wille et al. 2016), and visual semantics (the relationship between visual images and culturally defined world issues used for creating meaning, Kress & van Leeuwen 2006).

In cognitive linguistics, language is considered to be an instrument for organising, processing, and conveying information and images created by our cognition. Concepts are mental constructs that reflect collective sociocultural knowledge about the phenomenon that the concept represents. The concept of an ocean is portrayed both verbally and nonverbally in the American Girl books. Cognitive and semantic analysis as well as content analysis are employed to analyse and restructure the images of the ocean, both verbal and non-verbal, which appear in the story about each character. It has been determined that the stories of the book series contain numerous images of oceans representing borders for the characters. Thus, the ocean is portrayed as a border. For each character, this border may be different: territorial, metaphorical, or both. The territorial borders separate different territories, lands, they can be interchangeable, and they often substitute or supplement one another. The metaphorical borders are

the ones that arise in our cognition, ones that often cannot be seen or explained but can be vividly felt. Cognitive and semantic analysis of verbal and nonverbal elements is used to establish what it means for each character to cross the ocean – the territorial or metaphorical border. Images of the oceans in the books about the initial historical characters and in the books about the contemporary characters, as well as the historical characters which were added in the 21st century, are analysed separately and the results are compared and contrasted, employing comparative analysis. The results of the study are presented in the next four parts, each of which focuses on the solution of a framed task followed by general conclusions.

Images of oceans as territorial and metaphorical borders in the lives of the American Girls

The main characters of the American Girl series are divided into historical and contemporary characters. Each book about the historical characters of the American Girl Collection tells the story of a nine-year-old living in a certain historical period of the US. The books about contemporary characters reveal stories set in the present time. The historical characters can be further classified into the initial characters which appeared in the 20th century and those that were added in the 21st century editions.

Initial historical characters

The first three characters of the American Girls Collection are Kirsten, Molly, and Samantha. Kirsten Larson is a nine-year-old frontier girl that lives on Minnesota Territory in 1854 after migrating from Sweden with her family (Shaw 2000). Shaw writes that “when Kirsten came to America, a very fast ship could sail across the ocean in six weeks. If the wind was bad, the trip would take much longer” (60). This proves that for Kirsten the ocean is, first of all, a territorial border between two continents. This border crossing takes rather a long time and depends on natural phenomena. Difficult times during this border crossing are usually followed by descriptions of the rough sea: “the clouds rolled like water boiling in Mama’s black iron pot. The tops of the waves turned white and crashed over the sides of the ship” (6). When the situation stabilises, the author portrays the ocean as more peaceful: “[...] but everyone was safe, the sky was clear, the ocean calm, and the *Eagle* was sailing towards the green coast once more” (8). However, the ocean is not only a vast body of water that Kirsten and her family had to cross during the migration process (61):

Crossing the ocean to America in 1854 was certainly dangerous, but it was exciting, too. If Kirsten’s family had stayed in Sweden, she would never have seen the ocean [...] because they became immigrants they travelled halfway around the world [...] and at the end of her journey, she had a new home in a new land, with a life full of opportunity ahead of her.

It is also a metaphorical border for the characters. In the metaphor “ocean is border”, the Atlantic Ocean symbolises the division between her “old” home in Sweden and her “new” home in the US. Crossing this border represents not only the struggle and

difficulties of travelling from one continent to another, but also meeting the challenges of getting to know the customs of the US and preserving the traditions of Sweden at the same time.

Samantha Parkington, another historical character, became an orphan at the age of five and lives in New York together with her grandmother in 1904 (Adler 1998). In the book *Samantha's Ocean Liner Adventure*, Samantha sets out on a voyage across the Atlantic Ocean together with her grandma (Raymer 2002). As they travel to England, Samantha perceives the ocean as a never-ending body of water which looks completely different at different times of the day. Sometimes it is calm and quiet and sometimes the waves are terrifying. It is also depicted differently depending on the mood of the character and the events which take place. For example, when Samantha's grandmother was not feeling well, Raymer writes that "the seas are rough one day due to rain, and Grandmary is seasick so takes to bed with medicine" (17). When the family was approaching the shore and all were very excited about it, the ocean is depicted quite to the contrary: "the last full day at sea, Samantha hears seagulls and the water lightens; soon enough, the call of 'land ho!' is heard" (28). On the one hand, the ocean is depicted as a body of water without any borders, and all the people on the ship communicate and try to understand each other even if they come from different countries. This can be seen from the narrator's descriptions of different events that take place on board. Men gather in the Card Room to cards or dominoes, dominoes or talk about their adventures at sea. They all come from different places: the US, Germany, France, but can understand each other quite well. Women gather in the Garden Room "where many people are speaking in languages she doesn't know" (10) to discuss crafts and hobbies. Children play together when "[...] the deck steward organizes games for the children such as tug-of-war, three-legged race, and egg-and-spoon race" (12). All these people come from different countries, but similar interests draw them together and they do their best to formulate their thoughts in words or gestures. On the other hand, the Atlantic Ocean is the territorial border which separates Samantha from her home, her relatives, and friends. When the ship leaves, Samantha waves to her aunt, uncle, and her friends who came to see them off. During the trip, the basket of fruit and the card that her relatives gave her before leaving are the only things on the ship that remind Samantha of her American home. Since this is a voyage and Samantha and her grandmother stay on the ship all the time, they cross the official border in the ocean but they do not have a chance to step on land on the other side of the border. Their experience of intercultural communication is rather limited to the representatives of different cultures on the ship. Nevertheless, the ocean is associated with adventure, new acquaintances, new feelings, opportunities to learn something new, and it encompasses not just a body of water but a way of life different from the one on shore.

Molly McIntire lives in Illinois in 1944. Her father is a doctor and is in England at that time, taking care of wounded soldiers. Molly and her family try to help the American soldiers in every way they can (Tripp 2000: 7–47). Molly knows that England is across the ocean and that it is pretty far away. However, the Atlantic Ocean is seen by this girl

not only as a territorial border but as a border between her family and her dad, it is a metaphorical border between peace and war, the known and the unknown. One more character who is introduced in the books about Molly is Emily Bennett. She is British and is sent by her family to the US to escape the awful battlefield. Emily Bennett also perceives the ocean not only as a territorial border but as a metaphorical one between war and peace. The only difference between Emily and Molly is that Emily knows what life is like on both sides of the ocean based on her own experience and Molly can only guess what it is like on the other side based on what she hears on the news, at school, and reads in the newspapers.

Thus, we can see that in the books of the initial historical characters which were introduced in the 20th century, only the images of the Atlantic Ocean are portrayed. This ocean is depicted as a territorial border between the US and Europe, and a metaphorical border which separates different ways of life, war and peace, the known and the unknown. For Kirsten who was born in Sweden, the ocean symbolises difficulties and challenges which she has to overcome together with her family in search of a better life, a life full of opportunities. This new life will be the life of an American girl which she will become when she crosses the ocean. Another, historical character, Samantha, is already an American girl and is proud of the fact. Being an American, she does not face any difficulties crossing the border when going on a sea journey across the ocean to Europe with her grandma. For her, crossing the ocean is associated with new adventures and new knowledge. Molly, who was also born and raised in the United States, does not cross the ocean by herself but knows about it based on the experience of her father and her new friend. For Molly, the ocean is an invisible border between peace in the United States and war in Europe during World War II. The stories of the three initial historical characters prove that the images of the ocean can have either a positive or a negative connotation for these girls based on their experience, feelings, and the emotions associated with it.

Additional historical characters

For quite a long time, the American Girl series included the stories of six historical characters (Addy, Molly, Samantha, Kirsten, Felicity, and Josefina). At the beginning of the 21st century, new historical characters were introduced.

Nanea Mitchell lives in Honolulu, Hawaii, in the 1940s (Larson 2017a, 2017b). Her story starts with a very vivid depiction of the beautiful views of the ocean on a sunny day and cheerful pastimes at the beach: "I gaze past the beach where my little brothers build their sand castle, out to the blurred line of the horizon and the ocean" (2017a: 7). However, the bright image of the Pacific Ocean is replaced by the dark and scary image during the bombing of Pearl Harbour: "but within a few short hours, everything in Nanea's life had been turned upside down. She squeezed her eyes shut, trying only to see the beautiful things: palm trees, the ocean, sandy beaches, fat white clouds. But all the images were edged in black" (2017a: 27). The invisible territorial border was crossed by the enemies and from that time the ocean became a metaphorical border associated with war, days full of fear and insecurity and not with peace or quietly undisturbed days.

Nanea tries to remember what life used to be like, but this becomes more and more difficult. The main character says that “too many things have changed... Now there was war. [...] The beaches are blocked by barbed wire. Papa’s working all the time so we never go fishing anymore. We all have to sit in the dark night after night during the blackouts” (2017b: 24). The books portray a mixture of positive and negative images of the ocean as the war goes on, and the characters have to adapt to the new circumstances.

Other recently added historical characters are Rebecca and Ivy. Rebecca Rubin is a Jewish girl who immigrated to New York at the beginning of the 20th century (Greene 2009). Ivy Ling is a Chinese American girl living in San Francisco in 1974–1975 (Yee 2007). The families of these two characters moved to the USA quite a while ago; however, the girls know the story of immigration. Crossing the ocean as a territorial border meant a very long and tiring journey for their families. They had to leave a lot behind, but, as the author writes, “these immigrants brought their traditions with them” (Greene 2009: 16). For the families of these two girls, crossing the ocean as a metaphorical border means crossing the line to a better life, a struggle to achieve new opportunities.

The authors of the books in the 21st century added more historical characters as an attempt to represent more periods of the history of the US. One of the classifications of the migration waves reflects the four major waves: frontier expansion, industrialisation, a pause in immigration, and post-1965 immigration (Martin 2011; Population Reference Bureau). The stories of the historical characters (the initial ones and those added in the 21st century) correlate with the different phases of migration to the US (see Fig. 1). Consequently, readers gain an idea of transatlantic and transpacific migrations.

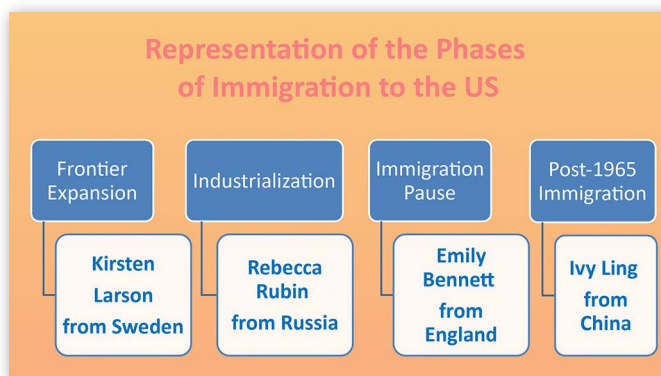


Fig. 1. Representation of the phases of immigration to the US in the books of the historical characters

Sl. 1. Prikaz faza useljavanja u SAD u knjigama o povijesnim likovima

The first phase of the frontier expansion is represented by the story of Kirsten Larson when her family emigrates from Sweden. The industrialisation phase is portrayed in the story of Rebecca Rubin when her family emigrates from Russia. During the immigration pause, Emily Bennett migrated temporarily from England to the US during the period

of the war. And Ivy Ling is the representative of the post-1965 immigration phase as her family migrated from China across the Pacific Ocean to the US. The addition of historical characters, to my mind, was an attempt to show the lives of people from “different sides of the ocean” as in the pairs of Molly from the US and Emily from England, Julie from San Francisco, and Ivy from China. However, the stories of the contemporary characters portray mostly social aspects of life, and relationships among peers.

Therefore, the addition of historical characters enabled the portrayal of a wider range of historical events and time periods. In order to increase the ethnic diversity of the characters and to tell the stories of families coming to the US from different corners of the world, the images of two oceans, the Atlantic and the Pacific, instead of just the Atlantic (as in the stories about the initial characters) are portrayed as territorial borders between the Hawaiian Islands and the continental states as well as between the US and other continents. Nanea lives in Hawaii and the vast body of water of the Pacific Ocean separates her home island from continental America. She was an American girl from the moment she was born. Rebecca’s family crossed the Atlantic Ocean and Ivy’s family crossed the Pacific Ocean and had to face numerous challenges during their journey in an attempt for the girls to become American.

The stories about the additional historical characters reveal that the ocean is also like an invisible border which separates different life events, feelings, and experiences. For Rebecca and Ivy, the newly added historical characters, the ocean is closely connected with the topic of immigration, just as it is for Kirsten, the initial historical character. For Nanea (just as for Molly), the common topic is war and peace. Both girls are separated from their fathers who fight in the Second World War. However, Molly does not know what war is like based on her own experience because the Atlantic Ocean separates her from it, whereas Nanea’s home is as close as ever to the war which unfolds in the Pacific Ocean. For all of the additional characters, just as for the initial historical characters, the perception of the oceanic spaces greatly depends on the experience and feelings closely connected with them.

Contemporary characters

Grace Thomas, a contemporary character, who lives in Massachusetts in 2015, travels to France with her mom to help her aunt with her bakery while she is not feeling very well (Casanova 2015). As they fly over the ocean, Grace understands that this is her chance to learn something new, to see a new country, to get acquainted with the culture of the people. In this case, the Atlantic Ocean is the territorial border between the two continents, but unlike the other stories of Molly and the immigrant girls, the image of the ocean as a border has a more positive connotation. Even though Grace is physically far away from her dad, she can still talk to him often and can stay in touch with him. Grace dreams of becoming an entrepreneur and her journey to Paris is in a certain way “academic tourism” because she gets the chance to learn something new and to use the acquired knowledge to achieve her dream in the future. The concept of academic transatlantic mobility and its advantages is introduced in the book about Grace. This is also the story where the characters cross the Atlantic Ocean in the direction of Europe

and not vice versa as in the cases of immigration, and have the opportunity to stay in a different country for some time, meet representatives of other cultures, and learn something new. Thus, the books featuring the contemporary characters contain positive images of the ocean as a place of relaxation, fun, and joy.

For Grace (a contemporary character), just as for Samantha (an initial historical character), crossing the Atlantic Ocean represents gaining new and exciting experience and knowledge, and getting acquainted with new cultures. Grace is the only contemporary character whose story includes oceanic spaces. Thus, it can be assumed that the authors have shifted away from telling stories of immigration and of the paths to becoming American girls to representing different social and psychological aspects which American girls face while living in the United States. The territorial focus has moved from portraying the United States, its inner and outer parts connected with other continents via the Atlantic and Pacific Oceans, to portraying just the inner part of the US.

Nonverbal images of oceanic spaces

The images of the oceans are portrayed both verbally and nonverbally in the books of the American Girl series. The books contain mostly verbal portrayals of the ocean. Various linguistic means and stylistic devices are used by the authors to portray the oceanic spaces and to reveal the feelings of the characters associated with them. There are illustrations in the books featuring the oceans, although these nonverbal means are found less often than the verbal ones. The visual images highlight the different connotations of oceans as borders. One of the main aims of the books is to speak of the time period in which the girls lived. This is why the authors and illustrators try to make the verbal and nonverbal parts of the books as vivid and realistic as possible.

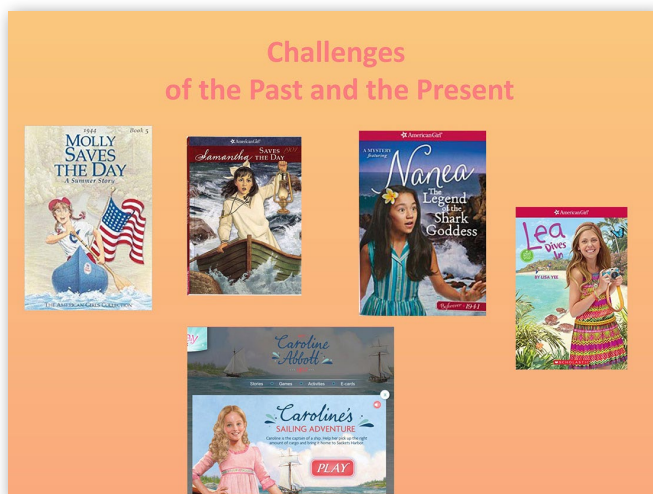


Fig. 2. Nonverbal oceanic images
Sl. 2. Neverbalne slike oceana

Very often, the ocean is depicted in the times of struggle and overcoming difficulties in the stories of the historical characters (as can be seen in the first three images in Fig. 2) and during leisure time in the stories of the contemporary characters (as can be seen in the fourth image in Fig. 2). Most of the images of the ocean in the books of the contemporary characters appear in relation to summertime, spending time at the beach, playing with friends. Such portrayals usually include a picture of the ocean, an image of one of the characters, and a fun pastime at the beach.

Consequently, the oceanic images are more frequent, diverse, and detailed in the narratives about the historical characters. The stories of the contemporary characters contain a limited number of verbal or nonverbal depictions of the oceans, focusing primarily on their positive and optimistic sides. However, in all the stories, the verbal and nonverbal images are closely connected and they supplement one another, creating complete and vivid images of the oceanic spaces.

Conclusions

In all of the analysed stories, the ocean is portrayed as a border for both the historical and the contemporary characters. Although no strict borderlines are depicted, it is clear that in order to get to the other continent the characters have to cross the ocean. Some of the characters know what it means to cross the territorial border from their own experience (Kirsten, Samantha, Emily, Grace), others are aware of it based on the stories of their families (Molly, Ivy, Rebecca, Nanea). In the stories about the characters that crossed the Ocean to immigrate to the US (Kirsten, Emily, Ivy, Rebecca), the Atlantic and Pacific oceans are the path to becoming American citizens, true American girls. In the stories of the girls who were born and raised in the USA (Samantha, Molly, Nanea, Grace), the oceans are depicted to show how the events connected with oceanic spaces can alter the lives of the characters.

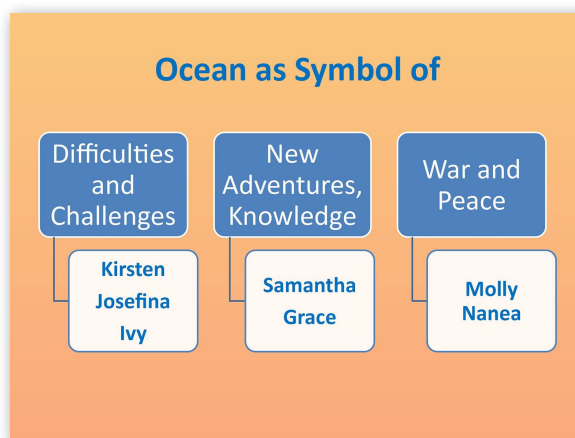


Fig. 3. Symbolic representation of the ocean in the American Girl series
Sl. 3. Simbolički prikazi oceana u nakladničkom nizu American Girl

For the historical and contemporary characters, the images of the Atlantic and the Pacific oceans are portrayed not only as territorial borders separating North America and Eurasia, but also metaphorical ones because these borders often cannot be seen or explained but can be vividly felt. The topics that unite the characters from different periods are immigration (Kirsten, Ivy, Rebecca, Emily), World War II (Molly, Emily, Nanea), and travel (Samantha, Grace). All three topics are common both for the initial characters and for the additional ones. However, the new characters were created as an attempt to increase diversity and to give additional information about different historical events and time periods. This is why the symbolic meaning of the ocean as border and as border crossing is different for the characters of the American Girl series (see Fig. 3).

Some of these border crossings are associated with difficulties and challenges, as in the story of Kirsten, a historical character introduced in the 20th century, or Rebecca and Ivy, historical characters introduced in the 21st century. The other border crossings are associated with new adventures, impressions, knowledge, and becoming familiar with other cultures, as in the stories of Samantha, a historical character, or Grace, a contemporary character. For both Molly and Nanea, the ocean is associated with war and peace. In Molly's case, the Atlantic Ocean distances her from the battlefield in England, and, in Grace's situation, the Pacific Ocean brings her as close as ever to war during the bombing of Pearl Harbour. As for the family relationships, the portrayal of the ocean as border in the books about the American Girls can symbolise either reconnection or separation. In the stories of immigration, crossing the border means making every effort to cross the ocean with the whole family without losing anyone on the way and to reconnect with other relatives already on the other side of the border. In this case, the ocean brings families together but is a dividing line between the "old" and "new" lives of these families. In the other stories, the oceans symbolise separation. For Samantha and Grace, this is separation for a rather short time and is a choice that the family itself makes. For Molly, Emily, and Nanea, this is a rather long, scary, and inevitable separation.

The nonverbal portrayals of the oceans also shape the perception of ocean as border. The visual elements play a significant part in its realistic depiction. The verbal descriptions of different challenges and hardships are usually followed by darker images of rough times at sea. The brighter images, on the other hand, illustrate pleasant and rewarding moments.

Although many stories are told, even more are left behind. In the books featuring historical characters, the authors try to portray different, often controversial topics, such as immigration and the war, and they try to include the stories of those girls who were American from birth and those who became American as a result of immigration. The authors attempt to show the United States as a mighty country with oceans as borders that can separate or connect the country with the rest of the world at different times in history. The oceanic spaces are portrayed as visible and invisible borders in the stories of the American girls. The ambiguity of the images of the oceans depends on the events portrayed and the feelings and emotions that accompany them. However, in the

books featuring contemporary characters, the representation of the oceans practically disappears, as the featured events take place mostly inside the US. There are almost no historical aspects for which the American Girl series was initially known, and the contemporary questions of migration, revolutions, and riots are not raised. The stories of the American girls which include contemporary characters do not show how the US is becoming ethnically diverse. Instead, the focus is shifted to inclusiveness and different psychological aspects. We no longer see the ambiguous images of the ocean. The authors do not portray different points of view but mostly focus on the pleasant moments connected with spending time at the beach and enjoying views of the ocean. Yet, the portrayal of the border crossings which take place nowadays (connected with war conflicts, immigration, academic tourism, to name a few) would have been a significant addition to the book series featuring different experiences and points of view. The depictions of the oceanic spaces of the past and the present encompass a variety of similar images, yet they call for new ones as the migration and mobility processes take on a new turn. Young readers are keen to find out about them from the books and to enhance their knowledge of what the US currently is and what the US is becoming.

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Oceanski prostori u povijesnom i suvremenom književnom diskursu nakladničkoga niza American Girl

Metaforički izazovi prošlosti i otkrića o sadašnjosti

Nakladnički niz American Girl serija je dječjih knjiga koja se neprekidno razvija i prikazuje živote djevojčica iz različitih povijesnih razdoblja SAD-a, počevši od kolonijalnoga doba pa do danas. Cilj je ovoga rada proučiti verbalni i neverbalni prikaz oceanskih prostora u prošlosti u knjigama o povijesnim likovima i njihovo ponovno otkriće u knjigama o suvremenim likovima. Ponuđena je analiza različitih uloga prikaza oceana u pričama o migraciji i mobilnosti američkih djevojčica, njihovih obitelji, prijatelja i poznanika u prošlosti i sadašnjosti. Prikazi oceana u knjigama o povijesnim likovima i u onima o suvremenim likovima analizirani su zasebno te su rezultati analiza zatim uspoređeni. Pokazuje se da su oceani, koji su verbalno i neverbalno prikazani u seriji American Girl, postali ne samo teritorijalne nego i metaforičke granice za neke od likova.

Cljučne riječi: granice, dječje knjige, neverbalni prikaz, prikazi oceana, verbalni prikaz