

Adolescent girls are at the forefront of language evolution. Their playful and innovative communication methods — hyperbole, acronyms, images, and emoticons — are changing how we all speak. However, despite an increased presence in contemporary media culture, mainstream views systematically censure them. Society trivialises their use of language, limits what they are allowed to talk about, and restricts who is 'allowed' to speak in a way that is valued. However, YA anthologies are offering what might be termed a new form social protest as they speak out against such censoring. By featuring voices in concert, championing topics often excluded from mainstream literature, and celebrating marginalised voices, YA anthologies are forging a new ground, making space(s) for voices of all kinds.

In this paper, I will focus on the UKYA anthology *Make More Noise* published by Noisy Crow in 2018, while also touching on other recent YA anthologies. Taking its name from British suffragette Emmaline Pankhurst's iconic "You have to make more noise than anybody else...", *Make More Noise* celebrates women's suffrage at the 100th anniversary of women gaining the right to vote in Britain. Featuring short stories that celebrate inspirational women across a range of genres, my reading of this UKYA anthology draws on Megan Musgrave's coining of imaginary activism, expanding her focus on the symbolic forms of activism depicted *within* YA literature to include how YA anthologies — through their commitment to multiple voices, perspectives, and genres — offer further instances of activism, particularly in terms of the culture of support such collective works can encourage.