

The Amazing Adventures of Kavalier and Clay Short Guide

The Amazing Adventures of Kavalier and Clay by Michael Chabon

The following sections of this BookRags Literature Study Guide is offprint from Gale's For Students Series: Presenting Analysis, Context, and Criticism on Commonly Studied Works: Introduction, Author Biography, Plot Summary, Characters, Themes, Style, Historical Context, Critical Overview, Criticism and Critical Essays, Media Adaptations, Topics for Further Study, Compare & Contrast, What Do I Read Next?, For Further Study, and Sources.

(c)1998-2002; (c)2002 by Gale. Gale is an imprint of The Gale Group, Inc., a division of Thomson Learning, Inc. Gale and Design and Thomson Learning are trademarks used herein under license.

The following sections, if they exist, are offprint from Beacham's Encyclopedia of Popular Fiction: "Social Concerns", "Thematic Overview", "Techniques", "Literary Precedents", "Key Questions", "Related Titles", "Adaptations", "Related Web Sites". (c)1994-2005, by Walton Beacham.

The following sections, if they exist, are offprint from Beacham's Guide to Literature for Young Adults: "About the Author", "Overview", "Setting", "Literary Qualities", "Social Sensitivity", "Topics for Discussion", "Ideas for Reports and Papers". (c)1994-2005, by Walton Beacham.

All other sections in this Literature Study Guide are owned and copyrighted by BookRags, Inc.



Contents

The Amazing Adventures of Kavalier and Clay Short Guide.....	1
Contents.....	2
Characters.....	3
Social Concerns.....	5
Techniques.....	8
Themes.....	9
Adaptations.....	11
Key Questions.....	12
Literary Precedents.....	13
Related Titles.....	14
Copyright Information.....	15



Characters

The Amazing Adventures of Kavalier and Clay is rich with characters. The two protagonists of the title are fully supported by a cast that is vast and diverse, filled with fictional and historical figures alike. Indeed, the history in which the story situates itself is a character as well; historical events assist in shaping the path of the narrative and historical figures such as Orson Welles, Salvador Dali, Max Ernst, Eleanor Roosevelt, Estes Kefauver and many others make appearances of various significance in the novel, often to help make a point about Joe or Sammy or by coming to the plot's aid.

Seeing the premiere of Citizen Kane and meeting Orson Welles prompts Joe and Sammy to transform the comic book genre and create a new form for the medium, essentially paving the way for the graphic novels we know today. Max Ernst appears at the moment Joe is deciding whether or not he should know Rosa better; Eleanor Roosevelt eliminates a very real obstacle that bars Tommy's passage. Estes Kefauver and his hearings allow Chabon to make a slight jab at the paranoia-fed persecution that was running rampant in the 1950s, while he also demonstrates the extent to which television played a part. Likewise, the real comic book makers themselves— Stan Lee, Gil Kane and Frank Pantaleone, are just three—make an appearance, offering keen insight into their own profession.

The way in which all of these "real life" characters interact with the fictional ones creates a conversation between the novel and history, often providing a kind of critique, implicit or otherwise, of American culture and the people who participated in it, in this historical moment.

As for the fictional characters themselves, Joe and Sammy, at the center, balance each other in many ways. Sammy, son of immigrants, but born and bred an American, provides Joe, and consequently the reader, with a specific look into America of the 1940s and 1950s. He is a proud American, ready to assimilate, especially because he sees that as the first step toward making his fortune and a name for himself. One clear indication of Sammy's character is his favorite place in New York City—the former location of the World's Fair. Fitting for the kind of optimist he is, the fair, entitled "Building the World of Tomorrow," encapsulated the way in which the imagination could create a hope that the world could be a better place, a hope that seems to be very much alive in Sammy throughout most the book. Sammy often thinks ill of himself, unworthy of love, either from Joe or from Tracy Bacon, but he never doubts the chances that the world gives him; he does not squander the opportunities that knock at his door.

He is an exile in his own way, exiled because of the ways in which he is different, but he sees his chance to live the American dream, and through it become more fully a natural part of American culture and society. Sammy may be self-conscious or selfdeprecatory, but he is driven, and much of the success of Kavalier and Clay is due to Sammy's initiative for getting his foot in the door. He is also intensely loyal; he marries Rosa and helps her raise the son that is not his, performing what he feels is his duty, though not in such a way to make it seem like he begrudges the situation in which he finds himself.



Joe is loyal as well, but because of what might be called the severity of his previous experiences, is more susceptible to the passions and emotions that arise from his feelings of powerlessness. He is naturally more solitary, and his emotional detachment causes him greater grief once he gets to the United States, as he feels like he misused his time with his family and squandered their farewells. His overall intensity of emotion and self-reliance are the contributing factors to his flight into the armed forces.

His overall detachment from society comes from both his natural inclinations and his position as a kind of outsider. But, though he is at a disadvantage operating in a culture other than his native one, and due to his natural reticence, he seems to be able to negotiate social situations much more easily than Sammy. The party for Dali in which Joe performs an act of bravery and gets to know Rosa is a good example of his natural social grace. At the same party, Sammy is awkward and often at a loss, demonstrating his overall discomfort in many social situations. Sammy's grace can be found in his workings in the business world; he has the greater business sense and the greater drive of the two, as well as what seems to be the more consistent and grounded personality.

Besides Sammy's mother, Rosa is the only female character of note in the novel.

She works as a kind of stabilizing factor; she allows Joe to settle and become more comfortable with himself, and his role as an exile. Her connections end up helping Joe with daily matters, like getting him work as a magician, or arranging Tommy's passage, and her freedom from inhibitions creates an atmosphere that puts Joe at ease. As the daughter of a Surrealist, she encourages the ways in which art and fantasy are manifested in daily life, and provides a sometimes unconventional outlook on their life.

She brings Joe more and more into her life, but Joe brings her into his world as well, creating a new superhero, Luna Moth, out of thoughts of her. She, like Sammy, is pulled into Joe's world of art and magic, and remains constant to him. Over the long period in which they hear nothing from Joe her love remains and when he returns, her forgiveness is as complete as Sammy's.

Despite initial thoughts of abortion when she discovers she is pregnant, she has the child, Tommy, and raises him with Sammy, realizing that she has no other option if she is going to be true to herself and her feelings for Joe. She imbues Tommy with the same love of art and magic that she shared with Joe, and it is this that eventually reunites him with his father, who he sees for the first time in the back room of a magic shop, and later meets at a rack of comic books. The fantasy is necessary and real, and is carried on into the next generation.



Social Concerns

Extensive is perhaps the best word to use to describe *The Amazing Adventures of Kavalier and Clay*. Looking into such matters as anxiety, art, advertising, capitalism, Hollywood, loneliness, loss, war, physical disability, fatherhood, family, homosexuality, religion, escape, and exile, the novel covers social concerns that are almost as wide as the geographical experience of Joseph Kavalier, one of the two protagonists of the book, who in the course of the story finds himself in Prague, New York City, and Antarctica. The other protagonist, Sammy Clay, spends the bulk of the novel in New York, where most of the action takes place.

The novel tracks the relationship of these two comic book artists—Joe draws, Sam writes—focusing on their lives in the 1940s and 1950s, when, on a grand scale, America was dealing with World War II and its aftermath, and on a lesser one, comic books were experiencing a Golden Age. At the beginning of their friendship, Joe and Sammy create the comic book hero the Escapist, a figure modeled after Superman. It begins as a marketing tool for novelty items for their boss, Sheldon Anapol, but more importantly as a way to make a name for themselves, and it is this character that leads to the height of their success. Because of these narrative matters, the main social concerns of the novel deal directly with characters' struggle to make their way and figure out their own identities in a world that is sometimes a Technicolor dream, but more often an everyday drama. Since Sammy and Joe are both Jewish (Joe also being an emigre and Sammy being homosexual), their opportunity for success is made slightly more difficult; in many ways, they do not fit into "normal" mainstream society, but what is most ironic and fitting is that they end up being responsible for one of the most popular superhero comics, the epitome of a mainstream medium.

Chabon places his novel solidly in its historical context, using real places and names throughout. By doing this, he sets up his novel as a story about America itself, and American culture at this time. Through the characters' interactions with each other and with the history in which they are placed, he is able to explore this territory to a great extent. The most evident concern is the exploration of what it meant to be an exile, or someone only partly allowed inside society, as it was most notably for the people who fled to America to escape the war in Europe, but also for the people who were considered "different" or even "subversive." Joe is the figure that works through the specific issues of physical exile, as he copes with sneaking out of Prague, unable to look back. He gets a small taste of how other European exiles deal with similar concerns when he attends a party for Salvador Dali, one of the more famous European exiles to end up in America. At the party, he saves Dali's life by extricating him from a breathing apparatus made for diving when he begins to suffocate. Dali, like many of the characters in the novel, is trapped by his own actions, and needs someone to help him escape. It is also at this party that Joe meets Rosa Luxembourg Saks, the daughter of the widowed Surrealist hosting the party. She too believes in the Surrealist practice of merging art and life, and her vitality and warmth leads Joe to feel comfortable rather than out of place.



In addition to accustoming himself to his new surroundings, Joe has to cope with his intense grief over having to leave his family as well as his deep guilt from the fact that he was able to escape whereas the rest of his family was not. Long before he meets Rosa, he had vowed to not become comfortable or complacent with his life there. He pours his money and time into arranging for his younger brother to be brought over and assuages both his grief and his guilt in this way. Despite all his effort to remain apart from pleasure and unencumbered with connections, he does grow relaxed, enjoying the success of his work with Sammy on the *Escapist*, and happy as a result of becoming involved with Rosa. He works out passage for his brother and several children like him, and the real success that he longs for is at hand. But then when his brother dies en route to America, Joe is reminded of his broken vows and the despair that he had heretofore been able to replace or ignore, and feelings of his impotence within the scale of the war and his life as an exile return, more powerful than before.

Because of his escape from persecution in Prague, Joe's identity is based primarily on his experience as an exile, but his problems overlap with Sammy's as Jewish men struggling to find their place in the melting pot of America. They both experience the results of the stereotypes and sometimes ostracism that occurred in general for Jews in America in the 1940s. The most rampant anti-Semitism may not have been on American soil, but this does not occlude the fact that it existed in the country that claimed most loudly to be fighting it. Sammy, who, from the beginning, is especially desirous of fame and success, is extremely aware of the possible results of his Jewish identity, as evidenced by his attempt to "whiten" himself by changing his last name from Klayman to Clay. Sammy's attempt reflects what many have since commented on with respect to the superhero comic books of the Golden Age. Most of the comic book creators at this time were Jewish, and do, in a way, represent a dream of assimilation, as their characters take on "normal" identities for the daytime—Clark Kent, Bruce Wayne—and keep their "true" identities hidden behind a mask or under a costume. The superheroes were able to fit in with society, undetected, an encouraging thought for people who might have been tired of being labeled "different."

Similarly, Sammy's difference is compounded by the fact that he is not only Jewish but also homosexual, potentially an even more dangerous thing to be in America at this time. Sammy is completely closeted when he meets Joe and seems to be somewhat unaware of his own sexual preferences. As the story progresses, Sammy, like the reader, becomes more aware of this part of his life and his inability to continue to hide it, until a friendship between Sammy and an actor named Tracy Bacon blossoms into a love affair that allows Sammy to come to terms with his homosexuality. The persecution that gays underwent and the hypocrisy often inherent in labeling "subversives" is dealt with specifically. Sammy goes with Tracy to a wealthy friend's estate on a weekend getaway for a group of prominent men and their male partners. In a fit of anger, the vengeful housekeeper reports the party to the police who raid the house and arrest most of the men. Sammy and another man manage to escape arrest by hiding, but are discovered by two FBI men, who let them leave in return for sexual favors. Later, Dr. Frederic Wertham's famous book, *Seduction of the Innocent*, which chronicled the way in which dangerous influences, such as comic books, created juvenile delinquents out of innocent children, makes an appearance, as Sammy is called before the Senate



Subcommittee to Investigate Juvenile Delinquency. The committee hearing focuses on Sammy's tendency to create sidekicks for superheroes, which they presume to be a barely covert way of leading children into homosexuality. Sammy protests, but the committee members insist that he must be homosexual and trying to "recruit" others. This is Sammy's most public humiliation and he finds out that though McCarthyism is over, the effects remain, a fact especially driven home when people inform him that they saw his embarrassing and awkward committee appearance on television. Sammy is not forced to admit to homosexuality on television, but the barely veiled threats given by the committee strike a nerve that is already sensitive from years of wear.

Sammy's own theory about the sidekicksuperhero relationship does not have to do with veiled homosexuality, but rather the search for a father figure. The sidekicks are generally orphans that look to the superhero to provide direction, and ultimately an identity of their own. Sammy himself has been on a similar quest his entire life. His father, a circus strongman, was away from home most of Sammy's childhood, and died in an accident when Sammy was a teenager.

Sammy's mother remains a major figure in his life, but Sammy continued to feel the pain of desertion and lack of paternal presence, until Joe arrives and he gains a partner. Joe fills most of the needs that Sammy has for companionship and guidance, but throughout the novel he is haunted by this relationship that he wishes he had had, which adds to his own feelings of inadequacy because of his physical disability (two bad legs from a childhood bout of polio). Joe, too experiences his own feelings of powerlessness, which he is able to work through in many ways in his friendship with Sammy. Each discover through their relationship to each other, and even more powerfully through their relationships with Rosa and Tracy Bacon, respectively, that love and companionship can quiet the feelings of anxiety and inadequacy. By the end of the story, they understand how the unique family unit that they make together, Sammy, Joe, Rosa and their son Tommy, and the love that they share has a transformative power, and even if Sammy does not physically stay with the family, his presence is a part of them all and each part of their unit has been shaped by each of the others.



Techniques

The most powerful technique that Chabon employs in approaching the various themes of the novel is his use of history to not only provide a backdrop behind the action, but to actively participate in the shaping of the characters and the narrative. To do this, Chabon did extensive research into the history of the time, and into the Golden Age of comic books, as is clear from his author's note at the end of the book. For the most part, he uses real places and place names, creating a kind of realism for the story. The New York City of the 1940s and 1950s comes alive as fictional characters are placed within it, and carry out their lives on its streets and in its buildings. Several real-life locations are particularly important for the story, like Louis Tannen's Magic Shop, where Joe meets other magicians in New York when he first arrives, and is where Tommy first gets a glimpse of Joe, who has finally returned to New York after his time in the service.

Sammy, who because of his leg cannot be drafted, does his part for the war effort by watching the skies from the observation deck of the Empire State Building for enemy aircraft.

The dependence on real-life events and historical figures, too, add a richness to the narrative. In this way, Chabon makes historical events seem more personal, as the reader watches the fictional characters experience them. At the same time, by having the fictional characters react to history it makes their endeavors seem more significant, allowing us to not only interpret the experiences of their lives and the themes that we can glean from them, but also interpret and learn from the culture, through a more in-depth look, even if it is from a fictional standpoint. Chabon has not stayed perfectly faithful to history, shifting and manipulating when necessary, but the spirit is channeled, and present throughout. In addition, his use of an exploration of such a popular medium lends itself to a greater understanding of the culture at large, and the specific, personal ways in which it affected the people who participated in it.



Themes

Evident in the superhero they create, escape is an important theme in Joe and Sammy's lives, and thus for the novel. Escape has the power to save and enchant but is simultaneously a leaving and an arriving, the former a thing of sadness, the latter, one of joy. It seems though, that for the better part of the novel, Joe understands only the former. He is trained in the art of the escape, an ability that he will use throughout his life, starting when as a young man he performs a real-life, death defying escape, by getting smuggled out of Prague before the Nazis have a chance to send him to a concentration camp. Joe's escape happens because of his magic—the slights of hand and feats of wonder that he is able to call forth at will—and faith, for it is in the casket of a religious figure, the Golem, that Joe makes his passage. His escape, like his magic, his artwork and the religion that created the story of the Golem, is a thing of beauty with an aesthetic value that goes beyond the physical and emotional benefits.

The idea of escape in this novel involves physical escape from dangerous situations, as Joe finds out, but it also includes the more intangible kinds of escape, like the kind Joe attempts when he flees into the army when his younger brother Thomas is killed. This "escape" seems to be a misguided one, for he leaves behind Sammy and Rosa—who has not had the chance to tell him that he is about to be a father—to try and find a way to escape the guilt that he feels over his own survival and his impotence in trying to save his family from destruction. His despair results from his understanding of escape only as a leaving behind, and not how it requires a new sense of self that can cope with the grief and create a new life. As a result, he unwittingly leaves behind the nascent family that he does have the power to protect and encourage in an attempt to avenge the one that he only has the power to protect through memory. His new family grows despite his absence, though in an awkward way; Sammy marries Rosa so she will not have to raise the child alone, and together they move to the suburbs of Long Island, where their participation in the Levittown phenomenon masks the skewed nature of their family unit.

An integral part of the American dream seems to be the family, and throughout the novel, this need for family is an important theme, expressed by all of the main characters. The family units that are found in the novel do not fit the conventions of typical families in the 1940s and 1950s. All the members of Joe's immediate family die at the hands of the Nazis; Sammy's father is absent for most of his life; Rosa's mother is dead and she lives with only her father and sometimes his Surrealist friends; Tracy Bacon grew up an orphan. Joe is immediately accepted into the Klayman family, but initially Joe, though appreciative, is unable to consider them as substitutes for his missing family, as he is when Rosa's father invites him into the family; throughout the story Joe is adamant that he must remain true to his old family. But as Chabon seems to express, and later Joe understands, one's family is not constricted to the people who share your blood; families can overlap and enrich rather than subsume or act as substitute. In the novel the family, although it takes many forms, offers forgiveness among its members that is absolute, a bond that is indescribable, and an integral part for creating one's identity.



In a story about an exile and escape such as this, it is not surprising that the perils of forming an identity and the process of transformation are at the forefront of much of this novel. Joe and Sammy attempt to figure out who they are and how they fit into American society, and discover the prices one must pay for assimilation. For Sammy, forming an identity means the pursuit of the American dream, or at least his interpretation of it, and due to his persistence, he and Joe manage to make a name for themselves, progressing far in wealth and prestige from their meager beginnings in the Klayman apartment in Brooklyn. But to get this far, Sammy initially feels he has to reject his ethnic heritage and his sexual orientation; both are casualties of the restrictive time in which he lives, but necessary to deny if he wants any chance at success but Sammy has to come to terms with these parts of his identity in order to really be happy and truly achieve success.

Joe assimilates as well, but his transformation might best be viewed in conjunction with the interest in superheroes that runs throughout the novel. Joe is first saved by a purely religious hero, the Golem, which provides the means for his escape from Prague. In America, he is twice saved by the Escapist, a superhero of his own creation, which first leads him to fame and the accumulation of wealth that empowers him in many ways, especially by leading him to Rosa, and then saves him from his own misguided wanderings, by forming the first basis of a bond with his son. In the end, Joe's transformation is complete, as he becomes a full member of American society; he has a wife and a child, a house in the suburbs, and he owns his own business.

Like Sammy, he is forced to make sacrifices, like having to give up his family and missing out on the first years of his son's life. But Joe, more than Sammy, has the true American identity at the end of the novel, though his path was a much steeper one to follow.

Adaptations

An abridged audio version of *The Amazing Adventures of Kavalier and Clay*, read by David Colacci, is available through Nova Audio Books.



Key Questions

Because of *The Amazing Adventures of Kavalier and Clay*'s use of history, it positions itself within a variety of discourses, unlike many other novels that deal with the same issues. Reading the novel might prompt discussion about the general themes that the novel raises that are not unique to its chosen point in time, about historical issues of that time itself, or both, the ways in which the themes with which it concerns itself have to do with the period of time in which they take place.

1. Find out more about the Golem, a figure from Jewish legend, and consider its appearances in the novel. It appears only at the beginning and end; why do you think Chabon frames his narrative in this way? What is the significance of the Golem for the themes Chabon addresses?
2. During training, Kornblum tells Joe that only love can open a certain kind of lock. What does he mean? How is this reiterated throughout the text?
3. Describe what happens to Joe while he is in Antarctica. Does he change? What does he learn? Why is that part of the novel important?
4. Compare the different "families" found in the book. What different kinds of "units" can you find? Describe their similarities and differences. How do the characters relate to these different families?
5. How do you think Sammy would describe the American dream? How would Joe? Rosa? How would you describe the American dream?
6. Consider the ending. Why do you think Sammy leaves? Where do you think he has gone? Do you think this is his way of "escaping"?
7. Why do you think Chabon uses so many historical figures in the novel? What do they do for the concerns and themes of the novel?
8. The superhero comics experienced a boom in the 1940s that dropped off towards the end of the decade. Look at some issues that were made during that time. What are some of the issues the comics address? Why do you think they were so popular?
9. Do some research to find out more about Houdini. How does his life echo the themes in the novel?
10. A constant debate concerns what constitutes "art." Do you think comic books are "art"? How do you think Chabon feels? Explain.

Literary Precedents

The *Amazing Adventures of Kavalier and Clay* fits nicely within a tradition of what might be considered pseudo-epic novels about individuals, which take as their setting a somewhat accurate and realistic moment in history. The use of real locations and cameo appearances of historical figures enrich the story in these novels, and the extensive historical research that went into the writing of this particular novel, described by Chabon's "Author's Note" at the end of the book, is deployed effectively as a way to explore the characters, and the history itself, more fully. Two notable participants in this kind of writing are Gore Vidal and E. L. Doctorow.

Gore Vidal, beginning with *Julian* in 1964, has written a few novels of this sort, most notably his *American Chronicles* series, which he concluded with *The Golden Age* in 2000.

While the series tracks America and Americans over a century, this particular novel tells a story of individuals living in America in the 1940s. In this way, the novel is very similar to *The Amazing Adventures of Kavalier and Clay*, for it also employs a historical background and real-life characters interspersed with fictional ones to tell its story.

The difference lies in the emphasis of each novel; Vidal, not surprisingly, is more concerned with the political aspects of America, rather than the social and personal, as is Chabon. Thus, Vidal's novel is heavier on the history, and no one character dominates the narrative, as do Sammy and Joe. Chabon is much more interested in themes surrounding the personalities and personal lives of his two protagonists than the actual history itself. Vidal is also interested in the personal, but his explorations seem to be more superficial, as he is more interested in understanding the way in which individuals played roles in the making of history, rather than in the individuals themselves.

In this way, one might consider Vidal's novel more didactic than Chabon's work; the history serves a much loftier purpose.

Although he has not written a novel that concerns itself exclusively with America in the 1940s, E. L. Doctorow might also be used as context for Chabon's work. Doctorow uses historical occurrences and known figures extensively in his fiction. His bestknown novel, *Ragtime*, takes place in between the turn of the century and First World War, and is the best example of his seamless blending of historical and fictional.

Doctorow's novels seem more like Chabon's than Vidal's in their emphasis more on the fictional characters and their personalities and relationships, but Doctorow's and Chabon's novels diverge in their effect on the reader's perception of history. While Doctorow's novels might suggest an interest in the construction of history itself, Chabon remains concerned with the themes that concern his characters more directly.

Related Titles

None of Chabon's previous works are of such impressive scale as *The Amazing Adventures of Kavalier and Clay*, but they do share some similar themes. Chabon's first novel, *The Mysteries of Pittsburgh* (1988) tells the tale of a young man, just graduated, who is trying to figure out what he wants to be, and in the process comes to terms with his sexuality. This novel deals with issues brought up by Sammy's homosexuality, and the general theme of identity formation on a more personal and poignant level.

Chabon's second novel, *Wonder Boys* (1995), follows an aging English professor, Grady Tripp, for a weekend as he struggles with his 2000-plus page manuscript, whose story has yet to take shape, his agent, who wants to see the elusive manuscript, his mistress, who has just found out she is pregnant, and his students, one on whom he has a crush and the other who needs his help to break out of his depressive shell. This novel, like *The Mysteries of Pittsburgh*, works on a more local level, looking at Grady's relationships and his blocked process of creation. Grady's unfinished epic novel, which is based on Chabon's own experience, echoes a similar project that Sammy is working on throughout the novel; the theme of a block caused by one's own emotional anxieties unites the two stories. Chabon has also published two collections of short stories, *A Model World and Other Stories* (1991) and *Werewolves in Their Youth: Stones* (1999). These two collections, like his previous two novels, focus on individuals and the worlds they create, and the identities they develop. In addition, many stories in both collections, and especially the latter, deal with issues concerning the family, how it works, and often how it does not. All of his work is united in a special interest in the characters themselves and understanding them and how they react to their environment; *The Amazing Adventures of Kavalier and Clay* has a much greater scope, but does continue in the same tradition of his earlier works.



Copyright Information

Beacham's Guide to Literature for Young Adults

Editor - Kirk H. Beetz, Ph.D.

Library of Congress
Cataloging-in-Publication Data

Beacham's Guide to Literature for Young Adults

Includes bibliographical references.

Summary: A multi-volume compilation of analytical essays on and study activities for fiction, nonfiction, and biographies written for young adults.

Includes a short biography for the author of each analyzed work.

1. Young adults—Books and reading. 2. Young adult literature—History and criticism. 3.

Young adult literature—Bio-bibliography. 4. Biography—Bio-bibliography.

[1. Literature—History and criticism. 2. Literature—Bio-bibliography]

I. Beetz, Kirk H., 1952

Z1037.A1G85 1994 028.1'62 94-18048 ISBN 0-933833-32-6

Copyright ©, 1994, by Walton Beacham. All rights to this book are reserved. No part of this work may be used or reproduced in any form or by any means, electronic or mechanical, including photocopy, recording, or in any information or storage and retrieval system, without written permission from the copyright owner, except in the case of brief quotations embodied in critical articles and reviews. For information, write the publisher, Beacham Publishing, Inc., 2100 "S" Street, N.W., Washington, D.C. 20008.

Printed in the United States of America First Printing, November 1994