

unwilling to end their stories in a way that would result in Native American characters losing a part of their identity and culture. Instead, such novels end by connecting the main character to the indigenous community. Another issue they explore is the question of land rights, and Nodelman shows how writers have a tendency to claim the land for characters similar to themselves.

Nodelman has covered numerous topics using a considerable number of examples of youth fiction written in alternating narratives. The result is an informative, consistent, and easily understandable reading which may benefit literary researchers investigating trends in young adult novels, those who teach literature, those who write young adult fiction and are interested in the possibilities of the genre, as well as anyone researching how the youth is presented in contemporary young adult novels with regard to their position in society, the dynamics of relationship-building, or identity development. The broad spectrum of issues raised by such novels challenges its readers to approach their conclusions cautiously, thus offering a promising future for the genre itself, as well as for future research in this field.

On Becoming Molecular Children

Jane Newland. 2021. *Deleuze in Children's Literature*. Edinburgh: Edinburgh University Press. 192 pp. ISBN 978-1-4744-6667-7.

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Although the connection between Gilles Deleuze's philosophy and children's literature may seem tenuous at first, in the introduction to her book Jane Newland argues that such links not only exist but range from the explicit (such as the French philosopher's reliance on Lewis Carroll's *Alice* books in the elaboration of his theory of sense in *Logique du Sens* (1969)) to more subtle "glimpses of an interest in children's literature" (such as *L'Abécédaire de Gilles Deleuze* (1988–1989), a series of conversations between Deleuze and Claire Parnet in the form of an alphabet book) (1). But even beyond such meeting points, Newland argues that children's literature is "particularly attuned to Deleuzian thought" because, unlike other genres, it "forces us to consider the slippery idea of an implied child readership from the outset, and in doing so takes us into a Deleuzian looking-glass world of paradox and presumed binaries", such as the binary of apparently mutually exclusive terms of child and adult (2). Departing from this inherent paradox of the seeming impossibility of talking about "children's literature without talking about the adult who writes it [...] in juxtaposition to the child for whom it is essentially destined", Newland posits that to read Deleuze in children's literature is not to resolve such contradictions, but instead to "put the paradoxes inherent in it to use to negotiate new pathways through this looking-glass genre" (5). Two such pathways that Newland identifies, and to which the author repeatedly returns in the following chapters, are Gilles Deleuze and Felix Guattari's concepts of the molecular child (which "allows for the contiguity of childhood and adulthood" (6)) and the encounter or "the coming-together of reader and book" which, importantly, also involves what "passes between both parts of the encounter" while transforming both (6–7).

In chapter 2, "Pure Repetition and Aiôn", Newland presents a reading of various instances of repetition in two works: Eugène Ionesco's "absurdly repetitive picture book" (28)

Contes 1, 2, 3, 4, illustrated by Étienne Delessert, and Pierrette Fleutiaux's Trini novels, *Trini fait des vagues* and its sequel *Trini à l'île de Pâques*. Beginning with a discussion of children's fascination with repetition, Newland employs Deleuze's ideas on repetition and differences with the aim of "enhanc[ing] our understanding of what might make young readers return to the same book time and time again" and finding an answer to the question of "why young readers appear to enjoy and to revel in such predictability and minute variations on a theme" (28). Newland shows how, when considered from the perspective of Deleuze's philosophy, the repetitiveness of texts like Ionesco's and Fleutiaux's, far from making them "formulaic and inferior", "reveal[s] instead the liberating and transformative nature of repetition for itself", exposing difference in repetition which invites readers "to be caught up in the frisson of repetition which arises from imagery or wordplay and the ensuing unhinging of time this provokes" (44). This unhinging of time, conceived by Deleuze as the rhizomatic time of Aïôn, "opens up, simultaneously linking all times: past, present and future", allowing readers who enjoy repetitive texts to "gain access to this time of Aïôn, in which normal time is suspended" (45). Significantly, Aïôn subverts the idea of adulthood as clearly demarcated from childhood, instead allowing for an emergence of what Newland terms a "molecular child", a concept which surpasses "rigid categorisations of child and adult" and allows for "molecular childhood – an unformed, fluid childhood sweeping up and accessible to adult and child alike, ripe for further molecular transformations and becomings" (ibid.).

Becoming, one of the central concepts in Deleuze's theory, serves as the main preoccupation of chapter 3, "Becoming-animal, Becoming-molecular, Becoming-imperceptible". As Newland points out, evolution and change are among the chief themes of children's literature, and indeed "[t]he notion of growing up with its directional preposition pervades all children's literature" (47). Embarking from becoming as a means of "break[ing] out of the molarity of growing up", of break[ing] down the preconceived binaries and molar categories that arrange us (adult-child, male-female, etc.), Newland explores texts written for children by Virginia Woolf (*Nurse Lugton's Curtain* and *The Widow and the Parrot*), Jean-Marie Gustave Le Clézio (*Voyage au pays des arbres*) and Miguel Angel Asturias (*L'Homme qui avait tout, tout, tout*). After examining becoming-animal, becoming-plant, becoming molecular, and "the progression to the cosmic formula of becoming, becoming-imperceptible" (49), the chapter closes with a consideration of Lewis Carroll's *Alice's Adventures in Wonderland* and Alice's growing and shrinking as an example of pure becoming: "In the pull between the two, a space opens up for Alice creating room beyond evolutionary growth for an involutory growth: the growth of pure becoming, the growth of the molecular child" (68). Drawing on "involutory growth" as a bi-directional event, Newland calls for a refocusing of "our readings of growth in children's literature, away from the directional idea of growing up, to the movements of becoming and ageing in Aion" (68), a fluid time which enables a perspective from which "we can be, in a seeming paradox, the child we are and the adult we will become or the child we were with the adult we now are at any point in time" (69).

As Newland points out, becoming "is not without movement and direction", and accordingly chapter 4, "Lines, Maps and Islands", turns to the concept of "cartographies in childhood" (72). In her "journey through some of the rich landscapes of children's literature"

(78), Newland employs Deleuze and Guattari's concepts of the rhizome and lines of flight, and turns away from the usual approach to reading movement in children's literature as a home-away-home journey. Instead, "[f]rom a Deleuzian perspective", the journey of children's literature "surpasses journeys to and from somewhere, and even goes beyond the larger movement of growing up, of progressing from childhood to adulthood" (76). Such a movement "rises from the middle and moves rhizomatically", creating maps which "do not mark where characters have been or where they might go, but capture the lines and becomings that stem from their rhizomatic movements" (ibid.). Analysing Arthur Ransome's *Swallows and Amazons* and Fleutiaux's *Trini à l'île de Pâques*, Newland explores the cartographic activity of child characters, often represented by endpaper maps, which "may allow the young reader at home perusing the map to embark on a motionless journey or voyage immobile" (78). Newland performs Deleuzian readings of several other maps, including "perhaps the most unusual endpaper map in children's literature" (ibid.), found in Lewis Carroll's *Through the Looking-Glass, and What Alice Found There*. Newland then turns to the nomadic child characters of André Dhôtel's *Le Pays où l'on n'arrive jamais* who find ways to "slip between the confining, stratifying lines imposed on them" and discover "a new nomadic home devoid of fixity of time, place or identity" (101). Finally, the chapter considers the desert island of Michel Tournier's *Vendredi ou la vie sauvage*, in which Robinson, as a molecular child undergoing the process of "involutionary growth", discovers, like Gaspard, the landscape of Aïôn, "a world out of time, where childhood endures across all time" (100).

Chapter 5, "Stuttering, Nonsense and Zeroth Voice", explores examples from children's literature which exhibit "a progression from the majoritarian language forms used by those who are in authority and wield power [...] to a minoritarian use of language" (130). Newland first looks at *Alice's Adventures in Wonderland* and *Through the Looking-Glass and What Alice Found There*, showing how Alice "minorises" language by using "majoritarian forms, appropriate grammar and even foreign languages" (ibid.) in such a way that she produces "a persiflage, a whistling, childlike banter" which "breaks away from majoritarian constraints and limitation" (131). Newland provides examples from the same novels of what Deleuze terms an "aliquid", something indeterminate and ambiguous, a "whatchamacallit" (117), before moving on to a discussion of Humpty Dumpty. The "egg-man paradox" is examined as a haecceity that produces nonsense, and the character's use of esoteric and portmanteau words is seen as an aspect of the text that "push[es] language through to its own outside, to let language escape itself and express its own sense" (131). The chapter closes with an explanation of what Newland calls the "zeroth voice", which occurs when nonsense enables us "to see language speaking itself, no longer limited to organs of production and perception", whereby the "becoming-imperceptible of language overcomes any authorial voice, any narratorial voice, any voice reading the text aloud, but reaches a voice that precedes all of these", allowing readers to "escape the bounds of the imposed voices of the text and to go beyond the imposition of grammatical persons" (131).

Chapter 6, "Painting the Imperceptible: Deleuze in Picture-book Form", considers *L'Oiseau philosophie*, a picturebook based on Deleuze's writing and illustrated by his long-time friend, Jacqueline Duhême. Newland identifies a similarity between the picturebook and Deleuze and Guattari's *A Thousand Plateaus*, for both seem to share an absence of

“a linear path to follow from beginning to end” (133) and can be read starting from anywhere. The chapter begins with a discussion of the bird imagery in the picturebook, relating it to Deleuze’s idea of lines of flight, and then moves on to an analysis of the ambiguous and androgynous child-figure in the text and the illustrations as a molecular child who, in connection with the picturebook’s rhizomatic structure, draws attention to “the malleability of time” and a conception of childhood as “a force that flows through all moments in life and something that is always accessible to us, not merely a transitory stage” (136). Newland then takes a closer look at the “little-discussed, yet deeply important friendship in Deleuze’s life, that with Jean-Pierre Bamberger” (ibid.), and closes on a consideration of *L’Oiseau philosophie* as not only a work that manages to “capture and render Deleuze’s concepts visible” but simultaneously “paints the imperceptible and gives us an image of what children’s literature should be: pure becoming which opens up the molecular child to us all” (153).

Jane Newland’s book is an important contribution to a consideration of Deleuzian thought within the context of children’s literature, but it can also serve as an accessible introduction to Deleuze’s philosophy. While the book offers a thoughtful interpretation of particular works of children’s literature, it also covers a fairly broad range of Deleuzian concepts and displays how such ideas can be usefully employed to productively grapple with paradoxes and ambiguities encountered in literature.

Duft der Erinnerung an die Alltagskultur der Sowjetunion

Alexandra Köhring u. Monika Rütters (Hrsg.). 2018. *Ästhetiken des Sozialismus/Socialist Aesthetics. Populäre Bildmedien im späten Sozialismus/Visual Cultures of Late Socialisms*. Wien-Köln-Weimar: Böhlau. 332 Seiten. ISBN: 978-3-412-50574-5.

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In zwölf deutsch- und englischsprachigen Beiträgen des Sammelbandes werden unterschiedliche populäre Medien aus der Zeit der Sowjetunion behandelt, die infolge deren Zerfalls zum historischen Sperrmüll geworden sind. Und dennoch scheint die Auseinandersetzung mit den Relikten aus der sowjetischen bzw. realsozialistischen Alltagswelt sowohl für Kunst-, Kultur- und Literaturforscher aus Westeuropa als auch für jene osteuropäische irgendwie doch noch interessant zu sein. Den Untersuchungsgegenstand des Sammelbands bilden verschiedene popkulturelle Bildmedien im Spektrum von Postkarten und Produktverpackungen über Fotoalben bis hin zu Kunst- und Literaturwerken wie Bilderbücher, wobei es auch „darum ging, dezidierte gestalterische Verfahren zu entwickeln und deren visuelle Wirkung auszuloten“ (10). Insofern besteht die Forschungsfrage des Sammelbandes darin, wie spezifische sozialistische Bildcodierungen, eingerahmt durch die Forderungen des sozialistischen Realismus als eine in der Sowjetzeit allgemeinverpflichtende Stilformation, in unterschiedlichen popkulturellen Bildmedien funktioniert haben.

Im ersten Beitrag des Sammelbandes wird die Entstehung und die Entwicklung der Monumentalkunst als ein historisch-politisches Narrativ der stalinistischen Ära und deren spätere kulturelle Transfermächtigkeit besprochen, indem auf ihre Ausfuhr in den 1970er Jahren nach China, Nordkorea sowie in einzelne Staaten Afrikas eingegangen wird. Dabei geht