Pangea

Volume Two

(Exegesis)

Journey to the Improbable: Creating Plausible and Playful Adventure Spaces for Young Readers

By

Donald Ross Henderson

Submitted for the degree of

Doctor of Philosophy in Creative Writing:

July 12, 2017

Discipline of English and Creative Writing

School of Humanities

The University of Adelaide

Thesis Declaration

I certify that this work contains no material which has been accepted for the award of any other degree or diploma in my name, in any university or other tertiary institution and, to the best of my knowledge and belief, contains no material previously published or written by another person, except where due reference has been made in the text. In addition, I certify that no part of this work will, in the future, be used in a submission in my name, for any other degree or diploma in any university or other tertiary institution without the prior approval of The University of Adelaide.

I give consent to this copy of my thesis, when deposited in the University Library, being made available for loan and photocopying, subject to the provisions of the Copyright Act 1968.

I also give permission for the digital version of my thesis to be made available on the web, via the University's digital research repository, the Library Search, and also through web search engines, unless permission has been granted by the University to restrict access for a period of time.

I acknowledge the support I have received for my research through the provision of an Australian Government Research Training Program Scholarship.

SIGNED: _____

DATE: 12 July, 2017

Acknowledgements

Thanks to the following for their support and assistance:

My family—Alison, Jack, and Lucy

My supervisors—Phillip Edmonds and Kerrie LeLievre

Contents

Abstract

This exegesis explores the synergy and importance of two seemingly antithetical characteristics—plausibility and playfulness—in the creation of adventure spaces for young readers. I begin by defining my key terms; plausibility, playfulness, adventure, and dieselpunk. Particular emphasis is placed on the latter as it is the most contentious in terms of definition and it is the genre label that most accurately describes the style of the adventure in my accompanying creative work, *Pangea and Almost Back*. This is followed by a discussion of the importance of creating adventure spaces in general, and Pangea in particular, for my primary audience of upper 'tween' (Siegel et al. 4) to lower young adult readers. Ways of achieving plausibility and its importance in creating playful adventure spaces is then explored through an analysis of two classic antecedent adventure texts and two contemporary derivative texts, and reflections on the writing of my own creative work. Various examples from similar contemporary adventure novels are also cited where relevant. In Chapter 4, I focus on the characteristics of play and the implications of this for writers of adventure literature for young readers. I conclude by re-examining the relationship between plausibility and playfulness and reaffirm the value of literary adventure spaces for the emotional and intellectual development of young people.

1. Introduction

Adventure has long been a popular genre for young readers. The settings for adventure stories are generally spaces far removed from the reader's everyday experience, such as desert islands, dystopic futures, or reimagined pasts. These adventure worlds, and the means by which adventurers arrive in them, are in most instances highly improbable, and this can present challenges to a young reader's willingness to engage with the adventure space. My creative work, *Pangea and Almost Back,* which is mainly set on the supercontinent of Pangea, in the late Permian Period, is a case in point. It was the improbable nature of this setting that inspired me to research how writers take their readers on seemingly improbable journeys to equally improbable places. As my research progressed, however, the focus expanded to include the character of the relationship between plausibility and playfulness, which I will argue is a defining feature of the adventure genre for young readers.

My methodology is based primarily on close readings of antecedent (Robert Louis Stevenson's *Treasure Island* and H. G. Wells's *The Time Machine*) and contemporary (Scott Westerfeld's *Leviathan* and James Dashner's *A Mutiny in Time*) adventure stories. This approach follows the view of John Mullan, who argues that:

> . . . it is often revealing to put recent novels alongside novels from the past . . . to show not just how one particular novel is put together, but also how some knowledge of the history of fiction-making might make this clearer . . .. Any historical perspective shows that novels do have recurrent preoccupations, and that even innovations and experiments often have their precedents. (6–7)

Before I discuss my close readings, however, I will first briefly outline my key definitions, and explain why I believed it was important to create an adventure space for young readers. I will also outline my reasons for choosing Pangea as that adventure space.

1.1. Key Definitions

Plausibility: Plausibility is the 'appearance of truth' (Shaw 289) in the plot, characterisation, themes and *setting* of a literary work. The term is used deliberately instead of verisimilitude in this exegesis as it is more often applied to non-realistic fiction.

Discussions about literary plausibility invariably cite Coleridge's seminal phrase '[the] willing suspension of disbelief' (169). This phrase suggests that achieving plausibility is dependent on the co-operation of a willing reader, however, Coleridge emphasises that this willingness is in turn dependent on there being a sufficient 'semblance of truth' (169) in the text.

Tolkien later questioned the accuracy of Coleridge's description. 'What really happens,' says Tolkien, 'is that the story-maker proves a successful "sub-creator". He makes a secondary world which [the reader's] mind can enter' (132). For Tolkien, the key to this sub-creation is the 'inner consistency of reality' (139–40). Tolkien further argues that the suspension of disbelief is only necessary when the work has failed to create secondary belief. From that point 'the spell is broken' (132) and the reader ceases to be immersed in the story. When this happens, readers must make a conscious effort to suspend disbelief or else give up on the book entirely. Therefore, readers are willing to 'play-believe' in a made-up world but they need assistance to do so.

Wells compares this willingness to 'play-believe' in the secondary world of a story to playing a game and claims that, 'For the writer of fantastic stories to help the reader play the game properly, he must help him in every possible unobtrusive way to *domesticate* the impossible hypothesis. He must trick him into an unwary concession to some plausible assumption and get on with the story while the illusion holds' (Wells *Scientific Romances* viii). The conventions discussed in Chapters 2 and 3 are examples of the ways writers assist readers to 'play the game properly'.

The fact that readers do accept the inner consistency of reality in the face of apparent anomalies with the external or 'real' world allows adventure writers to create secondary adventure worlds which are judged on the basis of their own premises. Even so, there remains a significant level of variability as to what is considered plausible by different readers. One of the key factors in this variability is prior exposure to and knowledge of a discourse genre, which, according to Zwaan, 'may function as a pragmatic device triggering in the reader comprehension strategies [such as the suspension of disbelief] that are specific to that particular genre' (2). Knowledge of the adventure genre therefore increases a reader's 'aesthetic rapport' (Boşca 31) with a text and facilitates a more open and connected reading. Genre-savvy readers of adventure literature process the details of those stories more appropriately and are more inclined to see those details as plausible within the context of that genre. I will also argue that readers will be more inclined to process the details of stories appropriately when the adventure space they are invited into offers an engaging balance between plausibility and playfulness.

Playfulness: Playfulness in this exegesis refers to the ability of adventure spaces to invite and facilitate play-reading. Play is a nebulous concept that has eluded a precise and generally accepted definition. Earlier descriptions of play, such as Huizinga's, emphasise a 'consciousness that it is "different" from "ordinary life"' (47). This conceptual location of play outside of 'ordinary life', combined with play's traditional association with children, resulted in a devaluation of its role by many in the past, however, this negative perception has been steadily eroded as the understanding of play has evolved.

Play theorists Kolb and Kolb have described 'how play can potentially create a unique *ludic* or play learning space conducive to deep learning' (26). They further assert that play is important 'in human cognitive and social-emotional growth' (26), and is 'one of the highest forms of experiential learning' (47). This connection between play and learning is

further supported by the oft-cited conclusion of Singer et al. that 'play = learning' (10). Whitebread similarly claims that 'new research techniques, including neuroscience and other psychological measures, have shown strong and consistent relationships between children's playfulness and their cognitive and emotional development' (15). Play has therefore been increasingly perceived in a more utilitarian context and this shift in perception is emphasised by Nardi who asserts that we should 'avoid thinking about "play" as something not serious.' (287).

The definition of play used in this exegesis follows Gray's more recent 5-point definition, which summarises the key, repeated aspects of previous scholarly definitions. Gray defines play as an 'activity that is (1) self-chosen and self-directed; (2) intrinsically motivated; (3) structured by mental rules; (4) imaginative; and (5) produced in an active, alert, but nonstressed (*sic*) frame of mind' (480). This definition of play moves it further from its traditional dichotomous relationship with work and also emphasises its convergence with pleasure reading. However, although similar in meaning, it should be noted that the term 'play-reading' is generally used in preference to pleasure reading in this exegesis as it emphasises the more multifaceted nature of the play experience.

Adventure: Adventure, according to D'Ammassa, 'does not constitute a distinct, separate genre' (vii) in the same neat way as more sharply defined genres such as detective stories. The definition of adventure used in this exegesis, therefore, follows D'Ammassa, who defines adventure as literature where 'the adventurous element is of *primary* importance' (vii, emphasis added). This is also consistent with Shaw's definition of adventure as 'literary material in which the reader's *primary* attention is focused upon "What happens next?"' (7–8 emphasis added). The qualifier, 'primary', in both definitions is important in the context of my ensuing argument because it highlights the fact that although the adventurous elements and the 'what' are of primary significance, they are not the sole

focus of adventure literature. These adventurous elements do not exclude a secondary emphasis on the emotional responses to the primary action and consideration of 'why things happen'.

The fact that adventure stories are more often found in various hybrid forms with other genres, such as historical and speculative fiction, has resulted in confusion and overlap in genre classification. *Pangea and Almost Back*, for example, is an adventure which includes aspects of both the historical and speculative genres, but, at the same time, it can also be classified under the punk genre label of dieselpunk.

Dieselpunk: My creative approach in writing *Pangea and Almost Back* followed C. S. Lewis's advice that the best reason for writing children's literature was because it was 'the best art-form for something you have to say' (Lewis 23). The same logic also informed my decision to make that story an adventure and to imbue that adventure with the aesthetics of dieselpunk.

The fact that *Pangea and Almost Back* begins in 1942 initially resulted in the novel unconsciously assuming many of the superficial characteristics of the dieselpunk genre. Subsequent research into that genre convinced me that it was the most suitable sub-genre for 'telling my story' and this led to a more conscious process of building on and exploiting the story's dieselpunk elements during the redrafting phase.

Dieselpunk, a term first coined in 2001 by *Children of the Sun* game co-designer Lewis Pollack (Ottens and Piecraft[1] 3), is, in its broadest definition, a subcultural grouping, but it is also a genre label encompassing a range of modes including visual art, video games, print and film. For the purpose of this exegesis, it is more specifically defined as a form of speculative fiction which blends futuristic technologies with the aesthetics of the

[1] This is a pseudonym used by the joint inaugural editor of *The Gatehouse Gazette*, Bernardo Sena.

diesel age. It is one of an expanding group of punk derivatives which have evolved from their more prolific and more extensively critiqued punk precursors, cyber- and steampunk.

There is some disagreement over the periodisation of dieselpunk, however, the one followed in this exegesis covers the broadest range of the various suggested time periods; starting at the beginning of World War One and ending in the early 1960s. For some, who consider the 'zeitgeist of the 1920s, 30s and 40s' (Amyett 'Philosophy') to be more critical to the aesthetic of dieselpunk, this definition may seem too broad but it is more inclusive of the genre and 1914 seems a more appropriate starting date given that it is commonly recognised as a watershed between the ages of steam and diesel.

There is more to dieselpunk, however, than simply the historical era in which the novel is set. The genre is also characterised by other defining qualities that can—especially with the aid of time travel—transcend eras. The most prominent of these other dieselpunk characteristics, according to Amyett, are 'decodence, contemporary, and punk' ('Philosophy'). 'Decodence' is a portmanteau combining deco (and the spirit of the Jazz Age) with decadence. The contemporary aspect emphasises that dieselpunk is not historical fiction set in a specific era but a contemporary reimagining of that era. The punk aspect relates to the placement of the genre outside the literary mainstream although its claim to true punk status is highly contentious (Strubel 385–7).

My interest in the dieselpunk genre was initially inspired by films such as the *Indiana Jones* series, which was also novelised and spawned a popular series of children's books. Its suitability stemmed from its capacity to accommodate a glamorous style of high adventure and its temporal location in the mid-twentieth century. Although only Part One of *Pangea and Almost Back* is physically set in that time, the events and aesthetics of that era continue to influence the characterisation, plot, and style throughout the story. The mood of 'decodence' also suited the departure setting of World War Two and the primary adventure

space, as exemplified by the 1940s science fiction, Ship City. The characterisation which is marked by a certain aplomb in the face of extreme adversity also suited the grand scale of my story. Furthermore, the contemporary aspect of dieselpunk was relevant, as I was exploring the environmental consequences of the greenhouse effect, which is a contemporary rather than a mid-twentieth century concern. Finally, I was drawn to the punk element as the story seemed to sit outside the mainstream of children's literature and I wanted to depict individuals outside the usual power structures, using unconventional methods to effect change.

My creative approach, therefore, meant that it was the story, rather than the author, that chose dieselpunk as a guiding aesthetic. Dieselpunk was a sub-genre well-suited to the story I was telling.

1.2. Why Write an Adventure Book?

My decision to write an adventure book for young readers was motivated by a belief in the value of the genre, based on the quality of my own childhood play-reading of adventure books such as *Treasure Island* and *The Time Machine*. At the same time, however, I was also aware of well-founded criticisms of adventure books, ranging from concerns over their seemingly frivolous nature to more serious issues surrounding their tendency to favour some heroic representations or value sets over others.

The classic British 'boys' books' of the eighteenth to mid nineteenth century, for example, were heavily laden with moral messages, as adventurers like Robinson Crusoe overcame their hardships through a sturdy combination of Christianity and sheer British-ness. Following this earlier period, however, there was a steady 'broadening of the parameters of the acceptable within children's literature [which led to] the acceptance of the excitement and thrills provided by adventure . . . as legitimate in and of themselves, without reference to the message or lesson they might contain' (Spidle 52). This shift was significant as it resulted in

adventure books becoming an integral part of a young person's play life. The place of adventure books in this regard is neatly illustrated in *Tom Brown's Schooldays,* where, once the day's work was completed, Tom Brown and his friends gathered in their room to 'read Marryat's novels, and sort birds' eggs' (Hughes 171).

This play-reading, however, tended to reaffirm imperial values such as White British superiority and the legitimacy of subjugation. The importance of adventure writers in this regard is emphasised by Cazamian who claims that Kipling, more so than anyone else, contributed to making the mythology of Empire 'supremely and most deeply actual by implanting it among the familiar and intimate ideas of all men' (1,296). This view is also supported by the anthropologist, Brian Street, who cites examples from various boys' adventure authors including Burroughs, Haggard and Ballantyne, which reinforce in young readers the imperialist ideologies of their age (43–45). Adventure play-reading during this period was a game where the dominant white imperialists always seemed to win.

Concerns continue to exist over who gets to be the hero in modern adventure stories. Recent bestsellers such as Suzanne Collins's *The Hunger Games*, and Veronica Roth's *Divergent,* have done much to overcome the lack of female representation through their portrayal of strong female protagonists. However, this has been offset, in the view of some critics, by their tendency to 'privilege longstanding Western standards of beauty, as characters are either described as fair skinned, blue eyed, or blonde haired, or they compare themselves unfavourably to characters who fit that description' (Day 89). Other adventure stories use an even balance of male and female protagonists, as is the case with Westerfeld's *Leviathan,* and, to a lesser extent, Dashner's *A Mutiny in Time.* These novels also share a similar approach in blurring gender boundaries. This is again most apparent in *Leviathan* where the androgynously named Deryn impersonates a boy for almost the entire novel. *Pangea and Almost Back* follows a similar pattern and a focus of redrafting was the evening

out of the contributions of the male and female characters and the avoidance of gender stereotyping.

Another area of criticism in young reader adventure literature is the 'narrative silence' described by Couzelis (132), where characters of colour are either absent, or the implications of colour are ignored. Rue, the female tribute from District 11 in *The Hunger Games*, for example, is initially described as 'having dark brown skin and eyes' (55) and this description is later extended to 'satiny brown skin' (120). 'The boy tribute from District 11, Thresh, [is later described as having] the same dark skin as Rue' (152). District 11 is a poor agrarian area to the south of District 12 (Appalachia), and it is commonly represented on Panem maps, based on textual evidence, as the Deep South. This is a region which has traditionally witnessed the highest levels of injustice and disadvantage for African Americans. Thresh's further description of being 'probably six and a half feet tall and built like an ox,' (152) echoes, even if unintentionally, the era of slavery when black Americans were compelled to work like animals and encouraged by the same lash. In the film adaptations of *The Hunger Games* both of these characters are unambiguously African Americans whereas in the novel they are simply dark skinned people and none of the possible implications of this fact are explored. Riq, one of the three main characters in *A Mutiny in Time*, is similarly introduced as having 'dark skin and darker eyes' (77) and no direct reference is made to his ethnicity. In the interactive game which complements the novel series, however, Riq is also clearly African American.

Roszak claims that *Divergent* similarly skirts the issues of race and ethnicity. Despite 'examin[ing] the construct of the divided city [and] depicting social inequality, control, and injustice, while also analysing the distinct ideological values in which physically demarcated and separated communities can be steeped' (62), Roszak argues that *Divergent* 'merely echo[s] patterns of racial and ethnic injustice rather than naming them outright' (74).

Drawing the same long bow, *Pangea and Almost Back* could be subjected to the same criticism through its use of alien species to represent differences that in the real world are more ethnically based but I would argue that this is entirely appropriate given the playful nature of the adventure genre. Furthermore, although the chief adversaries are aliens, there is ethnic diversity as demonstrated by the multiracial Haji, Lucy and Doctor Wong, and the mysterious narrator, M. A. Singh. This is largely the result of the story's genesis on an Asialink writer's residency in Malaysia, where I was first inspired to write an Australasian adventure.

The steam- and dieselpunk genres have drawn more specific criticism for their deceptive portrayal of reality, especially the nostalgic and idealistic representations of the periods they recreate. When history is viewed through modern eyes and reconstructed on the basis of present needs, the past becomes 'largely an artefact of the present' (Lowenthal xvi). Historical punk genres are such artefacts and the histories they present are not objective, but distorted by the stylistic needs of the genre. Examples include the acceptance of the problematic social hierarchies of the Victorian age in steampunk, and the often blasé attitude to crime and war in dieselpunk. These punk worlds may also have the effect of 'alienating people from the present' (13) through an excessive preoccupation with a romantic but false past. Strubel concludes that 'synthesized fantasy worlds are potentially dangerous, in that vicarious nostalgia glorifies past injustices and distorts reality' (390). At the most basic level, the counterfactual scenarios of these historical punk genres may even deceive readers into believing a false account of history. The mixture of real and imaginary events in *Leviathan* and *Pangea and Almost Back* are typical examples of how readers might be deceived into learning inaccurate histories, however, this once more overlooks the playfulness of the adventure genre and I will return to this point in Chapter 4.

Despite these criticisms, however, there are also some generally accepted positive outcomes of reading adventure literature. Andrew Lang once mused that. ‘As the visible world is measured, mapped, tested, weighed, we seem to hope more and more that a world of invisible [adventure] may not be far from us . . . [and] . . . might still win us from the newspapers, and the stories of shabby love, and cheap remorses, and commonplace failures’ (279–80).

Lang’s sentiments here, though published in 1905, encapsulate the escapist role of literature in the ‘New Romance’ (Vaninskaya 58) movement of the *fin de siècle.* Adventure literature provides a much-needed break from the humdrum stresses of daily reality. The importance of this escapist role is further supported by Nell’s surveys of spontaneous pleasure reading (43) and, more recently, by Howard’s study of pleasure reading in young teens (52).

Writers of adventure literature have supported this escapist view, with some citing an additional therapeutic benefit, claiming that reading adventure stories is a rejuvenating experience, not just for children and young adults, but adults as well. Stevenson observed, for instance, that his normally taciturn father ‘caught fire at once with all the romance and childishness of his original nature’ (Stevenson *Essays*), when reading the drafts of *Treasure Island.* ‘Fiction,’ says Stevenson, ‘is to the grown man what play is to the child; it is there that he changes the atmosphere and tenor of his life’ (Stevenson *Memories* 268). This connection between reading and play is critical to understanding the importance of creating imaginative adventure spaces for young readers.

Nell argues that descriptions of play match what he calls ludic or pleasure reading and he concludes that pleasure reading is clearly ‘a form of play’ (7). Adventure spaces in novels for young readers are, therefore, imaginative play spaces. This imaginative aspect of play is further emphasised by Huizinga through the analogy of ‘the playground of

the mind' (Huizinga 141). Following on from this analogy, an adventure novel can be likened to a playground where, instead of the physical apparatuses such as swings and monkey bars, young readers encounter an array of mental and emotional apparatuses with which they can engage in imaginative and intellectual play.

Adventure spaces are especially important for young readers because of certain distinguishing characteristics of this age group identified by neuroscience. Ronald E. Dahl, for example, claims that development during pubertal maturation 'may be linked to a set of biologically based changes in neural systems of emotion and motivation, which contribute to what appears to be a natural increase in tendencies toward risk taking [and] sensation seeking' (Dahl 7). I assert that because of this, the fast-paced action of adventure literature is able to engage many young readers in ways that literature which is less active and more reflective cannot. At the same time, the adventure genre offers more opportunities to deepen reader engagement by inspiring physical and socio-dramatic play. Once young readers are engaged by the action, they can then be engaged by the secondary elements, which include the emotional responses of the characters and the more intellectually engaging issue of 'why things happen the way they do'. Adventure spaces, therefore, provide a challenging and worthwhile imaginative playground for young readers. The challenge for writers is to create adventure spaces which contain sufficient, and sufficiently enticing, play equipment to engage as wide an audience of young readers as possible. This playful aspect of adventure literature, however, is not sufficient in itself to engage young readers. Playfulness, I will argue, must exist in a state of often-precarious tension with plausibility.

1.3. Why Pangea?

My 'temporal approach' (Brien 3) to this thesis was to work solely on the creative component for three months during which time the idea for my exegetical focus emerged. This meant that I had already chosen my adventure space before commencing

creative practice research. This approach allowed the exegetical research to flow from the needs of the creative component. Despite this disjuncture in time between the commencement of the creative and exegetical component, aspects of my selection of an adventure space, on reflection, were, in fact, closely linked to plausibility and play theory. My desire to set my adventure in a real historical or prehistorical context, for example, was driven by the notion that this in itself would confer a level of plausibility. At the same time, I was also drawn to the opportunities provided by the playfulness of the interface between fact and fiction.

An effective play space is one which encourages 'deep engagement' (Whitebread 27) and that was something I aimed to achieve through the selection of an original adventure space. My thinking was also guided by my preference for a future or past time and the success of recent dystopic stories set in post-apocalyptic futures with unusual social structures, such as *The Hunger Games*, *Divergent,* and Dashner's *The Maze Runner*, initially directed my attention to the future. This, however, seemed to be a crowded space, and one where some reviewers were already noting a sense of formulae and 'overlap' (Dominus). A reader review on *The Guardian*'s 'Children's Books' page noted that, 'The similarities between *The Hunger Games, Divergent* and *The Maze Runner* are striking' (Readr). These observations and my creative instincts directed my attention instead to the past as the most suitable setting for my adventure.

Most adventure novels set in the past are confined to the Cenozoic Era, which began approximately 65.5 million years ago and extends to the present. Moreover, the majority of these adventures are crowded into more recent historical periods or prehistoric times inhabited by close ancestors of humans. The attraction of these more recent adventure spaces is clearly the existence of actual characters and high interest actual events with which readers are familiar, such as the departure of Christopher Columbus's fleet in *A Mutiny in Time,* or the imagined crossing of paths between Neanderthals and Cro-Magnon humans in

Jean M. Auel's, *The Clan of the Cave Bear*. Even the large number of dinosaur stories since Frank Savile's *Beyond the Great South Wall: The Secret of the Antarctic* (1901) have been mainly premised on the existence of dinosaurs in the present or more recent past, rather than the time they actually existed in the Mesozoic Era.

My search for an original adventure space therefore took me further and further back in time until I eventually arrived at the End-Permian mass extinction event, around 252 million years ago (Shen et al. 1,367; Chen et al. 35). This event, also known as the Great Dying, is the greatest catastrophe to ever threaten life on Earth. The cause of this near annihilation of life was a greenhouse effect which is now generally considered to be the result of a massive volcanic event in the Siberian Traps (Benton 262; Benton and Twitchett 360). This cataclysmic event coincided with the existence of the supercontinent, Pangea, and the demise of the exotic and, in some cases terrifying, mammal-like lizards which preceded the dinosaurs. Despite the incredible backdrop for adventure that this time offered, it has been overlooked by writers. There are no listed adventure novels set on the Pangean supercontinent during the End-Permian extinction. Pangea at the time of the End-Permian Mass Extinction, therefore, offered a highly original and integral adventure space which was conducive to deep engagement and not overly crowded by prior knowledge or competing fictional influences. At the same time, it also offered a 'real space' which promoted plausibility.

The degree to which the space was 'real' was important as this factor particularly suited the play-reading needs of my primary gender audience of boys who have a preference for more efferent reading experiences. This is supported by many studies such as a survey of the reading preferences of fifth grade boys in America where Farris et al. found that 'boys chose fact books and informational books' (184). The historical and geographical

premise for *Pangea and Almost Back* therefore provided a space which was attractive to the play needs of a young male audience.

Other aspects of boys' reading preferences also supported Pangea as a suitable adventure space. Boys' reading advocate Michael Sullivan notes boys' preference for 'plot elements . . . over characterisation and character development' (7); 'the fun of reading over the challenge of reading' (7); and finally, 'the extremes, the edgy, in both subject matter and tone' (8). These pointers are all general in their nature and understate the diversity of boy readers but they matched the opportunities presented by my chosen adventure space and affirmed my own creative instincts.

At the same time, however, I was aware that girls are also significant readers of adventure literature. A 2006 Finnish study of 10 and 11-year-old readers (the lower range of my intended audience), for example, found that 'girls liked adventure books best' (Merisuo-Storm 117). This study also found that 'girls of this age usually read many types of texts, but boys are far more selective readers' (117). These findings support an earlier study by Dutro, which found that boys are far more conscious of gender boundaries and 'performed masculinity through classroom reading practices' (465). It therefore made sense to write primarily 'for boys' as they were the more inflexible part of my broader, mixed gender audience.

My study therefore focuses on maintaining an appropriate tension between plausibility and playfulness for a primarily boy audience. Drawing on Todorov's claim that 'every literary work is a matter of convention' (10), Chapters 2 and 3 focus on some literary conventions used in creating plausible adventure spaces for young readers and reflect on how those conventions support and harmonise with the more playful aspects of the story. Chapter 2 considers conventions which work by imitating real spaces, while Chapter 3 considers conventions which work by enabling connections to imaginary spaces. These conventions are

examined through a study of both an antecedent and contemporary text to give a deeper sense of how these conventions are sustaining and evolving. Both antecedent texts are from authors who have used play or game analogies to explain aspects of their craft as adventure writers. The final chapter reflects on how creators of adventure spaces for young readers can use the idea that reading is play to think about their craft and, in particular, their relationship with their audience, and their audience's relationship with the adventure space. I conclude by emphasising the importance of the reciprocation between plausibility and playfulness in fulfilling some of the vital developmental and social functions of adventure reading.

2. Copying Reality—Veracity and Maps

(*Treasure Island, Leviathan,* and *Pangea and Almost Back)*

An obvious approach to creating plausible adventure spaces is to copy reality, and two common conventions that achieve this are veracity and maps. This chapter explores the use of these conventions with reference to Robert Louis Stevenson's *Treasure Island* (1883), and a contemporary adventure for young readers, Scott Westerfeld's *Leviathan* (2009). I conclude my analysis of each convention by considering their application to *Pangea and Almost Back.*

Leviathan is of particular interest in the context of my own creative work as it is generally considered a dieselpunk (and biopunk) classic, despite Westerfeld's initial claim that the book was steampunk. In describing his creative approach, Westerfeld says, 'I made a list of all the stuff that I liked: bioengineering, airships and World War I were on that list and it just struck me that steampunk was the right genre in which to do a collage of all those things' (qtd. in Carrott and Johnson 152). Later in the same interview, however, Westerfeld acknowledges that his use of the steampunk label is problematic by stating that he was 'playing around with that border between optimistic steampunk and a much more pessimistic dieselpunk' (152). That border is ill-defined, but if the criteria were simply the predominance of steam or diesel, then *Leviathan* would clearly be dieselpunk. Despite an erroneous reference on the Simon Pulse dustjacket to the Clanker's, 'steam-driven iron machines', those machines are, in fact, 'diesel-powered' (Westerfeld 1); a fact also admitted by Westerfeld (qtd. in Carrott and Johnson 152).

The genre classification of dieselpunk, however, is not as simple as the predominance of diesel and in reality there is considerable debate over the boundaries of steam- and dieselpunk. When discussed from an era perspective, some consider steampunk to

be ‘usually set in the Victorian era’ (Wolfe 65), however, ‘the term “Victorian” has become so malleable that it no longer corresponds to its historical boundaries’ (Vandermeer and Chambers 13). Consequently, most definitions now include the Edwardian period (Buckell vii); while others argue that World War One is a blurred boundary between steam- and dieselpunk (Amyett ‘Great War’). The situation is equally unclear from the dieselpunk perspective, although most sources claim that it is ‘generally set between the world wars’ (Wolfe 65; Strubel 382–3). Other sources, however, claim that it includes the World Wars (Tanenbaum et al.); others describe World War Two as the ‘apotheosis’ of the dieselpunk aesthetic (Romano); and some extend the dieselpunk era as far as the 1960s (Ottens and Piecraft 9).

The fact that Westerfeld claims *Leviathan* to be steampunk, while others claim it as a dieselpunk classic (Hope), is indicative of the blurred boundaries surrounding these genres. This confusion emanates from the fact that the heart of both genres is located in eras which are not contiguous and this leaves steam- and dieselpunk-like books set between the Victorian age and the 1920s–1940s period, primarily those set during World War One, in a punk genre no-man’s-land. *Leviathan* is such a text and it displays aspects of both the steam- and dieselpunk genres.

2.1 Veracity

Veracity refers to the inclusion and accuracy of ‘real details’ in a story. The exaggerated and improbable events described in adventure stories make them unrealistic; however, these stories often use realism as a means of promoting plausibility. Stephen King maintains, in fact, that although ‘a sense of reality is important in any work of fiction . . . it is especially important in a story dealing with the abnormal’ (277). Veracity is one of the conventions used to achieve this sense of reality.

Stevenson employs this approach at the beginning of *Treasure Island.* In 'Part One, The Old Buccaneer', Hardesty and Mann argue that Stevenson uses vague but coherent details 'to maintain verisimilitude [or plausibility] of place' (96). This strategy, they maintain, has the same effect, described by Booth in relation to *Kidnapped,* of 'anchoring his romance in an alert sense of fact' (Booth xvii). The nearby town of 'B - -' (Stevenson *Treasure* 44), for example, is later 'confirmed' in Stevenson's play[2], *Admiral Guinea* (1892), to be Barnstaple. The distance by coach between Barnstaple and Bristol matches the over-night coach journey described in the novel. This accuracy has the effect of grounding the author in the real world while, at the same time, immersing the reader in a real setting. This approach creates 'a more personal bond between the narrator and reader' (Hardesty and Mann 98), thus increasing the reader's willingness to play the game properly once the reader arrives at the more outlandish and playful adventure space.

After the factual accuracy of the initial scene setting in England, the journey to Treasure Island, which occupies only two chapters, serves as a 'transitional device between fact and romance' (99). The narrator, Jim Hawkins, declares that '"I am not going to relate that voyage in detail"' (Stevenson *Treasure* 73) and he is true to his word. Time and place become nebulous and the only references to geography are the places that Silver's parrot, Captain Flint, has visited. '"She's been at Madagascar and at Malabar, and Surinam, and Providence, and Portobello"' (75), claims Silver. These real yet romantic locations build an aura of expectation around their fictional destination. Once the *Hispaniola* arrives at the created adventure space of Treasure Island, the transition to romance is complete and veracity has done its job. From this point, Stevenson is much more playful with his description of settings.

---

[2] Co-written with his good friend W.E. Henley.

Stevenson never visited the pirate coast of the Americas and admitted the lack of veracity in the setting by stating in a letter to Sidney Colvin that '[t]he scenery is Californian in part, and part CHIC' (Stevenson *Letters* July 1884). Hunt enumerates several examples of *Treasure Island*'s eclectic and misplaced scenery, including the rattlesnakes, which were in reality confined to the American mainland, the nutmeg trees, which were natives of Indonesia, and the live oaks, which Stevenson most likely recalled from the Monterey Peninsula. The omnipresent sound of crashing waves around the island is also more evocative of the Pacific coast than the more sheltered waters of the Caribbean (Hunt). At other times Stevenson simply relies on vague descriptions like, 'odd, outlandish, swampy trees' (Stevenson *Treasure* 100) or descriptions which emphasise movement over appearance such as, 'the sea breeze was rustling and tumbling in the woods and ruffling the grey surface of the anchorage' (132–3). Treasure Island was not so much a representation of an actual Caribbean island as a liminal space for adventure. Stevenson's loose descriptions enable the setting to assume the characteristics of a play space where readers are able to project themselves into the story.

Veracity in *Treasure Island* therefore serves the purpose of initially engaging the reader's trust in a world that seems plausible in terms of the 'real' or primary world as they experience it in their 'real' lives. This enables them to empathise with the characters in a way that better facilitates their willingness to play the game properly when they journey to the story's more playful and improbable adventure space.

The same use of factual detail is also apparent in the opening pages of Westerfeld's *Leviathan*, which constructs an alternative history of World War One. The parents of the protagonist, Prince Alek, are the actual historical figures Archduke Franz Ferdinand and Sophie, Duchess of Hohenberg, who 'were in Sarajevo' (Westerfeld 2) where, many young readers will recall, they were actually assassinated in the trigger event that

started World War One. Historically correct background details are provided, such as the reference to Alek's ancestors having ruled 'Austria for six hundred years' (6). A reference to his father's hunting trophies is also accurate, given that Franz Ferdinand was accredited through diary entries with almost 300,000 kills, and that around 100,000 hunting trophies adorned his castle walls (Newton 157). His father's morganatic marriage to a non-dynastic noble (Westerfeld 7), which is central to the plot, is also historically correct.

The most notable fiction in these opening chapters is the male protagonist, Alek, who is presented as the only son of Franz Ferdinand and Sophie, who, in reality, had three children alive at the time of their assassination—Princess Sophie (14 y.o.), Maximilian (11 y.o), and Ernst (10 y.o.). Each of these heirs displayed heroic qualities in their later lives and the Keith Thompson illustrations seem more consistent with an age closer to that of Maximilian and Ernst. Alek, however, was almost sixteen (10), which was a more plausible age to be performing the adventurous feats described. As with the historical events and characters, the machinery is also a combination of historical accuracy, as is the case with the Spandau machine guns (8), and playful invention, as is the case with the Cyklop Stormwalker (8).

The story is structured around alternating pairs of chapters which switch the focus from the dieselpunk adventures of Alek, who is travelling south-westward from Prague to Switzerland in his mechanical walker, to the biopunk adventures of Deryn Sharp (a girl disguised as a boy) who is travelling south-eastward from London to Switzerland en route to Constantinople in the eponymous 'great hydrogen breather . . . made from the life threads of a whale . . . [and] a hundred other species . . . fitting together like the gears of a stopwatch' (69–71). This split structure ends in Chapter 22 when both parties meet in Switzerland.

Fewer significant historical details are revealed in the biopunk chapters and Deryn's family is fictional. It is only the familiar places around London, where Deryn joins

the air-service and takes off on her first unplanned flight, that are real. Deryn's adventures start at the airship field at Wormwood Scrubs, a large open space near London that was the actual site of the prison referred to in the text and featured in the illustration, 'Ascending' (35). This contrasts with the scene setting for Alek, where Prague remains a vague and shadowy background. Apart from these geographical references, veracity in the biopunk world of the Darwinists is based more on the historical references to the creators of the bioengineered society that Great Britain has become. Darwin and Huxley are the real scientists whose discoveries, if extrapolated to extremes, may have led to the type of world Westerfeld imagines. These factual details are particularly important in dieselpunk, as the genre is based largely on the conceit of imagining alternative histories and for this to happen readers must be well grounded in the time and place that is being playfully reconstructed.

Pangea and Almost Back, follows the same pattern of anchoring readers in a real setting in the opening chapters. *Treasure Island* is set approximately 120 years before its publication; *Leviathan*, 95 years before its publication; and *Pangea and Almost Back*, 75 years before its creation. This starting point is recent enough to enable young readers to identify with the setting as a 'real' or 'home' space.

Darwin, where the adventure begins, is a significant Australian city, named after the famous evolutionist Charles Darwin (Kerr 12), whose theories also contribute to one of the key conceptual premises of *Leviathan*. However, whereas *Leviathan* imagines Darwin's discoveries extending to the fabrication of 'Darwinist beasties' (Westerfeld 31), *Pangea and Almost Back* supposes evolutionary influences overlooked by Darwin—the impact of alien castaways in prehistory.

Pangea and Almost Back begins with the bombing of Darwin in 1942. This is an event well-known to many young Australian readers as a result of the recent 75 years' anniversary commemoration and, for upper age-range readers, its inclusion in the Australian

History Curriculum for Year Ten (ACARA). The veracity of this space is important in grounding my young audience in a place where they can connect with the protagonist at a domestic level.

The protagonist, Freddie O'Toole, is introduced in Chapter 1 in the multi-purpose front room of the bungalow which he shares with his guardian, Professor Dupler, and his 'crusty manservant' (Henderson 7), Gruntenguile. Unlike Alek in *Leviathan*, there is no plot-constraining conceit around real historical relations. The emphasis is on creating a feel for the era and this is explicitly achieved with the chapter heading, which includes the location and date and implicitly with subtle period signifiers such as the Professor's safari shirt, Gruntenguile's candy cigarettes, and the lingering interest in Melanesian phrenology. These factual references continue in Chapter 2. When Freddie is selecting a chocolate bar from the sweets stall, the seller is 'sucking on a Choo Choo Bar' (10), and Freddie notes that his choices are limited:

> . . . thanks to the war but at last he found what he wanted. It was a plain white and purple-lettered bar of Cadbury's Ration Chocolate. He pulled three pennies from his pocket, slid them across the counter, and pointed to the chocolate bar. The girl wiped her nose and bit Freddie's pennies before handing over the bar of chocolate and the half-penny change. (10)

The types of confectionary and prices used in this passage are correct for the era and they correspond to the details my audience is likely to find most interesting.

The key factual event, however, is the date, 1942, as this is the year that Darwin was first bombed by the Japanese. In initial drafts, this date was more specifically, February 19, 1942, and the attack commenced at precisely 9:58 a.m., which was the actual time and date of the first attack. This more precise timing, however, became too restrictive

for the playful manipulation of events and, in the writing process, this was often the practical point where veracity gave way to the needs of playfulness.

The departure setting is an enabling space, not because of the place itself, as is the case with *Treasure Island*'s Admiral Benbow Inn, but because of the time. As with *Leviathan*'s two protagonists who are introduced on the eve of war, Freddie is introduced just as World War Two reaches the shores of Australia. It is this event which catalyses the need for action and initiates Freddie's adventures. The level of veracity concerning place is similar to the scene setting for Deryn Sharp's departure from London in *Leviathan*, but slightly less detailed for two reasons. The first is that fewer young readers are familiar with the geography of Darwin, especially 1940s Darwin, and, secondly, I have included a map on the title page to Part One which obviates the need for some geographical description.

The secondary adventure space of Pangea, however, takes readers back 252 million years to a time where the 'factual details' are much more contentious and where the reader's knowledge of those 'factual details' is limited. The use of a map to describe the meta-setting is discussed in the next section, but other descriptive aspects of setting, particularly the pervasive elements, are kept 'scientifically accurate'. Repeated references to the polluted, oxygen-depleted air that 'smelled like rotten-egg gas' (71), the ghostly pines and stunted vegetation, and the fauna ranging from the timid Lystrosaurs to the terrifying Eryops and Gorgonopsians, give a unifying sense of the adventure space. The veracity and consistency of these references is important to the plausibility of the adventure space and fictional details are seamlessly merged. The chief invention, for example, the 1940s-science-fiction-esque Ship City, lies at the end of a massive scar in the foothills of the Central Pangean Mountains. The veracity of these mountains is established by Haji when he explains that, '"The Central Pangean Mountains will, in time, split over two continents to become the Appalachians in North America and the Atlas Mountains in northern Africa"' (268). Thus,

the massively improbable Ship City is connected through this chain of scientific fact to the contemporary world of the reader, where the Atlas and Appalachian Mountains continue to exist.

The strategic intention of veracity in Part One of *Pangea and Almost Back* is to engage readers with the protagonist in a real historical and geographical setting so that they are more likely to willingly suspend disbelief when the action moves to the more playful adventure space of Pangea, 252 Ma, in Part Two. The extraordinary events that occur in the real adventure space also create a sense of extraordinary things being possible in the real world of the reader's more immediate experience and this also better prepares them for the collage of scientific fact and fantastic invention which comprises the primary adventure space. Once in this space, the reader is clearly committed to playing the game of Pangea and the balance between plausibility and playfulness tips sharply towards the latter.

2.2 Maps

It can be argued that all paratextual elements that normally feature in more factual genres, such as footnotes, photographs, and maps, are a means of giving improbable stories a greater sense of plausibility. This section, however, focuses solely on the use of maps.

Their paratextual nature, at first glance, makes the status of maps in a text somewhat problematic, especially in the case of the maps in *Treasure Island* and *Leviathan* discussed below, which were not drawn by the authors. Although the idea for *Treasure Island* originated from a map drawn by Stevenson, this map was later lost and 'a map drawn by draftsmen from his father's office was used to illustrate the [first] Cassell edition' (Reid 35) (see Appendix 1). Similarly, the *Leviathan* map was included at the suggestion of an editor and drawn by the illustrator, Keith Thompson. Despite this, I would argue that both maps can

be considered as legitimate parts of the story as their creation involved the collaboration and approval of the authors.

Since the coetaneous emergence of printed maps and, arguably, the first English adventure novel, Thomas Malory's, *Le Morte d'Arthur*, in the fifteenth century, maps have become a feature of adventure novels. For the fourth edition of *Robinson Crusoe*, for example, Defoe added a map of the world outlining Crusoe's journey (Appendix 2). This map has all of the regular cartographic features such as a familiar orthographic projection, latitude and longitude and known places. The perceived authenticity of this map gives it 'intellectual authority' (Phillips 15) and enhances the illusion that the events described in the text are real. The use of maps such as this became more prevalent during the nineteenth century, as printing increasingly used new technologies 'such as half tone lithography [to] incorporate photographs, drawings, diagrams, *and maps* as a complement to the author's aim of imbuing their fantasies with an aura of scientific authenticity' (Saler 612, emphasis added). In *Mapping an Empire*, Edney claims that 'modern culture's firmly established conception of cartography envisages the map as a concise statement about geographical reality. Maps are so naturalised within modern culture,' he claims, 'that their construction and use are rarely remarked upon' (30). Edney refers in particular to the process by which maps are used to appropriate colonial space; however, authors also use maps in a similar way to appropriate plausible adventure spaces for their stories.

Stevenson continued this convention by including a map at the start of *Treasure Island.* In his essay 'My First Book: *Treasure Island*', Stevenson discusses at length the importance of the map to the novel. The author 'who is faithful to his map,' claims Stevenson, 'and consults it . . . gains positive support. With a map [and] an almanac . . . and the plan of every house . . . [an author] may hope to avoid some of the grossest possible blunders' (*Essays*). These blunders include geographical errors such as the sun rising in the

west or an overabundance of full moons defying the lunar calendar. Stevenson's devotion to his map ensures that character movements around Treasure Island correlate to the map (Hardesty and Mann 100). Stevenson further claims that there are even more benefits than 'negative immunity from accident' (*Essays)* and I would argue that the visualisation and imaginative actualisation of the adventure space is one of those benefits. This makes it easier for play-readers to enact their own imaginative adventures or to transfer the settings to their own environment and engage in physical and socio-dramatic play.

The fictional nature of the *Treasure Island* map also marks Stevenson as being different from most of his adventure writer predecessors. The map was a reproduction of one drawn in play, by Stevenson, to amuse his twelve-year-old stepson, Lloyd Osbourne. In the context of the story, this map was presumably drawn by the notorious pirate, Captain Flint, but this seems at odds with the elaborately festooned and nautically themed scale at the top and the two tiny ships at sea on either end of the island, which serve no purpose other than decoration. The playful creation and nature of the map is indicative of a more modernist insight into the way children think and the value of play. Before Stevenson, adventure authors envisaging their audience mostly thought of children and young adults as little grown-ups. Stevenson, however, writes with a greater understanding that children are fundamentally different and that one of the main ways in which this difference manifests itself is that they are more interested in play than the real thing. Stevenson claims in his essay 'Child's Play' that 'Two children playing at soldiers are far more interesting to each other than one of the scarlet beings whom both are imitating' (*Virginibus* 159). Children, he claims, 'prefer the shadow to the substance' (161). This belief is evident in the playful map of Treasure Island.

Stevenson could have selected from hundreds of exotic Caribbean islands, the veracity of which would surely have added to the plausibility of his story, but he chose to invent an island. The map of this made-up island still conveys a sense of Phillips'

'intellectual authority' (15) but at the same time it is also a 'play map'. It therefore appeals to the reader's sense of plausibility through its status as a map but goes beyond that to actualise a site for what Kiely calls a 'boy's daydream' (61). The map alerts young readers to the game they are about to play by representing a place where a pirate adventure can be pretended rather than portrayed. The plausibility of the setting for *Treasure Island* is not assessed by its consistency with the 'real' world but with the inner consistency of the adventure space, as represented on the map.

Leviathan also features an iconic map, referred to by Westerfeld as 'The Grand Map' ('Leviathan Map') (see Appendix 3), on the front endpaper of the US/Canadian and Australian, Simon Pulse editions. The 'use of endpapers to convey story information is a technique more commonly used by the creators of picture books' (Harmon and Martinez), and its use in *Leviathan* serves the same purpose of propelling readers directly into the world of the text. The Grand Map is inspired by the allegorical propaganda maps of World War One such as the pro-Entente 'European Review: Kill the Eagle 1914' (see Appendix 4) and the pro-Central Powers 'Humoristicsche karte von Europa im Jahre 1914' (see Appendix 5). The design is lavish and countries are depicted symbolically as either machine or biotech based. The Clanker power, Germany, for example, is, '. . . a massive military machine with weapons aimed outwards to all surrounding countries. It points threateningly at Britain, not so much as a sign of direct aggression, but more as an indicator that it is now Germany's turn to start a grand global Empire to challenge the world's current one' (Thompson qtd. in Westerfeld 'Leviathan Art').

The Darwinist power, Britain, on the other hand, is depicted as a 'militaristic lion beast with a Roman Imperial italic-type helmet. It sits on a mound of riches gathered from its Empire' ('Leviathan Art'). The placement and caricature style of The Grand Map point to its emblematic function within the text. Like the map in *Treasure Island*, it grounds

the reader's imagination in an authoritative image while, at the same time, alerting them to the playful nature of the adventure space.

The first two parts of *Pangea and Almost Back* also begin with a map. The first of these is a simple, black-outline Mercator projection of northern Australia and the southern East Indies (see Appendix 6). Like the orientation maps in other young reader adventure books, such as those of Anthony McGowan and Michael Adams, this map firstly serves the very practical purpose of assisting young readers in locating where the story is set in the 'real' world. Its purpose, however, extends beyond this as, like the maps at the start of the antecedent adventure novels discussed above, and more recent young reader dieselpunk adventures such as *The Young Indiana Jones Chronicles*, it also seeks to establish plausibility through its authenticity.

Initially I intended to draw a map reminiscent of the 1940s but attempts to do so proved frustrating and the maps produced seemed more suitable for a fantasy rather than a dieselpunk text. An archival search, however, yielded an acetate rayon escape map of the Arafura and Timor Seas, which included an inset map of the north western military area from Darwin to Timor and enough of the surrounds to provide a clear geographic context. These escape maps were printed on material for durability and distributed to military personnel to assist them in evading capture when in enemy territory. The inset map used has a hatched border, a scale in miles, shows relief by hachures and spot heights, uses imperial place names, and is readily recognisable as an authentic map of the departure setting. Its creased and stained condition adds to its authenticity. The veracity of this map therefore creates a sense of plausibility and grounds readers in a familiar setting. At the same time, the map also has the more intangible but no less real retro-vibe of dieselpunk, which guides and satisfies the genre expectations of some readers. The map provides both a geographical and stylistic orientation.

The next map, which appears at the beginning of ‘Part Two: An Unkind Place’, (see Appendix 7) is an author-drawn map of the ancient supercontinent of Pangea. Scientific maps of Pangea vary considerably but the map used is based on a United States Geological Survey map of the supercontinent. This map was selected on the basis of both accuracy and recognisability, although my adaptation also contains playful elements such as the parochially inspired existence of Yorke Peninsula, my childhood home, on the southern edge of the supercontinent and a gingko wine stain over the Panthalassic Ocean. These anomalies cue readers to the transition to a space which is less constrained by the rules of ‘everyday reality’. Like the maps in *Treasure Island* and *Leviathan*, the map of Pangea shines some light on the written text, but, more importantly, it provides play space for the reader’s imagination. The map of Pangea is recognisable and provides a spatial orientation but ‘Freddie’s’ inept hand-drawn copy is also slightly subversive and more representative of an imagined, rather than a geographical continent.

3. Embracing Unreality—Foreshadowing, Transitioning, and Internalisation (*The Time Machine*, *A Mutiny in Time*, and *Pangea and Almost Back*)

In addition to conventions that imitate reality, plausibility is also achieved by conventions that connect to unreality, and three of the most common of these conventions in adventure fiction are foreshadowing, transitioning, and internalisation. In this study, these conventions were more evident in the texts with a stronger discursive emphasis, which included Wells's *The Time Machine* and Dashner's *A Mutiny in Time*.

A familiar setting pattern in classic Victorian adventure literature is home/away/home. In this pattern, the adventurer begins in a civilised 'home space' from which they sally forth into an unknown (and often savage) 'away space', before eventually returning home—wiser, richer or both. The away—the adventure space—is a liminal space where the adventurer is able to gain experience and develop in ways which are not possible in their home space.

This traditional metaplot of home/away/home, however, is not as prevalent in modern children's literature where childhood, and therefore home, is no longer 'the happy, carefree time it is "supposed" to be' (Wilson and Short). At the start of *A Mutiny in Time* for example, Dak's home is already flying the flag of the SQ, and Sera's parents have disappeared. By the end of the novel they are not returning home but already embarking on another adventure in revolutionary France. By the close of the series they seem, in fact, no longer content with home, as the final scene sees the young adventurers about to enter Sera's barn which contains her parents' 'latest invention' (de la Peña 188). The suggestion is clearly that they are about to embark on further time travelling adventures and that this will be the new normal for them. Despite this dissimilarity, in both instances the adventure space is a

play space where the adventurer and reader can temporarily escape the strictures of ‘ordinary life’.

Happy or dysfunctional, home must, however, be an enabling space which allows for the plausible transition to the adventure play space. *Treasure Island*, for example, begins at a seaside inn, a plausible place for a pirate to visit and catalyse an adventure. Similarly, *Leviathan* begins in the home of the famous couple whose assassination sparks World War One, and *A Mutiny in Time*, at the home of scientists who are on the verge of inventing a time travel device.

The initial portrayal of the setting for *A Mutiny in Time*, however, is characterised by familiarity, with one of the male protagonists, Dak Smyth, sitting ‘on his favorite branch of his favorite tree, right next to his favorite friend, Sera Froste’ (1). The description of the yard and house is scant and the reader is told only that the house has a front porch with a flagpole affixed on the side for ‘seasonal displays’ (2). It could be any house in present-day America, until readers learn that one of the flags often displayed there is ‘the forty-eight-starred US flag’ (2), and that the current one was ‘a stark white flag with a black symbol in its centre. The symbol was a circle broken by a curve and a thunderbolt—the insignia of the SQ’ (2–3). These dissonant features position readers to suspect that they will soon be leaving this relatively comfortable, although already compromised, home space.

Following this same pattern, *The Time Machine* also begins in a familiar environment—a gentleman bachelor’s house in Richmond on the outskirts of London. The room, though not mentioned specifically, seems to be the smoking room and the gathering is a plausible group of Victorian gentlemen with an interest in the scientific dialogue of the *fin de siècle* period. This familiar starting point ‘is a strategy that inverts the usual far-fetched material of fantasy into seemingly “near-fetched” observation’ (Warner xix). It positions the

reader in a familiar setting where they are more likely to connect with the characters and themes.

3.1 Foreshadowing

Foreshadowing is any textual clue that 'provides a hint of what is to occur later' (Shaw 165). There are two broad types of foreshadowing: direct foreshadowing, which generally occurs at the functional level of narratives (Barthes and Duisit 246–47) and subtle foreshadowing, which most often occurs at the indicial level of narratives (246–47). This latter form is the type described by Bae and Young as 'implicitly allud[ing] to a future event [in a story] in a manner that makes it difficult for the reader to recognise its meaning until the event actually happens' (156). Both types of foreshadowing play a role in supporting the plausibility of improbable settings, but subtle foreshadowing can also be considered as a more playful aspect of the text.

Direct foreshadowing is used most often at the start of adventure stories to give readers an understanding of what the book might be about. When this foreshadowing is extremely obvious in pointing out the direction of the plot and themes, it can also be described as 'global' (Moore) foreshadowing. This is the case in *The Time Machine* where the title and the first three words, 'The Time Traveller' (Wells 3), give clear notice of the possibility of change in the temporal setting. Equally as blatant is the demonstration of the scale model of the time machine, which reinforces the validity of the Time Traveller's claims. The mathematical discussion and the reference to Professor Simon Newcomb, along with actual scientific lectures and enquiry in the area of the fourth dimension, add further legitimacy to the foreshadowing in this opening chapter. By the end of the second chapter, as he proudly shows off his time machine to his guests, the Time Traveller proclaims, that, 'Upon that machine . . . I intend to explore time' (11). Readers are given fair warning about the play-reading space that they are about to enter.

The subtle, indirect form of foreshadowing is more playful in nature. If the purpose of foreshadowing were simply to enhance the plausibility of ensuing scenes by preparing the reader, it would seem logical to foreshadow those events directly. This indirect form of foreshadowing is an example of the balance between plausibility and playfulness. A typical instance of this subtler form of foreshadowing is the reference in the opening paragraph to 'the soft radiance of the lights in the lilies of silver' (3). This describes the incandescent light bulb, which was revolutionising domestic life at the end of the nineteenth century. The reference to this piece of technology foreshadows, for its contemporary readers, the technological and evolutionary themes that underpin the story. At the same time, it anchors the playful technology of the time machine in a context of possibility.

After the establishment of the underlying premise in the first three chapters, most of Wells's foreshadowing is of this less direct and more playful type. The negative outcome of the travel, for example, is foreshadowed by the Time Traveller's unfavourable and foreboding account of the experience largely through the use of the 'inexpressibility topos' (Curtius 159–60) which describes by asserting that the event or setting is so extreme it cannot be described. '"I am afraid I cannot convey the peculiar sensations of time travelling. They are excessively unpleasant"' (19), claims the Time Traveller. This description foreshadows the Time Traveller's uncomfortable experiences at his destination.

After arriving in the novel's temporal adventure space of A.D. 802,701, the Time Traveller experiences a world far removed from the home space experiences of Wells's readers. The most disturbing aspect of this world, however, is the bizarre underworld of the Morlocks, which is concealed from the reader for some time. Their existence is foreshadowed in a less obvious fashion than the earlier global references to time travel. One instance of this is the descriptions of wells which begin innocuously, with the Time Traveller's first comment on noticing one being that it appeared '"a pretty little structure"' (30). The Time Traveller's

next description of a well, after the disappearance of his time machine, adopts a more ominous tone as he notices its '"great depth [and] hears a certain sound: a thud-thud-thud, like the beating of some big engine"' (40). The Time Traveller also has fleeting glimpses of creatures in the night, which become increasingly vivid, from his first vague reference to, '"here and there . . . a white or silvery figure"' (30), to '"touching strange creatures in the black shadows"' (36), to the more concrete assertion that '"I thought I could see ghosts [and] . . . twice I fancied I saw a solitary white, ape-like creature"' (44). This foreshadowing prepares the reader for their descent into the underworld of the Morlocks, but is also playful in nature as it builds suspense in the same way that many forms of play, and especially game play, build to significant moments.

Once the worst has been revealed, however, and the Time Traveller is returning later in the novel from a visit to the Palace of Green Porcelain, the foreshadowing again becomes more direct as the Time Traveller reveals that '"a singular sense of impending calamity, that should have served as a warning drove [him] onward"' (71). As on many other occasions, the Time Traveller's portentous feelings in this instance echo the *fin de siècle* fears for the survival of the human race in a post-Darwinian world (Warner xxiii).

The *Infinity Ring* series of books 'is an alternate-history time travel adventure for readers ages 8–12' (Thomas). The eight book multiplatform series was devised by Scholastic, and written by six well-known authors. Dashner wrote the first and what was meant to be the last book in the series but only *Book One: A Mutiny in Time* will be discussed at length in this chapter.

Though not as global at *The Time Machine*, the title, *Infinity Ring: A Mutiny in Time*, foreshadows a speculative adventure of some sort and hints strongly at the theme of time. Similarly, the opening word, which is the unusual name of one of the male co-protagonists, 'Dak' (Dashner *Mutiny* 1), foreshadows that something may be amiss. As other

characters with their equally unusual names are introduced, such as ‘Sera Froste’ (1), ‘Brint Takashi’ (4), ‘Mari Rivera’ (4), ‘Mrs E’Brien’ (13), and ‘the stinky kid named Roberk’ (14), readers develop a sense of things being somewhat awry. In addition to these strange names, historical anomalies in the opening chapters such as ‘President McClennan’s face on Mount Rushmore’ (8); their school being named in honour of Benedict Arnold (15); and the fact that ‘the famous Amancio brothers’ (18) had discovered America, all foreshadow to the reader that something is wrong. These indicators act like clues in a game: readers may not get the first clue but, once their suspicions are aroused, they are likely to revisit earlier clues in a more interactive way.

The disturbing flashbacks known as ‘Remnants’ (5) also foreshadow indirectly the problems and multifaceted aspects of the past. Whenever Brint Takashi looked at a photograph on his wall, for example, he felt ‘a gnawing gap in his mind [as he realised that someone] was missing from that photo’ (5). Frequent references to increasingly violent and unpredictable natural disasters add to the sense of foreboding in the opening chapters. As in *The Time Machine*, however, it is direct foreshadowing which establishes the story’s underlying premise. Following the explanation of the increasing incidence of Remnants and natural disasters, the narrator informs readers that, ‘Time had gone wrong—that is what the Hystorians believed. And if things were beyond fixing now, there was only one hope left . . . to go back in time and fix the past instead’ (5).

As in *The Time Machine*, the nature of the time travel foreshadows the experience in the temporal adventure space. In *A Mutiny in Time*, the first time travelling experience is nowhere near as unpleasant as in *The Time Machine* and is described in just one paragraph, as compared with *The Time Machine*’s four detailed pages. Foreshadowing in *A Mutiny in Time*, in fact, is always suggestive of more positive outcomes due to the ascendancy of optimism, which becomes a form of foreshadowing in its own right, as it

assures young readers of favourable resolutions. The significance of optimism to adventure literature for young readers is further explored in Chapter 4.

The fact that *A Mutiny in Time* is the first in a series of historical adventures also means that the ending must foreshadow the next book in the series. Therefore, in the final chapter, the young protagonists warp to a new time and discover a poster in French, depicting Dak's parents who are 'Wanted. For Crimes against the Revolution' (190). This provides young readers with just enough information to predict the setting for the next book in the series.

Pangea and Almost Back also foreshadows events to promote the plausibility of those events when they occur and to prepare young readers for the particular style of the adventure space. The descriptive title *Pangea and Almost Back,* as with the previous titles discussed, globally foreshadows the setting and hints strongly at the adventure genre. The story then begins with the protagonist, Freddie O'Toole, polishing skulls, an act which at first may seem to foreshadow a more sinister tale. This tone, however, is soon moderated by the use of humour such as the reference to 'the Professor's secret skull polish' (Henderson 4) and the early appearance of Freddie's humorous sidekick, Gruntenguile. The foreshadowing in these early chapters is playful in its intention and teases the reader by degrees into the expectation of Freddie's future time travel. Before Freddie is allowed to go to the travelling carnival, for example, the Professor tells him to, 'put your backpack in the tray of my utility. I am expecting a telegram at any moment giving us the go-ahead for the expedition I have been telling you about' (6). In Chapter 2 Freddie wishes he were 'somewhere a little less bug-eyed boring,' to which Gruntenguile replies, 'perhaps if you had been somewhere a little less *bug-eyed boring* you would change your mind' (9). This alerts young readers that the spectacular adventure space promised by the title is imminent.

The subtler form of foreshadowing is more evident in Gruntenguile's hypnotism of the sweets seller, the significance of which is not realised until the closing chapters, and Swami Sittami's Carnival of Curiosities, which presages the theme of the unknown and also the major plot device in the climactic chapters. By the end of Chapter 3, the air raid siren heralds a chain of action that leaves young readers in no doubt that they are on their way to the story's main adventure space.

Foreshadowing from this point is less apparent with the exception of the flashback chapter, Chapter 5, and, as in *A Mutiny in Time*, it is positive and playful in its tone. A typical example is when the narrator speculates, following Freddie's accidental rudeness regarding Lucy's unusual hair style, 'that there was nothing that [Freddie] could do or say to make amends. Unless, of course, he could travel back in time' (41).

The central improbable premise of *Pangea and Almost Back* is time travel to the past, which is generally considered impossible (Sacks) and this provides a challenge to the imaginative engagement of some young readers. I do not explain how time travel is possible. Instead, I support my reader's imaginative acceptance of this plot device by referring to the limitations of human intelligence (Fox). Simply put, time travel is beyond the understanding of Earthlings. This controlling idea of the myopia of the human condition and its implications for understanding time travel is subtly foreshadowed on several occasions by restrictions in characters' ability to see. In the first chapter, for example, Freddie cannot even see the end of his street clearly due to the shimmering heat and the Professor cannot see anything clearly, 'because he was hidden behind a pile of books' (2). The only character described as seeing clearly is Gruntenguile, who has 'sharp, bright eyes, which seemed a little oversized for the rest of his face' (6).

As the novel progresses, these frequent references to eyes develop a more symbolic resonance. 'An eye—human; but not quite' (58) is the symbol of the alien

antagonists, the Zynes and it foreshadows the inhuman way they see the world around them. In addition to its thematic role, the eye symbolism also suggests the need for readers to see things in new ways when they enter the improbable adventure space of the novel. Symbolic foreshadowing is also used around the concept of time, and Freddie's attachment to his father's pocket watch, which is a stock leitmotif of various punk genres, is an example of this.

This foreshadowing creates a sense of predictability that promotes plausibility and adds to the reader's enjoyment of the text. According to Bae and Young, however, this 'temporal manipulation of discourse structure' (157) does more than simply establish predictability. It also works in reverse and creates what Kintsch has labelled 'postdictability'. (89). This term describes the degree to which a reader is able to reflect back on the text and 'construct a coherent macrostructure in which each text unit has its place and is meaningfully related to other sections of the text' (89).

Postdictability is especially important in improbable stories where the explicit links with the reader's home world are weaker. Extraordinary places and adventurous activities of the type described in *Pangea and Almost Back* are not the norm in the lives of young readers. They therefore need to be prepared for the shift to the adventure space and when they arrive they need some reward for the journey: a sense of postdictability is one of those rewards. Readers who have incorporated adventure into their genre repertoires, and are therefore more accustomed to playing the game, will be more skilled in looking both forwards and backwards as they play-read the text and will therefore be more likely to recognise and enjoy those moments of postdictability.

3.2 Transitioning

Transitioning refers to the means or device by which adventurers travel from their home space to the adventure play space. In *Treasure Island*, for example, the

transitioning device is a sea voyage. This takes the readers from the ‘real’ or home world space of rural England to the boy’s daydream or away adventure play space of the island. The selection of this transitioning device was straightforward for *Treasure Island*, but this was not the case for *The Time Machine*. Everyone would agree that it is possible to sail from England to the West Indies, but the vast majority of people consider time travel impossible. Before the publication of *The Time Machine*, this problem was circumvented by the fact that ‘dreams and trance states [were] the principal, well-established methods of time travelling’ (Warner xiii). Wells, however, wanted ‘to persuade [his readers] that the world on the other side of the door that he opens is not a personal delusion but a scientific truth that can be explained’ (xvi). Therefore, Wells chooses the new magic of his age, a machine, to transition his readers to his adventure space.

It was not, however, a realistic machine intended to convey a sense of the serious possibility of time travel. Firstly, the description of the time machine is deliberately scant. Most modern perceptions of Wells’s time machine, in fact, are based more on the chariot-like contraption used in George Pal’s 1960 film adaptation than Wells’s vague descriptions. The miniature test time machine, for example, is described as having a ‘glittering metallic framework. There was ivory in it and some transparent crystalline substance’ (Wells 8). The Time Traveller also points out that ‘it looks singularly askew, and that there is an odd twinkling appearance about this bar . . .. Also, here is one little white lever and here is another’ (8). One lever makes the machine go forward in time; the other makes it go back in time. The machine also has a saddle in which the Time Traveller sits. Apart from being much larger, the full-scale time machine is described as looking the same as the model, although some additional description is provided: ‘Parts were of nickel, parts of ivory, parts had certainly been filed or sawn out of rock crystal. The thing was generally complete, but the twisted crystalline bars lay unfinished on the bench’ (11). It is in fact so

simple that the Morlocks are able to give the machine a basic service and, the Time Traveller suspects, had 'partially taken it to pieces' (80). After the earlier mathematical and scientific attempts to make time travel seem more plausible, the description of the machine is flimsy and provides no clues as to how the device might actually work.

The description of the machine seems especially scant when compared with the description of the actual experience of travelling through time, which is recounted in considerable poetic detail. Initially 'night [follows] day like the flapping of a black wing' (19) but as the time machine gathers pace 'the palpitation of night and day [merge] into one continuous greyness' (19). This description, which extends over four pages, gives a hallucinatory feel to the time travel, which connects to some earlier discussion in the novel related to time travel being possible through dream or imagination and emphasises, perhaps, that the machine may be more metaphorical than mechanical.

This minimalist approach in describing the time machine is not unusual. In Robert A. Heinlein's classic science fiction short story 'By His Bootstraps', for example, a circle simply appears behind the protagonist, Bob Wilson, as he is working in his room. All he has to do is step into the circle. 'There was no particular sensation connected with the transition. It was like stepping through a curtained doorway into a darker room' (265). This light sketching of such a vital plot device is typical of the 'soft science fiction' (Clute and Nicholls 1131) approach pioneered largely by Wells and Jules Verne. In this approach, the emphasis is not so much on the accuracy of the scientific detail as on the effect of the science and events on the characters and humanity generally. This same soft science fiction approach is also adopted in *A Mutiny in Time*.

Dak's parents are the only scientists tracked by the Hystorians 'who hadn't been shut down by the SQ' (Dashner *Mutiny* 5). They conveniently leave town for the weekend and, despite their laboratory being 'sealed shut with about 197 locks . . . [and the

fact] . . . that the keys were *usually* in a sealed box that was kept within a fireproof safe within a huge wall-sized gun locker' (31), Dak and Sera manage to break in and find the Infinity Ring. It 'was a silvery band of metal an inch thick, shaped like a figure eight and about a foot long. Except for a small touch screen on one side, the object appeared completely smooth and shiny, almost shimmering like liquid' (34). After some invesigation Sera discovers that the 'Infinity Ring is a time-travel device' (37). The narration is third person subjective and the science behind the device is filtered through the non-scientific character, Dak , thus allowing the narraton to gloss over the science with a brief, humorous rant: 'And the *words* she used! "Space-time" and "relativity" and "cosmic strings" and "tachyons" and "quantum this" and "quantum that". Dak had a splintering headache by noon and no amount of medicine would make it go away' (38).

The experience of the travel itself is much briefer than in *The Time Machine*. To operate the machine, Dak's 'mom pushed a small button . . . [and] . . . a hum filled the room, like a hive of bees had just awakened' (50). From this point it takes Dak just half a page to arrive in the time of the American Revolutionary War. Dashner's approach to time travel is even softer than in Wells's novel where more of the practical issues of time travel are at least considered, such as the possibility that a time traveller may land in the midst of matter like 'the huge blocks of yellow stone' (87) of the pyramid that Dak, Sera, and Riq conveniently land at the base of in their escape from the SQ.

Pangea and Almost Back adopts this same soft approach for two reasons. Firstly, it seems self-defeating to attempt a pseudo-scientific description of how time travel might be possible and secondly, the time travel is simply an enabling device to transition Freddie and the readers to a more exciting temporal setting, rather than a major theme. In a similar fashion, children playing games based on historical or future pretence, are not usually as concerned about how they arrive in their imaginative play spaces. Despite this, however, it

is still important to provide some level of plausibility to enable readers to make the time travel transition without too many distracting reservations.

In time travel literature, there are just a handful of repeated solutions to the problem of travelling through time. They include 'mechanical (time machines and the like); portal-based (stepping through some sort of floating hole in the space-time continuum); fantastical (ghosts or other unbelievable phenomena); magical/item based (some sort of artefact that holds the power of time travel); and the simply unexplained' (Temple). It is also, of course, not always necessary to transport the actual characters through time to past or future settings. It is sometimes sufficient to simply transport the reader, and contemporary 'how to' advice for budding authors, based largely on the success of *The Hunger Games*, points to this as being the current trend. Charlie Anders supports this suggestion but also asserts that 'there's still a lot of awesomeness lurking in the concept of an ordinary person travelling to a strange world'. It is this 'awesomeness' that I hope to create in *Pangea and Almost Back*. The act of transporting my characters to the time, I hope, will connect my readers more intimately with the character's situation as they have already bonded in a recognisable home space and shared the journey with them to the adventure play space.

After deciding that my hero was to travel through time, I needed a means or device to take Freddie from his 'ordinary' space, through time, to his adventure play space. In deciding on what this device might be, I considered two things. The first was the general relevance of the device to the context. For Jim Hawkins, in the age of sail, that device was a sailing ship. For the Time Traveller in the Age of Machines, the device was a machine. For Marty McFly in late twentieth century America, it was a DeLorean DMC-12 sports car. This line of thought in the context of a dieselpunk adventure pointed to some form of diesel-powered vehicle.

The second consideration regarding a transitioning device, however, was a desire for it to emerge organically in the process of writing the story and, in the first draft, this consideration took precedence. This was because, at the time Freddie O'Toole was ready to transition to the Permian Period, he was in a cave in Timor, and this limited options somewhat. The idea of a portal in the shape of a crystal sword emerged at this point as Freddie was inspecting some curious petroglyphs on a rock face. The crystal sword portal was spectacular and allowed for subsequent humour. As Freddie is standing before the sword portal and contemplating how it might work, 'Gruntenguile placed both hands in the middle of his back and pushed him forward into the tip of the crystal sword and it ran through his heart like a hot skewer through a marshmallow' (Henderson 68). The 'hard luck humour' surrounding the portal is based on the fact that Freddie alone travels by this ridiculously dangerous means, while everyone else, including Gruntenguile, use the safe, comfortable, and diesel-powered GT Turbos. The playful humour around the means of time transportation subverts analysis by positioning the reader to see the portal as a prop for a humorous transition of the characters and reader to the adventure play space.

The transition to another time is often rationalised in time travel literature by references to the limitations of human intelligence. In Heinlein's 'By his Bootstraps', for example, the experienced time traveller, Diktor, says to his younger self, 'You are a stupid and ignorant young fool. I've told you all that you are able to understand. This is a period in history entirely beyond your comprehension' (278). I use the same evasion in *Pangea and Almost Back*. When Freddie points out the paradox of saving the world 252 million years before it continues to exist, his fellow adventurer, Lucy Wong, explains that:

It's a little more complicated than that and, to be honest, I don't understand it properly myself. Before the Arnhem Land expedition did you think that time travel was even possible? . . .. What else don't you know about time?' (Henderson 139). The inexpressibility

topos is used here to support the reader's sense of plausibility and sustain their playful engagement.

The transitioning device in soft science fiction, such as *The Time Machine*, *A Mutiny in Time*, and *Pangea and Almost back* is, therefore, not subject to strenuous scientific analysis by young readers. What is important, however, is its plausibility within 'a coherent macrostructure' (Kintsch 89). The way the device plausibly connects to the other internal rules of the fictional game they are playing ultimately determines its success in transitioning the reader to the adventure play space.

3.3 Internalisation

Internalisation refers to the way the setting and exterior physical action in a story mirrors and emphasises the internal psychological action. In *Divergent*, for example, Roszak has argued that the setting of the adventure depicts 'segregation as a component of social inequality, control, and injustice' and that the action interrogates 'how the experience of coming of age in this type of segregated environment can be shaped by the imperative of choosing between cultural factions' (62). Roszak concludes that *Divergent* can 'empower adolescents to choose a hybrid culture instead of a monolithic one—and, in the process, encourage them to resist dynamics of segregation, social control, and injustice' (75). Therefore, the physical setting and action in *Divergent* is representative of an inner, psychological setting and struggle that is relatable to young readers. This is an example of internalisation, which is another powerful convention for connecting to unreality.

Blackburn argues that 'juvenile romance has evolved . . . by means of the internalisation of the romantic quest' (9). By this he means that the ratio of importance between the 'brute incident[s]' (Stevenson *Memories* 249) which make up an adventure story and the effect of those incidents on the characters or their relevance to the reader has become more weighted towards the latter. As an example of this, Blackburn cites the way many

authors use islands as a type of 'archetype of the self' (9). Stevenson uses this adventure trope in *Treasure Island* as the island reflects Jim Hawkins' moods. The 'grey melancholy woods' (95), which are his first impression of the island, mirror his own sense of inner foreboding. This sense of Treasure Island's greyness is taken even further in Andrew Motion's 2012 sequel, *Silver: Return to Treasure Island*. Just after the killing of the abhorrent pirate Jinks, Jim Hawkins (junior) looks about him and notices, '. . . a pattern of different greys. Grey earth inside the stockade; grey sodden ash in the ruins of the bonfire; grey barricade; grey rice fields stretching down to the anchorage; grey trees and rocks on Skeleton Island . . .. [and out to sea] [g]rey, empty waves' (305).

In *The Time Machine*, however, it is the transitioning device itself which is the principle means of internalisation. For some 'the machine . . . symbolises the power of science and reason' (Brake and Hook 282). For others, however, the machine is even more fundamental than that and 'perform[s] as Wells's own imagination, vaulting into aeons of futurity' (Warner xiv). In this second view the machine 'translates a faculty of mind—projective imagination—into an actual piece of technology' (xiv). Additionally, just as the Time Machine externalises Wells's imagination, the places this machine takes the reader externalise Wells's deepest concerns about the future.

Once the intrepid Time Traveller arrives at the primary adventure space, he discovers plenty of action in a dystopian 'Golden Age' (Wells 41), populated by the fallen Eloi and loathsome Morlocks. The abundance of external action in the plot is further emphasised in the two major film adaptations. Beneath the surface, however, lies an exploration of *fin de siècle* anxieties about the rapid changes being brought about by technology, and the implications of the degeneration theories that were popular at that time. Furthermore, the climax of the journey, which sees the Time Traveller gazing forlornly over the dying Earth, highlights the bitter reality that science is anti-human and in the end can only

serve to verify the entropic end of humanity. What contemporary readers saw being played out in the book, therefore, was an extension of Wells's and their own internal fears and concerns for the future of their world.

There is, however, no call to action in *The Time Machine*. The Time Traveller has seen the future but his only actions upon returning are to lament the fate of humankind and ambivalently disappear. This bleak fatalism, born of the fact that he has just witnessed the end of humanity, is also, quite possibly, amplified by the Time Traveller's age. Conversely, the much younger characters in *A Mutiny in Time* have the opportunity to fix historical errors to improve the present and future of humanity. Therefore, in keeping with its more optimistic tone, *A Mutiny in Time* extols, as an underlying value, the importance of activism. The trio of key characters are exemplary activists seeking to '"[t]o set right the world's course and prevent reality from ending in a fiery Cataclysm"' (62). Just as Beatrice must forge a hybrid identity for herself in the segregated world of *Divergent,* the heroic trio in *A Mutiny in Time* must evolve from the nerdy ineptitude of their childhood into activists who are able to use their giftedness in ways that benefit society.

In the opening chapters, Dak often breaks into long-winded historical discourses which have no positive outcome and which, conversely, only serve to aggravate those around him. His speech at Great-Uncle Frankie's funeral where he reflects on the good luck of Frankie's demise, as compared with that of Rasputin who '"was poisoned, shot four times, clubbed over the head, then drowned in a river"' (10) is an example of Dak's counterproductive use of his genius. As the adventure progresses, Dak learns to use his giftedness in ways that are more effective. Examples of this include solving the riddle of the password on their SQuare (95), and using his knowledge of history to connect the place and date of 'Palos de la Frontera on August 3, 1492' (100) with the departure of the fleet which 'discovers' America. Similarly, Sera must also develop from someone who, though equally

as gifted in science, is quite insensitive, such as when she rolls her eyes at the malodorous Roberk on the school excursion to the Smithsonian (14). By the time of the mutiny aboard the *Santa Maria*, however, she is able to cooperate with the Riffraff, despite the fact that 'Ricardo smelled of fish' (151), and even though she wishes he 'weren't stinky' (173), she later feels disappointment at the thought of never seeing Daniel, the oldest of the Riffraff again. In the same vein, Riq, who at first uses his knowledge of languages to vainly impress others, later applies his gift to their quest, such as when he deciphers the Greek and Roman letters in the clue, which guides them to their first 'break'. The adventurous journey is therefore a journey of self-actualisation for the three young genius adventurers, who turn their nerdish predispositions into dynamic forces of activism directed at fixing time itself.

As in *A Mutiny in Time*, the protagonists in *Pangea and Almost Back* also travel back in time. Therefore, rather than projecting current trends forward, as is the case in *The Time Machine*, the novel searches the distant past for precursors to current realities and in doing so gives readers a sense of connectedness to what is otherwise a very distant time. For Part One 'An Unfortunate War', the adventure space is not Pangea at all, but Australasia during the Japanese invasion of 1942. The novel begins with Freddie sitting at his front window and slavishly polishing 'the second largest collection of human skulls outside the British Museum' (Henderson 4). His sense of monotony and alienation is relatable for young readers. Freddie liked to work at the front window, 'so that he could sometimes stare through the dusty pane of that window and dream about being somewhere else' (4). Like the young heroes from *A Mutiny in Time*, Freddie is trapped in a state of inaction: rather than engaging in life, he is silently wishing he was somewhere else. This situation is not unusual for a boy whose mother has apparently died when he was too young to remember and whose father has mysteriously disappeared seven years earlier and left him in the care of a self-absorbed anthropologist and a flatulent manservant. This situation is disrupted by the arrival of the

outback carnival and the bombing of Darwin, which hastens Freddie's departure on the Professor's long-promised expedition.

Throughout Part One, Freddie is pursued by forces on the blurry edge of his vision and understanding. Firstly, by the 'bullet-grey . . . big American car' (18) in Darwin and later by the Snapahuti tribesman in the Timorese jungle. As he flees the latter, 'the speed of his escape and the sweat streaming into and stinging his eyes blur[s] the path ahead to a pulsing jumble of green' (48). The fast-paced action and his hostile environment mean that he has 'no time to think' (47). He has a map but cannot read it while running. On three occasions in his headlong escape from the Snapahuti, he encounters a fork in the path and on each occasion, he must decide instinctively which direction to turn. Freddie faces an extreme situation but one that is analogous to that faced by many tweens and young adults. The feeling of being lost and the instinctive scramble for the 'right path' relates directly to the internal experience of the intended audience.

Although action is used extensively to engage the attention of young readers, there is also description of Freddie's internal responses to the action and these responses give his character depth and relatability and, therefore, plausibility. Freddie is also searching to discover his father as a man and an equal. Again, this is complicated for Freddie because his father, the eccentric anthropologist, Colum O'Toole, has apparently disappeared over Timor seven years earlier, and his guardian and substitute father, Professor Dupler, is equally strange and emotionally distant. Freddie's search for a parent figure comprises much of the internal action of the story and this searching is reflected in the external quest for a solution to the environmental problems of Pangea. This internal search for a parent mirrors the psychological stage of the young readers who are developmentally de-idealising but, hopefully, simultaneously re-appreciating their own parents (Smollar and Youniss 71).

Freddie's encounters with women play a similar role in connecting plausibly with the targeted audience. He has minimal contact with women in his home space but, as the mysteries of Pangea are revealed, so too are the mysteries surrounding the various women in his life. This involves the reversal of his first impressions of Lucy Wong and Doctor Bufon and the climactic revelation of the truth regarding his mother and sisters. For my targeted male readership, these mysteries about the girls and women in boys' lives are important and humorous. The externalisation of these issues in the adventure provides further connections to the real internal world of my readers.

Some play is more frivolous in its intent but, as Sicart points out, play can also be quite serious. 'Play can be pleasurable when it hurts, offends, challenges us and teases us, and even when we are not playing' (3). An observation of the serious expressions on the faces of children engaged in various forms of pretend play is proof of the seriousness of some play and internalisation in adventure play-reading is one of those more serious forms of play.

4. The Character and Value of Adventure Spaces for Young Readers

4.1 The Implications of the Characteristics of Play for Creators of Young Reader Adventure Spaces

Thus far I have argued that pleasure reading is a form of play and that plausibility is important in the facilitation of the play experience. The conventions discussed in Chapters 2 and 3 are all ways of creating plausibility and sustaining a playful environment for readers. I will now consider some of the implications for writers of pleasure reading being a form of play. I will lead into this, however, through a close reading of the overt references to play in the opening chapters of *Leviathan*.

Leviathan begins with what, at first, appears to be an actual battle. 'The Austrian horses glinted in the moonlight, their riders standing tall in the saddle, swords raised' (Westerfeld 1). By the second paragraph, however, readers realise they have been misled as it is revealed that the fortifications the French and British infantry are hiding behind comprise 'a letter opener, an ink jar, and a line of fountain pens' (1). The young protagonist, Alek, has been playing with military toys at his desk—an activity that emphasises his status as a child, although this status is made less definitive by the fact that Alek is 'using an imperial tactics manual borrowed from [his f]ather's study' (2). His war game is then disturbed by 'his master of mechaniks' (4), Otto Klopp and his fencing master, Count Volger, who pretend they have come to give him a night lesson, similar to those arranged by the tutors of the young Mozart. This lesson, however, is portrayed to Alek as a game and he is told that they are sneaking out because it will be '[g}ood fun' (6). Further into the supposed pretend play, Alek feels like cursing 'even if it ruined their stupid game of sneaking out' (7). Later, as Alek inexpertly controls the Cyklop Stormwalker, the swaying motion of the

machine is described using a metaphor of play as being ‘like a tree house in a high wind’ (13). In response to Alek’s question about switching on the running lights, Otto continues the ruse of play by saying, ‘“We’re pretending we don’t want to be spotted”’ (13) and when Alek realises the truth, he describes his late night abduction as ‘like luring a child with candy’ (17). The progression from play to stark reality is completed by the end of Chapter 2 when Alek is given the news that his ‘“parents are both dead, murdered this night in Sarajevo”’ (18).

This extended pretence of play in the opening chapters of *Leviathan* underlines the deep-rooted relationship between adventure literature and play and the role of plausibility in anchoring the play in the realms of the real and the relevant. The conclusion of these opening two chapters, which sees a fifteen-year-old boy given control of a monstrous, bipedal war machine, is an example of extreme playfulness but the reader has been positioned to accept this shift in the reality framework of the story by the plausibility of the preceding pages—a plausibility built on a variety of conventions including those outlined in Chapters 2 and 3. The family depicted and the location are historically real and the map on the endpaper denotes a real world, which, although stylistic, is no more so than the actual propaganda maps used in World War One. Furthermore, the conclusion to this sequence is foreshadowed by the playing of war games and transitioned to through the ruse of the escaping game, which externalises Alek’s own internal quest to escape his childhood and assume a more adult role.

The opening passage of *Leviathan* also sheds light on some of the key characteristics of play and how these characteristics are woven into the fabric of an adventure story. This section seeks to unravel that fabric and explain how the key characteristics of play are reflected in these stories and what the implications of this are for creators of adventure spaces for young readers. These implications are considered under the headings of Gray’s five characteristics of play.

1. *Play is Self-chosen and Self-directed*: An adventure book is an invitation to step outside ordinary life for a while and enter a made-up world. Especially in the case of speculative adventure like *Leviathan* and *Pangea and Almost Back*, that world is generally a highly improbable one when truth is viewed from the sole perspective of 'empirical correspondence' (Oatley 103). The readers most likely to make this voluntary decision will, therefore, be those who already include speculative adventure, or, more specifically, dieselpunk, in their genre repertoires.

Genre repertoires are described by Orlikowski and Yates as, 'the set of genres that are routinely enacted' (542). The genre exposure and preferences of young readers result in them building genre repertoires based on the kinds of books they most commonly read. These books all make certain demands on readers who become accustomed to complying with those demands, and, over time, transform them into expectations. Once this response is established, a 'text cannot stray too far from the prototypical expression expected within the genre, or its readers will be confused and hindered in their task of understanding' (Karlgren 116). This view is tempered somewhat by the genre ecology framework (Spinuzzi 4–7) which places greater emphasis on the dynamism of genre assemblages, however, Spinuzzi also concedes that this 'dynamism is counterbalanced by a relative stability' (6).

For seasoned adventure readers, the requirement of willingly suspending disbelief to enter an improbable world is transformed by their prior reading experience into an expectation and in the process, the idea of willingly suspending disbelief is rendered somewhat obsolete. What really happens is not 'belief in an illusion, but rather, intense imaginative involvement in reading' (Jacobsen 22). To use Wells's analogy, genre readers are very aware that they are playing a game but, having learned and incorporated the rules of the game into their genre repertoires, they are able to enjoy the experience even more. As their

mastery of the rules of genres like dieselpunk increases, so too does their willingness to voluntarily engage in the play-reading of those genres.

The first step in voluntary play-reading is voluntary selection and, in this regard, the paratextual elements and, in particular, the cover, have a significant role to play in informing potential readers whether the book matches their genre repertoires. The cover of *Leviathan*, for example, includes leitmotifs of the steam and dieselpunk genres including cogs and mechanical apparatus (first hardcover edition), while the covers of Books Two (*Behemoth*) and Three (*Goliath*) feature the protagonists wearing aviator caps and goggles (U.S. paperback edition). The covers provide a clear indication of the genre and imply a balance between plausibility and playfulness. They suggest actual historical events by depicting period costumes and paraphernalia but, at the same time, the youthfulness of the aviators, hints at the playful reimagining of those events. Experienced dieselpunk readers, who are drawn to these covers, do not confuse the historical and the playful but rather read the covers for what they are: the promise of an entertaining historical fantasy. Their interest in this historical fantasy is driven not so much by a nostalgia for the historical era, as a 'nostalgia for a kind of literature about the era' (Westerfeld qtd. in Carrott and Johnson 153).

In addition to these genre readers who are already accustomed to the game on offer, these covers may also entice outliers for whom adventure reading is a new experience and it is a challenge for writers of adventure books to win over as many of these first-time readers as possible. This is especially important as many of these may be reluctant boy readers attracted by the promise of a fast-moving, action-packed story. The need to engage these boys in reading is particularly important given the continuing gender gap, which, although narrowing, still has boys trailing girls in reading proficiency (PISA 168–72). As boys are more efferent readers, the key attraction with historically based genres such as dieselpunk may initially be the more plausible elements which give the story the cachet of

being grounded in ‘real history’. Ideally the intention is to guide these readers into a more aesthetic appreciation of literature (Applegate and Applegate 555), but capturing their attention at an efferent level is a worthwhile first step in this direction.

Play is also self-directed: ‘Players choose not only to play but how to play’ (Gray 480). This is a critical point for writers creating adventure spaces to consider, as it means that the space they create becomes more than just the product of their imagination. The transactional space between writer and reader has been described by Winnicott as ‘potential space’ (100). Writers are the initial creators of this space but readers bring their own personal experience into the space and make stories their own. ‘[W]hat individual readers *bring to* the experience of literature from their present and past inner lives is as important as the external text to which they respond’ (23), claims Jacobsen. This transactional view of reading provides critical insight for creators of adventure spaces for young readers.

A young reader of *Leviathan*, for example, will bring powerful personal circumstances to their reading including their national origins and ancestral allegiance in World War One and their historical and geographical knowledge of Europe. Westerfeld, therefore leaves some of the background detail open to the reader’s imagination. The castle where the story begins, for instance, is clearly meant to be Konopiště, Franz Ferdinand’s last residence, located near Prague. This distinctive and picturesque castle is not described at all in *Leviathan* and this allows readers to imagine their own castle in the potential space of the book. By not over-describing the setting, readers are freer to decide how they will play in the potential space of an adventure book. Indeterminate spaces allow more scope for readers to play with the text and therefore increase their level of engagement. At the same time, it should be noted that too little description can be equally as limiting to readers and leave them ‘feeling bewildered and nearsighted’ (King 202). As in so many aspects of writing, balance is the key in describing settings.

'Description begins in the writer's imagination,' says King, 'but should finish in the reader's' (203). In writing *Pangea and Almost Back,* I reflected on this quotation and the self-directed nature of play-reading and endeavoured to create an imaginative space where readers could imagine their own adventures; not just mine. I followed Marsden's rule of providing details 'in descriptions of significant places' (96) in 'my Pangea', such as the colossal Ship City, whereas more generic scenery, such as jungles and deserts, was left more to the reader's imagination, unless there were aspects of the scenery that carried some additional significance to the story, such as the forks in the jungle trail in Timor.

As well as setting details, readers should also be able to bring their own value sets and ideas to the play-reading and a similar level of indeterminacy is required for that to happen. The concerns of Couzelis, cited earlier, over the 'narrative silence' (132) of some recent dystopian young adult novels must, therefore, be balanced against this need to create indeterminate spaces where readers can play with ideas more freely. This is especially the case in a globalising world where books are read in places far removed from the contexts that may have inspired them. The degree to which young readers actually have agency to determine how to play and how to draw their own conclusions or whether 'social structures play such a significant role in shaping people that the ability to bypass them is illusory' (Nodelman 266) is, of course, much contested in children's literature. I contend that the truth is somewhere in the middle and agree with Nodelman's conclusion that children are 'more likely to be imaginative and playful if encouraged by an imaginative and playful adult' (269). This 'imaginative and playful adult' is, of course, the writer, who must create an adventure space which both entices the reader and allows them scope for self-direction.

2. *Play is Intrinsically Motivated*: From the participant's perspective, reading must be 'done for its own sake' (Gray 481) and be seen as an intrinsic activity. That is not to say that there are no goals but that 'attention is focused on the means more than the ends'

(481). Although participants feel they are intrinsically motivated, this intrinsic motivation is a reader perception rather than an inexplicable impulse. What is implied by the intrinsic nature of the activity is, of course, that it is so pleasurable that the goals do not matter and are therefore placed outside the sphere of consideration. In this part of my analysis, therefore, I will consider the motivations which contribute to this sense of intrinsicality.

In a recent study by Howard of the importance of pleasure (play-) reading, the young readers involved cited a range of educational, social, and personal reasons for their engagement in play-reading. Young readers do not pick up a book and start reading on the self-conscious basis of educational, social or personal goals but those goals, I contend, provide the foundation of purpose and pleasure on which their sense of intrinsicality is built.

Education, which included literacy and thinking skills, was reported by participants in Howard's study as a key motivator in reading. '"If you read a lot,"' claims one of the respondents in the study, '"then you know more words and you know how to spell them, too"' (50). This suggests to writers that readers are wanting to be challenged in their reading experience. None of the respondents, however, 'indicated that this was the most important factor' (49). The most important factors and those which offer the greatest assistance to creators of adventure spaces are the social and personal motivations to read.

The key social motivations for pleasure reading are 'understanding the world' (50); 'social conscience and empathy' (51); 'empowerment' (51); and 'guidance and cautionary tales' (52). These motivations are largely satisfied by a story's more plausible elements. In the opening sequence of *Leviathan,* for example, the veracious historical allusions enhance a young reader's understanding of the world. Moreover, the process of sorting factual from fanciful details about World War One develops their understanding of the historical setting in a more engaging fashion than if all the details were real and churned out in chronological order. At the same time, the social consciences and empathy of readers

are engaged by the priggish but principled Alek. By imaginative association with this dynamic yet realistic character, readers can also develop their own sense of empowerment: an outcome of adventure stories which will be further explored in the next section. The final social motivation for play-reading in Howard's study is 'guidance and cautionary tales' and this is also illustrated in the opening sequence of *Leviathan* through the fact that Alek is initially distrustful of Count Volger due to his harsh manner, when, in fact, the Count turns out to be one of his most loyal servants.

The key personal motivations for play-reading, on the other hand, are 'to be entertained' (52); 'to escape' (52); 'to relax' (53); 'to enhance the imagination' (53); and for 'reassurance' (53). These I would argue are largely the result of a story's more playful elements and the opening sequence of *Leviathan* is once more illustrative of the way these motivations are satisfied. The very fact that the story is primarily a play experience, for example, enables relaxation. Alek's escape under the ruse of a lesson also playfully orchestrates the escape of the reader from a comfortable room to the danger but also the thrills of intrigue and imminent war. The most playful invention in this opening sequence, the massively improbable Cyklop Stormwalker, offers the young readers both the greatest enhancement to their imaginations and the greatest potential for entertainment. The final personal reason given for reading is reassurance which, at first glance, has a less obvious connection to play. Reassurance is provided, however, mainly by the role models, whose success is entirely a result of the playful environment which allows them to survive through events which would most likely have resulted in their deaths in more realistic circumstances.

Pangea and Almost Back also satisfies these key motivations to read. Firstly, it has a strong educational element in that it strikes a balance between accessibility and challenge. It keeps the vocabulary, sentence structure, and story progression at an appropriate level but also extends the capabilities of the targeted audience by aiming at the upper reaches

of their ‘zone[s] of proximal development’ (Vygotsky 85). At the same time, it also seeks to meet their social needs by presenting a world which is based on high-interest historical and prehistorical periods and which shows characters with relatable anxieties and problems struggling with similar issues and impulses to the young readers. These young readers can therefore empathise with the characters and situations and feel empowered by the coincidence between the story’s inner dialogue and their own. At the same time, the story offers the guiding principles of never giving up or surrendering your ideals and, in particular, encourages environmental activism. Furthermore, *Pangea and Almost Back* meets the personal needs of its readers by providing an escape from the twenty-first century to a time (in the story) when individuals seemed to matter. It entertains readers with action and human interest and enhances the imagination by enabling them to view a modern problem through a fantastical lens. Finally, I hope, it reassures young readers that they are not alone in their thoughts and hopes for a better world.

3. *Play is Structured by Mental Rules*: Rules are vital to play and nothing spoils play more than transgressing or manipulating rules. The harshness of terms used to describe transgressors of accepted rules such as ‘cheat’, ‘killjoy’, and ‘spoilsport’, reflect the importance of adherence to these rules, whether mandatory or conventional. Similarly, the word ‘spoiler’ is used for the act of sabotaging a play-reading experience by revealing future plot details to first time readers.

With regards to play-reading, however, most of the rules are internal to the text, and generally coincide with Tolkien’s demand for the inner consistency of reality and the ‘coherence form of truth’ (109) that Oatley ascribes to fiction. The rules that must not be transgressed therefore relate to the consistency of detail in the created adventure space. In *Leviathan*, the two opposing worlds of the Darwinists and the Clankers are extremely improbable, especially given that they are represented in a relatively recent period of history

that is reasonably well known to young readers and annually revisited through various commemorations. Despite this inconsistency with the reader's remembered history, however, both worlds are entirely consistent with their own underlying premises. Once the genetic fabrication of beasts is established as an underlying tenet of the adventure world, the only limitation on the beasties becomes the genetic universe. To believe otherwise is to be a 'Monkey Luddite' (Westerfeld *Leviathan* 31).

However, despite their most sincere willingness to play the game properly, readers do occasionally find themselves wrestling with empirical or logical reservations in adventure stories. An example is the apparent vulnerability of the giant airship, Leviathan, to a small arms attack. This point is confirmed when Alek points his pistol towards the Leviathan and Deryn cries out for him to be careful because '[o]ne spark from a gunshot could ignite the air into a vast fireball' (244). Similarly, the paradoxes of time travel and the preternatural vigilance of Time Wardens (110) nag at the edges of plausibility for readers of *A Mutiny in Time*. These dissonant moments are forgiven as long as the consistency of other aspects are tight and plausible. It is also likely that an audience will be more forgiving if the play elements of the adventure space are sufficiently enjoyable.

Young readers also assist the play-reading in other ways and one of these is their acceptance of a fundamental reality of play which is that it is not perfect and does not always work out the way participants would like. Young readers expect that the world that is presented to them will be plausible and playful but, at the same time, they are aware of the contradiction between these two needs. In order to reconcile contradictions that sometimes occur, readers willingly excuse some inconsistencies in the plausibility of a narrative for the sake of enjoying playful elements and playing the game. These inconsistencies can even become part of a novel's more interactive play experience as they provide fodder for online fan forums. Readers do have their limits, however, and are more inclined to excuse these

moments and process the details of stories appropriately when the adventure space they are invited into is open and fully engages their creative play instincts.

A final aspect of playing to rules, which is important for adventure writers, is the restriction of outcomes. Just as the outcome of play is often predictable and reassuring, so too are some aspects of the outcomes of adventure stories. Chandler believes this is, in fact, a positive characteristic because 'audiences derive pleasure from the way in which their expectations are finally realised' (9). As already discussed, the outcomes of adventure stories for young adults are strongly influenced by an optimism bias and this bias was one of my underlying values in writing *Pangea and Almost Back*.

4. *Play Is Imaginative*: Play involves a mental removal of oneself from the immediately present, 'real' world and nothing is more captivating to a young reader than the transformative moment when moving from one world to another. This, I argue, is especially the case with adventure literature which transports readers from their everyday 'real' world to playful adventure worlds. Those unsure of the power of this experience should visit platform 9 3/4 at Kings Cross Station in London, where legions of *Harry Potter* fans line up for the opportunity of being photographed pushing a trolley into a wall.

Anyone who has observed a child play-reading and completely oblivious to the external world can testify to the degree to which readers remove themselves from their 'real' surroundings when entering an imaginative world. Rosenblatt has commented on this deep state of absorption in reading, noting that the reader who enters this state, '. . . seems almost hypnotised by the text, completely oblivious to everything except the printed page before him. Anything else that might enter awareness—a physical sensation, a noise, will be shut out, as he attends only to what the symbols before him bring into awareness' (*Reader* 53). This intense and complete imaginative involvement is a key index of success for the creators of young reader adventure worlds.

As noted earlier, experience in the genre is an important factor in a reader's ability to immerse themselves imaginatively in fictional adventure worlds. Zwaan has demonstrated a connection between genre expectations and 'how readers process and mentally represent texts' (21). Zwaan concludes that 'genre expectations cause readers to allocate their processing resources in specific ways that meet the constraints of a given genre' (21). This allows experienced readers of adventure novels to be imaginatively involved to a much greater degree when reading that genre. Livingstone similarly argues that 'if different genres result in different modes of text-reader interaction, these latter may result in different types of involvement . . . critical or accepting, resisting or validating, casual or concentrated, apathetic or motivated' (Livingstone). Readers familiar with the adventure and dieselpunk genres will therefore be better prepared for the type and level of imaginative commitment that is required. Readers unfamiliar with the genre, however, will be less experienced in the mode of text-reader interaction required and will be more likely to respond in a genre-inappropriate way, which may include being overly critical of improbable aspects and resisting deep imaginative involvement.

For time travelling, dieselpunk readers of *Pangea and Almost Back*, however, the transition from World War Two action to another time, millions of years distant, is simply the expected course of events. At the same time, there will always be first-time adventure/dieselpunk readers who may initially resist imaginative involvement. For these readers, the transition from World War Two to the Permian era is at odds with their sense of reality. The conventions discussed in Chapters 2 and 3, therefore, become even more critical in drawing these readers into the imaginative world of the text.

5. *Play is Produced in an Active, Alert, but Non-Stressed Frame of Mind*: The fifth characteristic of play relates to the mental state of the player when engaged in the activity. With regards to play-reading, that frame of mind is epitomised by the construct of

the ideal reader. In the case of *Leviathan* this ideal reader is a young boy or girl with some interest in world history, but even more interest in historical fantasy. That reader will project themselves whole-heartedly into the intrigue of the Bohemian castle where the story begins. They will dissociate from the 'real' world which surrounds them and become lost in the world of the book.

This 'phenomenological experience of being lost in a book' (Green 248) is referred to as 'transportation' (248; Green et al. 311). It is a state which very closely resembles that described by Csikszentmihalyi as 'optimal experience' (209) or 'flow' (212). Activities conducive to this state become addictive and 'once a person has had a taste of the exhilaration produced by the ordered interaction of a flow-inducing task,' claims Csikszentmihalyi, 'he or she will continue the involvement for intrinsic reasons' (216). The nature of flow activities, in which category Csikszentmihalyi includes reading, not only corresponds to the fifth characteristic of play but also to the characteristics of self-choosing and intrinsic motivation.

This state of transportation or flow in readers is the ultimate aim of writers who are creating new adventure spaces for young readers and the means to achieve this state of transportation in their readers is fundamental to their task. The work of Green in this field has identified reader familiarity as a key factor in achieving this state and, in the context of Green's study, this familiarity referred to 'their previous experience, or pre-existing tendencies' (261).

There are a number of ways that writers can create and tap into these previous experiences and pre-existing tendencies and one of these ways is through earlier books in a series. Most readers of ensuing books in the *Infinity Ring* series or of the second and third books in the *Leviathan* trilogy, for example, will have a familiarity with the characters and underlying premises of the books through having read the prequels. These books also tap into

familiarity by having as their content high-interest historical events about which their young readers have some understanding. This is a central strategy of dieselpunk, although the genre exploits not so much their young reader's detailed historical knowledge of the diesel era as their cultural awareness of and emotional affinity to that period. Readers with a pre-existing interest in the era and its aesthetics are able to immerse themselves in the text and be transported to the adventure space with minimal resistance.

Like *Leviathan, Pangea and Almost Back* also seeks to tap into young reader familiarity and interest in the major wars of the twentieth century. However, with *Pangea and Almost Back* this is just a starting point and aesthetic unifier. The reader awareness and interest it most seeks to exploit is the fascination of the targeted age group with prehistory and paranormality. The interest of boy readers in particular in 'real' and spectacular events such as the End-Permian Mass Extinction, an event that made space for the ascendancy of dinosaurs, is critical to their engagement as it allows them to contribute their knowledge and interest to the play-reading experience.

In addition to these more direct ways of tapping into familiarity, writers can also accentuate the feeling of connection a reader may feel for a narrative by using the conventions discussed in Chapters 2 and 3. Veracity and maps provide the familiarity of real events and trusted representations. Foreshadowing creates a sense of familiarity about fictional events by sowing the seed of their existence before the event. Transitioning provides familiarity by linking in a concrete way the more realistic home space with the adventure space. Internalisation also provides familiarity by linking the world of the reader with the adventure world through emphasising the more pertinent truth mechanism of the narrative, described by Oatley. as 'personal truth [which] give[s] rise to insight' (109).

The greater sense of familiarity created by these conventions therefore develops a sense of plausibility that correlates with the level of transportation in a chicken

and egg relationship. According to Green, 'transportation theory argues that immersion into a narrative world makes the narrative world seem more like a real place' (262), however, I would argue that there is a degree of reciprocity in this relationship and that plausibility is a key factor in reader transportation.

Each of the five characteristics of play discussed here relates directly to play-reading and affirms this form of reading as play. Play theory can therefore be used by creators of adventure spaces for young readers as a useful reference point in considering how they go about their craft and, in particular, how they play with their reader. It can also be used as a critical tool which places a greater emphasis on the multiplicity of responses and situates those responses in the realm of play rather than the realm of interpretation. This is particularly important given the high level of adult mediation in the production and selection of books for young readers (Nielsen 5). I will now conclude by reflecting more directly on the synergy between plausibility and playfulness, with a more specific focus on speculative adventure such as dieselpunk, and also explore some reasons why this dualism makes speculative adventure such an important genre for young readers.

4.2 The Importance of Adventure Spaces for Young Readers

Although readers may choose how they play in the imagined adventure space, it is the writer who initially creates that space and that space can be defined in terms of its characteristic chronotope (Bakhktin 84). The chronotope for adventure stories for young readers is one where plausible and playful aspects of time and place exist side by side. It is also one where the most significant of these playful aspects is the degree to which the adventure space is supercharged with importance, possibility and the presumption of future success. In the case of speculative adventure such as dieselpunk, these spaces also tend to be powerful places and moments in time that require action, which, if successful, will positively affect other less powerful places and moments in time. They are places populated by small

numbers of key characters who, like the protagonists in *Leviathan* and *A Mutiny in Time*, have an almost superhuman level of agency. Deryn and Alek in *Leviathan* overcome enormous obstacles and in the complete series play an arguably larger role in the revised outcome of World War One than Winston Churchill and Woodrow Wilson had in the original, while the young protagonists in *A Mutiny in Time* effectively save the world. In *Eternity,* the final book in the series, Riq summarises the achievements of the heroic trio as, '"we saved the planet from the Cataclysm"' (De La Peña 126) and Dak later states that '"I'm always ready when it comes to saving the world"' (177). Throughout all of this, as noted in the previous chapter, the young adventurers display an equally superhuman degree of optimism.

Optimism is a vital self-referent cognitive process, which is simply 'defined as the anticipation of good outcomes' (Wang and Deater-Deckard 60). It is a quality that is highly conducive to self-efficacy in young people and the outcomes that follow, which include achievement and happiness. The way the sinister threat posed by the SQ is disempowered by the determined optimism of the protagonists in *A Mutiny in Time* is indicative of the real power of optimism. After their first discussion about the SQ, Sera says fiercely, '"Someone has got to stand up to them,"' and Dak replies in a 'little burst of determination. "Maybe it'll be us who stand up"' (Dashner *Mutiny* 3). This optimism bias is also reflected in the experience of time travel, which is nowhere near as disconcerting as in *The Time Machine*. It is described in a single paragraph and, 'just as quickly as it had started, it ended' (51). This difference is indicative of the fact that, although commonly included in lists of books for young readers, *The Time Machine* was not written for this audience.

Literature for young readers, and adventure literature especially, has an optimism bias which romanticises outcomes for the young heroes of the genre. Even in series as violent and dark as *The Hunger Games* and *Harry Potter,* Rauwerda has noted the

convention of optimistic epilogues, which conform ‘to youth fiction formulae that dictate relatively hopeful endings’ (187). ‘Hope,’ claims Wilson and Short, is, in fact, ‘the hallmark of children’s literature’ (142).

The young heroes of *A Mutiny in Time* may have their moments of doubt, but they are predominantly optimistic and this is consistently reflected in the narrative tone. After narrowly escaping the SQ and landing in Egypt, ‘with nothing to guide them on what to do next except a SQuare device that was locked to them’ the narrator exclaims, ‘But, man, the air smelled clean and fresh, like it hadn’t been tainted by a few thousand years of humans doing what they do. Everything *looked* sharper, too. [Dak] couldn’t help feeling optimistic’ (93). This optimistic tone prepares young readers for an adventure world where the main characters will survive despite facing numerous life-threatening situations such as travelling through time, being attacked by British soldiers in the Revolutionary War, and participating in a violent mutiny aboard the *Santa Maria*. Even during this potentially bloody mutiny, the violence remains at sanitary levels such as ‘swords ringing as they struck one another . . . [and] . . . sailors slowly losing their ground’ (179). In all the swinging, stabbing, and clanging of swords there is not a drop of blood recorded.

Pangea and Almost Back is similarly an optimistic adventure. This is deliberately so and aligns the novel with the more hopeful ‘Ottensian’ (Ottens and Piecraft 9) stream of dieselpunk, which is more culturally acceptable and developmentally appropriate for a younger audience than the apocalyptic and *noire-esque* ‘Piecraftian’ (9) style of dieselpunk. A feature of this style of adventure is that only the small group of key characters seem capable of achieving the extraordinary feats that are required. Circumstance always places the opportunity and need for action squarely on their shoulders, and fate always shines on their endeavours.

This interplay between circumstance and fate takes place at the border of plausibility and playfulness. Freddie O'Toole and his companions in *Pangea and Almost Back,* for example, face a daunting array of dangers and challenges, all of which are perfectly plausible given their exceptional circumstances. The way they overcome these circumstances and save the world, however, is extremely playful. These superhuman levels of agency demonstrated by the protagonists, stem from the optimism bias of young reader adventure and are a further defining feature of the genre. This high level of agency is also supported by the equally important life attitude of resilience.

Resilience is simply the ability to remain optimistic despite challenges to that optimism and it is developed in reading adventure books primarily through role modelling (Grotberg 9). The appropriate role models for children are those who demonstrate the positive 'I am' qualities of having a lovable temperament, and being 'loving, empathetic, and altruistic . . . proud of [themselves] . . . autonomous and responsible . . . [and] filled with hope, faith, and trust' (10). These characteristics enable young people to adopt the positive 'I cans' which include communication, problem solving, managing feelings and impulses, gauging temperaments, and seeking trusting relationships (10). The challenge for writers is to portray these qualities in characters who seem plausible and this is achieved by having characters who are very much works in progress in less essential qualities. The protagonists in *Leviathan* and *A Mutiny in Time,* for example, need to develop humility, while Freddie in *Pangea and Almost Back* needs to ask more questions about what is going on around him and develop his instincts about who he can and cannot trust. These character flaws are highly relatable to young readers but very few of them would be interested in reading about how these flaws can be overcome through active listening to parental advice. It is the extraordinarily adventurous and playful ways the characters develop which allow them to act as role models.

Language choices in adventure literature are also important in developing resilience. In particular, readers will remember notable comments or catchphrases, which provide positive scripts for their own internal dialogues. '"Every problem has a solution"' (3), claims Dak, in *A Mutiny in Time*, and this is an underlying theme of both the novel and series. When challenged by her brother, Jaspert, about her chances of passing the airman middy's test, Deryn replies definitively, '"No need to worry about that, Jaspert. I'll pass"' (21). Similarly, in *Pangea and Almost Back*, Freddie is often questioning the unkindness of fate and, in particular, why tasks and responsibilities are so often given to him. Freddie questions this circumstance yet again when the final dangerous act of saving the world by locking down the probe tower is delegated to him. Lucy replies by saying, '"Because *you can*, Freddie! *You can"*' (270). The language here seeks to empower not only resilience but also agency and activism: we all have the ability to do positive things, we must simply choose to do so. Negative language, on the other hand, is used only in circumstances that highlight its self-defeating nature. These examples, of course, also demonstrate how texts 'offer young people a range of ways of thinking about who they are' (Nodelman 267) and highlight the 'inherently didactic' (272) nature of children's literature. This didacticism is, however, tempered somewhat by the fact that readers decide how they will play with the text and I would also argue that a measured dose of didacticism is justifiable when developing a mindset as psychologically affirming as resilience. Like optimism, resilience offers not only tremendous well-being benefits to individual young people but can also be justified as 'a sound investment in society's future' (Weissberg et al. 425).

The optimistic and resilient mindsets developed in these speculative adventure books is also essential for fully exploring the important themes they present. A pessimistic or fragile mindset combined with the dystopic nature of many modern speculative adventure spaces could lead to a disengagement with the themes and I will now argue that those themes

develop critical skills essential to good citizenship in a challenging and rapidly changing world.

'[E]nduring genres,' says Konisberg, 'reflect "universal dilemmas" and "moral conflicts" and appeal to deep psychological needs' (144–5). Adventure is one of those enduring genres and its longevity stems from the fact that it deals with themes of great personal and social importance. The importance of some of the issues dealt with in adventure stories was addressed by acclaimed cyber-, steam- and, more recently, dieselpunk author, Bruce Sterling, in his coining of the term 'design fiction'. Design fiction is a slight deviation from standard science fiction and involves a greater focus on 'technosocial conflict' (Sterling *Shaping* 30), and 'the deliberate use of diegetic prototypes to suspend disbelief about change' (Sterling *Fantasy*). It is a concept further explored by Tanenbaum et al., in their close reading of *Mad Max: Fury Road.* At one level this dieselpunk film seems pure rev-head escapism, however, when viewed through the lens of design fiction, it can be seen as an exploration of the fear 'that we are collectively headed for disaster; that democratic government will not survive this disaster; that in a post-collapse society the physically strong will dominate the weak' (1). Viewers of this text are therefore able to play with possible futures in a way that is less 'emotionally fraught [as the future is located in] a fictional diegesis [which provides] critical distance' (4).

Pangea and Almost Back presents a similar alternative vision of humanity, although, it does not present a singular vision, as is the case with *Mad Max*. Nor does it present two bleak choices, as is the case with *The Time Machine*, where both the world of the Eloi and the world of the Morlocks are unacceptable for different reasons. Instead it presents two worlds which both offer some benefits and which are not mutually exclusive. These groups are the low-tech, nature-loving Tribals, and the technologically sophisticated Zynes. A superficial reading might suggest that there is a strong anti-Zyne critique running through the

narrative along the lines that technology is resource hungry and will eventually destroy the very source of its existence. The situation is not as clear-cut as that, however, and the narrative contains occasional but genuine examples of admiration for the cleverness and efficacy of some aspects of Zyne technology. The ambiguous portrayal of Freddie's 'former father', the Alpha Zyne, is another moderating element in reader's perceptions of the Zynes. The negative aspect however, is clearly their lack of ecocentrism and foresight. 'Zynes were busy beings. They worked with a cool and clinical sense that everything they did was moving them forward to some grand, ultimate *thing*. None of them if asked could clearly say what that *thing* was but that did not seem to bother them' (Henderson 195).

This deficiency in their world view results in Zynes seeing the Earth as a consumable resource. This is contrasted with the world view of the Tribals who live with a healthy sense of enjoying the moment, but also have a spiritual dimension to their relationship with the land. This is emphasised by Freddie's recollection during the Tribals' hunt of his earlier childhood hunting expeditions while living in an Aboriginal community in Arnhem Land. There is a degree of ambiguity surrounding the Tribals also and Freddie's reservations about the slaying of the Estemmenosochus are an example of this. Other ways of living are also presented in the novel, including the martial society of the Amazons, the escapism of the Wanderers in Babel, and even the world of academia. Readers are able to play with the ideas inherent in these ways of being and in so doing clarify and develop their own world view and social vision. Therefore, I would argue that *Pangea and Almost Back* meets Sterling's definition of design fiction, as it allows young readers to explore potential realities in a non-threatening environment. Although many of the basic tenets of the story are plausible the playful elements place a 'diegetic buffer' around important issues which might otherwise be too psychologically intimidating for young readers.

According to Tanenbaum et al., design fiction allows scientists and futurists of all persuasions to 'situate [their] research within a broader public discourse' (7). In most cases, however, the work of design fiction is done not by technical experts but by writers who create adventure spaces which project their observations and fears about current trends through the lenses of their stories. These stories must be plausible in order to be relevant, but it is the playfulness of these discourses which make them accessible to young readers.

The effectiveness of design fiction in encouraging thought and discussion around important issues explored in texts is also amplified by the fact that the play responses to these texts do not end once the book is closed or the film finished. Play continues and proliferates beyond the initiating text and although at times this is by design, as with the interactive online game which complements the *Infinity Ring* series, it is more often reader or viewer initiated, such as the annual Mad Max inspired, Wasteland Weekend festival in the Mojave Desert (Tanenbaum et al. 6). Other examples include the play construction by students of *Leviathan* walkers out of cardboard boxes (Westerfeld qtd. in *Airship Ambassador*), *Treasure Island* themed treasure hunt parties for children, and the plethora of steam- and dieselpunk inspired cosplay and fan conventions. Similarly, Barnes has argued that writing fanfiction 'can be characterised as a type of imaginary play that strikingly parallels many of the ways readers derive pleasure from their imaginative participation in the fictional stories they consume' (80). These activities all correspond to pretend play which develops a wide range of cognitive, affective, and interpersonal skills in participants (Russ 24). Even game play has emanated from adventure play-reading, as demonstrated by the game of quidditch, which has flown from the pages of *Harry Potter* to the sporting fields of the world, where it is has achieved international recognition through the biennial Quidditch World Cup. These examples all affirm that reading is a form of imaginative play which

extends well beyond the simple acts of decoding and comprehension and into the realms of cultural experience.

The importance of this play to children is further emphasised by Sicart's characterisation of play as 'a portable tool for being' (2) that humans use to explore the possibilities of life. Play-reading of the texts discussed in this exegesis, all involve such an exploration of the possibilities of life. *Leviathan* explores 'how technologies shape our view of the world' (Westerfeld quoted in *Airship Ambassador*), while *A Mutiny in Time* explores the dangers of unaccountable corporations becoming more powerful than nations. Correspondingly, *Pangea and Almost Back* explores different ways of perceiving resources and interacting with the environment. The key to the success of these explorations into the possibilities of life is their engaging balance between plausibility and playfulness. The adventure space must be sufficiently plausible to convince the reader that it is a world that matters yet sufficiently playful to sustain the type of imaginative play that is so essential to the consideration of the themes, and the emotional and intellectual development of young readers.

The challenge for the creators of adventure spaces for young readers is, therefore, to balance these two seemingly contradictory elements of plausibility and playfulness. In writing *Pangea and Almost Back,* I found that conceptualising the process of writing as playing with my young readers provided a useful creative frame which assisted me in achieving this balance. In particular, this framework allowed me to rethink my audience as being more transactional and complicit in the game of creating the adventure space. In this very important regard, play theory has much to offer creators of adventure spaces for young readers.

4.3 Future Directions

There are two main areas touched upon in this exegesis that would benefit from further scholarly attention. Firstly, dieselpunk as a genre is in need of more rigorous research. Much of the detail cited here is derived from a fan rather than an academic base, and most of the research and commentary available considers dieselpunk as a broad cultural trend rather than focusing specifically on dieselpunk literature. It is time for children and young adult's literature researchers to pay more serious attention to this culturally important subgenre. This is particularly important as dieselpunk is a form of design fiction which allows readers to play with ideas about alternative choices and scenarios in a positive way that develops both their imaginative thinking and engagement with the world outside the text.

Secondly, and more importantly, there is a need for more research in the area of how young readers connect to adventure genres, especially highly speculative adventure such as *Leviathan, A Mutiny in Time,* and *Pangea and Almost Back.* An often-repeated aphorism of science fiction fandom is that, 'the Golden Age of sf is twelve'[3] (*The Encyclopaedia of Science Fiction*). Although this is often interpreted cynically as referring to an ideal level of maturity required for full appreciation, I believe it also points to a certain truth about the ideal time to engage with highly speculative adventure literature. It is largely for this reason that *Pangea and Almost Back* is directed at this age group.

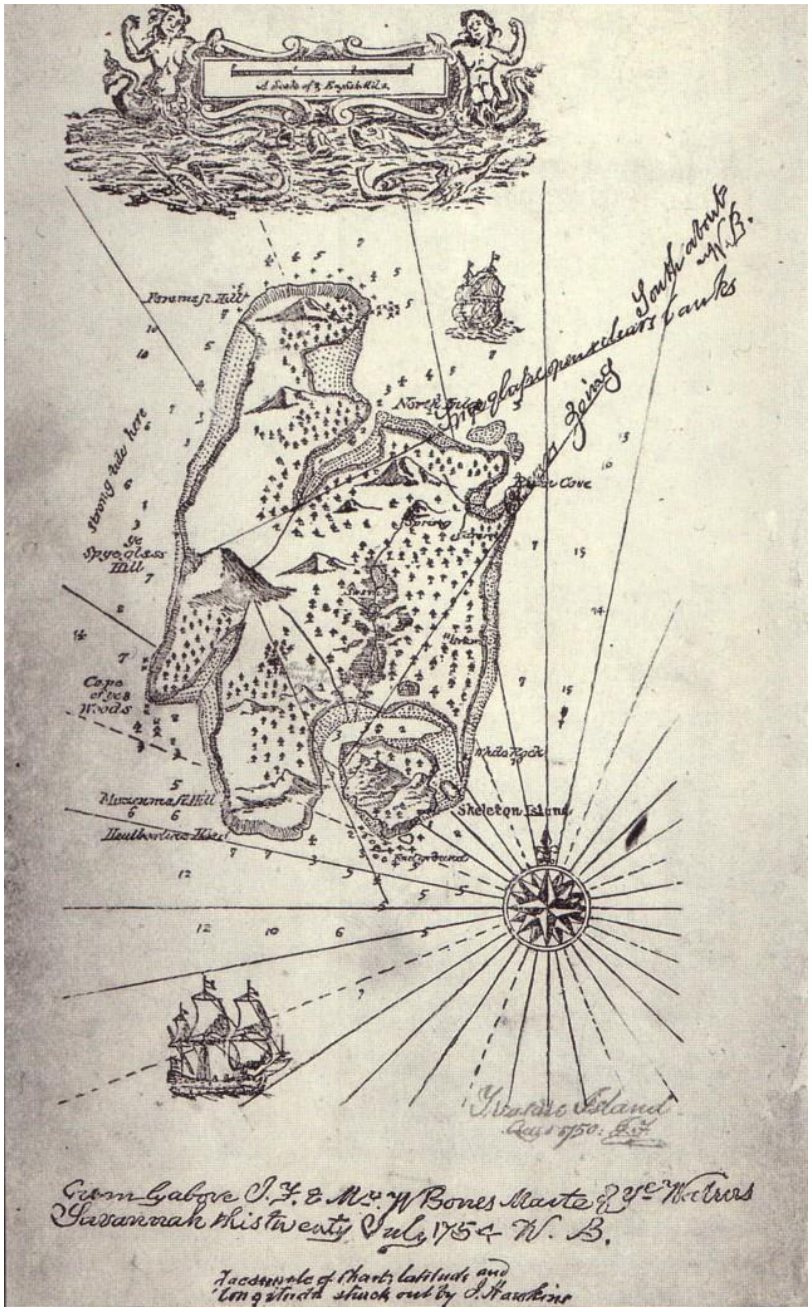
My personal observations, over 35 years of high school teaching, suggest that young adult readers (14–16 years-of-age) who are unaccustomed to speculative adventure find it very difficult to cross over from more realistic and factual genres and enjoy speculative adventure novels with anywhere near the same level of transportation as peers who have experienced that genre at a younger age. Those readers with experience in the

[3] Thirteen or fourteen is also sometimes cited as the optimal age, depending on the source.

speculative adventure genre, and therefore stronger genre skills and more appropriate expectations, are able to comprehend and enjoy those stories to a greater degree as they have developed a positive aesthetic attitude towards the genre at an optimal time and, in so doing, have incorporated speculative adventure into their genre repertoires. This anecdotal evidence suggests a need for a broader exposure to adventure genres for all tween readers. An area particularly worth investigating is the value of educational interventions, such as shared reading programs which include adventure literature. Research in this area is important because the engagement of young readers in plausible and playful adventure spaces is as critical as other forms of play to their intellectual development and to their ability to participate in the broad social discourses that lie at the heart of all play.

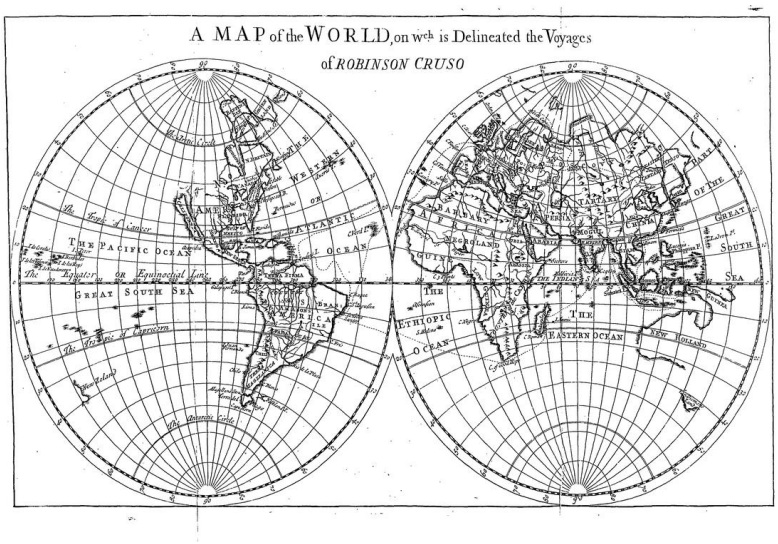
Appendices: Maps Cited in the Exegesis

Appendix 1: Frontispiece Map from *Treasure Island*, 1883.



Source: *Wikimedia Commons*. Treasure-island-map.jpg, 27 Jan., 2014, commons.wikimedia.org/wiki/File:Treasure-island-map.jpg.

Appendix 2: World Map from *Robinson Crusoe*, 1719



Source: Pierre Marteau's Publishing House, 'Defoe, Robinson Crusoe (1719)', 29 July, 2006, pierrmarteau.com/wiki/index.php?title=DeFoe%2C_Robinson_Crusoe.

Appendix 3: The Grand Map from *Leviathan*

Source: *Scott Westerfeld.* 'Leviathan Art – The Grand Map,' 4 Oct., 2009, scottwesterfeld.com/blog/2009/10/leviathan-art-the-grand-map/.

Appendix 4: ‘European Review: Kill the Eagle 1914’

Source: *Scott Westerfeld.* ‘Leviathan Art – The Grand Map,’ 4 Oct., 2009, scottwesterfeld.com/blog/2009/10/leviathan-art-the-grand-map/.

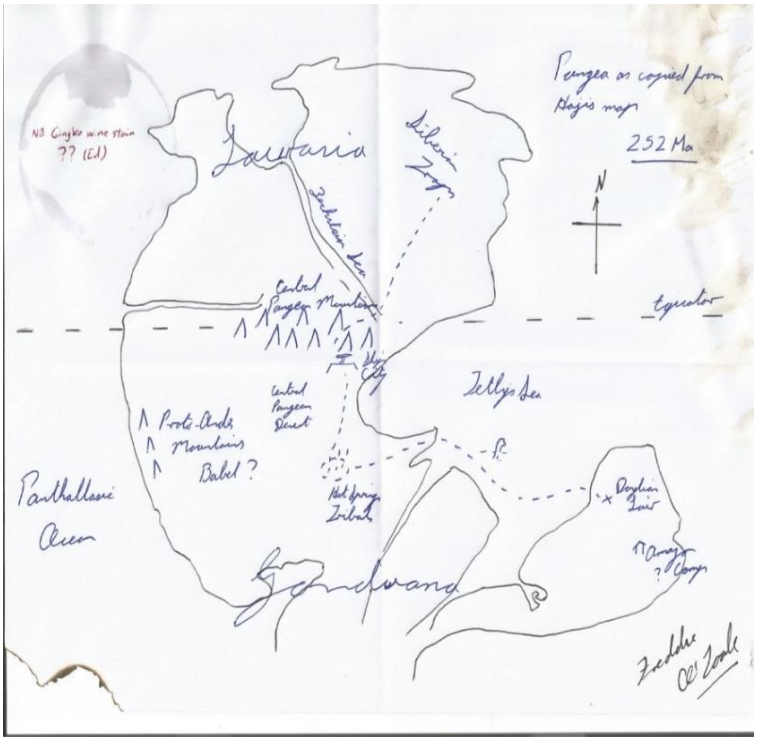
Appendix 5: ‘Humoristicsche karte von Europa im Jahre 1914’

Source: *Scott Westerfeld.* ‘Leviathan Art – The Grand Map,’ 4 Oct, 2009, scottwesterfeld.com/blog/2009/10/leviathan-art-the-grand-map/.

Appendix. 6: Australia and Timor from Part One of *Pangea and Almost Back*

Source: The State Library of South Australia, mpn ip i21901703.

Appendix. 7: Pangea from Part Two *Pangea and Almost Back*



Source: Private Collection of Donald Ross Henderson.

Works Cited

ACARA (Australian Curriculum Assessment and Reporting Body). '7 – 10 History'. *Australian Curriculum Version 8.3*. Education Services Australia, 2016, www.australiancurriculum.edu.au/humanities-and-social-sciences/history/curriculum/f-10?layout=1#level10.

Adams, Michael. *Killswitch*. Scholastic Australia, 2017.

---. *Skyfire*. Scholastic Australia, 2016.

Amyett, Larry. 'The Philosophy of Steampunk.' *Dieselpunk Encyclopedia*, dieselpunksencyclopedia.wordpress.com/origins-of-dieselpunk/.

---. 'The Great War: Steampunk or Dieselpunk.' *Dieselpunk*, 3 Jan. 2015, dieselpunk44.blogspot.com.au/2015/01/the-great-war-steampunk-or-dieselpunk.html.

Anders, Charlie Jane. '10 Writing "Rules" We Wish More Science Fiction and Fantasy Authors Would Break.' *i09*, 9 Oct. 2015, *io9*, gizmodo.com/5879434/10-writing-rules-we-wish-more-science-fiction-and-fantasy-authors-would-break.

Applegate, Anthony J., and Mary Dekonty Applegate. 'The Peter Effect: Reading Habits and Attitudes of Preservice Teachers.' *The Reading Teacher*, vol. 57, no. 6, 2004. pp. 554–63. *Jstor*, www.jstor.org/stable/20205399?seq=1#page_scan_tab_contents.

Auel, Jean M. *The Clan of the Cave Bear*. Hodder and Stoughton, 2010.

Bae, Byung-Chull, and R. Michael Young. 'A Use of Flashback and Foreshadowing in Narrative Using a Plan-Based Approach.' *Interactive Story Telling*, 2008. *Springer Berlin Heidelberg*, doi:10.1007/978-3-540-89454-4_22.

Bakhtin, Mikhail M. *The Dialogic Imagination: Four Essays*. Edited by Michael Holquist, Translated by Carly Emerson and Michael Holquist, University of Texas Press, 1981.

Barnes, Jennifer L. ‘Fanfiction as Imaginary Play: What Fan-written Stories Can Tell Us about the Cognitive Science of Fiction.’ *Poetics*, vol. 48, 2015, pp. 69–82. *ScienceDirect*, doi.org/10.1016/j.poetic.2014.12.004.

Barthes, Roland, and Lionel Duisit. ‘An Introduction to the Structural Analysis of Narrative.’ *New Literary History*, vol. 6, no. 2, 1975, pp. 237–72. *Jstor*, www.jstor.org/stable/468419?seq=1#page_scan_tab_contents.

Benton, Michael J. *When Life Nearly Died: The Greatest Mass Extinction of All Time*. Thames and Hudson, 2003.

Benton, Michael, and Richard Twitchett. ‘How to Kill (almost) all Life: The End-Permian Extinction Event.’ *Trends in Ecology and Evolution*, vol. 18, no. 7, 2003, pp. 358–65. *ScienceDirect*, doi.org/10.1016/S0169-5347(03)00093-4.

Blackburn, William. ‘Mirror in the Sea: Treasure Island and the Internalisation of Juvenile Romance.’ *Children’s Literature Association Quarterly*, vol. 9, no. 3, 1983, pp.7–12.

Booth, Bradford. Introduction. *Selected Poetry and Prose of Robert Louis Stevenson*. Houghton Mifflin Company, 1968, pp. vii–xxi.

Boşca, Loredana. ‘The Role of Culture in Shaping Aesthetic Taste and Attitude.’ *Euromentor Journal*, vol. 2, no. 1, 2011, the-role-of-culture-in-shaping-aesthetic-taste-and-attitude.pdf.

Brake, Mark, and Neil Hook. ‘Aliens and Time in the Machine Age.’ *International Journal of Astrobiology*, vol. 5, no. 4, 2006, pp. 277–86. *Cambridge Journals*, www.cambridge.org/core/journals/international-journal-of-astrobiology/article/aliens-and-time-in-the-machine-age.

Brien, Donna Lee. 'The Problem of Where to Start: A Foundation Question for Creative Writing Higher Degree Candidates and Supervisors.' *Text*, Special Issue # 3, www.textjournal.com.au/speciss/issue3/brien.htm.

Buckell, Tobias S. Introduction. *The Mammoth Book of Dieselpunk*. Edited by Sean Wallace, Robinson-Constable and Robinson Ltd, 2011, pp. vii–viii.

Carrott, James H., and Brian David Johnson. *Vintage Tomorrows: A Historian and a Futurist Journey through Steampunk into the Future of Technology*. O'Reilly Media, 2013.

Cazamian, Louis. *Modern Times, 1660–1959*. Translated by W. D. MacInnes and Louis Cazamian. *Vol. 2 of A History of English Literature* by Louis Cazamian and Emile Legouis. J. M. Dent and Sons, 1961.

Chandler, Daniel. 'An Introduction to Genre Theory'. *The Media and Communications Studies Site*, 1997, *Washington.edu.*, Chandler_genre_theoryDFAnn.pdf.

Chen, Jun, et al. 'High Resolution SIMS Oxygen Isotope Analysis on Conodont Apatite from South China and Implications for the End-Permian Extinction'. *Palaeogeography, Palaeoclimatology, Palaeoecology*, vol. 448, 2016, pp. 26–38. *ScienceDirect*, doi.org/10.1016/j.palaeo.2015.11.025.

Children of the Sun. Designed by Joe Carl, Lewis Pollack, and Dan Ross. Misguided Games, 2002. Role-playing Game.

Clute, John, and Peter Nicholls, editors. *The Encyclopaedia of Science Fiction*. Orbit, 1993.

Coleridge, Samuel Taylor. *Biographia Literaria.* J.M. Dent and Sons, 1975.

Collins, Suzanne. *The Hunger Games*. Scholastic, 2011.

Couzelis, Mary J. 'The Future is Pale: Race in Contemporary Young Adult Novels.' *Contemporary Dystopian Fiction for Young Adults: Brave New Teenagers*. Edited by Balaka Basu, Katherine R. Broad and Carrie Hintz. Routledge, 2013, pp 131-44.

Curtius, Ernst Robert. *European Literature and the Latin Middle Ages*, Translated by Willard R Trask, Harper and Row, 1963.

Csikszentmihalyi, Mihaly. 'Chapter 14: Toward a Psychology of Optimal Experience.' *Flow and the Foundations of Positive Psychology: The Collected Works of Mihaly Csikszentmihalyi*. Springer Netherlands, 2014, pp. 209–26. *Springer Link*, doi:10.1007/978-94-017-9088-8.

Dahl, Ronald E. 'Adolescent Brain Development: A Period of Vulnerabilities and Opportunities.' *Annals of the New York Academy of Sciences*, vol. 1021, 2004, pp. 1-22. *Wiley Online Library*, doi:10.1196/annals.1308.001.

D'Ammassa, Don. *Encyclopedia of Adventure Fiction*, Facts on File, 2000. *ProQuest Ebook Central*, ebookcentral.proquest.com/lib/adelaide/detail.action?docID=3010397.

Dashner, James. *The Maze Runner*. Chicken House-Random House Children's Books, 2010.

---. Infinity Ring: *A Mutiny in Time* (*Infinity Ring*: Book 1). Scholastic, 2012.

Day, Sara K. 'Chapter 4: Docile Bodies, Dangerous Bodies: Sexual Awakening and Social Resistance in Young Adult Dystopian Novels.' *Female Rebellion in Young Adult Dystopian Fiction*. Edited by Sara K. Day et al., *Taylor and Francis*, 2014, pp. 75-92. *ProQuest Ebook Central*, ebookcentral.proquest.com/lib/adelaide/detail.action?docID=1692797.

Defoe, Daniel. *Robinson Crusoe*. Penguin, 2002.

De La Peña, Matt. *Infinity Ring: Eternity* (Book 8). Scholastic, 2014.

Dominus, Susan. ‘In This Dystopia, Teens Must Choose Wisely.’ *The New York Times*, May 12, 2011, www.nytimes.com/2011/05/15/books/review/young-adult-books-divergent-by-veronica-roth.html.

Dutro, Elizabeth. ‘“Us Boys Like to Read Football and Boy Stuff”: Reading Masculinities, Performing Boyhood.’ *Journal of Literacy Research*, vol. 34, no. 4, 2002, pp. 465–500. *SAGE Journals*, doi:10.1207/s15548430jlr3404_4.

Edney, Matthew. *Mapping an Empire: The Geographical Construction of British India 1763-1843*. The University of Chicago Press, 1997.

‘European Review: Kill the Eagle 1914.’ *Scott Westerfeld*, ‘Leviathan Art – The Grand Map,’ Oct. 4, 2009, scottwesterfeld.com/blog/2009/10/leviathan-art-the-grand-map/.

Farris, Pamela J. et al. ‘Male Call: Fifth-Grade Boys’ Reading Preferences.’ *The Reading Teacher*, vol. 63, no. 3, 2009, pp. 180–88, doi:10.1598/RT.63.3.1.

Fox, Douglas. ‘The Limits of Intelligence.’ *Scientific American*, vol. 305, no. 1, 2011, pp 36–43, doi:10.1038/scientificamerican0711-36.

Gray, Peter. ‘Play as a Foundation for Hunter-Gatherer Social Existence.’ *American Journal of Play*, vol. 1, no. 4, 2009, pp. 476–522. *Eric*, eric.ed.gov/?id=EJ1069037.

Green, Melanie C. ‘Transportation into Narrative Worlds: The Role of Prior Knowledge and Perceived Realism.’ *Discourse Processes*, vol. 38, no. 2, 2004, pp. 247–66. *Taylor and Francis Online*, doi.org/10.1207/s15326950dp3802_5.

Green, Melanie C. et al. ‘Understanding Media Enjoyment: The Role of Transportation into Narrative Worlds.’ *Communication Theory*, vol. 14, no. 4, 2004, pp. 311–27. *Wiley Online Library*, doi:10.1111/j.1468-2885.2004.tb00317.x.

Grotberg, Edith. *A Guide to Promoting Resilience in Children: Strengthening the Human Spirt*. Early Childhood Development: Practice and Reflections, no. 8. The International Resilience Project, Bernard van Leer Foundation, 1995, www.bibalex.org/Search4Dev/files/283337/115519.pdf.

Hardesty, William H., and David D. Mann. 'Historical Reality and Fictional Daydream in *Treasure Island*.' *The Journal of Narrative Technique*, vol. 7, no. 2, 1977, pp. 94–103. *Jstor*, www.jstor.org/stable/30225608.

Harmon, Janis, and Miriam Martinez. 'An Investigation of Student Preferences of Text Formats.' *The Alan Review*, vol. 39, no. 1, 2011. *VirginiaTech*, doi.org/10.21061/alan.v39i1.a.2.

Heinlein, Robert A. *The Green Hills of Earth - The Menace from Earth*. Baen Books, 2009.

Henderson, Donald Ross. 'Map of Pangea.' Map, 2016, Collection of Donald Ross Henderson, Adelaide.

---. *Pangea and Almost Back*. 2017, Collection of Donald Ross Henderson, Adelaide.

Hope, Daniel. 'Dieselpunk: A Compendium of Literary Genres.' *Lit Reactor*, 17 Feb. 2014, litreactor.com/columns/punkpunk-a-compendium-of-literary-punk-genres.

Howard, Vivian. 'The Importance of Pleasure Reading in the Lives of Young Teens: Self-identification, Self-construction, and Self-awareness.' *Journal of Librarianship and Information Science*, vol. 43, no. 46, 2011. *SAGE Journals*, doi:10.1177/0961000610390992.

Hughes, Thomas. *Tom Brown's Schooldays*. Blackie and Son.

Huizinga, Johan. *Homo Ludens*. Granada Publishing, 1970.

‘Humoristicsche karte von Europa im Jahre 1914.’ *Scott Westerfeld.* ‘Leviathan Art – The Grand Map’, Oct. 4. 2009, scottwesterfeld.com/blog/2009/10/leviathan-art-the-grand-map/.

Hunt, Peter. ‘Why Captain Marryat Would Have Disapproved of Treasure Island.’ *University Press Blog*, Oxford University, 2011, blog.oup.com/2011/08/treasure-island/.

Indiana Jones and the Kingdom of the Crystal Skull. Directed by Steven Spielberg, performance by Harrison Ford, Paramount Pictures, 2008.

Indiana Jones and the Last Crusade. Directed by Steven Spielberg, performance by Harrison Ford, Paramount Pictures, 1989.

Indiana Jones and the Temple of Doom. Directed by Steven Spielberg, performance by Harrison Ford, Paramount Pictures, 1984.

Jacobsen, Mary. ‘Looking for Literary Space: The Willing Suspension of Belief Re-visited.’ *Research in the Teaching of English*, vol. 16, no. 1, 1982, pp. 21–38. *Jstor*, www.jstor.org/stable/40170876.

Karlgren, Jussi. ‘Chapter 6: Textual Stylistic Variation: Choices, Genres and Individuals.’ *The Structure of Style: Algorithmic Approaches to Understanding Manner and Meaning*. Edited by Shlomo Argarmon et al., Springer Berlin Heidelberg, 2010, pp. 113–25. *Springer Link*, doi:10.1007/978-3-642-12337-5.

Kerr, Margaret Goyder. *The Surveyors: The Story of the Founding of Darwin*. Rigby, 1971.

Kiely, Robert. *Robert Louis Stevenson and the Fiction of Adventure*. Harvard University Press, 1964.

King, Stephen. *On Writing: A Memoir of the Craft*. Hodder and Stoughton, 2012.

Kintsch, Walter. ‘Learning from Text, Levels of Comprehension, or: Why Anyone Would Read a Story Anyway.’ *Poetics*, vol. 9, no. 1–3, 1980, pp. 87–98. *ScienceDirect*, doi.org/10.1016/0304-422X(80)90013-3.

Kolb, Alice Y., and David A. Kolb. ‘Learning to Play, Playing to Learn.’ *Journal of Organizational Change Management*, vol. 23, no. 1, 2010, pp. 26–50. *Emerald Insight*, doi.org/10.1108/09534811011017199.

Konisberg, Ira. *The Complete Film Dictionary*. Bloomsbury, 1987.

Lang, Andrew. *Adventures Among Books*. Longmans, Green, and Co, 1905.

Lewis, C. S. ‘On Three Ways of Writing for Children.’ *Of Other Worlds: Essays and Stories*. Edited by Walter Hooper, Geoffrey Bles Ltd., 1966, pp. 22–34.

Livingstone, Sonia. ‘The Rise and Fall of Audience Research: An Old Story with a New Ending.’ *Journal of Communication*, vol. 43, no. 4, 1993, pp. 5–12. *LSE Research Online*, doi:10.1111/j.1460-2466.1993.tb01298.x.

Lowenthal, David. *The Past is a Foreign Country*. Cambridge University Press, 1985.

McGowan, Anthony. *Bear Adventure*. Puffin Books, 2013.

---. *Python Adventure*. Puffin Books, 2014.

Mad Max: Fury Road. Directed by George Miller, performances by Tom Hardy, Charlize Theron, and Nicholas Hoult, Warner Home Video, 2015.

‘A MAP of the WORLD, on wch is Delineated the Voyages of ROBINSON CRUSO, 1719, Map.’ Daniel Defoe. *The farther adventures of Robinson Crusoe; being the second and last part of his life, and of the strange surprizing accounts of his travels round three parts of the globe***.** London: W. Taylor, 1719. Digital Image. *Google Images*.

Malory, Thomas. *Le morte d'Arthur*. Vol. 1, Penguin, 1981.

---. *Le morte d'Arthur*. Vol. 2, Penguin, 2004.

Marsden, John. *Everything I Know About Writing*. Pan Macmillan, 2010.

Martin, Les. *The Young Indiana Jones Chronicles: Trek of Doom*. Random House, 1992.

Merisuo-Storm, Tuula. 'Girls and Boys Like to Read and Write Different Texts.' *Finland Scandinavian Journal of Educational Research*, vol. 50, no. 2, 2006, pp. 111–125. *Taylor and Francis Online*, doi.org/10.1080/00313830600576039.

Moore, Joe. 'Foreshadow and Backshadow.' Kill Zone: Insider Perspectives from Top Thriller and Mystery Writers, 17 Mar. 2010, killzoneblog.com.

Motion, Andrew. *Silver: Return to Treasure Island.* Random House, 2012.

Mullan, John. *How Novels Work*. Oxford University Press, 2006.

Nardi, Peter. 'Sociology at Play, or Truth in the Pleasant Disguise of Illusion.' *Sociological Perspectives*, vol. 49, no. 3, 2006, pp. 285–95. *SAGE Journals*, www.jstor.org/stable/10.1525/sop.2006.49.3.285.

Nell, Victor. 'The Psychology of Reading for Pleasure.' *Reading Research Quarterly*, vol. 23, no. 1, 1988, pp. 6–50. *Jstor*, doi:10.2307/747903.

Newton, Michael. *Famous Assassinations in World History: An Encyclopedia*. ABC-CLIO, 2014.

Nielsen. *US Children's Book Landscape April 2015*. The Nielsen Company, 2015, www.nielsen.com/content/dam/corporate/us/en/reports-downloads/2015-reports/nielsen-us-childrens-book-landscape-q4-2014-data.pdf.

Nodelman, Perry. 'The Hidden Child in the *The Hidden Adult*'. *Jeunesse: Young People, Texts, Cultures*, vol. 8, no. 1, 2016, pp. 266–77, doi.org/10.1353/jeu.2016.0013.

Oatley, Keith. ‘Why Fiction May Be Twice as True as Fact: Fiction as Cognitive and Emotional Simulation.’ *Review of General Psychology*, vol. 3, no. 2, 1999, pp. 101–17. *APA PsycNET*, doi.org/10.1037/1089-2680.3.2.101.

Orlikowski, W.J., and J. Yates. ‘Genre Repertoire: The Structuring of Communicative Practices in Organizations.’ *Administrative Science Quarterly*, vol. 39, no. 4, 1994, pp. 541–74. *Jstor*, doi:10.2307/2393771.

Ottens, Nick, and Mr Piecraft. ‘Discovering Dieselpunk.’ *Gatehouse Gazette*, vol. 1, 2008, pp. 1–23, www.ottens.co.uk/gatehouse/gazette/gazette-1/.

Phillips, Richard. *Mapping Men and Empire: A Geography of Adventure*. Routledge, 1997.

PISA. PISA 2015 Results (Volume I): Excellence and Equity in Education. OECD Publishing, 2016, doi.org/10.1787/9789264266490-en.

Raiders of the Lost Ark. Directed by Steven Spielberg, performance by Harrison Ford, Paramount Pictures, 1981.

Rauwerda, Antje M. ‘Katniss, Military Bratness: Military Culture in Suzanne Collins’s Hunger Games Trilogy.’ *Children’s Literature: Annual of The Children’s Literature Association and The Modern Language Association Division on Children’s Literature*, vol. 44, 2016. pp. 172-91.

Readr. ‘The Maze Runner by James Dashner – Review.’ *The Guardian*, 26 Aug. 2014, www.theguardian.com/childrens-books-site/2014/aug/25/review-the-maze-runner-by-james-dashner.

Reid, Julia. *Robert Louis Stevenson, Science, and the Fin de Siècle*. Palgrave Macmillan, 2006.

Romano, Aja. ‘Dieselpunk for Beginners: Welcome to a World where the ‘40s Never Ended.’ *The Daily Dot*, 11 Dec. 2015, www.dailydot.com/fandom/dieselpunk-steampunk-beginners-guide/.

Rosenblatt, Louise M. ‘The Literary Transaction: Evocation and Response.’ *Children’s Literature: Theory into Practice*, vol. 21, no. 4, 1982, pp. 34–43. *ERIC*, files.eric.ed.gov/fulltext/ED227483.pdf#page=34.

---. *The Reader, the Text, the Poem: The Transactional Theory of the Literary Work*. Southern Illinois University Press, 1978.

Roszak, Suzanne. ‘Coming of Age in a Divided City: Cultural Hybridity and Ethnic Injustice in Sandra Cisneros and Veronica Roth.’ *Children’s Literature: Annual of The Children’s Literature Association and The Modern Language Association Division on Children’s Literature*, vol. 44, 2016, pp. 61-77.

Roth, Veronica. *Divergent*. Katherine Tegen Books-Harper Collins, 2011.

Russ, Sandra W. *Pretend Play in Childhood: Foundations of Adult Creativity*. American Psychological Association, 2014. *Ovid*, doi.org.proxy.library.adelaide.edu.au/10.1037/t05569.

Sacks, Ethan. ‘Scientists Prove Time Travel is Physically Impossible in Ground-breaking Study Measuring Photon Speed.’ *New York Daily News*, 26 July 2011, www.nydailynews.com/news/scientists-prove-time-travel-physically-impossible-article-1.162453.

Saler, Michael. ‘Clap if You Believe in Sherlock Holmes: Mass Culture and the Re-enchantment of Modernity, c.1890–1940.’ *The Historical Journal*, vol. 46, no. 3, 2003, pp. 599–622. *Cambridge Journals*, doi:10.1017/S0018246X03003179.

Savile, Frank. *Beyond the Great South Wall: The Secret of the Antarctic*. Grosset and Dunlap, 1901.

Shaw, Harry. *Dictionary of Literary Terms*. McGraw-Hill, 1972.

Shen, Shu-zhong et al. 'Calibrating the End-Permian Mass Extinction.' *Science*, vol. 334, no. 6061, 2011, pp. 1367–72, doi:10.1126/science.1213454.

Sicart, Miguel. *Playful Thinking Series: Play Matters*. The MIT Press, 2014.

Siegel, David, et al. *The Great Tween Buying Machine: Capturing Your Share of the Multi-Billion-Dollar Tween Market*. Dearborn Trade, 2004. *ProQuest Ebook Central*, ebookcentral.proquest.com/lib/adelaide/reader.action?doc.

Singer, D. G. et al. *Play = Learning: How Play Motivates and Enhances Children's Cognitive and Social-emotional Growth*. Oxford University Press, 2006.

Smollar, Jacqueline, and James Youniss. 'Transformations in Adolescents' Perceptions of Parents.' *International Journal of Behavioral Development*, vol. 12, no. 1, 1989, pp 71–84. *Sage Journals*, doi:10.1177/016502548901200104.

Spidle, Jake W. 'Victorian Juvenilia and the Image of the Black African.' *The Journal of Popular Culture*, vol. 9, no. 1, 2004, pp. 51–65. *Wiley Online Library*, doi:10.1111/j.0022-3840.1975.0901_51.x.

Spinuzzi, Carl. 'Describing Assemblages: Genre Set, Systems, Repertoires, and Ecologies.' *Computer Writing and Research Lab*, White Paper Series: #040505-2, 2004, pp. 1–9, pdfs.semanticscholar.org.

Sterling, Bruce. 'Fantasy Prototypes and Real Disruption,' Keynote NEXT Berlin 2013. www.youtube.com/watch?v=2VIoRYPZk68.

---. *Shaping Things*. MIT Press, 2005.

Stevenson, Robert Louis. *Essays in the Art of Writing*. Chatto and Windus, 1905. *Project Gutenberg*, www.gutenberg.org/ebooks/492.

---. *Kidnapped* and *Catriona*. J.M. Dent and Sons, 1962.

---. ‘Letter to W.E. Henley (Hyeres, November 1883).’ *The Letters of Robert Louis Stevenson: Volume 1*. *Project Gutenberg*, www.gutenberg.org/ebooks/622.

---. *Memories and Portraits*. Chatto and Windus, 1901.

---. *Treasure Island*. Transatlantic Press, 2012.

---. *Virginibus Puerisque*. Chatto and Windus, 1905.

Street, Brian V. *The Savage in Literature: Representations of ‘Primitive’ Society in English Fiction 1858–1920*. Routledge and Kegan Paul, 1975.

Strubel, Jessica. ‘Victorian Gearheads and Locomotive Zealots: Vicarious Nostalgia, Retro-Futurism and Anachronisms of Steampunk and Dieselpunk.’ *Fashion, Style and Popular Culture*, vol. 1, no. 3, 2014, pp. 377–93, doi:10.1386/fspc.1.3.377_1.

Sullivan, Michael. *Serving Boys through Readers’ Advisory*. ALA Editions, 2009. *ProQuest Ebook Central*, ebookcentral.proquest.com/lib/adelaide/detail.action?doc.

Tanenbaum, Joshua, et al. ‘The Limits of Our Imagination: Design Fiction as a Strategy for Engaging with Dystopian Futures.’ *Proceedings of the Second Workshop on Computing within Limits*, ACM, 2012, doi.org/10.1145/2926676.2926687.

Temple, Emily. ‘A Brief History of Time Travel Literature.’ *Flavorwire*. 9 Nov. 2011, flavorwire.com/229209/a-brief-history-of-time-travel-literature.

Thomas, R. ‘Infinity Ring’. Scholastic News Room, *Scholastic*, 15 May 2012, mediaroom.scholastic.com/infinityring.

Thompson, Keith. ‘The Grand Map.’ *Scott Westerfeld*. Oct. 4 2009, www.scottwesterfeld.com/blog/2009/10/leviathan-art-the-grand-map/.

The Time Machine. Directed by George Pal, performances by Rod Taylor and Yvette Mimieux, Metro-Goldwyn-Mayer, 1960.

The Time Machine. Directed by Simon Wells, and Gore Verbinski, performances by Guy Pearce and Samantha Mumba, DreamWorks Pictures and Warner Bros. Pictures, 2002.

Todorov, Tzvetan. *The Fantastic: A Structural Approach to a Literary Genre*. Cornell University Press, 1975.

Tolkien, John Ronald Reuel. *The Monsters and the Critics and Other Essays*. Edited by Christopher Tolkien, George Allen and Unwin, 1983.

'Treasure-island-map.jpg.' *Wikimedia Commons*. 27 Jan. 2014, www.commons.wikimedia.org/wiki/File:Treasure-island-map.jpg.

United States Geological Survey, U.S. Department of the Interior. 'Pangea—250 million years ago [map].' Scale not given. 8 July 2012, pubs.usgs.gov/gip/dynamic/historical.html.

Vandermeer, Jeff, and S. J. Chambers. *The Steampunk Bible: An Illustrated Guide to the World of Imaginary Airships*. Abrams, 2012.

Vaninskaya, Anna. 'The Late-Victorian Romance Revival: A Generic Excursus.' *English Literature in Translation, 1880–1920*, vol. 51, no. 1, 2008, pp. 57–79. *Project Muse*, doi:10.2487/elt.51.1.

Vygotsky, Lev. 'Interaction Between Learning and Development.' *Mind in Society*. Translated by M. Cole, Harvard University Press, 1979.

Wang, Zhe, and Kirby Deater-Deckard. 'Chapter 4: Resilience in Gene-Environment Transactions.' *Handbook of Resilience in Children*, 2nd Ed. Edited by Sam Goldstein and Robert B. Brooks, Springer, 2013. pp.57–72.

Warner, Marina. Introduction. *The Time Machine*, by H. G. Wells, Penguin, 2011, pp. vii–xxvii.

Weissberg, R. P. 'Prevention that Works for Children and Youth.' *American Psychologist*, vol. 58, no. 6/7, 2003. pp. 425–32. *APA PsychNET*, doi.org/10.1037/0003-066X.58.6-7.425.

Wells, Herbert George. Preface. *The Scientific Romances of H. G. Wells*. V. Gollancz, 1933, pp. vii – x.

---. *The Time Machine*. Penguin, 2011.

Westerfeld, Scott. *Leviathan*. 2009. Simon Pulse-Simon and Shuster, 2009.

---. *Behemoth*. Simon Pulse-Simon and Shuster, 2010.

---. *Goliath*. Simon Pulse-Simon and Shuster, 2011.

---. 'Leviathan Art – The Grand Map.' *scottwesterfeld.com.* 4 Oct. 2009, scottwesterfeld.com/blog/2009/10/leviathan-art-the-grand-map/

Whitebread, David. 'The Importance of Play: A Report on the Value of Children's Play with a Series of Policy Recommendations.' Toy Industries of Europe, 2012, www.importanceofplay.eu/IMG/pdf/dr_david_whitebread_-_the_importance_of_play.pdf.

Wilson, Melissa B., and Kathy G. Short. 'Goodbye Yellow Brick Road: Challenging the Mythology of Home in Children's Literature.' *Children's Literature in Education*, vol. 43, no. 2, 2011, pp. 129–44. *Springer*, doi:10.1007/s10583-011-9138-z.

Winnicott, D. W. *Playing and Reality*. Travistock Publications, 1971.

Wolfe, Gary K. 'Chapter 4: Literary Movements.' *The Oxford Handbook of Science Fiction*. Edited by Rob Latham, Oxford University Press, 2014, pp.59 – 60.

Zwaan, Rolf A. 'Effect of Genre Expectations on Text Comprehension.' *Journal of Experimental Psychology: Learning, Memory, and Cognition*, vol. 20, no. 4, 1994, pp. 920–33. *APA PsycNe*ET, doi.org/10.1037/0278-7393.20.4.920.

Bibliography

Aarseth, Espen. 'I Fought the Law: Transgressive Play and the Implied Player.' *Situated Play*, Proceedings of DiGRA Conference, 2007, pp. 130–33, Homes.Imc.gatech.edu/017.pdf.

Aguirre, Peio. 'Semiotic Ghosts: Science Fiction and Historicism.' *Afterall: A Journal of Art, Context and Enquiry*, no. 28, 2011, pp 124–34. *Jstor*, www.jstor.org/stable/10.1086/662977.

Amrhein, John, Jr. 'Where is Treasure Island?' *Treasure Island: The Untold Story*, 2011, www.treasureislandtheuntoldstory.com.

Australia. Directed by Baz Luhrmann, performances by Hugh Jackman and Nicole Kidman, Twentieth Century Fox, 2009.

Bal, P. Matthijs, and Martijn Veltkamp. 'How does Fiction Reading Influence Empathy? An Experimental Investigation on the Role of Emotional Transportation.' *PloS one*, vol. 8, no. 1, 2013, doi.org/10.1371/journal.pone.0055341.

Ballantyne, Robert. *The Coral Island: A Tale of the Pacific Ocean*. Ward Lock and Co, 1901.

Barrett, Estelle. 'What Does it Meme? The Exegesis as Valorisation and Validation of Creative Arts Research.' *Text*, Special Issue # 3, www.textjournal.com.au/speciss/issue3/barrett.htm.

Barron, T. A. *Merlin: The Lost Years*. Puffin Books, 2011.

Blade, Adam. *Beast Quest: Greta the Winged Terror*. Orchard Books, 2010.

Bolt, Barbara. 'The Exegesis and the Shock of the New.' *Text*, Special Issue # 3, www.textjournal.com.au/speciss/issue3/bolt.htm.

Bone, Ian. *Snap Shot: A Novel with Accompanying Exegesis—Snap Shot: September 11, 2001, Engaging with the Ongoing Narrative of Fear*. Dissertation, University of Adelaide, 2008.

Booker, Christopher. *The Seven Basic Plots: Why We Tell Stories*. Continuum-Bloomsbury, 2005.

Bosarge, Eric M. *The Time Train*. Medallion Press, 2016.

Bourke, Nicole, and Philip Nielsen. 'The Problem of the Exegesis in Creative Writing Higher Degrees.' *Text*, Special Issue # 3, www.textjournal.com.au/speciss/issue3/bourke.htm.

Bradbury, Ray. *Dinosaur Tales*. ibooks-Simon and Schuster, 2003.

Bradford, Chris. *Young Samurai: The Way of the Warrior*. Puffin Books, 2008.

Buttrose, Larry. *Blessed Kiss*. Dissertation, University of Adelaide, 2011.

Calvert, Sandra L., and David A. Huffaker. 'The New Science of Learning: Active Learning, Metacognition, and Transfer of Knowledge in E-Learning Applications.' *J. Educational Computing Research*, vol. 29, no. 3, 2003, pp. 325–334. *SAGE Journals*, doi:10.2190/4T89-30W2-DHTM-RTQ2.

Chesterton, Gilbert Keith. *Robert Louis Stevenson.* Sheed and Ward, 1955.

Clark, Henry. *The Book that Proves Time Travel Happens*. Little, Brown and Company-Hachette Book Group, 2015.

Columbus, Ferdinand. *The Life of the Admiral Christopher Columbus by his Son Ferdinand.* Translated and annotated by Benjamin Keen, The Folio Society, 1959.

Condie, Kent C. *Earth as an Evolving Planetary System*. ScienceDirect, 2016.

Cooper, James Fenimore. *The Last of the Mohicans*. Oxford University Press, 1994.

Daniken, Erich von. *Chariots of the Gods*. Corgi Books, 1971.

Dark City. Directed by Alex Proyas, performances by Rufus Sewell, Keifer Sutherland, Jennifer Connelly, and William Hurt, New Line, 1998.

Dashner, James. *Infinity Ring: The Iron Empire* (Book 7). Scholastic, 2012.

De La Peña, Matt. *Infinity Ring: Curse of the Ancients* (Book 4). Scholastic, 2013.

Dibben, Damian. *The History Keepers: Circus Maximus*. Doubleday, 2012.

Dinmore, Helen. *Rewriting Urban Narratives of the Australian Great Depression*. Dissertation, University of Adelaide, 2015.

Doyle, Arthur Conan. *The Lost World*. Oxford University Press, 1995.

Duff, David, editor. *Modern Genre Theory*. Longman-Pearson Education, 2000.

Dutro, Elizabeth. '"But That's a Girls' Book!" Exploring Gender Boundaries in Children's Reading Practices.' *The Reading Teacher*, vol. 55, no. 4, 2002, pp. 376–384. *Jstor*, www.jstor.org/stable/20205065.

Farris, Pamela J. 'Re: Question re. "Male Call".' Received by Donald Henderson, 7 Dec. 2016.

Feldman, Daniel. 'Playing with the Past in Jan Yolen's *The Devil's Arithmetic*.' *Children's Literature: Annual of The Children's Literature Association and The Modern Language Association Division on Children's Literature*, vol. 43, 2015. pp. 84–107.

Fletcher, Julie, and Allan Mann. 'Illuminating the Exegesis, an Introduction.' *Text*, Special Issue # 3, www.textjournal.com.au/speciss/issue3/fletchermann.htm.

Gadamer, H. *Truth and Method*. Continuum, 1992.

Gannon, Susan R. 'One More Time: Approaches to Repetition in Children's Literature.' *Children's Literature Association Quarterly*, vol. 12, no. 1, 1987, pp. 2–5. *Project Muse*, doi:10.1353/chq.0.0202 .

Gardner, Sally. *The Door That Led to Where*. Hot Key Books, 2015.

Genette, Gerard. *Paratexts: Thresholds of Interpretation*. Translated by Jane E. Lewin, Cambridge University Press, 1997.

Gunn, James, 'The Man Who Invented Tomorrow.' *Gunn Center for the Study of Science Fiction*, www.sfcenter.ku.edu/tomorrow.htm.

Haggard, H. Rider. *She*. Oxford University Press, 1991.

Halbwachs, Maurice. *On Collective Memory*. Translated and edited by Lewis A. Coser, The University of Chicago Press, 1992.

Hammerton, John Alexander. Stevensoniana. John Grant, 1910.

Hannabuss, Stuart. 'Islands as Metaphors.' *Universities Quarterly*, vol. 38, no. 1, 1983–4, pp. 70–82. *Wiley Online Library*, doi:10.1111/j.1468-2273.1983.tb01374.x.

Harkrader, Mary Ann, and Richard Moore. 'Literature Preferences of Fourth Graders.' *Reading Research and Instruction*, vol. 36, no. 4, 1997, pp. 325–39. *Taylor and Francis Online*, doi.org/10.1080/19388079709558247.

Harpold, Terry. 'Verne's Cartographies.' *Science Fiction Studies*, vol. 32, Part 1, 2005, depauw.edu,www.depauw.edu/sfs/backissues/95/harpold95-images.htm.

Harris, Robert. *Fatherland*. Hutchinson, 1992.

Harris, Mike. 'Escaping the Tractor Beam of Literary Theory: Notes Towards Appropriate Theories of Creative Writing — and Some Arguments Against the Inappropriate Ones.' *Text*, vol. 13, no. 2, 2009, www.textjournal.com.au/oct09/harris.htm.

---. 'Shakespeare Was More Creative When He Was Dead: Is Creativity Theory a Better Fit on Creative Writing Than Literary Theory.' *New Writing: The International Journal for the Practice and Theory of Creative Writing*, vol. 8, no. 2, 2011, pp. 171–82. *Taylor and Francis Online*, doi.org/10.1080/14790726.2011.564633.

Higgins, Jack, and Justin Richards. *Sharp Shot*. Harper Collins, 2009.

Keltie, J.S. ‘Fictitious Travel and Phantom Lands.’ *Harper’s Monthly Magazine*, July 1907, pp. 186–94. *UNZ.org.*, www.unz.org/Pub/Harpers-1907jul-00186.

Kidd, David Comer, and Emanuele Castano. ‘Reading Literary Fiction Improves Theory of Mind.’ *Science*, vol. 342, 2013, pp. 377–80, doi: 10.1126/science.1239918.

King, Stephen. *11/22/63*. Pocket Books, 2016.

Kipling, Rudyard. *Captain Courageous*. Macmillan, 1950.

---. *The Jungle Book*. Macmillan, 1965.

---. *Just So Stories*. Macmillan, 1974.

---. *Kim*. Penguin, 1994.

Kirby, Matthew J. *Infinity Ring: Cave of Wonders* (Book 5). Scholastic, 2013.

Knights, Ben. *Writing Masculinities*. Macmillan Press, 1999.

Koopman, Eva Maria. ‘Empathetic Reactions after Reading: The Role of Genre, Personal Factors and Affective Responses.’ *Poetics*, vol. 50, 2015, pp. 62–79. *ScienceDirect*, doi.org/10.1016/j.poetic.2015.02.008.

Kroll, Jeri. ‘The Exegesis and the Gentle Reader/Writer.’ *Text*, Special Issue # 3, www.textjournal.com.au/speciss/issue3/kroll.htm.

Landy, Derek. *Skulduggery Pleasant*. Harper Collins, 2007.

Lewis, C.S. *Of Other Worlds: Essays and Stories*. Geoffrey Bles, 1966.

Lieb, Josh. *I am a Genius of Unspeakable Evil and I want to be your Class President*. Penguin, 2009.

Linehan, Conor, et al. ‘Alternate Endings: Using Fiction to Explore Design Futures.’ *CHI 2014 Extended Abstracts on Human Factors in Computing Systems*, ACM, 2014, pp 45-48, doi.org/10.1145/2559206.2560472.

Machale, D. J. *Pendragon: The Never War*. Simon and Schuster, 2009.

Maloney, Edward J. *Footnotes in Fiction: A Rhetorical Approach*. Dissertation, The Ohio State University, 2005.

Marryat, Frederick. *Masterman Ready*. Cassell and Company Limited, 1909.

Maughan, Shannon. 'Betwixt and Be'tween': How Publishers are Reaching Out to a Vast Demographic of Eight-to-14-year-olds.' *Publishers Weekly*, vol. 249, no. 49, 2002, www.publishersweekly.com/pw/print/20021111/35447-betwixt-and-be-tween.html.

McCay, William. *Young Indiana Jones and the Ghostly Riders*. Random House, 1991.

---. *Young Indiana Jones and the Mountain of Fire*. Random House, 1994.

---. *Young Indiana Jones and the Plantation Treasure*. Random House, 1990.

McDonald, Ian. *Planesrunner*. Pyr-Prometheus Books, 2011.

McGahan, Andrew. *Ship Kings: The Coming of the Whirlpool*. Allen and Unwin, 2011.

McMann, Lisa. *Infinity Ring: The Trap Door* (Book 3). Scholastic, 2013.

McSkimming, Geoffrey. *Cairo Jim Amidst the Petticoats of Artemis*. Hodder Headline, 2000.

Miéville, China. *Railsea*. Macmillan, 2012.

Melville, Herman. *Moby Dick*. Longriver Press, 1976.

Mignola, Mike, *Hellboy: Seeds of Destruction*. Dark Horse Books, 2003.

Milán, Victor. *The Dinosaur Lords.* Tor-Tom Doherty Associates, 2015.

---. *The Dinosaur Knights*. Tor-Tom Doherty Associates, 2016.

Milech, Barbara, and Ann Schilo. '"Exit Jesus": Relating the Exegesis and the Creative/Production Components of a Research Thesis.' *Text*, Special Issue # 3, www.textjournal.com.au/speciss/issue3/milechschilo.htm.

Minority Report. Directed by Steven Spielberg, performance by Tom Cruise, Twentieth Century Fox, 2002.

Mitchell, Edward Page. 'The Clock That Went Backward.' *The Tachypomp and other Stories. Project Gutenberg Australia*, gutenberg.net.au/ebooks06/0602521h.html.

Neale, Steve. 'Chapter 10: Questions of Genre.' *Film Theory: An Anthology*. Edited by Robert Stam and Toby Miller, Blackwell Publishers, 2000. pp. 157–78.

Nelson, Robert. 'Doctoralness in the Balance: The Agonies of Scholarly Writing in Studio Research Degrees.' *Text*, Special Issue #3, www.textjournal.com.au/speciss/issue3/nelson.htm.

Nielsen, Jennifer A. *Infinity Ring: Behind Enemy Lines* (Book 6). Scholastic, 2013.

Noni, Lynette. *Akarnae*. Pantera Press, 2015.

Oppel, Kenneth. *Airborn*. Eos-Harper Collins, 2004.

'Permian Earth: Paleogeographic Reconstruction of the Permian Earth and Location of the Phosphoria Sea.' *Sound Waves: Coastal and Marine Research News from Across the USGS,* 2 Dec. 2016, soundwaves.usgs.gov/2004/02/pubs.html.

Pocock, D. C. D. 'Place and the Novelist.' *Transactions of the Institute of British Geographers*, vol. 6, no. 3, 1981, pp. 337–47, doi:10.2307/622292.

Powell, Gareth L. *Ack-Ack Macaque*. Solaris-Rebellion, 2013.

Preston, Richard. *The Hot Zone*. Doubleday, 1994.

Reeve, Philip. *Mortal Engines*. Scholastic, 2012.

Riordan, Rick. 'Infinity Ring by James Dashner.' *The New York Times*, 23 Aug. 2012, www.nytimes.com/2012/08/26/books/review/infinity-ring-by-james-dashner.html.

---. *The Trials of Apollo: The Hidden Oracle*. Puffin Books, 2016.

Rowlings, J. K. *Harry Potter and the Prisoner of Azkaban*. Scholastic, 2001.

Ryan, Carrie. *Infinity Ring: Divide and Conquer* (Book 2). Scholastic, 2013.

Savage, Elena. 'Spoiler Alert: A Cautionary Tale of Literary Foreshadowing.' *The Lifted Brow*, no. 15. Dec. 2012. *Informit*, search.informit.com.au/documentSummary;dn=791959732936489.

Schneider, Susan, editor. *Science Fiction and Philosophy: From Time Travel to Superintelligence*, 2nd Ed. Wiley Blackwell, 2016.

Scott, Sir Walter. *Guy Mannering*. Collins' Clear-type Press.

Shusterman, Neal. *Unwind*. Simon and Schuster, 2009.

Snicket, Lemony. *A Series of Unfortunate Events*: *The Bad Beginning*. Harper Collins, 1999.

Spencer, Adam. *Time Machine*. XOUM, 2016.

Sterling, Bruce. *Pirate Utopia*. Tachyon Publications, 2016.

Stevenson, Robert Louis. *The Black Arrow: A Tale of the Two Roses*. T. Nelson and Sons.

---. *The Strange Case of Dr. Jekyll and Mr. Hyde and Other Stories*. Sandstone Publishing, 1999.

Strang, Herbert. *The Great Book of Boys*. Oxford University Press, 1930.

Strommen, Linda Terran, and Barbara Fowles Mates. 'Learning to Love Reading: Interviews with Older Children and Teens.' *Journal of Adolescent and Adult Literacy*, vol. 48, no. 3, 2004, pp. 188–200. *Jstor*, doi:10.1598/JAAL.48.3.1.

Switek, Brian. 'Who Wrote the First Dinosaur Novel?' *Smitsonian.com*. 8, Dec. 2011, www.smithsonianmag.com/science-nature/who-wrote-the-first-dinosaur-novel-3-13220835/?no-ist.

Tanenbaum, Joshua et al. ‘Steampunk as Design Fiction.’ *Proceedings of the SIGCHI Conference on Human Factors in Computing Systems*, ACM, 2012, doi.10.1145/2207676.2208279.

Thomas, Angela. ‘Fan Fiction Online: Engagement, Critical Response and Affective Play through Writing.’ *Australian Journal of Language and Literacy*, vol. 29, no. 3, 2006, pp. 226 – 239. *EBSCOhost*, web.a.ebscohost.com.proxy.library.adelaide.edu.au/ehost/detail/detail?sid=33aa7699-b1c9-492b-bf5a-.

Thomas, Jared. *The Process and Importance of Writing Aboriginal Fiction for Young Adult Readers*. Dissertation, University of Adelaide, 2011.

Thompson, John B. *Merchants of Culture: The Publishing Business in the Twenty-First Century*. Polity Press, 2010.

Verne, Jules. *Around the World in Eighty Days*. Penguin, 2014.

---. *Journey to the Centre of the Earth*. Penguin, 1970.

---. *Twenty Thousand Leagues under the Sea*. Ware, 1992.

Walker, Malcolm. *The Stone Crown*. Walker Books, 2008.

---. *The Stone Crown: A Novel*. Dissertation, University of Adelaide, 2007.

Wallace, David Foster. *Infinite Jest*. Abacus, 2013. pp 3 – 68.

Watson, Anne et al. ‘The Problem of Boys’ Literacy Underachievement: Raising some Questions.’ *Journal of Adolescent and Adult Literacy*, vol. 53, no. 5, 2010, pp. 356–61. *Wiley Online Library*, doi:10.1598/JAAL.53.5.1.

Wells, H. G. *The Chronic Argonauts*. ebooks@Adelaide, The University of Adelaide Library, 2014.

---. *The First Men in the Moon*. Gollancz-Orion, 2013.

---. *The Invisible Man*. Gollancz-Orion, 2013.

---. *The Island of Doctor Moreau*. Heinemann, 1960.

---. 'The Man Who Could Work Miracles.' *The Time Machine and The Man Who Could Work Miracles*, Pan, 1975.

---. *The Shape of Things to Come*. Hutchinson and Co. Ltd., 1935.

---. *The War of the Worlds*. Gollancz-Orion, 2012.

West, Geoffrey. *H. G. Wells: A Sketch for a Portrait*. Gerald Howe, 1930.

Westerfeld, Scott. *Horizon*. Scholastic, 2017.

Williams, Sean. *The 'Murdering Twinmaker': Putting into Context an Overlooked Icon of Science Fiction*. Dissertation, University of Adelaide, 2013.

Woolley, Jacqueline D. 'Thinking about Fantasy: Are Children Fundamentally Different Thinkers and Believers from Adults.' *Child Development*, vol. 68, no. 6, 1997, pp. 991–1,011. *Wiley Online Library*, doi:10.1111/j.1467-8624.1997.tb01975.x.

Wyss, Johann D. *The Swiss Family Robinson*. Pink Tree Press, 2000. *Project Gutenberg*, www.gutenberg.org/ebooks/3836.