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Race, ethnicity, and representation in Irish children’s and young adult literature and film: an introduction

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KEYWORDS Race; ethnicity; inclusive literature; representation; Irish youth literature

This special issue originated in 2023 in Dublin at the Irish Society for the Study of Children’s Literature’s (ISSCL)¹ biannual conference, where we asked researchers and scholars of Irish children’s and young adult (YA) literature and culture to consider the question, “Who Do We Think We Are?” and submit proposals for papers on the subjects of race, ethnicity, and representation in the national youth-literature canon. Over two days in April, both online and in Trinity College Dublin, we listened to presentations on the Bangladeshi-Irish young adult author Adiba Jaigirdar, Marie-Louise Fitzpatrick’s picture-book *Owl Bat Bat Owl* which wordlessly explores the experiences of migrant characters, Jane Mitchell’s contemporary children’s books about refugees and the Irish Direct Provision system, and too many more to mention. The conference laid the groundwork for this special issue which was then further developed through subsequent contributions that enriched and expanded upon its foundations. This was the first time that a conference had been dedicated to this under-researched and under-theorised area, and this special issue is the first full-length scholarly publication on the nexus of youth-literature studies, race and ethnic studies, and Irish Studies. We envision this issue as a dynamic and discursive space bringing together well-known, leading critics as well as emerging scholars and early-career researchers. In addition to ensuring the presence of scholarship on Irish-language literature for young people, we strove to incorporate different theoretical approaches, concepts, and methodologies, and to address a range of genres, age groups, and formats including the visual storytelling of picturebooks and children’s film. As such, we hope that the issue will provide a pioneering mapping of how inclusion, difference, belonging, and alterity have been conceptualised, navigated, and represented in Irish youth literature in English and Irish, and that it will stimulate further research on this important and under-researched field.

The Children’s Books Ireland awards system (the leading children’s literature awards in Ireland)² accepts nominations for authors who are Irish citizens and also for authors resident in Ireland but who are neither Irish by birth and/or who are not published in Ireland. In light of the increasingly diverse nature of contemporary Ireland and Irish society and the importance of enacting an inclusive and capacious understanding of Irish youth literature, we have applied this inclusive and pluralistic paradigm in our approach to Irish children’s and YA literature as including texts published in Ireland or

internationally by writers and illustrators born and living on the island of Ireland; literature by children's authors of other nationalities now living in Ireland who are published by Irish publishers; and Irish authors of the diaspora whose work is published in Ireland or internationally.

The ISSCL conference, and subsequently this special issue, were necessary interventions, as, although race, ethnicity, and representation have been increasingly explored in international publishing, activism, and creative industries, these important areas are relatively under-studied in the Irish context. Literature for children and teenagers can profoundly shape young people's understanding of their world and their position within it. International research has highlighted the negative impacts of a lack of ethnic diversity in youth literature for young readers from ethnic minorities as well as young people from majority cultures.³ Erasure, marginalisation, and stereotyping of ethnic minorities is a societal problem for everyone, not just ethnic-minority members. In her study of British youth literature and authors of colour in UK publishing, Melanie Ramdarshan Bold emphasises the particular importance of inclusive literature for young people and argues that "the children's and YA book market has the potential to be at the forefront of educating and informing young people, about important social issues, including representation."⁴ However, it is not sufficient for youth literature to merely represent diverse, marginalised, and minoritised characters and perspectives. Authenticity and quality of inclusion and representation are key factors for advancing inclusivity and equity. In her study of multiculturalism in youth literature, Debra Dudek highlights how assimilationist and hegemonic discourses can persist and inform ostensibly inclusive literature:

Multicultural children's literature succeeds in varying degrees to represent cultural differences to young readers. In the best cases . . . readers negotiate a complex, culturally diverse community and may emerge with a stronger understanding of and multicultural respect for cultural differences and for the effect those differences have on individual and group identities. At the other end of the spectrum are texts that gesture toward an acceptance of cultural difference but reinscribe an ideological position in which sameness—or assimilation—seems the desired outcome of multiculturalism.⁵

While research has been published on the topic of Irish identity and race⁶ and Irish literature and race,⁷ there is a significant gap in scholarship and research regarding norms, ideologies, and representations of race and ethnicity in Irish literature for young people. Cliona Ó Gallchoir's 2016 article, "Whiteness and the Racialization of Irish Identity in Celtic Tiger Children's Fiction," constitutes one of the few scholarly analyses in this area to date. In examining the "small selection of novels for young readers published between 1993 and 2004 which deal in a variety of ways with themes of race and migration in Ireland," she finds a "relative silence in the field of Irish children's literature on the subject of race." Based on these findings, Ó Gallchoir concludes that this is "arguably suggestive of a lack of faith in a truly inclusive Ireland."⁸ This silence is perhaps due to the relative lack of children's and young adult texts published in Ireland that feature characters of diverse racial identities, and the profound scarcity of diverse authors within Irish children's literature publishing. As Patricia Kennon highlighted in 2020, Irish youth literature has been slow to confront histories and practices of White privilege in past and present Irish culture and to inclusively represent the diverse, intersectional realities, identities, and

experiences of twenty-first-century Irish youth.⁹ In her article on decolonialisation and Irish-language youth literature in this issue, Claire Dunne references Rudine Sims Bishop's famous argument about literature and reading functioning as "mirrors, windows, and sliding glass doors"¹⁰ for young readers. For many child and teenage readers, however, it is difficult for them to find books where they can see themselves reflected. In other cases, they see images but these images are often "distorted, negative, or laughable."¹¹

"Mirrors" are crucial for young people from minority groups to see themselves affirmed in national literature and media. Exclusionary discourses, the absence of characters from racial and ethnic minority groups, and stereotypical representations of minority groups in Irish youth literature may also deter young people from minority backgrounds to pursue careers in writing and illustrating, further consolidating this inequity. Although speaking from a US context, Bishop's argument that "our classrooms need to be places" where all young people "can find their mirrors"¹² is equally applicable to Irish educational contexts as well as wider Irish society. It is also crucial to provide young people with "windows" and "sliding glass doors" for imaginatively exploring and understanding different perspectives and experiences in order to identify and disrupt racist and discriminatory hegemonies and norms. However, "the pervasive whiteness of children's literature means that white children do not often see, think about, or become invested in characters of color."¹³

Since 2014, there has been an international momentum of awareness-raising movements and campaigns by non-profit organisations, authors, educators, and readers regarding the need for inclusive publishing and anti-racist and anti-colonial literature which recognises and honours the diverse identities and experiences of all young people.¹⁴ In Ireland, the situation is slowly improving, with a number of authors of colour publishing children's and young adult literature in Ireland in recent years, including: Leon Diop and Briana Fitzsimons, co-authors of *Black & Irish: Legends, Trailblazers and Everyday Heroes*, a non-fiction celebration of Black Irish identity and Black Irish public figures illustrated by Jessica Louis¹⁵; Ashwin Chacko, author of the self-published 2020 picture-book, *What Wondrous Shapes We Are*¹⁶ and illustrator of the 2023 poetry collection, *I am the Wind: Irish Poems for Children Everywhere*¹⁷; and Zainab Boladale, author of the 2024 young-adult novel, *Braids Take a Day*.¹⁸ However, young readers of colour and Irish Traveller children in Ireland still currently have a limited and "troublingly deficient"¹⁹ number of Irish books in English and Gaeilge in which they can see their identities reflected and affirmed. Furthermore, a presumption of Whiteness and privileging of White, sedentary (settled) characters and perspectives still tends to dominate Irish youth literature. The longstanding assumption and association of Whiteness with "Irishness" and Irish identity in Irish youth literature is in keeping with Oona Frawley's observation about general Irish literature that "it is still relatively rare" for the reality of multiethnic and multiracial Ireland to be encountered "in contemporary Irish literature, whether in terms of representative characters or authorship."²⁰

While racist and stereotypical discourses must be acknowledged, confronted, and dismantled in all literature, there is a particular need to reveal, interrogate, and dismantle discourses of supremacy and colonialism in literature for young people. As the postcolonial critic, Shaobo Xie, states:

Children . . . are most violently subjected to colonialist ideas of racial-ethnic Otherness at the most formative years of their lives. If children's literature and the criticism of children's

literature take upon themselves to decolonize the world, they will prove the most effective project in the long run, for the world ultimately belongs to children.²¹

In the UK, the Centre for Literacy in Primary Education has published *Reflecting Realities* reports each year since 2017 which determine “the extent and quality of representation of racially minoritised characters featured within picturebooks, fiction and non-fiction for ages 3–11 published in the UK.”²² The annual report has recorded increases in the number of books published that feature a racially minoritised character; however, in 2023, for the first time, the report found a decrease, dropping from 30% of books in 2022, to just 17% in 2023. As a small nation with far fewer publishing houses than the UK, the Irish children’s literary market relies heavily on UK-published books; therefore, this worrying decrease reported by the CLPE also affects readers in Ireland. Ireland does not yet have a system to track the number of Irish-published books featuring racially minoritised characters. However, with the decline in representation from UK publishing houses, it is more crucial than ever for Irish youth publishing to prioritise and actively uphold the values of diversity, inclusion, and representation.

Furthermore, the rise of Far-Right, anti-migrant sentiment in Ireland increases the need for youth literature that affirms and celebrates the diversity within Irish society. There is a heightened risk of marginalisation and discrimination towards ethnic minority groups and there is an ethical and social imperative towards sectoral change for enabling more inclusive and equitable national youth literature. This special issue is particularly timely in light of recent anti-migrant and anti-refugee protests, and racist rhetoric in Irish media and social media. In 2024, the Irish Human Rights and Equality Commission informed the European Commission against Racism and Intolerance of the “frightening and persistent rise in intolerant attitudes towards immigrants, Travellers, Roma . . . people throughout Ireland” and these attitudes manifest in protests, harassment, “arson attacks, and hate speech, on and offline.”²³ Moreover, as Malcolm Sen and Julie McCormick note in their introduction to their 2024 edited collection, *Race in Irish Literature and Culture*, the “present moment is an exceptional vantage point to assess questions related to race in Ireland” since “the second decade of the twenty-first century marks a time when the first generation of children born to Celtic Tiger immigrants are coming of age.”²⁴

Twentieth- and early twenty-first-century Irish youth literature was slow to acknowledge and respond to the existence, experiences, and perspectives of these “new Irish” young people. The few contemporaneous novels which did address racial diversity and the relatively new phenomenon of African asylum-seekers in Ireland such as Siobhán Parkinson’s *The Love Bean* (2002)²⁵ and Vincent McDonnell’s *Out of the Flames* (2002)²⁶ were “still presented from a White perspective.”²⁷ However, over the last decade and particularly in the last five years, youth-literature authors such as Adiba Jaigirdar, Oein DeBharduin, and Caroline O’Donoghue – each of whom are featured in this special issue – have published books for children and young adult readers which reflect the diverse and intersectional realities of people of minoritised racial and ethnic backgrounds, taking significant steps to diversify Irish youth literature and reduce its overwhelming whiteness. These texts function, as Bishop outlined, as mirrors for readers who see their identities and experiences reflected in the fictional protagonists; crucially, the books also function as windows and sliding glass doors for readers to see and vicariously experience another person’s lived experience, creating opportunities to promote awareness, understanding,

and empathy towards migrant and minority communities. In her study of how racial difference shapes the imagination and literature for young people, Ebony Elizabeth Thomas reveals a diversity crisis in youth literature and publishing as not just a lack of representation but as “an imagination gap”²⁸ regarding race and ethnicity. It is our hope that this special issue provides a scholarly intervention which addresses this gap and contributes towards the advancement of an inclusive, anti-racist, and equitable national literature for all young people.

As co-editors of this special issue, it is important to reflect on our positionality and its potential impacts. We are both White middle-class cisgender settled Irish women. Kennon is an Associate Professor of children’s and YA literature and culture at a teacher-education department in Maynooth University, Ireland. Her teaching and research focus on inclusion, equity, and global citizenship education²⁹ in literature for young people and literature with young people. Morrissey is a part-time lecturer in the School of Education at the University of Galway. Her research interests include colonial children’s literature and the imperial adventure genre, as well as twenty-first century Irish children’s literature. She teaches children’s literature to undergraduate students in the Children’s Studies course and delivers workshops to primary school children as part of the University of Galway’s Youth Academy and Uni4U programmes. When we were planning the special issue, the importance of centring and amplifying the voices and work of authors of minoritised backgrounds was of key importance. We have designed the special issue to begin and conclude with articles exploring and celebrating the work of two exceptional creators who have been instrumental in advancing authentic representation and inclusivity in recent Irish youth literature: Oein DeBhairduin; and Adiba Jaigirdar.

The first article, “‘A story is a living thing’: A conversation with Oein DeBhairduin about the importance of Irish Traveller voices and authentic representation,” is an interview with this award-winning author, activist, and educator about his work and the importance of Irish Travellers’ storytelling and Irish Travellers as storytellers with an overview of the history of negative stereotyping and othering regarding the representation of Irish Travellers in twentieth- and twenty-first-century Irish youth literature. The wide-ranging and long-standing othering of Travellers in Irish society, Irish literature and the Irish imaginary and the social, cultural, economic, and political exclusion of Travellers in contemporary Irish society is underpinned by what Robbie McVeigh theorises as “sedentarism:” a system of practices and beliefs that normalises settled society and pathologises nomadic modes of existence.³⁰ The presumed conflation of ownership and occupancy of land and locality among sedentary people with Irishness and “the naturalization of sedentary culture”³¹ pervasively infusing Irish literature is especially significant in relation to youth literature and the key importance of the home and being homed in these narratives: “A mobile subject is at the centre of much children’s literature, but the trajectory of children’s texts typically is to home the child subject, both the subject inside the book and the subject outside the book.”³² DeBhairduin’s works challenge and disrupt such binary systems and conservative power regimes which have underpinned Irish youth literature and the Irish imaginary.

In the second article, “Race, difference, and Irish identity in Cartoon Saloon’s 2009 film, *The Secret of Kells*,” Kate Harvey argues that the Oscar-nominated animated film about the creation of the renowned *Book of Kells* challenges conceptions of the medieval period in Ireland as homogenously white, while simultaneously addressing contemporary, post-

Celtic Tiger conversations and debates on race, immigration, and multiculturalism. This, Harvey argues, relates to a key objective within medievalist studies; the purpose of examining medievalist texts is not to assess the accuracy of the texts' representation of the medieval period, but rather to examine how the medieval text reflects contemporary concerns. While the film successfully demonstrates the diversity that existed within medieval Ireland – particularly within monasteries, with the inclusion of monks from China, Morocco, Russia, and Europe – Harvey problematises the “utopian” vision depicted in *The Secret of Kells* of a diverse medieval Irish society by highlighting the film's representation of villains as black, dehumanised figures and its reliance on a problematic dark-versus-light metaphor that threads through the film. Through focusing on an Irish children's film, Harvey's article expands the scope of the special issue beyond literature to other forms of children's culture, while also contributing valuable research on an indigenous film animation studio.

Barbara Katharina Reschenhofer's article, “Legible affect and physical perspective-taking: promoting critical literacy about migration with Marie-Louise Fitzpatrick's wordless picturebook, *Owl Bat Bat Owl*” analyses the conceptualisation and representation of migration and displacement in a picturebook that was part of the 2024 *Reading Together with Refugees* reading guide,³³ published by Children's Books Ireland in partnership with the United Nations High Commissioner for Refugees. Wordless picturebooks have been proven to support “emergent literacy,” as these forms of picturebooks “connect visual literacy (learning to interpret images), cultural literacy (learning the characteristics and expectations of social groups) and literacy with print (learning to read and write language).”³⁴ Reschenhofer draws on this complex function of wordless picturebooks, analyses the affordances and impacts of compositional design, anthropomorphism, and visual affect (how emotion is depicted via facial expressions and bodily gestures) in Fitzpatrick's wordless multimodal narrative, and provides guidance on how Fitzpatrick's *Owl Bat Bat Owl* could be incorporated into the classroom to develop young readers' visual and emotional literacy and critical thinking skills. Due to the book's focus on migration and characters' mixed responses to the arrival of newcomers, the article outlines practical and effective methods for incorporating the book into classroom discussions about race, cultural identity, and immigration with young students.

As previously mentioned, when discussing the scope of this special issue, one of our key objectives was to amplify the voices of authors from minoritised backgrounds. Another crucial objective was to ensure the inclusion of scholarship on Irish-language children's and YA literature. While we acknowledge the imbalance between English-language and Irish-language articles in this issue, we hope that Claire Dunne and Caoimhe Nic Lochlainn's articles generate further research on the representation of race and diversity in Irish-language youth literature. In “Exploring decolonial spaces in Irish-Language youth literature,” Claire Dunne begins her article by identifying the inception of Irish-language youth literature in the early 1900s as a form of decolonisation, in response to the detrimental colonial British influence on Irish culture and language. Similarly to Reschenhofer's article on wordless picturebooks, Dunne's article emphasises the necessity of enhancing young readers' critical literacy skills; this is vital, Dunne argues, to the development of young readers' ability to not only notice diversity, but to interrogate and critique the representation of characters of diverse, racial, and ethnic identities in the literature they read. The article comprises analysis of

both original works in the Irish-language and translated works, and her analysis reveals that children's books featuring diverse, ethnic minority characters were mostly found in translated texts, rather than original Irish-language books. Furthermore, Dunne highlights the predominance of White authors within Irish-language children's publishing, which is a shared problem across English-language youth literature publishing in Ireland.

Siobhán Morrissey's article, "'We have no choice, no freedom, no opportunity as long as we stay in Direct Provision: the representation of the refugee experience in Jane Mitchell's *Run for Your Life* and 'There and Here'" examines Mitchell's fictional reflection of the rise of Far-Right, anti-immigrant, and anti-refugee discourse in contemporary Irish society. Mitchell's texts document refugee characters' experiences in the controversial system of Direct Provision in Ireland which has long been criticised for its "inappropriate and substandard accommodation," "lack of sufficient care services and supports," and the "long processing times leading to lengthy and indefinite delays."³⁵ Drawing upon Ekaterina Strelakova-Hughes' and Julia Hope's theoretical framework of "RefugeeCrit,"³⁶ which combines Critical Refugee Studies and Critical Race Theory and encourages a shift from "blanket approval" of narratives about refugees to "a more nuanced critique"³⁷ of these narratives, the article analyses the impact and implications that the omission of key biographical, national, racial, and religious information about the refugee protagonists has on the story, which include the homogenisation of diverse refugees and migrants' experiences. In focusing on migration and forced displacement, the article draws connections with Reschenhofer's analysis of the theme of migration in *Owl Bat Bat Owl*, and Dunne's article where reference is made to Alan Tittle's *Gluiséacht*, a book about a refugee where, similarly, the nationality of the refugee is not disclosed.

The final three articles all address Irish YA literature and the intersection of adolescence with norms and discourses of Irishness. In her article, "An gnáthléitheoir?: representation, diversity and inclusion in Irish-Language young adult and teen fiction," Caoimhe Nic Lochlainn examines the extent of diversity in Irish-language publishing for teenagers as well as challenges involved catering to and representing the "gnáthléitheoir" – the presumed homogeneous Irish-language young adult "average reader." The relatively small industry of Irish-language youth-literature publishing involves an extremely varied target market ranging from readers who have spoken Irish as their first language since youth to additional language learners. Moreover, small-nation publishing and minority-language publishing face additional pressures and challenges posed by globalisation.³⁸ Nic Lochlainn explores the complexities of representing a diversity of nationalities, minority groups, and minority-language varieties as well as challenges for Irish-language authors and publishers of young adult literature regarding diglossia, code-switching, and adult authors representing the teen world in Irish-language literature for teenagers. Curricula and educational reading play a particularly important role in minority-language youth literature and Nic Lochlainn considers the issues and impacts of Irish-language literature being associated with formal educational contexts and how this shapes the nature and extent of hegemony or diversity in these texts. While Irish-language literature for teenagers can still involve conservative content, language features, and ideologies, Nic Lochlainn concludes there has been much innovation across a variety of genres in this field in recent years regarding the recognition and representation of diversity and inclusivity.

Inclusive and multicultural literature “intersects with human rights and social justice discourses”³⁹ and Jennifer Mooney’s article, “I think we all just got a bit too proud of ourselves too soon:” heteronormativity, whiteness, and Far-Right extremism in Caroline O’Donoghue’s *All Our Hidden Gifts Trilogy*” explores racialised invocations of Irishness and anxieties about the threat that Far-Right extremism might pose to Ireland’s multiculturalism and adolescents. Victoria Flanagan observes that “Whiteness largely functions as an invisible category of identity, as it is by remaining invisible that it instantiates itself as normative.”⁴⁰ Mooney examines the racist and hegemonic power regimes involved in the interweaving of Irish identity, heteronormativity, and Whiteness, and analyses O’Donoghue’s representation of sexuality, queerness, gender, religion, race, and ethnicity in relation to the centring of Whiteness and heteronormativity in mainstream as well as Far-Right discourses. In considering the extent to which O’Donoghue’s fantasy YA novels successfully challenge and interrogate inequitable and discriminatory power structures, Mooney also unpacks the trope of the “White saviour”⁴¹ and how the focalisation of the trilogy through the perspective of the White cis protagonist and narrator, Maeve, offers the potential for fostering a sense of empathy and understanding about difference among young readers yet also enacts othering of queer and racially diverse main and secondary characters.

Continuing this investigation of intersectionality,⁴² Stefanie Jakobi and Ashly Isac’s article, “To all the brown kids, queer kids, fat kids:’ exploring intersectionality in South-Asian-Irish young adult fiction through Adiba Jaigirdar’s contemporary novels” addresses intersections of race, age, sexuality, and religion and the representation of queer South-Asian-Irish adolescent experience in Jaigirdar’s realistic novels. Jakobi and Isac examine how Jaigirdar conceptualises and represents voice, gaze, embodiment, and agency in relation to alterity, nationality, nation, belonging, and difference. In her 2011 study of religion in Irish youth literature, Valerie Coghlan observed how “religion – especially Catholicism – is so much part of the landscape [in these texts] it is taken for granted.”⁴³ The landmark “interventions” provided by Jaigirdar’s work into the diversification of Irish YA literature “are not to be underestimated: they indicate a significant and overdue shift toward representation of multiracial and multiethnic Ireland.”⁴⁴ In her exploration of the diverse and non-mainstream experiences and perspectives of queer brown religious characters in modern Irish society, Jaigirdar unsentimentally confronts and depicts the realities of microaggressions, Islamophobia, racism, and homophobia and powerfully affirms the visibility and agency of LGBTQ+ characters and queer South Asian diasporic young people in Irish YA literature.

Our objectives with this issue were to map the current scholarly and research field regarding race, ethnicity, diversity, and representation in Irish youth literature and to generate new knowledge on this under-researched subject area within Irish studies and Irish youth-literature studies. In identifying youth literature’s “simultaneously highly regulated and overlooked, orthodox and radical, didactic and subversive” nature, Kimberley Reynolds highlights the radical potential of this “curious and paradoxical cultural space” in which “writers, illustrators, printers, and publishers have piloted ideas, experimented with voices, formats and media, played with conventions, and contested thinking about cultural norms. . . and how societies should be organised.”⁴⁵ It is our hope that through acknowledging and celebrating the work of diverse and minority authors in

Ireland, critiquing and analysing the representation of migrant and displaced communities in Irish children's and YA literature, and demonstrating where significant gaps still exist, that this special issue positively contributes to the development of Irish youth literature and its evolution towards what President Michael D. Higgins terms "a new version of our Irishness,"⁴⁶ one that is inclusive, welcoming, and reflective of the diversity within Irish society.

Notes

1. The Irish Society for the Study of Children's Literature (ISSCL) is the national organisation dedicated to scholarship and research on Irish and international children's and young-adult literature. Cf. <https://issclblog.wordpress.com/> for details of the Society's events, publications, and activities.
2. Cf. An overview and details about the KPMG Children's Books Ireland awards are available at <https://childrensbooksireland.ie/what-we-do/kpmg-childrens-books-ireland-awards>.
3. There is a large body of scholarship on the importance of diversity and inclusive youth literature regarding race and ethnicity. Cf. Gilton's *Multicultural and Ethnic Children's Literature in the United States 2020*; Chaudhri's *Multiracial Identity in Children's Literature*; Montañó and Montañó's edited collection, *Tactics of Hope in Latinx Children's and Young Adult Literature*.
4. Ramdarshan Bold, *Inclusive Young Adult Fiction*, 6.
5. Dudek, "Multicultural," 128.
6. Cf. Waldron and Pike's "What Does it Mean to be Irish?"; and Joseph's "Whiteness and Racism."
7. Cf. Brannigan's *Race in Modern Irish Literature and Culture*; Reddy, "Reading and Writing Race in Ireland"; and Villar-Argáiz's "Introduction. Discourses of Inclusion and Exclusion."
8. Ó Gallchoir, "Whiteness and the Racialization of Irish Identity in Celtic Tiger Children's Fiction."
9. Kennon, "Reflecting Realities."
10. Sims Bishop, "Mirrors, Windows, and Sliding Glass Doors," 1.
11. *Ibid.*, 1.
12. *Ibid.*
13. Welch, "The Pervasive Whiteness of Children's Literature."
14. Cf. the non-profit organisation, We Need Diverse Books, which aims to diversify the publishing industry and progress equity in youth literature: <https://diversebooks.org>.
15. Fitzsimons, Diop, and Louis, *Black & Irish*.
16. Chacko, *What Wondrous Shapes We Are*.
17. Jacob, Webb, and Chacko, *I Am The Wind*.
18. Boladale, *Braids Take a Day*.
19. Kennon, "Reflecting Realities," 140.
20. Frawley, "Split Selves and Double Consciousness in Recent Irish Fiction," 282.
21. Xie, "Rethinking the Identity of Cultural Otherness," 13.
22. Cf. The Centre for Literacy in Primary Education's *Reflecting Realities* reports and ongoing research, <https://clpe.org.uk/research/reflecting-realities>.
23. Irish Human Rights and Equality Commission, "Upsurge in Hate Crimes, Racial Violence and Harassment."
24. Sen and McCormick, "Introduction," 8–9.
25. Parkinson, *The Love Bean*.
26. McDonnell, *Out of the Flames*.
27. Kennon, "Writing Childhood," 105.
28. Thomas, *The Dark Fantastic*, 5.
29. Global Citizenship Education involves an active and creative educational process to increase awareness, understanding, and collective action regarding global challenges and issues e.g. climate change, hunger, peace, global inequality, and injustice. It facilitates critical thinking

and challenges perceptions and stereotypes. See the UNESCO website for information: <https://www.unesco.org/en/global-citizenship-peace-education/need-know>.

30. McVeigh, "Theorising Sedentarism," 30–52.
31. Burke, *Tinkers': Synge and the Cultural History of the Irish Traveller*, 4.
32. Reimer and Bradford, "Home, Homelessness and Liminal Spaces," 201.
33. Children's Books Ireland and UNHCR, *Reading Together with Refugees Reading Guide*.
34. Jalongo et al., "Using Wordless Picture Books," 168.
35. Irish Refugee Council, "Direct Provision."
36. Cf. Strelakova-Hughes's "Unpacking Refugee Flight"; and Hope's "One Day We Had to Run."
37. Hope, "Applying RefugeeCrit," 199.
38. Cf. McCleery and Ramdarshan Bold, "What is My Country?"
39. Dudek, "Multicultural," 129.
40. Flanagan, "Similarity or Difference?" 14.
41. Cf. Ashley, "Engaging White Privilege, Racial Injustice, and Systemic Oppression in the Canon and Young Adult Literature."
42. Cf. Crenshaw, "Mapping The Margins: Intersectionality, Identity Politics, and Violence Against Women of Color."
43. Coghlan, "What Foot Does He Dig With?" 59.
44. Frawley, "Split Selves and Double Consciousness in Recent Irish Fiction," 284–5.
45. Reynolds, *Radical Children's Literature*, 3.
46. Higgins, "Remarks by President Michael D. Higgins."

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