

The 15th International
Child and the Book Conference
2021



the child and the book



PROGRAM

The 15th International Child and the Book Conference

**Transformation and Continuity: Political and Cultural Changes
in Children's Literature from the Past Century to the Present Day**

24 – 26 March 2021 · Online Conference

Hosted by Freie Universität Berlin, Department of Education and Psychology /
Primary Education – German Didactics

www.cbc2020.org



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The inaugural The Child and the Book Conference was held at Roehampton University England, in 2004.

Successive conferences were organised at the

- University of Antwerp, Belgium (2005)
- University of Newcastle, England (2006)
- Boğaziçi Üniversitesi, Turkey (2007)
- Buffalo State College, USA (2008)
- Vancouver Island University, Canada (2009)
- Oslo University, Norway (2011)
- Cambridge University, UK (2012)
- University of Padua, Italy (2013)
- National and Kapodistrian University of Athens, Greece (2014)
- University of Aveiro, Portugal (2015)
- University of Wrocław, Poland (2016)
- Universitat de València, Spain (2017)
- University of Zadar (2019)

The call for papers for The 15th Child and the Book Conference invited a wide range of papers related to the conference theme *Transformation and Continuity*

Connection of political topics and ideology in children's literature:

- Representation of the 20th century in historical narratives
 - Publishing policy and censorship
 - Changing conceptions of childhood
 - Trauma and (post)memory (World War II, Holocaust, displacement, migration, exile, etc.)
 - Transformation and continuity in cold-war children's literature and media
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CONFERENCE SCHEDULE

Wednesday,
24 March

TIME	SESSION 1
10:30 – 11:00	WELCOMING CEREMONY
11:00 – 12:00	KEYNOTE Detlef Pech (prerecorded presentation + Q&A) HISTORICAL AWARENESS: CHILDREN, KNOWLEDGE AND CONTEMPORARY HISTORY
12:00 – 12:30	BREAK
12:30 – 13:30	KEYNOTE Daniel Feldman (prerecorded presentation + Q&A) THE CHILD IN TIME: REFUGEE NARRATIVES IN CHILDREN'S BOOKS ABOUT THE 1938 – 39 KINDERTRANSPORT AND 2014 – 17 REFUGEE CRISIS
13:30 – 15:00	BREAK
15:00 – 16:00	SPEAKING THE UNSPEAKABLE: HOLOCAUST IN CHILDREN'S LITERATURE DISCUSSION PANEL RELATED TO PRERECORDED PRESENTATIONS (Chair: Elena Mara Johnston): Eleanor Johnston (CA) Play and Peril: the Challenges of Ethical Presentation of the Holocaust for Children in "Brundibar" and "The Magician of Auschwitz"; Jenna Marie D'Andrea (CA): As I Write You to Be: Enacting a Pedagogy of Remembrance Through Holocaust Literature; Karen Krasny Where the Breath Fails: Mourning and Mythic Time in Maurice Sendak's Dear Mili.; Irena Barbara Kalla (PL): Transformations of the "Pedagogy of Remembering". Dutch and Flemish Children's Literature of the Past Two Decades about the Holocaust; Georgia Karantona/Tasoula D. Tsilimeni (GR): The Shoah in Comics, Graphic Novels and Picture Books: Visualising the Unspeakable
16:00 – 16:10	BREAK
16:10 – 17:00	GIANNI RODARI – THE WORD AS A DEMOCRATIC EXPRESSION OF THOUGHT AND SOCIETY DISCUSSION PANEL RELATED TO PRERECORDED PRESENTATIONS (Chair: Sabrina Fava): Ilenia Filograsso : Beyond Marxism: Fairy Tales and Childhood in Antonio Gramsci and Gianni Rodari; Claudia Alborghetti/Sabrina Fava : Childhood Beyond Ideology: Rodari's Subtractive Writing and His Fortune in Italy and Abroad; Chiara Lepri : Utopian Tension, Ideology and Creativity in Gianni Rodari's Writings. Some Examples.; Susanna Barsotti : "All Uses of the Word to Everyone". Word and Emancipation for a Democratic Construction of Society in Gianni Rodari's Thought and Works; Ewa Nicewicz-Staszowska (PL): The Impact of the Communist Ideology on the First Polish Translation of Gianni Rodari's Poems
17:00 – 17:30	BREAK
17:30 – 19:00	NARRATIVES OF DISPLACEMENT (Chair: Jörg Meibauer) LIVE PRESENTATION: Stefanie Gertrud Jakobi (DE): "Sie können das ostdeutsche Blut auch nicht verleugnen!" – The Discourse of 'Vertreibung' as a Constant in Popular German Horse Literature; Michael Cornelius Prusse (CH): We Can All Be Refugees': Privileged Nations and the Narratives of Children and Young Adults as Migrants; Angela Yannicopoulou (GR): Refugees in Greek Picturebooks

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SESSION 2

SESSION 3

TRAUMA AND (POST) MEMORY – DISPLACEMENT AND MIGRATION (Chair: Isaac Willis Larison) **LIVE PRESENTATION** **Padma Venkatraman (US)** **THE BRIDGE HOME** **COMBINED WITH DISCUSSION PANEL RELATED TO PRERECORDED PRESENTATIONS:** **Aju Basil James / Isaac Willis Larison:** Trauma Versus Happiness: The Transformation of Migration Stories in Children's Literature; **Isaac Willis Larison / Char Moffit:** United States Board on Books for Young Children, Outstanding International Books – Displacement and Migration

15:00 – 17:00

HISTORICAL AND PATRIOTIC SOCIALIZATION IN LITERARY EDUCATION (Chair: Marina Balina) **LIVE PRESENTATION:** **Zofia Zasacka:** Civil and National Values in Adolescents' Reader Response; **Emilya Ohar:** From Myths to Reality: Transforming the Theme of War in Contemporary Ukrainian Literature for Children and Adolescents; **Dorota Michulka:** „A Special Relationship“. „Unburied“ Practices of Memory in Contemporary Polish Children's Literature in the Context of Civil Society of XXI Century; **Kimberly McFall:** How Literature Perpetuates the Stereotyping of Native Americans

BREAK

READER RESPONSE: DICTATORS, WORLD WAR 2 & DISPLACEMENT (Chair: Tzina Kalogirou) **LIVE PRESENTATION:** **Tzina Kalogirou/Myrsini Vlassopoulou:** Tyrants, Dictators, and Sovereigns in Greek Literary and Visual Texts. From Close Readings to Readers' Responses; **COMBINED WITH DISCUSSION PANEL RELATED TO PRERECORDED PRESENTATIONS:** **Åse Marie Ommundsen/Gro Marie Stavem (NO):** When Rabbits Get Scared: Exploring a Cognitively Challenging Picturebook on War to Support Reading Comprehension; **Tone Louise Stranden (NO):** Is it real? Second graders response to My Grandmother Ironed the King's Shirts

BREAK

TRAUMA AND (POST)MEMORY: WORLD WAR 2 & HOLOCAUST (Chair: Maria Alcantud) **LIVE PRESENTATION:** **Anna Kerchy (PL):** Picturing the Unimaginable for a Generation of Postmemory in Graphic Novel Biografictional Adaptations of „Anne Frank's Diary“; **Yevheniia Orestivna Kanchura (UA):** Trauma Verbalization in Fantasy Fiction Poetics („The Spellcoats“ by Diana Wynne Jones); **Anna Katarzyna Klimont (PL):** Far from Home: Stories of World War II Children in Picturebooks Illustrated by Stina Wirsén

REVISITING HISTORY OF THE 'OTHER' EUROPE IN CHILDREN'S LITERATURE (Chair: Dorota Michulka – Discussant Larissa Rudova) **LIVE PRESENTATION:** **Marina Balina (US):** Beyond a Single Story: Reconstructing Stalinism Through Childhood Narratives; **Smiljana Narančić Kovač:** Storyworld Transformations in Mid-20th-Century Croatian Picturebooks; **Mateusz Świetlicki:** Memory, Post-Memory, or Counterhistory? Gabriele Goldstone's and Marsha Forchuk Skrypuch's Fiction for Young Readers

CONFERENCE SCHEDULE

Thursday,
25 March

TIME	SESSION 1
12:45 – 13:00	MEETUP
13:00 – 15:00	POLITICAL ISSUES LINKED TO IDEOLOGY IN CHILDREN'S LITERATURE (Chair: Xavier Minguez-Lopez) LIVE PRESENTATION: Marta Larragueta Arribas: Who Is She? Ideology and Gender in Spanish Contemporary Picturebooks; Catalina Millán-Scheiding: Transformations in the Depiction of War in Spanish Children's Rhymes; Juan José Calvo/Maria Alcantud-Díaz: Scandalizing the Innocent: Violence and Sexuality in Children's Fairy Tales. Analysis of Ideological and Political Changes in Some English Translations; Macarena García-González/Xavier Minguez-López The All-White World of Spanish-language Picturebooks
15:00 – 15:30	BREAK
15:30 – 17:00	THE COLONIALISM, RESISTANCE AND CULTURAL POLITICS (Chair: Macarena García-González) LIVE PRESENTATION: Maria Teresa Cortez (PT): Children's Literature and the Portuguese Empire – Colonials and Colonizers in the Novel <i>Mariazinha em África</i> [Little Mary Travels to Africa] (1925) by Fernanda de Castro; Barbara McNeil (CA): The "Wicked" Problem of Authoritarianism: Using Contemporary Children's Literature to Explore Continuity, Resistance, and Transformation; Kenneth Kidd (US): The Cultural Politics of Cuban and Cuban-American Children's Literature
17:00 – 17:30	BREAK
17:30 – 18:30	POLITICS OF OTHERING (Chair: Kenneth Kidd) DISCUSSION PANEL RELATED TO PRERECORDED PRESENTATIONS: Cheryl Cowdy (CA): "Little White Savages": The Captive White Child in Settler-Colonial Canadian Print Culture and Children's Literature; Åse Kristine Tveit (NO): Changing Images of Sami Childhoods: Picturebooks and Politics; Ângela Balça/Fernando José Fraga de Azevedo (PT): Children's Literature: Awareness of Othering; Blanka Grzegorzcyk (UK): Tell-Tale Hearts: Terrorism, Radicalism and Innocence in Contemporary Children's Fiction
18:30 – 19:00	BREAK
19:00 – 20:00	Round Table INCLUSIVE CHILDREN'S AND YOUNG ADULT LITERATURE moderated by Melanie Ramdarshan Bold: Sonja Eisman, Sonja Matheson and Prof. Dr. Maisha Maureen Auma

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SESSION 2

(RE-)CONSTRUCTING THE SOCIALIST PAST IN CONTEMPORARY

SLAVIC CROSSOVER LITERATURE (Chair: Nina Friess) **LIVE**

PRESENTATION: Nina Friess: Let's Talk About Memory: The Russian Picture Book "The Apartment"; **Karoline Thaidigsmann:** "Ruling the Symbols". Socialism in Jacek Dukaj's Crossover Novel "The Crow" and Polish Cultural Identity after 1989; **Eva Kowollik:** Diversity in Post-Yugoslav Youth Literature on the Wars of Yugoslav Secession: Space, Gender, Language

BREAK

TYRANNY OF NORMATIVITY: SEX, GENDER AND IDENTITY

(Chair Angela Yannicopoulou) **LIVE PRESENTATION: Etti Gordon Ginzburg (IL):** Is Israeli Children's Literature Making Room for the Queer Child? Re-reading the Conservative Canon as a Pedagogy of Change; **Monika Wozniak (IT):** "Slash attacks!": LGBT Themes in Polish Novels for Young Adults; **Gabriel Duckels (UK):** AIDS Crisis Revisitation and American Queer Young Adult Literature.

BREAK

THE ISSUES OF GENDER AND AGE (Chair: Hadassah Stichnothe)

LIVE PRESENTATION: Hadassah Stichnothe (DE): Lady Poets, Rebel Girls: Women's Biographies and Political Agenda; **COMBINED WITH DISCUSSION PANEL RELATED TO PRERECORDED PRESENTATIONS: Dalila Forni (IT):** Graphic Novels on Abortion from Past to Present. Young Adult Literature for Social Consciousness; **Jéssica Amanda de Souza Silva (PT):** The Violence of Stereotyping: Representations of Elderly in Brazilian and Portuguese Picturebooks Through this Decade

BREAK

SESSION 3

BREAK

US AND THEM: CONCEPTS OF IDENTITY (Chair: Smiljana

Narančić Kovač) **LIVE PRESENTATION: Maria Chatzianastasi (CY):** Trauma and Memory in Greek-Cypriot Children's Literature – Continuity and Transformation since 1974; **Dimitrios Politis (GR):** Subjectivities and Diversities: The Issue of Identity in Fiction for Young Children; **Ivana Odža/Tea-Tereza Vidović Schreiber (HR):** Transformation and Continuity of Christianity in Croatia Children's Literature

BREAK

CONFERENCE SCHEDULE

Friday,
26 March

TIME	SESSION 1
09:45 – 10:00	MEETUP
10:00 – 11:30	THE MYTH OF ICARUS AS A TRANSFORMATION MARKER IN LITERATURE FOR CHILDREN AND YOUNG ADULTS: GERMANY, THE UNITED KINGDOM, AND POLAND ACROSS THE 20TH AND 21ST CENTURIES (Chair: Bettina Kümmerling-Meibauer) LIVE PRESENTATION: Owen D Hodkinson: Transformations of and Through Icarus in British Children's Literature, C20–21; Katarzyna Marciniak: "Everything Changes, Nothing Perishes": The Polish Lives of the Boy (and the Girl) with Wings in the 20th and 21st Centuries
11:30 – 12:00	BREAK
12:00 – 13:00	IDENTITY POLITICS AND AGENCY (Chair: Irwin Jones) LIVE PRESENTATION: Andrijana Kos-Lajtman (HR): "The Emperor's New Clothes", a Story by Hans Christian Andersen and a Film by Ante Babaja: Intermedial Storytelling as an Obstacle Course for Political Allegory; COMBINED WITH DISCUSSION PANEL RELATED TO PRERECORDED PRESENTATIONS: Irwin Jones (IE): Fable and Politics in Children's Literature: A Slantwise Ideology-Critique in George Saunders and Matthew Sweeney; Tatjana Kielland Samoilow (NO): Geography and Subversions of Power: Mapping "The Murderer's Ape"; Anto Thomas Chakramakkil (IN) Reviving Nationalism: Kashmir in Indian English Children's Literature
13:00 – 15:00	BREAK
15:00 – 17:00	COLD-WAR AND POST-COLD WAR PERSPECTIVES (Chair: Hanna Dymel-Trzebiatowska) LIVE PRESENTATION: Victoria Inez de Rijke (UK): C20th – C21st Expressive Suppression or Hypomnesia? Explorations of the Cold War in Picturebook Art; Bettina Kümmerling-Meibauer/Jörg Meibauer (DE): Divided Berlin and Divided Germany in Children's Literature. Narrating Movements from the East to the West (and back!); Katarzyna Biernacka-Licznar/Natalia Paprocka (PL): From Outside the Iron Curtain: Censorship and Translations of Western Children's and Young-Adult Literature in People's Poland under Stalinism (1948 – 1956); Bożena Hojka/Elżbieta Jamróż-Stolarska (PL): Nasza Księgarnia – 100 Years of Continuity in Publishing Books for Children
17:00 – 17:30	BREAK
17:30 – 18:30	CLOSING CEREMONY
18:30 – 19:00	MEETUP
19:00 – 20:00	ILLUSTRATION-SLAM MEETING AND TRANSFORMING IN ILLUSTRATION presented by International Picturebook Festival "Gloomy & Cheerful" (moderated by Farriba Schulz and Sarah Wildeisen) featuring FIL, Clara Girke, Otar Kotarkaralashvili, Olga Ptashnik, Sofia Vardevanyan and Lucie Weiße

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SESSION 2

IDEOLOGICAL SHIFTS IN SPACES OF SOCIALISATION (Chair: Victoria de Rijke) **LIVE PRESENTATION: Marnie Campagnaro** (IT): Family Geographies: Reorganizing Family Relations in Italian Picturebooks after 1950; **Hanna Dymel-Trzebiatowska** (PL): Dreaming Sweet Dreams. Ideological Shifts in the Representation of a Dream in Three Swedish Iconotexts; **Marina Gabelica** (HR): Changing and Challenging the Archetype of "Home" – Branko Ćopić's "Hedgehog's Home" from Picture Book to Film

BREAK

GROWING UP – FIGURES FOR IDENTITY (Chair: Leonor Ruiz-Guerrero) **DISCUSSION PANEL RELATED TO PRERECORDED PRESENTATIONS: Sara Reis da Silva** (PT): Discourses of Identity in Portuguese Children's Literature: Mutations and Persistences; **Carolin Führer/Alexander Schneider** (DE): Transformations of Adolescence in Realistic Graphic Novels; **Herdiana Hakim** (UK): Transforming Future Citizens: Agency in "Anti-Corruption" Stories; **Leonor Ruiz-Guerrero** (ES): Dictatorships and Dreams of Democracy. Spain in the 20th Century in Three Picturebooks

BREAK

DICTATORSHIP MEMORIES (Chair: Marnie Campagnaro) **LIVE PRESENTATION: Anastasia Oikonomidou/Vassiliki Vassiloudi** (GR): The Ideological (Mis)Use of the Greek Civil War and Politics in Contemporary Greek Young Adult Literature; **María Porras Sánchez** (ES): Illustrating Atrocity in Picture Books: Abadía's Representation of Francoism; **Karolina Stępień** (PL): The Disappeared and the Unsaid in Contemporary Argentine Children's Literature; **Olga Mikhaylova** (RU): "Untying the Knots" of the Past: Representation of Trauma Events of the Soviet History in Contemporary Russian Young Adult Literature

SESSION 3

TRANSFORMATION AND CONTINUITY IN CANONICAL TEXTS (Chair: Olga Mikaylova) **LIVE PRESENTATION: Barbara Kaczyńska** (PL): From the Social to the Political and the Moral: Shifts in Retellings of Cinderella and Puss in Boots; **Milena Zorić** (RS): Everyday Life of Adults in Aleksandar Popovic's Dramatic Fairy Tales for Children; **Monika Janusz-Lorkowska** (PL): The Famous "Locomotive" on New Tracks... How Contemporary Travesties and Visual Strategies Change the Educational Role of the Canonical Poem for Children

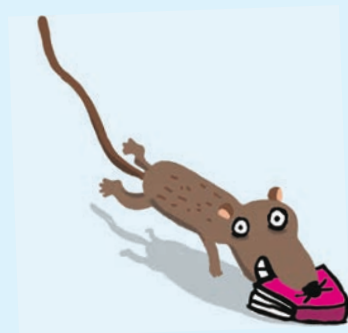
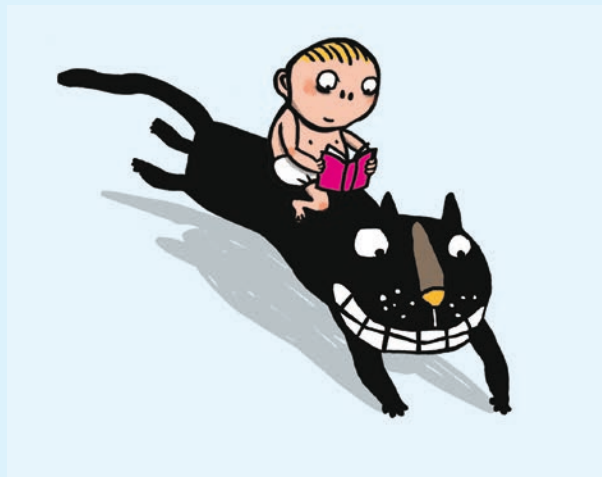
BREAK

SOCIALISM AND POLITICAL SHIFTS (Chair: Anna Wiśniewska-Grabarczyk) **DISCUSSION PANEL RELATED TO PRERECORDED PRESENTATIONS: Anna Mik** (PL): Frankenstein's Child vs. the Society – Intricacies of Marcin's Szczygielski: "Leo and the Red Machine"; **Cláudia Sousa Pereira** (PT): Let's Pretend We're All Working Class: "Os Operários do Natal" (1976) a Post Revolutionary Musical; **Anna Wiśniewska-Grabarczyk** (PL): Literary Works for Children and Adolescents According to the Classified Censor's Bulletins Published in the People's Poland between 1945 and 1956; **Cécile Boulaire** (FR): The Little Golden Books and the CIA : Publishing Picturebooks in France During the Cold War; **Andrea Helen Davidson** (BE): Snapping Up "Das Kapital": Visible Irony in Aidan Chambers' "Breaktime" (1978)

BREAK

BETWEEN IDEOLOGICAL UNDERPINNINGS AND SOCIAL RESPONSIBILITIES (Chair: Mateusz Świetlicki) **LIVE PRESENTATION: Beate Sommerfeld** (PL): Ghostware – Historical Narratives and their Transformations in Polish Children's Literature since 2010; **Peter Karpinský/Nina Kollárová** (SK): An Analysis of Comic Series Velvet Comics with Focus on Axiological and Intentional Aspects of the Selected Picto-Verbal Texts; **Svetlana Kalezić Radonjić** (ME): Changing Conceptions of the Child Citizen in the Montenegrin Novels for Children





KEYNOTE SPEAKERS

Daniel Feldman

Bar-Ilan University, Israel

The Child in Time: Refugee Narratives in Children's Books about the 1938-39 Kindertransport and 2014-17 Refugee Crisis

Children's literature is a diachronic conversation across time. The bulk of the genre, books written for young people by adults, offers a forum for dialogic exchange between adults and children, ancestors and offspring, polyphonic voices from the past and heterogenous archetypes of the future regarding the most vexing and urgent problems of each respective era. Children's literature thus offers a rich site for investigating the confrontation between childhood and the turbulent forces of political and cultural change as reflected in text. Children's literature about young refugees in flight away from Germany in 1938-39 and toward Germany in 2014-17 illustrates this principle at work through varying responses of authors of children's books to the enduring challenge of children dislocated by state violence. This lecture offers a comparative reading of children's books about distinct but related historic events featuring child refugees: the European refugee crisis in the present day and the Kindertransport on the cusp of the Holocaust. Analyzing accounts of these discrete events in children's literature reveals an underlying kinship between the portrayal of child refugees on the eve of World War II and today. Persistent motifs emerge in the depiction of children caught up in maelstroms of mass dislocation. This comparative analysis also underscores a pattern of intergenerational conversation and address underlying all children's literature that points to a correspondence between the past and present when dealing with historic events of collective trauma, child victims, and changing identity.

The books discussed in this lecture are *Postkarten für einen kleinen Jungen* (2013) by Henry Foner, *Bestimmt wird alles gut* (2016) by Kirsten Boie, *Liverpool Street* (2007) by Anne Voorhoeve, and *Sami und der Wunsch nach Freiheit* (2017) by Rafik Schami. Two of the books (*Postkarten* and *Bestimmt*) are picture books, while two are young adult novels (*Liverpool* and *Sami*). Two texts describe the flight of child refugees away from Nazi Germany in 1938-39 (*Postkarten* and *Liverpool*), and two portray the flight of child refugees toward democratic Germany in 2014-17 (*Bestimmt* and *Sami*). All these works are metaphorical letters dispatched by adult authors of one generation to young readers of another stamped by their own discrete experiences yet still related to the past by a common history. Read comparatively, these texts emphasizing epistolary correspondence among kin separated by war speak to a literary kinship among corresponding accounts of child refugees from key moments in Germany's collective memory separated by time. If children's literature is inherently a conversation between older and younger generations, then this discourse is uniquely suited to make manifest the relationships of changing identity, including national belonging, that come to light in the accounts of child refugees.

DANIEL FELDMAN is lecturer of English literature at Bar-Ilan University in Israel. His primary area of research is the portrayal of the Holocaust in texts for young readers. He also writes about depictions of trauma in literary prose and poetry in Hebrew, German, Yiddish, English, and Polish. His articles on children's literature about the Holocaust have appeared in *The Lion and the Unicorn*, *Children's Literature*, and the *Children's Literature Association Quarterly*. His research on depictions of play in young adult literature of the Holocaust was recognized with awards from the Children's Literature Association.

Detlef Pech

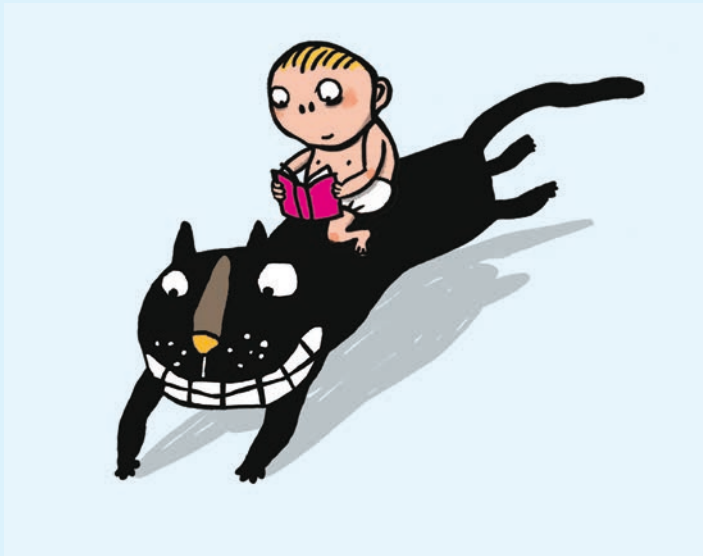
Humboldt-Universität zu Berlin, Germany

Historical Awareness: Children, Knowledge and Contemporary History

The lecture will focus on the state of research regarding children's perception, ideas and knowledge about (German) contemporary history. Structural similarities with existing findings on child perspectives on politics and society will be worked out. As an outlook, the potential of an international perspective of research on children's perception of contemporary history will be pointed out. The keynote speaker published the following papers on that topic: (with Achenbach, Christine) in 2018: What Do Children Ask? What Do Children know? Awareness, Knowledge and Contemporary History. In: Szejnmann, Claus-Christian W.; Cowan, Paula & Griffiths, James (Ed.): Holocaust Education in Primary Schools in the Twenty-First century. Palgrave Macmillan, pp. 255–268, (with Koch, Christina) in 2018: Biografisches Lernen an historischen Orten. In: Köster, Hilde (Hrsg.): Stadtbilder. Perspektiven auf urbanes Leben. Baltmannsweiler: Schneider, S. 51–61, (with Hempel, Alexa) in 2016: Kinder erforschen Geschichte - Zeitzeugeninterviews zur deutschen Teilung. In: ZISU, H5, S. 148–161, (as editor with Enzenbach, Isabel and Klätte, Christina) in 2012: Kinder und Zeitgeschichte: Jüdische Geschichte und Gegenwart, Nationalsozialismus und Antisemitismus (= 8. Beiheft von widerstreit-sachunterricht.de), Berlin.

DETLEF PECH, DR. PHIL. HABIL., has been professor for primary education and general studies in primary education (Sachunterricht) at Humboldt-Universität zu Berlin since 2008. His research focuses on learning about history and politics with children, historical awareness, impact of imaginations, and inclusion and didactic. Since 2016, he is the director of the Professional School of Education at the Humboldt-Universität. Since 2008, Prof. Pech is editor at the advisory board of the online journal www.widerstreit-sachunterricht.de. He was member of the board of the Society for Science Education (GDSU <http://www.gdsu.de/wb/>) (2007–2012) and is still GDSU state representative for Berlin and mentor for the promotion of young academics in the field of science education, including conference management of the GDSU's annual PhD thesis conferences. He is member of the Centre for Transdisciplinary Gender Studies and the Interdisciplinary Centre for Educational Research at the Humboldt-Universität zu Berlin. Among his over 50 publications he published on Interdisciplinary Contributions to Inclusion Research, Interdisciplinary Primary Education, and on communication in science education. You can follow Detlef Pech via Twitter [@hcep_d](https://twitter.com/hcep_d) and get more information on his Websites hu.berlin/su and www.detlef-pech.de







SPECIAL EVENTS

Round Table: Inclusive Children's and Young Adult Literature

moderated by

Melanie Ramdarshan Bold

University College London, UK

MELANIE RAMDARSHAN BOLD is an Associate Professor at University College London, where she teaches and researches topics related to Publishing/Book Cultures. Her main research interest centres on the contemporary (21st Century) history of authorship, publishing, and reading, with a focus on children's and YA books. Melanie is an expert in inclusive youth literature and has published widely on the topic; alongside numerous publications about contemporary book culture. Her book [↔ *Inclusive Young Adult Fiction: Authors of Colour in the United Kingdom, 2006–2016*](#), was published by Palgrave in 2019. [↔ *Some of the results of this research project have appeared in the Guardian.*](#) Cambridge University Press will publish her forthcoming book, *Book Trade Activism and Anthologies: Advocating for Change in the UKYA Market*, in 2020. Melanie has also co-authored a Publishing Studies textbook, [↔ *The Publishing Business: A Guide to Starting Out and Getting on*](#), which Bloomsbury published in 2018. Melanie works in collaboration with the BookTrust, the UK's largest children's reading charity, to examine the representation of children's authors and illustrators of colour, published in the UK, and explore ways of better supporting them.

The first (2007–2017) report – *Representation of people of colour among children's book authors and illustrators* can be found – and downloaded, [↔ here](#). The statistics are also summarised [↔ here](#). The second report (2018–19) will be published in 2020. Additionally, Melanie is currently working on an interdisciplinary research project, [↔ *Adolescent Identities*](#), which investigates how YA reflects the realities of minoritised readers in the United Kingdom. The project has been working closely with schools, libraries, and bookshops; hosting reading groups and focus groups with teenagers across the country; and [↔ *engaging*](#) with the wider YA and bookish community [↔ online](#). Melanie is the editor of the book series: 'Young Adult Publishing' (Cambridge University Press), as well as the guest editor for a number of special editions including the "#ReflectingRealities and Inclusive Youth Literature in the U.K." edition of *The Lion and the Unicorn* (2020). Melanie's connection to inclusive youth literature extends beyond academia: she was a judge on the [↔ *UKYA Book Prize in 2018*](#), and is on the Advisory Boards for the [↔ *CLPE Reflecting Realities project*](#), the [↔ *Pop-up Pathways into Children's Publishing project*](#), and the [↔ *CILIP Carnegie & Kate Greenaway Children's Book Awards*](#). She has also written articles for non-academic publications such as [↔ *Pen&Inc*](#), a magazine that celebrates diversity and inclusion in Children's Publishing, and [↔ *English 4–11*](#), a United Kingdom Literacy Association (UKLA) publication.



Maisha Maureen Auma

Hochschule Magdeburg-Stendal, Germany

PROF. DR. MAUREEN MAISHA AUMA is an Educator, Gender Studies Scholar, and Activist. She is Professor for Childhood and Difference (Diversity Studies) at the University for Applied Sciences, Magdeburg-Stendal, since April 2008. She was a Visiting Professor at the Centre for Transdisciplinary Gender Studies and the Institute of Education at the Humboldt University Berlin from 2014 to 2019. She is currently a Visiting Professor at the Centre for Interdisciplinary Gender Studies of the Technical University Berlin. Maisha has been active in the Black queer-feminist collective "Generation Adefra, Black Women in Germany" since 1993. Her research focuses on: diversity, inequality, and plurality in textbooks and didactical materials in East and West Germany, intersectional sexual education as empowerment for Black communities and communities of color, critical whiteness, intersectionality, decoloniality, and critical race theory. Together with Peggy Piesche and Katja Kinder she carried out a consultation process in cooperation with the LADS, the State Agency for Equal Treatment and Against Discrimination for the State of Berlin in 2018. The project was entitled: „Making Visible the Discrimination and Social Resilience of People of African Heritage in Berlin.“ s It was a project within BLACK BERLIN, the UN-Decade for People of African Heritage 2015–2024.

⇒ www.goethe.de/prj/lat/en/ide/22085499.html

⇒ www.aicgs.org/2020/08/blacklivesmatter-social-unsettling-and-intersectional-justice-in-pandemic-times/

⇒ www.hs-magdeburg.de/hochschule/fachbereiche/angewandte-humanwissenschaften/mitarbeiter/prof-dr-maisha-maureen-auma.html

Sonja Eismann

Author & co-editor and founder of Missy Magazine, Germany

SONJA EISMANN is co-editor and founder of the feminist Missy Magazine ⇒ <https://missy-magazine.de/ueber-uns/>. She lives and works in Berlin. Sonja Eismann studied Comparative Literature, English and French at the Universität Wien (Austria), Universität Mannheim (Germany), Université Dijon (France) and University of California (USA). Since

the end of the 1990s she is working as an author at the interface of feminism and popculture. In 1999 Sonja Eismann co-founded in Vienna the magazine *nylon. KunstStoff zu Feminismus und Popkultur*, in 2007 she edited a reader titled *Hot Topic. Popfeminismus heute* and founded together with Stefanie Lohaus und Chris Köver the *Missy Magazine* in 2008. In 2012 Sonja Eismann published the reader *absolute fashion* and, together with her Missy-colleagues Chris Köver und Daniela Burger, *Mach's selbst. Do It Yourself für Mädchen, Glückwunsch, du bist ein Mädchen* (2013) und *Hack's selbst* (2015). Additional book publications followed, recently *Wie siehst du denn aus? Warum es normal nicht gibt* (2020). In texts, workshops, presentations and lectures she engages in current feminist discourses, the representation of gender in pop culture and theories of fashion.

⇒ www.beltz.de/kinder_jugendbuch/autor_innen/autorensseite/2778-sonja_eismann.html

⇒ www.youtube.com/watch?v=_wOc9dFF6sk

Sonja Matheson

Baobab Books, Switzerland

SONJA MATHESON is Executive Director and Programme Director of Baobab Books, an independent children's book publisher with an international profile based in Basel/Switzerland. After a degree in publishing and a number of years working as a journalist, Sonja Matheson was a Project Director and Executive Committee Member of the NGO terre des hommes Switzerland from 1998 to 2004 and has complemented her working experience with a Certificate of Advanced Studies in Intercultural Mediation at the University of Lucerne in Switzerland. In her role as Programme Director of Baobab Books she has commissioned and edited about 50 translated books from all over the world; authored practical guidelines for teachers, librarians and community workers and run trainings and workshops on promotion of reading skills, literacy and publishing in Africa, Asia, Europe and Latin America.

Meeting and Transforming in Illustration – Illustration-Slam

presented by
**International Picturebook Festival
 “Gloomy & Cheerful”**

The International Picturebook Festival “Gloomy & Cheerful” was founded in 2013 in eastern Brandenburg by Sarah Wildeisen und Oliver Spatz. Since then, it takes place in different venues alongside the river Odra with more than 30 events every year in Germany and Poland. The main focus of the festival is the presentation of contemporary illustrated literature for children and youth to their audience and the public. The theme for the 9th edition in 2021 is „Horses, Freedom and Expanse“, with a grand opening on October 7th in Müncheberg. www.bilderbuchfestival.de
[Facebook/instagram.com/bilderbuchfestival](https://www.facebook.com/bilderbuchfestival)



moderated by
Farriba Schulz and Sarah Wildeisen

featuring

FIL

Born in 1966, **FIL** has been drawing for city magazines since he was fourteen. He particularly drew comics and cartoons for the legendary Berlin Zitty magazine. His most famous characters are two pigs, named DIDI and Stulle. Together with the best-selling author Klaus Cäsar Zehrer FIL developed the picturebook Kackofant (2011). FIL lives and works in Berlin and loves uncertainty.



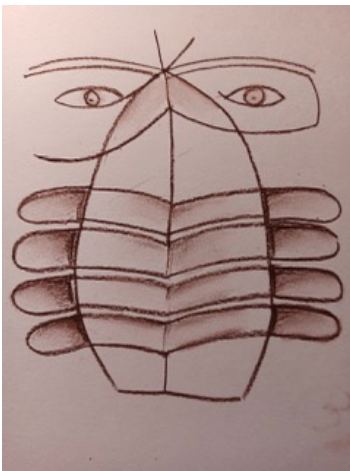
Clara Girke

As a student of communication design at Burg Giebichenstein, my work focuses on illustration and comics. Currently I am dealing with questions of social justice, equality and integration. With my work, I mainly support projects that offer an important opportunity to critically engage with society, to show solidarity and to focus on social issues. I want to use the pencil, to contribute my part!



Otar Kotarkaralashvili

My name is **OTAR KOTARKARALASHVILI**. I was born in Tbilisi, Georgia, USSR, in 1964. I studied Mathematics, Painting and English in Tbilisi, Moscow, Germany and Japan. In 1995 I started a small publishing company with my friends and worked there as a publisher and designer. In 2009 I began teaching illustration and graphic design, in 2012 I founded the Book Art Center Tbilisi – a creative studio dedicated to the development of Book Art and Illustration, along with the Tbilisi Book Days that exist since 2014.



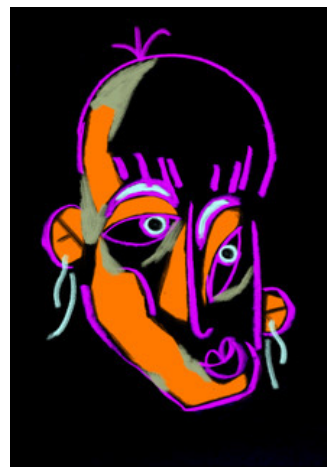
Olga Ptashnik (Russia)

OLGA PTASHNIK is an award-winning Russian artist, who finds her inspiration from living in the beautiful Caucasus Mountains. When she was a kid, she would skip solfeggio classes to draw boats in the sea in the next room. After an MD in biophysics, she chose illustration as her career path and loves to mix her passion for science and illustrations in her work. She is published in Russian, French, German & Chinese. www.olgaptashnik.com



Lucie Weiße

LUCIE WEISSE was born in 1996 in Wurzen near Leipzig. She has been studying illustration and typography at Burg Giebichenstein Kunst- hochschule in Halle since 2016. A play of form, color and structure as well as a naive but clear line are very characteristic of her work. The focus in her formal language is often to question a given system, and then to break it or use it parasitically. For some years, skin has also become a material on which the illustrator draws, or tattoos. You can find more of my work on <https://www.instagram.com/eiculi/>



Safiya Vardevanyan

SOFIA VARDEVANYAN is an aspiring illustrator and poster artist born and grew up in Minsk, Belarus. Graduated from the Belarusian State Academy of Arts as a graphic designer. She wants to use illustration and design as a communication tool to make people-to-people and people-to-city contact. Sofia feels it is important to mix different art mediums and blend lines between all kinds of arts. She likes looking around and notice beauty in daily life then use it in art. <https://readymag.com/u3369054990/sofiavarde/>





PANEL DISCUSSIONS

Historical and Patriotic Socialization in Literary Education

Chair

Marina Balina

Illinois Wesleyan University, USA

The panel will address the question how the texts of culture and literary works could participate in historical and patriotic socialization of young generation nowadays. The problem and the literary protagonists could take part in political legitimization of modern nationalism as Ernest Gellner and Benedict Anderson put it. The panel will discuss the problem of literary representation of history in the literature for children and young adults and its presence in the school education.

Zofia Zasacka

National Library, Institute for Educational Research, Warsaw, Poland

CIVIL AND NATIONAL VALUES IN ADOLESCENTS' READER RESPONSE

The paper will address the question how the texts of culture and literary works could participate in historical and patriotic socialization of young generation nowadays. The problem is if literature and the literary protagonists could take part in political legitimization of modern nationalism as Ernest Gellner and Benedict Anderson put it. I will analyze selected factors informing the reception of literature among teenagers and their expectations towards reading. The teenage reader's horizon of expectations has been described on the basis of values and attributes associated with enjoyable reading and particularly those which are connected with nation, citizenship and history. This description helps to discover certain regularities related to the circumstances in which young readers find satisfaction in reading as well as the modalities of reading they believe to be valuable and the place of patriotic and national values related to community in literature. I will discuss the circumstances when

adolescents are capable of adopting an ethical perspective in their reader's response. The examples of literary works which are adequate for young readers 'ethical and historical perspective will be presented. The analysis of values and characteristics pertaining to highly esteemed books builds on the analyses of the results of three editions of nationwide readership survey of a representative sample of fifteen-year-olds conducted by the National Library of Poland in the years 2003, 2010 and 2017.

ZOFIA ZASACKA, Phd, Assistant Professor: Sociologist, assistant professor in Book and Readers Institute in National Library of Poland and in Educational Research Institute; subjects of professional interests include: children and adolescent literacy, children and young adult literature, research on reading attitudes; sociology of culture, sociology of youth. Selected publications: *Czytelnictwo dzieci i młodzieży*, (2014) *Teenagers and books – from daily reading to avoidance* "Edukacja" 2014, 6(131), p. 67–80. *Reading engagement and school achievements of lower secondary students (with K. Bulkowski)* "Edukacja" 2016, 5(140); *Reading Satisfaction: Implications of Research on Adolescents' Reading Habits and Attitudes*. „Polish Libraries”, 2016, vol. 4, p. 40–64. → zofiazasacka@wp.pl

Emiliya Ohar

Ukrainian Publishing and Printing Academy, Ukraine

FROM MYTHS TO REALITY: TRANSFORMING THE THEME OF WAR IN CONTEMPORARY UKRAINIAN LITERATURE FOR CHILDREN AND ADOLESCENTS

The topic of World War II, which used to be very popular in Ukrainian Soviet literature even though ideologically limited to the glorified Soviet War myth, has virtually disappeared from literary discourse during

Ukraine's independence. Approaches to historical and political conceptualization of this period of Ukrainians' not Soviet military history became more complicated ("war of memories"), and it took some time to provide its artistic reinterpretation from a post-Soviet, post-totalitarian perspective. For young Ukrainians born in another country, in a different geopolitical landscape, this war was already but a myth. In part, the pacifist nature of contemporary Ukrainian literature (not just children's literature) might be attributed to the fact that peace and peaceful life were already perceived by society as a self-evident value. After a more than thirty-year-long break, the dramatic military and political events (Russian military intervention since 2014) reinstated the topic of war in Ukrainian children's literature. This real war generated new (unexpected) division into patriots-defenders and enemies, drew new mental and cultural lines of demarcation based on the post-colonial political background, the need for a "painful farewell to the Soviet past and the inherited myths about friendship of peoples, patriotic heroism, and lofty communist principles" (Yaroslav Polishchuk), as well as an urgent need for national self-identification. I would like to analyze how modern narratives targeted at children and adolescents (including those created by them) communicate human problems caused by the war (loss of loved one, loss of home, displacement, fear, etc.), and most importantly – how they foreground and reinterpret the values associated with the evolution of ethnic self-presentation, patriotism.

EMILYA OHAR, Associate Professor: Head of PR and Journalism Department (Ukrainian Publishing and Printing Academy); member of the Committee of National Competition *The Best Children's Book of Year*, member of IRSC, member of editorial board of international journal "Filoteknos" (Children's Literature – Cultural Mediation – Anthropology of Childhood); subjects of research interests: effective writing for children, editing, design, producing and promoting books and new media for children; selected publication: *Children's Book in Ukrainian Social Environment: Experience of Transitional Period* (2012), *Children's Book and Reading Promotion in Eastern Europe*, ed. (2012), *The Book and the Tablet as Media of Children's Literature: A Ukrainian Case*, "On the Fringes of Literature and Digital Media Culture. Perspective from Eastern and Western Europe", 2018, p. 61–77. → emilijuly@gmail.com

Dorota Michułka

Institute of Polish Studies, University of Wrocław, Poland

**„A SPECIAL RELATIONSHIP”.
“UNBURIED” PRACTICES OF
MEMORY IN CONTEMPORARY POLISH
CHILDREN'S LITERATURE IN THE
CONTEXT OF CIVIL SOCIETY OF
XXI CENTURY**

History, politics and Holocaust (and the trauma associated with it) became a paradigmatic event for the Polish culture of the 21st century. Moreover, it influenced its ethics and the dominant model of identity. This can be observed in literary works written for children where the relationship between Poles and Jews is presented as an "unburied" theme and it can be interpreted in the context of both collective and private/individual culture of remembrance but also politics of history. One of the most representative examples in this field seems to be Joanna Rudniańska's *Kotka Brygidy [Brygida's Cat]* (2007) and *XY* (2012). These texts belong to a group of literary works known as children's literature of atrocity, literature of witnesses and bystanders but mainly as examples of intergenerational dialogs. From narratological point of view – they are strongly rooted in the figurative culture, magic realism and poetical atmosphere. They show also contemporary perspective for observation representations of the past. It can impact on contemporary image of society, which – according to postulates of culture and historical education should be rather "closer" to the process of looking to the new model of patriotism and civil society. The past in the post-Soviet time (after the political changes in 1989, based on new political history) is presented here in the narrative of trauma, with its disclosure, expression, and overcoming. On the one hand, trauma become a model of transition from the selectively „hidden world" to the reality which is „read loudly" and discussed. It also allows for accumulation of the symbolic capital needed to carry out the possible changes of perception of the past. On the other hand, in both cases/literary works second-generation memory (A. Ulanowicz) is like a palimpsest and refers to the concept of a still "unfinished" ("unburied") and complex dialog between Poles and Jews.

DOROTA MICHUŁKA, Associate Professor: Head of the Department of Methodology of Teaching Language and Literature (Institute of Polish Studies, University of Wrocław); she has worked at the Department of Slavonic Philology at the University of Tampere (Finland) during 2000–2005; she was a fellow in USA and Germany; as a researcher she deals with problems related to the children’s literature, history, culture studies and education. She has written more than 150 articles, published in Poland and abroad, she has edited several books; her latest monograph is: *Ad usum Delphini. On literary education – then and now* (2013); she is a member of Polish Academy of Science (Section of Education), she is a member of IRSCL, member of Polish Scientific Academy (Section of Education) and editor in chief of international journal “Filoteknos” (Children’s Literature – Cultural Mediation – Anthropology of Childhood) → dorota.michulka@uwr.edu.pl

Kimberly McFall
Marshall University, USA

HOW LITERATURE PERPETUATES THE STEREOTYPING OF NATIVE AMERICANS

American Indian culture is consistently misrepresented in children’s and young adult literature. Images of Native people in many books are biased, stereotypical, and inaccurate. The lack of respect for Indigenous values and knowledge in the world of children’s literature manifests itself in many ways including inaccuracy of facts and images devalue the culture and history of Native people (Reese, 2008). Assigned reading of books that are considered classics such as *Little House on the Prairie* (Wilder, 1971) among many others inevitably continues to perpetuate the typecasting of the American

Indian in today’s culture. The Thanksgiving Holiday is a prime example of fostering the stereotyping of Native Americans in picture books especially. Indigenous Critical Theory (Byrd, 2011) is explained as a contentious, oppositional discourse that confronts imperialism and colonialism where a diagnostic way of reading and interpreting is considered. Smith (2008) encourages researchers and educators to push against pre-established politics or discourse centering on differences as the point of view in which to explore issues. Children from dominant social groups have always found their mirrors in books, but they have suffered from the lack of availability of books about others (Bishop, 1990). As educators, it is our job to find books that are both historically accurate and considers the nuances of cultures instead of fostering inaccurate stereotypes of cultures. Selecting books that are representative of is one way approach the typecasting of people with a critical lens giving children the tools they need to evaluate the content provided in books. As consumers, we must demand of publishers to produce high quality literature and illustrations that are representative of cultures and do not continue to foster stereotypes and inequalities in cultures.

KIMBERLY MCFALL, Assistant Professor Dr.: Kimberly McFall is an assistant professor and School Library Program Coordinator in the College of Education and Professional Development at Marshall University, where she has taught for 5 years. Before coming to Marshall, Dr. McFall taught in the K-12 public school system for 17 years. She was a Fellow at the International Youth Library in Munich, summer 2017; John Marshall Leadership Cohort Member, Spring, 2019; and was named as the John Marshall Scholars Award winner, Spring 2020.

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The Word as a Democratic Expression of Thought and Society: Rereading Gianni Rodari's Children's Literature (1920 – 1980) 100 Years from His Birth

Chair

Sabrina Fava

University Cattolica del Sacro Cuore,
Milan, Italy

2020 celebrates 100 years from Gianni Rodari's birth, and 40 years from his death. For this special occasion, this panel traces Rodari's evolution in his writing for (and with) children. Italian young generations grew on the fertile ground of the written word, which in Rodari's hands became a powerful tool to build a democratic thought in a democratic society. As the Cold War raged in the 1950s, and the people expressed their political and cultural views in passionate ways, Gianni Rodari's first narrative wave was characterised by the choice of topics mainly related to anti-fascist movements interpreted under the Marxist lens of Antonio Gramsci. From 1960, as Italy was going through a sudden economic growth with repercussions on its cultural and social substratum, Rodari's second narrative wave crossed the boundaries of leftist publishing culture to reach a wider public, thanks to his collaboration with Giulio Einaudi and the children's magazine "*Corriere dei Piccoli*". His work shifted focus: it gradually moved towards writing matters, on strategies subsuming linguistic and narrative creativity, until it opened up to mature critical thinking on the problems surrounding educational contexts in his *Grammatica della fantasia* (1973, translated as *The Grammar of Fantasy* by Jack Zipes in 1996). Gianni Rodari's fame though was not limited to Italy. As a prizewinning author (he won the Hans Christian Andersen award in 1970), Rodari reached also anglophone countries, with a different distribution between British and American markets. His books in English translation circulated in the UK first, and only during the 1990s did they cross the ocean to land on American soil with a more consistent number of translations. The analysis of translation strategies combined with the political and ideological backgrounds of these two countries may be useful to understand the impact of Rodari's educational thought beyond Italy, thus contributing to his enduring fame.

Ilaria Filograsso

University of Chieti Pescara, Italy

BEYOND MARXISM: FAIRY TALES AND CHILDHOOD IN ANTONIO GRAMSCI AND GIANNI RODARI

This contribution investigates the link between Rodari's profound renewal of Italian children's literature and Marxist ideology, analysing the influence of Antonio Gramsci's thought on the political and pedagogic commitments characterising all of Rodari's works. Imprisoned by the Fascist regime from 1929 to 1935, Antonio Gramsci outlined his thoughts on education, school and children's literature in several of his 33 *Quaderni* (1948) and his *Lettere dal carcere*, alternating his role of literary critic, translator of fairytales and narrator of apologues and fantastic stories. Comparing Gramsci's thought with Rodari's theoretical, journalistic and literary works, what emerges is a substantial convergence on the educational role of popular fairytales, the value of imagination in childhood and the writer's responsibility within a new humanism, which sees culture as a tool for emancipation from all forms of subordination. Starting from this Gramscian definition of Marxist thought and his idea of complete education, Rodari formulated his own personal and original "theory of childhood", developing the concept of children's autonomy and specificity based on cultural suggestions, principally post-activist psycho-pedagogy: childhood lies in the historical and social context, and its particularities linked to play and creativity make it the basis of an utopian project of radical renewal of humanity, developed and described in *The Grammar of Fantasy* (1973, transl. 1996).

ILARIA FILOGRASSO is an Associate Professor of History of Education and Children's Literature at the Department of Literature, Arts and Social Sciences at the "G. d'Annunzio" University of Chieti - Pescara. Her research covers the epistemological aspects of children's literature, the representation

of relations of power in children's books and education to reading. Her most significant publications include *Bambini in trappola. Pedagogia nera e letteratura per l'infanzia* (2012), SIPED Italian Pedagogy Prize 2014, *Scrivere per liberare l'infanzia. Leila Bergtra impegno pedagogico, attivismo politico e letteratura per l'infanzia* (2019) and, with Marnie Campagnaro, *Children, Soldiers and Heroes: The Great War in Past and Present Italian Children's Literature* (2018). → i.filograsso@unich.it

Sabrina Fava, Claudia Alborghetti
University Cattolica del Sacro Cuore,
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CHILDHOOD BEYOND IDEOLOGY: RODARI'S SUBTRACTIVE WRITING AND HIS FORTUNE IN ITALY AND ABROAD

Gianni Rodari's creativity in children's literature developed steadily throughout the 1960s, until it peaked in 1970 when he won the Hans Christian Andersen prize awarded by IBBY and became famous also abroad. If the 1950s marked his first literary steps balancing between realism and ethical-political commitment, in the 1960s Rodari realised a concise writing style that summed up his ideological and political thinking through poetry and narration. This paper, divided in two stages, is aimed at exploring Rodari's literary production in writing and rewriting, also including the English translations of some of his works in the 1960s and 1970s. The methodology follows a literary and historical reconstruction that could lead towards a deeper understanding of Rodari's thoughts on education. The first stage (Fava) follows Rodari's work for the Italian children's weekly magazine "Corriere dei Piccoli". This is where he published the short stories and rhymes that would eventually become his most famous books for children: *Favole al telefono* (1962), *Libro degli errori* (1964), *La torta in cielo* (1964), *Gip nel televisore* (1967), *Venti storie più una* (1969). A comparison between the texts published for the magazine and those published as books suggests that Rodari's work to refine his literary style is closely related to the development of his ideas on education and childhood. His sub-

tractive writing process is characterised by an accurate choice of vocabulary, and an attentive selection of rhetorical figures and puns. Rodari's synthesis in education pulls together literature and ethical-social commitment, moving beyond any ideological contrast. The second stage (Alborghetti) considers Rodari's production in English translation. Describing translations may shed light on the different strategies used by translators to convey Rodari's intentions and subtractive writing style. Their work may also lay bare the political and ideological barriers that limited the distribution of Rodari's works in anglophone countries.

SABRINA FAVA is Professor of History of Education and Children's Literature, Faculty of Education, Università Cattolica del S. Cuore, Milan, Italy. Member of international scientific boards and editorial boards for academic publications, her research fields include history of children's literature and publishers and the history of reading education. Her publications include: *Piccoli lettori del Novecento* (2015) (SIPED Italian Pedagogy Prize, 2016); *Fairy tales in Italy during the 20th Century and the translation of Tales of long ago* (2017) (Cirse International Prize, 2017); *Italian Readers of Il Giornalino della Domenica and Il Passerotto between the Great War and the Fiume Endeavour* (2018). → sabrina.fava@unicatt.it

CLAUDIA ALBORGHETTI is an Adjunct Professor at Università Cattolica del Sacro Cuore for the courses of History of Reading and Children's Literature, and Translation Theory and Practice. She earned her Ph.D. in Linguistic Sciences in 2016, with a thesis on Gianni Rodari's writings in English translation from 1965 to 2011. Her first published article was precisely on Rodari and his food language: *Gianni Rodari's Grammar of Food: translating Italian food language into English in children's literature in the UK and the US* (2018). Her research interest lies in translation, rewriting migrant identities, and young girls in translation. → claudia.alborghetti@unicatt.it

Chiara Lepri

University of Roma Tre, Italy

UTOPIAN TENSION, IDEOLOGY AND CREATIVITY IN GIANNI RODARI'S WRITINGS. SOME EXAMPLES

Reflecting on the narrative contribution of Gianni Rodari means considering its pedagogical and ideological importance in relation to the centrality of the word as the original nucleus for the fantastic rewriting of reality. In Rodari the word is placed at the center of a playful work, and at the same time it becomes an intermediate agent from language to perception, towards new visions of reality. From these assumptions, the paper intends to expand on the evolution of the utopian tension of fantastic creation in Rodari's writing experience through the presentation of some significant works. Starting from his first novels of the Fifties (*Le avventure di Cipollino*, 1951, and *Gelsomino nel paese dei bugiardi*, 1958) where there is a glance of the project of a man who is oriented towards a new model of society based on peace, solidarity, equality and democracy, this paper then addresses the numerous representations of fantastic places, upside-down worlds and lands of plenty, all bearing witness to Rodari's creativity. For example, in *Il pianeta degli alberi di Natale* (1962) and *La torta in cielo* (1966, translated as *A Pie in the Sky* in 1971), the compensatory motives of the popular utopia create the figuration of a more just elsewhere to which is added the festive and communitarian dimension of laughter. It is in these latter works that the most evident ideological traits of the early Rodari are fading into a narrative that favors fantastic procedures, while maintaining the critical perspective and the imaginative figure that produces new realities.



CHIARA LEPRI is an Associate Professor of History of Education in the Department of Education of the University of Roma Tre. Her research interests focus on the history of children's literature between the nineteenth and twentieth centuries with particular reference to artistic-narrative languages for children and linguistic experimentation in the field of contemporary poetic production. Her studies include: *Parole in libertà. Infanzia e linguaggi poetico-narrativi* (2013), CIRSE International Prize 2015; *Aedi per l'infanzia. Poeti e illustratori di oggi* (2015); *Le immagini raccontano. L'iconografia nella formazione dell'immaginario infantile* (2016), SIPED Italian Pedagogy Prize 2018. → chiara.lepri@uniroma3.it

Susanna Barsotti

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"ALL USES OF THE WORD TO EVERYONE". WORD AND EMANCIPATION FOR A DEMOCRATIC CONSTRUCTION OF SOCIETY IN GIANNI RODARI'S THOUGHT AND WORKS

"All uses of the word to everyone". Not because everyone is an artist, but because no one is a slave", writes Gianni Rodari in his book *Grammatica della fantasia*: a "motto" that highlights the importance of the "liberating" and emancipatory power of the word. The 1960s, in Italy, represent a period of great change for schools in general and teaching in particular: illiteracy levels are very high and the school becomes the meeting place with the national language and with the democratic principles of the young Italian Republic. Starting from that "motto", with a look at the Italian historical context of those years and a comparison with other emblematic figures, such as don Lorenzo Milani and the teachers of the Movement for Educational Cooperation (MCE), this paper focuses on the meaning that Rodari gives to the use of words, especially when they are addressed to children and young people. For the writer, they have the power to free not only in terms of social liberation but also, and above all, in terms of the education of the entire individual, of the liberation of fantasy and

creativity, since Rodari was convinced that these had a decisive role in education and training. This paper will investigate how they steered the whole production and thought of the author, both as a writer for children and as an intellectual interested in the education of the younger generations.

SUSANNA BARSOTTI is an Associate Professor of History of Education and Children's Literature at the University of Cagliari. Her research interests focus on the history of children's literature, fairy tales

and their pedagogical and educational values, the relationship between storytelling and illustration, the representation of childhood, especially girls, in children's literature. Her publications include: *Le storie usate. Calvino, Rodari, Pizzorno: riflessioni pedagogiche e letterarie tra mitologia e fiaba* (2006); *Ancora Pinocchio: Riflessioni sulle avventure di un burattino* (2012, with Alessandra Avanzini), *Bambine nel bosco. Cappuccetto Rosso e il lupo tra passato e presente* (2016) (SIPED Italian Pedagogy Prize 2017). → susanna.barsotti@uniroma3.it

(Re-)Constructing the Socialist Past in Contemporary Slavic Crossover Literature

Chair

Nina Friess

ZOiS Berlin, Germany

The end of the socialist regimes and the resulting political changes in 1989 and beyond prompted Eastern European societies to develop new visions of future society and identities. Thus, the then socialist past has been in need of a re-evaluation. Children's and young adults' literature has become a particularly interesting literary field, in which the discussion of the bygone era takes place. Especially those works that display a strong crossover character contribute in an original way to Eastern European societies' historical discourses. With its traditionally (open or hidden) didactic functions children's and young adults' literature contributes to the formation of the (young) readership's understanding of history. By analysing the way in which historical events and change are depicted in Slavic children's and young adults' literature after 1989, we may find out which "images" of the past Eastern European societies consider worthwhile to pass on to the next generation. Thus, we may also draw conclusions about the way Eastern European societies construct and define themselves in the post-socialist present. A striking feature of many works in Slavic children's and young adults' literature after 1989 is their crossover character: Authors use typical devices of children's literature to communicate with a dual audience of children and adults alike – thereby

going back to the tradition of ambivalent children's literature during socialism, however changing its functions. Under socialist censorship authors used children's literature as a way to pass on criticism about communist ideology and socialist reality in hidden subtexts to an adult readership. After 1989 censorship ceased to exist. So what are the functions of crossover communication about socialism and the historical ruptures in its aftermath in post-socialist societies? In our panel dedicated to texts from Eastern, Central and South-Eastern Europe we will take a closer look on historical narratives that emerge in children's and young adults' literature after 1989 and their crossover strategies. Nina Friess' paper deals with a Russian picture book that recapitulates the "Soviet century" (K. Schlögel) by telling the story of an old apartment in Moscow. Though recommended for children from the age of 6, the book rather aims to be a medium of as well as an incentive for communication between generations. In her paper on one of the most stunning ambivalent children's books about the last repressive period of socialism in Poland Karoline Thaidigsmann analyses the potential of crossover strategies to provoke wide-ranging public debate about Polish society's cultural identity and the mechanisms of its formation after 1989. Eva Kowollik examines post-Yugoslav intercultural and gender-sensitive young adults' literature that deals with the Yugoslav wars of secession. The crossover concept allows her to contextualise these texts in the ideology-critical post-Yugoslav literary field.

Nina Friess
ZOiS Berlin, Germany

**LET'S TALK ABOUT MEMORY:
THE RUSSIAN PICTURE BOOK
THE APARTMENT**

In 2016, the Russian authors Alexandra Litvina and Anna Denitskaya published their picture book *Istoriya staroy kvartiry* (English title: *The Apartment. A Century of Russian History*; 2019). The book became an unprecedented success in Russia and abroad: So far, three editions were published in Russia. Additionally, it was published in a German and a French translation, its English translation will be published in November 2019. *The Apartment* tells the story of the "Soviet century" (K. Schlögel) through the fictional story of a Russian family and their apartment, where all of its 13 dated episodes are set. The reader looks into the family's apartment like into a dollhouse and follows the continuities and changes of its inhabitants, furniture, and objects. The pictures are complemented by short stories and lexicon-type information that relate historical events with the family's personal experience. Though recommended for children from the age of 6, the book rather aims to be a medium of as well as an incentive for communication between generations. In my paper I will analyze how the authors concentrate 100 years of Soviet-Russian history into a 55 pages picture book. I will discuss *The Apartment* as an attempt to create an alternative historical narrative to the official Russian narrative where gloomy events like Stalinist repression and the Molotov–Ribbentrop Pact nowadays are often relativized or even left out. In this context, I will show how the authors use strategies typical for picture books to trigger discussions about individual, family and maybe even collective memory.

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**"RULING THE SYMBOLS". SOCIALISM
IN JACEK DUKAJ'S CROSSOVER NOVEL
THE CROW AND POLISH CULTURAL
IDENTITY AFTER 1989**

In 2009, *The Crow*, a novel by prominent Polish author Jacek Dukaj, gained considerable public attention and provoked lively debate in Poland. One reason is the novel's subject matter, namely martial law (1981–83), the last repressive period of socialism in Poland, a period still under- and misrepresented to this day. The second reason is the ambivalent character of Dukaj's novel. Recognizable as a children's book at first sight, in the course of reading the *The Crow*, doubts arise that it is reading material (exclusively) aimed at young readers. In my paper, I will show how Dukaj uses strategies and conventions typical of children's literature in a productive way to communicate with a dual readership. In so doing, Dukaj goes back to the tradition and strategies of ambivalent children's literature written under censorship during socialism, but uses them to new ends. The representation of the socialist past by way of an ambivalent children's book becomes for Dukaj a means to discuss Poland's post-socialist politics of memory and thus Polish cultural identity after 1989. I will also show how, in the course of the book's reception, two state funded cultural institutions used Dukaj's crossover novel for their historical education program and by doing so erased the ambivalent character of the book. *The Crow* became an unequivocal children's narrative, supporting a conservative image of the past and lacking the productive ambiguity of the original book that destabilized one-sided interpretations of history. The special character of Dukaj's book will also be accentuated in my paper by comparing it to other books for young readers about the period of martial law in Poland.

KAROLINE THAIDIGSMANN is a postdoctoral researcher and lecturer of Polish and Russian Literature at the Department of Slavic Studies at the Ruprecht Karls University of Heidelberg. She studied Slavic Studies, Psychology and Theology in Heidelberg and Wrocław (Poland). In 2009 she completed her doctorate on the experience in Soviet work camps and its influence on identity in Russian Literature. She has recently completed her <second book> (habilitation) on crossover literature and cultural identity in Poland since 1989. Her research interests include children's and crossover literature, Russian and Polish literature from the 19th to the 21st century, trauma narratives as well as studies in literature and identity.

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DIVERSITY IN POST-YUGOSLAV YOUTH LITERATURE ON THE WARS OF YUGOSLAV SECESSION: SPACE, GENDER, LANGUAGE

In children's and youth literature in Bosnia and Herzegovina, Croatia and Serbia, the wars of Yugoslav secession are represented as a theme with very different intensity. The (meanwhile declining) boom in Croatia since 1991 is contrasted by a comparatively reserved but continuous treatment in Bosnia and Herzegovina. In Serbia, the wars of Yugoslav secession are hardly an issue in current children's and youth literature, apart from a few authors, including Jasminka Petrović, who deals with the subject of these wars and the transfer of knowledge about them in a particularly multilayered way. The paper is dedicated to texts by Jasminka Petrović (Serbia) and Zulmir Bečević (Bosnia-Herzegovina/Sweden), who use intercultural and gender-sensitive approaches for their literary depiction of the Yugoslav wars. The problem of the representation of diversity in post-Yugoslav children's and youth literature is discussed based on concrete examples. Furthermore, the question of the existence of a post-Yugoslav youth literature, especially in the context of crossover fiction and all age literature, is investigated.

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Speaking the Unspeakable: Tensions of Pedagogy and Ethical Representation in the Works of Maurice Sendak and Kathy Kacer

Chair

Eleanor Johnston

York University Toronto, Canada

This panel presentation takes up aesthetic and ethical questions of representation in the intersection of children's literature and pedagogy of the Holocaust. We examine these tensions through the discussion of two works from the perspective of ethical representation, pedagogy and the construction of the books themselves. We touch on the changing perceptions of how and why we represent the Holocaust. Two concerns appear both in scholarly and popular conceptions of why we continue to engage with the Holocaust: commemoration, that is remembering its victims, and prevention, i.e., never again. Borries (2017) relates what he calls mourning to his own experiences as a post-war German and the sadness and regret he feels for the suffering of those close to figures central to his own intellectual development such as Einstein, Kafka and Freud. Commemoration requires an attention to the details of the names and miserable ends of victims of the Holocaust, while prevention requires us to universalise this one case of genocide to the plights of others suffering under intolerance much more broadly conceptualized. Borries goes on to argue for a stronger focus on the latter goal, citing Adorno's adage: "The first and most important goal of education is that Auschwitz will never happen again" (Adorno & Becker, 2017). We argue, however, that we cannot arrive at the latter understanding without the former. How can we understand the atrocity without a thorough grounding in the tragedy, the individual dimensions of the Holocaust. In exploring the tensions between the guidelines in *At Memory's Edge* (Young, 2000) for post-Holocaust depictions and *pedagogical aims of teaching the Holocaust* (Lindquist, 2008), we take up Krasny's (2012) argument that children's literature and our reflections thereon can bring us into a space of ethical remembrance, of "perpetual mourning" (Spargo, 2006).

Eleanor Johnston

York University Toronto, Canada

PLAY AND PERIL: THE CHALLENGES OF ETHICAL PRESENTATION OF THE HOLOCAUST FOR CHILDREN IN *BRUNDIBAR* AND *THE MAGICIAN OF AUSCHWITZ*

Young (2000) suggests three rules for post-Holocaust art: 1) it must not be redemptive; 2) it must ethically represent the experience of the memory act itself; 3) it must acknowledge not only the catastrophe but the void it inflicts on the next generation. His concern with the co-option of convention to the nation-state, taken with Adorno's (2015) theory of the beautiful can help us to consider how aesthetics and redemption interact in children's and young adult books about the Holocaust. This paper extends Young's guidelines to explore their application in Sendak/Kushner's 2003 retelling of the Theresienstadt opera, *Brundibar* and Kathy Kacer's 2014 story, *The Magician of Auschwitz*. The correspondence between Kushner and Sendak reveals a concern over how much to reveal of the opera's origins and context. Larsen (2012), shows how Sendak and Kushner found ways to honour *Brundibar's* origins while creating a story that could be read to young children. Sendak's (2003) illustrations hint at an alternate ending to the fairytale in which the children perish, while his chilling coda pushes the reader into vigilance for the return of Hitler/*Brundibar*. Where Sendak/Kushner bring out darker undertones to a hopeful tale, Kacer (2014) finds a spark of magic in *Auschwitz*, in the kindness of an adult prisoner to a boy. In their careful work with text/subtext Sendak and Kacer both walk a knife's edge between knowing/not knowing, or as Kacer calls it teaching but not traumatizing. Although both books may be viewed as parables, neither allows for the beatification of their characters, suffering remains merely suffering. As a sole representation of the Holocaust, neither is adequate and yet in the many spaces and questions the books create, they do speak to the difficulty

of the memory act, the horror of the Shoah, and the trauma of the generations that followed. The tension between commemoration and prevention is found not so much in the books themselves but in the author's statements, the jacket material and the work of the readers themselves.

ELEANOR JOHNSTON Eleanor Johnston earned her PhD at York University in the Faculty of Education. Her completed dissertation study focused on a global pop music intervention in the elementary music room to raise questions of belonging and hospitality with students and teachers. Her master's degree in Musicology from the University of Toronto, and Bachelor's degree in Drama and Music also from University of Toronto have seen plenty of use in her decade of experience teaching in public elementary schools in person, and now online. Her research focuses on the ways in which curricular objects foster/prevent feelings of belonging in the classroom and the concert hall, and the tensions and ethical questions embedded therein. →eleanormaraj@gmail.com

Jenna D'Andrea

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AS I WRITE YOU TO BE: ENACTING A PEDAGOGY OF REMEMBRANCE THROUGH HOLOCAUST LITERATURE.

Holocaust literature for young adults conveys complex historical and social knowledge that can be harnessed to foster empathy and prosocial skills in students. Krasny (2012) suggests "these narratives contribute to an educational imaginary focussed on global social justice and contingent upon a belief in literature's potential to animate moral action" (p. 1). I argue that Kathy Kacer's *The Magician of Auschwitz* is a space for immersive simulation, where literary witnessing allows readers to experience the realities of the protagonist vicariously and at a safe distance, helping them acknowledge the plight of others as a catalyst for greater empathy and prosocial action (Koopman & Hakemulder, 2015; Mar & Oatley, 2008). I will examine the narrative strategies Kacer employs to convey the atrocities of the past so that educators may utilize her storybooks as vehicles for moral and empathic education. In transforming testimonies of

survivors into fiction, Kacer has the complicated task of balancing her obligation to historical accuracy with her responsibility to protect young readers from the overwhelming realities of the Holocaust. As Krasny highlights, "there is a persistent assumption that younger readers expect and deserve stories that end in some resolution," where a happy ending attempts "to recuperate hope and courage to posit the moral imperative: Never again!" (2012, p. 8). Where happy endings are not always reflective of the ambivalent and complex histories they represent, Kacer's narratives offer meaningful and deeply personal connection that history textbooks fail to stimulate. This paper examines how, through their literary witnessing of Werner's experiences, readers are called to reflect on their own complicity, and understand how their prosocial behaviour and empathy for others contributes to the never again imperative.

JENNA D'ANDREA is a first-year doctoral student at York University in the Faculty of Education. She received her Master of Education from York University and Bachelor of Arts (Honours) in English Literature with a minor in Dramatic Arts from Brock University. She is currently a high school English teacher where her classroom experiences motivated her to pursue ongoing research in the realm of moral and empathic education. She recognized a gap in pedagogical practices when it comes to formally established curriculum that facilitates the development of empathy and prosocial behaviour in students. Jenna's research explores the use of fiction in classrooms as a vehicle for fostering necessary moral, empathic, and social justice education. →jmdandrea@live.com

Karen Krasny

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WHERE THE BREATH FAILS: MOURNING AND MYTHIC TIME IN MAURICE SENDAK'S *DEAR MILI*

In this paper, I take up the problem of bearing literary witness as a mode of pedagogical address through the lens of R. Clifton Spargo's (2004) notion of vigilant memory and his reformulation of Levinasian (1998) ethics into terms of mourning. By drawing attention to representations of the Holocaust in Maurice Sendak's *Dear Mili and Brun-*

dibar and in Kathy Kacer's YA creative non-fiction based on survivors' testimonies (e.g., *Clara's War*; *The Underground Reporters*; *Hiding Edith*), I describe how Holocaust literature written for children and youth can function as more than an instrument of universalising morality that resides in the past. By reorienting readers of Holocaust literature away from consolation and commemoration toward an acknowledgement of the death of the other as a historical urgency, that is to say, as a perpetual renewal of our obligation owed to the dead, I hope to show how the visual and verbal representations in these works affectively engage the ethical agency of readers in mourning a past that has everything to do with the injustices of the present.

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The Myth of Icarus as a Transformation Marker in Literature for Children and Young Adults: Germany, the United Kingdom, and Poland across the 20th and 21st Centuries

Chair

Bettina Kümmerling-Meibauer
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The heritage of Ancient Greece and Rome blends ostensible opposites, which explains why Classical Mythology offers a perfect ground for reflecting on transformation and continuity. On the one hand this heritage is perceived as a petrified legacy of the past – a set of fixed patterns to be transmitted to ever new generations in order to preserve a certain cultural continuum extending across the ages of humankind. At the same time, however, the endless flexibility of myths needs be emphasised. Indeed, myths have been in the process of ceaseless reinterpretation by artists and culture recipients ever

since Antiquity and all over the world, wherever the civilization rooted in Graeco-Roman tradition has reached down through the subsequent epochs. In this process (today propelled by the development of the new media and the Internet) Classical Mythology, without losing its universal character, is adapted to the specific regional needs. Thus, the studies into the reception of the ancient myths, especially in the culture for young people as a group in search for their identity, offer a unique opportunity to gain a deep insight into the key social, political, and cultural transformations underway in both global and local contexts. This panel aims to showcase the potential of treating myths as a marker of change by examining the reception of the Icarus-figure in the youth culture of three European countries in the 20th and 21st centuries: Germany,

the United Kingdom, and Poland. All of them belong to Mediterranean civilization, no matter their geographical position. Their fates have been diverse, yet they have many experiences in common, ones reflected also in the ancient mirror of the myth of Icarus. By looking into this mirror and comparing the images emerging therein we have a chance to understand better the transformations of our world. The research presented in this panel is linked to the ERC Consolidator Grant project “Our Mythical Childhood: The Reception of Classical Antiquity in Children’s and Young Adults’ Culture in Response to Regional and Global Challenges”.

Owen Hodkinson
University of Leeds, UK

TRANSFORMATIONS OF AND THROUGH ICARUS IN BRITISH CHILDREN’S LITERATURE, C20–21

Icarus’ myth has remained a popular subject in British children’s literature from its beginnings: from multiple straightforward re-tellings (usually in collections of Greek myth for children), to more allusive and allegorical adaptations or receptions of Icarus as a figure for exploring transformation and transcendence, and their failure. This paper will first chart the “rise and rise” of Icarus as a subject for children’s and YA literature through the 20th and 21st centuries, noting how the changing socio-political contexts are reflected in variations on the continuously present elements of the myth (including a young boy’s or youth’s rashness and over-exuberance leading to his untimely death), e.g. through more or less censorship or sensitive treatment of the difficult topic, more or less overtly moralistic treatments. It will then focus in more detail on two 21st-century British novels, which use the same myth in quite different ways, both of which are symptomatic of recent transformations to children’s literature and its interactions with socio-political change. *The Icarus Girl* (2005), by Nigerian-born, London-raised Helen Oyeyemi, uses the classical myth only allusively, while foregrounding Nigerian myths. The novel’s 8-year-old protagonist, with one Nigerian and one British parent, wrestles with issues of plural identities, discrimination, and with the feeling of not being ‘at

home’ in either culture. The possibility of escaping through flight is one way in which the eponymous myth is hinted at. *The Icarus Show* (2016) by Sally Christie explores bullying in the first years of secondary school (ages 11–12). Learning about the Icarus myth in school inspires a boy who is bullied to attempt a copycat act of daring flight, in order to re-fashion his identity as ‘the boy who can fly’ instead of as a familiar victim to his classmates. In a manner characteristic of the children’s literature of this millennium, the novel does not shy away from exploring the serious consequences of bullying for mental health, and the potentially life-threatening desperate acts to which it can lead its victims.

OWEN HODKINSON, an Associate Professor of Classics in the Department of Classics at the University of Leeds, is an Alexander von Humboldt Foundation alumnus, an expert on ancient epistolary literature, and a specialist in Second Sophistic, Philostratus, ancient fiction, modern literary receptions of classics and classical receptions in children’s literature. At present he is a Visiting Researcher in Classics at the University of Bari Aldo Moro. In 2018 he co-edited with Helen Lovatt the volume *Classical Reception and Children’s Literature Greece, Rome and Childhood Transformation* (I.B. Tauris). He has published numerous articles and chapters on the reception of the ancient myths in English language literature. → owen.hodkinson@gmail.com

Katarzyna Marciniak
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“EVERYTHING CHANGES, NOTHING PERISHES”: THE POLISH LIVES OF THE BOY (AND THE GIRL) WITH WINGS IN THE 20TH AND 21ST CENTURIES

“Omnia mutantur, nihil interit” – these words by Ovid from book XV of his *Metamorphoses* capture perfectly the essence of Classical Mythology and are just as valid in our epoch as they were in Antiquity. Due to their unique potential, myths have been adapting to the needs of both individuals and societies, and both in regional and global contexts. Thus, the reception of mythology has become a precious tool for studying the phenomena of transformation and continuity worldwide and across

the centuries. This potential is intensified when referred to children's culture, for authors use myths to guide their young readers through the identity building process. Additionally, in periods of censorship and limited freedom, mythological references can serve as components of an "Aesopian language" – encoding and transmitting certain messages otherwise impossible to voice directly in the official adult stream of discourse. The myth of Icarus – easily understandable by all-ages – works particularly well in such contexts. The boy with wings belongs to the most famous characters of the ancient heritage. After all, he had been part of global culture long before this term was coined to define the growing cross-cultural transfers. Described by Ovid and painted (at least his legs) by Pieter Bruegel, he has appeared even in the lyrics of rock protest songs. Icarus embodies the spirit of rebellion, youthful recklessness, and the desire for freedom at all cost. We all think we know his story. But "there is no one story", as Jim Henson's Storyteller observes. Icarus' dreams and the price he pays for them differ and – as I shall demonstrate via selected examples – these differences become a fascinating testimony to the transformations within Poland's history across the 20th and 21st centuries. The mythological hero (who sometimes metamor-

phoses into a girl), guides us, along with the young readers of Polish literature, through the country's struggle for independence, followed by the tragedy of the Second World War, the building of a brave new world of communism, Martial Law against the society's bid to take wing in the Solidarity movement – all the way to the societal changes which today make us face again the ancient questions on the limits of freedom.

KATARZYNA MARCINIAK is a Professor and Director of the Centre for Studies on the Classical Tradition (OBTA) at the Faculty of "Artes Liberales", University of Warsaw. In 2011 she established the "Our Mythical Childhood" programme, putting together scholars from various continents with the aim of studying the reception of Classical Antiquity in youth culture (edited volumes: *Our Mythical Childhood*, Brill 2016, and *Chasing Mythical Beasts*, Winter 2020). She is a laureate of the Loeb Classical Library Foundation Grant, the Alexander von Humboldt Foundation Alumni Award, and the ERC Consolidator Grant. She writes also for children: in 2016 her poems received a Nomination for the Book of the Year of the Polish Section of the IBBY. → kamar@al.uw.edu.pl

Trauma and (Post) Memory – Displacement and Migration

Chair

Isaac Willis Larison

Marshall University, USA

This panel will examine books that provide insight into the struggles of children and adults who are displaced by war, poverty, and ignorance. Human displacement and migration and how governments cope with crises are daily news items around the world. Millions of children are traumatised by war, environmental disasters, economic problems, abuse in the home, etc. They take radical steps to change their lives, make perilous journeys in search of safety and refuge. Children from Central America and Mexico travel thousands of miles seeking social and political shelter in the USA. The collective memories of children and families in Sudan and other North African nations traumatised by heinous

events have been chronicled in picture books and novels published in recent years. Books tell stories of children on the move and reveal how they cope in order to survive while in search of a better life. The first paper addresses the experience of trauma arising from migration issues in the USA over the last 2½ years. Three books for children related to trauma from migration and family separation on the US-Mexican border will be examined. They are: 1) *Two White Rabbits*, by Jairo Buitrago (2015); 2) *Pancho Rabbit and the Coyote*, by Duncan Tonatiuh (2013); and 3) *Mama's Nightingale*, by Edwidge Danticat (2015). These books examine patterns of contemporary immigration into the US and focus on trauma engendered by separating children from families. In the second paper, contradictions of a democratic society as being a safe haven and a place of danger are explored through the lives of

three Mexican adolescents grappling with national, ethnic, and personal identity. Their journey is from childhood into the world of the adults. A sociocultural approach is used to examine the effects of the dominant culture on minority groups who perceive the power of that culture as a nurturing entity. Niebuhr's book titled *The Children of Light and the Children of Darkness* (2011) provides insights into the book characters through an examination of the dichotomy of democracy as an ideal and as a reality. In Niebuhr's (2011) view, "man's capacity for justice makes democracy possible; but man's inclination to injustice makes democracy necessary." What happens when those seeking justice are traumatised by the injustice in the democratic system of the United States? The third presentation discusses the significance of international children's literature from a historic perspective based on the work of Jella Lepman, the establishment of the International Board on Books for Young People, and the International Youth Library in Munich, Germany (Lepman, 1969). An overview of Lepman's life/work after World War II will be shared. Further discussion will address how Lepman's goal of providing relief to traumatised children through culture and education continues today through the Children in Crisis Fund sponsored in part by USBBY. The fourth panelist, Padma Venkatraman will discuss her book, *The Bridge Home* published in 2019. It chronicles the lives of two young girls who escape an abusive home life to live on the streets of Chennai, India.

Padma Venkatraman
University of Rhode Island, USA

THE BRIDGE HOME

Children throughout the world escape from abusive home situations. The fourth panelist, Padma Venkatraman will discuss her book, *The Bridge Home* published in 2019. It chronicles the lives of two young girls who escape an abusive home life to live on the streets of Chennai, India. Venkatraman will read excerpts from her novel, discuss her background and writing process, the source for the subject material she has written about, and the crises of abandoned and orphaned street children in India.

PADMA VENKATRAMAN was born in the city of Chennai, a city in the southern part of India. She is the author of four critically acclaimed award-winning novels, and her fifth, *Born behind Bars* is scheduled for release this September. Her most recent, *The Bridge Home* (Nancy Paulsen Books, Penguin) was released to 8 starred reviews and received numerous awards: ALA Notable, IRA NBGS, Kirkus Best Book, NYPL Top 25, IBBY outstanding, etc. Her three earlier novels, *A Time to Dance*, *Island's End*, and *Climbing the Stairs*, were also released to three or more starred reviews, were ALA Best Books, CCBC choices and Booklist. Editor's Choice/Best Books and have won several other honors and awards. Padma Venkatraman is American, has a doctorate in oceanography and lives in Rhode Island. Visit her at www.padmavenkatraman.com, [@padmatv](https://twitter.com/padmatv) (twitter) and [venkatraman.padma](https://www.instagram.com/venkatraman.padma) (ig).

Isaac Willis Larison, Aju Basil James
Marshall University, USA

TRAUMA VERSUS HAPPINESS: THE TRANSFORMATION OF MIGRATION STORIES IN CHILDREN'S LITERATURE

Picture books demonstrate how children construct and hold on to memories of their families, the places where they have resided, and the hope they have for a better future. A critical content analysis of three books will be shared based on ideas from the work of Beach et al (2009) related to, "what the books are about," as well as, "what was the author's intention." Presenters will examine texts through the lens of trauma theory and memory (Assmann, 1992; Leys, 2000; Erll, 2011) to show how children's literature becomes a medium for understanding Latinx Culture as it relates to issues of migration and family separation. The practice of family separation of migrants to the US is not new. Nor is a contemporary understanding of trauma and its impact on children (Inglis, 1982) who are/have been separated or isolated from their families in detention centers and/or concentration camps. However, what is new is the wilfulness of the US government to strengthen and weaponise policies known to inflict irreparable harm. Daily news accounts document horrors perpetrated against children/families in detention camps on the US-

Mexican border. Children's picture books chronicle/document atrocities and are the foundation for our cultural memory (Assmann and Assmann, 1994). They detail a time/moment and/or condense events into pictorial-mnemonic objects by selecting and connecting events to encapsulate a narrative of migration and family separation. Thus, picture books provide a meaningful pattern of representation in a traumatic and dangerous time. Books intervene in the construction of memory. The presenters will demonstrate the prefiguration of these books by cultural memory (Halbwachs, 1997 [1950]) and discuss how the books work to configure new memory narratives. The presentation will conclude with ideas regarding how we might investigate how readers belonging to different communities (especially migrant communities) could refigure their cultural memories through picture books for children.

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AJU JAMES is the Minority Faculty Fellow in the College of Education and Professional Development at Marshall University. He is also a doctoral candidate in American Culture Studies at Bowling Green State University. His research interests lie broadly in the study of globalisation and media, particularly in understanding how media flows create imaginations of the world. →jamesa@marshall.edu



Isaac Willis Larison
Marshall University, USA

Char Moffit
California State University, USA

UNITED STATES BOARD ON BOOKS FOR YOUNG CHILDREN, OUTSTANDING INTERNATIONAL BOOKS – DISPLACEMENT AND MIGRATION

Many United States Board on Books for Young People (USBYP) Outstanding International Books (OIB) address trauma from displacement and migration. Books from 2015–2019 will be discussed in this paper. Children face insurmountable obstacles - war, famine, etc. and manage to maintain family structures despite turmoil in the world and why they are forced to flee their homelands. A critical analysis of the books using Beach et al (2009) elucidates “what the books are about,” as well as, “what was the author’s intention.” A young man in *the Wall*, (2015) by Tom Clohosy Cole attempts to reunite his family after the construction of the Berlin Wall. It was released on the 25th anniversary of the removal of the wall. *Dance of the Banished* (2016) by Marsha Forchuk Skrypuch is set against the backdrop of World World I. It chronicles the lives of Ali and Zeynep who endure separation when the Turkish government controls their homeland. Ali flees to Canada trying to earn money to send for Zeynep. *The Journey* (2017) by Francesca Sanna tells about a mother and children fleeing to safety when war takes the life of the father. Migrants seek mercy from strangers who could be kind or do them harm. *Escape from Syria* (2018) by Samya Kullab, is a graphic novel set in Aleppo City in 2013. Flashbacks are used to retell the story of the family’s once happy life in Syria, the horrible and traumatic events the family endures, the choices the family makes to survive, and the family’s perilous journey/resettlement in Canada. *Marwan’s Journey* (2019) by Patricia deArias is sparsely worded and poetically written. It tells of Marwan escaping from his desert homeland with just the things he can carry, his memories, and dreams he has for a better future.

CHAR MOFFIT is an Assistant Professor in the School of Education at California State University, Chico. She teaches undergraduate and graduate courses including Multicultural Children's Literature, literacy methods K-8, and Science Methods K-8. She has two areas of research. Her first area of

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Revisiting History of the 'Other' Europe in Children's Literature

Chair

Dorota Michulka

Institute of Polish Studies,
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Discussant

Larissa Rudova

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Since the collapse of socialism in the USSR and the Eastern Bloc, there has been increasing interest among Russian and Eastern European authors and the reading public in issues that had previously been banned or written about only in ways consistent with official ideology. It is therefore not surprising that silenced historical events suddenly found articulation in children's books by authors of different generations who began to draw the reader's attention to marginalized groups that suffered various forms of discrimination and repression under Soviet socialism. This new fiction from or about the "Other Europe" entered boldly into the formerly unexplored fields of memory and trauma studies.

Our panel addresses issues of the narrative construction, manipulation, and reconstruction of difficult or previously censored historical experiences and identities in books for children of all ages. Many of these accounts are cross-written and address both the child and adult reader in a variety of generic forms, including picture books, childhood memoirs, fantastical narratives, and adventure stories, to name a few. We seek to contribute to the literary-critical debate about recapturing memory for the young generations. In Russia and Eastern Europe, where past abuses and injustices were kept under strict ideological control, this debate was particularly necessary and challenging. The panel examines

transgenerational and transcultural transmission of memory in books written by Eastern European and multicultural North American authors who didn't experience the war or the Gulag. Although these authors bring the traumatic past to the reader from a detached temporal position, their success frequently relies on "postmemory," or stories they heard from the previous generations. Balina and Rudova analyse second-generation perspectives on issues of psychological, moral, and emotional trauma inflicted on children who lived through Stalinist repressions. Świetlicki focuses on the representation of the Great Terror and WWII in children's novels by contemporary Canadian-Ukrainian authors while Narančić Kovač looks at the radical thematic and visual changes in Croatian picture books before and after WWII.

Marina Balina

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BEYOND A SINGLE STORY: RECONSTRUCTING STALINISM THROUGH CHILDHOOD NARRATIVES

The groundbreaking study *Children of the GULAG* (Cathy A. Frierson and Semyon S. Vilensky) published first in Russian in 2002 (*Deti GULAGa*), and translated into English in 2010, became one of the first attempts to tell the story of sufferings of underage victims. Children whose parents were arrested or executed as "enemies of the people" were also labeled "socially dangerous" and, in the majority of cases, placed into state-run orphanages, depriving them of their personal identity and family ties. While the 1990s in Russia saw an explosion of GULAG memoirs and documents, the

subject of targeted victimisation of certain population groups remained strictly in the domain of academic studies of Stalin's repressions. For the young readership in post-Soviet Russia the source of their familiarisation with this historical period remained Alexander Solzhenitsyn's *The Gulag Archipelago* (recommended for high school programs in literature since 2009.) But the recently published fictionalised recollections of a child victim, Mariana Kozyreva's *The Girl at the Door* (1990, reprinted with commentaries in 2015), and the story of Stella Nudolskaia, *The Sugar Kid* (2014) compiled by Olga Gromova, became the first serious attempts to educate young Russian readers about the fate of their peers in the 1930s–1940s. Applying Kate Douglas's study on childhood, autobiography, and trauma I will examine these two fictional autobiographies and analyse their narrative strategies that successfully convey historical knowledge and provide an eye-witness emotional impact on young readers in today's Russia.

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STORYWORLD TRANSFORMATIONS IN MID-20TH-CENTURY CROATIAN PICTUREBOOKS

There is little research on Croatian children's literature after WWII. It was a time of radical transformation of historical, ideological and cultural contexts that influenced everyday routines, set new norms of social conduct, and established a new system of values. What society expects from children is inscribed in words and images offered to them through picture books and children's literature (Stephens 1992). The present study analyses the elements of storyworlds, as defined in recent narratology (Ryan 2014) and depicted in Croatian picture books published before

WWII and in the period 1945–1955. It aims to establish how meanings and overall significance of the narratives are transformed in the new circumstances and how changing ideological and cultural norms govern the selection and presentation of topics. The analysis of characters and their constructed identities in social contexts, the selection of events and settings, reveal that there is a radical change in the nature of storyworlds in picture books published soon after WWII compared to those published earlier. The playfulness and individuality in earlier publications are replaced by seriousness and collective identity in those published after 1945. Yet, after 1950 there is a slight shift towards a more relaxed attitude, albeit cautiously disguised through animal characters.

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MEMORY, POST-MEMORY, OR COUNTER-HISTORY? GABRIELE GOLDSTONE'S AND MARSHA FORCHUK SKRYPUCH'S FICTION FOR YOUNG READERS

While some historical children's novels written by Canadian authors of Eastern European heritage have enjoyed substantial commercial success and received critical recognition in North America, works by other writers have had little attention from readers, librarians, and children's literature scholars. In most of their novels, Ukrainian-Canadian authors heavily depend on historical sources,

but also frequently use the testimonies of witnesses and family memory, often focusing on their parents', grandparents', and great-grandparents' traumatic experiences during WWI, The Great Terror, WWII, and the three waves of migration to Canada. In this presentation, I want to compare Marsha Forchuk Skrypuch's popular Ukrainian-themed WWII series with Gabrielle Goldstone's *Red Stone* (originally published as *The Kulak's Daughter*) and *Broken Stone*, novels about young kulaks and the Great Terror in Ukraine. Using Werner Sollors's words, "What is called 'memory' (Nora's *lieux de mémoire*) may become a form of counterhistory that challenges the false generalisations in exclusionary 'History'" (qtd in Klein), I want to argue that telling the repressed, untold stories brings attention to the second-generation memory of the traumatic experiences of Canadians of Eastern European heritage. The aforementioned authors attempt not only to work through their family trauma for their own benefit but also put it on the landscape of Canadian collective and cultural memory. While Skrypuch is succeeding, as her books remain popular in most school libraries, available in English and French, and generating a significant fan fol-

lowing online, Goldstone has fallen into obscurity, and her works, despite their high literary value, are out-of-print and difficult to find in libraries. Analysing and comparing the narrative techniques and plotline devices used by both authors, I will discuss the reasons behind the different reader responses generated by their respective texts. Finally, I will address the likelihood of children's literature becoming the source of prosthetic memory for young North American readers outside of the diaspora.

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Political Issues linked to Ideology in Children's Literature

Chair

Xavier Mínguez-López
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The Research Group *Proyecto TALIS* of the University of València (Spain) has a particular research focus on three topics: Literary Education, Educational Development and Education for Sustainable Development and Global Citizenship related to education, mainly Intercultural Education. It has carried out projects such as workshops on creative writing, teachers training and research about

these topics all around the world. The topics of our research group are, therefore, related to the political and cultural changes in current societies since we advocate a more solidary approach of Literary Education. In addition, ideology permeates every aspect of children's books (books, generally speaking) as McCallum and Stephens assert (2010). Moreover, the analysis of these books constitutes the touchstone for selection but, mainly, for the school work in the literary field. Both the synchronic and diachronic axes help to understand how ideology is created and how it becomes a political issue. The present panel intends to address the effects of the ideology in children books from two different perspectives. On the one hand, we introduce a historical approach from the perspective of fairy tales and the ideological impact of their translations. We also present a reflection about the popular literature produced around the Spanish Civil war and how it has been recovered in contemporary popular songs. On the other hand, we would like



to bring up the analysis of contemporary children's books from two different perspectives related to ideology: firstly, the treatment of gender in picture books, especially from the analysis of illustrations. Secondly, an issue scarcely considered in Spanish children's literature, the whiteness in picture books as a mainstream orientation. Thus, we intend with this panel to show how authors' ideology is present in children's books as a consequence of their internal beliefs, some times in a very obvious way, some others in a subtler way. Although Intercultural Education is a current concern in Western societies, children's books do not reflect it or, if they do, they do it in terms of deficit.

Marta Larragueta Arribas

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Spain

WHO IS SHE? IDEOLOGY AND GENDER IN SPANISH CONTEMPORARY PICTUREBOOKS

The 21st century has witnessed the rise of picture books as one of the main assets of the children's publishing industry, being also a frequent and powerful tool for literary education. Picture books, along with other multimodal products, have become agents of socialization for young generations; they portray representations of the world, images of people, relationships, spaces, feelings... And it is naive to pretend they are able to offer neutral and unbiased depictions; all texts possess and transmit an ideology, a set of values and beliefs that can be explicitly stated or concealed behind words (Hollindale, 1992). Moreover, ideology impacts on illustrations, since picture books convey meaning through the interaction among different codes (Nikolajeva & Scott, 2006; Sipe, 2001). This paper aims to study ideology and identity in contemporary picture books, applying a gender approach to the analysis of characters in a corpus of 69 Spanish books, selected or awarded by different organizations between 2000 and 2017. Preliminary observations have already shown a remarkable higher number of male protagonists, results that seem a continuity of those obtained by previous research in the field (Colomer, 1998); among the female protagonists, most of them are human beings, and

childhood is specially represented, with just a few cases of adults or elderly characters. Currently, in order to further understand the panorama, the study is being broadened to consider also secondary characters with the objective of examining the ideology behind female depictions in Spanish contemporary awarded picture books.

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TRANSFORMATIONS IN THE DEPICTION OF WAR IN SPANISH CHILDREN'S RHYMES

The development of war in Spain was distinctive in the history of 20th century Europe and the presence of war in children's rhymes reflects these unique developments. Some examples of traditional romances that include the theme of war at the beginning of the century are imported from other languages and illustrate the cultural fluidity and interculturality found in both topics and language use. However, the Civil War served as an inflection, with key rhymes addressing the result of war and the return from war, and used as a political subversive tool, such as 'Madre anoche en las trincheras.' This popular children's rhyme has become a contemporary example of the unresolved and unequal issues that the conflict has left behind, and its widespread use has generated a novel on the topic and several cover versions by famous musical bands, including La Oreja de Van Gogh, Bruma Folk, and a version by Raquel Eugenio in 2019. The rhyme is displayed to be an

active political element that has been taught in very different contexts throughout the 20th century: from scout groups to the mandatory military service during the 80s. In the hands of the children that learn, disseminate and transform it, however, it is not only a potential tool to cope with trauma and to understand the vicissitudes of war, it has effectively become part of the realm of childlore and been parodied and transformed, embodying the carnivalesque effects that have been produced throughout history when communal memory bonds with immediacy and play. Through the analyses of selected pre-war and post-war rhymes that address the topic of war and focusing on 'Madre anoche en las trincheras', I intend to illustrate the historical continuity and political influence of the depiction of war in the context of Spanish children's rhymes and its links with cultural interference and historical narratives.

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María Alcantud-Díaz, Juan José Calvo
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SCANDALIZING THE INNOCENT: VIOLENCE AND SEXUALITY IN CHILDREN'S AND FAIRY TALES. ANALYSIS OF IDEOLOGICAL AND POLITICAL CHANGES IN SOME ENGLISH TRANSLATIONS

Historically, stories, as myths, had to be sheltered and mediated by cultural elements to allow the recipient to accept them fully as part of their own physical environment and/or their metaphysical and moral coordinates. Each narrative element may or should be adapted to each culture with a different discourse; thus, it was foreseeable that some of these stories would be rewritten to satisfy the ideological and political premises of their time. Since this phenomenon occurs mainly in Anglo-Saxon culture, a culture that has radiated to the rest of the world, we present the analysis of different English translations/versions, from the 19th century until today, of chosen segments in twelve children's stories written by renowned authors. Our main objective will be to try to contrast the rewritten presence of violence and sexuality in the original corpus. This analysis would allow us to verify the extent to which translations meet methodological and/or pedagogical objectives or, on the contrary, they serve as a mere manifestation of ideology, even with the possible intensification of what was intended to neutralise. We will try to detect, as objectively as possible, the representations of violence and sexuality, in contrast with different English versions, within: *Peau d'âne*, *La belle au bois dormant*, *Le petit chaperon rouge* and *La barbe-bleüe* by Perrault; *La Belle et la Bête* by Leprince de Beaumont; the KHM number 12 *Rapunzel*, 15 *Hänsel und Gretel*, 21 *Aschenputtel* and 53 *Schneewittchen* by the Grimm Brothers; *Der Struwwelpeter* by Hoffmann; a mix of *Les malheurs de Sophie* and *Les petites filles modèles* out of the *Trilogie de Fleurville* by the Comtesse de Ségur, and *Max und Moritz* by Busch.

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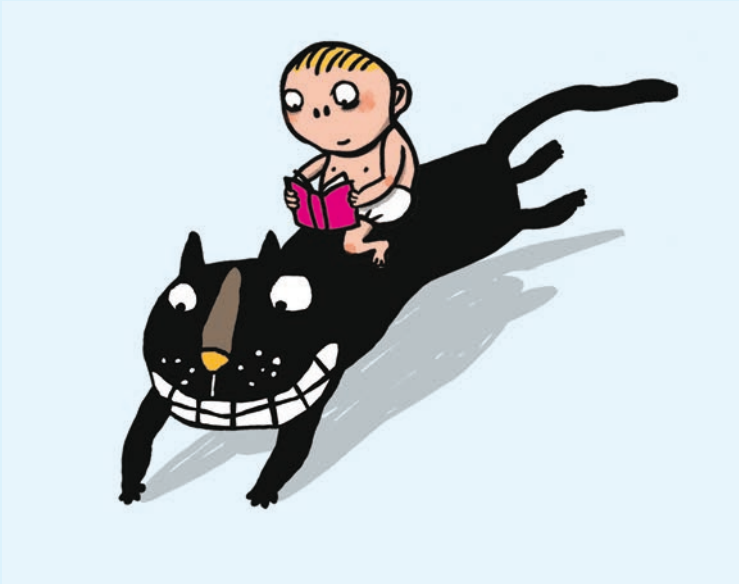
THE ALL-WHITE WORLD OF SPANISH-LANGUAGE PICTUREBOOKS

How is 'race', ethnicity and cultural diversity narrated in contemporary picture books? Fifty years ago, Nancy Larrick (1965) called the attention of how American children's books featured white children in a white world. The world has changed in unprecedented ways since then, and one of the most salient dimensions of this change is the movement of people across national borders. Today, more people live in a country different to the one they were born in than ever before. Yet, despite these movements, the advances of multiculturalism and recognition justice, and the emergence of intercultural educa-

tion (and its appraisal of indigenous communities in colonized lands) (Abdallah Pretceille 2006; Derwin 2016), the worlds storied in picture books are still predominantly white. In this presentation, we analyse 99 recent Spanish-language picture books based on converging recommendations of prestigious reading promotion institutions in different countries: the recommendations of Canal Lector (Fundación Germán Sánchez Ruipérez) based in Spain; Fundación Cuatrogatos in Miami, Fundación Lectura in Colombia; Banco del Libro in Venezuela; IBBY Mexico, and The White Ravens list elaborated by the International Youth Library of Munich. We focus on how origin, nationality and "race" are narrated in them. We take a critical content analysis approach and use an intersectional lens to analyse visual narrations of belonging, difference and migration and how whiteness is embodied in books published on both sides of the Atlantic Ocean.

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INDIVIDUAL PAPERS

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CHILDREN'S LITERATURE: AWARENESS OF OTHERING

Western civilisation is characterised by the sharing of values we commonly associate with Humanism. The human being acts in society imbued with a set of principles and values and, according to Patrício (1993), education is only intelligible with an axiological reference. Children's books come across as highly complex cultural objects. These cultural objects, which potentially target a young audience, have long been the bearers of messages that help to educate young readers. In a turbulent world, where democracy, freedom, equality, and peace are threatened in various countries around the world, children's books can become subversive objects associated with resistance. Through them we share what is happening in the world without filters; through them, we foster an uncensored citizenship education. In this paper, using a methodology that privileges the hermeneutic analysis of texts, we intend to critically and reflectively analyse two children's books, whose themes draw our attention not only to the notion of resistance to the dominant culture but also to the emancipation of the Other, in a word, to citizenship. These books are *Last Stop on Market Street* (2015) and *Rosa Parks' Bus* (2011). Sharing both real and imagined events, distant in time, with young readers, we perceive the evolution of the world in these books. Although black people can now sit on buses together with white people, today we are facing other challenges, in a long, complex, but steady path to building change. Analysing these works allows us to think about their importance for children's education, since they reflect a certain axiological reference, which covers issues such as freedom, equality, and solidarity, issues that lie at the origin of European humanist thought. This analysis allows us to conclude that text and illustrations, in a symbiosis, share these values with children clearly and effectively.

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FROM OUTSIDE THE IRON CURTAIN: CENSORSHIP AND TRANSLATIONS OF WESTERN CHILDREN'S AND YOUNG- ADULT LITERATURE IN PEOPLE'S POLAND UNDER STALINISM (1948–1956).

The impact of censorship on translations of children's and young adult literature has been studied rather cursorily so far (see e.g. Thomson Wohlgemuth 2009; Inggs 2011; Pokorn 2012). Some of the research has focused on censorship in the USSR-dominated Poland (see e.g. Rogoż



2013; Looby 2015). In the period which was and still is colloquially and ideologically referred to as People's Poland, children's and young adult literature was strictly monitored, as reported by Tomasz Strzyżewski, a Cracow-based censor who fled Poland in 1977 and revealed the mechanisms and practices of censorship. In an interview, Strzyżewski emphasised that there was a gradation of social groups in terms of the urgency of censorial interventions. "Children and youths", he said, "must not be exposed to any doubts". Such control was particularly strict in the case of translations of literature imported from capitalist countries, which were considered ideologically hostile. Our paper aims to depict the influence of the Central Office for the Control of the Press, Publications and Performances (Główny Urząd Kontroli Prasy, Publikacji i Widowisk) on the editorial policies of publishers of translated children's and young adult literature and on the translations themselves in the earliest (Stalinist) period of People's Poland (1945–1956). Our exploration is based on censorial reviews collected at the Central Archives of Modern Records (Archiwum Akt Nowych) in Warsaw and on the selected literary texts that these reviews analysed. Our research unfolds in the following way: (1) First, we describe the foundation and operations of the censorship agency in People's Poland; (2) then, we discuss the censorial review as a type of text; (3) subsequently, against this backdrop, we present and examine examples of censorial reviews of translated children's and young adult literature.

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Cécile Boulaire

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TRANSFORMATION AND CONTINUITY: POLITICAL AND CULTURAL CHANGE IN CHILDREN'S LITERATURE FROM THE PAST CENTURY TO THE PRESENT DAY

In 1949, a new French publishing house, named Cocorico, launched a brand new collection called "*Un petit livre d'or*". In fact, it was simply a translation of the American "*little golden books*" series. These were cheap, cheerful and colourful little picture books for the children of postwar Europe: the success was immediate. However, on closer inspection, it transpires that the Cocorico company was wholly set up with funds secretly belonging to the publisher Flammarion. Why did Flammarion not want to appear officially as the publisher of these books? And who was the Franco-American publisher Georges Duplaix, who was behind this transatlantic business venture? A sometime translator of Hemingway, painter, illustrator and publisher, Duplaix was also one of the founders of the American series, and he played a key role in importing these picture books into France and then across Europe. But why is it that this man travelled on the plane of the U.S. ambassador when he came to France? Why did he receive the minister and future president of the council Paul Reynaud, the former Resistance fighter Pierre de Bénouville, and Alan Dulles, founder of the CIA, in his own home in Palm Beach or in Paris? It will soon become clear that the importation into Europe of the concept of "*little golden books*" goes far beyond the simple framework of children's publishing, to speak of the complex issues of the "cultural cold war" and the famous Cold War policy of "containment" of the Communists.

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FAMILY GEOGRAPHIES. REORGANIZING FAMILY RELATIONS IN ITALIAN PICTUREBOOKS AFTER 1950

During the 20 years of European fascisms and nationalisms in the first half of the 20th century, the family – which had traditionally provided care, opportunities for socialisation, and the transmission of rules and values – became a space for learning to conform, serving the purposes of the totalitarian regimes. Under fascist rule, the subjective dimension was entirely absorbed by the collective dimension, and the family (seen as a small subjective unit) was no exception. The great dictatorships needed families to be traditional, obedient, functional and conforming (Ginsborg, 2013). It was only with the end of World War II, in a country left devastated and in ruins, that the family structure gained a new social position. The process of Italy's political and cultural regeneration passed through a reorganization of the family unit and a new conception of childhood. The economic boom, the protest movements that began in 1968, the cultural revolution, and the fascination with the logic of consumerism all contributed to the demise of the family that was “not only patriarchal (a model already superseded in the cities centuries earlier), but also bourgeois, with all its Oedipal nodes and enforced rules” (Cambi,

2006: 23). At the heart of the new role of the family are the affections and care-giving activities, not the social rules and moral conformity of the past. Looking carefully at the picture books published in Italy in this period, we may find details that bear witness to these changes. The aim of my paper is to identify these details, analyse their importance, and suggest a critical-interpretative frame for charting the representation (and the changes) of family geographies in Italian children's literature published in the second half of the 20th century.

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REVIVING NATIONALISM: KASHMIR IN INDIAN ENGLISH CHILDREN'S LITERATURE

Nationalism has an alluring appeal to many countries of the world in our contemporary times, although it appears quite differently from its extremities in the twentieth century. India is no exception to a renewed nationalistic vigor, and it often appears that Indian nationalism is strongly built on the image the nation has of retaining Kashmir as a part of its sovereign entity. Margaret Meek, in *Children's Literature and National Identity* (2000), her seminal edited work, explicates how young

readers see themselves and others in the texts intended for children. There are various images of Kashmir that Indian English children's literature constructs for young readers; but the most common image-constructions consider Kashmir as an environmental appeal and a peaceful abode of tranquility now transformed into a region afflicted with terrorism. Apart from such prominent views, we can notice an emerging effort to historicize Kashmir and consecutively relocating the region to its earlier Hindu identity. My paper intends to present two such works of the Indian English children's author Devika Rangachari: *Stories from Rajatarangini: Tales of Kashmir* (2001) and the historical fiction *Queen of Ice* (2014). *Rajatarangini* is a legendary historical chronicle by Kalhana, a 12th century Kashmiri historian. *Queen of Ice* is the story of Didda, a ruthless and ambitious queen of Kashmir in 10th century. Above all, this paper critically explores Devika Rangachari's works with similar academic maneuverings for adults like Shonaleeka Kaul's *The Making of Early Kashmir: Landscape and Identity in the Rajatarangini* (2018) and Chitralekha Zutshi's *Kashmir's Contested Pasts: Narratives, Geographies and the Historical Imagination* (2014). Finally, I argue that these texts construct for the young an appealing sense of nationalism contextualizing the tension between transformation and historical continuity.

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TRAUMA AND MEMORY IN GREEK-CYPRIO CHILDREN'S LITERATURE CONTINUITY AND TRANSFORMATION SINCE 1974

The main concern of this paper is to critically explore and analyse representations of trauma in Cypriot children's literature following the traumatic

events of the invasion on 20 July 1974. In 2005, a special issue of *Children's Literature on "Trauma and Children's Literature"*, brought together essays that consider the special position of childhood in relation to trauma writing and highlight the difficulties in the representation of atrocity and trauma in children's literature especially that about the Holocaust or the events of 9/11 (Capshaw-Smith 115). Some of these difficulties may include adults' need to create moral lessons (Kertzer, 2002) and their underlying anxiety whether to expose child readers to disturbing stories of atrocity in order to be able to understand a traumatic historical past (Kidd 133–134). This paper contributes to this discussion first by offering an alternative to dominant paradigms of trauma writing for the young. Second, it provides significant evidence of the ways in which the experience and representation of atrocity and subsequent trauma may change over time. Examining and discussing literary representations which cover a forty-year period between 1976 and 2010, I identify such changes, patterns and transformations beginning from the strong impact of trauma on earlier texts to literary mechanisms that create a more informed representation of trauma and atrocity in more recent writing. Finally, because Cypriot children's writers have been writing about the impact of the invasion for more than four decades, the body of work discussed constitutes a valuable resource for considering the potentially important work children's books can do in helping children understand war trauma and for extending thinking about trauma writing beyond the study of Holocaust writing.

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CHILDREN'S LITERATURE AND THE PORTUGUESE EMPIRE – COLONIALS AND COLONIZERS IN THE NOVEL *MARIAZINHA EM ÁFRICA* [LITTLE MARY TRAVELS TO AFRICA] (1925) BY FERNANDA DE CASTRO

The Instructions for Children's Literature, issued 1950 by the Censorship Department, include the following recommendation, which is significantly highlighted in bold: "It seems desirable that Portuguese children should be cultivated, not as future citizens of the world, but as Portuguese children who will later cease to be children, but will continue to be Portuguese". This recommendation, hereby formally communicated, is not really new. Love for the homeland, national pride and attachment to the country were basic values that had long been encouraged and that, in fact, had come to shape children's literature since the beginning of the Salazar dictatorship, in 1933. The sort of children's literature which was directly or indirectly recommended by various organs linked to the regime was "self-centered" in the Portuguese "continental" world, and even the colonial empire (the so-called "overseas provinces") was poorly represented in children's fiction. Fernanda de Castro's novel *Mariazinha em África* (1925) [Little Mary travels to Africa] is one of the few examples of children's fiction around colonial issues. Fernanda de Castro was married to António Ferro, who chaired the Secretariat of National Propaganda (SNP) from 1933 to 1949. She was a staunch supporter of Salazar's regime and held various important positions in cultural organisations linked to the State. *Mariazinha em África* enjoyed great success. From 1925 until 1973 (shortly before the April Revolution) the novel had two revised editions, it was illustrated three times by different artists and had at least 7 reprints. The present paper seeks to address colo-

onial representations in the narrative and comment on how the modeling of these representations in the 1940 and 1959 editions seems to accommodate the colonial legislation in force - The Colonial Act of 1930 and the Statute of the Portuguese Natives of 1954.

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"LITTLE WHITE SAVAGES": THE CAPTIVE WHITE CHILD IN SETTLER-COLONIAL CANADIAN PRINT CULTURE AND CHILDREN'S LITERATURE

The white captive has long been recognised by scholars as a foundational figure of settler-colonial subjectivity in American literature, particularly in Indian Captivity Narratives (Derounian-Stodala and Levernier 1993; Namias 1993; Strong 1999). Scholars of American children's literature have also interrogated the function of the figure of the captive white child in nation-building (Levernier 1979; Marienstrass 2002; Kilcup 2014). The Captivity Narrative has a less prominent history in Canadian literary and cultural scholarship; yet as Andrew O'Malley has demonstrated, one of the earliest examples of Canadian children's literature, Catharine Parr Traill's *Canadian Crusoes* (1852) invokes the captivity narrative when a settler child character is captured by a local tribe (O'Malley 72). My paper

explores the ideological work of the captive white child as a discursive figuration in post-Confederation Canada, placing this unique figuration of Euro-American settler childhood in the contexts of British imperialism and Canadian colonialism, most particularly, the implementation of the Indian Act in 1876. Tracing historical iterations of the trope in Canadian children's literature and print culture of the nineteenth- and early-twentieth centuries, I argue that the captive child as "little white savage" is an ambiguous discursive construction of settlercolonial childhood that radically silences Indigenous childhoods, rationalising the project of cultural genocide that targeted Indigenous children, capturing and removing them to Residential Schools for over a century.

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SNAPPING UP DAS KAPITAL: VISIBLE IRONY IN AIDAN CHAMBERS' BREAKTIME (1978)

Breaktime (1978) is the first novel in Aidan Chambers' Dance Sequence. In the middle of *Breaktime*, seventeen-year-old Ditto joins Robby attempting to burgle a rare copy of *Das Kapital* from an established socialist. This book symbolises through Marxist allusion Ditto's struggle between working-class parents and a middle-class education and Robby's struggle between pure socialism and hypocrisy. As the private possession of an adult socialist whose

teenage son resents its capital value, *Das Kapital* also symbolizes irony. Ditto even remarks at the scene of the burglary, "Very symbolic!" (93). I will use the socialist irony in *Breaktime's* age-conflict to revise Mike Cadden's argument that irony happens in the cognitive gap between adult author and youth narrator that is invisible to youth readers of youth fiction. Since Chambers makes the ironies of possessing and stealing *Das Kapital* visible, the gap between adult and adolescent knowledge happens in literary form instead; Chambers makes that gap surmountable by inventing "parasnaps" to narrate the burglary. Parasnaps are solvable puzzles because Chambers invented them after creating their solutions. They diffuse narrative into brief textual bits arranged for readers to interpret as alternative to binaries of purism/hypocrisy, socialism/capitalism, and adolescent/adult. Close-reading Chambers' writing process of the burglary shows that the interpretive challenge parasnaps present to youth readers also presents an irony that these readers can deduce. Whereas Cadden makes irony's in/visibility an ethical matter in youth fiction, my analysis of the parasnaps shifts focus to mechanisms for making irony visible. That Robby is more politically fastidious than his father, that Ditto knows socialist symbolism when he sees it, and that irony in *Breaktime's* political passage forms there for youth readers to snap up show that the visibility of irony is not at issue. Political awareness comprises Chambers' construction of youth in both *Breaktime* and its readership, distinguished from adult perspectives by teenagers' motivation to see and interpret irony.

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AIDS CRISIS REVISITATION AND QUEER YOUNG ADULT LITERATURE

This paper explores the changing role of HIV/AIDS in queer representation in American Young Adult literature from the 1980s to the present day. In the late twentieth century, HIV/AIDS was a fraught topic to depict in texts intended for young people, because its representation required acknowledging sexuality, death, and alterity. For this reason, HIV/AIDS is rarely addressed in queer YA novels, aside from some that objectify the deaths of gay men rather than providing fuller insights into queer experiences of the crisis. Since the 2010s, however, popular media such as *Pose* and most recently *It's a Sin* has brought the queer history of HIV/AIDS to the forefront of the popular imagination; a cultural process of breaking through repression that Theodore Kerr and Alexandra Juhasz call AIDS Crisis Revisitation. Notably, contemporary YA literature is a key site of AIDS Crisis Revisitation, as this paper argues, with several recent novels reconstructing the start of the crisis as a historical narrative from queer adolescent perspectives. The permissibility of these perspectives in contemporary YA literature points to the expanding horizons of the field today and the pedagogical imperative that underscores the work of AIDS Crisis Revisitation in general.

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DREAMING SWEET DREAMS: IDEOLOGICAL SHIFTS IN THE REPRESENTATION OF A DREAM IN THREE SWEDISH ICONOTEXTS

The aim of the paper is to reflect on transformation of a very similar motif of a child's dreamy fantasy in three Swedish iconotexts: *I Skymninglandet (In the Land of Twilight)* by Astrid Lindgren and *Ilon Wikland, Vilda bebin (The Wild Baby)* by Barbro Lindgren (1985) and *Kivi & monsterhund (Kivi & Monsterdog)* by Jesper Lundqvist and Bettina Johansson from 2012. I want to focus on the functions and constructions of the boy-protagonists' fantasies from the perspective of changing ideologies and representations of childhood over the course of about 80 years. These three iconotexts, from the 1940s, the 1980s, and 2012, employ a similar narrative tool – essentially, a play of primary and secondary worlds based on a concept of a dream that concurrently may be interpreted as a real story – in distinct ways, reflecting the shifting paradigms, aesthetics and implied readerships. All of them have become over the years well-established, recognisable titles in Swedish children's literature due to their prominent authors (the first two books) and the role in the famous "hen debate" (the third book, involved in a social debate about the gender-neutral pronoun *hen*), constituting a good starting point for the analysis. Although *I Skymninglandet (In the Land of Twilight)* is not a typical picture book, it is abundantly illustrated by Ilon Wikland, which allows its iconotext to be juxtaposed with the other books. Methodologically, I will conduct a comparative analysis of both the verbal and the visual messages with the focus on both continuity and transformation, and with references to narratology and the theory of picture books.

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1, 2007; Troll 2, 2008), translation theory (*Children's literature translation studies. Analysis of Polish translations of Astrid Lindgren's works*, 2013) and reading therapy (*In search of a "bit of solace". The potential of works by Astrid Lindgren in reading therapy*, 2014) she has published articles about Scandinavian picturebooks and co-edited *The Picturebook: a mirror of social changes* (2016), *The Picturebook. Introduction* (2017), *The Picturebook. Lexicon 1* (2019). Her latest monograph, *Philosophical and translational wanderings in the Moomin Valley* (2019), is devoted to the Moomin books by Tove Jansson.

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GRAPHIC NOVELS ON ABORTION FROM PAST TO PRESENT. YOUNG ADULT LITERATURE FOR SOCIAL CONSCIOUSNESS

Abortion is a very controversial, heavy topic both from a social and personal perspective. Since abortion has often been considered a taboo topic for grown-ups as well, few literary works decided to present this issue through a medium that appeals young adults, as graphic novels do. After a brief literary and historical overview, the present paper wants to analyse three contemporary graphic novels on abortion (*Piena di niente; Comics for Choice; and Not Funny Ha-Ha*), which may sensitise and create social awareness. The books present many life-stories linked to the subject and compare experiences of different girls and women from different social and familial contexts. The graphic novels selected prefer a non-judgmental approach and are based on a comforting but not edulcorate tone created through images and words. The works focus both on the event and on its emotional and social effects, analysing women's reactions and feelings through textual and visual metaphors and figures of speech. The paper aims, firstly, to identify and contextualise these works within an historical framework while considering a cultural change that sees traumatic, taboo topics presented to younger readers. Secondly, the study wishes to outline and compare the main visual and literary features selected by authors and illustrators to propose a controversial topic to young

adult audiences. Finally, the study wants to discuss the graphic novels as a potential opportunity to create social and personal awareness on the topic.

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TRANSFORMATIONS OF ADOLESCENCE IN REALISTIC GRAPHIC NOVELS

No other time in life and literature has undergone bigger transformations in the past than growing up. Furthermore, young adult literature on this topic is extensive, for example, comics and graphic novels. The research on these comics describes only "emerging adulthood" so far (Giesa 2015).

Our contribution would ask how the temporary phase of adolescence, which oscillates between identity crisis and finding identity, is mediated chronotopically in current graphic novels. In other words: it is about how this medium, which combines text and picture, conveys time and space in a way that merges into a meaningful narratological unity. Exemplary microanalyses of selected realistic graphic novels focus on the aesthetic construction of the time of adolescence – in the past and the present. We see continuities of these comics in the tradition of young adult literature, but utilizing the reader-response theory (Kemp 1985, 1989) we can describe concisely where changes in the requirements and conditions of reception occur.

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CHANGING AND CHALLENGING THE ARCHETYPE OF HOME – BRANKO ĆOPIĆ'S HEDGEHOG'S HOME FROM PICTURE BOOK TO FILM

Although the political and social events in the area of former Yugoslavia have impacted the regionalisation of children's literature since the 1990s, the *Hedgehog's Home* verse fable by the Serbian author Branko Ćopić has remained in the collective people's memory as a national (and international) heritage. The story of a brave little hedgehog who uncompromisingly defends his humble home was first published in 1949, and in its premise, it is a vivid illustration of a positive, uplifting, and patriotic spirit of the time after World War II. In 1957, a new edition is published, illustrated by Vilko Gliha

Selan, whose illustration themselves become an integral part of the people's memory of this story. The idea of the importance of loving one's home is strengthened by the use of numerous diminutives, which create a feeling of tenderness and affection in a style of language carefully tailored for children. At the same time, loving one's home is presented through the idea of protecting it, defending it from external threats, which is emphasised through rhythmical, rhymed decasyllable verses, similar to those used in folk heroic epics. Such a cultural reading of the picture book was further reinforced by the popular version of the story set to music in 1975, using music that is cheerful, dynamic, and suggestively heroic. This reading of the story is changed by the *Hedgehog's Home* animated (puppet) film (2017) by the director Eva Cvijanović, which has won over 35 international awards. Adapting a story which has for so long represented a national treasure implied certain narratological expectations of the audience, which the director has fulfilled by staying true to the original plot. However, she also skilfully used film language to adapt this work to modern social readings. The patriotism which is originally painted with high spirits and a certain firmness and rigidity is changed in the film by portraying the idea of home through feelings of longing, softness, and insecurity of belonging. The young filmmaker from Sarajevo, a refugee from the War in Bosnia herself, has, in this way, unobtrusively opened an archetypical theme to some new readings, which take on special significance in the context of immigration, social, financial, and existential crises of the modern world.

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IS ISRAELI CHILDREN'S LITERATURE MAKING ROOM FOR THE QUEER CHILD? RE-READING THE CONSERVATIVE CANON AS A PEDAGOGY OF CHANGE

Israeli children's literature has not yet come of age insofar as queer themes are concerned. Although a queer corpus has been gradually consolidating since the 1980s, the progression is slow and sporadic. Research in the field is accordingly limited, and queer re-readings of canonical texts have not yet been conducted. In this regard, the present talk, which offers a queer re-reading of a well-known Israeli picture book, is a novelty in the Israeli context that will, I hope, demonstrate the potential of such a practice to affect change. However, although I frame my discussion within the Israeli context, its implications are universally applicable. Paul Kor's best-seller *The Elephant Who Wanted to Be the Best* (1993) has commonly been read as a coming-of-age story, in which an anthropomorphic elephant comes to terms with the "natural" gray color of his elephant identity. However, a close re-reading reveals how the message of self-acceptance is undercut by a demand for compliance with rigid, binary gender norms and accentuates an oppressive streak in the storyline, specifically targeting the elephant's gender identity. Although Kor's book does not engage in nationalist and collectivist themes in the pronounced way the young state's children's literature (mainly from 1948 to the 1970s) used to do, it still favors collectivist and conservative family values over individual expressions of gender identity. Its unfading popularity, which depends entirely on its conservative interpretation, suggests that the collectivist ethos still holds sway in Israel. However, the alternative re-reading relating to gender generates a new awareness, dramatically transforming the conservative interpretation and freeing the reader from the tyranny of the normative. This re-reading not only reflects liberal tendencies within contemporary Israeli society but also propels them, thus bearing witness to the political and pedagogical power of re-reading to not only reflect but also affect change.

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TELL-TALE HEARTS: TERRORISM, RADICALISM AND INNOCENCE IN CONTEMPORARY CHILDREN'S FICTION

Following the terrorist attacks of 9/11 and 7/7 there was a profusion of fictional comment for the young on the damage these attacks and their repercussions have done to the way that we think about global relations. The contemporary children's novel decries the abhorrent violence of these acts, yet it also points towards the retributive cycle of violence and counter-violence that depends on the anachronistic binary division between "us," who are never terrorists, and "them," who are, and against whom, therefore, violence is justified in the name of self-defense. As Clare Bradford (2005) has illustrated, these earlier fictional treatments of terrorism often rely on the "axis of evil" rhetoric in a conservative defense of new disciplinary measures taken to prevent terrorism. Even so, a vast number of later children's novels can be viewed as having reinvigorated the trend for postcolonial children's fiction to think beyond the binary logic of imperialism that initially permitted the separating of the fearsome barbaric other from the civilized colonial self, the same static binarism that responses to 9/11 and 7/7 have often invoked. Nicky Singer's *The Innocent's Story* (2005) and Sarah Mussi's *Bomb* (2015) make for good examples of children's novels exploring the experience of seeing at once through the eyes of the Western victim and the anti-Western terro-

rist. The two novels trace the impact of the shifts in the forces that shape the young protagonists' perspectives on the possibility of an ethical commitment to finding a non-violent solution to political situations of conflict. In doing this, Singer and Mussi offer an account of the emergence of a new global citizen, conceived as a cosmopolitan, or someone for whom global questions of responsibility will outweigh national allegiances and fundamentalist responses to political problems, but who will also account for them. The breaking up of the fixity of identity in these texts, or a yielding to the ties that loosen the bonds of one's own being, does not simply take the characters here beyond themselves; it also facilitates the approach to the other and makes the assumption of ethical responsibility for that other possible.

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TRANSFORMING FUTURE CITIZENS: AGENCY IN 'ANTI-CORRUPTION' STORIES

Children's literature is often a site of contestation, either between education and entertainment (Hunt, 2009) or between status quo and transformation (Reynolds, 2007). This can be observed in contemporary children's texts from Indonesia, a newly democratic country which has endured three decades of a corrupt regime. From current children's publications that explore previously taboo issues, a set of books specifically aimed at anti-corruption campaigns merits further interrogation. More than 150 children's books promoting anti-corruption messages published since 2016 can be viewed as a response to the rampant corruption infecting all government branches. A collaboration between the Corruption Eradication Commission and thirty publishers, both mainstream and independent, the books cover a wide range of genres and formats yet can be easily identified from the eye-catching taglines of 'honesty' on the covers. Arguably, the books serve didactic roles as a means of socialization for future generations that focus more on 'instruction' than 'delight' – as is still the case in the majority of children's books in Indonesia. Nevertheless, sixteen picture books manage to distinguish themselves by putting more focus on child agency as the child characters navigate their way through realistic moral dilemmas. The passive adult figures further reveal that stories meant to 'mold' children seem to uncover adults' own anxiety of their failure in overcoming corruption. Drawing upon Clémentine Beauvais's arguments on didacticism (2016) as well as the sociology of childhood's concept of child agency (James, Jenks, and Prout, 2002; James and James, 2004), I intend to explore the presentation of anti-corruption theme in children's literature, as well as to examine selected texts that manage to go beyond their didactic purpose.

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NASZA KSIĘGARNIA – 100 YEARS OF CONTINUITY IN PUBLISHING BOOKS FOR CHILDREN

Nasza Księgarnia publishing house was established in 1921 and continued its activity even during World War II (Rogoż 2008, 2010). After 1945 it was transformed into a state publisher of children's literature and played an important role in the Polish publishing market. It was a huge publishing company that employed a lot of specialists (i.e. editors, authors, illustrators) and published about 300-400 children's books a year in very high print runs (*Pół wieku przyjaźni z dzieckiem i szkołą 1921–1971* 1972; Kitrasiewicz, Gołębiowski 2005). The radical change in the situation after 1989, the release of the market and the profound social, ideological and cultural changes connected with this breakthrough became a challenge for the entire Polish publishing market, which after several years of serious crisis underwent a decisive transformation. Some of the state publishing houses have been privatized, among them Nasza Księgarnia (Tobera, Klukowski 2013). Almost a century of existence of the publishing house allows us to treat it as an example of a publisher who skillfully and effectively adapted to the changing political, economic and cultural realities, at the same time preserving its own identity and continuing a specific tradition. The paper is an attempt to analyse the model and strategy that allowed Nasza Księgarnia to survive this difficult period, without, however, dissociating itself from

previous achievements. A theoretical model by Michael Bhaskar (Bhaskar 2013) will be used as a methodological basis. The activity of Nasza Księgarnia will be analysed in the context of the key concepts of model, framing, filtering and amplification. Hans Heino-Ewers' model of children's literary communication (Heino-Ewers 2009) will allow us to focus on the specific role of Nasza Księgarnia as a publisher for children and young people. Thanks to this, the influence of changes taking place in political and social life in Poland at the turn of the 20th and 21st centuries on the evolution of the publishing repertoire and the editorial form of children's books will be exposed.

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FABLE AND POLITICS IN CHILDREN'S LITERATURE: A SLANTWISE IDEOLOGY-CRITIQUE IN GEORGE SAUNDERS AND MATTHEW SWEENEY

Poetry for children is a singular example of a certain kind of ideological tussle between poetry and politics, art and education, with the very conception of children's literature at the heart of the concern. As Rosen and others have shown, writing for children in education is now increasingly being developed in a context where what Biesta calls 'learnification' is paramount. With regard to the context of poetics especially, the emergent discourse of 'literacy education' has been paradoxically often very regressive in this (aesthetic) regard. In the name of renewing literacy, there has been a strong emphasis across educational systems (especially in Europe) on a methodology of testing, performativity and measurement, which seems very much at odds with a more aesthetic or existential notion of 'literacy', what Freire evocatively refers to as 'reading the world and reading the word'. In this paper, I seek to explore the possibilities for this radical literacy or radical (as opposed to reductive) performativity in children's poetry, which can also, in what we will call a 'slantwise' direction, develop an ideology-critique that is more lateral than didactic. Here, two examples will be employed. First, George Saunders' fable for children and adults, *Fox 8* (2018), which takes the shape of a letter from the titular fox to 'the Yumans', whose language he has managed to learn, albeit in a rather haphazard and phonetic manner. In the second instance, I will look at some of the ironic-surrealist poetry for children of Irish poet Matthew Sweeney. In both instances, the writers avoid what Mary Shyne Thompson has called 'the homiletic strain' of didactic moralism, while developing a politics in their verse that is more complex and challenging for children and adults alike.

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"SIE KÖNNEN DAS OSTDEUTSCHE BLUT AUCH NICHT VERLEUGNEN!" THE DISCOURSE OF 'VERTREIBUNG' AS A CONSTANT IN POPULAR GERMAN HORSE LITERATURE

Karina Berger and Bill Niven identify various strategies in dealing with the literary representation of displacement in German children's and young adult literature. These representations vary on a spectrum from didactic recountings of historical facts to emotive narratives of German victimhood. Malte Dahrendorf and Sibylle Nagel separately recognise the lack of a comprehensive discussion of the historical background of German displacement in German youth literature. They focus primarily on contemporary historical novels in which the experiences of displacement and later integration of the protagonists are the main narrative themes. The planned talk draws on this research to discuss a hitherto neglected but unexpectedly relevant textual corpus: horse literature. This corpus often portrays displaced characters, and in its serialised form does so over longer periods of time. Thus, it can serve as a litmus test for changing or continuing modes of representation. *Bille and Zottel*, a 21-part popular book series by Tina Caspari spanning almost 30 years, serves as an example. This series portrays the adolescence of its titular character in a small village in Schleswig-Holstein. The displacement of the inhabitants of this village

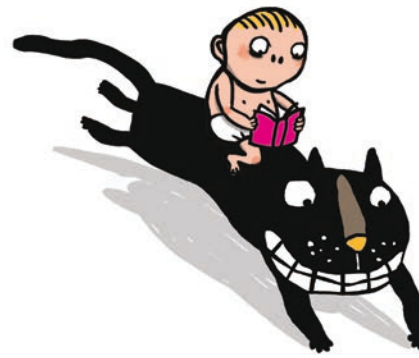
is continuously mentioned. Moreover, the 20th instalment breaks with the seriality of the series to tell 'eine neue und besondere Geschichte'. This 'new and special story' leads the protagonist and her mother on a journey into the mother's past and into present Poland. The proposed talk discusses the narratological and paratextual strategies that this book series employs to subtly — almost subliminally — portray German victimhood within a popular genre of literature for the young, thereby serving as a vehicle to further a highly questionable discourse on German displacement.

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THE FAMOUS "LOCOMOTIVE" ON NEW TRACKS: HOW CONTEMPORARY TRAVESTIES AND VISUAL STRATEGIES CHANGE THE EDUCATIONAL ROLE OF THE CANONICAL POEM FOR CHILDREN.

The purpose of the presentation is to analyse the Polish picture book *Locomotive/IDEOLO* by Małgorzata Gurowska (designer) and Joanna Ruszczyk (journalist). Their black and white, artistically sophisticated product as leporello, contains a reference to the most famous poem in Poland – "Locomotive" by Julian Tuwim. Polish Jewish poet Tuwim wrote it before World War II, describing the locomotive sitting at the station and the content of its wagons (e.g. giraffes, pianos, bananas). The poem has been translated into several languages. The author used verbal strategies to stimulate the reader's imagination, such as rhythm, rhyme, ono-



matopoeia and personification. In Poland this poem is included in the canon of children's books. The authors of *Locomotive/IDEOLO* refer to the social awareness using the text of this famous poem as a frame to present their own position on the situation in the present day. It is the reason that in their two-color picture book, in which the illustrations look like stamps made by a bored clerk or like a drawing from a template on the city wall, the original version of Tuwim's poem appears only on one page. Others contain descriptions of the real problems of the modern world. These descriptions are statistics on hunger, tree felling, slaughter of animals, arms race. This is the new content of the wagons of the famous locomotive, about which we do not know where it is going and whether it will stop. However, we are sure that it presents current global problems. In this version, the train wagons are full of rasites, aggressive supporters, soldiers and victims – gays and lesbians, families and animals. This is not a cheerful poem, as it used to be. Today is a warning that brings up a new child - a conscious citizen of the world. This is not the first such serious travesty of this canonical work. References to this work in poems of various Polish poets, including children, were common during World War II and shortly thereafter. At that time, Tuwim's locomotive, with its overcrowded carriages, was described as the one that heads to extermination camps like Auschwitz or Mauthausen. An important matter cannot be left unsaid – *Locomotive/IDEOLO* appeared in English in only 1,000 copies and subsequent translations were suspended by the heir of Julian Tuwim, who believes that this interpretation of the poem is not suitable for children because it is too realistic. This attitude can be considered a kind of censorship.

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FROM THE SOCIAL TO THE POLITICAL AND THE MORAL: SHIFTS IN RETELLINGS OF *CINDERELLA* AND *PUSS IN BOOTS*

Although sometimes perceived as timeless and eternal, the fairy tale genre is firmly rooted in history. Even the oldest and most commonly known stories have evolved throughout the ages, reflecting the changes in readers' perception of what a fairy tale should be, to whom it should be addressed, and what values it should represent. The aim of this paper is to examine transformations and continuity in fairy tales as commentaries on social and political matters. The examples discussed include *Cinderella* and *Puss in Boots* in three different versions by a French author and two Polish ones: Charles Perrault, Ewa Szelburg-Zarembina, and Marzena Kwietniewska-Talarczyk. Perrault's tales, first published in 1697, were written for adults in the context of the elite and chiefly aristocratic salon culture of conversation. Both *Cinderella* and *Puss in Boots* reflect the importance of social skills, self-presentation, and networking for social advancement (however anachronistic these terms may seem when speaking of 17th-century texts). However, the protagonists' success – especially in the second tale – is presented with subtle irony that suggests a critical attitude towards the pretences

of the parvenus. The focus shifts completely in Ewa Szelburg-Zarembina's version, published in 1954, during the heyday of social realism in Poland. In this rendition Cinderella prefers to marry a cobbler rather than a workless prince, while the evil wizard from *The Puss in Boots* is presented as a land-owning exploiter of the labouring class. The tales thus become a vehicle of the communist ideology directed at children. Marzena Kwietniewska-Talarczyk's adaptations, published in 2013 and 2015, are very far from such overt political commitment. Following the mainstream tendencies in the contemporary Polish children's literature, it focuses on private personal relationships, such as friendship, and elevating such moral qualities as kindness or honesty.

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TRANSFORMATIONS OF THE "PEDAGOGY OF REMEMBERING". DUTCH AND FLEMISH CHILDREN'S LITERATURE OF THE PAST TWO DECADES ABOUT THE HOLOCAUST

Since the 1970s, the number of children's books about World War II and the Holocaust has been growing systematically. From a pedagogical point of view, there is still a strong urge to remember the horror and to warn of the consequences of dehumanising discrimination and totalitarian systems. (Vloeberghs 2008: 172-174). The past two decades have seen a growing proliferation and generic (intermedial) diversification of Holocaust-related fiction and non-fiction in the Dutch language. At

the hands of authors who usually do not have a personal or familial connection with the Holocaust, genres as diverse as the historical novel, thrillers, picture books, the graphic novel, and comic books have become the platform for a creative engagement with the Shoah. In view of the growing temporal distance separating contemporary readers from the actual events of the Holocaust children's literature saw its informative function being reinforced and reevaluated. A case in point is the prolific cultural policy of the Anne Frank Foundation, which has initiated – in close collaboration with various kinds of public and private actors – a series of new publications inspired by the Anne Frank diary. In my presentation I will review Dutch and Flemish children's literature about the Holocaust created in the 21st century. I will pay special attention to the literary methods and interventions used by authors of books in which the Holocaust is represented. In the context of memory studies (Assman 2008; 2010; Hirsch, 2001) I will examine the transformations of "pedagogy of remembering" (Vloeberghs 2005) in recent children's books in the Dutch language.

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CHANGING CONCEPTION OF THE CHILD CITIZEN IN THE MONTENEGRIN NOVELS FOR CHILDREN

This paper is an analysis of the changing conception of the character of a child as a socially responsible being in Montenegrin novels written since the second half of the 20th century to the present day. The paper looks at five different types of novels: fantasy/science-fiction, war novels, novels about childhood/bildungsromans, novels about animals, and adventure novels. The starting point of our research is the impact of socio-historical and political circumstances on literature – how the breakup of Yugoslavia and a whole host of socio-economic factors (alternating periods of prosperity and wars, mass relocations from the countryside to the cities, reducing of the traditional family to a narrow family circle...) caused changes in Montenegrin literature for children and youth and how the transformation of the child's character occurred in this context. The aforementioned transformation was mainly in the direction of erasing any concept of social responsibility, thus missing the most important aspect of committed literature – sensitising young readers to the world they live in. The second accompanying element of changing a child's character in Montenegrin literature is an emphasised infantilisation of children and the reintroduction of the ideology of an innocent childhood. The paper attempts at identifying the causes of these changes as either a consequence of transition societies, i.e. the changed social circumstances that caused the breakup of the traditional family and a development of alienated (family) relationships, or as a product of neo-capitalistic tendencies which are not interested in developing a sense of social consciousness because in such a world, a world without conscience, everything is allowed.

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re they overlap, touch or bypass, she is author of seventy proceedings, articles and papers and the author of study *Oblak nad Kamenim vratima: Umjetnost riječi Ivane Brlić-Mažuranić*. Besides writing poetry, prose and literary critics, she is also a rock musician and member of the Croatian Association of Researches in Children's Literature (CARCL) and member of the European Network for Comparative Literary Studies (REELC/ENCLS). → svetla@t-com.me

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TYRANTS, DICTATORS, AND SOVEREIGNS IN GREEK LITERARY AND VISUAL TEXTS. FROM CLOSE READINGS TO READERS' RESPONSES

There is a profound connection between literature and how we live and share the world together, that is politics. George Orwell came to the conclusion that all literature is political. Literature has always had a crucial role to perform in societies. It is undoubtedly true that literature has always had the freedom to say anything anyhow and to be made public and shared, discussed about, and argued over. The freedom of literature has always made totalitarian regimes to feel uneasy with it, trying to control both writers and readers, ban and persecute them. In this presentation our purpose is twofold: first, we seek to explore the figure of the tyrant/dictator/sovereign in a range of literary and visual texts that deal with aspects of modern Greek political history. From classic picture books to illustrated children's novels (e.g. Eugene Trivizas, *The Magic Pillows*, 1992, Giorgos Panagiotakis, *Isidor and the Moon*, 2019) and an emblematic school poem ("On Aspalathoi" by the Greek Nobel Laureate George Seferis) the figure of the dictator is represented in uncompromising and inherently subversive ways. We are particularly interested in how myth, history and politics interact in those texts and in what ways they allude to political developments in the period in which they were written. We also draw upon Steven Greenblatt's influential book *Tyrant. Shakespeare on Power* (London: Vintage 2018) to scrutinise the "horrible consequences visited upon societies that fall into the hands of tyrants" (p.187). Second, our aim is to investigate ways of encouraging child-

ren/young adult readers to make close readings of both texts and illustrations in order to find how the issues of power, oppression, exploitation, etc. are portrayed and thus subverted or destabilised. Greek pupils encounter the texts and negotiate or transform them in a variety of ways.

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**TRAUMA VERBALIZATION IN FANTASY
FICTION POETICS (*THE SPELLCOATS*
BY DIANA WYNNE JONES)**

Fantasy novels contain an echo of the war trauma: J. R. R. Tolkien and C. S. Lewis recollect the experience of the World War I, Neil Gaiman's works carry the memory of refugees, Diana Wynne Jones, who was five when the World War II broke out (Jones, 1993), reflects her childhood trauma in many works. One of them is *The Spellcoats* (1979), the third book of the cycle *The Dalemark Quartet* (1975–1993), which can be read as a prequel for the previous two as well as a standalone book. The specificity of the novel is its solid base of the textualised consciousness, combining the mythological and postmodern elements. The girl-protagonist Tanaqui deconstructs her war trauma in the symbols of her weaving, creating coats which represent the text of her own reflection on the events of the war and the process of understanding and self-recognition (Mendlesohn, 2005). While transforming her personal, family and collective trauma into a narrative, Tanaqui grasps the links between the events and finds the right tools (threads and symbols) for her weaving work which allow her to identify the real reason of the war, to reveal the interrelations of the elements of the reality, and, consequently, change it through her weaving. The world-shaping power of language, one the main ideas of Diana Wynne Jones (Kaplan, 2002), is represented in *The Spellcoats* in the process of the conscious deconstruction of the traumatic experience and the way to re-shape the world. The story of a teenager coping with her trauma on the way to personal individuation being overlaid with the mythological archetype of the weaving Goddess and the idea of creative power of the text provides an example of transformation and continuity, personal transformation leads to the transformation of the environment and creates a cohesive tradition in a re-shaped world.

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University of Nicosia, Cyprus

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**THE SHOAH IN COMICS,
GRAPHIC NOVELS AND PICTURE
BOOKS: VISUALISING THE
UNSPEAKABLE**

How should children's books deal with the Holocaust? Undoubtedly, the question of how the most horrific event of human's history is supposed to be told and depicted remains open to debate among scholars. The last decade an unexpected production of books appealing to children and young adults was emerged commemorate the Shoah. The previous belief that children must be protected from the evil and trauma seems to be subjected to changes. On the contrary, books should broaden their critical thinking and encourage them to self-evaluation. In the light of the above, the aim of this proposal is to investigate the ways authors and illustrators utilise in order to depict the Holocaust and impart both trauma and memory to children and young adult readers. More specifically, we focus on two main cores of research: Firstly, how the second and third generation trauma is depicted in comics, graphic novels and picture books and secondly, we attempt to illustrate the ways in which the aesthetic diversity and illustration techniques manage to visualize the unspeakable. Having had a look on representations of trauma in a range of comics, graphic novels and picture books, we realise the different portrayals of many aspects of the Holocaust in these genres the last decade. Taking into consideration that may be differences between functional and fictional accounts of the Holocaust in books appealing to children, we should reconsider what importance should be attributed to historical accuracy, espe-

cially, when our purpose is to engage the young generation with the controversial, sensitive and traumatic holocaust issue, avoiding the rise of the holocaust pity and promoting traumatic experiences. Finally, we should explore the value of these books: are they promoting the national past or standing for as reminders for the next generations?

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AN ANALYSIS OF COMIC SERIES VELVET COMICS WITH FOCUS ON AXIOLOGICAL AND INTENTIONAL ASPECTS OF THE SELECTED PICTO-VERBAL TEXTS

The year 2019 in Slovakia is dedicated to the thirtieth anniversary of the Velvet Revolution (1989), an event that resulted in the removal of the communist regime in the former Czechoslovak Socialist Republic. The E. J. publishing house project, to commemorate the events of November 16, 1989, in Bratislava and November 17, 1989, in Prague, brings a series of comic books titled *Velvet Comics* concerning the events of the Velvet Revolution. This project aims to mediate and explain these events to younger generations. The *Velvet Comics* are created by four separate picto-verbal texts that reflect the selected crucial social and political events in 1989 in various ways through different approaches of the authors. The first comic book *Black Celebration* (Čierna oslava, text by M. Hvorecký – drawing by K. Štefanovičová) mediates the events of the lesser-known Bratislava students' protest (November 16, 1989) through the eyes of a fifteen-year-old girl living in a two-faceted world – grandparents and parents raise her in the spirit of socialist morality but she falls in love with a nonconformist, an eighteen-year-old boy who is a part of the anti-socialist resistance. The second comic book *Ordinary* (Bežná, text by T. Olhová – drawing by M. Kralovič) takes place outside the centre of the protest, in Martin. This comic offers insight into the revolutionary days from the viewpoint of the ordinary family, especially through the perception of teenage Lucia. The text opens the question of whether changing the social and political conditions or the first love and the inability to escape from annoying younger siblings is more important to Lucia. The third part of the series *PÉ-ER-DÉ* (forthcoming, text by S. Balážová – drawing by D. Marcin) is situated in Bratislava on the day when many people who were asking for the end of one-party rule and protested against the political situation gathered at the SNP Square. Before the protest itself, there is also an adventurous almost superhero-like story about the high schooler Daniel, his friends, lost keys, and the magic jacket. The final part of the series *The Kidnaped*

(Unesení, forthcoming, Text by G. Majling – drawing by J. Gláb) offers a view of the events of 1989 from a rural perspective and the picto-verbal text itself is composed as a horror-fantastic narrative. In the analysis of the whole comic series, we want to focus primarily on axiological and intentional (children's and teen comics) aspects of individual texts, but also on different ways of dealing with the topic of politics and political change within the specific authors' strategies. As this is the relatively first project of this kind in Slovakia, we will also marginally touch on the reception of the comics.

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PICTURING THE UNIMAGINABLE FOR A GENERATION OF POSTMEMORY IN GRAPHIC NOVEL BIOGRAFICTIONAL ADAPTATIONS OF ANNE FRANK'S DIARY

Anne Frank's diary – a gift for her 13th birthday, written in the "Secret Annex", the Amsterdam attic where Anne with her family and acquaintances hid from the Nazis for two years until their deportation – has earned an iconic status as a child-authored personal account of the historical cataclysm of World War II. The diary is cherished today as a "timeless testament to the relentless human spirit," and an efficient pedagogical instrument for dealing with the collective cultural trauma of the Holocaust. My paper aims to analyse two graphic novel adaptations of this world classic: Anne Frank's Diary. The Graphic Adaptation written by Ari Folman, illustrated by David Polonsky, produced in 2018 in partnership with the Basel-based Anne Frank Fonds, and Sid Jacobson and Ernie Colon's 2010 Anne Frank. The Anne Frank House Authorized Graphic Biography. I am interested in iconotextual dynamics and inter-semiotic translation, in how the public and private dimensions of an unspeakable experience can gain a visual representation. I explore how unimaginable horrors of the WWII and the Nazi plan of the Final Solution can be pictured for a target readership of a postmillennial "generation of postmemory" who do not have any direct recollections but have inherited haunting postmemories of catastrophic histories through multiplied mediated images, objects, stories, behaviors, and affects passed down within the family and the culture at large, as Marianne Hirsch argued. On the private plane, I examine the graphic novel adaptations' pictorial choices in portraying the unspeakable corporeal experiences of the young autobiographer's female bodily self-discovery that traces a rebellious carnal counter-discourse against physical/psychic annihilation in the coming-of-age narrative multiply censored by Anne herself and her father Otto Frank, the publisher of the first edition. I argue that both graphic novels adaptations fictionalise Anne's true story, but they chose different methods of focalisation while aiming at a non-appropriative, truthful retelling. Jacobson and Colon use a

distanced, documentary, bird's eye view, historical contextualisation whereas Folman and Polonsky opt for a subjective, playfully and humorously associative focus on vulnerabilities in a series of close-up fragments inspired by the iconic text – both willing to invite young readers to commemorate the tragedy to prevent it from ever happening again.

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THE CULTURAL POLITICS OF CUBAN AND CUBAN-AMERICAN CHILDREN'S BOOKS

The nation now called the Republic of Cuba has seen dramatic transformations over the centuries. It was a Spanish colony from the fifteenth century until the Spanish-American War, when it was occupied by the United States. After years of pseudo-democratic rule ending in dictatorship, Fidel Castro led the Cuban Revolution in 1959. Communist rule followed, along with Cold War tensions with the States, only easing in recent years with the death of Castro. President Obama paved the way for smoother U.S.-Cuba relations only to have the current occupant of the White House revert to hostile relations. This presentation addresses the current state of children's literature dealing with Cuba and U.S.-Cuba history, focusing in particular on the twentieth and twenty-first centuries. Writing

in 1987, Isabel Schon bemoans the "dismal quality" of Cuban children's literature, but her assessment reflects a strong U. S. bias and focuses on Cuban publishing only. She neglects the earlier work of Jose Martí, a revolutionary leader of the Spanish-American War who published a children's magazine called *La Edad de Oro*. Martí's magazine became a model for subsequent youth literature in the Castro period, even as Martí remains a heroic figure in post- as well as anti-Castro material. American books, meanwhile, have historically shown an anti-Castro bias and emphasise experiences of exile and diaspora, particularly in Florida. Much of this literature deals with Operation Pedro Pan. One title, *Cuban Kids* by George Ancona, has even been banned in Florida for ostensible pro-Castro sentiment. This presentation examines the continuities alongside the transformations of literature for children and young adults by and about Cuba, Cubans, and Cuban-Americans. I'm particularly interested in newer, American-authored books with a more neutral or pro-Cuban perspective and/or a critical attitude toward U.S. policy, as in Margarita Engle's *Forest World* (2017) and Alan Gratz's *Refugee* (2017).

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GEOGRAPHY AND SUBVERSIONS OF POWER: MAPPING THE MURDERER'S APE

What is the relationship between geography and power in the Swedish novel *The Murderer's Ape* by Jakob Wegelius (2017 [2014])? What analytical potential for critical analysis of children's literature does mapping a text's literary geography hold? These are the questions I will discuss in this pa-



per. Recent years have brought increased interest in the study of space and geography in literary works. Literary geography examines the relationship between existing places and their depiction in literary texts. Theoretically and methodologically, approaches range from *geocriticism* in the tradition of Westphal (2007), who is concerned with the literary representation of specific places in a large number of texts, to *critical literary geography* focusing on close readings to ask “complex questions about space and power” (Thacker 2017, p. 33), to analytical mapping practices in the tradition of Moretti (1999). When it comes to children’s literature, literary geographical research has so far either looked at the use of maps in the texts themselves, or approached the study of places from critical perspectives like postcolonialism and ecocriticism. The true potential of mapping as an analytical practice has remained largely unexplored (Pavlik & Bird 2017). Geography occupies a central role in *The Murderer’s Ape*, an adventure and detective novel set mainly in 1920s Lisbon and India. A remarkable number of places play an important part in the narrative, and topographical details abound throughout. By plotting and mapping the over 100 place names, my analysis will highlight the central characters’ varying degrees of mobility. Furthermore, the interpretation of a range of maps in combination with close reading will show that the text links geographical places to cultural and political power, and seeks to subvert power structures. In this way, my study will show the critical potential of mapping in particular and literary geography in general for the field of children’s literature.

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⇒ <https://wo.cristin.no/as/WebObjects/cristin.woa/wa/fres?sort=ar&pnr=42678&action=sok>

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FAR FROM HOME: STORIES OF WORLD WAR II CHILDREN IN PICTUREBOOKS ILLUSTRATED BY STINA WIRSÉN

In this paper I analyse and juxtapose two books illustrated by a Swedish picture book maker and author Stina Wirsén:

- *System från havet* (The Sister from the Sea), with text by Ulf Stark, published in 2015,
- *Historien om Bodri* (The Story of Bodri), with text by Hédi Fried, published in 2019.

While both books describe children and their experiences during World War II, they do that from a very different perspective – both geographically and story-wise. *System från havet* refers to the mass migration of Finnish children to Sweden (in the years 1939-1945 around 70 000 children were evacuated abroad), and it tells the story of Sirkka, a girl who is sent away by her parents to a new family across the sea where she can be safe. *Historien om Bodri* shows the tragedy of the Holocaust and anti-Jew propaganda as seen by a little girl whose family is forced to leave their home, leaving her best friend and her beloved dog behind. The aim of the paper is to look at how the two stories were presented in the books, by analysing the iconotext

and the relation between the visual and textual representations of a child's experience, but also of the political forces portrayed in the stories. In the paper I look into the children's perspective on the war events (with the emotions and feelings that follow), and also on the representation of the political narration. This will be done by conducting a multimodal analysis of both books and comparing approaches taken by the authors in constructing the narrative.

ANNA KLIMONT: In October 2019 I entered a Ph.D. program in Literary Studies at the University of Gdansk and I'm currently working in the field of picture book research, focusing on relations within the iconotext and its connections to the world of the reader. I'm particularly interested in the representation of modern problems in picturebooks (for example ecological awareness and language changes). I obtained my Master's degree in Scandinavian Studies in July 2016, also at the University of Gdansk, with a thesis titled *Strong Girls. The Visual Representation of Gender in Astrid Lindgren's Picture books*. → anna.klimont@phdstud.ug.edu.pl

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THE EMPEROR'S NEW CLOTHES, A STORY BY HANS CHRISTIAN ANDERSEN AND A FILM BY ANTE BABAJA: INTERMEDIAL STORYTELLING AS AN OBSTACLE COURSE FOR POLITICAL ALLEGORY

The Emperor's New Clothes (1837) by Hans Christian Andersen is a classic of children's literature, but also holds an essential, emblematic position in the sphere of world literature and culture in general – it is one of the most translated stories/fairy tales, published in numerous languages all around the world and transposed into various media, but it is also a story with a rich semantic potential which allows for diverse and stratified interpretations. The focus of this paper is a comparative analysis of the famous Andersen story, and the eponymous feature film by the Croatian and Yugoslav director Ante Babaja, filmed in 1961. The screenplay was written by Božidar Violić, who adapted Andersen's story for film. *The Emperor's New Clothes* is the first

feature film by this renowned director, and also the first Croatian feature film in colour. The unusual adaptation by Babaja is interesting on several levels and for a number of reasons – both strictly film-related, poetic reasons (the approach is atypical and experimental, where the standard scenography is absent, and white surfaces take its place along with the so-called *high-key* lighting, signed by Oktavijan Miletić), and reasons of a wider scope, related to reception. Babaja's film enables different readings than the ones based on Andersen's template by intervening into the motif and narrative dimensions of the original story, but also through transgressions at the stylistic level (intermedial contact with stage acting), and, especially, the socio-political context in which the film originated (the time of socialist Yugoslavia). More precisely, Babaja's *The Emperor's New Clothes* reinterprets Andersen's story by adding to it a concrete socio-political allegory of (not only) former Yugoslavia, while at the same time not discarding the central space of Andersen's story – the relation between collective conventions and individual consciousness, cowardice and courage, submission and freedom, as the archetypal spaces of human communities.

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DIVIDED BERLIN AND DIVIDED GERMANY IN CHILDREN'S LITERATURE. NARRATING MOVEMENTS FROM THE EAST TO THE WEST (AND BACK!)

The division of Berlin and the division of Germany was an outcome of World War II that was immediately followed by the Cold War between the allied Western forces and the Red Army. It was widely felt that individual victims of these developments were families, couples, and children. Numerous novels and films tell us stories about these catastrophes, and the majority of people in the East and West longed for reuniting the divorced states. However, there were dissenting voices, for instance the communist antifascists that identified Western capitalism with neo-fascism and imperialism, and all those who thought that the division could be seen as a just punishment covering only a small percentage of German collective guilt. In our talk, we will consider three novels dealing with the German division and how it interferes with the situation of children and young adults. Two of them, namely Lilo Hardel, *Karlas Reise* (1958) and Gisela Karau, *Berliner Liebe* (1984) take over an Eastern, socialist perspective. Though it may be hard to live under the austere conditions of GDR socialism, the protagonists decide to stay there and engage in the construction of socialism. Interestingly, Gisela Karau – five years before the fall of the Berlin wall – tells a historical (love) story situated in 1951 with the propagandistic aim of vindicating the division. Lilo Hardel, in contrast, deeply deplores the German division, and motivates more private reasons for Karla's decision to stay in the GDR. The third novel by the West German author Herbert Plate, *Das soll der Mensch nicht scheiden* (1960) shows some respect for socialist persuasions. Like in Hardel's novel, the protagonist's decision to live in the West is ultimately motivated by private reasons. In sum, we want to show that children's literature in divided Germany is a rich source for exploring "shared experience" in divided Germany (cf. Carter, Palmowski, and Schreiter 2019).

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THE "WICKED" PROBLEM OF AUTHORITARIANISM: USING CONTEMPORARY CHILDREN'S LITERATURE TO EXPLORE CONTINUITY, RESISTANCE, AND TRANSFORMATION

North American children's literature offer rich possibilities for exploring authoritarianism (Aho, 2020; Glasius, 2018; Weaver & Prowse, 2018), transformation and continuity. Inescapably, this literature is marked by colonialism and neo-colonialism – domination/subordination of peoples, lands, languages, histories, and cultures – and ongoing resistance/challenges to them. Colonial/neo-colonial relations of power are "produced within our schools, colleges, universities, homes, families, workplaces and other institutional settings (Dei, 2006). Children's literature is a site of their production/reproduction as well as resistance/problematization.

This presentation telescopes history and context to "challenge the dominant's call to amputate the past and its histories" (Trask, 1991) and to underscore that Indigenous peoples and their allies "do not

need, nor want” liberation from the past because it is a source of our understanding [and continuity] (Trask, 1991, p. 194). And, as Rabaka (2003) indicates, “one of the most important tasks of a critical anti-colonial[decolonial/postcolonial] theory ... is to capture and critique the continuities and discontinuities of the colonial[neocolonial] order to make sense of currently ... colonized life and worlds” (p. 7). For instance, children’s literature about refugees and immigrants to areas of settler colonialism in North America, steadfastly ignores the reliance on authoritarian practices (Glasius), to oppress Indigenous/Native peoples, and perceived “outgroups/dissimilar targets” (Feldman & Stenner, p. 745, 1997) such as African-Americans, African-Canadians, Asians and others.

Believing it is important to view history critically and responsibly, the presentation features a contemporary work that calls for critical historicized and politicized readings/analysis, and that position readers/text-users as ethically conscious, open-endedly agentic, resilient and inspiring text-users who can use their personal as well as collective power to resist authoritarianism, its practices, and its devolution in/on classrooms/schools/theatres/buses/streets/halls of justice, and elsewhere in the interest of democracy, justice, and a better world for all.

Additionally, Feldman and Stenner’s (1997) finding—that “authoritarianism is activated and aggravated by perceived threats to the political and social order ...” (p.765)—will be yoked with discourses from critical pedagogy (Freire, 1970; hooks, 2003; McLaren, 2017) poststructuralist theory (Davies & Gannon, 2005; Kumashiro; 2004;) and intersectionality (African American Policy Forum, 2013) to deepen, nuance, complexify, and offer hope to readers that the “wicked problem” (Rittel & Webber, 1973) of authoritarianism can, and must be resisted.



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⇒ www.umanitoba.ca/outreach/cm/vol24/no37/oldmiser.html

With Dr. Spy Dénomme-Welch, Barbara co-edited *The Brock Education Journal* (Volume 28, No. 1, 2018): file:///C:/Users/mcneil1b/Downloads/785-Article%20Text-2707-1-10-20181211.pdf. A forthcoming book chapter is: *Responding to Cries of Pain through Literature: A Mindful Approach to Preparing to Teach Children of War* (2019/2020).

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FRANKENSTEIN’S CHILD VS. THE SOCIETY: INTRICACIES OF MARCIN’S SZCZYGIELSKI: LEO AND THE RED MACHINE

Leo is a twelve-year old boy living in the City (which stands for any contemporary generic city), where everyone is nice and they all help each other, smile and live a genuinely happy life. What makes the main character special is the fact that he was born in-vitro, which only few people find odd or ‘unnatural.’ That attitude changes when one day, with no particular reason, citizens of the City become hostile, mistrustful and secretive. They all start to put locks on their doors and alarms in their home: the City becomes an unconquerable fortress, and some places unavailable to Leo. Also, every citizen engages in creating a mysterious machine—called the “Red Machine”—whose application is unknown to the main characters. Leo with his friend Ann follows the boy’s father’s old paintings and drawings—a symbolic map of the City—to discover the truth behind the machine and ultimately—save their home town. In his book Szczygielski diagnoses Polish so-

ciety. The narrative reflects the social structure of the Polish community, which is currently regarded as very divided. The hatred symbolized by the Red Machine becomes a central figure in the novel, an object which must be deconstructed in order to save the City. In my paper I will also attempt to deconstruct the book itself, in order to indicate efforts made by Szczygielski and to interpret the elements contained in it in the context of the political situation in Poland. I will particularly focus on the child as a figure of change, who, guided by mythical forces, becomes the New Prometheus, a monstrous "saviour figure", of literature for the youngest.

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„UNTYING THE KNOTS“ OF THE PAST: REPRESENTATION OF TRAUMA EVENTS OF THE SOVIET HISTORY IN CONTEMPORARY RUSSIAN YOUNG ADULT LITERATURE

The first decades of the 21st century in Russian children's and young adult literature are marked by an extensive interest to the historical and trauma events of the previous century that took place in Soviet Union, such as World War II, purges of the 1930ies; its revaluation from axiological and aesthetic positions. Contemporary historical narratives for young adults, such as recognised short novels of Olga Kolpakova Polynnaja Jolka (*The Worm-*

wood Tree) and Olga Gromova Saharnyj Rebjonok (*A Sugar Child*, 2014) represent child's trauma as an individual experience, tying in with the literary tradition of particular writers of the 20th century (such as V.Bogomolov, B.Vasilyev, A. Pristavkin), that detached in their works from the exalted patriotism and the heroic spirit portrayed in books for children that since the beginning of the 1940ies were in tune with the official history of the war. The brave defense of the country by children-heroes as well as the depiction of the child's death on what was termed the field of glory, were popular concepts in the literature of second half of the 20th century and have been already scholarly investigated, while the tendency to portray child's trauma as the essential part of identity and future image of the child citizen is still lack serious academic attention. This paper particularly focuses on the most representative short novels that display historical past and the reception of the trauma events of the World War II, the purges of the 1930ies by a child. The paper explores the artistic ways in which contemporary writers achieve truthful and realistic accounts of events, such as non-fiction features within historical narrative, impressionists' devices, displaying the child as the Other against the background of tragic episodes. Resting on Marina Balina's assumption that the depictions of history in Soviet children's literature were reflected in "eclectic genres, where along with the propagandist literary works the authors of the historic novels succeeded to create texts that were far beyond the political dictate" (Balina 2018), the paper examines to what extent the representation of past in contemporary young adult literature align with this tradition of the historical narratives for children of the 20th century.

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Children's Literature, ed. by Nina Gogan and Bettina Kümmerling-Meibauer) and "*Plots about Circus in Victor Dragunsky short stories: commentary and reception issues*" (2020, in *Children's Reading: Issues of Reception and Interpretation* ed. by Maria Chernyak). In addition, she is the member of RBBY.

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THE IMPACT OF THE COMMUNIST IDEOLOGY ON THE FIRST POLISH TRANSLATION OF GIANNI RODARI'S POEMS

The earliest works of the Italian writer came to Poland when he himself was little known in his homeland. Actually, due to his political beliefs, he was rather unpopular in Italy. In the 1950s, Italian criticism ignored the literary efforts of this "militant" communist, and his works reached a narrow circle of readers. He was to become popular in his homeland only later. Meanwhile, what the Italians failed to appreciate seemed to have gained recognition almost instantly in the USSR and the Eastern Bloc states (Marchioro 1998, p. 75). As a member of the Italian Communist Party, the editor-in-chief of the children's magazine *Pioniere*, and an eager supporter of communism, Rodari won favour with the authorities of the *Polish People's Republic* (Bieracka-Licznar 2018, p. 158). The earliest translations of the Italian writer's poetry – translated from Russian translations by Samuil Marshak – started to be published in the Polish press already in 1953 (Nicewicz-Staszowska 2020, p. 251). The poems in both Russian and Polish tend to differ greatly from the original quite often. They also appear to be ideologically marked to a significant extent. A noteworthy fact is that the Polish authorities of the time considered Marshak himself to be a perfect children's writer (Brzechwa 1960). Which of Rodari's poems were translated into Polish in the 1950s? How are they different from the Italian original? What was the reception to them? How was their author portrayed in Poland in that period? Who was the author of the Polish translations? This paper aims to answer all of the above questions.

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TRANSFORMATION AND CONTINUITY OF CHRISTIANITY IN CROATIAN CHILDREN'S LITERATURE

Christianity is, indisputably, woven into the cultural heritage of Europe. European national literatures originate from the Christian world-view.

This paper focusses on the Christian continuity in the Croatian children's literature, especially the contemporary position of the Christian thought in children's literature. For these purposes, we analysed the short stories of Stjepan Lice and Sonja Tomić.

In conclusion, we will demonstrate that different "faces of Christianity" in children's literature frequently assume several (societal) functions, and thus serve as a fertile ground for distancing yourself from or approaching other non-members of your ethnic, religious and cultural groups.

Stjepan Lice and Sonja Tomić portrayed Christianity as a synthesis of humanistic values where the individual plays an important role for the community as a whole, usually under the guise of an narrative

using child-friendly motifs, indicating that human activities are often religiously motivated, of which people are rarely aware or are completely unaware, while the uniformly-minded people perceive reality as profane. In that sense, religion stems from society, and the religious thought stays permanently instilled in people; the essence of transformation and continuity of children's literature rests on the belief that the religious thought is innate to people, while it enables children's literature to re-discuss the non-relative ideas in "supra-cultural" constituents of Christianity.

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THE IDEOLOGICAL (MIS)USE OF THE GREEK CIVIL WAR AND POLITICS IN CONTEMPORARY GREEK YOUNG ADULT LITERATURE

Drawing on the Greek young adult novels that take as their reference point the historical reality of the Greek Civil War – a taboo issue for decades both in the public and the literary sphere – our paper looks into the literarization of the lived historical experience and the historicization of literature while tracing a subtle attempt to re-construct a secondary public memory for contemporary youth. The Greek Civil War constitutes a turning point in contemporary Greek history which has not only been widely researched across many disciplines, from political science to history and sociology, but has also fed into adult literature. However, the corresponding literary production intended for a young adult audience appeared quite late and it is rather modest. Research has yet to address this strand of "politicized" youth literature. Our research has traced the following young adult novels published across the span of two decades: *The Winners* (Οι Νικητές 1983) by Zorz Sarri, *Once Them* (Εκείνοι Τότε 1988) by Soula Rodopoulou, *Andie's War* (Ο Πόλεμος της Αντιγόνης 1990) by Billie Rosen, *In Search of the Lost Heroes* (Αναζητώντας τους Χαμένους Ήρωες 1996) by Eleni Dikaiou, *Escapees from the Castle Tower* (Οι δραπέτες του Καστρόπυργου 2011) by Litsa Psarafti and the recently published, also by the same author, *In the Footsteps of Youth* (Στα μονοπάτια της Νιότης 2016). Based on this material, the paper examines how the traumatic past is re-constructed through the political lenses of the adolescent heroes. It also looks into the common elements that run through these narratives and into the disputes the ideological use of history has given rise to. From this perspective, these works – all of which fall into the genre of historical fiction – prompt the implied reader to adopt a certain view of the traumatic past which had sorely divided the Greek society while they also attempt to take the edge off the civil conflict in the name of national unity in the post-post-civil war era.

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WHEN RABBITS GET SCARED: EXPLORING A COGNITIVELY CHALLENGING PICTUREBOOK ON WAR TO SUPPORT READING COMPREHENSION

In every classroom, there are students that, for various reasons, struggle with reading comprehension. Reading comprehension is the process of simultane-

ously extracting and constructing meaning through interaction and involvement with written language (Snow, 2002). Young readers need to be encouraged to take an active stance in their reading, in dialogue with the text. Effective interventions to support reading comprehension are oral language training emphasising vocabulary and listening comprehension, and comprehension strategies with focus on activating prior knowledge, visualization, anticipation and inference (Snow, 2002, Duff & Clarke, 2011, Clarke et al., 2013). Using interesting texts, and encouraging students' collaboration and discourse around texts, are important factors supporting students' motivation for reading (Guthrie & Humenick, 2004). The aim of this paper is to explore how a Norwegian picturebook, portraying children's experiences of war, can contribute in developing young students' reading comprehension strategies and oral language skills, and enhance reading motivation. The selected book is *Fargene som forsvant* (Vanishing Colors) (2017) by Constance Ørbeck-Nilssen and Akin Duzakin, and *Når kaniner blir reddet* (When Rabbits Get Scared) (2019) by Arne Svingen and Kamila Slocinska. We outline an instructional programme based on shared picture book reading and peer learning, and discuss the educational potential for achieving reading comprehension. There are reasons to believe that young people of today have a natural competence in interpreting and understanding visual imagery (Lewis, 2001). Picture books are multimodal texts combining verbal and visual art forms. A hermeneutic reading with several repetitions, where the reader switch between the verbal and the visual, will stimulate understanding (Nikolajeva, 2000). During the collaborative talks, students can share and exchange interpretations, and achieve a deeper literary insight (Arizpe, 2014).



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LET'S PRETEND WE'RE ALL WORKING CLASS: OS OPERÁRIOS DO NATAL (1976) – A POST-REVOLUTIONARY MUSICAL

On 25th April 1974 a military coup in Lisbon took place. It was organised by military officers who opposed the regime but was soon coupled with an unanticipated, popular civil resistance campaign. It was poetically called *The Carnation Revolution*. The following years were a burst of ideas hitherto forbidden by heavy censorship. In culture and education, the once forbidden ideas followed one another, since censorship had a heavy hand and Portugal had no longer nothing to do with what was then typical of Western civilization, even where fascism ruled. Those who were not part of the ruling classes lived oppressed, either financially or

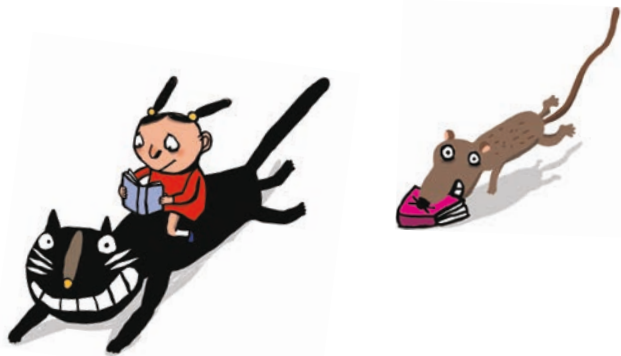
intellectually. Communism was the opposite extreme of the hated regime and, as such, its ideals were the necessary utopia for the people to feel the hope of radical change. Everyone seemed to have access to everything now. All had the same value and society had to be raised by all. This was the spirit with which poets and musicians recognised for having lived clandestinely wrote a play performed at Christmas time of 1976 by an important theatre company, or cooperative, that also revolutionised the arts. It is about the musical play *Os Operários do Natal* (The Christmas Workers) written by the poets Ary dos Santos and Joaquim Pessoa, at Teatro Ádóque, that we will talk about. In it we also studied the strategies that a political agenda used, in this case a communist one, to carefully defend and spread values that could clash with other values, especially religious ones, which people still held to be very safe. And we will see how after Salazar's conservative aesthetics came revolutionary conservative aesthetics. Inevitably.

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SUBJECTIVITIES AND DIVERSITIES: THE ISSUE OF IDENTITY IN FICTION FOR YOUNG CHILDREN.

Due to the transition in forms of social organising that are characterised by the need of recognition of multiplicity and respect of diversity, discourses of



identity have been the focus of interest in recent years. The social identity of an individual constitutes a comprehensive concept, as a unique composition of individual relations, but also a dynamic one, as not homogeneous. During the constitution of social identity, the subjects do not accept passively social and cultural meanings, while the need of formulation of an intercultural discourse of recognition of different (hybrid) identities leads often to oversimplifications, by downgrading the role of the subject or by reproducing preponderant categorizations as “we-other”, “indigenous-foreigners”. The present proposal, starting from the recognition of the role of the subject in the configuration of identity, examines the versions of identities that appear in modern books, mainly picture books, for children with cross-cultural orientation. Apparently, literary discourse mediates to activate the individual attitude of reading-subjects and to connect them with the social meanings. Therefore, the main aim of the proposal is to investigate how much is taken into account the dynamic character of social identities in the literary books for children and how much is elected the fact that they are shaped synchronically in the base of specific historical, social, economic and political conditions.

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ILLUSTRATING ATROCITY IN PICTURE BOOKS: ABADÍA’S REPRESENTATION OF FRANCOISM

Frank (2018) by Ximo Abadía (b. 1983) is the first picture book for children published in Spain about Spanish dictator Francisco Franco. Abadía’s work is a confrontational text described by the author as a “satire against collective amnesia” (qtd. in Bernal, my translation). Throughout the whole book, Abadía shows Franco (Frank) as a little boy throwing a tantrum, from his birth to his death. Abadía symbolically uses simple geometrical motif – triangles, circles, squares and rectangle – to explain Franco’s totalitarian project. As a square-obsessed boy, Frank prosecutes the remaining geometrical shapes just for the sake of being different. At the end, the dictator dies, although innumerable shapes remain underground. Born to a generation that partially chose to obliterate any references to the dictatorship, Abadía’s project coincides with a renewed and controversial public debate about historical memory in Spain. This paper will analyze *Frank* as an example of the “turn to ethics” (Eaglestone 2010) in the representation of historical trauma and the possibilities of illustrating atrocity through a non-naturalistic approach. Following Andreas Huyssen, the question is not *whether* atrocity can be represented but *how* to represent it: “the past is visually not accessible through realistic representation: whatever representation [one] may choose, it is bound to be ‘inauthentic’” (Huyssen 130). Through a visual and literary analysis, this paper will try to answer if Abadía is finally able to meet the ethical and representational challenges of atrocity in children’s literature.

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'WE CAN ALL BE REFUGEES': PRIVILEGED NATIONS AND THE NARRATIVES OF CHILDREN AND YOUNG ADULTS AS MIGRANTS

The plethora of images and narratives in the media, reporting on the fates of refugees and migrants, have dominated the political discourse in many Western societies in recent years and have created an increasingly xenophobic environment. Novelists writing for children and young adults have responded by attempting to speak on behalf of these displaced people. Their efforts to provide refugees and migrants with narratives aim at alerting young readers to the plight of people on the move and at creating empathy. Speaking for others, however, entails the risk of silencing them (Nodelman 1992, p. 30). The authors of these novels themselves are 'shaped by particular histories' (Bradford 2011, p. 33) and, hence, could actually contribute to the silencing of young migrants in a twofold manner: firstly, by speaking as adults for children and, secondly, by producing their texts from privileged positions where they profit from many surpluses, namely 'money-capital or cultural capital or both' (Ahmad 1995, p. 291), and, furthermore, by writing for those who do not share this wealth of opportunities. The resulting fiction might potentially invite allegations of racism, sexism or neocolonialism. In the context of teacher education, students must be made aware of the sensitive nature of power, privilege and projection that eludes the greater part of Earth's population. At the same time, such views must be contrasted with the general nature

of fiction which can only spread its magic by beguiling rather than convincing (Pullman 2017, p. 323). Student teachers explore these questions by focusing on three postmillennial publications that have been selected as case studies to shed light on the tricky conceptualization of refugee characters by Western writers. The first text is *Refugee Boy* (2001) by British poet Benjamin Zephaniah, the second is *Boy Overboard* (2003) by Australian writer Morris Gleitzman and the third the graphic novel *Illegal* (2017) by Irish novelist Eoin Colfer, co-authored by Andrew Donkin, and illustrated by Giovanni Rigano.

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DISCOURSES OF IDENTITY IN PORTUGUESE CHILDREN'S LITERATURE: MUTATIONS AND PERSISTENCES

Between 1928 and 1974, Portugal lived under the rule of an authoritarian or fascist political regime (Estado Novo), led by Salazar (1889–1970). This political framework, with its "natural" cultural singularities (such as censorship), seems to have determined that the 1930s were fertile in the publication of children's books that adapted great classics of literature, many of them with special highlight of Portuguese legends, figures or symbols. Adolfo Simões Müller (1909–1989), author of a plural literary production, published between 1930 and 1982, signed some historical titles guided by an open patriotism or strongly imbued with Salazarist values. *Meu Portugal, Meu Gigante [My Portugal, My Giant]* (1931), a book that

we will analyse, substantives this strand. It is a long, politically compromised versified narrative that recreates, in a laudatory tone, historical facts. Temporally distant and politically in the antipodes of Müller, José Jorge Letria (1951-), one of the most prominent names in the song of resistance before democracy, established with the Carnation Revolution of 1974, is the author of an extensive and thematically diverse literary work. In the set of topics that Letria's books fictionalize, the history, particularly that of Portugal, gets special prominence. It's one of the isotopes of *O Meu Primeiro Portugal [My First Portugal]* (2008), a text included in the corpus of this study. Portugal, personified, tells its own story in the first person, being narrator and protagonist. The text reflects an identity imagination, has a patriotic emphasis and sometimes keeps away from historical objectivity or factuality. Comparing the two mentioned books, we aim at examining the way Portugal is literary represented, in the past and in the present, within the framework of two opposing political regimes, by two ideologically, pedagogically and aesthetically dissimilar authors, concluding about the mutations and persistences of identity discourses in Portuguese children's literature.

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C20TH-C21ST EXPRESSIVE SUPPRESSION OR HYPOMNESIA? EXPLORATIONS OF THE COLD WAR IN PICTUREBOOK ART

At the end of World War II, English writer George Orwell used the term 'cold war' in his essay 'You and the Atomic Bomb', published 19 October 1945 in the British newspaper Tribune. And in his book *Game of Death: The Effects of the Cold War on Our Children* (1953) Albert Kahn found instances of a growing culture of violence, attributing it to 'the overall Cold War atmosphere of crime, corruption, cynicism, brutality and resort to force' (in Mickenberg 2006, p.133). Yet the cold war (1947-1991) offers a peculiar geopolitical tension in that we experienced no actual, but so-called 'proxy' wars. This visual presentation will explore the possibility of a process of expressive suppression from the radical, avant-garde picture books of the Cold War period to a later postwar hypomnesia. C21st backward-looking representations of the Cold War (Myers' *Patrol: An American Soldier in Vietnam*, 2002, *Cali & Bloch's Enemy* 2007, *Barroux's The Piano*, 2009, *Cole's The Wall*, 2014) reflect changing political dimensions and ideologies and radically transformed conceptions of childhood over the period, uncovering a pictorial tendency for hypomnesia, glossing over the violence, looking the other way or making light of the horrors, perhaps to exonerate ourselves from responsibility, to cover up or palliate. These will be compared with a range of radical anti-war children's picture book images produced towards the end of the actual Cold War period across several regions affected (*Maruki's The Hiroshima Story* 1980, *Briggs' Where The Wind Blows*, 1983 & *The Tinpot Foreign General* 1984, *Eco & Carni's The Bomb and the General* 1989) where I will argue from Derrida, that where live memory repeats truth itself, hypomnesia repeats the aids to memory, and is thus prone to repetition and suppression. Yet, via aspects of continuity and difference, Derrida argues for a 'profound complicity' in the gap, for important cultural, historical exchange.

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Dictatorships and Dreams of Democracy. Spain in the 20th Century in Three Picturebooks

Throughout the 20th century, Spain experienced one of its darkest times, with a three-year civil war and a subsequent dictatorship of almost four decades. The Transition to a new democratic period did not take place until the mid-1970s. Children's literature played an essential role in that historical period. Fairy tales were used for propaganda purposes by the two opposing sides during the war (Sánchez Ortiz, 2011). Later, Francoism censored, adapted, and created new texts. In the years after the Transition, works based on the testimony of those who had experienced those times, mainly the defeated, were released. They prioritized the personal testimonies over the reflections on the government systems themselves. On the other hand, most of these books were aimed at young readers, maybe because the authors thought that children were not ready to understand these issues. In many ways, these events remain a taboo topic in Spanish society, so that it is more difficult for people to learn about them. Unlike the texts addressed in previous research, the three picture books considered in this paper stress the figure of the dictator and the pairing dictatorship/democracy. *Frank, la increíble historia de una dictadura olvidada* presents a narrative format, and it is to a

certain extent a fiction, whereas *Así es la dictadura and Cómo puede ser la democracia* are informational in nature. Another notable feature of these texts is the date of their publication. While the first one is a current book, from 2018, the two former ones were published in 1977 and reprinted in 2015. The purpose of this study is to analyse the contribution of these works to the account of the events. The dissemination of these texts seems necessary in order that the new generations, which did not live through the dictatorship and democratic Transition, know about and understand this period of their history whose repercussions are still felt today.

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“GHOSTWARE” – HISTORICAL NARRATIVES AND THEIR TRANSFORMATIONS IN POLISH CHILDREN'S LITERATURE SINCE 2010

In recent Polish children's books, which deal with historical issues such as World War II, two tendencies can be observed. On the one hand the stabilisation of collective memory – the texts refer to the discourse of martyrology that prevailed during the post-war decades. The re-centralisation of the publishing system and its control by governmental institutions facilitate the political instrumentalisation of children's literature. Especially the series *“Wars of adults – children's histories”* (Wojny dorosłych – historie dzieci) released by the War-

saw publisher *“Literatura”*, largely promoted and generously supported by the Institute of National Memory and the Warsaw Uprising Museum, has a strong ideological underpinning. It reflects the noticeable rise of nationalism in Poland and the increasing functionalisation of children's literature as a tool of political education. On the other hand, apart from government-funded publishing houses have been published children's books, which shape alternative historical narratives. Contrary to a political practice that keeps alive only contents in the collective memory that can be used ideologically, they venture into marginal areas of memory. The forgotten victims of history, marginalised by the official memory discourse, return as ghosts – a tendency in post-memory literature, which Alexander Etkind refers to as “ghostware”. By means of the fantastic narrative conventions of children's literature, the border between past and present becomes permeable and petrified memory discourses are subverted. Some of these books have been supported by the Museum of the History of Polish Jews POLIN in Warsaw. It seems, therefore, that Poland is currently fighting a battle of contrasting historical narratives in which the museums each offer their own concept of memory. The example of Polish children's books of the last decade illustrates the impact of historical narratives that reflect the prevailing political climate in a cultural community, on children's literature. It also shows, that children's books, as ironical and carnivalesque subversions of dominant narratives, can be part of discursive practices and initiate their transformation.

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THE VIOLENCE OF STEREOTYPING: REPRESENTATIONS OF ELDERLY IN BRAZILIAN AND PORTUGUESE PICTUREBOOKS THROUGH THIS DECADE

Considering the increase of percentages of elderly compared to other age groups as a cultural change and the consequent importance of literary investigations about age, especially applied in Children's Literature Studies, the main aim of this study is to analyse the stereotypes in elderly representations of Brazilian and Portuguese picture books in a compared perspective. Therefore, this investigation will be mainly based on Picturebook Studies (Kümmerling-Meibauer et al, 2015), Stereotype Studies (Nelson, 2017), Age Studies (Joosen, 2018), Compared Literature (O'Sullivan, 2011) and Literary Representations (Nikolajeva, 2014). A close reading and an iconic-textual analysis will be carried out, using a corpus counting upon six Brazilian and Portuguese picture books, published between 2010 and 2019. Our goal is to identify relevant features, such as textual (poeticism, linguistic expressions, forms of treatment), illustrative (colours, strokes, facial expressions, affective elements), peritextual (cover, back cover, cover page, guards) and themes (relationship between grandparents and grandchildren, friendship, death, illness, work) which relate to the subject of human aging and aesthetically, literarily and thematically configure the elderly representation in the picture ebooks of both nationalities, matching the results with the recent studies of aging in the referred countries. In this way, this research attempts to explain how each of those elements, components of the literary elderly representation, contribute or stereotype the physical and socio-cultural characterisation of elderly characters. The recent results of this investigation indicate that, despite presenting different and heterogeneous processes of aging in their literatures, the elderly representations in Portuguese and Brazilian picture books point to similar literary strategies of character characterisation and intergenerational relationships built throughout the narratives of children's books, which have increasingly distanced themselves from stereotypes.

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THE DISAPPEARED AND THE UNSAID IN CONTEMPORARY ARGENTINE CHILDREN'S LITERATURE

The paper aims to explore the literary figures of victims of political violence that authoritarian regimes perpetrated during the Latin American military dictatorships in the 20th century. It looks at how the disappeared bodies of those who were kidnapped, tortured and murdered in the past are represented in contemporary Latin American children's literature by the many facets of what is here called the textual silence. It focuses on and analyses books that were published in Argentina and awarded the "Destacados" prize by the Argentinian Section of IBBY, such as *Hay días* by María Wernicke (2012) and *Mañana viene mi tío* by Pantana (2014). The study draws from works by, inter alia, Cecilia Bajour (2016), Karen Coats (2018), María Adela Díaz Ronner (2002), and Perry Nodelman (2008). The tools employed come primarily from cognitive poetics and semiotic studies. It emphasises the ways in which the disappeared are resembled in the analysed texts. Although all the books analysed are proof of how past crimes and cruelties continue to shape the present, neither words nor pictures express it explicitly. Hence, the meaning is constructed here mostly by the unsaid and the unshown. Paradoxically,

cally, the analysed texts aim to make the political absence visible/silence audible by showing/telling as little as possible and, consequently, by engaging the reader to participate actively in the meaning-construction process.

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LADY POETS, REBEL GIRLS: WOMEN'S BIOGRAPHIES AND POLITICAL AGENDA

This presentation aims to examine a group of texts that deal with women's biographies as a key site of political meaning-making. Stories of and about historical personalities have always reflected the political stance of their authors. In the case of women's biographies, conceptions of gender and exemplary female behavior and/or careers play a vital role in the textual imaginations of the personalities they describe. This presentation argues that writing women's lives is not only political in itself, it usually also carries very specific political notions and ideologies. Recent years have seen texts like *Goodnight Stories for Rebel Girls* by Elena Favilli and Francesca Cavallo marketed as conveying key feminist concepts. While examining these texts for their feminist content and emancipatory potential, they will also be placed in a line of collections of women's biographies. It will be argued that these kinds of texts are far from being new concepts but rather represent the latest development in a sub-genre that has been used throughout the 20th and 21st century as a means of shaping the political discourse on women. The women in these texts may be constructed as role-models, as exemplary figures, or harbingers of political change. By citing

a variety of texts from the 20th and 21st centuries, the presentation aims to demonstrate how women's biographies have been used to convey widely diverging political agendas from the bourgeois-conservative to the radical left. The presentation will deal with texts that focus exclusively on women's biographies, whether they represent famous female artists, scientific or political figures, or largely unknown women as in the case of women workers' biographies. Excluded are autobiographies with the exceptions of biographies or collections that also include autobiographical material.

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IS IT REAL? SECOND GRADERS RESPONSE TO MY GRANDMOTHER IRONED THE KING'S SHIRTS.

In my paper I aim to show how Norwegian second graders interpret a picture book about World War II. The book is called *Min bestemor strøk kongens skjorter* ([My grandmother ironed the king's shirts]) written by Torill Kove. The book was first made as an animation movie, for which Kove was nominated for Oscar. The book is one of many stories to tell the grand story of World War II in Norway (Birkeland 2011). The hero of the book, the author's Grandmother, irons shirts for the Norwegian king. When Norway is occupied and the king flees to England, Grandmother irons shirts for the German soldiers, sabotaging them by pulling out buttons and poking holes in their shirts. Eventually, Grandmother is organising a crew of women to join in, doing their contribution to the resistance movement in Norway. The data for my paper will be collected during spring of 2020. The class will hear the book through shared picture book reading,

followed by a literary conversation, ending with individual creative work (writing, drawing). It is the children's interpretation of the book, their aesthetic reading (Rosenblatt 1995), which is the focus of my paper, using Lawrence K. Sipe's (2008) typology for children's reception analyzing the data.

tone louise stranden: I am, since 1 September 2019, a Ph.D. student in the research group "Challenging picturebooks in education" led by Åse Marie Ommundsen at OsloMet, Norway. I am educated as a teacher with a master's degree in Norwegian literature and language. I have worked several years as an elementary school teacher in Norway. In my research project I will test out a didactic design for using picture books (my own development), and I will do a reception study of the student's interpretation of six picture books. → toneloui@oslomet.no

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CHANGING IMAGE OF SAMI CHILDHOOD: PICTUREBOOKS AND POLITICS

One of the first picture book to give an impression of Sami childhood was published in 1935 by Edgar and Ingri Parin d'Aulaire. The visual expressions of Sami life in picture books have changed considerably since then, both in style and in the way the Sami culture is presented. While the earlier picture books were dominated by an external, exotic and distant view on Sami life, contemporary picture books are created by artists with a view from within the Sami culture. Political changes and changing attitudes towards the Sami community in later decades have led to improved legal rights for this ethnic group, for instance has Sami language gained status as an official language in both Norway, Sweden and Finland. Since the 1970ies, Sami authors and artists started to present Sami fairytales as well as stories of daily life in picture books. The mentioned difference in perspective; external or internal, is explored in a paper where a selection of picture books showing Sami childhoods are analysed. The readings are informed by *insights from picturebook theory* (Christensen, 2018), *imagology* (O'Sullivan 2011, Chew 2009), *Sami literary tradition* (Gaski 1998)

and *political history of the Sami minority in Norway* (Brandal et.al. 2017). From a quantitative overview of picture books portraying Sami childhood, four books are chosen, in which ideas of Sami life and the political situation for the Sami people is expressed in different ways, explicitly or implicitly. The material is limited to books from Norwegian publishers, including Sami publishers in Norway.

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LITERARY WORKS FOR CHILDREN AND ADOLESCENTS ACCORDING TO THE CLASSIFIED CENSOR'S BULLETINS PUBLISHED IN THE PEOPLE'S POLAND BETWEEN 1945 AND 1956

All books which were to be officially published in People's Poland had to be evaluated by the Main Office of Control of Press, Publications and Public Performances. This applied also to literary works aimed at children and adolescents, which were carefully examined by the policymakers of the new regime. Guides for censors of children's literature have been published in the censor's bulletins. Bulletins functioned as internal classified publications

of the Main Office of Control of Press, Publications and Public Performance, aimed mostly at censors. They presented materials on the activities of the Office of Control and censorship in general. The bulletins contained specific directions on how to censor children's and adolescents' literature. The editorial board of the bulletins presented general overviews which analysed functions and aims of children's literature as well as articles devoted to particular works and authors. In most cases, the articles tried to promote a new type of literature devoid of elements of fantasy and references to kings, queens or princesses which were seen as incompatible with the socialist model of upbringing. For this reason, the only acceptable books were those which set the action in contemporary times and were written according to the poetics of so-called socialism. In addition to that censors were often encouraged to appreciate books written by Polish authors (although those written in the Soviet Union and its satellite countries were, of course, also appreciated). The analysis of the bulletins confirms that the guidelines for children's and adolescents' literature changed accordingly to the changes in the country's policies. The image of children's literature was influenced by conferences devoted to the development of children's literature (organised since 1946) and by the proclamation of socialism at the Szczecin Rally in 1949. Children's and adolescents' literature functioned as a very important part of the publishing strategy of People's Poland. The government wanted to shape their citizens from their early years. It is thus interesting how the guidelines for this type of literature were presented in classified bulletins for censors.

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"SLASH ATTACKS!": LGBT THEMES IN POLISH NOVELS FOR YOUNG ADULTS

Among the most significant phenomena which occurred in Polish children's and young adult literature after the fateful political turn of 1989, is the opening to "difficult" problems (death, diseases, war traumas, sexual orientation, xenophobia, dysfunctional family etc.) some of which had been excluded from literary production in the communist era. Among the most taboo and slow-coming topics were the LGBT themes which up to this day, given the conservative Catholic mentality deeply rooted in Polish society, provokes negative reactions from pedagogues and parents. The censorship concerns above all those publications for small children not rarely leading to very drastic actions, such as the rallies against LGBT books (such as the translation of Parnell's and Richardson's *And Tango Makes Three*, withdrawn from many schools following the protests of outraged parents) and controversy in the media. The works for young adults escape, up to a certain degree such a watchful scrutiny, however only few Polish authors, so far, have found the courage to explore themes frowned upon by the large audience. First Polish novels addressed to young adults which talk about homosexuality and transsexuality appeared only recently: *Musisz to komuś powiedzieć* by Barbara Ciwoniuk (2010), *Koniec gry* by Anna Onichimowska (2012) and *of late Fanfik* (2016), *Slash* (2017) and *Fluff* (2019) by Natalia Osińska. In my paper I intend to analyse these novels and their way of dealing with the LGBT topic in a larger cultural context, taking in consideration all reading channels through which LGBT themes reach young Polish readers, such as internet, fanfiction, manga, foreign novels in original language and in translation.

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REFUGEES IN GREEK PICTUREBOOKS

Refugee picture books in Greece are a unique and interesting case, because they may form two distinct categories: a. The books that present Greek refugees in the historical settings of both 1922, when Greeks from Asia Minor found protection in Greece, and in 1974, when Greek-Cypriot refugees had to evacuate from their homes after the Turkish invasion into the northern part of the island. In this case the refugees are Greeks, and b. Picture books that focus on the current refugee crisis, where foreigners, mainly Muslims, reach Greece. Although all the books are dealing with the same topic, picture books about refugees, Greeks or foreigners, follow different trends concerning:

- The number of books.
- The time span between the historical events and the publication of the books
- The genres. Are they memoirs, fiction, nonfiction?
- Historical details. Are the events presented as historical facts?
- The creators. Are they refugees?
- The illustration. E.g. Is it based on photographs?
- The emphasis. Is it on the journey, on nostalgia etc?
- The disposition towards the lost homeland.
- The ending. Is there a happy ending?
- The narrator. Who is the narrator?
A refugee, an inanimate object etc.?
- The main characters and how are they presented.
- The peritexts.

In this paper we will examine, with the aid of imagery, the construction of the concept of refuge, in both cases when it refers to Us or the Others.

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University, 2006, in Greek), *Literacy in Preschool Education* (Athens: Kastaniotis, 2005, in Greek), *Contemporary Picturebook* (Papadopoulos, 2008, in Greek), *Approaching sciences through children's literature* (Papadopoulos, 2009, in Greek) and *Picturebooks in preschool education* (Patakis, 2016, in Greek).

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EVERYDAY LIFE OF ADULTS IN ALEKSANDAR POPOVIĆ'S DRAMATIC FAIRY TALES FOR CHILDREN

Aleksandar Popović is one of the most important Serbian drama writers of the 20th century who has been declared a living classic. His creative opus is very voluminous, and includes plays for the youngest ones. In this paper the author researches three dramatic fairy tales – *Cinderella*, *Little Red Riding Hood* and *Snow White and the Seven Dwarfs*. These fairy tales are perceived as kind of a trilogy, as they are unified with the topic ("un-fairyteling" the fairy tale and its remaking). In the previous studies the processes of dramatisation of these fairy tales have been considered, such as "un-fairyteling" processes, and to a certain extent the language that Popović used. One of the important aspects of "un-fairyteling" is the social engagement of these fairy tales, that has been mentioned in the literature, but in our opinion has been insufficiently researched (except for *Cinderella* whose destiny was interesting regarding this aspect). We believe that these dramatic fairy tales have a certain layer of meaning that is not intended for children in audience, but rather for the grown-ups accompanying them. This content often causes laughter among young recipients, but leaves a bitter taste for the grown-ups. This is about different social and political phenomena/occurrences characteristic both for the time these dramas were created (the end of 1960s) and for the present which is one of the many qualities of Aleksandar Popović's children drama literature. The aim of this paper is to separate and describe mentioned elements, and to incorporate them into the past happenings, but also to see them through contemporary prism, especially in regard to the modern recipients.

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