America's Next Literary Foil: Deconstructing the Orientalized Body of the Other in Miranda Kenneally's *Coming up for Air* (2017)

Rocío Riestra-Camacho (rocioriestra23@gmail.com)
Universidad de Oviedo

Abstract

The aim of this article is to examine Orientalism as a literary characterization mechanism in the contemporary American young adult sports novel *Coming Up for Air* (2017), written by Miranda Kenneally. The story explores the transition year of Maggie King to a swimming sports university in the United States. The analysis in this article, however, will focus on Roxy Coulter, Maggie's antagonist in the plot and rival at the pool. Owing to her exoticized and eroticized depiction, Roxy becomes a fictional figure whose analysis serves to trace the persistence of the oriental motif in the current teen book market. In juvenile literature, otherization can contribute to fostering identification with the protagonist. In this sense, I seek to demonstrate that the parallel established between its antagonist, Roxy, as a *foil* character who is orientalized reveals a larger nationalist, ethnocentric and gendered identification superstructure of Americanness.

Keywords: Young adult fiction, United States, Orientalism, gender, exoticism, body.

Resumen

El objetivo de este artículo es examinar el Orientalismo como mecanismo literario de caracterización en la novela juvenil deportiva contemporánea norteamericana *Coming Up for Air* (2017), escrita por Miranda Kenneally. En ella se relata la transición de Maggie King a una universidad deportiva de natación en los Estados Unidos. El análisis se centrará, sin embargo, en Roxy Coulter, el personaje antagónico de Maggie. Dada su presentación como personaje exótico y erotizado, Roxy representa al personaje a través del cual se puede rastrear la presencia del motivo orientalista en la literatura actual

juvenil. En ella, el público lector busca sentirse identificado con el protagonista y la alterización del resto de personajes puede contribuir a ello. De tal manera, se tratará de demostrar que la caracterización de la antagonista como *personaje contrapunto* y orientalizado supone un panorama de identificación pro-estadounidense basado en una codificación nacionalista, etnocéntrica y de género.

Palabras clave: Novela juvenil, Estados Unidos, Orientalismo, género, exotismo, cuerpo.

> "Race, in fact, now functions as a metaphor so necessary to the construction of Americanness that it rivals its old pseudo-scientific and class-informed racisms whose dynamics we are more used to deciphering." (Toni Morrison, 1993:47)

INTRODUCTION

The bond that links sports and nationalism in North America is well established (Bairner, 2001: ix) and is a reliable influential factor in young adult sports fiction being precisely one of the leading subgenres in the country. Together with romance, this genre underwent a phenomenon of "over-publication" in the past year (McLemore, 2016). Targeted at girl readers, Kenneally's *Coming Up for Air* (2017) makes transition to adulthood and identity formation its two main focuses. The novel's plot involves Maggie, Kenneally's protagonist, developing a more mature personality, which crucially becomes reinforced when contrasted with that of her rival Roxy. In the novel, moreover, the type of narrator is autodiegetic and reliable, providing the audience with an immediate sense of the authority and trustworthiness of the protagonist (Herman et al., 2010: 502). This is also aided by the fact that the focalization employed in it is internal. In that sense, the novel would comply with the principle identified by Sturm and Michel in young adult fiction that "the young adults in junior high and high school look to their reading to identify with story characters—to see themselves in their reading—and to explore the 'other'" (2009: 41). Similarly, if narrative plays a key role in framing

human self-consciousness, this is particularly true for adolescents and first person narratives which favour the creation of emphatic bonds with the protagonist (Lissa et al., 2016: 45).

Since they appear to increase the readers' sense of identification with the protagonist, it becomes then necessary to explore the stark divergences established between the two principal characters. These differences, initially, resonate with the still acclaimed psychoanalytical theory of adolescence transition developed by Stanley Hall. In *Adolescence* (1904: 44-45), Hall proposed that adolescence signals a transition parallel to that of the human species, where the pre-adolescent equalizes "savagery," or the Other, and the adolescent comes to represent "civilization," or the subject. In a similar vein, this would also be in line with what Perry Nodelman (1992) proposed in "The Other: Orientalism, Colonialism and Children's Literature" when he argues that "Said's powerful descriptions of the history and structure of Orientalism, […] often […] suggested […] parallel insights into our most common assumptions about childhood and children's literature" (1992: 29). For Nodelman, the narrative scaffolding sustaining children's literature bears resemblance to discourses of Orientalism in that this genre works by contrasting the child and the adult so as to show the inherent superiority of the latter. As applied to *Coming Up for Air*, my claim is that it is only through the establishment of a foil character that Maggie comes to be seen as civilized, i.e., adult-like, in the first place. In narrative terms, a *foil* is "a character who is presented as a contrast to a second character so as to point to or show to advantage some aspect of the second character" (Merriam-Webster's, 1995:423). This characterization strategy echoes some of Edward Said's most seminal tenets in *Orientalism*. Firstly, just like the 'East' was so to Europe and the States, the character that opposes the protagonist is negatively presented as his/her antagonist: "The Oriental is irrational, depraved (fallen) childlike, 'different'" (Said, 1978:40). Furthermore, as a foil, Roxy is depicted as a secondary and underdeveloped character.[1] Thereby, the orientalist parallel still holds in that the eastern role acts as "a theatrical stage affixed to Europe" (Said, 1978: 63). The resulting panorama of both of these ways of characterizing Roxy is that Maggie's subjectivity is positively emphasized, similarly to how the European becomes, in Said's words, "rational, virtuous, mature, 'normal'" (1978: 40).

It can therefore be contended that young adult fiction can sustain power structures reminiscent of colonialism. Since this contributes to perpetuating racist attitudes in the cultural imagery of its readers, it becomes necessary to further interrogate, with Bomer and Bomer (2001: 29), whose interests are being served by this text. Thus, this article will explore Roxy's characterization, including her physical and psychosocial traits, and will proceed to analyze how such traits, contrasted with Maggie's characterization, frame a more complex view of Americanness than could be grasped in a more superficial reading. In particular, such exploration will focus on Maggie's exoticized construction, made increasingly complex by adding the gender variable. Specifically, the ambivalence with which Roxy's sportive and sexual characterization is presented in relation to competitiveness becomes interesting for evaluating how athleticism is gendered in the novel. This, in turn, complicates the 'oppressor/oppressed' relationships to the point that it becomes difficult to discern who is really oppressed, in the light of Orientalism, and who is *represented* as being so. Alternatively, it remains relevant to emphasize that Roxy is a perfectly 'white' character, who, nevertheless, becomes exoticized in the novel. In this respect, Celeste Lacroix establishes a difference between "characters of colour" and those "of a foreign ethnicity" (2004: 219). As applied to her analysis of Disney female heroines, a character's race is signaled by the color of her skin, while her foreignness is marked by the attribution of a non-white ethnicity through stereotyped clothing. With regard to *Coming Up for Air*, the author's stand on race is not explicit, as the narrative takes up the first person from the protagonist's perspective. Despite this, the focus of the analysis here, actually, is on the racialized representation that results, not on the author's racial ideology.

ORIENTALIZED AND GENDERED CONSTRUCTIONS IN *COMING UP FOR AIR*

Whiteness as the default trait in American literature has been explored by Toni Morrison in *Playing in the Dark: Whiteness and the Literary Imagination* (1993). In this seminal work, Morrison claimed that situating whiteness as the default option in literary works turns it into a universal cultural expectation. The result is that issues of 'race'

are left unexplored. This omission, de facto, is what is played out equivocally in *Coming Up for Air* (henceforth *CUFA*) through the ambivalent characterization of Roxy. The first time she is presented to the readers she is referred to indirectly through the protagonist's expletive thoughts: "I walk into the boardroom and gasp when I see the black hair with purple and pink streaks, and the diamond nose stud. Roxy is here. Shit" (*CUFA*: 13). As claimed by Castellani (2015: 19), "[T]he fashioned body, with pierced ears and tattoos, is a way of differentiating oneself from others." It is therefore the punk style streaks and diamond stud that immediately renders her as different. Indeed, mixing a neo-punk stylization (the streaks) with a 'tribal' trait (the piercing) was something French fashion designer Gaultier claimed to be the result of a "mashed up orientalism fascination with Californian New Age and punk savage imagery putting into the foreground an exotic painted body" (in Castellani 2015: 14). This association to exoticism is made explicit in the novel the second time she is referred to via these traits: "She has black hair with purple and pink streaks in it, she's tan, and her diamond nose stud makes her appear exotic" (*CUFA*: 123). The nuanced physical description is noteworthy since this second time it adds little to her characterization, thus reinforcing her as a *foil* figure. On a closer reflection, furthermore, this could be alluding to "the stereotype of the interchangeability of Asians" (Chiu 2006: 170), namely Indians, as if readily identifiable by the nose stud, even though she is a mainstream American. Moreover, that she is only referred to through fragments of her physique reproduces the fantasy of a "female fragmented body which re-enforces the subject-object binary," or what Elizabeth Grosz calls "a volatile body" (in Morrison 2013: 111). This exclusionary, and I would add, veiled fragmentation diminishes the self-esteem of the character and does not contribute significantly to her initial characterization; hence, it emphasizes her difference.[2] Significantly, however, the new information presented refers to her skin as tanned and this together with the other two elements, crucially contributes to exacerbating her explicit depiction as an exotic character (Lacroix, 2004: 219). The overall result is that Roxy is purposely represented as a rebellious, and thus dangerous, Other. Certainly, standards of desirable appearance are determined in the young adult novel genre "by racial ideologies that associat[e] ethnic features with negative traits" (Yi, 2015: n.p.). The reason behind this orientalist fascination appears to be sexually-

driven, as piercings and punk culture are associated with sexual practices of the "marginal world" (Castellani 2015: 9-15).

It is precisely through sexuality that the discussion of Roxy becomes especially productive for a critical reading of orientalization. Her comportment towards male teenagers is recurrently described by the narrator as loose: "Roxy and I join up with a group of about twenty new athletes from across the country for a campus tour of the library, dining hall, and classrooms. She immediately starts clinging to this super cute lacrosse player" (*CUFA*: 19). Here, it is already implied that Roxy cares more about social than academic success, which contributes to situating her as immature, since that is a trait characteristic of early and middle teenage hood (Harter et al., 1997: 838). A reviewer of the novel is quick to conclude that "Roxy is a text book mean girl of the swim variety who has zero redeeming qualities and never manages to turn any sort of corner towards decency" (Harper 2017). In this regard, the narrator's thoughts render Roxy as childlike—while Maggie stays as the disregarding adult—and maybe even animal-like, as the description echoes a mating competition ritual: "With her arm looped around Lacrosse Boy's elbow, Roxy stares over at me and smirks, as if to say, I'm hotter than you, and I know it. I ignore her and try to focus on the tour, but she keeps laughing loudly to show off" (*CUFA*: 19). Actually, this is one of the main topics the novel explores as Maggie's conundrum regarding adulthood. She appreciates swimming professionally so deeply that she starts feeling she has missed on other aspects of teenage hood, such as flirting with boys and 'fooling around' with them. Her ambivalent thoughts are best represented when she is thinking to herself: "I love swimming. This is my life. I accepted it a long time ago. But then I picture Roxy flirting with that lacrosse player. She manages to be a champion, but still appears to take time for herself too. I mean, she clearly knew how to flirt with that guy" (*CUFA*: 40).

Flirting, however, is not introduced as teenager wrongdoing in the novel, since the protagonist herself wants to experiment with dating. In contrast, maintaining a casual sexual life is somewhat condemned. In reviewing the novel, Joanne Albano highlights, precisely, how "Kenneally provides readers with a realistic model of sexual behavior that emphasizes *safe sex practices*" (2018, my italics). In this respect,

Maggie is displayed as dialectically opposed to Roxy, who takes advantage of time spent at hotels during competitions to 'hook up' with older boys. From this point, Maggie also decides to try casual sex, allured by such an oriental-like promise of liberty. During a party, she resolves to have sex for the first time and the boy ends up having non-normative desires, such as getting spanked. Albano adds that, here, Maggie shows signs of being "increasingly interested in sex yet hesitant to engage in risky behavior" (2018). The ridicule with which this scene is infused is an allusion to maintaining chaste habits. Roxy's attitude is reinforced as *too* libidinous, thus contributing to her orientalizing depiction.[3] The decisive point comes with the inclusion of several passages where Roxy is trying to flirt with Maggie's best friend, whom the protagonist likes. The short sentences in the climactic scene highlight its dramatic sexual connotations: "When I go back into the hallway, I find Levi talking to Roxy. She's very close to him. Smiling. Looking at his lips. She touches his hip. He doesn't stop her. Another minute and she could have him under the bleachers" (*CUFA*: 180). In the larger picture, Roxy is presented as attempting to *steal* what readers will perceive as Maggie's rightful boyfriend. Soon, this acquires nationalist undertones. In fact, the friendship/romantic dilemma is explicitly presented through the metaphor of territorial conquest. "I can't help but cover my mouth and let out a little cry. When he sees my reaction, Levi's face starts turning red. I walk up to him, grab his arm, and pull him away from her. "Territorial, much?" she snaps" (*CUFA*: 181). More specifically, nonetheless, the implied discourse resonates with that referred to immigrants in North America and Europe. Maggie is most concerned about her friend/boyfriend-to-be and her swimming career in Omaha being stolen by her antagonist: "What if Roxy gets to go with Levi to Omaha, and I'm stuck in Tennessee watching on TV?" (*CUFA*: 90). That Roxy is in Maggie's 'country' or territory—both romantic and professional—has been, in turn, only allowed because she was the one who gave Roxy the opportunity in the first place. It was Maggie who introduced Roxy to her coach. "If it weren't for me, she wouldn't have gotten the training to become one of the best swimmers in Tennessee" (*CUFA*: 16). Thereby, these passages assimilate the current rhetoric on eastern immigration in western countries, which has reinforced chauvinistic undertones of 'we let them enter and now they are stealing our jobs', and even our partners.[4] In this vein, Roxy's

parents are described as former lazy people who became a couple of opportunists:

> I asked my parents a few years ago, but they said no. It's too expensive, and they don't want to get up early to drive me to practices. […] Then one day Coach Josh took me aside to say the Memphis Marines club swim team had recruited Roxy away from us. Her family, who by then understood Roxy was going places, agreed to move three hours away to Memphis. (*CUFA*: 15)

In analyzing literary representations of American chauvinism, Jo Lampert has precisely showed how post 9/11 young adult fiction tends to establish superficial divisions between good and evil characters, between Americans and Orientals, even though the audience is in the end pressed to discover that "they have more in common (including nationality) than is first believed" (2004: 8).

Another circumstance in the story which contributes to creating this derogatory orientalist discourse about Roxy is that she bullies Maggie as regards the swimming performance and success of boys. The conflict is narrated always from Maggie's perspective, owing to the novel's type of focalization. "What are you doing here, Maggie?" Roxy asks. "I thought this was a session for elite swimmers." […] I know, right?" I say. "Considering I'm way better than you, this session'll probably be a waste of my time."Levi smirks at me sideways" (*CUFA*: 15). The most remarkable bullying scenes Roxy provokes, nonetheless, are not face to face, as in this case, but digitally mediated through technology. These give the impression that Maggie, as a personification of her country, is under permanent surveillance, giving the impression that the 'eastern enemy' could be everywhere at any time, since Maggie never knows when and exactly from where the pictures are taken. Furthermore, it produces the effect that the enemy is always *among* 'us': "Jason stares down at his screen. "Uh, Maggie, there's a picture of you going around." I peer over his arm at the photo. It's an unattractive shot of me staring at the Cal pool with my hands on my hips and a confused look on my face. The caption reads: 'Need swimming lessons?' I groan." (*CUFA*: 54).[5] As stated, readers are always aware of Maggie's perspective, which gains her their favour.

Significantly, Roxy's inner life, which could have illustrated her reasons for acting like that, is omitted. In psychological terms, it is considered that bullying represents a deviation of the normal socialization and maturity expected from a student at university (Molina et al. 2015: 7). It has been demonstrated, on the other hand, how behind the façade of a bully stands a host of insecurities (in Roxy's case, performance-based) but also poor family affective relationships (Molina et al. 2015: 9). The picture presented is, however, framing the protagonist's best angle and, as Maggie's foil, Roxy's worst:

> "Can't Roxy find anything better to do? […] "We don't know that it was her", […] "That picture was taken last week at the Cal pool, Leaves." […] "Okay, she probably did it". He squeezes my shoulder. "But it makes her look bad, not you" […] "She's trying to rile you up so she'll have an advantage. Don't let her win." (*CUFA*: 55)

Significantly, it is not only remarkable that Roxy is negatively contrasted with Maggie in an explicit way, but so is the emphasis placed on the protagonist's justifiable need to beat her. The parallels established between sporting and affective competition and the language of war metaphorically invoke the idea that, if Roxy represents the discourse of fear about eastern countries, Maggie's friend's words are there to remind readers that Americanness consists in rightfully beating the enemy.

Finally, there is a crucial scene where the orientalizing mechanisms reviewed so far come together with the gender variable. When a national journal publishes an article on Roxy and Levi for their talent at the pool, Maggie's rival becomes not only explicitly exoticized and eroticized, but her performance as an athlete woman is doubly dismissed through voyeurism:

> Together we stare down at the front-page feature. The picture of Roxy shows her standing next to a blue swimming pool, but no one will even notice the shimmering water because she's so gorgeous. She has black hair with purple and pink streaks in it, she's tan, and her diamond nose stud makes her appear exotic.

> The article mentions how she has ten thousand Twitter followers, and how people love watching the swimming videos and swimsuit pictures she posts. I only have about five hundred followers, and they're mostly people from school and the pool. Seeing her picture next to Levi's cute face makes me feel sick. Coach wads up the newspaper and tosses it in the trash can. (*CUFA*: 124)

At recalling words related to the field of filthiness ("sick", "trash can"), Roxy remains constructed as the abject oriental, beautiful to look at, yet dangerously polluting to the elements next to her, such as the blue and shimmering water which functions as a symbol of purity. This is why her performance, later described in bestial terms once again, becomes a telling of how Roxy needs to be 'tamed' to be a proper American. The contrast of her graceful movements, when she was younger, with her violent strokes when she started to compete suggests that a masculinized style is not desirable for an American girl athlete: "Her swift, graceful movements reminded me of a dolphin" (*CUFA*: 14). "Someone splashes into the water. I turn around to see Roxy's aggressive freestyle racing across the pool" (*CUFA*: 121). Fewer followers and a less aggressive swimming style would turn her into a discrete and appropriate young feminine girl like Maggie. This relationship established between a hyper-active sexuality and a hyper-aggressive sporting style for a girl, together with the fact that she is depicted as the 'immigrant' who will take Maggie's job, makes it ambivalent to judge how Roxy's gendering is resolved in the novel. My contention is that the complex juncture of her sportive, sexual and physical performance is not only racialized but gendered, and can eventually be read through Bhabha's concept of mimicry: "the sign of a double articulation; a complex strategy of reform, regulation and discipline, which 'appropriates' the Other as it visualizes power. Mimicry is also the sign of the inappropriate" (1994:86). Bhabha's notion of mimicry as an ambiguous site of difference production makes it apt for a conclusive enmeshing of Roxy's racialization and gendering through gender and postcolonial theory. As the one trying to assimilate both into a man athlete and a colonizer, Roxy is eventually doubly articulated as a failed mimicker, the anti-heroine of the story. At the most basic level, Roxy imitates an oriental style of accessorizing. Thus, she can be claimed to be appropriating a foreign practice, as if she were

the active side of colonization, the colonizer. Then, she is presented as a character who imitates a male-like style as regards flirting and sportive practices: she is depicted as aggressive in both cases (Lacroix 2004: 222). There is, therefore, ambivalence established between approaching the performativities of the Other and the danger implied in so doing. For Mike Hill, in *After Whiteness: Unmaking an American Majority* (2004: 131), American media can at once revile race and desire its assumed exoticism. Because avoiding ambivalence by being "girly" and more American favours Maggie, the conclusion that readers of *Coming Up for Air* would eventually reach is that mimicking performativities that do not correspond to your 'true' gender and nationality—Roxy is both a girl athlete and American—is undesirable and even counter-patriotic. Temporarily a victim, Maggie is positioned as the true heroine of the story, patterns which Morrison identified as being specifically American, a motif of "America's fear of being outcast, of failing, of powerlessness" (1993: 61).

CONCLUSIONS

Academia no longer maintains the view of young adult fiction as a degraded subgenre and hence not worth of critical scrutiny. In fact, the increasing interest in young adult fiction is partnered with the appearance of academic associations, research centers and specialized critical book series specifically dedicated to research in this genre. It has been well established in the field that teenagers instinctively seek and *find* identification in these books, especially as regards how they perceive themselves in relation to ethnicity and gender. Thus the importance of working their literacies through discursive analyses such as the one this article has attempted throughout, making use of a critical reading of orientalism, and a gender perspective. Through a focus on an American young adult sports novel, I have intended to demonstrate how this identification young readers look for is already formulated for them, permeated by nationalist undertones, through the subjectivizing and otherizing processes depicted of the protagonists of their favourite books. Maggie, as the epitome of a mainstream American sportive girl, plays at imitating her sexually and athletically aggressive antagonist, and comes out well, more ethnocentrically redeemed than ever. Meanwhile, Roxy's ambivalent

mimicry of oriental and masculinized performativities redefines her as foil, exactly to spur a condemnation of her counter-patriotism. In this light, *Coming Up for Air* marks the words of bell hooks when she claimed that images of Otherness are out there "to distance us from whiteness, so that we will return to it more intently" (1992: 372). Fear of the Other, eventually, is what best seems to foster American nationalism, also in young adult fiction.

NOTES

[1] In literary parlance, this contrast can be further explicated as that between a flat and a round character.

[2] Like the veil for Arab women, nose piercing is for Indians a self-standing signifier whose rhetoric speaks to an insistence on making it suffice to represent an entire country of the Asian continent. It is a metonymy of what Meyda Yeğenoğlu (1998: 42) denominates a veiled fantasy of cultural and sexual difference, since the part is made stand for the whole.

[3] As a crucial rite of passage or a 'trip' to adulthood, Maggie's first time is made to fit with the orientalist motif of sexuality associated with liberty, epitomized by Roxy's libidinousness. The fact speaks to the orientalist motif of libidinousness readily associated to gay and queer encounters (Boone 1995); in this novel such encounters are something to try but eventually become censorable. Further, Maggie is excused in her normative sexuality because she did not know about the boy's fetishes and, crucially, she did not intend to come upon them in the first place.

[4] For a sociological review on immigration and cultural backlash in western countries, see Inglehart and Norris (2016).

[5] Technological bullying, racism and terrorism are topics which Victoria Flanagan explores in *Technology and Identity in Young Adult Fiction: The Posthuman Subject* (2014: 138, 145).

WORKS CITED

Albano, J. 2018. Review of *Coming Up for Air*, by Miranda Kenneally. *School Library Journal*, January 9. Last retrieved 6 August 2018.

https://www.slj.com/?detailStory=stock-sports-titles-fiction-nonfiction-olympic-season

Bairner, A. 2001. *Sport, Nationalism, and Globalization: European and North American Perspectives*. Albany: State University of New York Press.

Bhabha, H. 1994. *The Location of Culture*. London: Routledge.

Bomer, R. and Bomer, K. 2001. *For a Better World: Reading and Writing for Social Action*. Portsmouth: Heinemann.

Boone, J. 1995. "Vacation Cruises; or, The Homoerotics of Orientalism." *PMLA*. 110, 1: 89-107.

Castellani, A. 2015. "Female Bodies, 1980s Fashion, Italian Designers and Gender Boundaries." Last retrieved 20 March 2018. https://sites.google.com/site/ alessandracastellani20/female-bodies-1

Chiu, M. 2006. "The Cultural Production of Asian American Young Adults in the Novels of Marie G. Lee, An Na, and Doris Jones Yang." *The Lion and the Unicorn*. 30, 2:168-184.

Flanagan, V. 2014. *Technology and Identity in Young Adult Fiction: The Posthuman Subject*. Hampshire: Palgrave Macmillan.

"Foil." *Merriam-Webster's Encyclopedia of Literature*. Massachussets: Library of Congress.

Hall, S. 1904. *Adolescence*. New York: D. Appleton & Co.

Harper, J. 2017. Review of *Coming Up for Air*, by Miranda Kenneally. In *All About Romance*. Last retrieved 4 August 2018. https://allaboutromance.com/book-review/coming-up-for-air-by-miranda-kenneally/

Harter, S., Bresnick, S., Bouchey, H. and Whitesell, N. 1997. "The Development of Multiple Role-related Selves During Adolescence." *Development and Psychopathology*. 9 (4): 835-853.

Herman, D., Jahn, M. and Ryan, M. 2010. *Routledge Encyclopedia of Narrative Theory*. London and New York: Routledge.

Hill, M. 1997. *Whiteness: A Critical Reader*. New York: NYU Press.

hooks, b. 1992. "Eating the Other. Desire and Resistance." In *Black Looks: Race and Representation*. Boston: South End Press MA, 21-39.

Inglehart, R. and Norris, P. 2016. "Trump, Brexit, and the Rise of Populism: Economic Have-Nots and Cultural Backlash." HKS Working Paper.16-026: 1-52.

Kenneally, M. 2017. *Coming Up for Air*. Illinois: Sourcebooks Fire.

Lacroix, C. 2004. "Images of Animated Others: The Orientalization of Disney's Cartoon Heroines From The Little Mermaid to The Hunchback of Notre Dame." *Popular Communication: The International Journal of Media and Culture*. 2, 4: 213-229.

Lampert, J. 2004. "Performing Difference: Young Adult Fiction Post September 11." In Mallan, K. and Pearce, S., eds. *Seriously Playful: Genre, Performance and Text*. Flaxton, Qld: Post Pressed, 151-161.

Lissa, C. J., Caracciolo, M., van Duuren, T. and van Leuveren, B. 2016. "Difficult Empathy: The Effect of Narrative Perspective on Reader's Engagement with a First Person Narrator." *Diegesis*. 5, 1: 43-63.

McLemore, L. 2016. "Predicting the Next Romance Trend." *BookPage*. Last retrieved 2018 March 11. https://bookpage.com/the-book-case.html?page=63&type=post

Meyda Y. 1998. "Veiled Fantasies: Cultural and Sexual Differences in the Discourse of Orientalism." In *Colonial fantasies: Towards a Feminist Reading of Orientalism*. Cambridge: Cambridge University Press, 39-68.

Molina, M. I., Pilco, M., Alvarado, P. 2015. "El Bullying en la Universidad." *ATLANTE*, *Cuadernos de educación y desarrollo*. 9: 2-12.

Morrison, S. 2013. *Staging the Blazon in Early Modern English Theater*. London and New York: Routledge.

Morrison, T. 1993. *Dancing in the Dark: Whiteness in the Literary Imagination*. New York: Vintage.

Perry, N. 1992. "The Other: Orientalism, Colonialism and Children's Literature." *Children's Literature Association Quarterly*. 17, 1: 29-35.

Said, E. 1978. *Orientalism*. Pantheon: New York.

Sturm, B. and Michel, K. 2009. "The Structure of Power in Young Adult Problem Novels." *Literature Surveys and Research*. Winter: 39-47.

Yi, J. 2015. "Beauty Is in the Eye of the West: An Analysis of An Na's *The Fold*." *The Alan Review*. 42: 3.

Recibido / Received: 2-4-2018 *Aceptado / Accepted: 26-7-2018*