

THE MOTIF OF MEETING: A CONTENT ANALYSIS
OF MULTI-VOICED YOUNG ADULT NOVELS

by

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DEDICATION

To my parents for their support and encouragement
and for instilling in me a love for reading and learning:

Marjorie G. Walsh and William J. Walsh

and the late Ellis R. Hardy

To my wonderful husband, Jackson Stolp, for your love and commitment.

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ABSTRACT

The purpose of this study was to discover, through content analysis, polyphonic narrative strategies used in a small sample of multi-voiced young adult novels. The objective was to trace the paths of the individual narrators toward eventual meeting with or understanding of each other, looking for trends, commonalities, and unique qualities that characterize the polyphonic fugue described by McCallum (1999) and Bakhtin (1981). I envisioned these points of meeting as Bakhtin's (1981) units of narrative analysis known as the chronotope, perfect alignments in time and space, functioning as connectors among strands within multi-voiced narratives.

In Vivo Coding, springing from the actual language of participants, and Emotion Coding, making inferences about narrators' subjective experiences, were the guiding qualitative methodologies used in this content analysis. The combination of In Vivo and Emotion Codes provided the data that was used to analyze and interpret narrators' emotional journeys as well as their interactions with one another.

The content analysis revealed a complexity of emotions among the ten individual narrators from the three novels studied. Patterns in their emotional journeys were determined and displayed using artistic representation. Points of meeting between and among narrators proved to be the impetus for individual change and growth. In terms of the fugue, the voices are independent of one another but also have shape and meaning in conjunction with one another (McCallum, 1999), and through analysis and interpretation of narrators' emotional arcs, these shapes and meanings emerged.

In terms of significance, this content analysis provided evidence for the use of multi-voiced young adult literature to be a means by which to read with a critical literacy lens, for adolescents to realize their existence as part of a greater whole, and to imagine literature as a catalyst toward personal growth.

CHAPTER ONE: INTRODUCTION

The Fugue

A fugue, from the Latin “fuga,” meaning flight, is a musical composition that is metaphorical, its essence or nature experienced as the conception of new meaning among strands of old. Of polyphonic construction, involving a predetermined but not prescribed number of voices, the purpose of the fugue is to clarify connections between seemingly disparate concepts through innovative means in an attempt to demonstrate relationships between and among those voices (Smith, 1996). The fugue is characterized by formality, symmetry, and variety, as a principal theme or subject is essentially imitated in melodic lines that are explored simultaneously, appearing to be independent of one another yet actually intimately connected (DeVoto, 2017/2012). However, despite its structural characteristics, the fugue is viewed more as a process than a form, due to the variety of ways in which one can be developed (Smith, 1996).

A fugue begins with a subject, voice, or single melodic line, that drives the composition, followed by a distinctive second voice that serves to imitate that subject in what is known as the answer. Fugues develop differently from that point, some with countersubjects, which play melodies in conjunction with one another, and some with false subjects, which enter the composition but never finish (Smith, 1996). The exposition is the element of the fugue that consists of at least the subject and one answer; while seemingly incongruent, the voices within the exposition, two or more, must include the subject as a cohesive factor (Smith, 1996). This imagery of the fugue, a composition

of multiple voices or strands that lead to a new form or understanding, will serve as a double metaphor for (1) the path of phases that have led to my interest in this dissertation topic and (2) a structure by which to analyze polyphonic literature, literature told through the perspectives of more than one narrator.

The fugue is a later stage in the evolution of the canon, the earliest and most rigorous Western polyphonic musical technique that utilizes imitative strategies. While the canon, which first appeared in the 13th century, is comprised of successive lines with the same melody, the fugue involves simultaneous yet unique melodies that are related yet not necessarily imitative. Intervals sometimes exist between the tones, or lines, gaps of time before entry into the exposition. While present in the 14th century, the fugue did not evolve into its fully developed form until the 16th century, reaching its eventual pinnacle of form through the enlightened works of Johann Sebastian Bach and George Frideric Handel in the 18th century. Although the works of Bach and Handel were inspirational to the later works of Mozart and Haydn, Ludwig van Beethoven was credited with reinventing the fugue, highlighting techniques such as *stretti* (overlapping entrances) and *canonizans* (literally crablike), in which the fugue is written backward, note for note (DeVoto, 2012). Interestingly, in Beethoven's time, the fugue became an "instrument of pedagogy," which seems appropriately fitting for a dissertative study in education.

The significance of the "flight" – or *fuga* – is met musically with the idea that in a fugue, the subject, or theme, is introduced in higher or lower tones that seem to fly around the scale (DeVoto, 2012). The analogy seems to be lacking a bit, however, in that

this flight seems to deny the eventual coming together, or fusion, of voices that allows for creation of new possibilities from the multiple voices. Also, one cannot ignore that a “fugue state” is a rare dissociative disorder in humans, characterized by amnesia and wandering, where the individual flees his or her own identity in an attempt to create a new life. While this state of existence seems disturbing, a fugue in progress is seldom recognized; the individual experiencing the state typically attracts little attention until the point where he or she becomes confused about identity (Bressert, 2017). While both definitions of fugue seem to include disconnected elements, they also underscore the promise of an eventual coming together, or fusion into a whole, either new (music) or newly imagined (identity).

The fugal metaphor is applied to literature through the work of McCallum (1999), drawing from and reexamining the work of Bakhtin (1981), who laid the groundwork for theorizing about the meaning of polyphony within the novel: Polyphony is both inherent in literature due to the coexistence of author and narrator, but polyphony can also be overtly used as a means by which to structure a narrative through the use of multiple voices. In a musical fugue, the two or more voices are counterpointed against one another as variations on a theme, where “no one voice dominates the composition” (McCallum, 1999, pp. 28-29). Therefore, the significance of the application of the fugal form to polyphonic literature is that the multiple narrators are utilized to represent a “system of interrelationships between distinct voices, rather than a harmonious blend of indistinct voices” (McCallum, 1999, p. 29). Narrators within multi-voiced narratives, thus, can be conceived of as “unmerged voices and consciousnesses” (Bakhtin, 1981, pp.

6-7; McCallum, 1999, p. 29), independent of one another yet imbued with “shape and meaning in dialogue with one another” (McCallum, 1999, p. 29).

Within a fugue, as each new voice enters the composition, new points of contact between voices are experienced. These points of contact equate to points of meeting and emulate Bakhtin’s expression of the motif of meeting, considered to be one of the most widely understood motifs, not only in literature, but also in everyday life and culture, mythological and religious realms, and public and political lives (Bakhtin, 1981). The motif of meeting is directly connected to Bakhtin’s (1981) concept of the chronotope, a time-space element that structures narratives, particularly in the ways in which characters connect to one another. The motif of meeting will serve as a symbol in my study to help illustrate how multiple voices within narratives come together over the course of the narrative, the chronotope of the road or journey that is each novel. Examination of each narrator’s journey and how each comes into contact with the others will help to fulfill Bakhtin’s (1981) conception that “understanding only comes to fruition in the response” (p. 282).

Fugal Analogy

The exposition is the portion of the fugue that contains a subject with at least one answer and possibly a countersubject; in order to be deemed an exposition, the subject must appear in all voices and answers or countersubjects must be related to subjects.

(Smith, 1996).

Subject: Love for Literature

The subject is the melody that comprises the main melodic and rhythmic content of the fugue.
(Smith, 1996)

An avid reader of books, inspired by my mother, as a child I reveled in mysteries, the likes of *Encyclopedia Brown: Boy Detective* (Sobol, 1963) and *The Hidden Staircase* (Keene, 1930), featuring Nancy Drew, and stories of family, such as *Five Little Peppers and How They Grew* (Sidney, 1948) and *Little House on the Prairie* (Wilder, 1935). High school introduced novels that intrigued and intensified this passion as I vividly recognized the power of literature to humbly illuminate human relationships, familial bonds, and a sense of place. *The Good Earth* (Buck, 1931) and *The Grapes of Wrath* (Steinbeck, 1939) evoked a sense of simplicity and humanity, while *The Great Gatsby* (Fitzgerald, 1925) surprised me through the revelation that a novel could simply be built on relationships between characters. At a liberal arts undergraduate college, I majored in English, but it really wasn't until the years following college that I began to immerse myself in works by authors from different ethnic backgrounds and sensibilities, the likes of Louise Erdrich (1984, 1986) with *Love Medicine* and *The Beet Queen*, Toni Morrison (1987) with *Beloved*, and Isabel Allende (1985, 1988) with *The House of Spirits* and *Eva Luna*, that provided me insight into other ways of living and being.

An interval existed between tones, to use the language of the fugue, before the answer, or second melodic line entered my journey, but as a young adult, the love of literature continued to provide me an outlet to an emotional part of myself that needed nurturing. One of Robert Massie's (1995) non-fictional accounts of the Russian

Romanovs, *The Romanovs: The Final Chapter*, amongst others, fascinated me in the telling of how a family illness influenced the downfall of a dynasty; John McPhee's (1986) *Rising from the Plains* chronicled the lives of people and of geologic time of Wyoming, the place I was at the time calling home. Wally Lamb's (1998) *I Know This Much is True* fashioned true-to-life fictional characters who deal with paranoid schizophrenia, an illness that has plagued my family and which I have struggled to understand.

Answer: Critical Literacy:
Listening to All Voices

The answer imitates the subject of the fugue in a different voice.
(Smith, 1996).

Critical literacy became a foundational element of my master's degree in curriculum and instruction. Defined as a "socially perceptive literacy" (Gee, 2001), critical literacy involves looking beyond the text to challenge common assumptions; explore multiple perspectives, examining those silenced or absent; investigate relationships involving disparities in power; and reflect on literacy to take action for social justice (Lewison, Flint, & Van Suys, 2002). Critical literacy provided theory and practice in advancement of the idea that there is not only one version of the truth and shaped the basis of my pedagogy as I worked toward becoming an educator. Critical literacy, thus, becomes an answer, or a second melodic line, in this exposition, giving a name to my inherent notions of truth, as well as a means by which to support voices of those who are silenced.

The concept of critical literacy, "critical" meaning discerning and reflective rather

than attacking or undermining, is commonly traced to the work of educator and philosopher Paulo Freire, one of whose main precepts was that the primary goal of education should be to empower students to think for themselves (Freire, 1970; Temple, 2011). “Only dialogue, which requires critical thinking, is also capable of generating critical thinking” (Freire, 1970, p. 93). Critical *literacy*, grown from the seeds of Freire’s critical *thinking*, differs from critical thinking in that it begins with the premise that all texts are written for a purpose. Reading “critically,” thus, is a means by which to skeptically filter the author’s words to arrive at a meaning that is free from potential and inherent manipulation by language (Temple, 2011) and serves as a complementary companion to love for literature.

Young Adult Literature Enters the Exposition

As each line enters, the polyphony builds in complexity, and harmonic possibilities increase. (Wright, 2016).

The complexity of themes, quality of writing, and innovative structural techniques used by authors of young adult literature opened my eyes to the literature available to young people during my master’s coursework. Walter Dean Myers’ (1999) *Monster*, written in the form of a screenplay by a young African American who is on trial as an accomplice to a murder, tackles issues of identity and societal expectations; Terry Trueman’s (2000) *Stuck in Neutral*, told through the perspective of a non-communicative teen with cerebral palsy, has forever changed my impression of severely handicapped individuals; Carol Plum-Ucci’s (2000) *The Body of Christopher Creed*, a psychological page-turner about standing up for the truth and seeing through life’s illusions, spoke to me particularly through its setting, reminiscent of my growing up in the eastern

woodlands of Massachusetts.

Young adult literature composed with innovative structures, in particular verse novels and multi-voiced narratives, provides potential for deeper literary import for the reader. *Keesha's House* (Frost, 2003) is brilliantly crafted not only in multiple (seven) alternating voices but also sestina and sonnet form. *I'll Give You the Sun* (Nelson, 2014) is narrated through the two perspectives of a once-close, now-distant twin brother and sister who eventually navigate their journeys back toward connection. *Like Water on Stone* (Walrath, 2014) combines verse and multi-voiced narrative in its telling of the escape of three children during the 1914 Armenian genocide. *Postcards from No Man's Land* (Chambers, 1999), challenges concepts of time, as two narrators individually chronicle accounts of their lives that reveal their shared connection to one man.

Each of these novels challenges the reader by presenting the narrative through more than one distinct voice, employing a critical literacy lens, where no one voice dominates, and creating complex interrelationships between and amongst those narrators. The promise of forthcoming revelations in terms of the hidden connections joining the narrative strands (has) provided a new line in my own search for structure and meaning within the chaos of life as expressed in literature. Multi-voiced young adult narratives, thus, enter the exposition, building the polyphony toward the genesis of this project.

Teaching Literature for Love and Wisdom

My passion for literature and the fear of its demise as a classroom priority due to increased emphasis on the reading of expository and informational text spurred me to begin my doctoral work in education and is the final line in this fugal metaphor. The

inspirational title of Jeffrey Wilhelm and Bruce Novak's (2011) *Teaching Literacy for Love and Wisdom* became the basis for my initial research as the authors draw from the body of work of Louise Rosenblatt and existential philosopher Paul Ricoeur to develop a process for transactional response to literature that perceives human time as narrative. Literature provides readers the opportunity to experience an "extraordinary, humanizing use of language" (Wilhelm and Novak, 2011, p. 43) and literature written through multiple narrator perspectives allows readers into not just one, but two or more perspectives and viewpoints.

The multi-voiced novels that are part of this study explore the themes of understanding, empathy, and personal growth. Through analysis and interpretation of the paths of each narrator and the points of intersections in those paths, readers will be able to better understand these complexly layered stories and learn vicariously through the experiences of others, as explicated by Rosenblatt (1995). Elements of time, space, and cohesion of narrator strands will echo the insights of Ricoeur (1984-1988) in merging human time and narrative time. Insight into multiple perspectives through reading separate narrator strands facilitates critical reading and provides a model for how literature can help shape our lives.

Purpose of the Study

Once all the lines have entered, that ends the exposition...a section where the subject is developed in new and interesting ways.
(Wright, 2016)

The purpose of this study is to discover, through content analysis and use of emotions and In Vivo coding, the polyphonic narrative strategies used in a small sample of multi-voice young adult novels. I am interested in looking for trends, commonalities, and unique qualities within a small sample of multi-voiced young adult fiction that exemplify the polyphonic fugue alluded to by McCallum (1999) and Bakhtin (1981). In polyphonic literature, the multiple narrators represent a “system of interrelationships between distinct voices, rather than a harmonious blend of indistinct voices” (McCallum, 1999, p. 29). My study will examine how voices and emotive states of distinct narrators develop individually yet are ultimately interconnected. Giving equal and objective credence to each narrator’s perspective is essential in order to disrupt the concept of authoritarian voice and “one story.”

Students’ reading experiences are broadened through use of a critical literacy lens as they look beyond the text to challenge common assumptions and explore multiple perspectives, examining those silenced or absent; investigate relationships involving disparities in power; and reflect on literacy to take action for social justice (Lewison, Flint, & Van Suys, 2002). Common assumptions are taken into question as the lack of a single narrator creates cognitive dissonance within the reader, and multiple perspectives are explored as readers gain insight into a story from more than one narrator, often ones who represent a group marginalized by society. Relationships between and among narrators are investigated through analysis of each distinct voice, and ultimately through the interconnectedness of those individual voices, a new whole emerges from the parts and comprises the fugue of McCallum (1999) and Bakhtin (1981).

Through analysis of the changes that narrators go through individually, as well as the emotional states present at specific points of meeting between and among the narrators, the reader will be able to gain a better sense of the “whole” of the story and ultimately be better able to grasp the implications for life that literature can provide: understanding and empathy for others, a coming together of differing viewpoints, and the realization that our words and actions impact others. The musical fugue, thus, in which melodic lines are explored simultaneously, appearing to be independent of one another yet actually intimately connected (DeVoto, 2017/2012), becomes a grand metaphor for a polyphonic narrative comprised of multiple narrators, each with his or her distinct voice, that merge to leave the reader with a greater understanding of a time, place, and the interconnectedness of the people that lived there.

Research Questions

1. What themes and patterns exist in the emotional journeys of narrators in selected multi-voiced young adult literature?
 - a. What emotions are present at specific points of intersection or meeting between narrators?
2. How do each narrator’s references to the other narrators change over the course of the multi-voiced novel?
 - a. What do these changes tell the reader about the narrator?

CHAPTER TWO: REVIEW OF THE LITERATURE

Dialogism and Heteroglossia

M.M. Bakhtin (1981), in his seminal work on literature, *The Dialogic Imagination*, defines dialogism as a constant interaction between meanings, where everything is understood as part of a greater whole. The dialogue within novels may be external, between two different people, or internal, for example between an earlier and later self (Bakhtin, 1981). Robyn McCallum (1999) further explains Bakhtin's (1981) theory of dialogism as a relationship of two positions that is neither oppositional (positions don't agree), nor dialectical (positions are synthesized), nor monological (neither position dominates).

The Bakhtinian concept of dialogism is able to quell the conflict between individual and society through the notion that dialogic relations with others facilitate the formation of individual subjectivity through intersubjectivity, defined as the interrelationship among voices (Bakhtin, 1981; McCallum, 1999). Bakhtin (1981) was interested in the dialogical relationship between the self and other, in particular how subjects could be constructed through language with the other; he enhanced this stance by asserting that the role of the other is actually essential in completing the formation of the self (McCallum, 1999). This idea of multiple subjects influencing one another to create a greater whole is a primary premise of my interest in studying multi-voiced narratives.

Heteroglossia, a term widely used in the literature informing my study, is a complicated concept derived from two root words: "hetero," meaning "different," and

“gloss” or “glot,” meaning tongue (DeForest, 2000). Bakhtin (1981) claims that “language is heteroglot from top to bottom” (p. 291), as it represents, in bodily form, the co-existence of contradictions between present and past, disparate socio-ideological groups, or various schools of thought. The languages of heteroglossia, Bakhtin (1981) further claims, intersect one another in a non-exclusionary way that leads to the formation of new languages.

Heteroglossia is also at play in the ways in which subjectivity of characters and/or individuals is created through selective borrowing and assimilation of the ideological constructs of others (Bakhtin, 1981; McCallum, 1999). The novel, thus, is an intrinsically heteroglottic genre, in that it is constructed through varying discourses that represent differing socio-ideological groups, which in turn interact and compete with one another to influence the shape of the whole (Bakhtin, 1981; McCallum, 1999; Trites, 2000).

In regard to literature for young adults, the concept of heteroglossia, as well as polyphony, to be discussed later, possesses significant, relevant import when analyzing competing narrative voices (Bakhtin, 1981; Cadden, 1996; Nikolajeva, 1996; Trites, 2000). Adolescence is a phase of life known to be inherently contradictory, as individuals struggle for identity; therefore, the theoretical literary concept of heteroglossia serves as an appropriate means by which to deconstruct literature for adolescents (Trites, 2000).

The Chronotope and the Motif of Meeting

Chronotope, literally “time space,” is the name Bakhtin (1981) gives to the fundamental connectedness between temporal and spatial relationships that exist within the novel; the term chronotope has its roots in mathematics and was an original part of Einstein’s Theory of Relativity. The chronotope is suggested to be a unit of narrative analysis similar in purpose to the examination of recurring plot types such as the quest narrative (Holquist, 1990; McCallum, 1999). According to Bakhtin (1981), chronotopic configurations are what structure a narrative, as well as are the means through which characters are created and revealed to the reader (McCallum, 1999).

McCallum (1999) was interested in how the chronotope functions as a narratological concept, referring to spatio-temporal connections among strands within multi-stranded narratives. The chronotope was further studied by McCallum (1999) to identify chronotopic images within four novels that served to “structure and organize the spatial and temporal aspects of narrative strands”: the expanding universe in *Red Shift* (Garner, 1973/1989); the “driftway” in *The Driftway* (Lively, 1972/1985); historical objects in *The Court of the Stone Children* (Cameron, 1973); and the fossil record in *A Bone from a Dry Sea* (Dickinson, 1992). Each of the images serves to interconnect narratives that are essentially disconnected due to time, culture, and/or history (McCallum, 1999).

In his historical analysis of the European novel, beginning with the Greek romance, Bakhtin (1981) delineates several motifs that are part of the novelistic plots, including meeting/parting (separation), loss/acquisition, and search/discovery. Bakhtin

(1981) considers the motif of meeting to be the most important and describes the mathematical qualities that allow the meeting to occur within the novel as the perfect convergence of a temporal marker and a spatial marker that are inseparable from one another (the chronotope). The motif of meeting is considered to be one of the most widely understood motifs, not only in literature, but also in everyday life and culture, mythological and religious realms, and public and political lives (Bakhtin, 1981).

In literature, the motif of meeting is intimately connected to the chronotope of the road, reunions along which must be orchestrated with “exceptional precision and clarity,” a perfect alignment of time and space (Bakhtin, 1981, p. 98). In addition, a connection is drawn in literature between the motif of meeting and the motif of recognition-nonrecognition. As one of the most longstanding devices for structuring a plot in an epic or novel, the motif of meeting carries a myriad of possible emotions: The union might be desired, joyful, sad, terrifying, or ambivalent. Or, the connection might not happen at all; time and space might not collide, affecting permanent impact over the loss.

The motif of meeting serves as a symbol in my study to help keep track of how multiple voices within narratives come together over the course of the narrative, the chronotope of the road or journey that is each novel. The path from nonrecognition to recognition will be tracked, as characters come to know one another through their language, thoughts, and actions. Bakhtin’s (1981) chronotope of the road depicts “the spatial and temporal paths of the most varied people...people who are normally kept separate by social and spatial distances” (p. 243) and serves as an illustration of how a chronotopic image can pervasively help to construct a narrative (McCallum, 1999). I

intend to apply this idea of chronotope as I search for the crucial turning points for individuals in their knowledge of one another, as well as possible chronotopic images that structure the narrative strands.

Critical Literacy

Critical literacy, the knowledge that there is no true “one version” of a story, is intrinsic to polyphonic literature where more than one narrator relays events. In regard to the fugal form, multiple narrators are utilized to represent a “system of interrelationships between distinct voices, rather than a harmonious blend of indistinct voices” (McCallum, 1999, p. 29). These interrelationships create “an increasingly fascinating intellectual world...filled with multiple perspectives, one in which the subordinated are acknowledged and valued” (McLaughlin & DeVogd, 2004). Through the systematic study of multi-voiced narrative fiction for young adults, the identification and analysis of points of contact between narrators, the key moments where the voices merge and the stories gel, will help to elucidate the potential for understanding the whole of a story through a critical literacy lens.

Critical literacy is a mindset, a stance, or an emotional and intellectual outlook that challenges the reader to look beyond the text, specifically to challenge common assumptions and values, identify multiple perspectives, and examine relationships of power among individuals (McLaughlin & DeVogd, 2004). Through the examination of multiple perspectives in young adult literature with more than one narrator, adolescents are challenged to expand their thinking by giving credit to these multiple voices,

ultimately challenging the concept of “one story.” Providing students with the means by which to evaluate the emotional journeys of others and to try to understand the paths they have traveled is a means by which to promote the critical literacy mindset.

Time and Narrative

The time-space element within the motif of meeting in life and in literature can be further explored through the work of Paul Ricoeur, whose three-volume *Time and Narrative* (1984-88) lays out a theory of how time itself, perceived and conceived through human terms, is inherently narrative (Wilhelm and Novak, 2011). Ricoeur describes three dimensions of human time not in a linear fashion, but as “transactional time” or “story time,” which he calls “mimeses”: mimesis₁ is the present-past; mimesis₂ is the present-present; and mimesis₃ is the present-future (Wilhelm and Novak, 2011). These mimeses are translated by Wilhelm and Novak (2011) as such: Mimesis₁ (the present-past) is an historical horizon that feeds into the moment of the present; mimesis₂ (the present-present) is a sense of “now” that is imbued with a sense of being alive; and mimesis₃ (the present-future) refers to an imminent horizon into which the present is contributing.

Wilhelm and Novak (2011) draw a parallel between Ricoeur’s mimeses and the transactional theories of reading put forth by Louise Rosenblatt (1978) by proposing that a “mimeme” is synonymous with a “transaction,” both equating to a moment in which all three dimensions of the human narrative are experienced. The recursive nature of narrative is herein employed, where “an alive present moment...evokes a meaningful

inheritance from the past and invokes a meaningful legacy for the future of the person experiencing it” (Wilhelm and Novak, 2011, p. 68). Wilhelm (2011) renames Ricouer’s tripartite understanding of human time using the terms evocative dimension (present-present), connective dimension (present-past), and reflective dimension (present-future) and relates each to the way a reader responds to text.

This model of human time and story time echoes my understanding of the chronotope of the road, where characters, through the motif of meeting, come to understand one another as a result of past and present converging to direct the future course of the narrative. An individual’s movement through space is filled with live, vivid significance that imbues a new chronotope (a new time and space) with new meaning, representing the coexistence of past and present (Bakhtin, 1981), a sense of parts merging to become a whole.

Transactional Responsiveness and Reader-Response Theory

Rosenblatt’s (1978) transactional theory of reading, in part, allows the reader the power to bring “seemingly separate strands of existence together into a new whole with new possibilities” (Wilhelm and Novak, 2011, p. 69). In contrast to entirely text-based approaches to reading, such as New Criticism, where authors’ personalities, experiences, and social influences were not considered (Young, 2011), reader response theory is rooted in transactional theory, which requires active participation on the part of the reader, as well as understanding of the expectations, individual choices, and unique

background that the reader brings to the experience of reading (Probst, 1987; Rosenblatt, 1965/1978).

Rosenblatt differentiates between an *interaction* and a *transaction* as she elucidates her claim that teaching is a means by which to help readers of literature evoke meaning from text: An *interaction* implies separate components influencing one another, whereas a *transaction* connotes a process by which elements are “aspects or phases of a total situation” (Rosenblatt, 1965, p. 26). This imagery of the wholeness, or combining of parts, of the transaction harkens back to the concepts of the chronotope (Bakhtin, 1981) and mimeses of Ricouer and helps to explain what Wilhelm and Novak (2011) meant when they posited that “mimeme” is synonymous with “transaction.”

Drawing on past experiences, acknowledging personal feelings and attitudes, and responding to reading in a recursive fashion that self-corrects, or helps the reader re-evaluate his or her preconceived notions, are the foundational elements of what became known as reader-response theory (Rosenblatt, 1978). The theory of transaction defines the “text” as “a set or series of signs interpretable as linguistic symbols” and the “poem” as a “literary work of art,” one that must be thought of as “an event in time” (reminiscent of the chronotope) that happens during a coming-together (reminiscent of the motif of meeting) of a reader and a text (Rosenblatt, 1978, p. 12). Therefore, to expand upon this time space imagery, without the reader, the text is not yet a complete work of art but is instead free-floating in space looking for its temporal marker.

Rosenblatt (1978) draws on scientific and mathematical imagery, as did Bahktin (1981) with the chronotope, by asserting that the text functions like a chemical element:

the text “patterns and delimits” (p. 15) but also merges in the synthesis with the reader to produce a particular “event” or literary work. “A specific reader and a specific text at a specific time and place: change any of these, and there occurs a different circuit, a different event – a different poem” (Rosenblatt, 1978, p. 14). Each new combination of reader and text, therefore, yields an entirely new interpretation or creation that can be seen as a chemical combination, a fusion or a mixture of once separate parts.

The chronotope is a time space convergence or motif of meeting from which new knowledge emanates (Bakhtin, 1981). The tripartite understanding of human time can be used to explain the means by which past and present lead to a new future (Ricoeur, 1984-1988). Reader and text together create the poem, a new whole (Rosenblatt, 1978). Three dimensions of time, two of which, the connective and the evocative, necessarily join to form the reflective (Wilhelm and Novak, 2011). Cognitive literary theory is being used to extend reader-response theory that looks at *how* readers interact with text to the question of *why* the transaction is possible (Nikolajeva, 2014; Trites, 2014). The combinations of and connections between these theories are what inspire me to seek new truths when analyzing literature for young adults.

Adolescence, Intersubjectivity, and Solipsism

Adolescence is a phase of life known to be inherently contradictory as individuals struggle for identity; therefore, the theoretical literary concepts of heteroglossia, literally “different tongues,” and polyphony, “many voices,” serve as appropriate means by which to deconstruct literature for adolescents (Bakhtin, 1981; Trites, 2000). The study of

literature for adolescents and young adults is duly enhanced through examination of contradictions and opposing viewpoints of characters within and can serve to support young adults as they navigate their transition from solipsism to an understanding of the selfhood of others and eventual participation in a larger society (McCallum, 1999; Rosenblatt, 1965). Relations between self and others, a principal theme in adolescent fiction, has much in common with Bakhtinian writings (McCallum, 1999).

Intersubjectivity by definition implies interrelationships between subjects; portrayal of intersubjectivity within adolescent fiction is an essential move toward helping adolescents grow from a phase of solipsism, a puerile stage where they cannot distinguish between themselves and the otherness of the world and other individuals, to a more mature understanding of the uniqueness of selfhood within others (McCallum, 1999). Exploration of adolescent fiction where multiple voices are represented is a means by which adolescent readers can seek to overcome this stage in life where self is all-consuming (McCallum, 1999) and be useful for application to real world relationships.

Young adult novels written in both first- and third-person narratives with multiple focalizers yield prime conditions for examining intersubjectivity, as well as deny a prime authorial voice that dominates the story; however, the mere presence of multiple narrators or narrative strands does not necessarily lead to dialogic qualities within the story (McCallum, 1999). Essential to dialogism is a constant interaction between meanings, where everything is understood as part of a greater whole (Bakhtin, 1984; McCallum, 1999). The polyphonic fugue, where no one musical line dominates, “refers to the

interrelationships between voices, the differences and patternings among voices, rather than simply the number of voices” (McCallum, 1999, p. 36) and echoes this dialogism.

Polyphony in Contemporary Young Adult Fiction

Polyphony, Multi-voiced Narratives, and Multi-stranded Narratives

Dialogic narrative strategies for representing intersubjectivity, such as polyphony, multi-voiced narratives, and multi-stranded narratives, are examined in depth in Robyn McCallum’s *Ideologies of Identity in Adolescent Fiction: The Dialogic Construction of Subjectivity* (1999). While Bakhtin (1981) asserted that polyphony (literally “many voices”) is inherent within the genre of the novel due to the presence of both narrator (author) and character (narrator), McCallum (1999) examines overt use of the concept of polyphony through her detailed analysis of both multi-voiced narratives, where two or more narrators’ viewpoints are revealed, and multi-stranded narratives, which are composed of two or more interwoven narrative strands through which different versions of events are narrated. The novels she critiques bear themes and narrative techniques that clearly find interrelations amongst self, others, and the outer social world of utmost importance (McCallum, 1999).

Young adult fiction written from the point of view of more than one narrator holds much potential in terms of presenting a story from more than one perspective and supporting the concept implicit in critical literacy, that there is more than one version of the truth. McCallum (1999) claims there are three main strategies for representing polyphony, an increasingly more common organizational technique used with adolescent

fiction: (1) use of multiple focalizers; (2) implicit and explicit forms of intertextuality, or interrelations between two or more texts; and (3) use of the multi-stranded narrative.

Criteria for point-of-view is not stated by McCallum (1999), but the texts I am most interested in and that form the content of this study are written in first person point of view, lending an added legitimacy to the authenticity of each narrator's position.

Polyphony and The Fugue

Polyphony, to use a musical motif, refers to a musical composition, such as a fugue or canon, that is comprised of two or more voices, or parts, and which are counterpointed against one another (McCallum, 1999; Wright, 2016). Bakhtin (1984) in his critique of Fyodor Dostoevsky's novels, uses the term "polyphonic" to describe the ways in which the author represents character subjectivity and intersubjectivity as a "plurality of independent and unmerged voices and consciousnesses" (p. 6), which allows McCallum (1999) to infer two primary features of polyphonic narrative: its representation and the way it is organized. In polyphony, the voices are independent of one another, yet dependent upon one another in terms of dialogue and shared meaning. The "differences and patterning" (p. 29) rather than the hierarchy within the relationships are the qualities that make both the multi-voiced narrative and the musical fugue of unique interest (McCallum, 1999).

The fugue and its relevance to my study of multi-voiced young adult narratives is visually represented in a musical appreciation video by Chris Wright (2016) that struck a chord of epiphany for me in my search for a connective motif in my study. The fugue, which gained popularity in the Baroque period (1600-1750) and of which Johann

Sebastian Bach is seen to be a master, is a musical form that is characterized by the concept of counterpoint, a polyphonic quality, where several melodic lines can be followed independently, but which, when converged, form a unique harmonious quality (Wright, 2016). In Wright's video, each voice is represented by a different color and is visible in its movement along a similar, yet not identical, linear trajectory.

In a fugue, the main melody is used repeatedly, and the original form of the melody is called the subject (Wright, 2016). In Wright's (2016) example of Bach's "Little Fugue in G Minor," the melody is first heard through the soprano voice, with the subsequent pitches of alto, tenor, and bass being added to the musical piece one at a time. Polyphony is created as the different lines play in counterpoint to one another, and as each line enters, the polyphony "builds in complexity and the harmonic possibilities increase" (Wright, 2016, 2:25).

Once all the lines have entered the musical composition, the exposition ends, and what happens within the piece following varies from fugue to fugue (Wright, 2016). Usually what occurs, however, is the subject of the exposition is used in innovative ways that involve the creation of a new melodic idea (Wright, 2016). The fugue is not a perfect analogy to the imagery I am trying to convey when viewing multi-voiced young adult narratives as the convergence of multiple voices into a greater whole. Individual subjects, or narrators, are not, as in the musical fugue, mere repetitions of one another in a different pitch or key. An intriguing means by which to explore the concept of polyphony, both in music and in literature, is the idea that multiple voices come together to form an exposition that without one another would not be possible.

Complexity and Interwoven Threads

The presence of multiple voices within a narrative allows the reader to attempt to understand the whole of a story, not just a single viewpoint (Bakhtin, 1981; Coats, 2011; Gillis, 2002; Trites, 2000). The realization that all stories have more than one side help the adolescent reader move from the self-centered construct of solipsism to a larger worldview, and fictional narratives that present these alternate viewpoints are one vehicle for this metamorphosis (Gillis, 2002; McCallum, 1999). The complexity of texts in which seemingly dissimilar narrators eventually converge challenges adolescents to actively construct meaning while they read, while also exploring their emerging identities, various roles within society, and developing cognitive abilities (Crumpler & Wedwick, 2011; Gillis, 2002; Glaus, 2013).

Young adult novels with two or more narrators can bring together different individuals and voices into a harmony or understanding with one another or weave together seemingly dichotomous story lines into an eventual merging moment. Bakhtin's (1981) concept of the chronotope, literally time-space, is what structures the narrative within a novel, and he considers the motif of meeting to be the most important of the various chronotopes he describes. The motif of meeting depicts "the spatial and temporal paths of the most varied people...people who are normally kept separate by social and spatial distances...may collide and interweave with one another" (Bakhtin, 1981, p. 243). Analysis of each individual narrator strand and identification of chronotopic images throughout each journey is a means by which to evaluate significant points of meeting within a multi-voiced novel.

Development of Character and Assimilation into Culture

Literature, according to Louise Rosenblatt (1965), has the ability to increase readers' social sensitivity through heightened awareness of the variety of personalities alive in the world. Empathy is amplified as readers are able to perceive the world through another's eyes and come to know how their acts affect others (Rosenblatt, 1965). While influences of family, school, and community are profound, literature can also play a significant role in "the process through which the individual becomes assimilated into the cultural pattern" (Rosenblatt, 1965, p. 179). Literature offers a sense of escapism, a release from the limits of time and space, as well as the awareness of possibly more desirable alternatives to the present, a liberating concept for adolescent readers (Rosenblatt, 1965). The vicarious nature of experience offered through literature may also have the ability to free adolescent readers of their fears and anxieties as they work to assimilate into a larger society (Rosenblatt, 1965).

Literature written through multiple narrator perspectives has the potential to demonstrate to readers a coming together of differing viewpoints to see a bigger picture objectively, and a realization of how, for better or worse, our words and actions impact others. Qualitative measures of text complexity, including such categories as chronology and unconventional forms, are inherent within multi-voiced literature and need to be evaluated to better cultivate student readers (Glaus, 2013). The ultimate significance, however, beyond better comprehension of text, is the implication and application for student readers' lives, as literature has the ability to increase readers' social sensitivity

through heightened awareness of the variety of personalities alive in the world (Rosenblatt, 1965).

Young Adult Literature

Young adult literature (YA) can be described as texts in which teenagers are the main characters, issues and topics are relevant to teens, and outcomes usually depend on the decisions and choices of those main characters (Glaus, 2013; Herz and Gallo, 2005). Young adult literature is both reflective and trend-setting in the way it engages readers in “the vibrant and constantly shifting cultural dialogue regarding what we value and how our lives might be lived both responsibly and responsively in the face of increasing globalization, perspective-altering technologies, and ideological challenge and change” (Coats, 2011). A surge in publication for young adults, individuals generally within the demographic of ages 12-19, has led educational researchers to better understand the needs of adolescent readers as well as the books to which they are drawn.

Young adult literature has also been described as “a notably restless art, a dynamic, risk-taking literature that grows and changes as its context – culture and society - changes” (Cart, 2016). Contemporary books for young adults are crafted in a variety of genres that include characters from diverse backgrounds, deal with controversial subject matter, and challenge students’ reading skills by offering stories told through differing points of view, writing styles, and organizational structures (Koss & Teale, 2006). Furthermore, opportunity is available within this literature for readers to explore their emerging identities and shifting reader roles (Glaus, 2013).

The unique YA 12-19-year-old age bracket became a noticeable demographic as early as 1948, when librarians observed the existence of a group of adolescents who no longer seemed interested in children's books; this phenomenon eventually led to the coining of the term "young adult" by the ALA (American Library Association) during the 1960's (Smith, 2002; Strickland, 2013). The decades since have seen ebbs and flows in terms of teen population and publishing trends, both of which have influenced the types of book being written for this demographic.

Contemporary Realism, the YA Revolution, and the First Golden Age

Contemporary realism is at the core of contemporary young adult literature, although the genre has grown to encompass a multitude of subgenres since the year many credit with its inception, 1967, the year that S.E. Hinton's *The Outsiders* and Robert Lipsyte's *The Contender* were both published (Cart, 2016; Strickland, 2013). These novels provided mature contemporary realism that sowed the seeds for the use of frankness and honesty in dealing with relevant and timely teen issues in literature. Hinton's (1967) classic *The Outsiders*, written when she was sixteen, sprung from social upheaval at her own Tulsa, Oklahoma high school, and Lipsyte's *The Contender* (1967) chronicles an African-American young man's journey from high school dropout to competitive boxer in New York City.

In terms of reading literature in school, many believe that a great rift existed – and still exists - between the reading teens are assigned and the lives they experience (Smith, 2002). Novels with raw candor, like Hinton's and Lipsyte's, then, were prime for

sparkling what has been called “The YA Revolution.” Realistic novels for young adults, by definition, must include adolescent protagonists, narration from adolescents’ point of view, contemporary settings, and subject matter formerly considered taboo (Sheldrick Ross, 1985). On the heels of this shift, in the early 1970’s, came a barrage of edgy, realistic fiction that later gained repute as the first Golden Age of young adult literature (Cart, 2016; Smith, 2002; Strickland, 2013).

Authors such as Paul Zindel, Judy Blume, and Robert Cormier broke new ground in dealing with topics such as abortion, drug abuse, the one parent family, and homosexuality. Cormier’s (1964) *The Chocolate War* shatters the notion that novels for young adults have happy endings, and Zindel’s (1968) *The Pigman*, dealing with death, loss, and regret, is the first two-voiced novel I recall reading as a young teenager. Ground-breaking as these novels were, however, they suffered for lack of complexity, becoming known as “problem novels” in which the subject matter or problem being highlighted overshadowed both characterization and plot (Cart, 2016; Smith, 2002).

Shifting Trends and the Second Golden Age

The field of young adult literature was enriched in the 1980’s with the likes of authors such as Chris Crutcher, Gary Paulsen, and Cynthia Voigt, to name a few. But societal factors and demographic changes, such as the plummet in teen population, decline in purchasing power of schools and libraries, and the middle school movement that “youthened” the age and dilemmas of protagonists (Cart, 2016). By the end of the 1980’s, the genre seemed to have met a near death. However, by the mid 1990’s, the teen

population saw an increase of 16.6%, bookstores had created departments specifically for young adult literature, and the field of literature started to take notice (Cart, 2016).

During the mid 1990's, The Children's Literature Association, *School Library Journal*, *Horn Book*, and *Journal of Library Sciences* published articles and columns valuing the teen experience and the need for its own literature, the use of critical literary theory to validate young adult literature, and the suggestion of expansion of the historic high school canon to include contemporary young adult titles. Arguments were made for the importance of art – literature – to help teens cope with the often dark and desperate quality of reality. And, as an outcome, the first award for young adult literature, the Michael L. Printz Award, was created, and the second Golden Age of Young Adult Literature was ushered in (Cart, 2016).

Crossover Appeal

Since the mid 1990's, young adult literature has become what is known as a crossover genre, appealing to both young adult and adult readership, with adults currently accounting for 65% of book sales. This phenomenon is met with both praise and criticism: On the one hand, the versatility of the genre is touted in terms of readership, publishing and sales advantages; on the other, it is seen as a demise in the literary appetite of the adults who are drawn to what some deem to be juvenile themes (Cart, 2016). I would argue that the element of contemporary realism that draws teen readers to these titles is also what attracts adults. The development of complex characters, their interconnectedness and growth, and compelling and often hopeful themes create relevance in social, contemporary society that crosses borders in its appeal.

Young Adult Literature Awards

Multiple awards specifically for young adult literature are currently in existence at both the state and national levels to recognize and honor the variety and complexity within the genre. The Young Adult Library Services Association (YALSA) has created several, of which the following four are part: The Alex Award is given to ten books written for adults that have special appeal to young adults; the Margaret A. Edwards Award honors an author, as well as a specific body of his or her work, for significant and lasting contribution to young adult literature; the William C. Morris Award honors a book published by a first-time author writing for teens and celebrating impressive new voices in young adult literature; and the previously mentioned Michael L. Printz Award recognizes books that exemplify literary excellence in young adult literature (www.ala/yalsa.org). Nonfiction is recognized through the Excellence for Nonfiction for Young Adults. YALSA also puts out a Top Ten Best Fiction for Young Adults, Top Ten Best Graphic Novels for Teens list each year.

ALAN (The Assembly on Literature for Adolescents of the NCTE) has its own award, the Amelia Elizabeth Walden Award, that recognizes books that exemplify literary excellence, widespread appeal, and a positive approach to life in young adult literature (<http://www.alan-ya.org/awards/walden-award/>). Book awards that recognize multicultural literature, such as APALA (Asian Pacific American Award for Literature), AILA (American Indian Library Association), and American Indian Youth Literature Award, often have a category for young adult literature. The Golden Kite Award,

sponsored by the Society of Children's Book Writers and Illustrators, recognizes excellence in five categories, one of them being young adult fiction.

Content Analyses of Emerging Trends in Young Adult Literature

A content analysis of young adult literature by Koss and Teale (2006) examined the emerging trends in the genre, subject matter, and writing styles of fifty-nine young adult titles published between 1999 and 2005. The majority of the titles (85%) were fiction, and of those titles, most were contemporary realistic fiction ($n = 24$; 47%), followed by fantasy ($n = 7$; 12%), with historical fiction, mystery, biography, memoir, science fiction, and horror filling in the remaining percentages relatively equally, between 2% and 7% of the whole (Koss & Teale, 2006). Clearly, contemporary realism is a genre that readers desire.

In terms of point of view, the Koss and Teale (2006) study revealed that almost one in four books was either written using a combination of first- and third-person points of view or using multiple narrators to tell the story. Koss's subsequent dissertation study (2008) went on to evaluate the variety of young adult literature novels that utilize multiple voices as narrators, claiming that study would help to "illuminate the interconnectedness of literary and societal change" (p. 12). New forms and structures make reading more complex, reflecting in part the changing nature of 21st century literacy. Young adults need to make connections and create meaning with the myriad media inputs. Reading texts with multiple narrator strands that weave together to create a whole story, and evaluating how those voices merge is the focus of my study.

Koss (2008, 2009) systematically explored the increasing number of novels published for young adults that use multiple narrative perspectives. Initially, she gathered information about twenty-five multi-narrative titles published between 1999 and 2007; eventually, and for the purposes of her dissertation, her list included 205 titles that provided examples of the trend. She employed a three-step process by which she explored the texts: 1) An initial viewing of content and organization structure to determine categories of and features within the novels; 2) a second reading to revise those determinations; and 3) a cross-examination of her findings to see if certain features appeared more commonly in specific categories (Koss, 2008).

Categorically, Koss (2008, 2009) differentiates five types of multiple narrative perspective novels: 1) One Event, Multiple Perspectives; 2) One Story, Multiple Perspectives; 3) Multiple Stories, Multiple Perspectives, Intertwined; 4) Then and Now; and 5) Parallel Stories. Additionally, Koss (2008) points out the difference between “multiple perspectives” and “multiple narrators” in terms of point of view: Stories with “multiple narrators” are necessarily told in the first person, whereas stories with “multiple perspectives” are not. When selecting the novels for my study, first-person point of view was a defining criterion; multiple perspective novels told in third-person point of view seemed to lack the authenticity of voice I was seeking for the study.

The idea that all voices need to be heard, the notion of literary creativity as an attribute pursued by publishers, and the belief that expanding adolescent minds yearn to hear the viewpoints of others (Koss, 2008) are possible theories regarding the rise in numbers of multi-voiced fictional narratives being published for the young adult market.

In general, the ability to be provided the opportunity of seeing more than one side of a story allows teens the potential to explore other identities, the wherewithal to understand how to function in life's different settings, and the improved chance of being able to relate to a character within the narrative (Koss, 2008).

CHAPTER THREE: METHODOLOGY

Introduction

These voices are independent of each other, but they also have shape and meaning in dialogue with each other. As in a fugue, it is the interrelations between voices, the differences and patternings rather than relations of identity or of hierarchy, that are of interest.

(McCallum, 1999, p. 29)

The purpose of this study was to discover, through content analysis, polyphonic narrative strategies used in a small sample of multiple perspective young adult novels. My goal was to trace the paths of the individual narrators toward eventual meeting with or understanding of each other. I was interested in looking for trends, commonalities, and unique qualities within a small sample of multi-voiced young adult fiction that characterize the polyphonic fugue alluded to by McCallum (1999) and Bakhtin (1981).

I envisioned these significant moments as Bahktin's (1981) units of narrative analysis known as the chronotope, perfect alignments in time and space, which were further explored by McCallum (1999) as to how the chronotope functions as a connector amongst strands within multi-stranded narratives. In terms of the multi-voiced novels in my study, each narrative is structured uniquely but in such a way that reveals to the reader the moments, the time-space connections, when the individual voices have come together. By tracing the journey of each character to these points of meeting, I hoped to identify themes that exist at points of contact.

Analysis of each narrator's emotional journey in multi-voiced young adult literature has the potential to provide readers a heuristic for looking for emotional growth and change among individuals, evidence of how individuals impact one another, and a model through literature of how human experience is interconnected while often seemingly isolated. In terms of the structural composition of the novels I have selected, each of the three provided a unique representation of the fugue in literary form. The motif of meeting was explored systematically by tracing the emotional arc of each narrator toward his or her intersections with other narrators.

Significance of Study

The expansive growth of the numbers of books that have been published for young adults since the year 2000 has led to the need for more systematic study of the genre and its purpose and influence (Koss & Teale, 2006). Multi-stranded, or multi-voice narratives bring together seemingly disparate individuals and voices into a harmony or understanding with one another or weave together seemingly dichotomous story lines into an eventual merging moment. Empathy for and objective understanding of multiple viewpoints affords opportunity for reading with a critical literacy lens, provides an impetus for adolescent transition out of solipsism, and encourages readers to transfer understandings into their own lives.

Bakhtin's (1981) notion of the chronotope, literally time-space, is what structures the narrative within a novel, and he considers the motif of meeting to be the most important of the various chronotopes he describes. The motif of meeting depicts "the

spatial and temporal paths of the most varied people...people who are normally kept separate by social and spatial distances...may collide and interweave with one another” (Bakhtin, 1981, p. 243). This concept of the chronotope is the compelling, yet elusive, imagery that guided my analysis and interpretation of each narrator’s journey, while I searched for the crucial and cohesive turning points in their knowledge of one another.

Purpose of Study

The purpose of this study was to discover, through content analysis and use of emotions and In Vivo coding, polyphonic narrative strategies used in a small sample of multiple perspective young adult novels. While extensive research has been conducted regarding multi-voiced young adult fiction in terms of categories and features (Koss, 2008, 2009), this study traced the paths of the individual narrators toward an eventual meeting with or understanding of each other. I was interested in looking for trends, commonalities, and unique qualities within a small sample of multi-voiced young adult fiction that characterize the polyphonic fugue of Bakhtin (1981) and McCallum (1999).

Content Analysis

Content analysis has been defined as an orderly, replicable technique for condensing many words of text into fewer content groupings based on precise rules of coding (Stemler, 2001). “To analyze texts as re-presentations - not to be confused with picturelike representations – is to analyze the conceptual structure that a text invokes in particular readers, the worlds they can imagine, make into their own, and consider real”

(Krippendorff, 2013). The conceptual structure of multi-voiced narratives is complex, as readers are asked to regularly transition point of view throughout the reading of a story. Demands on the reader increase as he or she is required to pay special attention to shifts and perspective. Developing a replicable means by which to analyze multi-voiced narratives and the connectedness between and among characters would add to the body of research on this increasingly prevalent type of young adult literature.

Text Selection

Salt to the Sea

We the survivors are not the true witnesses. The true witnesses,
Those in possession of the unspeakable truth, are the drowned,
the dead, the disappeared.

Primo Levi, Overleaf of *Salt to the Sea*

The interwoven quality of the relationships between the four narrators in Ruta Sepetys's *Salt to the Sea* (2016) immediately intrigued me when I first read the book in the summer of 2017 in preparation for teaching a university course in young adult literature that fall. Sepetys (2016) introduces each narrator in *Salt to the Sea* with a single statement: Joana: "Guilt is a hunter" (1); Florian: "Fate is a hunter" (3); Emilia: "Shame is a hunter" (5); and Alfred: "Fear is a hunter" (7). The author thus sets up each narrator with his or her separate narrative strand that plays out over the course of novel, culminating with a cyclical reference back to those initial statements.

Drawn together through circumstance in 1945 eastern Europe, the narrators, while strangers at the outset, become intricately and intimately connected. Unique phrases and euphemisms are used by the characters when referring to one another, and when I read

the book for the second time, I started to note the deliberate transitions and references the author makes when shifting from one narrator to the next. The novel felt prime for content analysis regarding character development and interweaving of narrator strands.

Salt to the Sea has won numerous awards for literature, such as YALSA's Top Ten Best Fiction for Young Adults, the Golden Kite Award, and was a finalist for the Amelia Elizabeth Walden Award. The novel is connected to a previous novel by Septeyns; Joana from *Salt to the Sea* is the absent cousin of Lina in *Between Shades of Gray* (2014). Each book can be read entirely separately from the other, however.

All American Boys

All American Boys (2015) by Jason Reynolds and Brendan Kiely, another award-winning book I read for the young adult literature course I taught, impressed me with the ways in which the two narrators who attend the same contemporary, urban American high school and are witnesses to the same violent act of police brutality, one as the victim and one as a bystander, provide alternating perspectives that wind and build to a climactic moment at the story's end where the two narrators finally meet.

Although structurally different from *Salt to the Sea* in that there are two narrators versus four and that the narrators don't actually physically meet one another until the end, the ways in which the two boys come to understand the other's perspective throughout the story seemed to provide an equally intriguing sample text to study. *All American Boys* has also won numerous awards including being a finalist for the Amelia Elizabeth Walden Award, a finalist for the Coretta Scott King Award, and recognition on YALSA's Top Ten Best Fiction for Young Adults.

The Smell of Other People's Houses

My quest for a third sample took me to a search of the larger population of award-winning, current young adult novels written in multiple narrative perspectives, eventually leading me to a third book that had the qualities I was seeking: multiple narrators, complicated connections, and a unique setting, in this case, rural Alaska of the 1970's. The award-winning debut novel of Bonnie Sue Hitchcock (2016), *The Smell of Other People's Houses*, is prefaced with a "Cast of Key Characters" from two different Alaskan locales, Fairbanks and the southeast, indication that the storylines would perhaps be convoluted but would deliver the sense of narrator journey and eventual closure. This novel has won several awards as well, most notably the William C. Morris Award for a young adult novel by a debut author and finalist selection for the Amelia Elizabeth Walden Award.

Research Questions

1. What themes and patterns exist when tracing the emotional journeys of narrators in selected multi-voiced young adult literature?
 - a. What emotions are present at points of intersection or meeting between narrators?
2. How does each narrator's references to the other narrators change over the course of the multi-voiced novel?
 - a. What do these changes tell the reader about the narrator?

Table 1

Research Steps

Research Question #1	Process
<p>What patterns exist when tracing the emotional journeys of narrators in selected multi-voiced young adult literature?</p> <p>a. What emotions are present at points of intersection or meeting between narrators?</p>	<ol style="list-style-type: none"> 1. Hand code narrative using a combination of In-Vivo and Emotion Coding (see Figure 2). 2. Create document for each novel with column for each narrator and enter data sequentially. 3. Create lumpner codes, broad categories of emotions and color-code for each narrator. 4. Represent emotional arc of each narrator through documentation of chronological, color-coded, emotion codes. 5. Reexamine emotional arcs in conjunction with those of other narrators. 6. Write narrative of each narrator's emotional journey, highlighting emotion codes, key events, and connections to other narrators. 7. Develop artistic representations of narrators' emotional journeys, as well as their intersections with one another.
Research Question #2	Process
<p>How do each narrator's references to the other narrators change over the course of the multi-voiced novel?</p> <p>a. What do these changes tell the reader about the narrator?</p>	<ol style="list-style-type: none"> 1. Hand code each narrator's part separately, documenting words and phrases that seem significant to the researcher. 2. Pay particular attention to shifts occurring within the ways in which each narrator references the others. 3. Present findings in a table, cross-referencing all possible combinations of narrators. 4. Write narrative of the ways in which each narrator references the others and what those changes, and sometimes omissions, tell the reader.

Affective Coding Methods

Coding as a Heuristic

Coding of text is a heuristic, an exploratory problem-solving technique, that leads to meaning-making through “rigorous and evocative analysis and interpretation” (Saldaña, 2016, p. 9). In novels written with multiple first-person narratives, the reader is challenged to view events through more than one emotional perspective. Read in a linear fashion, the reader must navigate the transitions from one narrator to the next; however, when intimately examining the emotional journey of each narrator, reading his or her “parts” in succession, skipping the other narrators’ sections, is essential to systematically and objectively evaluating that narrator’s journey without the influence of the others.

Affective coding methods “investigate subjective qualities of human experience (eg. emotions, values, conflicts, judgments) by directly acknowledging and naming those experiences” (Saldaña, 2016, 124). Saldaña (2106) argues that while some researchers may view affective methods as lacking in objectivity, “affective qualities are core motives for human action, reaction, and interaction and should not be discounted from our investigations of the human condition” (124).

In Vivo Coding

In Vivo Coding “derives from the actual language of the participants” (Saldaña, 2016, p. 77) and is action-oriented, allowing for evocative analysis as the researcher selects key words from the participant (narrator in the context of this study) to create codes (Saldaña, 2016). Narrator voice, perspective, motives, and actions are key

elements to analysis of character relationships (intersubjectivity); therefore In Vivo Coding seems a logical starting point. Literally “in that which is alive,” In Vivo Coding applies codes generated from words or short phrases actually used by the participants found in the “qualitative record” (Saldaña, 2016, p. 105) or fictional text.

In Vivo Coding has also been deemed beneficial when analyzing educational ethnographies with youth (Saldaña, 2016), which seems appropriately fitting with analyses of multiple fictional youth narrators of young adult fiction. Saldaña (2016) claims that since adolescent voices are often marginalized, using their actual language derived through analysis of voice through the use of In Vivo Coding is a means by which to validate and seek to understand those voices. Identification, analysis, and interpretation of narrators’ direct language in fictional stories is essential to understanding and tracking their emotional journeys.

Emotion Coding

An emotion is defined as “a feeling and its distinctive thoughts, psychological, and biological states, and range of propensities to act” (Goleman (1995/1997, p. 289). A mood, according to Saldaña (2016) is “more of a general aura, sustained quality, or the perception of another’s emotional tone” (p. 125). Emotion coding was the affective qualitative research method used in this study to first, track each narrator’s emotional arc and secondly, determine the primary emotional states that each narrator experiences throughout the course of his/her narrative.

Emotion Coding investigates subjective qualities of human experience, such as emotions, values, conflicts, and judgments (Saldaña, 2016), which seemed to be

appropriately fitting with my desire to identify individual perspectives on similar experiences. Emotion Coding is particularly appropriate for studies that explore intra- and inter-personal participant interactions and experiences, which was the basis of my study's purpose. The combination of In Vivo, narrator language, and Emotion Codes, researcher's inferred understandings of narrator emotions, moods, actions, reactions, and interactions provided the data that was used to analyze and interpret each narrator's experience as well as how, when, and where narrator intersections occur.

In Figure 1, initial emotion codes, inferences about narrator emotional experience on the part of the researcher, are handwritten in the left column and In Vivo codes, actual narrator's words, are in the right column. Once each narrator's section of text in each novel was coded in this way, lumpers codes were created that were then used to trace the emotional arc of each narrator. Visuals depicting the lumpers codes and emotional arcs will be seen later.

Coding for Narrators' References to Other Narrators

In Vivo Coding was also used to code the text for each narrator's references to the other narrators over the course of each book. Part of the process in In Vivo Coding is to "attune yourself to words and phrases that seem to call for bolding, underlining, italicizing, highlighting, or vocal emphasis if spoken aloud" (Saldaña, 2016, p. 107), to look for evocative vocabulary and clever phrases that stand out in the text. In depth and repeated readings of each narrator's sections of the novels was devoted to keeping track of these references over time. A preliminary look at this coding strategy is found in

Table 2; note that a column is created for each of the three other narrators in the story.

Joana's references to Florian transition from "a young man" (22) to "the young German" (110); her references to Emilia shift from "a short blond girl" (22) to "the Polish girl" (78). Her path has not yet intersected with Alfred's.

(81-82)	dismissal regret discrete professional	
(90-93)	respect self-deprecation self-protection	
(101-104)	surprise confusion respect	"let me help you"
110-111	Self-pity (a while)	
115-121	doubt selfless fear for others missing the past	"I now cling to memories"
129-132	curious interested encouraging hopeful horror	"me... "a lonely girl who missed her family & begged for a second chance" "screams filled my ears"
★		"let me go!" "Someone pulled me away"
139-140		"You owe us"

Figure 1. Initial Emotion and In Vivo Coding Hand-coding of Joana in *Salt to the Sea*

Table 2

Joana's References to Other Narrators, Sample Pages

Page	Florian	Emilia	Alfred
22	a young man carrying a pistol	a short blond girl in braids and a pink hat	
28	The German...	...and the young girl	
39	his sarcastic snort; I didn't need his criticism		
56	the thief		
78	...and the young man with the shrapnel	It was the Polish girl...	
92	the German		
110	the young German		

Methodological Evolution

Exploratory Process Developing a process for thoroughly and systematically examining the emotional arc of each narrator, as well as identifying emotional states of narrators at points of meeting was the focus of Research Question #1. Tracking, recording, and interpreting the ways in which the narrators referred to one another over the course of the novels, Research Question #2, while at first seemed secondary in terms of information to be gained about the convergence of the narrative threads, proved to be surprisingly fruitful in terms of gleaning understandings about narrators' growth and change in regard to one another.

Reading each narrator's sections of text sequentially while skipping the other narrators' parts was the first, crucial step to objectively analyzing each perspective with no judgment or bias. The goal was to represent the subjective emotional states of each narrator, affording authority to and empathy for that voice, with an objective researcher's stance. Having read each novel at least twice previously, this process in itself was revelatory in that each narrator's journey was identifiable as a separate narrative strand apart from the chronological story structure. Once the separate emotional arcs for each narrator were discerned, the challenge became how to make sense of those parts merging into a whole. Narrator interactions needed to be evaluated vertically, not horizontally or linearly, and representations of these interactions were challenging to emulate two-dimensionally.

The process, thus, became exploratory in nature, as an outcome of this content analysis was to provide visual and creative means by which to study the interrelationships of narrators. Analysis and interpretation of *Salt to the Sea* narrators' emotional arcs delved deeply into the text, requiring constant checking and cross-checking amongst the narrative strands looking for cohesion and themes. While the study of *Houses* and *Boys* was equally thorough, representations of these narrators' emotional arcs and connections were not written up in the same detail as *Salt*, but instead focused on broader themes, figures, and tables rather than copious text.

Creative Heuristics Visually creative heuristics were developed and utilized to seek deeper understandings of the narrators' interactions, although not all proved useful for all three novels. The use of colored chenille stems that corresponded with the color-

coding used to identify the categorized emotion codes generatively led to further understandings about the narrators in *Salt* through representation of the connectedness of certain emotions with others, as well as suggesting a trajectory for that narrator.

Study of the hand drawn story map used in *Salt* helped to identify the chronotopic images of places and space where points of meeting occurred between and among narrators. Later, in *Houses*, the story map served instructively to help identify the ways in which the narrators navigated time and space, as not all four connected with one another nor travelled the same path. Also, the map allowed for a representation of the red ribbon and the blue note and how each travelled its own path while connecting narrators.

In the analysis of *Boys*, the story map further elucidated the parallel nature of the two boys' journeys, while also indicating a point of near meeting and a point of actual meeting. Use of graph paper and the Vonnegut-inspired story shape, to be described in Chapter 4, was also useful visually in terms of representing the similarities and differences in the two boys' emotional arcs. While Vonnegut likely intended the story shape to be utilized for a single character, the comparison of two on one graph was particularly instructive.

Summary

The goal of this content analysis was to be able to further define polyphonic strategies used in multi-voiced and/or multi-stranded fictional novels for young adults. Understanding the ways in which intersubjectivity is created through both the independence of and interconnectedness of individual voices has the potential to aid

adolescents in the processing of multiple sources of input effectively. Consideration of the perspectives of others through the study of multi-voiced young adult fiction is one means by which to facilitate a more holistic sense of events that comprise a narrative. Furthermore, analysis of the emotional journeys of fictional characters over a period of time can help adolescents to move beyond a solipsistic state toward one of greater empathy and validation of the experiences of others.

CHAPTER FOUR: CONTENT ANALYSIS

Book One: *Salt to the Sea*Structure and Voices

Salt to the Sea (Sepetys, 2016) is set in the winter of 1945 in East Prussia and Poland near the Baltic Sea and is narrated from four alternating perspectives; each section of narrative is from one to four pages in length, most often two. Each narrator is a refugee from a different home country and views the world through his or her unique cultural lens: Joana (age 21) is Lithuanian; Florian (age 18) is East Prussian; Emilia (age 15) is Polish; and Alfred (age 17) is German. While strangers at the outset, each comes to know the other three over the course of a short period of time: Joana, Florian, and Emilia meet while walking toward the port of Gotenhafen from where they hope to gain passage on a ship toward freedom. The fourth narrator, Alfred, is a sailor stationed at that port.

Joana: Research Question 1

What themes and patterns exist in the emotional journeys of narrators in selected multi-voiced young adult literature? Joana's narrative is comprised of forty-seven entries, covering a total of 112 pages or partial pages of the novel. Hers is the first section of narrative in the novel. In Table 3, the lumpers codes of Joana's four primary emotion codes are listed with their descriptors and the role each serves in her journey. The color-coding was used throughout the analysis of her words and inferences about her emotions and is later used to create a visual heuristic representing her emotional journey.

Table 3

Joana's Emotion Codes

Emotion Code	Descriptors	Role in Journey
Guilt - Regret	Includes negative self-talk and self-blame, pervasive doubt	Default state when alone and unchecked
Caring – Nursing	Includes empathy; listening to others; reaching out to others; protection of others	Coping mechanism due to experience and skills as nurse
Inner Strength – Confidence	Ability to pull from inner reserves to take action and be a leader; competence as a medical professional; inner resolve and commitment; craftiness when necessary	Her best true self, free of doubt and confusion
Despair - Confusion	Despair, desolation, devastation, confusion; includes horror, fear, sadness	Present situation

Joana's Emotion Codes:
Guilt, Caring, Strength, Despair

Guilt Joana's emotional journey begins with guilt and regret, including negative self-talk and doubt: "Guilt is a hunter. My conscience mocked me, picking fights like a petulant child. *It's all your fault*, the voice whispered" (1). Twenty-one-year-old Joana had fled her homeland of Lithuania four years prior, in 1941, and is walking on a road in East Prussia, a war refugee seeking safety and freedom. She is remorseful over past actions and feels responsible for what she fears is the demise of the family she left behind: her mother, father, and brother. "Where was Mother now?" (14), she asks,

mulling in her thoughts of self-reproach, recalling her mother's sacrifice in arranging for her to work in a hospital.

Guilt hunts Joana by infiltrating her inner thoughts as a default state when she is alone and unoccupied. She is consumed with self-reproach, even referring to herself a murderer, and has succumbed to a sense of survivor's guilt: Although her interest in medicine had been a ticket toward her future, she still is consumed by a sense of culpability when reflecting on her past and her family. Joana's skills and attributes as a nurse, however, are what allow her to cycle out of her self-blame and self-criticism, as she finds purpose through interaction with others. Though guilt and sorrow continue to plague Joana, the presence of these emotions diminishes as she finds meaning and resolve through connection, allowing her best self to emerge.

Caring Joana's aptitude for nursing and desire to help others surfaces immediately in her narrative as a coping mechanism; despite her propensity toward guilty feelings when alone in her thoughts, her willingness to reach out to others is just below the surface, waiting for the right moment to materialize. "Hello, little one. How old are you?" (1), asks Joana of a small boy who has joined her group walking toward freedom; the boy had "joined us just two days prior, just wandered out of the forest alone and quietly began following us" (1). Later, when an "endless stream of humanity... Young women, elderly grandparents, and too many children to count" (101) converges on the same path as Joana and her group of travelers, again Joana's inclination is to connect and support: "Let me help you" (101), she calls out to others, attempting to ease the terror she sees in their eyes.

Once Joana meets Florian and Emilia, two of the other three narrators in the novel, she is first faced with unease due to their visible fear and indications of trauma but is soon driven to action, as each presents a situation ripe for nurturing. “I don’t know who he is, but he’s injured” (28), she comments in regard to Florian, and her sentiment “My heart ached for the girl” (30) reveal the empathy she feels for Emilia. Of note is the questioning quality of her interest in Florian, a male, versus the empathetic tone in her concern for Emilia, a female. Florian will continue to both intrigue and confound Joana throughout the course of the novel, whereas the relationship with Emilia will evolve along more compassionate lines. Either way, the presence of the two has imbued Joana with purpose, allowing her to at least temporarily put aside her guilty remembrances.

Strength Joana’s inner strength and fortitude, likely her best, true self when not mired in despair, surface as a result of her connection to and support of others. Although the following morning she learns that Florian and Emilia have already departed, she makes her way through the day with enhanced curiosity, concern, and responsibility: “Mornings held the promise of progress, dangling hope with thoughts of the next stop” (48). When the group eventually reaches the port at Gotenhafen and Joana is recruited to be a nurse on the *Wilhelm Gustloff*, the ship that will take the travelers to safety, she is at her personal best while helping others: strong, capable, confident, and empowered. At times, as her relationship with the perplexing Florian evolves, she also draws upon intrapersonal skills as a means of self-protection and desire for understanding and resolution.

Despair When disaster strikes the *Wilhelm Gustloff* toward the end of the novel, Joana takes a leadership role, directing women from the maternity ward toward the stairwell so that they can attempt to climb toward safety on the ship's upper deck. Despair is all around her as she sees a "lifeless body of a child...trampled near the stairs" (325) and faces the pressing reality that she will drown. Afloat in a lifeboat with Florian following the ship's sinking, Joana is "forced to witness the massive and grotesque deaths of thousands of people" (348). The reality of the dire present tumults Joana into despair, echoing back to her observations at the novel's outset when she witnessed "the dead blue face of a woman...Her mouth and eyes...hinged open, fixed in fear" (2). Her narrative seems to have come full circle, as evidenced by her thoughts of surrender: "Guilt is a hunter. I was its hostage" (349).

Emotional Cycle: Guilt - Caring - Strength - Despair Joana's emotions cycle through the states of 1) guilt, her default emotion when alone and unchecked; 2) caring, a coping mechanism available to her due to her skills and experience as a nurse; 3) inner strength, perhaps her true, best self, free of doubt and confusion; and 4) despair, as reflected in her surrounding environment. The presence of Florian and Emilia provides Joana purpose that helps her to cycle out of her guilt, but when alone, she often retreats to her private thoughts of self-reproach and regret. In her role as a nurse in the maternity ward on the *Wilhelm Gustloff*, Joana is capable and empowered; she provides emotional support for Emilia and is able to be confident when confronted with challenging interactions with the mysterious Florian. Toward the end of the novel, when facing death

on the open sea, Joana is again enfolded with despair, but her coping strategy of helping others manages to rise above.

Sequence: Isolation - Interaction - Growth The sequence of isolation, interrupted by interaction or meeting with others, progressing into personal growth is evidenced through Joana's emotional journey. Early in the novel, Joana is lost in thoughts of self-deprecation: "Everything was filthy. Especially my conscience" (22). The initial meeting with Florian and Emilia spins Joana into her coping strategy, or survival mode, as she attends to their needs, giving her purpose in the moment, but eventually cycles her back into her default guilty state: "I looked over at the girl in the corner, tears streaking her filthy face. She was fifteen and alone. The tears reminded me of someone. The memory opened a small door in my mind and the dark voice slipped through it. *It's all your fault*" (31).

As Joana's journey continues, her occasions of strength and resolve gradually replace the guilty remembrances, although they are not entirely eclipsed. While her character grows through her interactions with Emilia, Florian, and later Alfred, the impact of her present surroundings continues to sway her emotionally, at times throwing her back into a state of despair. Interestingly, however, this despair yields to a sense of vulnerability that opens her to greater connection, as she is able to face her fears while drawing on her inner reserves to act in the moment. Evidence of this confidence in the face of fear while still being open to connection is shown immediately following the confusion and fear felt when the *Gustloff* is torpedoed: "'Let's all stay calm'" (320),

Joana says, but she is convinced by Emilia that they must act: “Emilia was saying we had to go up top into the cold. Emilia was saying the ship was sinking” (320).

Isolated Moments of Anger Two isolated moments of anger occur within Joana’s otherwise cyclically oriented emotional journey; both expressions of anger are aimed toward Florian and stand out due to the intensity of emotion manifested. The first is when Florian thwarts Joana’s attempts to save Ingrid, a blind girl who is traveling with them toward Gotenhafen, from falling through the ice as they cross a lagoon: “Anger suddenly consumed me. I yanked the German by the arm, pulling him aside. ‘I could have saved her’” (139). The second occasion is when Joana realizes that Florian has lied, forging her signature on a medical testimony indicating that she is his personal nurse: “I took a breath, trying to control my anger. How could he do this to me?” (281). In order to better understand the relevance of these isolated moments in Joana’s emotional journey, the occasions of anger must be explored further.

According to Saldaña (2016), when an emotion code of anger is present in an analysis, the preceding emotions must be explored to fully understand the import of the feeling: “(B)e aware that anger is a consequential emotion and that a triggering emotion precedes it, such as EMBARRASSMENT, ANXIETY, or SHAME” (Saldaña, 2016, p. 129). Exploration of the initiating actions, not just emotions, that lead to the expression of anger will provide more information about what the individual is experiencing, as “Anger results from a demeaning offense against the self, guilt from transgressing a moral imperative, and hope from facing the worst but yearning for better” (Salovey, et al, 2008, p. 537, as cited in Saldaña, 2016). Upon deep examination of the text preceding

Joana's moments of anger, elements of embarrassment, anxiety, and guilt are present within her narrative.

Analysis of First Moment of Anger Prior to Joana's immediate anger after Florian pulls her to safety, Joana has been in despair: "The hole in the ice spread farther, sending a deep crack running directly toward me. Ingrid's hand flapped desperately" (132). However, immediately prior to this present horror, Joana had been strong and confident, specifically due to her interactions with and interest in Florian. At the moment of the ice crossing, she had not recently seen Florian; following an explosion on the road the previous day, she had noticed that "the young German was gone" (110). His presence had pervaded her thoughts, however, working its way into her subconscious as manifested through the dream state. Upon her awake, she reveals an inner emotion that helps to explain her soon-to-occur moment of anger.

"I had woken in the middle of the night and imagined I saw the German standing above me in the dark. When I blinked he was gone and I realized it was a dream" (129). What she reveals next provides clues to her anger as a consequential action: "I was concerned about his wound. That's what I told myself. But the truth poked at me. Why was I looking for him? His wound was healing well; he was stronger than most. I was embarrassed to admit it: I wanted to see him again..." (129). Embarrassment is what triggers Joana's anger. She is conflicted about her feelings for Florian, has revealed, at least to herself, a desire to connect more intimately with him, and is infuriated when, out of nowhere, Florian appears to alter the course of her intended plans, as he thwarts her attempt to save Ingrid.

A closer look at Joana's *actions*, as well as her *emotions*, as recommended by Saldaña (2016) further helps to explain her angered reaction to what Florian seemed logical and essential. Joana's bravery in the face of extreme danger, crawling toward Ingrid's "gloved hand...reaching out of the black water" (132) in an attempt to extricate her from the icy depths, is denied through Florian's intervention. The combination of this interference in her actions, the loss of Ingrid, and her embarrassment regarding her personal interest in Florian causes her to lash out in anger, yelling, "You don't know that!" when Florian insists that trying to save Ingrid was a lost cause. Joana had faced the worst, hoping for the best, and what she perceives as Florian's demeaning affront to her self and her salvation attempts fuel her anger.

Analysis of Second Moment of Anger Immediately preceding her anger at what appears to be Florian's betrayal, Joana has just navigated a stressful encounter with soldiers who have been questioning her about Florian's identity. In a state of strength and fortitude, intensified with a degree of anxiety, nurse Joana tells the soldiers, "I'm not at liberty to give out the patients' names. I'm sure you understand" (271). When potentially accused of protecting a deserter, Joana keeps up the impression of resolve and calm, asking, "Then you understand the nature of his situation?" (272), but when the soldiers tell her that Gauleiter Koch appointed Joana as Florian's personal nurse and ask for a copy of the medical testimony she signed, Joana is stopped in her tracks. "My breath stopped but my hands kept moving...Medical testimony. That I had signed. What had he done?" (273).

Joana keeps up her façade, lying to protect Florian, by telling the soldiers that yes, she had removed his stitches, but that he had told her he was trying to board the *Hansa*, not the *Wilhelm Gustloff*. The anxiety of this deceit, as well as guilt over transgressing a moral imperative (lying to the soldiers) stirs her anger, although Joana is able to control it until she next sees Florian. As revealed through Florian's narrative, Joana slaps him, breathing, "How dare you" (284) in regard to his forging a letter with her name. The two "stood staring at each other" (286), and Florian is compelled to reveal to Joana his background as a restoration artist and that he is in possession of a priceless piece of art. This is Florian's greatest secret, and Joana's anger has helped him to come clean to her about it.

Joana: Research Question 1a _ What emotions are present at points of intersection or meeting between narrators? In Figure 2, Joana's path begins at the left side of the story map with the letter "J" and her path is traced in blue toward each of the meetings described below. She meets Florian and Emilia first in the barn, next in the manor house, and is reunited again at the ice crossing. The three connect with Alfred in Gotenhafen and make their way to the ship where Joana supports Emilia through childbirth. The four converge on the top deck after the ship has been torpedoed. Joana is adrift at sea in a lifeboat with Florian, and the two are eventually rescued.

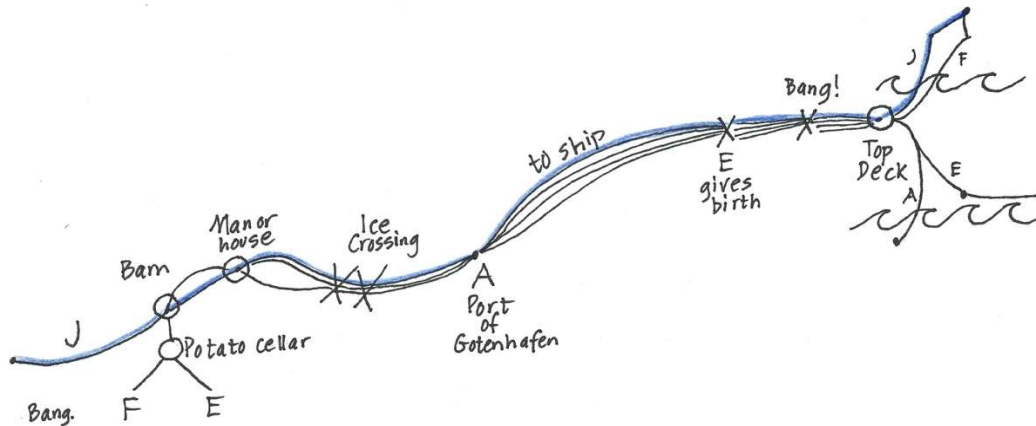


Figure 2. Joana's Journey

First Meeting with Florian and Emilia Joana has been cycling through the despair of the present situation to strength in her actions to guilt in her private thoughts prior to her first encounter with Florian and Emilia: “Hitler was exterminating millions of Jews and had an expanding list of undesirables who were being killed or imprisoned... The brutality was shocking. Disgraceful acts of humanity” (21), she ponders, the result of which has made it difficult “to distinguish who the enemy was” (21). Joana refuses to administer poison as a means to escape the desperate plight of refugees, but cannot deny the despair they are facing: “Terror was out there. And it chased us” (22). At her lowest point, when she is chastising herself about her guilty conscience, Florian and Emilia enter her narrative.

“We all looked up when they entered the barn, a young man carrying a pistol, followed by a short blond girl in braids and a pink hat. They were both haggard. The blond girl’s face was red with exertion. The young man’s face was also flushed. He had a fever” (23). Joana is immediately able to transition from guilt to caring and empathy due to the presence of these two individuals. Her initial physical assessment yields to a kind-hearted, trusting nature; although Eva, a woman traveling with them thinks Florian is a deserter, Joana gives him the benefit of the doubt: ““We don’t know that he’s a deserter. I don’t know who he is, but he’s injured. He found the girl in the forest...Cornered by a Russian”” (28).

Upon realization that Emilia is Polish, Joana is faced with an uncomfortable truth: “Hitler was pushing out Polish girls like Emilia to make room for ‘Baltic Germans,’ people with German heritage. Like me” (30). Although Joana is Lithuanian through her father’s line, her mother’s family had German ancestry. This knowledge, combined with genuine empathy for the girl’s look of desperation, shapes Joana’s compassionate interactions with Emilia. Emilia, in return, acts as an “attentive assistant, anticipating both my needs and his” (40), when Joana attends to Florian’s medical needs.

Exchanges with Florian, however, are rife with tension and reproach. As Joana works to remove the shrapnel from his wound, he badgers her with sarcasm and rebukes her for trying to learn his identity. Once the shrapnel is removed, however, Joana and Florian share a cigarette and Florian makes a move toward knowledge of Joana: ““You know something about me, this wound...Tell me something about you”” (42). Joana has just been in a state of strength, caring, and purpose, fulfilling her promise as a medical

professional with intrinsic stability, devoid of guilty remembrances. But when sharing something about herself with Florian, she chooses to provocatively offer: “‘I’m a murderer’” (42).

Second Meeting with Florian and Emilia Florian and Emilia leave the barn the following morning, but the lasting effects of their intersection with her path linger. Joana’s thoughts and actions are marked by curiosity, concern, and purpose, with only remnants of guilt and despair lingering. As if on cue, however, Joana’s emotional state cycles downward into remorse yet again just prior to their reappearance. Now situated in a deserted estate home, alone in her thoughts in the library, she observes a familiar book, “...its pages flipping in the icy wind. I bent to pick it up and the name on the cover daggered me with guilt. Charles Dickens. Grandma had given *The Pickwick Papers* to both Lina and me for Christmas. Lina. What had I done?” (77-78).

Joana puts down the book and walks outside into the frigid night, lost in her thoughts and her culpable conscience, but is snapped out of her depressed state by what she sees: “Two dark figures sat in the snow halfway between the forest and the estate. I looked closely and saw blond braids beneath a pink hat. It was the Polish girl and the young man with the shrapnel. I made my way toward them” (78). She runs to help them and is met by another grim scenario. Emilia appears to be in shock; Florian reports that she shot a soldier in the woods. Further investigation reveals that Emilia is also eight months pregnant. Joana’s skills as a nurse again take over.

Critical Point of Meeting:

Fugal Metaphor: Crossing the Ice A significant point of intersection involving Joana, Florian, and Emilia is narrated through all three perspectives and interestingly involves one of Joana's two isolated moments of anger previously discussed. Prior to the daunting endeavor of crossing an ice-covered lagoon, Joana has been a leader within her group of travelers, confident, encouraging, and hopeful. The blind girl Ingrid has just revealed to her, "'The Russians draw nearer each day. Without you...I can't bear to think what would have happened to me'" (129), signifying Joana's commitment to others. Florian is currently absent from their company, having mysteriously disappeared following an explosion on the road, but he has been a persistent presence in Joana's thoughts.

At the devastating moment when Ingrid, having insisted on crossing first, is the victim of an air strike, vanishing in "a solitary hole in the center of the ice" (131), Joana spontaneously and fearlessly crawls out on the ice toward her. A pair of hands grips her ankles, however, and pulls her away from her mission, causing her to respond with a cry: "I began sliding backward along my belly to the frozen bank. 'Let me go!'" (132). These hands belong to none other than Florian. His sudden, interfering presence in her path infuriates her, as she believes she could have saved Ingrid. Her complicated feelings toward Florian, however, including the embarrassment she had felt in terms of wanting to see him again, provide a deeper explanation for the cause of these feelings of anger.

The fugal metaphor is most evident in a situation when multiple narrators are present. In the case of crossing the ice, Joana is clearly the subject: She is acting of her own accord to try to save Ingrid. Florian intervenes as a counterpoint; he is actually

trying to prevent her from achieving her goal, providing a second line of possibility to the event. Emilia enters as a facilitator following the lowest emotional point when Ingrid is lost; she brings Joana and Florian together in a harmonious way and as a result of observation.

Emilia observes that Florian yearns to connect with Joana but that he does not know how. Joana, while previously wanting to connect with Florian, is in this moment acting solely as subject; Florian is in counterpoint, or imitation, as he follows behind in an attempt to save her, and Emilia acts strictly in a supporting role. Once the event has passed, new possibilities emerge as a result of the interaction: Joana and Florian are able to connect on their own terms, and Emilia is able, for a while, to immerse herself in reflections of the past, recognizing her need to connect with and please others.

Inner Voices: Audible Connections with Florian A unique aspect of the intersection between Joana's and Florian's narratives is the presence of audible connections between the two. The first precipitates a moment of surprise and joy for Joana in the midst of chaos and despair, leading her toward a reconciliation of sorts with Florian following her initial instance of anger: "And then, from behind the group came his voice...I tried not to, but I couldn't help it. I laughed...And then the most amazing thing happened. The German smiled and laughed. Hard" (154). Connection through first the voice and then the laughter make way for an apology: "The German grabbed my hand and pulled me toward him. 'I'm sorry,' he whispered, 'About Ingrid'" (154). Joana looks down and Florian walks away, but this moment marks progress in their relationship.

Later, when presented with the opportunity to assist the ship's doctor with incoming patients, Joana is torn by the decision of having to leave her group of travelers; she remains nurturing and loyal to them while making the transition. The intensity of the moment escalates as train cars approach, "stuffed with wounded and refugees...Passengers leaned out of the compartments, screaming for help. Sailors rushed in, prepared with gurneys and pallets" (180), but Florian's voice again beckons Joana: "And then amidst the pandemonium I heard him...I turned toward the voice" (181). Florian finally tells Joana his name, as if her impending departure to the doctor's employ necessitates his doing so, another critical point of recognition between the two.

At the novel's end, Florian tells her that he had heard her telling him to kick his feet, which enabled him to make his way back to the water's surface after having fallen into the sea. Joana's last words in the novel are, "What was he talking about?" (369), as she does not recall telling him to kick. Interestingly, this last contact with Florian through Joana's narrative is premised on him hearing her, whereas she hearing him had shaped two key meetings between the two previously. In terms of the musical fugue, Joana is the subject, the primary voice, and Florian is the answer, the imitative voice. Their points of contact in the auditory realm represent the system of interrelationships between distinct voices as described by McCallum (1999); they are independent yet infused with purpose and significance in dialogue with one another.

Empathy for and Realization of Emilia's Truth Freshening up privately before assuming her role as nurse in the ship's maternity ward, Joana reflects on the notion that nursing is a coping mechanism for her: "To assist and heal, it was a good distraction"

(223), but “In the privacy of the bathroom, alone and unseen, the weight of the experience pressed down upon me. I missed my family, questioned the fate of my country, and feared for my cousin Lina. Survival had its price: guilt” (223). Despite her strength and aptitude as a nurse, she succumbs to guilt and despair and begins to cry; however, once back in the presence of the pregnant Emilia, she is able to restore her protective and nurturing attributes.

That night she sleeps in a cot next to Emilia, feeling safe while also reminiscing again about Lina, although this time with less guilt: “Emilia reminded me so much of Lina. She had the same blond hair and sea-blue eyes, deep with strength and secrets” (228). The growing trust between Joana and Emilia facilitates a release for Emilia when she unexpectedly, in pain and terror, gives birth to her baby that night. Emilia speaks in fragments, including, “No August,” (234) and screams, “*Liar. Liar. Help me, Mama!*” (235) as Joana locks eyes with her, telling her to breathe rhythmically. Joana’s inner strength and stability facilitate Emilia’s baby’s entrance into the world, as well as provide a safe sounding board for Emilia’s shameful secret.

Critical Point of Meeting:

Fugal Metaphor: On the Top Deck In dramatic parallel structure, the four narrators make their way up to the relative safety of the ship’s top deck. Each acts alone, but each seeks the same outcome: distance from the underwater explosion. The impact this event has on each narrator is critical in terms of his or her trajectory from this point forward. The multiple voices allow the reader insight into how each narrator responds

and reacts to similar circumstances, further providing evidence of the elements of the fugue at work.

“I made it to the top deck” (329), thinks Emilia, the accomplishment imbuing her with the most focused and determined within her narrative: “Snow whipped, stinging my face. I clutched the baby. The wind lashed, trying to pull us over...I crouched down and crawled with Halinka, speaking to her in Polish. *Nie placz*. Don’t cry” (329). As passengers try desperately to run to safety, many lose traction and slide across and off the treacherously icy deck into the sea, but Emilia perseveres; she is looking for her knight.

“We made it to the top deck” (331): Florian has made his way up top with the shoemaker and the wandering boy, careful to crawl so as not to slip if upright. “Hang on to me” (331), he yells to the old man, checking to see that he has a life vest, even though he does not have one himself. Florian is helpful and concerned for others as he and the shoemaker look for Joana and Emilia. Joana immediately assumes a leadership role in the face of tragedy, directing others to safety despite the chaos. “I emerged up top into the freezing wind and snow...I yelled for her and looked for her pink hat” (332): Joana is intent on finding Emilia, as she had lost sight of her on the stairwell.

“I had made it up top” (333), reflects Alfred, yet his response and reaction to the mayhem and dire plight of others renders heartless and cruel, mired in a frozen state of observation. “Passengers struggled toward the rail and the lifeboats. I watched them cry, yell, and beg for help. Beg for life” (333). When an injured woman grabs his ankle, pleading for help, her eye make-up smeared, Alfred remarks that “she would need help to fix her ruined face” (333). Disturbingly, although rendered unable to focus due to his

own panic, Alfred deliberates “turning the invisible crank of Death’s music box” (333), continuing the devastation.

Each of the narrators had achieved the goal of reaching the ship’s deck, and interestingly, each, in the throes of despair, exhibits different aspects of their emotional lives. Joana and Florian both revert to their inner, best, self: Joana is a strong and confident leader, and Florian is both resourceful and empathetic, two of his most positive traits. Emilia seems to emerge from her shell as objective observer, replacing her oft imaginary musings with focused, in-the-moment purpose and drive. Alfred, despite his striving for purpose and glory throughout his narrative, is in the end overcome by his deleterious emotions and spirals toward his demise.

Fugal Variation: *Stretto* One of the many variations within the structure of a fugue is the concept of *stretto*, a close succession or overlapping of statements of the subject, especially in the final section (Bruce, n.d.; Smith, 1996). Near-simultaneously, as concurrently as prose will allow, the four narrators inadvertently orchestrate their own version of *stretto* toward the end of the novel; each entry of narrative is a single line, beginning with Joana, followed by Florian, supported by Emilia, and concluded, ever so adversely, by Alfred:

Joana: “The baby. The wandering boy. What was I to do?” (342).

Florian: “The Polish girl. My pack. Where were they?” (343).

Emilia: “The knight. He had the baby. I knew he’d be a savior” (344).

Alfred: “Bodies were strewn like human confetti. Would I still get my medal?” (345).

Joana's thoughts are about others (baby, wandering boy); Florian and Emilia each think of another, yet are also concerned with something that is their own (the girl, my pack; the knight, the baby); Alfred, however, is only concerned with self. He observes the destruction around him worried for his own glory.

Joana: Research Question 2

How does each narrator's references to the other narrators change over the course of the multi-voiced novel? What do these changes tell the reader about the narrator?

Table 4 portrays a simplistic flow chart showing how Joana's references to Florian, Emilia, and Alfred change over the course of her narrative. Details about those references and their significance are explained following the table.

Table 4

Joana's References to Other Narrators

Joana		References to Other Narrators		
age	home country	Florian	Emilia	Alfred
21	Lithuania	The young man ↓ the German ↓ the Prussian ↓ Florian ↓ Florian Beck ↓ Florian	A short blond girl ↓ the Polish girl ↓ Emilia	A young sailor ↓ Alfred ↓ the sailor Alfred ↓ Alfred

Joana and Florian “A young man carrying a pistol” (22); “The German” (28); “the young man with the shrapnel” (78); “the young German” (110): Joana’s references to Florian whom she first meets when he and Emilia enter the barn where she is staying with other refugees indicate his perceived nationality, his youth, and evidence of both means of self-protection and injury. When asked by the blind girl Ingrid to describe Florian, Joana remarks, ““The young man is fairly tall, has broad shoulders and brown hair that falls in waves. His hair is a bit long. I don’t know his name or what city he’s from”” (58). Nor can she recall the color of his eyes, yet Ingrid believes they are gray.

Florian continues to remain “the German” or “the young German” for Joana; although initially viewing him with a clinical angle, she tries to learn his name and asks his age when she removes his shrapnel. The young man, however, is closed off and offers her nothing. As Joana’s interest in her young German grows, she dreams of him, waking to realize that she wanted “to discover his name, his mission... Were there any nice young men still out there?” (129). As revealed in Florian’s narrative, Joana persists in connecting with “the German, “who finally gives her a tiny nugget of truth: “‘I’m Prussian”” (167), says Florian, while she examines his ear, to which Joana replies, ““Okay, so now you’re the Prussian”” (167). Joana’s stability and confidence in her nursing skills combined with a dogged interest in Florian’s well-being have helped her to earn his trust, if ever so slightly.

At the crucial time when Joana is being pulled away from her group of travelers to aid the ship’s doctor, she hears the Prussian’s voice above the hubbub of the crowd: “The Prussian pulled me aside... His eyes found mine. ‘I’m Florian. My name is

Florian.’ He reached out and took one of my curls between his fingers. A blush of heat washed across my face” (181). Finally, the Prussian has told her his name and has flirted with her in the process! But the most significant point here is that Joana has proven to Florian that she is her own person who will forge her own path and that she can be trusted. ““Nice to meet you, Florian”” (181), she replies, not knowing that he has a plan in the works that involves her.

“Suspicious. A perfect description of handsome Florian Beck. Where was he now, I wondered” (245), muses Joana, having just helped Emilia through her pained labor and childbirth. Although Joana now knows his name, Florian has continued to make himself scarce with the group, remaining on the periphery and in the shadows. His stealth behavior eludes Joana and she further doubts her attraction: “What was I doing? He was younger. I knew nothing about him. He was clearly involved in something deceitful” (264). Her reservations turn to a very real sense of dismay, however, when she realizes Florian has forged her signature on a medical testimony, all to help him gain passage on the *Wilhelm Gustloff*.

In the movement from non-recognition to recognition between Joana and Florian, the use of names is essential. While initially referred to only in the third person – “the German,” “the young German,” and later “the Prussian” – Florian seems mysterious and out of reach. Once Joana learns his name, however, the opportunity for true connection increases, true connection that includes anger, frustration, patience, and vulnerability. Even though Florian is in a sense using Joana with his forgery, he has no intention of harming her and in fact helps her realize that her actions in harboring Emilia could be

viewed as equally unethical. Joana's character is intrinsically strong and stable to be offset by Florian's erratic misgivings; in fact, the two complement each other quite well.

Joana and Emilia "A short blond girl in braids and a pink hat" (22); "the young girl" (28); "the Polish girl" (78) are Joana's first references to Emilia, but she quickly learns the girl's name thanks to Eva, one of the refugees traveling with Joana, who speaks some Polish. Joana believes the fifteen-year-old to be "a pregnant girl in love" (130); she tells the doctor when evaluating Emilia's condition that "She speaks constantly of her husband, August, a German who's fighting at the front...She fears he is dead" (227). Joana's feelings for Emilia are kindly and protective, enhanced by the sentience that the girl reminds Joana of her cousin Lina whom she had left behind.

Once Joana realizes the truth of Emilia's situation, that although August existed, he was not her husband, and that her pregnancy was the result of a rape, she is even more compelled to protect her. "'She's a victim. I need to help her'" (287), she tells Florian, when he accuses her of illicitly sheltering a Polish in the ship's maternity ward. Emilia's pink hat continues to be referenced throughout the book, seemingly symbolic of both her innocence and virtue; from her lifeboat on the open sea toward the novel's close, Joana thinks "of Emilia standing on the deck of the *Gustloff* in the freezing wind, handing her baby to Florian. She had looked down at us in the lifeboat, her blond hair blowing beneath her pink hat" (356).

Joana continues to be impacted by Emilia's courage as she recalls the girl pushing the young boy, Klaus, into the boat before herself, but she does not know what has become of her: "Had she gotten into a boat? I thought of frightened yet brave Emilia, and

I started to cry” (357). Later, through Florian’s last section of narrative, the reader learns that Emilia’s baby, Halinka, had been raised in America by Joana and Florian, and that Emilia had perished at sea. Joana’s kindness toward Emilia had been inadvertently rewarded with the child Emilia “gave” Florian, who she came to raise as her own.

Joana and Alfred Alfred enters Joana’s narrative nearly halfway through the novel. At their first encounter, Joana spies “a young sailor digging through a pile of luggage...trying to conceal a crystal butterfly behind his back” (175). Alfred quickly realizes the opportunity the nurse Joana has provided him and brings her to the ship’s doctor, Doctor Richter, as wounded men are about to arrive. However, Joana she is quick to put him to work for her in tending to her group of travelers: ““Alfred, these people are very important. They have papers. I’m going to help the doctor, but these people must be taken to the same ship I will be on. Do you understand?”” (181). Although she has doubts, asking herself, ““Could I trust the sailor?”” (181), she makes him promise to take care of her group.

While others refer to Alfred as “the strange sailor” (201) or “the blathering sailor” (208), Joana continues to refer to him either as “the young sailor” or simply by his name, Alfred, which shows her professionalism as a nurse on the ship and her respectfulness toward all individuals. When Emilia goes into labor, however, Joana remarks that “The sailor looked pale and rubbery” (234). Later, when Alfred seems to be speaking to Joana flirtatiously, she is stymied: “Was he asking me on a date? Oh, no. Kissing Alfred would be like chewing a mouthful of crackers. I shook off the thought” (251). While she treats him courteously, she clearly is not interested in his advances.

Alfred becomes involved as a go-between with Florian and Joana, much to Joana's chagrin: "Didn't he have work to do?...I felt sorry for Alfred. I had known boys like him in school – desperate to be a man, yet trapped in his own mind" (258). She easily dismisses him in a business-like manner after being put to work as a liaison by Florian: "'Alfred... Would you mind leaving us for a moment?'" (283). In the end, Alfred is of little consequence to Joana: Her resolute and committed nature easily overcomes any negative influence he could have had on her.

Florian: Research Question 1

What themes and patterns exist in the emotional journeys of narrators in selected multi-voiced young adult literature? Florian's narrative is comprised of fifty-one entries, covering a total of 116 pages or partial pages of the novel. Similar to Joana, and seen in Table 5, four main emotion codes are evident in Florian's journey. He also has a default state when he is alone, similar to Joana's state of guilt, and his empathy, revealed in an inner desire to connect, relates to Joana's caring-nursing code. He also reveals a best, true self, one that is resourceful with inner reserves, just as Joana possesses an inner strength and confidence. Interestingly and contrastingly to Joana, Florian's response to his present situation is dominated by a sense of arrogance, his coping mechanism to survive. Perhaps the arrogance is more of a "male" response to catastrophic events than the despair that seems to consume Joana.

Table 5

Florian's Emotion Codes

Emotion Code	Descriptors	Role in Journey
Hiding - Fear	Desire to be alone; isolation; secretiveness; evasiveness; doubt	Default state when alone and unchecked
Empathy	Includes protection, connection, kindness, yearning, attraction, general interest in others	Inner desire to connect, needs others for this to occur
Resourcefulness – Inner Reserves	Agency; autonomy; ability to take charge	His best true self
Arrogance	Includes self-protection; being reserved, aloof, rude, critical	Coping mechanism; survival strategy

Florian's Emotion Codes:

Hiding, Empathy, Resourcefulness, Arrogance

Hiding - Empathy Cycle Florian's emotional journey originates in a state of near panic, tormented by inner secrets and "trapped in darkness both ahead and behind" (3). "Fate is a hunter" (3), and Florian is hunted by past involvements and actions to which he feels he was predestined. On the run, in fear for his life, Florian thinks of his father: "Would he have approved of my decisions? Of the secrets I now carried on my back?" (3) and of his mother: "Amidst this war between Hitler and Stalin, would Mother consider me talented, or criminal?" (3). In his self-imposed hiding, Florian continually attempts to isolate himself from all attachments; however, he is cyclically drawn back into community through connection with others.

In his self-imposed fringe existence from the group of travelers, Florian “followed secretly behind” (133) when they attempt to cross a dangerous frozen lagoon. Seemingly out of nowhere, he intervenes when Joana tries to save the blind girl Ingrid who has fallen through the ice; however, he quickly regrets his actions, retreating into solitude yet again: “It could have been so easy. I could have walked across the ice myself, without the burden of the group” (141). As the group moves on to Gotenhafen, Florian’s compassion and admiration for Emilia again surface: “The Polish kid would not give up...And she was brave. I couldn’t deny that” (148). He agrees to take her with him on the boat but expects her to deal with her pregnancy on her own: “A sense of relief washed over me. I would soon be back on my own” (148-149).

Although he tries to remain aloof and hidden, at times disappearing unannounced, he is continually drawn into the fold by Emilia, whom he cares for in a sisterly fashion, and Joana, for whom he has a romantic allure. This pattern of alternating episodes of hiding and connection is prevalent within his narrative, as Florian chooses several hiding spots throughout the story but is never far from others: One is near the cathedral altar where he is “carefully watching the Polish girl” (124); another is in the projection room of the movie house in Gotenhafen, where he is able to watch Joana “make her way through the aisle, looking for the stairway” (167). Once on the *Wilhelm Gustloff*, Florian seeks refuge in the ship’s chimney, but employs Alfred to act as a liaison between himself and Joana.

Resourcefulness - Arrogance Correlation Resourcefulness, drawing from his inner reserves and perhaps representing Florian’s best, true self, is intermingled with his

arrogance, a survival strategy he has developed to counteract his fear and regret. This arrogance takes many forms, such as being reserved, aloof, rude, and critical, and primarily serves the purpose of self-protection. Early on in the narrative, when Joana is first tending to his shrapnel wound, he is wise enough to know that he needs the care of a nurse regardless of his desire to remain isolated. He is steeled to his pain and impressed with Joana's assessment of his situation, but when she tries to connect with him and share her credentials as a nurse, he rudely replies, "I don't care what you are. Have you done this before?" (33).

An entire section of narrative with Joana (167-171) is replete with Florian moving from arrogance and sarcasm to curiosity and connection to deception and bragging. While Joana is evaluating Florian's ear, he smugly remarks, "You're exceedingly responsible. You have this terrible need to heal people...Why is that?" (167). While Joana calmly continues to examine the ear and encourages him to call her by her name, Florian again chides, "You're older than me. I should probably call you ma'am, or maybe madame?" (168). In his thoughts, Florian is actually impressed with and attracted to Joana, but his outward actions hide this curiosity.

Florian's arrogance allows him to appear and be self-confident in the face of constant self-reproach, doubt, and fear. He is able to manipulate others easily for personal benefit, using Joana for protection by claiming her to be his personal nurse and duping Alfred through promise of a medal. Under the surface of these exploitations, however, lies a deep understanding of human nature that Florian grasps: Joana is driven

to help and heal and Alfred dreams of glory. As a whole, Florian's character is quite complicated, seemingly more unstable and fragmented than Joana's.

Isolated Moments of Anger Similar to Joana, Florian experiences isolated moments of anger; the four seem to all be related to connection to others or trying to help others. He tries desperately to remain in hiding, but is continually drawn in by others; his expressions of anger are a reaction to the failure of his attempts at evasion. "Thoughts of the nurse girl followed me through sleep and lingered after I awoke...It made me angry...I couldn't let a pretty girl sidetrack me" (43). Florian has been cared for by Joana, has watched her every move as she cares for others in the barn; her presence is preventing him from full isolation, and his resentment turns to anger.

Florian is also trying to rid himself of Emilia: "'Leave! Go away!' I was annoyed. Angry. Why wouldn't she leave? Walking clearly exhausted her" (53). She has just run toward him in the snow in the early hours of the morning as he has attempted to leave the barn alone. Guilt over trying to desert Emilia combined with the fact that he had just stolen a drawing from Joana's suitcase prior to leaving the barn provide another perfect scenario for an expression of anger. How frustrating to continually be pursued and desired when feeling unworthy and desirous of being alone!

"I prayed the inspection officer would be a booby like the sailor I had duped. He wasn't" (253): Anxiety and stress over being outsmarted by soldiers when trying to board the ship nearly pushes Florian over the edge. He has forgotten to reveal his wound to the officers, his first mistake. He withstands the casual conceit of the head inspector, who is "basking within his power and authority" (253). But when the jeers turn personal, the

officers teasing him about his nurse Joana and chiding him for not showing them all his papers, Florian reaches his near-breaking point: “I allowed all the ferocity of the past years to rise up inside me. Like a boiler about to blow, I leaned over the table...I wanted to knock his teeth out more than I wanted to board the ship” (255). But board the ship he does, in part a result of this emotional surge.

By the fourth time he expresses anger, he seems to have succumbed to a new role as protector and savior of others. He has just faced the worst while yearning for better by pulling a drowning girl from the water, but he is chastised for doing so: ““You had no right! You’re endangering everyone!”” yells a woman in their lifeboat. ““Shut up!...Do you hear me? Shut up!”” (347) roars Florian, his body shaking with anger, which silences the group. At this moment, Joana reaches to him and he collapses into her: “I slumped down beside her and dropped my head into my hands. Fate is a hunter. Its barrel pressed against my forehead” (347).

Character Growth: A Shift Toward Empathy Florian is a complicated character whose emotional journey is represented by a thorny, twisting path. The most apparent pattern in his behavior is the cycle from hiding to empathy to resourcefulness sprinkled with arrogance back to hiding from which he struggles to circumvent. Perhaps that is what he means when he says he is hunted by fate: He cannot escape what fate has dealt him. However, through analysis of his emotions toward the story’s end, a clear shift in Florian’s predominant emotional state is evident. Empathy, admiration for others, yearning for a better life, protection and helpfulness toward others begin to eclipse his propensity toward seclusion and frustration. Interestingly, this shift occurs following a

moment of surprise, another isolated moment, similar to those of anger, that occur within his emotional journey.

“That’s supposed to be my good ear, but it sounded like you just said ‘murderer’” (309), Florian registers surprise to Joana’s bold statement as she is cutting his hair. Joana tearfully reveals to Florian the guilt she feels for having written a letter to her cousin Lina about her family being on Stalin’s list due to her father’s involvement with an anti-Soviet group: She believes that the existence of this letter is what had led to the arrest and deportation of Lina and her family. “It pained me to see her crying...Her honesty and guilt, they made me like her even more. I tried to wipe her tears” (309-310). This point of meeting between Florian and Joana registers the turning point toward change for Florian: “‘Call me Florian, not Prussian, okay?’” he offers and follows up by making a plan to meet up later that evening.

The plan to meet is foiled by torpedoes striking the ship, but the lasting impact of Florian’s and Joana’s meeting transcends the moment. As lifeboats begin to fill, Florian spies all three of the story’s narrators at once: “I saw the pink hat through the crowd. And then I saw Joana. The Polish girl was crawling behind with the baby. I moved through the throngs of people toward them. The sailor, Alfred, crept slowly in my direction” (335). The four are converging in keeping with the fugal metaphor; will their paths continue to merge or diverge from this point?

Florian acts and speaks with a sense of urgency, “‘Joana, Emilia, hurry! Women and children first’” (335), but Emilia refuses, instead motioning for Florian to get into the boat so that she can hand her baby to him. “‘Damn it,’” says Florian, frustrated at Emilia

but knowing that she will have her way. At this moment he hands Alfred his precious pack that conceals his devastating secrets, takes the baby, and climbs into the boat, simultaneously and inadvertently snapping the rope that drops the lifeboat into the water. Yes, fate has intervened again. The empathy that has begun to dominate his persona surrounds him now. Liberated from the past through the loss of his pack, together with Joana, Emilia's baby, and the young boy on a ship that rescued them from their lifeboat, Florian has the chance to be renewed: "Who was I? I looked down at Joana and the children. Who did I want to be?" (371).

Florian: Research Question 1a

What emotions are present at points of intersection or meeting between narrators? Florian's path begins with the "F" in the lower left of Figure 3, just to the right and a bit below Joana's starting point and is traced in red. Florian and Emilia, "E," meet in the potato cellar where each is trying to hide. They emerge together and first encounter Joana in the barn. Florian tries to break off from the group, but meets up with them again at the manor house and is present during the ice crossing. Once in Gotenhafen, Florian makes the acquaintance of Alfred, and the two often converse in private locations. Florian stays connected to both Joana and Emilia during their time on the ship, and when the torpedoes strike and he reaches the top deck, Joana and Emilia are of utmost importance in his thoughts and actions. While being rescued from a lifeboat at sea where he has been drifting with Joana and Emilia's baby, Florian nearly drowns, but he survives and goes on to forge a new life with Joana.

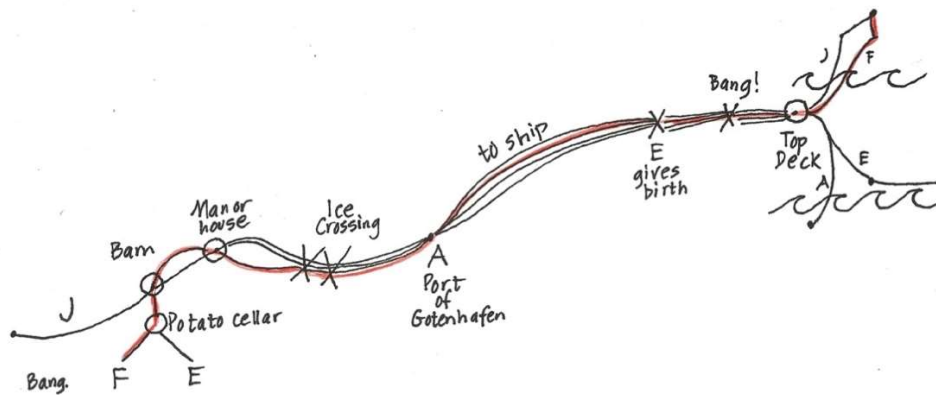


Figure 3. Florian's Journey

First Meeting with Emilia “Trapped by darkness both ahead and behind, I weighed my options...my mind felt as weak as my legs” (3-4): Florian has been on the run in the forests of East Prussia, fearing for his life, when he jumps in to an old potato cellar for protection. As fate would have it, the Polish girl Emilia and a Russian soldier are also hiding in this underground forest vault; instinctively Florian shoots the soldier, saving the girl from his clutches: “The back of his head departed from his skull. I rolled him off the woman. She wasn't a woman. She was a girl in a pink woolen cap. And she had fainted” (9).

In this first chance meeting, Florian has, as the result of a single act, become a savior to Emilia. Although full of his own fears, his resourcefulness and aptitude for protection is immediately evident. Once the killing deed is done, he “scavenged through the Russian's frozen pockets and took cigarettes, a flask, a large sausage wrapped in paper, his gun, and ammunition. He wore two watches on each wrist, trophies collected

from his victims. I didn't touch them" (9). He uses the Russian's vodka to cleanse a wound on his side. Once he and the Polish girl crawl out of the cellar, she begins to cry; although he wants to rid himself of her immediately, the sound of her despair reminds him of his younger sister, Anni, and he cannot yet abandon her.

First Meeting with Joana True to Florian's fear ~ resourcefulness ~ connection cycle through his initial interactions with Emilia, Florian is back in a state of hiding and reserve when he meets Joana. Exhausted, he and Emilia enter a barn where other travelers have sought refuge, despite Florian's desire to find an abandoned site. "Are you injured? I have medical training" (24), offers Joana, but in Florian's doubtful and evasive state, he does not reply: "I didn't answer. I didn't need to speak to anyone...What I had was no one's business" (24). He finds a solitary spot away from the group to sit, afraid to risk connection with the others who are sitting near the warmth of a fire.

His reserve and smugness are replaced first by resourcefulness as he observes Joana and the others from afar: "I ate a small piece of the sausage from the dead Russian and watched the young woman as she tried to speak with the girl from the forest...She must have been a nurse. She looked a few years older than me. Pretty. Naturally pretty, the type that's still attractive, even more so, when she's filthy" (25). No sooner does he let down his guard, however, in the privacy of his thoughts and remote location in the barn, Florian is quick to cycle back to his resolve to remain alone and aloof: "I closed my eyes. I didn't want to look at the pretty girl. I needed to be able to kill her, kill them all, if I had to" (25).

Critical Point of Meeting:

Crossing the Ice (Florian, Joana, Emilia) “I was finally alone, no longer burdened by the young Pole and the pretty nurse. I approached the soldier with an air of superiority and thrust out my papers. ‘I need to cross now’” (117). In his self-imposed state of solitude, Florian uses his resourcefulness, tinted with a shade of arrogance, in an attempt to hide his trepidation about not only the impending ice crossing of a lagoon, but also regarding his personal misgivings. He is told he may cross in the morning and returns to the cathedral where the refugees are situated. “Crouched near the cathedral altar...Protected by privacy” (124), Florian surreptitiously observes both Emilia and Joana from a distance. He also uses this opportune concealment to assess the contents of his pack: his art supplies, notebook, and the treasured amber swan that he had stolen as revenge against Hitler.

Alone, yet furtively connected to the group, Florian “followed secretly behind” (133), when the travelers attempt to cross the ice the following morning. As the planes appear, however, he immediately and deliberately acts: “...the Polish girl dropped from the cart and tried to scramble to the women on the ice. I pushed her away, then ran to the nurse, pulling her back toward me...I dragged the nurse onto the bank, restraining her, fighting her. ‘Let me go!’ She kicked and screamed, desperate to save her blind friend” (133). She sobs, clinging to him, but despite their emotional interaction, Florian suddenly retreats back to his shell: “I sat, paralyzed, wanting to put my arms around her, but knowing I couldn’t” (133).

Enter Emilia who intervenes on Florian’s behalf. “The Polish girl knelt beside us. She spoke quietly, stroking the nurse’s hair and wiping her tears. Then, without a word,

she lifted my arms and placed them around the nurse” (134). Once the group of travelers makes it across the ice, however, Florian returns to business, almost regretting his involvement: “It could have been so easy. I could have walked across the ice myself, without the burden of the group...Maybe they would all have drowned in the process. That would have been so much easier” (141). So why does Florian continue to intervene with the others? Or perhaps the better question is why is Florian so resistant to their companionship?

Knowledge of Alfred Florian is witness to Joana’s initial encounter with Alfred, the moment the sailor identifies as his good fortune. Florian’s first observations, formed as he is “straining to hear the exchange between Joana and the sailor” (176) while being partially concealed by Emilia, are laden with skepticism: “Instead of questioning us, he was explaining himself. His rank, *Matrose*, was the lowest for an enlisted seaman in the German navy” (176), yet the sailor speaks with the air of great import. “This guy was a first-class booby” (177), reflects Florian; Alfred has just realized that Joana is a nurse and wants to introduce her to the ship’s doctor, and Florian steps in to intervene. Joana, however, has the situation under control.

Immediately wary of Alfred’s intentions, perhaps due to his own propensity toward manipulation and deceit, Florian seizes an opportunity. As Alfred loudly leads the group of travelers to the ship per Joana’s request, “drawing attention unnecessarily” (184), Florian observes, “He was more than a booby without experience; he was desperate to feel important. I knew the type” (184) and begins to weave his own web of intrigue with Alfred into reality. ““You strike me as a man of confidence...a man of

discretion” (185), lures Florian, presenting Alfred with a letter than speaks to his, Florian’s, secret mission, and he promises the sailor a commendation to the Führer in return for discreet entry onto the *Wilhelm Gustloff*.

Florian’s interactions with Alfred are void of the push – pull emotions present in his relationships with Joana and Emilia, and instead are replete with a combination of confidence and arrogant attempts at duplicity. As their relationship evolves, Florian vacillates between hopefulness that Alfred is “a desperate hero” (193) and doubt that perhaps “he wasn’t as gullible as I thought” (203). Although he has begun to spin his web of deceit with the sailor, he questions himself whether or not it is worth the risk to continue. Alfred, however, secures Florian’s passage onto the ship, as well as a hiding spot in the ship’s chimney.

Through intimate conversations with the sailor within the privacy of the chimney, Florian begins to come to an understanding of his true nature, significant points of meeting that will forever change how he perceives the sailor. Alfred makes lewd comments regarding the women’s auxiliary and professes his love for the Führer, causing Florian to think, “Had this guy been broadsided with a brick at some point?” (270). “His impure thoughts were radically different from my own” (270), ponders Florian, biting his tongue in order to keep the peace with Alfred when the sailor continues to talk about being good Germans with a “speech pattern (that) carried an unsettling cadence” (270).

Alfred quotes Hitler’s *Mein Kampf*, claiming that the words of the Führer inspire and motivate him, including Hitler’s line, ““Only in the steady and constant application of force lies the very first prerequisite for success”” (280), which is a wake-up call for

Florian. “I didn’t respond. Small hairs on the back of my neck lifted in warning. This guy wasn’t a sailor. He was a sociopath in training” (280). This change in sentiment toward the sailor prompts Florian to want to protect Joana from Alfred, but Alfred proves to be harmless when it comes to Joana.

Critical Moments of Meeting with
Joana: Restraint, Jealousy, Empathy As evidenced through three significant moments of meeting involving Joana, Florian exhibits first restraint, then jealousy, and eventually empathy as his self-imposed wall against connection begins to break down. “I exhaled, unaware that I had been holding my breath” (212) reflects Florian, having just been alone with Joana and having just been confronted by her regarding his name: “...I think I deserve to know your name. Is it really Florian Beck?...What sort of name is Florian?” (210). Tension between the two turns to flirtation, which lightens the mood: Florian smiles, Joana laughs, the two nearly touch and then slowly part. Perhaps it is this building, reciprocal attraction that provides Florian the restraint exhibited when she later lashes out at him in anger when she realizes he has forged her name on a medical testimony.

“She slapped me. When I didn’t react, she raised her hand again. This time I caught her arm” (284). Joana furious, Florian remains calm. He seems unaffectedly perplexed as to her anger at him, perhaps not realizing how he could be involving her maliciously in his deception or whether or not she was telling the truth about the soldier contacting Koch’s office. In the middle of the night, Florian visits Joana in the maternity ward to try to clear things up with her, and is met with the reality of a wounded soldier

flirting with Joana. Jealousy suddenly rears its ugly head: “My fingers curled into a fist” (290), and Florian steps out of hiding, as if to defend the honor of his woman. Joana participates in this façade, pretending that Florian is her boyfriend, but out of earshot of the soldier, resumes her business-like persona while Florian imagines kissing her.

Florian registers surprise when an emotional Joana tells him she has murdered her cousin: “I felt my eyes widen...Tears dropped onto her cheeks” (309). As Joana divulges her most personal regret involving her past actions that may have led to her cousin’s family’s arrest and deportation, Florian’s armor sloughs off further, allowing him to finally see Joana in the light of day. “I pulled her in to me. The pieces slid into place. Joana felt responsible for her cousin being sent to Siberia” (310). Florian shows true empathy as he tries to comfort Joana, even though he doubts her cousin survived, while at the same time digesting his shifting emotions: “We stood in silence. Her honesty and guilt, they made me like her even more” (310).

Florian: Research Question 2

How does each narrator’s references to the other narrators change over the course of the multi-voiced novel? What do these changes tell the reader about the narrator? Florian’s references to Joana, Emilia, and Alfred are summarized in Table 6. He infrequently uses the first names of the others, instead referring to them with descriptors of either their physical or behavioral traits. Details that track the changes in how he regards the three follow the table.

Table 6

Florian's References to Other Narrators

Florian		References to Other Narrators		
age	home country	Joana	Emilia	Alfred
18	East Prussia	A young woman ↓ pretty ↓ the nurse ↓ the nurse girl ↓ the pretty nurse ↓ genuinely a nice girl ↓ Joana ↓ Joana Vilkas ↓ Joana	A girl in a pink woolen cap ↓ the Polish girl ↓ the girl from the forest ↓ Emilia ↓ the Polish girl ↓ Gone	The sailor ↓ a first-class booby ↓ the toady sailor ↓ a sociopath in training ↓ no hero ↓ the sailor, Alfred ↓ the strange sailor

Florian and Emilia “She wasn’t a woman. She was a girl in a pink woolen cap. And she had fainted” (9): In Florian’s early encounters with Emilia, she is simply “the girl” (10); “the Polish girl” (15), once he hears her speak, and “the girl from the forest” (25). Even after Joana tells Florian that the girl’s name is Emilia, he continues to refer to her in the third person, mainly as a means of self-protection. Agonizingly, the girl reminds Florian of his younger sister, whose whereabouts are unknown to him.

Additionally, she desperately clings to Florian, trying to follow him despite his efforts to forge ahead on his own, pulling on his emotions even more profoundly.

Florian continues to reference Emilia objectively through the ways in which he describes her actions: “The Polish girl knelt in front of me” (33); “The Polish girl...ran toward me in the snow” (45); “The Polish girl saw the gun and thought he was going to shoot” (74). Again, his efforts to merely observe her without letting himself care too deeply protect him from dwelling on past regrets involving his family. ““Joana, Emilia, hurry! Women and children first” (335), Florian calls urgently, the mayhem surrounding the ship’s sinking spurring him to finally call her by her name. Once in the safety of the lifeboat, he observes the girl for the last time, again using her actual name to reference her: “Emilia was still on the deck. I was holding her baby” (336). Interestingly, in the confusion of the disaster that follows, he reverts to again calling her “the Polish girl” (343), perhaps to again distance himself from the pain in losing her.

Florian and Joana “A young woman walked over to me...Her German was fluent, but not native...She looked a few years older than me. Pretty. Naturally pretty...” (24-25). Using names for Joana such as “the young woman” (25), “the nurse girl” (32), and “the pretty nurse” (79), Florian never denies his attraction to Joana, although he does try to stifle the temptation, again for self-protection. “Thoughts of the nurse girl followed me through sleep and lingered after I awoke” (43), thinks Florian, and while watching her sleep in the early hours of the morning when leaving the barn, he notices her “pretty brown hair scalloped around her face” (43). But he is quick to shut down these stirring

emotions: “What did she say her name was? No, it didn’t matter. She was ugly. That’s what I told myself” (43).

Joana provides Florian opportunities to tell her his name, but he is reluctant to take the bait. When she candidly asks him to call her Joana instead of nurse girl, he implements his arrogant façade to try to break her down. ““You’re older than me. I should probably call you ma’am, or maybe madame?...Or maybe you’re a Mrs.”” (168). Joana’s resistance to his attempts to rile her, however, eventually impress and subsequently sway Florian, and he for the first time calls her Joana in his mind: “*Good night, Joana*” (171). From that point on, he uses Joana’s name regularly when thinking about her and speaks her full name out loud, once when questioned by soldiers: ““Joana Vilkas’, I said quietly” (254).

Seemingly, the repeated use of her name, even in his thoughts, is a means by which Florian is learning to trust Joana: “Once again I would need Joana’s help” (303); “Tears streamed down Joana’s cheeks. It pained me to see her crying” (309); “And then I saw Joana” (335). However, the desperation surrounding the sinking ship is what spurs Florian to cry out, ““Joana, Emilia, hurry! Women and children first”” (335). As revealed through Alfred’s perspective, Florian’s emotion is at its peak as he tries to find Joana on the ship’s top deck: “Veins bulged in his neck. His mouth contorted as he summoned all of strength to roar one, single word. *Joana*” (334). Finally, he has yielded to his fate with Joana, and as the reader learns, the two remain together for more than twenty years: “The terror returned mainly at night, but Joana was always there to chase it away” (374).

Florian and Alfred Florian's first interaction with Alfred is when he strains to hear what "the sailor" (176) is saying to Joana; his observations of Alfred, from his rambling speech to his skin irritation to the way in which he looks at Joana, with "a strange smile, his top lip curling over filmy teeth" (177) are rife with skepticism and concern, causing Florian to early on peg Alfred as "a first-class booby" (177). Florian seems keen to Alfred's shortcomings, noting that "He was more than a booby without experience; he was desperate to feel important" (184). His observations of the sailor's physical anomalies, namely that "The tops of his hands were baked in crusty red blisters" (185) and that his lips twitched when he grinned, allude to a wary regard of Alfred.

"The toady sailor" (225) with his "impure thoughts" (270) whom Florian eventually recognizes as "a sociopath in training" (280) is "no hero" (285): Through patient deception of Alfred, Florian works his way into knowledge of his true nature, and he feels compelled to warn Joana to stay away. Using flattery to lure Alfred, addressing him as "a man of confidence...a man of discretion" (185), Florian exhibits skill in duplicity, perhaps honed through his work as a restoration artist; his former mentor, Dr. Lange, had been impressed with "how quickly I could detect a repainting, fake, or touch-up" (88).

In one instance, Florian refers to Alfred by name; this is at the converging point when all four narrators are on the top deck of the sinking ship: "The sailor, Alfred, crept slowly in my direction" (335). However, when in the lifeboat on the open sea, Florian again puts Alfred behind him by referring to him in the third person: "The strange sailor had not made it to a lifeboat" (355). Ironically, upon surrendering his pack to honor

Emilia's request of taking her baby, Florian's prized possessions end up in the hands of Alfred, eventually to be buried by Clara Christensen in Denmark.

Emilia: Research Question 1

What themes and patterns exist in the emotional journeys of narrators in selected multi-voiced young adult literature? Emilia's narrative is comprised of thirty-nine entries, covering a total of seventy-one pages or partial pages of the novel. Similar to Joana and Florian and seen in Table 7 are three of her emotion codes and the role they play in her journey. When alone, she is filled with shame and secrets; her inner desire for community triggers her yearning to connect, and her present situation as a pregnant teenager who is a war refugee is the cause for often pervasive sadness and dismay. A unique feature of Emilia's emotional journey is her capacity for imagination and connection to the natural world. These emotions function as a coping mechanism to counter her challenges, and also seem to reveal her best true self, free of doubt and confusion.

Table 7

Emilia's Emotion Codes

Emotion Code	Descriptors	Role in Journey
Shame - Secrets	Includes doubt, questioning, guilt, fear, pretending	Default state when alone
Yearning to Connect	Includes acting, pleasing, hope	Inner desire for community
Objective Observer	Includes imagination; connection to natural world; reflection; insight	Her best true self, free of doubt and confusion; coping mechanism
Sadness-Dismay	Includes helplessness, surrender, isolation	Present situation

Emilia's Emotion Codes: Objective Observer, Shame, Dismay, Yearning to Connect

Shame and Secrets “Shame is a hunter” (5), begins Emilia, hidden in a forest cellar, bundled against the January cold. When Florian saves her by shooting the Russian soldier who occupies the cellar with her, she devotes herself to him and decides to follow him, “ignoring the pain and indignity beneath my coat” (17). Upon meeting Joana when she and Florian enter the barn, she immediately feels she can trust the nurse, but her feelings of disgrace get the best of her: “Should I confide in Joana? Maybe she could help me. But I knew what would happen. She would be disgusted” (36).

Florian is her savior, and she finds solace in the knowledge that they have something in common: “The Prussian knight walked ahead. He had secrets. I had secrets too” (68). She reflects on when her school had been shut down, the Nazis claiming that the Polish did not need to be educated and would “become serfs to the Germans” (68). While pondering her present plight, she is grateful for her education but regretful about what has happened to her: “The white snow covered the dark truth. Pressed white linen over a scarred table, a crisp clean sheet over a stained mattress” (69). Language laden with an artist’s sentiment characterized a main element of Emilia’s emotional state; she is an objective observer with a vivid imagination and strong communion with the natural world.

Objective Observer – Imagination - Natural Connections Emilia’s imagination provides her protection against the harsh realities with which she has been coping. After her intense first meeting with Florian, when he kills a man to protect her, Emilia’s imagination takes hold: “Who was this German boy?...For me he was a conqueror, a sleeping knight, like in the stories Mama used to tell” (17). Mama also had taught Emilia how to learn things about people simply by watching: “*If you observe carefully, dear, you won’t have to ask*” (128); Emilia is highly skilled at the craft of careful observation.

The physical world and a sense of natural order characterize Emilia’s world view and help her to make sense of her journey, while lamenting the loss of home and innocence. “Nature. That was something the war couldn’t take from me either. The Nazis couldn’t stop the wind and the snow. The Russians couldn’t take the sun or the stars” (69). Once aboard the relative safety of the *Wilhelm Gustloff*, Emilia is dismayed:

“I hated the ship. It was steel, lifeless, and hollow inside. It would rather be in a small wooden boat carved from an old tree, or even a floating nutshell” (217). She uses her imagination and recollection of communion with nature as a counter to her often dismal surroundings.

Emilia’s insightful quality as an observer sets her apart from the daily fray; she seems more concerned with others than with herself, facilitating the attraction between Joana and Florian and being keen to the dark inner workings of Alfred. She recalls having “received the sign six years ago...Saint John’s Night, the longest day of the year,” (300), when her floating wreath of flowers, “Mama’s favorites – hibiscus, roses, poppies, and dried herbs” (300), had caught on fire when a candle tipped over, “quietly sealing my fate” (301). With the birth of her baby and the connection she feels with Florian and Joana, she faces the possibility that “Maybe the storm was finally behind me” (301).

Isolation - Yearning to Connect Emilia’s feelings of isolation and sadness, often including helplessness and surrender, are often followed by the desire to connect with others or the remembrance of connection with others, including acts of pretending or pleasing. Afraid to cross the ice-covered lagoon, Emilia holds her breath, “quivering at the thought of our Ingrid frozen beneath” (137), but as the creeping fear begins to consume her, she thinks of August: “the warm sun...The unfenced pastures rolled soft like worn velvet. The window boxes puffed with flowers and the tree branches stooped heavy with ripe plums” (137-138).

Following the treacherous crossing, Emilia sits “in the bank, shivering, my abdomen seizing” (146), watching a long line of refugees continuing their journey,

deciding whether to go to Gotenhafen or Pillau. Emilia is destitute; all she has in her possession is “just a rotten potato in my pocket that I gnawed on when no one was looking” (146). Her thoughts quickly turn to remembrances of her father, how she had witnessed his decline into despair as a result of Nazi infiltration, and her reaction to this deterioration: “I quickly realized that what pleased my father the most was my happiness. So I learned to appear happy, even if I wasn’t” (147).

“I became good at pretending. I became so good that after a while the lines blurred between truth and fiction. And sometimes, when I did a really good job of pretending, I even fooled myself” (147). At times, Emilia’s desire to connect is demonstrated as a desire to be true to herself; after reliving the sadness and grief she had experienced when her father had been forced to send her away to the Kleists’ farm, she is forced to face the fact that August’s mother, Erna, had never welcomed her and had in fact contributed to her being raped. Over time, Emilia’s imagination has the power to eclipse her shame and fear, moving her toward an eventual place of peace.

Moments of Focus Following Gratitude Emilia exhibits isolated moments of focused leadership that stand apart from her primary emotional states, likely enabled through the release of finally giving birth and being able to come clean about having been raped. “For the first time in years, people cared for me. Protected me” (301), she reflects, warmed by Florian’s words that her baby, Halinka, “was part of me, my family, and Poland” (301). A hopeful sentiment washes over Emilia, only to be dashed by words that come over the ship’s speakers recognizing the anniversary of Hitler’s appointment as chancellor of Germany, followed by an explosion on the ship.

While Joana wanted to wait for direction, Emilia takes charge: “I called out to the women. ‘Hurry!’ Take your coats. Wrap up. The cold will kill you.’ Was anyone listening? Did they understand me? Didn’t they realize that we had to get out of the metal container?...No one was moving fast enough. I ran around the area, swatting at them like pigeons” (321). Once on the icy top deck, crawling while covering Halinka, in the midst of chaos, Emilia remains calm. She has one mission on her mind: She is looking for her knight, Florian. As revealed through Florian’s narrative, Emilia insists that only he carry her baby to a lifeboat.

Her baby safe with her knight, Emilia continues to bravely help others from the lifeboat she has landed on: “‘Come!’ I yelled to the people in the water. ‘We have room on the raft’” (341). She is calm and observant in the midst of pandemonium, even when “an enormous wave lifted the raft and pulled us away from the sinking ship” (341). True to her respect for the natural world and natural order, Emilia reflects, “How foolish to believe we are more powerful than the sea or the sky” (341) as the hulking *Wilhelm Gustloff* vanishes beneath the ocean surface.

Emilia: Research Question 1a

What emotions are present at points of intersection or meeting between narrators?

Emilia’s journey begins in the potato cellar with Florian; she is represented by the “E” that joins with the “F” just to the right of the beginning to Joana’s journey, “J” in Figure 4 and is traced in teal. Once leaving the cellar, Emilia struggles persistently to keep up with Florian and manages to accompany him to the barn where they first meet Joana. The three meet again at the manor house and further along at the ice crossing. Once in

Gotenhafen, Emilia makes the acquaintance of Alfred, and all four narrators gain passage on the *Wilhelm Gustloff*. Emilia gives birth to her daughter in the ship's maternity ward before the ship is attacked. She, along with her baby and the others, makes it to the top deck, and eventually is alone a lifeboat with Alfred where she peacefully dreams of home.

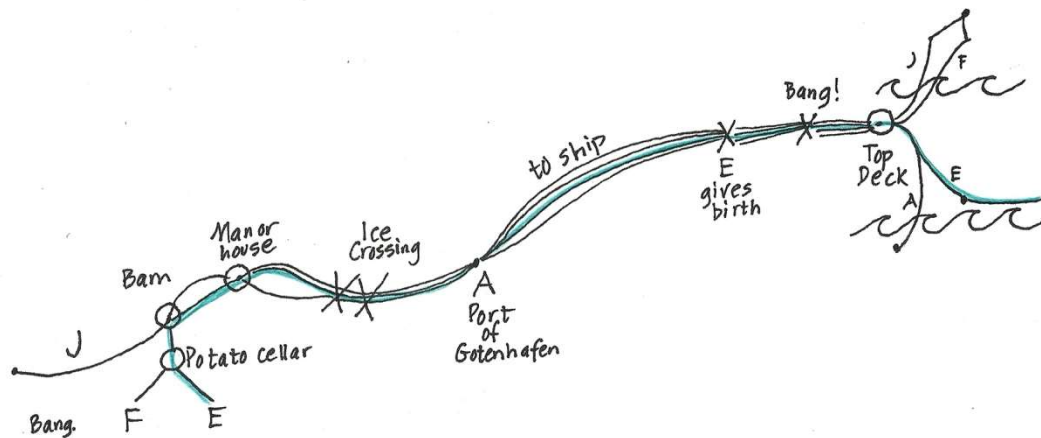


Figure 4. Emilia's Journey

First Meeting with Florian Emilia's emotions run the gamut before, during, and immediately following her first interactions with Florian. "I would rest a moment. I had a moment, didn't I? I slid across the cold, hard earth toward the back of the cave" (5). Doubting, questioning, and fearful, Emilia bundles herself against the cold as "January's teeth bit sharp" (5) when she suddenly realizes a Russian soldier is in her presence. "I jumped, frantically pushing myself back" (5); the soldier "didn't listen, didn't understand, or didn't care. He pointed his gun at me and yanked at my ankle" (6). Instantaneously, it

seems, “The Russian soldier stared at me, mouth open, eyes empty” (11). In this moment, Florian has intervened in her life and become her savior.

Surprise overtakes Emilia when she realizes what has happened: “a young man dressed in civilian clothes...had killed the Russian. He had saved me” (11). She tries to communicate with the young man but instead uses her skills in observation to glean what she can about her protector: “His eyes on the potato said, *Emilia, I’m hungry*. The dried blood on his shirt said, *Emilia, I’m injured*. But the way he clenched his pack told me the most. *Emilia, don’t touch this*” (12). Furthermore, Emilia employs her imagination and recollection of Polish legend when thinking of the young man.

“For me he was a conqueror, a sleeping knight...If Poland was in distress, the knights would awaken and come to the rescue” (17). She observes the young man, aware of his desire to desert her, and succumbs to despair and self-pity: “Why did everyone leave me?” (17). As she tries to follow him, she is again overcome with her shame, not wanting to let him know about “the pain and indignity beneath my coat” (17), and finally is able to quell her fears a bit by thinking of her Mama, recollecting “the sweet sound of Mama’s nursery rhyme” that she begins to sing in her head.

First Meeting with Joana Happy memories of her Mama being pregnant fill Emilia’s thoughts while she rests in the freezing barn where she has found refuge. Sadness, however, consumes her reality, “alone, so far from home...my entire life chewed to pieces” (26), but she allows room in her thoughts for concern for her knight, Florian – “What was his name? Who was he running from?” (26) – as well as the wherewithal to occupy a corner in the warmth of the barn. Filled with this cacophony of

emotions, Emilia hides her head in her hands. At this moment, she feels a hand touch her shoulder and “looked up to a young woman above me” (27).

Emilia’s first impression of Joana is that she is kind. Joana’s immediate care and concern for the girl cause her to cry, but her fear and shame again consume her, causing her to be immediately skeptical of Joana’s intent. Realizing Joana is going to treat her knight’s wound, Emilia wants to stand watch; after all, she feels she now owes Florian a debt, but again she becomes lost in her thoughts of guilt and dismay as she thinks about how many Poles, like herself, had been killed by the Nazis. She wants to trust Joana, to confide in someone, but she fears she cannot: “Maybe she could help me. But I knew what would happen. She would be disgusted” (36).

Critical Point of Meeting on

the Ice: Emilia, Florian, Joana Due to the advanced stages of her pregnancy,

Emilia is allowed to travel in a cart as the group makes its way toward the ice lagoon they will need to cross. Employing her astute skills in observation, she is able to discern an underlying attraction between Joana and Florian, both of whom she admires and is beginning to trust: “Joana walked beside the knight, her pretty brown hair peeking out from beneath her hat. He wouldn’t look at her when she spoke. But whenever she looked away, his eyes quickly shifted to her. He wanted to tell her things. She hoped he would tell her things. But he would not” (105).

Directly following these observations, she returns to reminiscence of the past, infused with references to nature: First she recalls collecting blackberries as a child, which reminds her of her father. She hears birds squawking above, which she interprets

to be a warning sign: “I knew the legends of the birds. Seagulls were the souls of dead soldiers. Owls were the souls of women. Doves were the recently departed souls of unmarried girls. Was there a bird for the souls of people like me?” (115). With her interest in “nature and numbers” (68), Emilia yearns to understand how she fits in to the natural order, attempting to explain her existence through her observations of the natural world.

Adding to her current plight is that Florian, although he had been traveling with the group to the lagoon, has now disappeared following an explosion on the road. When the time arrives to cross the ice, Emilia again thinks about her past and her connection to August, whose family she had been sent to live with, as well as how she learned so much through observation: “I knew which section of rabbit pleased him most, that he preferred autumn to spring, that he would rather take his breakfast bread alone in the stable...” (128). Her power for observation seems to be a strategy to both protect herself and connect with others from a distance.

While Emilia’s narrative does not contain details about Ingrid falling through the ice, Joana’s desperation in trying to save her, or Florian’s sudden reappearance, she does comment on the interactions between Joana and Florian, keenly aware of the tension between the two: “The knight held Joana by the elbow, worried that she might jump into the hole that had taken the blind girl from us. He was scared to touch her, but wanted desperately to touch her” (137). Through Emilia’s observational nature and perspective, the reader gains insight in the interactions between Joana and Florian at this critical moment that are only mildly alluded to in each of their narratives. In this way, her

narrative serves the fugal purpose of providing more alternatives for the reader in regard to seeing the big picture.

First Meeting with Alfred Emilia is present in Florian's narrative, when Alfred's narrative first intersects with the three; she hides Florian behind her as he tries to listen in on a conversation between Alfred and Joana. When Joana is sent away to work as an assistant to the ship's doctor, Emilia is again dismayed: "Why did everyone leave me?" (182), she asks herself. Immediately following this sadness, as if in direct response to it, she slips into her observational capacity, this time in regard to Alfred, as she watches him kick away a starving dog: "The sailor concerned me. Something shadowed lay beneath his surface" (182).

Further analysis of Alfred in the early stages of her knowledge of him grasp the sailor's disturbing nature. He makes comments about Emilia in regard to her Aryan appearance, calling her "An exquisite specimen" (196) and callously disregards the fact that another woman is holding her dead child in her arms, first sneering at her and then gazing at the baby "with studious fascination" (196). Interestingly, Emilia acts in a way that draws attention away from the distraught woman and pulls it onto herself: "I cried out, faking labor, and fell to my knees on the dock" (196).

Critical Moment of Trust with Joana A significant point of meeting between Emilia and Joana occurs when Emilia is finally able to honestly face the truth about herself and her situation and to confide in the nurse whom she has come to trust. Her emotions leading up to this moment of release follow a period of intense pain and

emotion, beginning with the agony of childbirth, triggering a memory from home, accepting fate as a natural course, experiencing the retreat of pain, and finally letting go. “A sharp pain came...amidst the agony, the locked door in my mind suddenly opened and I was no longer on a cot in the ship’s infirmary” (231), she thinks, her mind slipping into thoughts of Mama’s bedroom with “a bowl of black currants resting quietly on my lap” (231).

Peaceful thoughts of home quickly darken, as she hears her Mama’s screams of agony in the midst of her own labor as Emilia waits for her younger sibling to be born. Instead, her Mama tragically dies in childbirth, impacting Emilia’s present confused state: “Am I going to die too, Mama?” (232), she asks, as Joana quickly appears at her side. The pain returns, and Emilia believes this is retribution: “Another pain came, torturing me for my lies...The sickle was inside me, twisting and stabbing. *You must tell, Emilia. Clear your conscience. Free your soul!*” (233). With Joana by her side, trying to comfort her, Emilia is finally able to experience release, admitting that “There is no August” (233).

Emilia: Research Question 2

How does each narrator’s references to the other narrators change over the course of the multi-voiced novel? What do these changes tell the reader about the narrator? Emilia’s references to the other narrators are shown in Table 8. The language she uses in regard to Florian (conqueror, sleeping knight, savior) is evidence of both her gratitude and affection as well as her sense of imagination. Her acknowledgement of Joana provides support for their trusting relationship.

Table 8

Emilia's References to Other Narrators

Emilia		References to Other Narrators		
age	home country	Florian	Joana	Alfred
15	Poland	A young man ↓ a conqueror, a sleeping knight ↓ the Prussian knight ↓ my knight ↓ Florian Beck ↓ a savior	A young woman ↓ the pretty Lithuanian girl, Joana ↓ the nurse, Joana, was kind ↓ Joana understood	The sailor ↓ the self-professed hero, he was dead

Emilia and Florian: *The Knight* Emilia faithfully and loyally attaches herself to Florian as a result of their first meeting in the potato cellar. At times throughout the narrative, it seems she cannot wholly exist without him, which is perhaps why in the end, she chooses to give her baby to Florian rather than to keep her herself. Her first reference to him is “a young man in civilian clothes...He had saved me...He was German” (11). Emilia envisions this sudden appearance of a savior in her life as part of a fairy tale, calling him “a conqueror, a sleeping knight” (17), and doggedly persists in following him, even though he clearly wants to be left alone.

The persistence with which Emilia pursues Florian is astonishing. The reader knows from Florian's narrative that he feels empathetic toward her since she reminds him so much of his younger sister, but his actions within her narrative reveal that he wants to rid himself of her. "The knight...What was his name? Who was he running from?" (26), she wonders, and out of loyalty and a sense of gratitude, she stays by his side when they meet Joana who treats Florian's wound. "If she was going to treat the knight I felt I should stand watch. I owed him a debt now, didn't I?" (35). The reader also realizes her desperation to connect with someone to trust, that someone being her knight: "once I told the knight my story, he would understand...He would protect me" (46).

Emilia and Florian: *The Prussian* After Emilia realizes his home is East Prussia, their current location, she begins calling Florian "the Prussian knight" (86), and soon after, an opportunity presents itself for Emilia to act as her Prussian's savior to fulfill her desire for natural order. In possession of the dead Russian's pistol retrieved from the potato cellar, Emilia quickly shoots when she sees a soldier in the forest creeping up on Florian. Traumatized after realizing she has killed the man, but feeling whole, Emilia realizes, "The knight saved me and now I had saved the knight. Why didn't that make me feel better? The sound of gunfire had ripped a seam in my mind. Discarded memories were now leaking, dripping through" (76). She collapses in the snow.

Safe in the manor estate, after being carried in by Florian and Joana, (this meeting point referenced previously in Joana's narrative), Emilia's descriptions and observations of Florian become more detailed and begin to include Joana's presence in his life. "He was strong, handsome, and fine-featured, even as he slept...Did he ever laugh or smile?"

she notes. Later, when walking again, she reflects, “Joana walked alongside the knight...He wouldn’t look at her when she spoke. But whenever she looked away, his eyes quickly shifted to her” (105).

Emilia also notices Florian’s desire to comfort Joana after pulling her from the ice, as well as his reluctance to do so; interestingly, the reader learns that Emilia facilitates this moment of connection by placing Florian’s arms around Joana, but this is revealed through Florian’s narrative, not hers. It is as if her thoughts have a life force of their own, acting on behalf of her savior out of instinct and intuition. Her role as an observer and facilitator for others contributes a harmonizing effect to the overall story line.

Admiration and a sense of yearning characterize Emilia’s continued references to and about Florian, but the feeling seems to be imbued with genuine love and respect, not desire or romantic interest. For one, Emilia’s narrative still portrays herself committed to August; secondly, the budding attraction she sees between Florian and Joana, whom she also admires and respects, is one she is nurturing; but perhaps a third explanation is that she feels she is undeserving or unworthy of the knight’s affections. Either way, her eight-months-pregnant state impacts her daily emotions and sense of fate and perhaps serves as a protective shield.

“He was beautiful. The knight was beautiful, handsome when he smiled. He didn’t want anyone to see it...But for a brief moment, I saw him. The real man inside of him, not the one tortured by secrets and pain...I wanted August to meet him. They were so alike. Quietly strong” (155). Emilia observes Florian’s laughter, the same surprise

moment acknowledged in Joana's narrative that became a turning point for them. Later, she acknowledges Florian's continued presence in her life: "My knight hadn't left me yet. He was happy about something. The sailor or Joana. Maybe both" (182). Again, Emilia cares for Florian's emotional well-being while not necessarily aware of how he is empathetic toward her.

Emilia and Florian: *The Savior* Following Emilia's moment of truth when giving birth, when she reveals to Joana that August was not her baby's father, her knight appears at her bedside: "Was I dreaming? Was the knight really walking toward me? I sat up quickly. His eyes immediately shifted toward the baby" (261). In a rather uncharacteristic show of animated emotion, her knight picks up the baby, cradles her in his arms, and says to Emilia, "'Kind of incredible. She is you, she is your mother, your father, your country...She is Poland'" (261). After having had to hide her Polish ethnicity and having been protected by both Florian and Joana, this act of Florian's allows Emilia to embrace the child she has been struggling to accept.

"Florian Beck. The knight was Florian, like Saint Florian, the patron saint of Poland" (274). When Emilia finally learns her knight's name, she immediately attributes significance to his role in her life. She is filled with a new sense of hope as she connects with her baby and begins to believe she has a future: "Something changed when the knight arrived. Maybe he truly saved me, had pulled my burning wreath from the water. After all, in Poland, Saint Florian was fighter of fire" (301). As disaster strikes the *Gustloff*, Emilia still has the image of the burning wreath in her mind; her baby begins to cry, her eyes wide open, "staring into mine" (321).

In a demonstration of inner strength and resolve, Emilia crawls with her baby once on the top deck of the ship. She is looking for the knight, and the reader learns through Joana's words within Florian's section of narrative that she wants her knight to take her baby from her and carry her into a lifeboat. Her baby safe with her knight, herself on a lifeboat adrift in the sea, Emilia reflects, "The knight. He had the baby. I knew he'd be a savior" (344). Florian's pack, now in her possession due to Alfred being in the lifeboat with her, "made me feel close to him. He was a good man. Thoughts of him made me warmer" (360). This warmth carries her to a place of peace.

Emilia's careful scrutiny of Florian is frequent and fastidious. As Joana realized within her narrative when speaking to Florian, "'She clings to you because you saved her from the Russian in the forest. You're proof that there are still good men in the world'" (260). Ostensibly, Emilia's intense interest in Florian is to try to come to terms with the harm inflicted upon her and the loss she has endured at the hands, and whims, of men. The fantasy of Florian as a "sleeping knight" is gradually replaced by the reality of a faithful man, one to whom she entrusts her precious child.

Emilia and Joana "Her name was Joana. She seemed kind, but how could I be sure?" (35). From Emilia's first meeting with Joana, little time passes before the younger girl feels she can trust the "pretty Lithuanian girl" (35). "I liked the Lithuanian girl" (76), thinks Emilia, noting Joana's kindness and that she is trusted and respected by the group of travelers as a leader. Joana does not pose as much of a mystery to Emilia as does Florian; interestingly, however, many of Emilia's references about Joana involve Florian, as if she is facilitating or even willing into reality their connection.

“Joana walked alongside the knight...” (105); “The knight held Joana by the elbow...” (137); “Joana stared at the knight. She thought he was beautiful too” (261): Not only does Emilia notice Joana’s actions and always refer to her by her name, she also is acutely aware of Joana’s developing interest in Florian. Emilia is only fifteen, has witnessed her mother’s death, endured her father’s despair, feigned a romance with a young man, and succumbed to a violent rape; she has little knowledge of how a young couple would actually meet and how a romance would actually develop. The perspective of this innocent, yet damaged, girl brings depth of insight to Joana and Florian’s relationship.

Emilia and Alfred Emilia’s aptitude for careful observation is also evident in her noticings upon meeting Alfred. While initially she, as the others, refer to him as “the sailor,” she uses his name at times, although by the novel’s end, she returns to simply “the sailor,” often noting his oddities. As Alfred marches Emilia and her group to the ship’s registration point, she hears him quietly chanting *Yu-go-slav*, notes that he “was fidgety and blinked constantly” (191), and is struck by his peculiar peering at a dead baby in its mother’s arms.

As revealed through Alfred’s narrative, Emilia actually makes an effort to save him when the ship is sinking, pulling him to a lifeboat when he is afraid to jump. She is with him in his final moments, alarmed at his bizarre and erratic behavior: “He was pointing a finger at me, speaking of Hitler...It frightened me. He frightened me. There was a look behind his eyes...His speech became slow and slurred from the cold. He was delirious. He threw his hands in the air, repeating the word *Jewish*” (360). Emilia

continues to endure Alfred's tirade against Hitler's undesirables until he loses control and strikes his head, loses his balance, and falls into the water. "The sailor, the self-professed hero, he was dead" (362), witnesses Emilia, faced with being alone yet again.

Supporting Role Emilia's role as supporting actor in this story helps to explain her descriptive, objective tone in the many references she uses to the other narrators. She is less of an actor and more of an observer. The same is true of Alfred, the fourth and last narrator to consider. Interestingly, the two do not survive the story, whereas Joana and Florian do. Ironically, Joana and Florian, whom Emilia has carefully observed and whose relationship she has nurtured, become the parents of her child, as revealed in the letter at the novel's end.

Alfred: Research Question 1

What themes and patterns exist in the emotional journeys of narrators in selected multi-voiced young adult literature? Alfred's narrative is comprised of thirty-seven entries, covering a total of seventy-two pages or partial pages of the novel. Much of Alfred's narrative is written in italics, as mental letters to a girl at home, Hannelore. These letters are never sent, thus representing Alfred's thoughts, not actions. His three emotion codes described in Table 9 are difficult to differentiate from one other, but ultimately represent his outer self, his inner self, and a reactive state to his conflicted self.

Table 9

Alfred's Emotion Codes

Emotion Code	Descriptors	Role in Journey
Fear - Cowardice	Includes nervousness, avoidance, denial of feelings, slyness, thievery, voyeurism, shamelessness, exaggeration, revenge, sickness, laziness, duplicitous	His outer self as evident through actions
Pride	Includes desire for glory/purity, determination, confidence, empowerment, boldness, bragging, superiority, boastfulness	His true inner self, often expressed in thoughts/mental letters
Arrogance	Includes condescension, criticism, judgement of others, resentment, darkness	Reactive state; coping mechanism for conflicted internal self

Alfred's Emotion Codes:
Pride, Arrogance, Fear/Cowardice

Pride Alfred is driven by a desire for glory and purity with a resolve to succeed and to become a person of importance. He believes he is determined for greatness, and his relationships with the other narrators hinge on the benefit each provides him. His thoughts of grandeur composed in the mental letters he writes to Hannelore include bragging about being “a sailor of priority” (85), and when observing what he considers to be the faults and shortcomings of others, gaining the upper hand he desires, he gloats, “*I quite enjoy the feeling of finally being the one who holds the cards*” (123). The young man is in desperate need of recognition, so his propensity toward prideful self-talk is seemingly self-evident.

Arrogance Nearly inextricably joined to Alfred's pride is his arrogance, differing in that it includes superiority, condescension, and judgment of and criticism of others. He proudly sings a song that identifies the Reich's racial, social, and political enemies, including Jews, the handicapped, the mentally ill, prostitutes, Serbs, Greeks, Gypsies, and Poles. When he witnesses Emilia crying at one point, he chastises her for her weakness, and when defending his actions in kicking a dog, he claims, "Our Führer would remind you that it makes no sense to support the weak or crippled. In nature, the weaker species simply die" (257). As he gains confidence through his association with Florian, he adopts a superior demeanor that supports this arrogance.

Fear/Cowardice Alfred's fear is revealed in his day to day existence: He is often found hiding or shirking his duties on the ship, and this fear is physically manifested in his nervousness and skin condition. "Fear is a hunter" (7), Alfred acknowledges, and this trepidation overwhelms him throughout the course of his story. His cowardice diverges in that it is expressed in more outward actions such as slyness, thievery, voyeurism, and is always revealed through daily actions, not in his mental letters to Hannelore. Clearly, his thoughts and his reality are at odds with one another, the dichotomy of which comes to a head when the ship has been hit: "Panic required me to take action. I could not. The chaos disrupted my ability to focus, pulling me instead from reaction to observation" (333). His desire for glory is defeated.

Moments of Sharing Empathy and sharing, especially when involving thoughts of Hannelore, do occur within Alfred's emotional journey and are worth exploring. The

first occurrence is when Alfred reminisces in a mental letter to Hannelore about their past relationship: “*We of course shared more. Those memories, they are the coals that shield my heart from frost*” (37). While seemingly heartfelt, these words follow his revelation to her that he would watch her from his lavatory window. In another instance when writing a mental letter to Hannelore, he intimates, “*I express myself to you as I express myself to no one*” (100), claiming that “*my private thoughts of you soften the clutch of combat*” (100). Alfred also shows some empathy for the refugees at the port, blaming the Communists for their forlorn state, but these moments are fleeting and easily snuffed out with arrogance and intolerance.

Alfred: Research Question 1a

What emotions are present at points of intersection or meeting between narrators? Alfred, denoted by the letter “A” in Figure 5, is a German sailor stationed at the port of Gotenhafen whose narrative connects with those of Joana, Florian, and Emilia when they enter that port. His path, traced in orange, merges with theirs during the course of time in the port and on the boat, reaching a climax on the top deck after the ship is torpedoed. Alfred is in a lifeboat on the open sea with Emilia at the novel’s close, and after a bigoted outburst, is gravely injured and falls into the sea to his death.

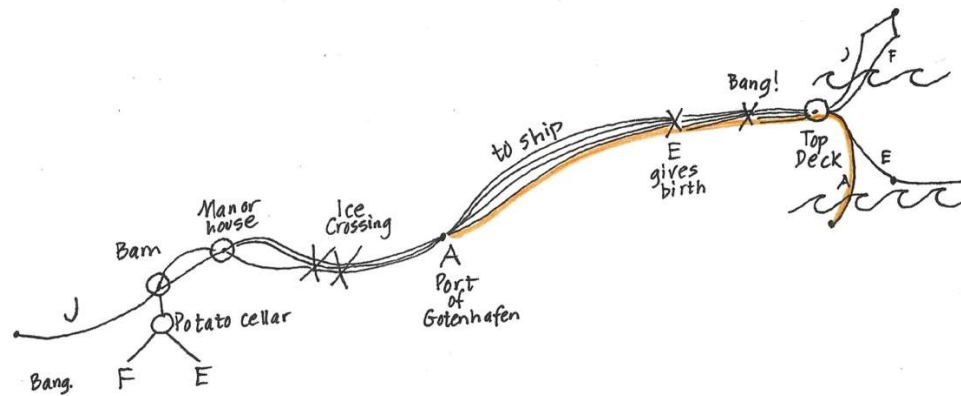


Figure 5. Alfred's Journey

Meeting with Joana Prior to Alfred's first interaction with Joana, he has been involved in introspective musings regarding both Hannelore and his mother as revealed through a mental letter to Hannelore and an actual letter he writes to his mother, Mutter. His words, both in writing and in his thoughts, reveal the conflicted nature of his emotions. "*I know nothing of the Jägers*" (166), Alfred replies curtly to Mutter's queries about the fate of their neighbors and his interest in Hannelore Jäger, yet in his mental letter to Hannelore, he adopts an affectionate and protective tone, calling her "*sweet girl*" (173) and warning her about "*wolves at the door*" (173).

The intersection of Alfred's journey with Joana's provides him purpose and direction, the desire for glory he seeks. "The fates of fortune had found me. I had stumbled upon a qualified nurse just minutes before the trains carrying mutilated men would arrive" (178). When praised by the doctor to whom he presents Joana, the qualified nurse, Alfred feels a new sense of worth, as he yearns to fulfill his potential as a

person of importance. ““Happy to be of service”” (179), replies Alfred, thinking, “I stood tall, pleased. When given the opportunity, Alfred Frick rose to the occasion and seized the path of the hero’s journey” (179).

Meeting with Florian As revealed first in Florian’s narrative, both Florian and Emilia are present, although observing from a distance, when Alfred first meets Joana. Florian hears Alfred saying to Joana, ““...consider this your day of good fortune, Fräulein”” (177), simultaneously seizing the opportunity to manipulate the young and impressionable sailor. As Alfred, with his newly imbued sense of purpose, accompanies the group, sans Joana, to ship registration, Florian pulls Alfred aside and engages him: ““Say there, sailor. Hold up a minute...You strike me as a man of confidence”” (185). Alfred’s interest is piqued.

The sailor’s desire for glory is clearly evident to Florian, making Alfred an easy target for Florian’s gain; Florian duplicitously reveals to Florian that ““some of us are on important missions...Perhaps even for the Führer himself”” (185) and shows him a letter to read, which serves the purpose to impress. “I had read about these young recruits in spy journals. The Party identified them early and bestowed them with important missions...this one...was worthy of my favor” (187). Through Alfred’s meeting with Florian, a new course is set in motion for them both: Alfred experiences “a glow of confidence within me” (206), and Florian, through bribery, has found a means by which to guarantee his own passage on the ship.

Meeting with Emilia Emilia is with Florian when Alfred first meets him; she is crying as a result of feeling yet again abandoned when Joana is sent to work with the doctor. “The expectant mother, quite young, with tawdry lipstick, was crying and clinging to the young recruit” (187), observes Alfred, assuming that Florian is the father of her baby. They both assure Alfred this is not the case, and Alfred learns in the process that Emilia is Latvian, the feigned ethnicity she is using to hide her Polish heritage. Although Florian insists that Alfred take care to get Emilia on board the ship, Alfred’s condescending spirit and lack of empathy color his regard of her.

“Tears streamed down her face. Such weakness...A feeling of pain and misery surrounded her entire spirit” (188), Alfred contemplates, judgmentally, but he suddenly sees an opportunity for gain in regard to his desire for glory and purity per Hitler’s ideals. “Despite her tears, she was Aryan, a fine specimen of the master race. She could be saved” (188). While first perceiving Emilia as a “besotted and hormonal creature” (188), Alfred is compelled to protect her. Ironically, toward the novel’s close, Emilia is the one who attempts to protect him when she pulls him into a lifeboat upon the ship’s sinking.

New Possibilities with the Fugue

Alfred’s presence sets the course for all three of the other narrators in new directions: Joana becomes a nurse and gains guaranteed passage to and preferential placement on the ship; Florian discovers a way to protect himself against possible obstacles gaining access to the ship through bribery of the young sailor; and Emilia, due to, in Alfred’s words, her “*favored features of the Reich*” (198), is able to inadvertently

gain access to the ship. The sailor’s desire for glory and purpose fashions scenarios for the others that put all four together on the fated *Wilhelm Gustloff*.

Alfred: Research Question 2

How does each narrator’s references to the other narrators change over the course of the multi-voiced novel? What do these changes tell the reader about the narrator?

As shown in Table 10, Alfred speaks of the other narrators primarily as objects.

Interestingly, he does not refer to the others using their given names.

Table 10

Alfred’s References to Other Narrators

Alfred		References to Other Narrators		
age	home country	Florian	Joana	Emilia
18	Germany	The young recruit ↓ the tall rogue ↓ the young fellow ↓ a young civilian ↓ the recruit	A qualified nurse ↓ the young woman ↓ a surgeon’s assistant ↓ the pretty nurse	The expectant mother ↓ the pregnant Latvian woman ↓ a young Latvian ↓ Filthy Pole!

Alfred and Joana Joana presents an opportunity to Alfred when he realizes upon meeting her that she is a nurse: “a qualified nurse” (178); “the young woman” (178); “A

surgeon's assistant" (178) are the means by which Alfred refers to Joana. His pent-up aggression and sense of urgency to make something of himself are evident in the way he "grabbed the young woman by the sleeve and dragged her through the crowd" (178). She seems to be merely an object to him, a pawn for his use.

"The pretty nurse from this morning?" (207), Alfred probes, when Florian asks him to find Joana and bring her to him. At other times, as well, he refers to Joana as easy on the eyes, once when thinks, "I could spy on the pretty nurse" (230) and another when ponders, "...if I wanted to bait the pretty nurse" (256-257). Even when Alfred seeks sanctuary in the maternity ward where Joana is working when he becomes seasick, he still continues to refer to Joana simply as "the nurse" (304). He never actually disparages Joana, but he doesn't seem to move past viewing her as an object.

Alfred and Florian "The young recruit" is the appellation Alfred bestows upon Florian and uses repeatedly throughout his narrative. Florian's secret mission appeals to Alfred's sense of purpose and pride, causing Alfred to feel that Florian "was worthy of my favor" (187): "*Duty calls as the young recruit awaits me*" (198), Alfred corresponds in one of his mental letters to Hannelore. "(T)he tall rogue" (256); "the young fellow from the movie house" (257); "a young civilian man...Tall, brown hair" (257) are other monikers he uses for Florian as the two are getting to know each other.

"*My friendship with the young recruit has developed quite nicely. We share important conversations on all matter of topics*" (266), he pretends to write to Hannelore. Further, Alfred communicates mentally in regard to Florian that he has been "*working in service to a man of great charge*" (276); he believes that he is finally being

acknowledged for his true, valiant self by “*one of my own, a recruit of steadfast courage*” (277). Interestingly, the first time Joana’s name appears in Alfred’s narrative is when he hears Florian screaming her name during the disaster of the ship’s sinking.

Alfred and Emilia Upon Alfred’s first observations of Emilia, he is disgusted by her pregnant state and her weeping which he attributes to weakness. However, he does a quick turnaround when he realizes that her Aryan physical traits, favored by the Führer, cause her to be of benefit to him. Due to the false identity Emilia has been assuming, Alfred believes Emilia to be Latvian and begins to refer to her as “the pregnant Latvian woman” (205). He condescendingly attributes “feminine hysteria common to pregnant women” (205) the cause of Emilia’s shrill whistle that gets the attention of the recruit, Florian, but then realizes she is actually trying to help him.

Toward the end of the novel, when he is too afraid to jump, Alfred narrates, “The young Latvian woman who gave birth was screaming in my face and dragging me” (339). Perhaps his desire to protect her fine Aryan features is being repaid with this kindness. But when Alfred and Emilia are together in a lifeboat in the dark, open sea following the ship’s sinking, Alfred’s inner hatred and bigotry bubbles over, precipitating his ultimate demise. As revealed through Emilia’s narrative, she drops her guard and is speaking Polish, which stuns Alfred. ““What? You are Polish?...Filthy Pole. You liar!” (361), he attacks, slipping, smashing his head, and spilling into the sea to his death.

The Motif of Meeting:
Chronotopes as Places and Spaces

The visual representation of narrators' journeys in *Salt to the Sea* elucidates Bakhtin's (1981) concept of chronotope when analyzing and interpreting the ways in which the four narrators come to know one another. The chronotope generally refers to the "intrinsic interconnectedness of temporal and spatial relationships that are artistically represented in literature" (Bakhtin, 1981, p. 84), and since the concept is open to interpretation, the points of meeting, the places and spaces along the trajectory that all four narrators come to mutually inhabit, serve as "chronotopic configurations which structure a narrative and through which characters are constructed and represented" (McCallum, 1999, p.185)

The potato cellar is the first place and point of meeting, or chronotope, connecting Florian and Emilia in time and space; each of the two narrators has sought refuge in this underground shelter, and the events that transpire there forever bond them together. In terms of a chemical reaction, $F + E = Fe = \text{iron}$; together Florian and Emilia are strong. The two emerge from their subterranean cover and not long thereafter simultaneously converge upon the next chronotope along the both literal and figurative road, the barn, where they make the acquaintance of Joana. As the three narrators interact, emotional changes occur for each, and although Florian tries to branch out on his own the next day, the three meet again the next evening at the abandoned manor house. Each has had time alone to contemplate and reflect, and this second meeting serves to form further bonds amongst them.

The ice crossing across the frozen lagoon serves as a chronotope of space versus place, and, interestingly, this location and event represents the fugal quality of Joana's, Florian's, and Emilia's interactions as explicated previously. Once safely at the port in Gotenhafen, Alfred enters the exposition; Joana and Florian, and to some degree Emilia, present situations that allow Alfred to feel useful. The movie house in Gotenhafen serves as another chronotope; much interaction between narrators, especially Florian and Alfred, occurs there. And once aboard the *Wilhelm Gustloff*, the maternity ward and chimney act as spaces for interaction, while the top deck represents a convergence of all four narrator voices in a climactic dénouement.

McCallum (1999) claims that a chronotope provides thematic intersections between narrative strands, often with lofty metaphorical import involving concepts such as history, time, and human experience. In *Salt to the Sea*, many of the places that serve as chronotopic images along the road that the narrators traverse are confined havens: the potato cellar, the barn, the manor, the movie house, the chimney. Metaphorically speaking, these spaces represent safety and solace for these four refugees who are “trapped in the interstices of history; neither German nor Soviet, trying to escape from a no-man's land neither Axis nor Allied in a war already lost by not yet won” (Anderson, 2016, p. 1). Places of privacy, thus, in their otherwise transient realities become points of meeting along their journeys.

BOOK TWO: *The Smell of Other People's Houses*

Structure and Voices

The Smell of Other People's Houses (Hitchcock, 2016) is set in Alaska in 1970 and is comprised of seventeen chapters told from four different narrators' points of view. Following a prologue told in Ruth's perspective from her younger years (1958-1963), the narrative is divided into sections that follow the seasons. "Spring" includes two chapters; the first narrated by Ruth and the second by Dora. "Summer" is comprised of ten chapters and introduces the two additional narrators, Alyce and Hank: The order of chapters by narrator's name is Alyce – Hank – Ruth – Dora – Alyce – Hank – Ruth – Dora – Alyce - Hank. "Fall" continues the summer sequence with Ruth and Dora, followed by Hank and Alyce for four chapters. "Winter" brings the narrative to a close with Ruth concluding in one chapter. The narrative composition is framed by Ruth's pregnancy, which begins in the spring and culminates in winter. Table 11 shows each narrator's number of chapters and pages within his or her narrative.

Table 11

The Smell of Other People's Houses Narrator Presence

Narrator Name	Number of Chapters	Number of Pages
Ruth	6	77
Dora	4	51
Alyce	4	39
Hank	4	37

Ruth and Dora, both sixteen, are originally situated in Fairbanks; the two girls live in the same poor neighborhood, Birch Park, and are more acquaintances than friends. Ruth is white and Dora is Athabascan, an Alaskan native; the two are connected through Dumpling, who is Dora's best friend. Interestingly, the two girls do not physically interact in either of their narratives. Ruth is clearly the main character in this novel, and Dora enters the narrative as counterpoint to Ruth; structurally fitting, Dora's narrative always directly follows Ruth's, although Ruth has two additional chapters, the first and last, that set her apart as the primary voice in the novel.

Ruth's journey takes her to a convent in the Yukon Territory, Our Lady of Perpetual Sorrow; her Gran sends her there for the summer, once she realizes her granddaughter is pregnant. Dora spends part of her summer at Dumpling's family's fish camp, northeast of Fairbanks. Both girls grow and change significantly during their time away from Fairbanks, and each experiences tremendous growth upon return. Tangible chronotopic images of a red ribbon and a blue note, to be described later, allow for time-space connectedness amongst the various strands of the story, and each is connected in some way to both Ruth and Dora.

Alyce and Hank are supporting characters in the novel, narrators whose stories begin at sea. Although Alyce is from Fairbanks and knows both Ruth and Dora, three of her four chapters of narrative are set on the fishing boat *Squid* where she is working with her father and uncle the summer before her senior year in high school. Hank, a seventeen-year-old from a village near Sitka in southeast Alaska, has stowed away with his two younger brothers on a passenger ferry boat, the *Matanuska*, which is in the same

coastal waters as the *Squid*. While Hank's brother Sam becomes entwined with Alyce after falling overboard from the ferry (Alyce rescues him from the ocean), Hank eventually disembarks at Prince Rupert and journeys north on the Alcan Highway for an anticipative reunion with his brothers.

Hank and Ruth randomly meet at a log cabin mercantile along the Alcan Highway; Hank is traveling toward Fairbanks, and Ruth is delivering soap to sell from the nearby convent. The two are taken with each other, and Hank boldly pays her a visit at the convent. Their paths cross again back in Fairbanks. Alyce also returns to Fairbanks with Sam, Hank's brother, which makes for a happy reunion for all. The four narrators, thus, are not all intimately connected to one another; the strands are more elaborately intertwined through other characters. Each narrator overcomes emotional challenge and struggle throughout the course of the novel, revealing how individuals truly can impact one another for good.

Ruth's Emotional Journey and Intersections with Other Narrators

Ruth's four primary emotion codes and descriptors are shown in Table 12, revealing her journey through regret and inner conflict back to a place of understanding. Each of her six narrative chapters begins with a predominant emotional state that shifts by its end. In Chapter 1, set in spring, Ruth's emotional life is driven by the desire to connect with others and seek a better life: Despite being cared for by her grandmother, she "never stopped believing there had to be something better than Birch Park, something better than living with Gran" (11). The rich and popular Ray Stevens takes a liking to

Ruth, leading to a romance that temporarily takes Ruth away from her woes, but she can't completely escape the sense of Catholic guilt instilled in her.

Table 12

Ruth's Emotion Codes

Emotion Code	Descriptors	Role in Journey
Warm Remembrances - Connection	Includes desire to connect, appreciation of friendship, surprise, empathy, joy	Desire to connect and understand
Loss - Shock	Includes confusion, questioning, anxiety, despair, denial, silent anger, longing, fear, doubt	Reaction to regretful actions
Shame - Embarrassment	Includes ignorance, regret, guilt, pride, envy, judging	Inner conflict
Strength - Resolve	Includes hope, gratitude, humor, clarity, understanding, comfort, calm	Inner best self

Ruth mentions both Dora and Alyce, two of the other narrators in the novel, in the first chapter. Dora is a local Inupiat girl whom she pities due to her alcoholic parents, and Alyce is her best friend Selma's cousin, of whom she is jealous; Alyce is a top-notch ballerina who lives in a much nicer community than Birch Park. Ruth also shows herself to be a responsible older sister to Lily, but by the chapter's end, she is mired in guilt and embarrassment after having been caught by Ray's mom in his bed. Her desire to seek a better life has backfired.

Humiliation and regret follow Ruth to summer. In Chapter 5, a pregnant Ruth, dumped by Ray, withstands the jeers of local women, including Dora's mother, and

adopts a steely resolve: “I had to do this all on my own...I wasn’t going to trust anyone else ever, ever again” (70). In the midst of her despair, while sitting on the church steps lamenting her plight, Dumpling, Dora’s best friend, joins her, much to Ruth’s surprise; Dumpling’s calm presence and matter-of-fact acknowledgment of her pregnancy allow Ruth to let down her guard.

The two girls also share memories of the flood when they were younger: Dumpling recounts the story of how her father saved her mother from drowning, including a detail about a red silk slip that he had brought to her while she waited for him. Dumpling’s candor and the fact that she gives her red ribbon to Ruth, the red ribbon that had been torn from that same red silk slip that she sees as a symbol of luck and love, strikes a chord of emotion in Ruth: “I’m holding the scraggly ribbon in my hand and I’m so afraid I’ll start crying, I say nothing” (82). The chapter ends with a newfound admiration for Dumpling.

Chapter 9 begins in a state of confusion, emptiness, and desolation as Ruth is sent by her Gran to a convent in the Canadian Yukon to last out her pregnancy. Ruth is soon shocked to learn from the nuns that Gran had actually grown up in the convent, opening her to new understandings about her own family. On a trip into the town’s mercantile from the convent to deliver the nuns’ handmade soap, Ruth comes in contact with Hank, the novel’s fourth narrator, who is traveling as “Oscar” with his two brothers. While watching Hank lovingly look at his brother while simply eating, Ruth reflects, “I have just been completely undone by the smallest act of kindness” (128). She breaks down in tears after rushing out of the mercantile.

Worry plagues Ruth as fall rolls around: In Chapter 13, Ruth has learned about Dumpling's coma in a letter from her friend Selma. She reflects on Dumpling's kindness toward her before leaving Fairbanks and of the knowledge that their fathers had been friends, and she thinks about the blue note she had given Dumpling to deliver to her mother. She also is concerned about who will adopt her baby and is filled with gratitude when a couple appears who remind her of home and her once peaceful childhood.

Ruth is in a regenerative emotional state at the beginning of Chapter 17; it is December and she is heading home to Fairbanks on a bus. She anticipates reconnecting with Gran, reflecting, "I'm not the same person I was before" (217). The convergence of humanity that occurs once Ruth gets to the Fairbanks bus station is nearly too much for her to fathom: "it all looks so cozy – but also impossible for me to reach" (220). Hank is present, looking at his brother the way he had when she met him; Alyce is there with a handsome boy; but most importantly, Ruth is ready to reconnect with her waiting Gran.

Ruth's emotions come full circle in more ways than one. She is reunited with Hank, is reminded of Dumpling's wisdom, and feels connected to the baby that she gave up for adoption. As a fitting finale, she recognizes "the smell of two worlds colliding" (223): The smells of Gran that she had once rejected – "Lemon Pledge, Joy soap, and Hills Bros. coffee all jumbled together" (222) are eclipsed by the smell of her face cream, which Ruth now realizes to be the nuns' milk-and-honey lotion. This epiphany sets Ruth on her new course of strength, thus ending her emotional journey.

Table 13

Ruth's Intersections with Other Narrators

Ruth			Intersections with Other Narrators		
age	locations	chapters	Dora	Alyce	Hank
16	Fairbanks	Prologue	X	...	...
	↓				
	Yukon Territory	Ch. 1			
	convent	Spring	X	O	...
	↓				
	Fairbanks	Ch. 5			
		Summer	X	...	...
		Ch. 9			
		Summer	...	...	O
		Ch. 13			
		Fall	...	...	X
		Ch. 17			
		December	X	X	O
KEY			X = references through speech or sight		
			O = interacts with physically in conversation		
			~ = inadvertent news connection		
			... = no reference or interaction		

As seen in Table 13, Ruth references Dora through speech and sight but does not interact in conversation with her. While she does narrate an excerpt where she spoke with Alyce at her doorstep early in her story, later she only observes her from afar. Hank is the one narrator with whom she connects the most in the physical sense, in that they talk and interact in dialogue. Interestingly, all three other narrators are present in the Ruth's final narrative when she returns home as her story comes full circle.

Dora's Emotional Journey
and Intersections with Other Narrators

Dora's narrative is told in four chapters; the first is in the spring, two are in the summer, and one is in fall. Her primary emotion codes are depicted in Table 14.

Her emotional journey begins in Chapter 2 in a place of deep resentment, envy, and an overwhelming sense of frustration: "I failed at everything today...turning in my algebra paper...keeping the nightmares at bay...even though nothing has happened in months and I sleep at Dumpling's now" (28). She spends much of her thought in anger and blame but eventually is able to stand on her own with a sense of purpose.

Table 14

Dora's Emotion Codes

Emotion Code	Descriptors	Role in Journey
Resentment - Envy	Includes criticism, caution, dejection, silence, sullenness, regret, anger, blame	Reaction to present situation
Fear - Concern	Includes skepticism, sadness, loss, embarrassment, shame, humiliation, dismay	Conflicted self; catalyst toward change
Resolve - Resourcefulness	Includes relaxation, relief, purpose, surrender, calm	Inner best self
Appreciation of Others	Includes acknowledgement, approval, pity, empathy, sympathy	New understandings

Her mother a heavy drinker and her father incarcerated, Dora likes to pretend that Dumpling's dad is her dad; "Dumpling's dad taught... that "the glass is half full; mine

taught me that the glass is totally full – of whiskey” (27). Despite her dejection, however, Dora does possess a sense of resolve, as she promises herself to “never touch booze” (37); she also resourcefully trusts her intuition, selecting the winning numbers on a ticket to the Ice Classic, a competition where participants guess the exact date and time the ice on the river will go out in the spring. Despite this lucky turn, however, she is still consumed by jealousy and confusion in the beginning of Chapter 6, when she witnesses her best friend, Dumpling, uncharacteristically connecting with Ruth Lawrence.

The mere thought that Dumpling and Ruth have anything in common simply stymies Dora. She observes them from her bedroom window talking intimately and feels betrayed, but later learns that Ruth’s and Dumpling’s fathers had been friends and is encouraged by her friend to have some empathy for Ruth, as her father had died in a plane crash. This new knowledge of Dumpling and Ruth being somehow connected yields to an inkling of understanding within Dora, but she still can’t process the presence of the blue note she saw Ruth hand to Dumpling. This blue note will serve as a catalyst toward change for Dora in the months ahead.

Dora’s father causes a scene when he is dropped off at her mother’s house, freshly released from the correctional facility, causing her humiliation and dismay, but Dumpling’s father comes to Dora’s rescue, placating Dora’s father in the process. Dora finally experiences a sense of safety and relief when she leaves that evening with Dumpling’s family to travel to their fish camp on the Yukon River. As the miles grow between Dora and her dad, she begins to relax, and once at fish camp, working and

contributing, she reflects hopefully, “Life feels light and easy now...Everything has a purpose here, even me” (95).

Dora gets swept up in the sense of family and community, and in Chapter 10 is riding a three-wheeler into the village near the fish camp, following Dumpling with her “red ribbon waving at me like a flag” (134). When the girls arrive at a trio of white clapboard houses and Dumpling approaches one, Dora is first perplexed and then shocked to realize that they are here to see Ruth’s mother. Dumpling produces the blue note from her pocket, and tries to hand it to the woman, only to be met with bewilderment followed by a howl, frightening the girls away.

Following the mayhem that ensues as the girls vacate the premises, Dumpling shoves the note into Dora’s hand, but while racing back on the three-wheelers, Dumpling’s machine overturns, and she is pinned. Sadness and loss compounded with anger, blame, and resentment consume Dora by Chapter 14; back in Fairbanks, Dumpling has been in a coma for three weeks, and Dora is convinced that “*it’s all Ruth’s fault. Ruth and her stupid blue note*” (186). When asked to bake a pie for Ruth’s Gran, Dora faces an unexpected confrontation that pushes her to a release, leading to strength and confidence.

Interestingly, anger is the stimulus for Dora’s transition. Dumpling’s dad has explained to her the loss that Ruth’s family has suffered, but Dora’s wall of resistance holds firm; mired in her own misery, she is still not willing to yield to empathy. When Gran acknowledges Dora’s anger, Dora explodes, again blaming Ruth for her friend Dumpling’s accident while slamming the blue note down on the table. But Gran wears

her down, gently trying to get to the heart of Dora by helping her to appreciate that she lives with a family who loves her, and Dora finally breaks down in tears.

Release and relief come for Dora when she finally admits to Gran her deepest desire, simply to live with Dumpling's family and never have to go home. Dumpling's friendship with Ruth had threatened Dora's connection with Dumpling's family, but her naïveté is turning to wisdom with the help of none other than Ruth's grandmother. The words *I forgive you* that are written on Ruth's blue note that Dora had slammed on the table imbue the moment with meaning, and Dora slips the note back into her pocket, "just in case Ruth might want to have it back someday" (195).

Dora's newfound composure is enhanced by the sudden news that Dumpling has woken up from her coma. But her emotional journey has one more significant turn when she realizes her mom has been hurt by her dad. "I am strangely calm...Perhaps it was my conversation with Gran, or that I am all cried out, or that Dumpling is awake. Whatever the reason, I am not sliding back into that familiar place of dread and fear" (196). True to her word, and brave to the bone, Dora stares down her father who has a gun pointed at her, telling him to shoot her so she never has to see him again. Stunned, the man lowers his rifle and is taken into custody by police while Dora refuses to flinch. Her journey ends with the warm embrace of Dumpling's dad, knowing that she will soon see her friend Dumpling.

Ruth appears in Dora's narrative from the beginning, although not directly. An Inupiat Eskimo, Dora has been the brunt of Ruth's boyfriend Ray's racist jokes at school and can't understand why her friend Dumpling can even tolerate Ruth. This perspective

reveals a different side to the Ruth and Ray relationship. As shown in Table 15, neither Alyce nor Hank are referenced in Dora’s sections of narrative, although Ruth is in her thoughts throughout.

Table 15

Dora’s Intersections with Other Narrators

Dora			Intersections with Other Narrators		
age	locations	chapters	Ruth	Alyce	Hank
16	Fairbanks	Ch. 2 Spring	X	...	...
	↓ Fish Camp (north, on Yukon River)	Ch. 6 Summer	X	...	...
	↓ Fairbanks	Ch. 10 Summer	X	...	...
		Ch. 14 Fall	X	...	...
KEY			X = references through speech or sight O = interacts with physically in conversation ~ = inadvertent news connection ... = no reference or interaction		

Alyce’s Emotional Journey
And Intersections with Other Narrators

Alyce’s narrative is told in four chapters: Three are set in Summer on the fishing boat *Squid*; the fourth is back in Fairbanks in Fall. Her primary emotion codes and descriptors are shown on Table 16. From the beginning of her story, Alyce expresses feelings of guilt and being torn. She had lived year-round on the *Squid* until the age of

five when her parents divorced, and she moved with her mom to Fairbanks. Conflicted about how to best spend time with both parents and feeling guilty for their separation, Alyce is also frustrated because she wants to pursue her passion for ballet this summer, not be consumed with fishing. But Alyce is also inherently compliant, and she has resigned herself to her time on the boat.

Table 16

Alyce's Emotion Codes

Emotion Code	Descriptors	Role in Journey
Guilt - Regret	Includes embarrassment, defensiveness	Reaction to present situation
Conflicted	Includes feeling torn, feeling needed, shy, closed off, confusion, doubt	Struggling self
Compliant - Accepting	Includes contentment, relaxation, mesmerized, relieved, accommodating, relief, feeling recognized	Transitioning self
Appreciation - Understanding	Includes hope, recognition, sympathy, support, comforting, kind, admiring, attraction, curious, desire, impressed	Enlightened self

Waking from a nap by the rocking of the boat caused by the passing ferry *Matanuska*, Alyce is stunned to spot a boy about her age who is floating face down, without a life jacket. Alyce miraculously hauls the boy into her inflatable raft, and she and her dad manage to revive him, only to realize that he seems disappointed to have been rescued. Over time, however, Alyce and the boy, Sam, develop an affectionate camaraderie, while Alyce becomes increasingly and embarrassingly attracted to him.

Alyce continues to struggle with her conflicted emotions about wanting to dance; she is missing a critical audition while on the boat, and Sam becomes privy to this information. Meanwhile, Alyce's dad learns via marine radio that Sam's brothers have turned themselves in and are heading toward Fairbanks with a social worker. When her dad offers to pay for a flight for Sam to go to Fairbanks and suggests Alyce go along to make her audition, her compliant and accepting nature is overwhelmed with gratitude.

“For the first time, I danced like someone who knew what she wanted. It felt fearless, like I was letting nobody down, especially myself” (208). Once at her Fairbanks audition, Alyce has overcome her confusion and doubt, gaining a new understanding of her dad as someone who has her best interest at heart. With Sam by her side following her brilliant audition, Alyce witnesses his reunion with his two brothers; this is the first meeting between narrators Alyce and Hank, seen in Table 17. Her narrative ends with the satisfaction of a personal victory as well as this heartfelt reunion.

Also evident in Table 17 is that Alyce does not mention or interact with either Ruth or Dora in her sections of narrative, although Alyce has been mentioned previously by Ruth in a somewhat envious regard. Although Alyce does deal with the feeling of being torn between her parents, her struggles seem to be more self-driven, not focused on others but instead on her own desire to dance.

Table 17

Alyce's Intersections with Other Narrators

Alyce			Intersections with Other Narrators		
age	locations	chapters	Ruth	Dora	Hank
16-17	SE Alaska On fishing boat	Ch. 3 Summer	...	...	~
	<i>Squid</i> ↓ Fairbanks	Ch. 7 Summer	...	...	...
		Ch. 11 Summer	...	...	X
		Ch. 16 Fall	...	...	O
KEY			X = references through speech or sight O = interacts with physically in conversation ~ = inadvertent news connection ... = no reference or interaction		

Hank's Emotional Journey
And Intersections with Other Narrators

Seventeen-year-old Hank and his two brothers, Sam and Jack, ages sixteen and fourteen respectively, have stowed away on a ferry, the M/V *Matanuska*, in the waters of southern Alaska. Hank's primary emotion codes are shown in Table 18, revealing an intrinsically stable teenager who is dealing emotionally with a situation out of his control. Hank has taken on a role of father figure with his two brothers, as his own fisherman father perished in a tsunami. The boys have left their mother, who they believe is living

irresponsibly since their father's death. Hank's narrative is told in four sections, similar to Alyce's: three are in summer and one is in fall.

Table 18

Hank's Emotion Codes

Emotion Code	Descriptors	Role in Journey
Responsible - Protective	Includes mature, stable, agreeable, thoughtful, sincere, grateful, appreciative, reasonable, perseverant, a leader, assertive, realistic, surrender, acceptance, resigned, modest, considerate	Inner best self
Sadness - Despair	Includes loss, defeat, hurt, feeling meaningless, loss of confidence, becoming fearful, on the edge, self-deprecating, exhausted, out of place, awkward, panic	Reaction to events
Curious - Observant	Includes being skeptical, bold, interested, hopeful, willing to be embarrassed, lost in thought, preoccupied	Response to connection

Hank's default emotional state is marked by being protective, responsible, and perseverant: He self-discloses early on that "between me and Jack and Sam, I'm not only the oldest, I'm also the most levelheaded" (55). Below his stable exterior, however, lie layers of guilt and despair: His father has perished at sea, and he has orchestrated his and his brothers' departure from their mother's home. Contemplating his actions, Hank ponders, "Did I stop believing in everything all at once, or was it so gradual I just didn't notice?" (65).

Once Hank and Jack realize that Sam has literally disappeared from the passenger boat, they fear he has fallen overboard, and Hank's emotional state plummets into dark depths. Meanwhile, Jack befriends the ferry's night watchman, a man who agrees to help them, relieving Hank of some of his despair. At debarkation at Prince Rupert, Phil, the night watchman introduces them to his social worker girlfriend, Isabelle, who agrees to drive them to Fairbanks where foster care will take the boys until they are eighteen.

Along the boys' journey toward Fairbanks, Hank's journey intersects with Ruth's as seen in Table 19. "I remember my dad saying that sometimes you can be inserted into another person's life just by witnessing something you were never really supposed to be part of" (159), he contemplates, puzzled over the way the pregnant girl reacted to him: "...she was looking at me and then she just fell apart. Did I get inserted somehow into her story?" (159). Taken by Ruth, Hank both thoughtfully and boldly decides to return Ruth's ribbon to her; he gets directions to the abbey.

Table 19

Hank's Intersections with Other Narrators

Hank			Intersections with Other Narrators		
age	locations	chapters	Ruth	Dora	Alyce
17	SE Alaska On ferry <i>Matanuska</i>	Ch. 4 Summer	...	~	...
	↓ Prince Rupert	Ch. 8 Summer	...	...	...
	↓ Alcan Highway	Ch. 12 Summer	O	...	...
	↓ Fairbanks	Ch. 15 Fall	X	...	O
KEY			X = references through speech or sight O = interacts with physically in conversation ~ = inadvertent news connection ... = no reference or interaction		

“This has got to be the most asinine thing I’ve ever done” (163), he thinks, as he hides in a grove of spruce trees, having just waded through a river toward the convent, carrying the ribbon tightly in his fist. In a moment of panic, Hank realizes, “I’ve lost my nerve and think I’ll just tie the ribbon onto the clothesline and get out of here” (163), but simultaneously, he spies the pregnant girl carrying a basket and walking toward the clothesline. Hank manages to grab a bouquet of wild bluebells, hold them in front of himself, and emerge from the trees, all the while thinking, “*This is definitely the most embarrassing moment of my life*” (164).

While at first frightened, Ruth soon realizes this is the same boy from the mercantile. The two converse and hint at reconnecting in Fairbanks, and rather than returning the ribbon to Ruth, Ruth ties the ribbon onto Hank's wrist in a promise of sorts. "I'm beginning to think that everything changes us to some extent" (168), reflects Hank, full of gratitude having courageously fulfilled his mission of seeing Ruth again. Hank's story comes full circle in December 1970 when he, Jack, and Isabelle finally arrive in Fairbanks and attend a ballet audition for Isabelle's friend's niece, none other than Alyce.

"She's mesmerizing... determination written all over her face. She is not just dancing, she is telling the judges a story, and it feels urgent" (202), notes Hank, not yet realizing that this girl is with his brother Sam. In this way, Hank is now inserted into Alyce's story as well. The surprise of his life follows the performance when Sam exits the backstage doors alongside Alyce and the brothers are finally reunited.

Chronotopes Connecting Time and Space

The Red Ribbon Dumpling's red ribbon weaves its way in and amongst each of the four narrative voices in the novel. Dumpling, although not a narrator herself, has an inclusive quality to her character; she brings people together in a similar fashion to the way her red ribbon winds throughout. Interestingly, she is also the only character in the novel who has two parents that are still together. She is admired by all, and her family represents stability in an otherwise dysfunctional community.

The red ribbon first appears in Dora's narrative; she has just been under the spell of Crazy Dancing Guy, a local character who calls out to passersby on the street corner.

“Dumpling runs up from behind and links my arm with hers, completely ignoring Crazy Dancing Guy...She swings her braid around and smacks me in the face with the red ribbon she wears every single day” (35). When Ruth is getting to know Dumpling, she notices her “long black braid tied at the bottom with a red ribbon” (77) and is “surprised at how familiar that ribbon is to me” (77); she has been acquainted with Dumpling for a long time but has not really known her.

Dumpling shares the origin of the red ribbon with a pregnant Ruth when she suddenly appears on the church step. The ribbon was one of many little strips cut from a red silk scarf that was stuck in the fence during the great flood that had run through their town years back. Dumpling’s dad had taken his family to safety in a skiff, and Dumpling had seen the slip: “I thought it was so fancy” (80), she recalls, and her dad had taken it back to her mother when he was able to rescue her. “I held on to it. Because of the way he told me she looked in it, like a beautiful salmon. I’ve never told anyone that before...I figure it’s good luck. You know, a reminder of what love can do...sometimes you have to hold on to whatever you can” (81).

In a gesture of trust and compassion, Dumpling takes the ribbon from her hair and gives it to Ruth, telling her that it is extra-long and that she can give half to her baby. Ruth is stunned: “I’m holding the scraggly ribbon in my hand and I’m so afraid I’ll start crying, I say nothing” (82). Dumpling parts, enigmatically offering, “It works...I promise” (82) and leaving Ruth to ponder the meaning of her words. Dora, confused over the betrayal she feels over Dumpling’s and Ruth’s secret, is waiting for an

explanation as she watches Dumpling take a new red ribbon from her cigar box, tying it in her hair to replace the one she had given Ruth.

When the girls are at the village near fish camp riding three-wheelers, Dora is trying to keep up with Dumpling, but “all I can see is her red ribbon waving at me like a flag” (134). Dumpling has spread her love, giving Ruth one red ribbon and wearing another. Somewhat simultaneously, across time and space at the mercantile near Our Lady of Perpetual Sorrow in the Canadian Yukon, Hank notices Ruth, “...running out of the door with her blond ponytail bobbing behind her. On the ground...is the red ribbon I noticed in her hair as she left” (160).

Hank boldly seeks out Ruth at the convent; his intention is to return the red ribbon to her and to see how she is doing as he had witnessed her burst into tears. After forging a stream toward the convent and initially startling Ruth, Hank holds the ribbon out to Ruth, but after talking for a while and suggesting they meet in Fairbanks someday, Ruth takes the ribbon and ties it around Hank’s wrist, mysteriously saying: “Take this – because sometimes you just have to hold on to whatever you can” (168).

Back in Fairbanks in the fall, Hank is watching Alyce’s ballet audition, “twisting the red ribbon around and around on my wrist, thinking of a pregnant girl I’d sat next to on a riverbank” (202). In December, when Ruth returns to Fairbanks on the bus, Hank is there waiting to complete the circle: “Hank grabs my wrist and ties the red ribbon around it. For a split second everything goes quiet, and all I know is that wherever she is, my baby’s fat little wrist is wrapped in the other half of this ribbon” (222).

The Blue Note “We had rules in Birch Park, and those rules did not include Ruth and Dumpling... talking like friends, keeping secrets from me, like the scrap of blue paper that Ruth gave to Dumpling” (86), grumbles Dora when she sees Ruth getting on the bus with Yukon license plates. Thus marks the first appearance of the blue note, and the next morning, annoying Dora further, it appears side by side with the red ribbon in Dumpling’s cigar box in her bedroom. The blue note seems to represent the rift Dora fears is forming in her friendship with Dumpling, a pervasive sadness that colors her confidence and stability within Dumpling’s family.

The blue piece of paper, only appearing within Dora’s sections of narrative, again surfaces when Dumpling, followed by Dora, bravely ventures to the village near her family’s fish camp where, unbeknownst to Dora, Ruth’s mother has been staying. Dumpling refuses to deliver it to anyone but Ruth’s mother, but in the confusion that ensues, she shoves the note into Dora’s hand and serves as a constant reminder of the blame she feels toward Ruth when Dumpling’s three-wheeler overturns after leaving Ruth’s mother: “...*it’s all Ruth’s fault*. Ruth and her stupid blue note” (186).

During her confrontation toward the end of her narrative, Dora slams the note on the table; Gran calmly picks up the paper and “reads the words that have played in a loop in my brain ever since the day Dumpling thrust the note into my hand. All it says is “I forgive you” (192). Dora is somehow able to take these words to heart after her anger subsides, and she decides to slip the note back into her pocket “just in case Ruth might want to have it back someday” (195). Although intended for Ruth’s mother, the note passes from Ruth to Dumpling to Dora, its message holding meaning for its keeper.

News Clippings Local news reports also connect narrators across time and space.

A news clipping from the police blotter dated June 29, 1970 at the beginning of Chapter 3, Alyce’s first section of narrative, reports “*three boys missing from their home on Klondike Alley*” (42). Upon investigation, “*a man who answered the door said it was just a misunderstanding and the boys were asleep in their beds*” (42); upon careful reading, it becomes evident that the three boys from the police blotter are Hank, Sam, and Jack, and that their mother’s boyfriend had been duping the police.

In Chapter 4, Hank’s first section of narrative, a Fairbanks news article from two months prior, dated May 5, 1970, announces the winners of the Ice Classic, one of who is “*a sixteen-year-old native girl*” (58). This native girl, of course, is Dora, but Hank and Dora never meet in the novel. The news articles serve as chronotopic images, connecting these narrators over time and space, even unknowingly.

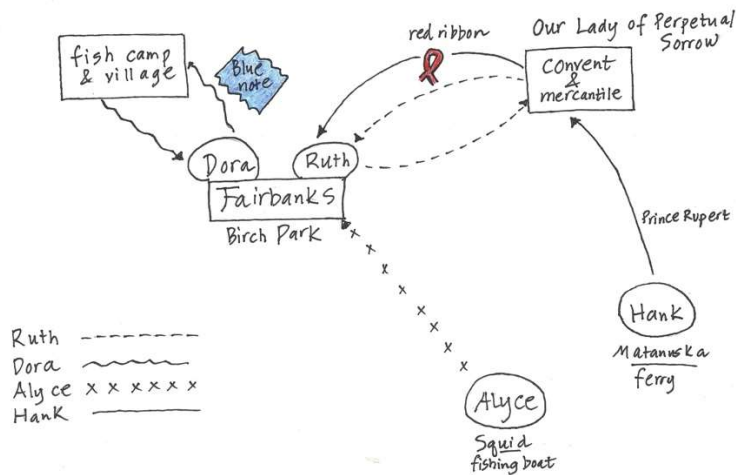


Figure 6: The Smell of Other People’s Houses Narrator Flow

Figure 6 depicts the various paths and points of intersection between and among narrators. Fairbanks, Alaska is the place that connects all four narrators. Ruth, Dora, and Alyce all live within close proximity to one another in Fairbanks, although Alyce spends summers with her father fishing in the southeastern waters of the state. Ruth's journey takes her from Fairbanks to a convent in the Canadian Yukon and back; her pregnancy is the reason for this travel. Dora, whose story also begins and ends in Fairbanks, spends a large part of her narrative at Dumpling's family's northerly fish camp along the Yukon River.

Alyce and Hank begin their journeys at sea, Alyce on her father's fishing boat and Hank as a stowaway on a passenger ferry. The vessels are in the same waters off the coast of southeastern Alaska, close enough for Hank's brother Sam to be rescued by Alyce. Alyce eventually makes her way back to Fairbanks for a ballet audition, as does Hank via inland travel that takes him through the Canadian Yukon where he makes the acquaintance of Ruth.

The chronotopic images of the red ribbon and the blue note are depicted in Figure 6 as to their courses. The blue note, in the hands of Ruth, then Dumpling, then Dora, makes its way out to fish camp and back to Fairbanks. The red ribbon, first in the possession of Dumpling, then Ruth, then Hank, is eventually returned to Ruth at the novel's close. Interestingly, Dumpling is a carrier of each of these objects, connecting people to one another symbolically and literally, but her path is not depicted since she is not a narrator.

BOOK THREE: *All American Boys*

Structure and Voices

All American Boys (Reynolds & Kiely, 2015) is set in contemporary, urban America and is told in two alternating perspectives. One is the voice of Rashad, who is black; the other is the voice of Quinn, who is white. Although the boys both attend Springfield Central High School, neither knows the other well, yet the two become unwittingly connected when Quinn witnesses Rashad being brutally beaten by a local police officer.

The story takes place over the course of a full week, from Friday to Friday. Each of the two narrators relates a section for each day of the week; thus, in terms of chronology, their stories are somewhat parallel to one another. Rashad's voice is heard first, then Quinn's, through Sunday, and beginning on Monday, Quinn's voice is heard first, then Rashad's, until the last excerpt, a two-voice poem, when the boys finally meet. Each section of narrative is between eleven and twenty-two pages in length. Rashad tells his story in 135 pages of narrative; Quinn recounts his in 141 pages of narrative.

Rashad's and Quinn's Emotion Codes

Rashad's and Quinn's emotion codes fall into four similar categories; although from different backgrounds and occupying disparate perspectives in terms of the event that drives this story, both boys reveal similar aspects of their emotional lives throughout their narratives. As seen in Tables 20 and 21 and highlighted in green, each is significantly impacted by the harsh beating of Rashad by a police officer on Friday:

While Rashad is primarily stunned and feeling defeated, Quinn becomes heavily and increasingly conflicted. The officer whom he witnessed pummeling Rashad is a close family friend.

Table 20

Rashad's Emotion Codes

Emotion Code	Descriptors	Role in Journey
Stunned-Defeated	Includes dumbfounded, petrified, devastated, confused, in pain, fears for life, damaged, violated, beat down, scared, nervous, sick	External: Impact of events
Critical-Sarcastic	Includes smug, dissatisfied, bored, apathetic, crass, flippant, unappreciative, snarky, cocky, bragging, rude	Peer influence
Compliant-Avoiding	Includes acceptance, conservatism, respectful of authority, conflicted, embarrassed, sad, humility, objective, reluctant	Family influence
Reflective-Peace-Seeking	Includes confident, admiring, caring, creative, observant, conscientious, inspired, appreciative, introspective, visionary, trying to understand, kind, good-natured, hopeful, empathetic, impressed, pondering, skeptical, growth, change in perspective, new meaning, changed, determined, complete	Internal: True best self

Table 21

Quinn's Emotion Codes

Emotion Code	Descriptors	Role in Journey
Conflicted	Includes confused, uncertainty, fear, paranoia, panic, anxiety, nervousness, guilt, sneakiness, urgency, questioning, lying, awkward, vulnerable, distracted, reluctant, unsure, vengeful, regretful, skeptical, annoyed, worried, hypocritical, ashamed, impulsive, noncommittal, dwelling, embarrassed, flustered	External: Impact of events
Confident - Competitive	Includes showy, fun-loving, connected, goal-oriented, independent, cool, observant, pressured, focused, brave, logical, realistic, bold, motivated, taking a stand, taking action, standing up for self, confrontational, proud, coming clean	Peer influence
Responsibility - Burden	Includes complaining; true, loyal, dutiful, frustrated, defensive, feeling pitied, realistic, hard on self, self-aware, sarcastic, being manipulated, exhausted, committed, resolve	Family influence
Gratitude - Understanding	Includes reflection, self-awareness, understanding, empathy, thoughtful, changed insight, revealing, trusting, eyes opened, shifting perspective, apologetic, honest, risking, prodding, challenging, moving toward change	Internal: True best self

Both boys also have a side of their emotional character that is driven by social and peer interactions. Early on in his narrative, Rashad comes off as critical and sarcastic, often bragging about himself in front of buddies, while Quinn portrays himself as showy

and confident with his peer group. In Rashad's case, these emotions are primarily negative, whereas in Quinn's, they are generally positive, somewhat ironically reflective of each boy's family situation. Rashad refers to his dad as "the president of predictability" (7) who insisted that Rashad and his older brother didn't have a care in the world; this level of comfort pushes Rashad toward complacency. Quinn, on the other hand, is the man in his family as dad had been killed in Afghanistan; his role as "dutiful son" (27), however, is filled with resentment, and despite Quinn's confidence, he still falters in his integrity.

Emotions shaped by family influence, thus, are both positive and negative for both boys, falling into the category of compliant and avoiding for Rashad and responsible and burdened for Quinn. Although at times unappreciative when with peers, Rashad defaults to the rather conservative and respectful demeanor of his family. While frustrated and hard on himself while attempting to be loyal and devoted, Quinn's committed resolve that shapes his actions in the end hearkens back to memories of his dad: "...we have to live up to what Dad died for...freedom and justice..." (294).

Each boy's true and best self emerges over the course of the narrative as each processes and comes to terms with the events of the first Friday night. While Rashad has spent the week in the hospital, relying on visitors and the news to shape his thoughts and feelings, Quinn has been at school, at basketball practice, and with members of the police officer's family, struggling to come to terms with the injustice. Rashad's reflective and peace-seeking nature, combined with a change in perspective gleaned from revelations from his father allow him to face his fears. Quinn's gratitude and understanding,

available to him through new insights about big picture race relations in his community, permit him to also break free of external pressure. The two finally meet at the story's end, as each has let his best self shine.

Rashad's and Quinn's
References To One Another

As evident in Table 22, Quinn speaks or thinks about Rashad multiple times throughout his narrative as indicated by page numbers, whereas Rashad only learns about Quinn sparingly and toward the end of his. Part of this is due to their physical location: Rashad spends most of his time in the hospital, while Quinn has been out in public, in their shared community, trying to sort out the greater impact of what happened to Rashad. But another part is due to the change that needs to occur within Quinn, the white kid, regarding his role in race relations in his hometown.

Quinn's References to Rashad When Quinn first witnesses Rashad being thrown to the sidewalk outside of Jerry's Corner Mart, his observations to Rashad are imprecise: "The guy on the ground was black...he looked like he was around my age...I thought he was looking at me. He was vaguely familiar, but I couldn't place him. Did he go to our school?" (38). For the remainder of that evening and into Sunday, Quinn thinks of Rashad as "...the guy on the ground..." (40), "...that guy" (74) and "that kid" (107). It takes his friend Jill, a cousin to the Galluzzo brothers Paul, the cop who beat Rashad, and Guzzo, a basketball teammate of Quinn's to elucidate for Quinn "that kid's" actual identity as "...*Rashad*, Quinn... You know Rashad. He goes to our school. He's tight

with English and those guys’” (107). Both English, black, and Jill, white, occupy spaces in both Rashad’s and Quinn’s narratives and serve as cohesive threads throughout.

Table 22

Rashad’s and Quinn’s References to One Another

Narrator	Rashad								Quinn							
	F	Sa	Su	M	Tu	W	Th	F	F	Sa	Su	M	Tu	W	Th	F
Rashad															X 274	X 309

Quinn	X 38	X 74	X 107	X 123	X 165	X 208	X 251	X 286								
	40		108	124	173	210	256	291								
			113	127	175	211	257	294								
				128	177	213	258	295								
				130	179	215	260	296								
				132	180		261	309								
				134	181		266	310								
				136												
				137												
				140												

Quinn’s initial blindness toward Rashad’s identity mirrors his blindness toward the disparity and complexity of race relations in Springfield. Suddenly, following Jill’s prompting, Quinn recognizes Rashad: ““ROTC dude, right?’...I’d seen him – Rashad – in that uniform, and it’s made me think of my dad wearing his own in college” (108). Back at school on Monday, Quinn is buffeted with “nonstop *Rashad buzz* all day” (124), and as Quinn works toward resolving his conflicted feelings about Paul Galluzzo, a family friend and mentor, who wrongfully beat up a black kid, his references to Rashad resonate that conflict: “...as far as I know, he’s a guy looking to stay out of trouble” (127);

“...some people were saying on the news (that) Rashad looked like a thug” (132); “Did everything have to be about Paul and Rashad?” (136).

By Wednesday, Quinn has a revelation in English class following the students’ impassioned response to Ralph Ellison’s (1952) *Invisible Man*: In reading about race relations in America from the 1950’s, Quinn recognizes that “after what had happened to Rashad, it felt like no time had passed at all” (213) and he passes a note to a friend that reads, “*The Invisible Man at Central High: Rashad*” (215). By Thursday, Quinn “couldn’t...shake Rashad’s name from (his) head” (257) and agrees with English that they should rename the basketball play they have been running in practice ‘Rashad’ instead of its former name ‘Fist’ in an attempt to draw attention to the situation. In the silence that has been encouraged from their basketball coach, this move is bold indeed.

A true turning point for Quinn occurs when Guzzo beats him up after practice. Alone in a bathroom stall, tending to his beaten and bloody body, he is hit with a revelation: “...I’d seen Rashad on the concrete a week before and I hadn’t even known who he was. And now, not even a week later – what the hell? Rashad and I had been beaten up by brothers from the same family?” (261). By the time the boys finally meet at the protest against police brutality on Friday, Quinn sees Rashad anew:

“*Oh my God!* He was right over there!
Closer than I’d been to him when
Paul laid into him. Much closer.
And Rashad was looking at me, too.

All I wanted was to see the guy I hadn’t
seen one week earlier...” (309)

While Quinn originally thought Rashad was looking at him when he was being beaten, he actually is looking at him now.

Rashad's References to Quinn Interestingly, Rashad's first reference to Quinn only occurs after he has been released from the hospital on Thursday afternoon when his buddy Shannon texts him that Guzzo had gotten into it at practice with Quinn. "YOU KNO QUINN?" (274), asks Shannon, to which Rashad replies, "WHO IS QUINN?" (274). English explains to Rashad that Quinn, a friend of Guzzo's, had shifted his thinking about what had happened to Rashad and had gone so far as to agree to name their basketball play 'Rashad' despite their coach's wishes; Rashad, however, with his non-confrontational tendencies, is uncomfortable with his friends going out on a limb for him. But when he finally overcomes his fears enough to attend the protest, he "locked eyes with a white kid I didn't know, but felt like I did" (309). His seeing Quinn helps Quinn to see himself, an example of reciprocity within relationships that multi-voiced narrative can allow.

The Chronotope in Parallel

The near-parallel structure of *All American Boys* creates challenge in terms of identifying chronotopic images connecting the two narrator strands, since the concept of time-space convergence with Rashad and Quinn is not achieved until the story's close. The two boys nearly connect in the beginning when Quinn witnesses Rashad being beaten, and Quinn spends much of his narrative not wanting to accept what he has seen. The boys' journeys progress in a somewhat parallel structure as seen in Figure 7.

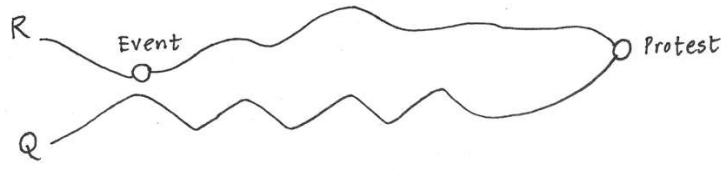


Figure 7. Rashad's and Quinn's Narrator Paths

CHAPTER FIVE: FINDINGS

Purpose of Study

The purpose of this study has been to discover, through content analysis and use of emotions and In Vivo coding, polyphonic narrative strategies used in a small sample of multi-voiced young adult novels. I have looked for trends, commonalities, and unique qualities within a small sample of multi-voiced young adult fiction that exemplify the polyphonic fugue alluded to by McCallum (1999) and Bakhtin (1981). In polyphonic literature, the multiple narrators represent a “system of interrelationships between distinct voices, rather than a harmonious blend of indistinct voices” (McCallum, 1999, p. 29). My study has evaluated how voices and emotive states of distinct narrators develop individually yet are ultimately interconnected. In order to disrupt the concept of authoritarian voice and “one story,” giving equal and objective credence to each narrator’s perspective has been essential.

Research Questions

1. What themes and patterns exist in the emotional journeys of narrators in selected multi-voiced young adult literature?
 - a. What emotions are present at specific points of intersection or meeting between narrators?
2. How does each narrator’s references to the other narrators change over the course of the multi-voiced novel?
 - a. What do these changes tell the reader about the narrator?

Patterns in Emotional Journeys of Narrators

Complexity of Emotions

The use of In Vivo and Emotion Coding in analysis and interpretation of each narrator's emotional arc or journey allowed for objective insight on the part of the researcher into the subjective state of the narrator. Revealed through in-depth coding is the complexity that exists in the emotional lives of ten unique adolescents and how those individuals navigate the tumultuous time and space they occupy. Joana is guilty yet compassionate; Florian is bold yet fearful; Ruth is disgraced yet sympathetic; Quinn is conflicted yet full of resolve. In multi-voiced literature for adolescents, complex narrators have the ability to provide for the reader multiple and unique lenses through which to view the world.

Each of the ten narrators' emotion codes included categories that reflected their inner lives, their outer lives as influenced by peers and family, reactions to events that were impacting them, and, in some cases, a highly imaginative component to their emotional lives as well. Through both thoughts and actions, some narrators transitioned gracefully between and among the depth of their emotions, whereas for others, the movement toward change was more convoluted. Alyce navigates the ups and downs of her emotional journey with more poise, for example, than Dora, who struggles for most of her experience to break out of her widespread resentment. Florian's emotional journey represents a twisted path, while Joana's appears to be more cyclical and fluid in nature.

Role of Solitude, Value of Connection

While the narrators in each of these novels clearly connect with and are influenced by not only the other narrators but other characters in the stories as well, the role of solitude in each narrator's journey has an equally important role to their emotional development. Emilia's inner reflections on the natural world provide her peace, and Alfred's mental letters to Hannelore afford him a private opportunity to sort out his conflicted feelings. Hank endures feelings of regret and loss apart from his brothers, and Rashad confronts his own tragedy best once his visitors to the hospital have left.

Points of meeting, both physical and emotional, with other narrators and characters lead to change and new opportunities for growth, but solitude is also an essential part of the process. Each of the ten narrators finds time for solace and reflection as a way to sort out their oft-jumbled circumstances and emotions. Of note when coding for emotions at points of meeting between narrators was the occurrence of significant connection immediately following either physical solitude or mental self-reflection. Clearing the mind, processing past events, even chastising the self can free up emotional space that is prime for new connections with others.

Analysis of the anger emotion, when present, and its precipitating and ensuing events revealed anger to be a cathartic emotion that freed up the individual for change. Dora's anger toward Ruth finally yields to forgiveness, while Rashad's anger actually inspires his creativity. Florian's anger opens him to connection, and Quinn's anger leads him toward transformative action. The intensity of the anger emotion allowed anger to work as a spark, or catalyst, for growth.

Role of Reciprocity in Relationships

The reciprocal nature of relationships, where both parties are changed as a result of interaction, is evidenced through exploration of points of intersection between narrators. In terms of the fugue, “these voices are independent of one another, but they also have a shape and meaning in dialogue with one another” (McCallum, 1999, p. 28), and through analysis and interpretation of narrators’ emotional arcs, these shapes and meanings are revealed. Evident following points of meeting with narrators are shifts that, when available to the reader in both narrative strands, reveal mutual growth and change.

Joana, often plagued by guilt while alone in her thoughts, is motivated toward helping others through her intersections with both Florian and Emilia. Florian and Emilia both benefit from Joana’s support, and Joana in turn, is uplifted emotionally. Ruth feels confused, empty, and alone when her path first converges with Hank’s. She is unwittingly drawn into his world, and her emotional reaction to him provokes Hank to boldly break outside of his own trajectory to merge with hers, leading to a metamorphosis for both. Quinn’s shift from being a passive observer to an active participant in a protest allows him to finally “see” Rashad; in turn, Quinn and Rashad both benefit by feeling supported when they lock eyes at the end of their narratives.

Artistic Representations

Analysis of content through arts-based methods is a means by which to represent an individual’s emotional arc, as explicated in Saldaña (2016). Originally used in acting and dance choreography, “the method can be adapted by qualitative researchers as a

creative heuristic for deeper understanding of a participant’s emotional journey as recalled in an account” (Saldaña, 2016, p. 128). For this study, each narrator’s primary emotional codes/categories were first color-coded, as represented in Figure 8, which provided a meaningful visual when analyzing emotions over the course of each narrative. At the top of Figure 8, the broad “lumper” categories are listed and then color-coded, seven in total. Below that are the correlating categories for each emotion or In Vivo data point on the first two pages of Joana’s first section of narrative.

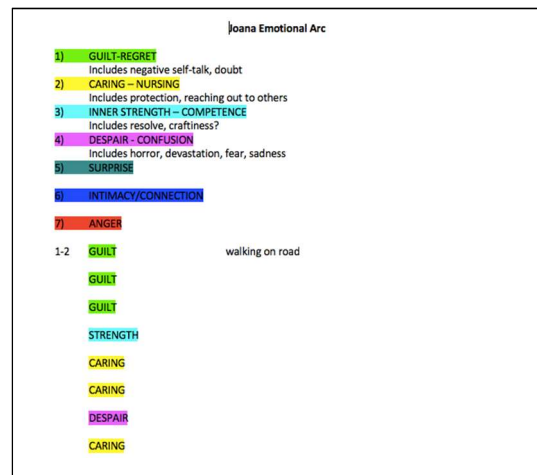


Figure 8. Joana’s Emotion Codes, pp. 1-2

The first four emotion codes of Joana in Figure 8, guilt/regret; caring/nursing; inner strength/competence; and despair/confusion comprise the bulk of her emotion codes and were previously displayed with all their descriptors in Table 3. Subsequently, visual heuristics were created using correspondingly colored chenille stems (craft pipe cleaners) to physically represent each narrator’s emotional arc.

Joana's Emotional Arc
as Represented with Visual Heuristic

The single green strand in the upper left of Figure 9 represents Joana's guilt that begins her narrative. Within her first section of narrative as shown in Figure 8, Joana experiences all four of her primary emotions: guilt, strength, despair, and caring; thus, the yellow, blue, and pink strands in Figure 9 become entwined within her story nearly simultaneously. Joana's emotions regularly cycle through these four primary emotions, represented by the four colored strands winding into a circle.



Figure 9. Joana's Emotional Arc

Toward the end of the narrative, when the ship is attacked, Joana's narrative is heavily influenced by despair, as shown at the top of Figure 10. Also noticeable in Figure 10 is that the frequency of her guilty emotions diminishes (only two of the seventeen emotions coded). Interestingly, as revealed in Figure 9, when the four emotions cycle out of their loop, the green (guilt/regret) and pink (despair/confusion) strands are shorter than the yellow (caring/nursing) and blue (inner strength/confidence),

indicating that her caring qualities (yellow) fortified by her inner resolve and competence (blue) will carry her into the future, whereas her guilt (green) and despair (pink) will subside. The intense despair toward her narrative’s end is temporary, a result of the ship’s sinking. Likely, Joana will again experience despair and guilt within her lifetime, but her emotional trajectory appears to have restored her to a state of confidence and care, her best true self.

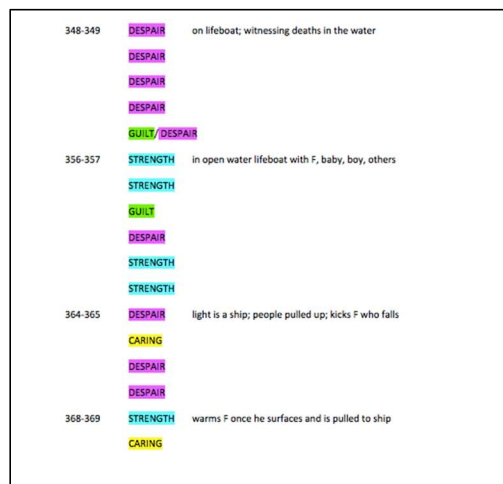


Figure 10. Joana’s Emotion Codes, pp. 348-369

Florian’s Emotional Arc as Represented with Visual Heuristic

Florian’s emotion codes and their descriptors are displayed in Figure 11. The first four, colored green, blue, yellow, and teal represent his main emotion codes and were used to create the visual heuristic portrayed in Figure 12. The single green strand on the left in Figure 12 represents Florian’s first emotion code, “Hiding,” also denoted as the first code in Figure 11. From this commencing point, two of Florian’s emotional states,

hiding and empathy, are intertwined as he tries to remain isolated but is continually drawn back into the fold by others. The yellow and green strands that form two loops at the top of the heuristic represent these emotions and this connection.

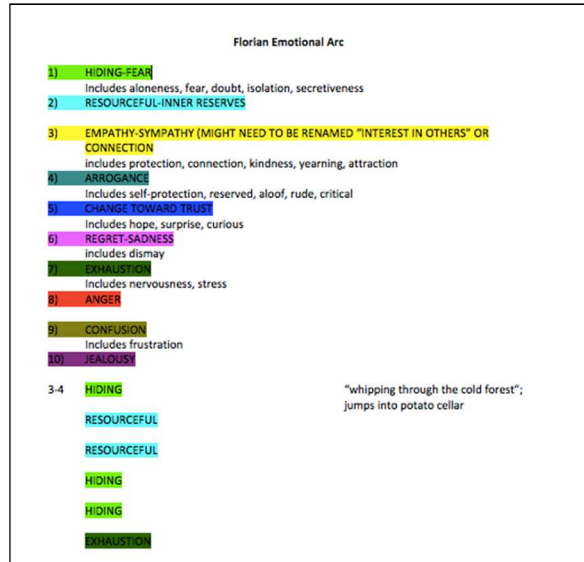


Figure 11. Florian’s Emotion Codes, pp. 3-4



Figure 12. Florian’s Emotional Arc

Similarly, Florian's resourcefulness and arrogance are also intermingled, as his arrogance is a survival strategy he has developed to counteract his fear and which comes off as an extreme form of confidence. The blue and purple loops in Figure 12, thus, represent this resourcefulness-arrogance association. In Figure 13, yellow (empathy) and green (hiding) are twice side-by-side, and resourcefulness (blue) and arrogance (teal, represented by purple in the heuristic) also occur consecutively. Also evident is one moment of anger that immediately follows empathy, depicting how Florian's anger is tied to frustration in trying to remain isolated while continuing to connect.

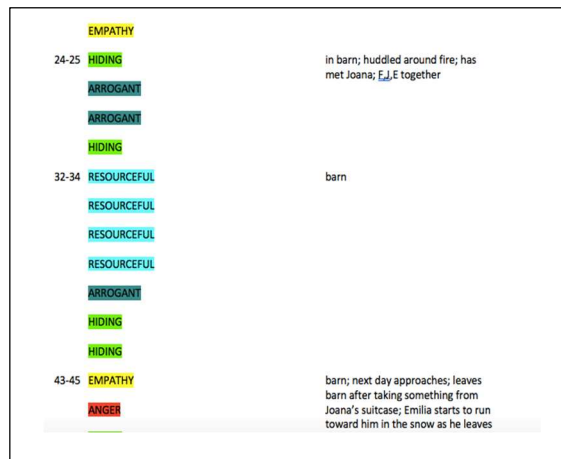


Figure 13. Florian's Emotion Codes, pp. 24-44

As a whole, Figure 12 begins to look like the twisting, thorny path that illustrates Florian's emotional journey. Following the two sets of loops (yellow-green and blue-purple), the four emotions continue to intertwine along a more linear path, showing their continued, intermingled presence. Unlike Joana's emotional journey that unfolds rather clearly, Florian's is fraught with continued disjointedness. Toward the end of his

narrative, however, he has clearly made a shift toward greater empathy and compassion, although he states that his fear never leaves him. The two tails of the visual heuristic, one green (fear) and one yellow (empathy), represent this eventual emotional state that Florian occupies.

Emilia's Emotional Arc as Represented with Visual Heuristic

Emilia's four primary emotion codes and their descriptors previously displayed in Table 7 were used to create the visual heuristic portrayed in Figure 14. Emilia's shame is prevalent in her emotional state at the outset of her narrative, as represented by the single green strand that acts as a stem at the left end of Figure 14. The sadness and dismay she experiences in her present situation is immediately discernible, indicated by the pink strand that joins the green one toward the left side of and threads pervasively throughout the visual heuristic; also, note that both green and pink emotion codes are markedly evident in her emotional arc represented in Figure 15.



Figure 14. Emilia's Emotional Arc



Figure 15. Emilia's Emotion Codes, pp. 5-18

Also visible in Figure 15 is the first occurrence of Emilia's imagination that comes to dominate her later narrative and which acts as an antidote to the harsher aspects of her existence. Her imagination and role as an objective observer are represented in Figure 14 by the purple strand (in Figure 15, the color used is burgundy); the purple loops arc over the other strands as a way of representing how this emotional state serves as an umbrella or protective cover for much of Emilia's emotional journey.

Emilia's yearning to connect with others, the blue strand in Figure 14, is also a continual theme in her emotional journey, often occurring in conjunction with or preceding her imaginings about the natural world. At the bottom of Figure 16, the alternating blue and burgundy codes portray this association. Further, the blue loops in Figure 14 appear to be a mirror image of the purple loops, indicating how the two indicated emotions are connected yet juxtaposed to one another.

35-36	SKEPTICAL FEAR SHAME SURPRISE	barn
46-47	DISTRUSTFUL BOLD HOPELESS FEARFUL YEARNING	following F's tracks in the snow as he leaves
58-59	SPRITUAL YEARNING NATURE	walking behind F; remembering Mama

Figure 16. Emilia's Emotion Codes, pp. 35-59

As indicated in Figure 17, emotion codes from the final pages of Emilia's narrative, despair (pink) is no longer evident, and shame (green) is only indicated once. Imagination in the role of the objective observer is prevalent, which allows for a new emotion, peace, to emerge. The green, pink, and blue strands in Figure 14 are thus twisted together into a tail, symbolic of how those three emotions are eventually supplanted by first, imagination as the objective observer, and finally, peace. The shape the tail naturally serves as a support to prop the heuristic into a standing position; this shift to a vertical dimension seems fittingly representative of Emilia's growth as a human.

329-330	FOCUSED FOCUSED	makes it to top deck; crouched down, crawling with baby
340-341	FOCUSED OBSERVANT	on steel raft at sea; watches ship sinking
344	PEACE	in different lifeboat than J & F; knows F has her baby
350-351	FOCUSED DESIRE SHAME	less than an hour since ship has been hit; floating in lifeboat
360-363	DREAMING FANTASY	on boat with A; A hits head, falls out of boat; sees light
372-373	PEACE IMAGINATION PEACE	dreaming she is home; dying

Figure 17. Emilia's Emotion Codes, pp. 329-373

Alfred's Emotional Arc
as Represented with Visual Heuristic

Alfred's three primary emotional states, fear/cowardice, pride, and arrogance, intermingle throughout his narrative, often difficult to distinguish from one another and were represented previously, along with their descriptors, in Table 9. Pride governs Alfred's narrative early on; nine of the twelve emotion codes represented in Figure 18 are yellow, indicating pride. In Figure 19, Alfred's emotional journey is represented thus by interwoven blue (arrogance) and green (fear) strands with the yellow (pride) strand arching over both. Later in Alfred's narrative, arrogance dominates his emotional state; evident in Figure 20 are six blue emotion codes compared to two yellow and four green. This section of the visual heuristic in Figure 19 shows yellow and green strands twisted together with blue bowing below.

50-52	PRIDE	at the port, the dock
	PRIDE	
	PRIDE	
	PRIDE	
	PRIDE	
65-67	FEAR	at port; looks across dock; imagines population being driven to coast
	PRIDE	
	ARROGANCE*	"I have been selected for a very important mission to disinfect this land."
	FEAR	
84-85	PRIDE	thoughts
	PRIDE	
	PRIDE	

Figure 18. Alfred's Emotion Codes, pp. 50-52

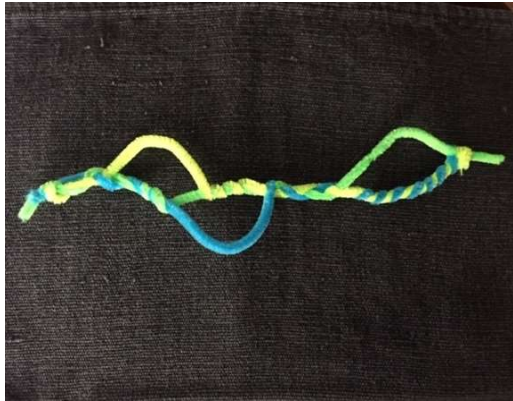


Figure 19. Alfred's Emotional Arc

144-145	FEAR	assigned to WG's sundeck, currently a maternity ward
	ARROGANCE	
	ARROGANCE	
	ARROGANCE	
150-151	PRIDE*	thoughts; on ship, medical facility
	ARROGANCE*	
	PRIDE*	
159-160	ARROGANCE*	letter from Mutter, letter to Mutter
	FEAR	
	ARROGANCE	
165-166	FEAR	
	FEAR	

Figure 20. Alfred's Emotion Codes, pp. 144-166

Pride, arrogance and fear/cowardice are braided together next, as the three emotional states are intermingled evenly in the narrative; however, toward the end of Alfred's narrative, fear and cowardice reign, as revealed in Figure 19, where the green strand arcs alone and upward and the blue and yellow strands are twisted together below.

The frequency of the fear/cowardice emotion, nine of eleven codes on pages 339-359, including Alfred's last moments alive, is shown in Figure 21.

313	COWARDICE	collapses among refugees on floor in music room
	COWARDICE	
	COWARDICE	
318	COWARDICE	BANG! 25 nautical miles off shore
322	COWARDICE	in music room; grand piano squishes child
	COWARDICE	
327-328	COWARDICE	runs downhill along corridor; freezing water up to knees; ran back to ventilation ducts
	COWARDICE	
333-334	PRIDE	makes it to top deck; panics; decides to get in lifeboat; sees F screaming for J
	ARROGANCE	
	COWARDICE	

Figure 21. Alfred's Emotion Codes, pp. 339-359

Horizontal and Vertical Representation of Narrators' Journeys

The fuzzy and colorful visual heuristics created for each narrator give form and substance to the fluid representation of each narrator's byzantine emotions over the course of the novel. Yet each visual heuristic stands on its own. How then can the narrators be compared to one another in an attempt to further elucidate the significance of points of meeting to facilitate an eventual return to Bakhtin's chronotope? Utilizing a coordinate grid with an X-axis and a Y-axis seems a logical way to explore the chronology of the events in the novel with the emotional journeys of the narrators, but I have struggled with how to make this work until stumbling upon a lecture by author Kurt Vonnegut that proposes just the thing.

Vonnegut's premise, which he says was rejected as a master's thesis in anthropology, is that the simple and beautiful shapes of stories can be fed into computers to create any possible type of narrative. In fact, his theory has led a group of mathematicians and computer scientists to build a research project around it, collecting nearly 2,000 computer-generated story arcs and classifying each into one of six main types of narratives (LaFrance, 2016). What seemed most fitting in terms of this study is that the researchers were not as interested in the plot as they were in the *emotional trajectory* of the stories (LaFrance, 2016).

In Vonnegut's (2010) lecture, "The Shape of Stories," he draws a graph on a chalkboard and describes its parts: As summarized by LaFrance (2016), "The X-axis represents the chronology of the story, from beginning to end, while the Y-axis represents the experience of the protagonist, on a spectrum of ill fortune to good fortune." What is significant about Vonnegut's graph is that he draws a horizontal line halfway up the Y-axis that represents the mid-point between ill fortune and good fortune; in terms of this study, negative emotions and positive emotions will replace ill fortune and good fortune. Although objectivity and a neutral tone have been used regarding narrator emotions, qualifying emotions as either negative (detrimental or destructive) or positive (uplifting or constructive), as perceived through the narrator's eyes, is essential in an attempt of utilizing Vonnegut's graph with *Salt to the Sea*.

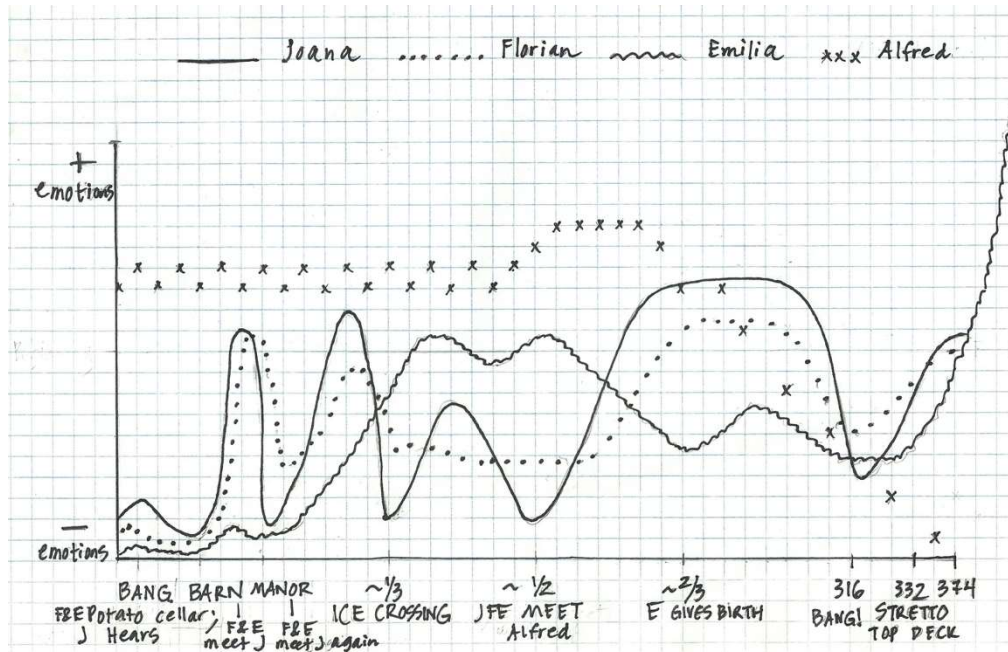


Figure 22: *Salt to the Sea* Story Shape with Four Narrators

The four narrators' emotional arcs are represented linearly in Figure 22: Joana's with a solid line, Florian's with a dotted line, Emilia's with a squiggly line, and Alfred's with a series of x's. Each narrator's path is cross-referenced to the original emotion code document created for each. Joana, Florian, and Emilia all start at low points emotionally; Alfred, although in possession of many deplorable traits, actually thinks of himself rather positively, hence his trajectory begins higher up the Y-axis, above the midpoint between negative and positive emotions.

Of a practical matter, tracking Alfred's course above the other three also indicates that although the reader experiences his narrative from the beginning of the novel, Alfred does not meet the other three narrators until almost halfway through the novel. Ideally, a three-dimensional representation of the four narrators, coming toward each other from

different directions, would be a more apt representation of time and space, but that is a subject for future study.

Rashad's and Quinn's emotional arcs in *All American Boys* are represented in Figure 23, again using the Vonnegut-inspired graphic representation where the Y-axis depicts movement from negative to positive emotions and the X-axis represents movement in time, in this case sectioned into each day that is part of the boys' parallel narratives. Note that in the beginning, their trajectories start in a slightly dissimilar emotional state: The gap represents the fact that the boys do not actually meet at the story's outset. Although both boys are privy to the events that occur at Jerry's Corner Mart on Friday night, Rashad is unaware of Quinn's presence.

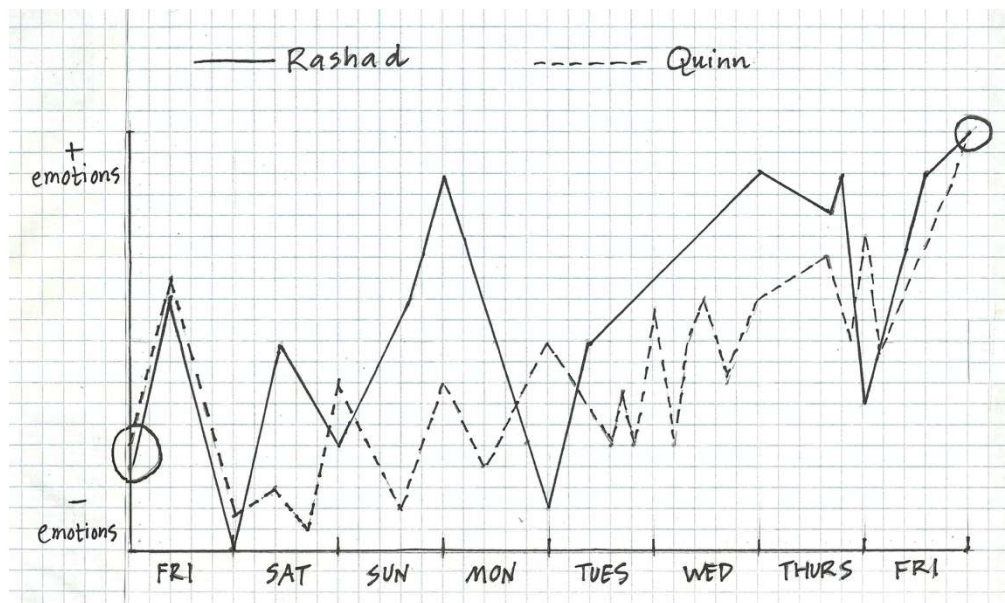


Figure 23. *All American Boys* Story Shape with Two Narrators

Following the solid line in Figure 23, Rashad's emotional arc, the low point he hits on Friday night represents him being brutally beaten. He spends Saturday through most of Thursday in the hospital, and while he experiences emotional ups and downs, his trajectory, for the most part, represents consistent movement toward more positive emotions. Quinn's emotional arc, however, the dashed line, seems to echo Rashad's in the beginning, but then appears to be more chaotic, dipping down and jolting up on a more inconsistent move toward the boys' eventual meeting. Although Rashad is the victim in the story, the internal conflicts Quinn faces having been a witness to the crime seem to be almost more challenging to overcome.

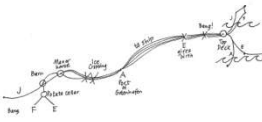
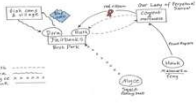
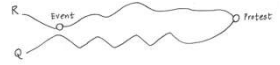
The Fugal Form

The significance of the application of the fugal form to polyphonic literature is that the presence of multiple narrators creates a system of interrelationships between distinct voices where no one voice dominates but where depth of meaning is created at points of intersection or meeting. Each novel represents the coming together of narrators differently: In *Salt to the Sea*, the narrators are comingled along a both literal and figurative journey, interacting with each other daily. In *The Smell of Other People's Houses*, some of the narrators are only tenuously connected by "gossamer threads floating invisibly between people" (166), not necessarily physical connection. In *All American Boys*, Rashad and Quinn are connected through a near-meeting at the beginning of the novel and an actual meeting at the end. A visual comparison of the story

structures is in Table 23. As evidenced through the drawings, the narrators' paths in each novel converge differently.

Table 23

Three Story Paths and Structures

Title	<i>Salt to the Sea</i>	<i>The Smell of Other People's Houses</i>	<i>All American Boys</i>
Story Map			
Time Frame	one – two weeks	nine months	one week
Multi-voiced Structure	same time and place	same times; different places	same time; parallel stories

In terms of subject and answer in a fugue, each novel is structured in such a way as to present one main melodic line that is answered with another. In the novels with four narrators, two function as supporting actors, adding depth and texture to the overall storyline, but ultimately not carrying the same overall weight as the other two. This is not to say that all voices are not recognized equally, just that their entrance into the narrative occurs at a later and perhaps less impactful stage.

Joana's voice is heard first in *Salt*, followed by Florian's; their relationship is characterized by tension and conflict that act as point and counterpoint to one another,

their voices merging toward an eventual synthesis by the novel's end. Emilia's and Alfred's perspectives serve to add complexity to the narrative. In *Houses*, Ruth and Dora play point and counterpoint to one another with their juxtaposed positions in their Birch Park neighborhood; interestingly, the two don't interact physically in the novel. Alyce and Hank, both of whom enter the narrative from a position at sea, allow for an intricately woven web of connections among people who might not have met otherwise, thus satisfying the elusive quality of Bakhtin's (1981) motif of meeting.

In *Boys*, the two narrators, Rashad and Quinn, are juxtaposed to one another in a somewhat parallel structure; both boys attend the same high school but don't travel in the same circles; one is black, one is white; one is a victim, one is a witness. Rashad's voice is heard first, then Quinn's; the pattern then shifts to Quinn's, then Rashad's. This structure lends itself to a fluid and cohesive union of the two strands of the narrative so that by the novel's close, the narrators are primed for connection that will change them both.

Fugal Variation: *Cancrizans*

A variation on the fugal form is known as *cancrizans*, literally "crablike," in which the fugue is written backward, note for note (DeVoto, 2012). In terms of this study and in keeping with the fugal metaphor, reevaluation of the findings with the significance of the study will be analyzed in reverse. The significance of the study claimed that empathy for and objective understanding of multiple viewpoints 1) affords opportunity for reading with a critical literacy lens, 2) provides an impetus for adolescent

transition out of solipsism, and 3) encourages readers to transfer understandings into their own lives. Each will be evaluated in terms of the findings and for possible future research and/or application.

Transferral of Understanding Clearly, the narrators in the novels analyzed are fictional; their emotional arcs are created by an author. However, books serve the purpose for readers of “getting outside the limited cultural group into which the individual is born” (Rosenblatt, 1995, p. 184), “transmitting a much more complex cultural pattern than could be derived from any particular family or community environment” (184), and “mak(ing) possible the experience of diverse patterns of the past and present” (186). Through investigation of the emotional lives of the characters that exist within literature, readers have the opportunity to gain insight into the emotional lives of others and potentially transfer that emotional wisdom into their own lives.

Each of the novels analyzed portrays adolescents who are navigating unique challenges, often without the immediate support of parents. In *Salt*, the narrators are on their own, refugees who have either abandoned or been forced from their homes. While the presence of parents and family members is utmost in their thoughts, each is quite autonomous in his or her daily actions and decision-making. The narrators in *Houses* each has a conflict involving parents or caregivers, each deals with either death, mental breakdown, alcohol abuse, or divorce in his or her biological family, and part of the emotional journey of each is coming to new understandings of what it means to be a family.

The conflicts at play in *Boys* involve the narrators confronting assumed understandings about their families and their participation in a multi-racial community. Rashad must accept the new knowledge that his police officer father had wrongly injured an unarmed black youth. Quinn comes to terms with the realization that a man he had admired and trusted is perpetuating mistrust. Both boys stand on their own in the end, navigating their personal conflicts with grace. Thoughtful reading from each narrator's perspective has the power to allow adolescents into the perspective of different personalities and the opportunity to share vicariously their dilemmas, struggles and accomplishments.

Transition out of Solipsism The evolution from self-absorption to participation in a greater community of humanity where one's actions matter is part of the great shift in adolescence. Through the reading of multi-voiced narratives where intersections between and amongst those narrators occur, readers are able to witness how each narrator brings to each moment a unique and authentic perspective. Transitioning back and forth from one narrator to the next can be disconcerting for the reader but can also provide that shift in understanding regarding how individuals impact one another, often unknowingly.

The knowledge that each individual carries with him or her a history of thoughts and emotions before intersecting with others can provide a model for more empathetic interactions with others. "Adolescent fiction has in common with Bakhtinian writings a predominant concern with the relations between self and others" (McCallum, p. 10); stories told from a variety of perspectives, whether they be different voices narrating the same story, multiple voices that intertwine, or voices that evolve along a parallel course,

have the power to change the reader in terms of emotional growth and maturation. Similar to how Bakhtin's (1981) motif of meeting conjoins narrators in multi-voiced novels, the understanding of the impact of those narrators on one another provides a model out of solipsism.

Reading with a Critical Literacy Lens Critical literacy, the knowledge that there is no true "one version" of a story, is intrinsic to polyphonic literature where more than one narrator relays events. Each of the novels analyzed is set in a unique time and place that lends itself to analysis of a greater whole through the sum of its parts. A review of *Salt to the Sea* (Anderson, 2016) references the "interstices of history," interstices being "the cracks and crevices of life...representing both literal and figurative gaps of the world" (Merriam-Webster, 2019). People living in these interstices are the narrators of the novels in this study, and their voices speak for marginalized and forgotten people everywhere.

Viewing life through the eyes of a refugee in World War II Eastern Europe, a native or resident Alaskan from a broken home during the early stages of statehood, or a contemporary American adolescent realizing the continued impact of race relations in his community can become catalysts for empathy and understanding in other walks of life as well. Representation of differing ethnic, socioeconomic, and racial viewpoints in all three of the multi-voiced novels analyzed provides readers with models for understanding that all stories need to be told by more than one narrator if we want to learn the "truth" about a time and place.

Final Notes on the Fugal Form

Fugal Representations in Literature

Two twentieth century adult novels, James Joyce's (1922) *Ulysses* and Aldous Huxley's (1928) *Point Counter Point*, were composed and have been analyzed in terms of the fugue. Joyce claimed that the fugal structure was the compositional format in chapter 11 of *Ulysses*, "Sirens"; the chapter's eight characters represent the eight parts of a *fuga per canonem*, each developing along his or her own trajectory but not independently of one another (Zimmerman, 2002). *Point Counter Point* was the summative result of Huxley's desire to base a novel on music; he utilizes a fugal form through the way in which a theme or subject is introduced by one voice, stated again by different voices with unique variations as new characters are introduced in new chapters, and further iterated by a countersubject with a new and contrasting melodic ideas. Both novels represent attempts to circumvent the linearity prevalent in and inherently part of reading, and writing, prose (Watt, 1977; Zimmerman, 2002).

The simultaneity that music possesses allows Joyce, with "Sirens," and Huxley, with *Point Counter Point*, a schema by which to be innovative regarding the structure of fiction (Watt, 1977; Zimmerman, 2002). Ideas and characters develop horizontally and independently, along linear arcs, as well as vertically and dependently, as the various parts, concepts, or voices interact in each moment (Zimmerman, 2002). Although Watt (1977) posits that the differences in the nature of music and fiction are too great to attempt to draw literal parallels and that there is no master form for the fugue, these two

examples of fiction show two authors' attempts to be innovative in their narrative composition.

“Music...does offer in its final expression a type of beauty which fiction might achieve in its own way. Expansion. That is the idea the novelist must cling to. Not completion” (Watt, 1977). One of the fundamental conditions of the fugue is that subject and countersubject are the two primary ‘actors,’ theoretically from which all the musical substance must be derived. The ‘actors’ in Huxley’s novel are these themes, whereas in *Salt to the Sea*, *The Smell of Other People’s Houses*, and *All American Boys*, the ‘actors,’ or voices, are the individual narrators, each of whom, in alternating parts, reveal unique aspects and elements of the story. Together, they form a collective whole; the absence of any one of the voices would impact the outcome of the whole, supporting the idea that “...perhaps, this is closer to the reality of the ways we live – we develop not in a vacuum, but in counterpoint with our surroundings, building life’s narrative each moment” (Zimmerman, 2002, p. 118).

Form and Structure in Literature

Harkening back to one of the first multi-voiced young adult novels that inspired the concept for this dissertation, *Keesha’s House* (Frost, 2003), one that also used sestina and sonnet form to structure each narrative voice, the use of form to organize story is manifest. “Often, the rules of a form provide a distraction from what a writer intends to say, leading to more interesting images and ideas,” claims author Frost (2003, p. 113). Although the fugal form is considered to be more a process than an actual structure for narrative, in-depth analysis and visual representation of individual narrator strands, once

dissected out of the linear reading of the novel, reveals the syncretic nature of fusing multiple perspectives into the whole of a piece of literature.

“Form, it is claimed, is the mark of a work of art” (Rosenblatt, 1978, p. 88).

While form can suggest rigidity, form also functions to provide constraints that actually liberate, yielding to new truths. Csikszentmihalyi’s (1996) findings about creativity as something *new* occurring at the crossroads of cultures and ethnicities parallels the new paths that emerge when individuals’ paths meet. The convergence of narrators in multi-voiced novels leads to more interesting outcomes for those individuals than had they not met, further illustrating the broad implications inherent in Bakhtin’s (1981) motif of meeting.

Oulipo and Poiesis

Oulipo, an abbreviation for Ouvroir de Litterature Potentielle (Workshop for Potential Literature), is a literary group based in France whose members consist of both writers and mathematicians determined to “free literature while tightening its rules” (Gallix, 2013). The group came into being in 1960 through the efforts of mathematician Francois de Lionnais, a scientist fascinated by writing, and Raymond Queneau, a writer fascinated by science, both of whom believed in the profound potential of a poem, or a piece of literature, produced within a framework that, if executed creatively, could produce endless outcomes (Academy of American Poets, n.d.). While the outcomes for narrators in multi-voiced narratives are not necessarily “endless,” more opportunities become available through more meetings or connections.

Poiesis is an ancient concept long connected to realms of science, art, and religion and is an attempt to replicate the form of the world in a microcosm, or a mathematical or scientific concept within a poem (Rogers, 2014). *Poiesis* refers to a work of creation in a general sense and is relevant to the fugal form at work in literature in that they both involve the “creation of new unities.” Unification or making whole is comparable to the process of formation, and through fusion of the multiple strands in a multi-voiced narrative, the parts come together into a cohesive story.

These two ideas, the creation of new unities and the production of endless outcomes, become reminiscent of how the fugal form can be used to interpret literature for adolescents written in multiple perspectives. Identifying each narrator strand as separate and unique and identifying emotion codes for that narrator help to create an objective and empathetic understanding of that narrator’s inner workings and motives. Determining points of intersection or meeting between narrators, where individual intent is met with individual intent, aids in comprehending how narrators impact one another and how their voices merge into one consciousness that is the story. Observing how narrators change over the course of the novel in terms of their regard for one another reveals the fugue in its final form.

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APPENDIX A

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