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Department of Languages and Cultures

University of Aveiro

3rd

International Symposium of Young Researchers in Children's Literature Books for changing the world

Book of posters



More information:

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Literatura e Cinema: Luzes, Câmara, Ação

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Universidade de Aveiro

Introdução

O nosso projeto intitulado “Cinemando: Luzes, Câmara, Ação”, e que tinha como público-alvo o 4.º ano do 1.º Ciclo do Ensino Básico (CEB), surgiu no âmbito de 3 Unidades Curriculares do 1.º Ano do Mestrado em Educação Pré-Escolar e Ensino no 1.º CEB e teve como tema principal o cinema. Este projeto foi desenvolvido à luz da abordagem pedagógica Challenge-Based Learning (CBL), onde fomos desafiadas a realizar uma sequência didática que abordasse diferentes áreas disciplinares, nomeadamente, Ciências Naturais, História, Geografia, Literatura Infanto-Juvenil e Matemática. A nossa sequência didática estava dividida em 3 etapas essenciais para a realização de um filme, pré-produção, produção e pós-produção, e era constituída por várias questões-problema. Cada uma dessas questões-problema pretendia explorar o mundo do cinema, através de atividades que estimulassem o pensamento crítico e criativo dos alunos, proporcionando-lhes uma forma única e motivadora de aprenderem acerca deste tema.



Figura 1 – Logótipo do projeto

Literatura e Cinema

Quando pensamos em cinema e em literatura infantil, temos de ter em mente que a literatura está inevitavelmente presente no cinema, e que a sua ligação é muito antiga. São inúmeros os livros que se tornaram filmes, “assim como as histórias que fizeram sucesso nas telas e ganharam, posteriormente, adaptações incríveis na sua versão impressa.” (Ramos & Navas, 2020, p. 122). No entanto, existem várias conexões entre filmes e livros que não são tão explícitas, uma vez que existem muitas referências ao cinema em livros que não tratam diretamente este tema. Em algumas obras, também estão incorporadas determinadas técnicas cinematográficas, tais como a utilização de diferentes tipos de planos, como o *close-up* e o estudo da luz e da sombra. Infelizmente, na atualidade, ainda não existem muitos livros infantis sobre o cinema, o que se constitui como uma falha.

“Como olhar para o cinema a partir da leitura de um livro?”

A nossa questão-problema de Literatura Infanto-Juvenil, intitulada “Como olhar para o cinema a partir da leitura de um livro?”, pertencia à etapa de pré-produção. Nesta questão-problema decidimos elaborar uma hora do conto. De entre uma (não tão vasta) seleção de livros que conseguimos reunir sobre o cinema, escolhemos explorar o livro *1.º Direito*, escrito por Ricardo Henriques e Nicolau e editado pela Pato Lógico, por abordar a nossa temática, ainda que de uma forma subtil.

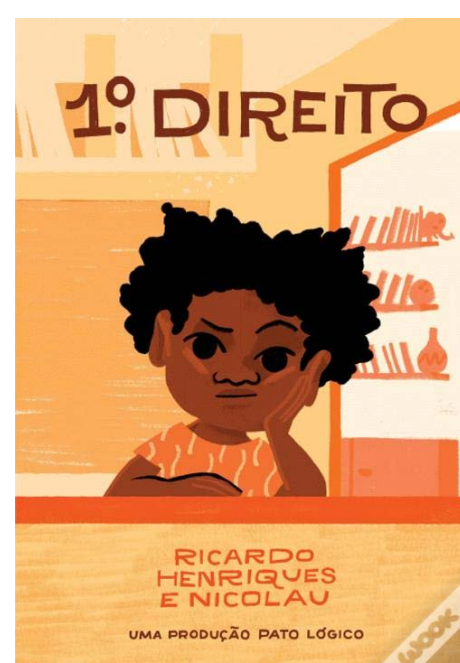


Figura 2 – Livro “1.º Direito”

O livro escolhido

O livro “1.º Direito” conta a história de uma menina chamada Graça, que passa os seus dias à janela do apartamento onde mora, a contemplar a vida do bairro: os movimentos das pessoas no café, na barbearia, quais os assuntos da atualidade, como futebol, política, economia e muitos mais assuntos de adultos. Graça desconfia que o vizinho do 1.º Direito é um criminoso e esta suspeita desencadeia uma investigação, que leva os leitores a conhecer as vidas dos moradores do prédio da frente, incluindo os clientes do café Dias, um músico que dá concertos para a vizinhança e uma hospedeira que nunca para em casa. No fim da história a menina descobre que o seu vizinho do 1.º Direito é um escritor que já viveu nos Estados Unidos e que está ali a escrever o livro que iria publicar em breve sobre o 1.º Esquerdo, que era a casa da Graça.

Ligação do livro com o nosso tema

A ligação com o nosso tema aparece de forma muito subtil, mas com evidências muito interessantes. Ao se olhar para os elementos paratextuais como a capa e a contracapa, consegue-se ver alguns elementos como a classificação do livro em estrelas e as críticas. Na página de rosto aparecem ainda as palavras “Produção” e “Realização”, no que diz respeito ao autor e ao editor. Nas guardas finais, mostram os créditos com a ficha técnica, tal como aparece no cinema. Os próprios enquadramentos e os ângulos escolhidos para as ilustrações também aludem ao cinema, como, por exemplo, logo na abertura, temos um grande plano frontal da protagonista e na página seguinte conseguimos ter acesso ao que ela observa. Além disso, esta narrativa apresenta ligações com o cinema, especialmente por causa da inspiração da história no filme “Janela Indiscreta” de Alfred Hitchcock, que é conhecido pela sua narrativa, que se desenrola a partir da observação de eventos suspeitos por parte do protagonista, algo que é refletido na história do 1.º Direito. Todas estas características fizeram-nos escolher este livro, essencialmente, pela forma subtil como a temática cinematográfica aparece, pois fez-nos refletir de que maneira se podia interligar o cinema com a literatura.

Hora do Conto

A nossa proposta de hora do conto dividia-se em 3 momentos principais: pré-leitura, leitura e pós-leitura. Durante a construção do guião de leitura tentámos sempre elaborar atividades criativas, didáticas e lúdicas para desenvolvermos nos alunos o gosto pela leitura e, consequentemente, a criação de hábitos de leitura, aliados às tecnologias.

Etapa da pré-leitura

A etapa de pré-leitura divide-se em dois momentos. No primeiro momento existe uma conversa inicial, que serve como levantamento prévio de ideias. De seguida, deve-se explorar os diferentes elementos paratextuais do livro, tais como a capa, contracapa e guardas. Para isso podem ser feitas algumas questões como “Olhando para a ilustração da capa, sobre o que acham que pode falar este livro?”, “Quem acham que é a pessoa que está na capa?”, e “O que é o 1.º Direito?”.

Etapa da leitura e interpretação

Esta etapa possui dois momentos. Inicialmente, existe uma leitura integral do livro, sem interrupções. Depois, existe uma segunda leitura, mais interativa, onde as crianças podem intervir com questões que acharam pertinentes e que lhes suscitaram curiosidade. Desta forma, consegue-se explorar em conjunto o livro, compreendendo todos os detalhes, o seu enredo e as suas mensagens. Para isso, pode-se levar um recurso (já construído previamente por nós), que corresponde a um prédio como o do livro, no qual as crianças, ao longo da leitura, podem preencher com elementos narrativos, como as personagens, o narrador, o tempo, o espaço, a estrutura do texto narrativo, o tema, a ação e, ainda, elementos simbólicos da história, nas janelas do prédio.

Após a exploração do livro, deve apresentar-se o trailer do filme que inspirou este livro e perguntar-se às crianças que semelhanças e diferenças conseguem encontrar entre ambos.

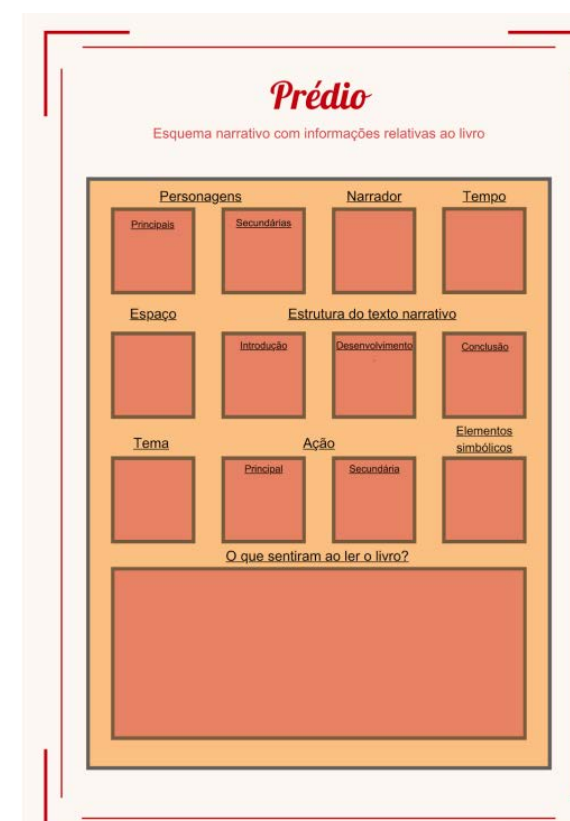


Figura 3 – Esquema narrativo em formato de prédio



Figura 4 – Cartaz de semelhanças e diferenças

Etapa da pós-leitura

Esta etapa divide-se em dois momentos. Como primeira atividade de pós-leitura, as crianças, de forma individual, devem escrever um texto criativo, no qual respondam a questões como “Antes da leitura integral da história, o que achavam que o senhor do 1.º Direito estava a fazer no seu apartamento?”, “Se estivessem no lugar da Graça, como acham que se sentiriam?”, “Teriam coragem para investigar a situação?”. De seguida, as crianças devem criar um final alternativo para a personagem do 1.º Direito. Como segunda atividade, em grupos, as crianças devem criar um booktrailer. Para isso, cada grupo tem ao seu dispor um guião para a realização do booktrailer, o qual está dividido em etapas: seleção da informação para o vídeo, preparação dos cenários e adereços para as filmagens, a própria gravação do booktrailer, a etapa da edição e, por último, a partilha e visualização dos booktrailers. Este guião, também possui algumas dicas, para ajudar as crianças na realização da atividade e para as motivar.

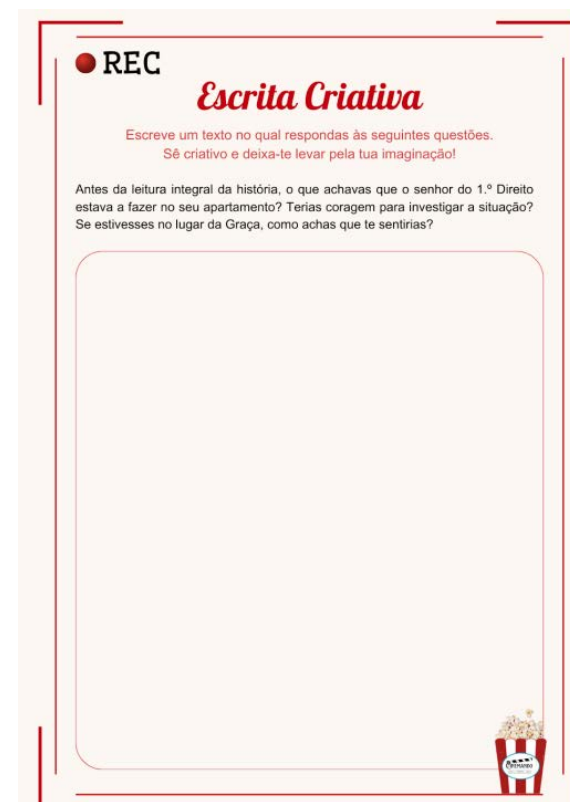


Figura 5 – Folha para a Escrita Criativa



Figura 6 – Guião para o booktrailer

Considerações finais

Consideramos que o livro foi uma mais valia para o nosso projeto pois permitiu abordar o nosso tema de uma forma cativante, através do enredo misterioso e das personagens. Também contribuiu para a promoção da valorização da cultura, um dos grandes objetivos do nosso projeto.

Referências Bibliográficas

Ramos, A. & Navas, D. (2020). Livro-álbum e cinema: um diálogo interartes. *Elos Revista de Literatura Infantil e Juvenil*, 7 (1). 121-144. <http://dx.doi.org/10.15304/elos.7.6950>

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Multimodal conceptual metaphors in Latinx children's picture books on migration

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Introduction

Latinx migration and migrants have negative metaphorical depictions in the U.S. media (press articles, political cartoons) → *floods, invaders, strain on the economy, swarms, (hunted) animals* (e.g. Santa Ana, 1999; Catalano & Mitchell-McCollough, 2019)

The aim of the study is to examine metaphorical representations of Latinx migration and (child) migrants in picture books about displacements from Central and Latin American (CLA) countries to the U.S. and compare them with the ones present in the media.

Research questions

- 1) What verbal, visual and multimodal conceptual metaphors are present in the portrayal of migration and migrants in the sample corpus?
- 2) How are the metaphors constructed?
- 3) How do they depict the protagonists and migration?

Background information

U.S. border crossing in 2022:

- from El Salvador, Guatemala and Honduras → 401,000 migrants with 140,000 children and 25,415 unaccompanied children*
- from Mexico → 768,000 migrants, refugees and internally displaced persons including estimated 40,000 children and family members and nearly 12,000 unaccompanied minors*

*UNICEF report for 2022 (September 2023)

Dangers on the transit route (among others)

- people smugglers → *coyotes*
- freight train Chiapas (Mexico) – the U.S. border → *La Bestia*



Figure 1 – Visual hybrid metaphor TRAIN IS A BEAST in *To the Other Side*. Text and illustrations © Erika Meza, 2023

Theoretical Framework and methodology

- Multimodal Conceptual Metaphor Theory (Lakoff & Johnson, 1980; Forceville & Urios Aparisi, 2009) and Conceptual Blending (Fauconnier & Turner, 2002)
- social semiotics (Halliday 2004, Kress & van Leeuwen 2006; Painter et al. 2013).

Data description

Sample corpus of 4 picture books narrating Latinx displacements published between 2010 and 2023

Findings

Metaphorical representations of MIGRATION

- MIGRATION IS A JOURNEY (present in all picture books analyzed)
- MIGRATION IS A (RACING) GAME (verbal + visual mode):
 - HOME, SCHOOL DOG, SHOES ARE PRIZES IN THE GAME
 - MIGRATION IS A HOPSCOTCH GAME (visual hybrid metaphor) (*To the Other Side*)
- MIGRATION IS A RACE (verbal + visual mode) (*To the Other Side; My shoes and I*)
- MIGRATION IS ACCULTURATION (verbal + visual) (*Dreamers*)

Metaphorical representations of (CHILD) MIGRANTS

- CHILD MIGRANTS ARE PLAYERS IN A GAME (verbal + visual mode) (*To the Other Side*)
- CHILD MIGRANTS ARE RUNNERS IN A RACE (verbal + visual mode) (*To the Other Side; My shoes and I*)
- IMMIGRANTS ARE STORIES / RESILIENCE / LUCHA (FIGHT) / WALKERS / LIFE / HOPE / TWO LANGUAGES (verbal mode) (*Dreamers*)
- CHILD MIGRANTS ARE (LIKE) ANIMALS → crucially animals that migrate between Mexico and the U.S., i.e. monarch butterflies and animals conventional in folk tales (e.g. rabbits):
 - Multimodal similes:
 - CHILD MIGRANT IS LIKE A RABBIT/TIGER (*To the Other Side*) → attributes assigned metonymically in the visual mode through masks of the animals the children wear, and verbally: *brave like a tiger/fast like a rabbit*
 - CHILD MIGRANT IS A RABBIT – anthropomorphic animals → Pancho Rabbit acquires features of a brave and fast child (*Pancho Rabbit and the Coyote*),
- Visual similes
 - IMMIGRANT MOTHER AND CHILD ARE (LIKE) SWALLOWS /BATS and like MONARCH BUTTERFLIES (visual hybrid metaphor in *Dreamers*)
- Verbal similes
 - CHILD MIGRANT AND HIS SHOES ARE A PACK OF ELEPHANTS/BIG SHARKS (*My shoes and I*)

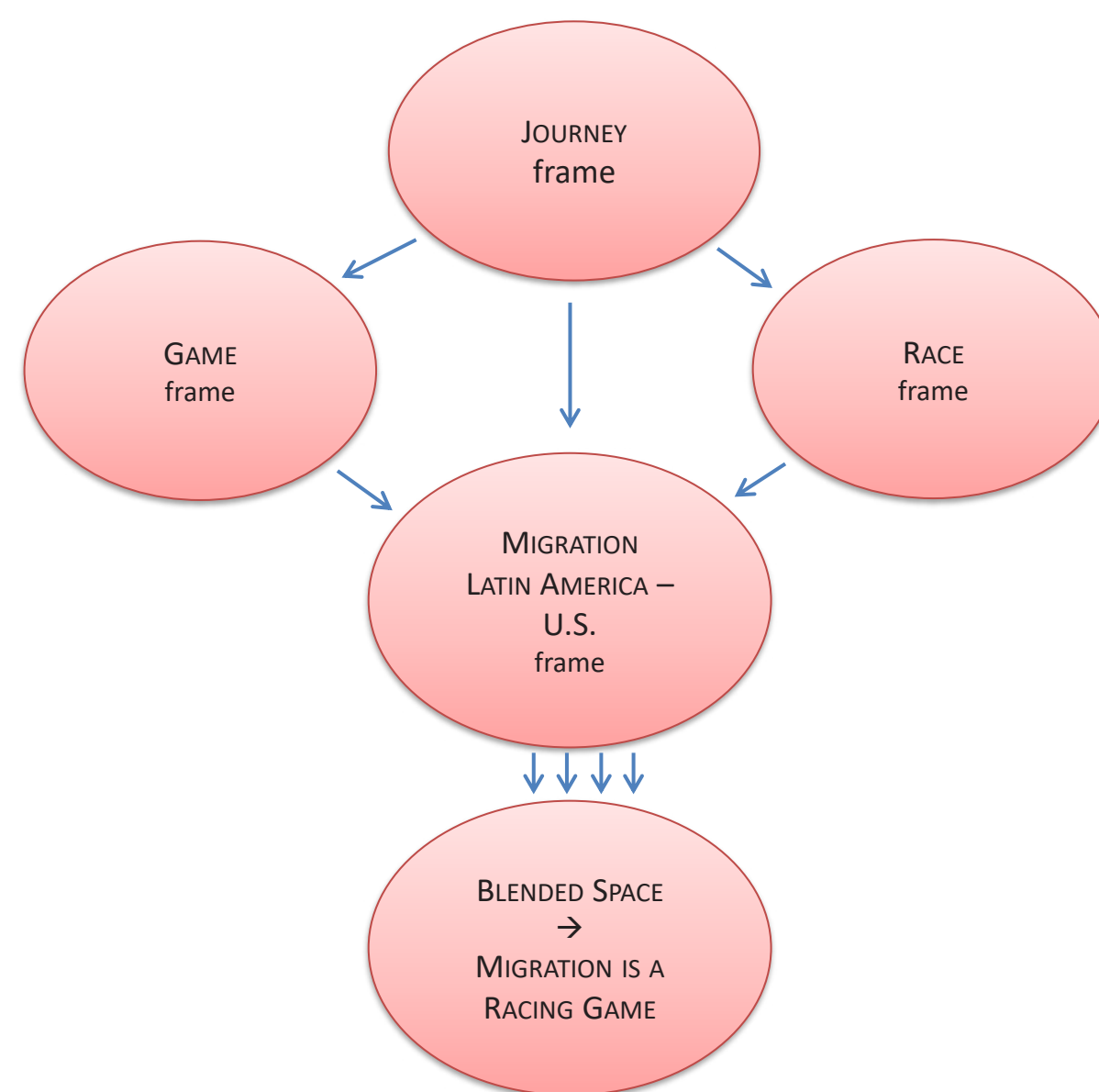


Figure 2 – Integration/conceptual network schema in MIGRATION IS A RACING GAME in *To the Other Side* (Meza, 2023)



Figure 3 – Visual hybrid metaphor MIGRATION IS A HOPSCOTCH GAME in *To the Other Side*. Text and illustrations © Erika Meza, 2023

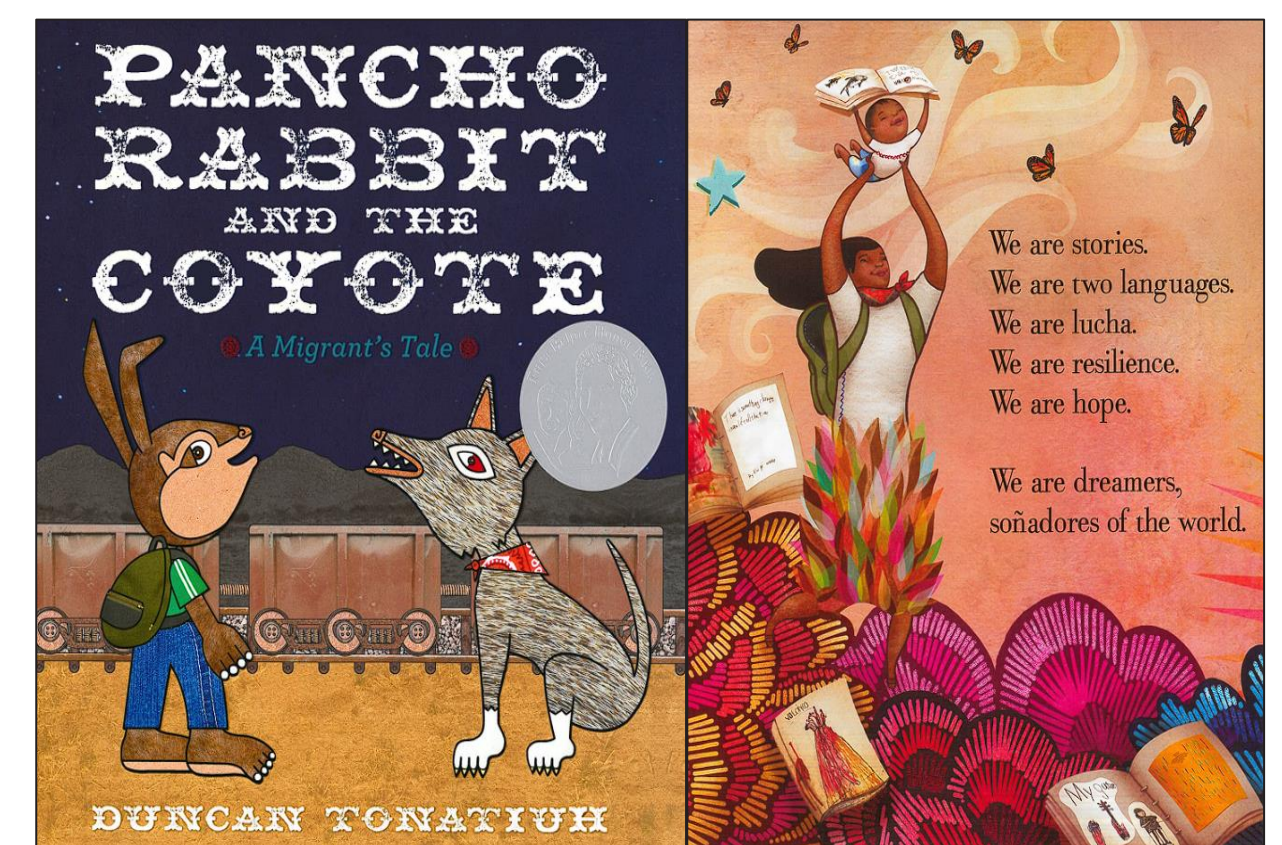


Figure 4 – *Pancho Rabbit and the Coyote* front cover. Text and illustrations © 2013 by Duncan Tonatiuh, and visual metaphor MIGRANTS ARE MONARCH BUTTERFLIES in *Dreamers*. Text and illustrations © 2018 by Yuyi Morales

Final considerations

1. Dominant metaphors found:

- MIGRATION IS A JOURNEY/GAME/RACE → not found in the media
- CHILD MIGRANTS ARE ANIMALS → highlight/hide elements are different than in the mainstream media → positive attributes stressed: courage, agency, flexibility

2. Novel, creative metaphors found (hybrid, similes)

3. Picture books allow for a finer-grained exploration of metaphorical representations of Latinx migration and migrants

4. Picture books reveal the underlying ideologies behind the genres → negative (media) vs. positive depictions

5. Positive depictions contribute to children's conceptualizations and their further collective imagery of migration and migrants → relevant to educators and other social agents

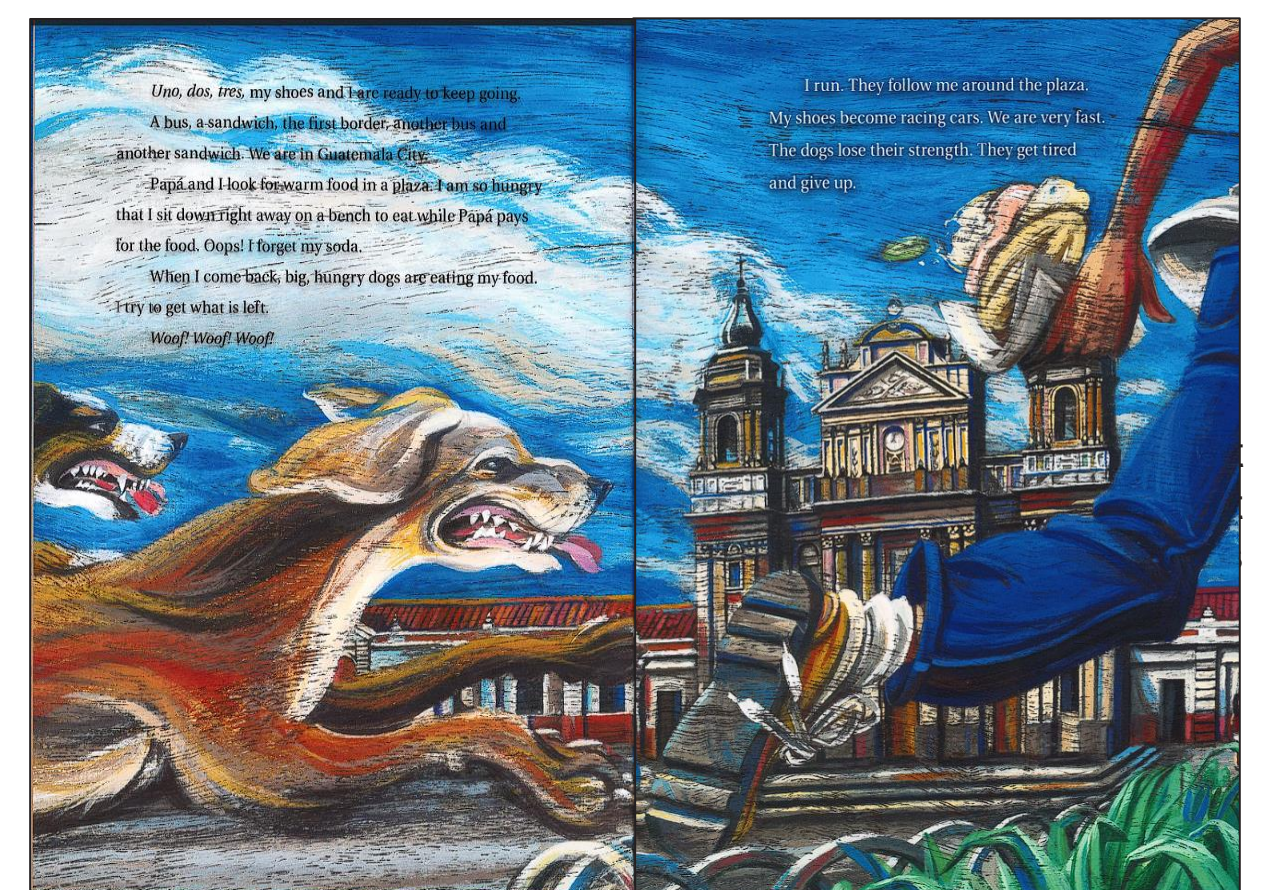


Figure 5 – Visual depiction constructing MIGRATION IS RACE metaphor in *My Shoes and I*, Jacket Illustrations © 2010 by Fabricio Vanden Broeck

Picture books analysed:

- Colato Laínez, René and Vanden Broeck, Fabricio (2010). *My shoes and I: Crossing Three Borders*. Honesdale, Pennsylvania: Boys Mills Press.
- Meza, Erika (2023). *To the Other Side*. Hodder Children's Books.
- Morales, Yuyi (2018). *Dreamers*. New York: Neal Porter Books.
- Tonatiuh, Duncan (2013). *Pancho Rabbit and the Coyote: A Migrant's Tale*. New York: Abrams Books for Young Children.

References



The Books Early Childhood Educators Read to Children

Alessandra França^a, Luísa Araújo^b, Patrícia Costa^c, Sara Leite^d

^cISCTE-IUL & ISTAR

Finally, we checked whether the books referred to as the most read by educators are recommended by the PNL and distinguished those that are translated from other languages from publications by Portuguese authors.

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Challenging Taboos Around Death: Developing Children's Agency through a Multimodal Curation

Alisa Matyunina
University of Glasgow, UK

Context: What are the challenges to implementing a curation about grief in a Scottish context?

Understanding of bereavement and death is contingent on cultural understandings of childhood innocence and societal expectations of what is seen as acceptable topics of discussion with children. A culture of 'death-denying' has been identified in Scottish schools, which is reflected in a hesitation amongst caregivers to discuss grief with children (Paul et. al 2023). Research suggests that caregivers are also shown to underestimate the age at which children begin worrying about death (Joy et. al, 2023). The lack of discourse about children's grief is also jarring in the context of the prevalence of death and grief in Scottish schools:

In the UK, a parent with a dependent child dies every 20 minutes.

National Office for Statistics, 2022.

The lack of discourse about death and bereavement has been linked to feelings of guilt and a sense of anxiety about death amongst children (Hunter and Smith, 2008). Texts written about grief are often found to avoid explicit messaging and death is depicted though gaps in the narrative (Daniel and Colson, 2023).

Rationale:

Children's literature can present a safe space in which children can engage with complex social issues in a mediated environment that allows them to work through their emotions and develop emotional literacy (Sargent, 2003; Moruzi, Smith and Bullen, 2018). The curation will be disseminated to schools in Scotland and will include suggestions of practical activities which can be used to mediate the texts. The curation seeks to be a vehicle for social change through encouraging a cultural shift towards discussing grief and mental health in schools. The curation aims to represent a diversity of voices and experiences of grief, such as anticipatory grief.

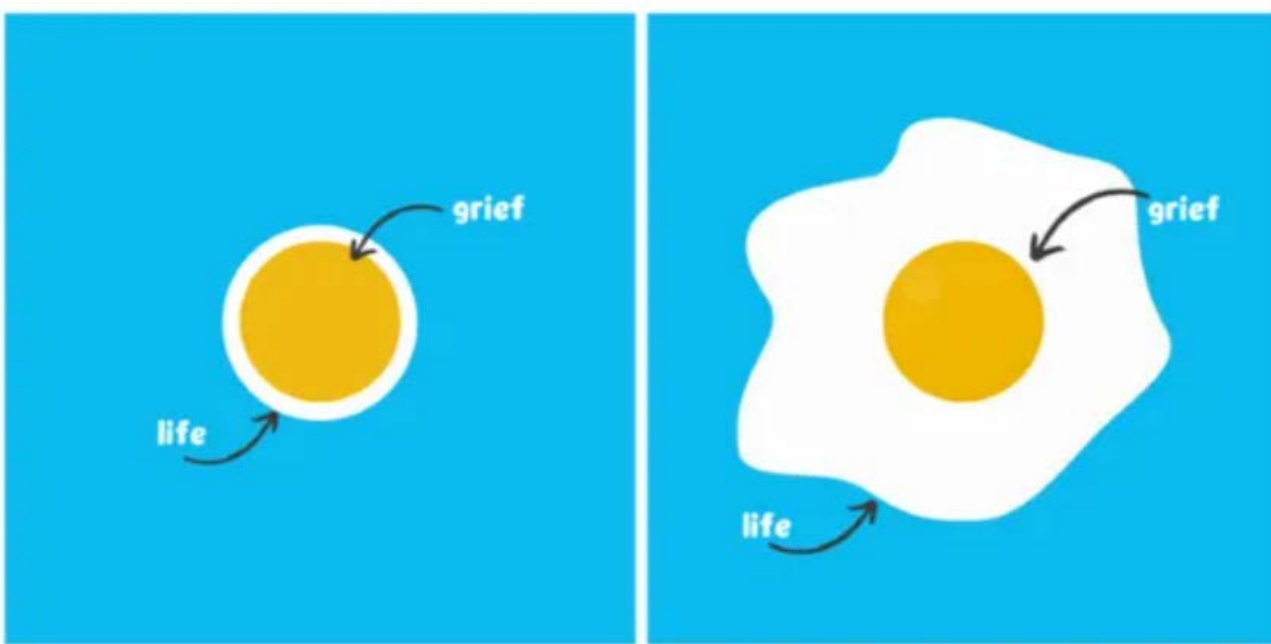


Figure 1: Illustration of Lois Tomkin's Model Growing Around Grief, 1996, adapted and published by Sue Ryder

Methodology:

Rudine Sim Bishop's metaphor of *Mirrors, Windows and Sliding Glass Doors* (1990) is used to inform this curation and explore the potential of complex multimodal texts to reflect experiences of bereaved children, develop empathy, as well as to give children agency and tools to work through complex and difficult feelings.

The criteria for including the texts in the curation is based on the texts use of direct and non-euphemistic language to discuss death (Child Bereavement UK, undated), the representation of children's grief as complex (Hedge, 2012; Nodelman and Reimer, 1996) and alignment with Lois Tonkin's 1996 model 'Growing Around Grief' (see figure 1), avoiding reductive messaging suggesting that children rapidly, if at all, 'get over' their grief.

The Sad Book by Michael Rosen (2011) and *A Monster Calls* by Patrick Ness (2011) have been selected for critical analysis to exemplify the potential of texts in the curation. Both text are multimodal and challenge boundaries with regards to rigid age classification and perceptions of what is appropriate to discuss with children.

Findings:

The Sad Book (2011) and *A Monster Calls* (2011)

A Monster Calls was written by the Canadian author Patrick Ness based on an idea by Siobhan Dowd, who died of breast cancer in 2007. The text explores anticipatory grief whereby Conor's mother is undergoing treatment for cancer. Conor is visited by a monster who tells him stories that challenge didactic binaries of right and wrong and help Conor process his feelings of anger, isolation and guilt. The text is illustrated by Jim Kay using experimental monochrome pen and ink, and blow art techniques. Please note, that there are later editions of *A Monster Calls* (2013, 2015, 2016) which do not include illustrations.

The Sad Book is a picturebook autobiography written by the British author Michael Rosen, about the death of his son from Meningitis. The text is illustrated by Quentin Blake whose association with humorous texts challenges social conventions about how grief is discussed.

The Sad Book and *A Monster Calls* center on the experiences of boys and men, which is significant in reconfiguring 21st century conceptions of masculinity and addressing the mental health crisis. Both texts also offer hope while acknowledging the lasting impact of grief, which resonates with Lois Tonkin's (1996) *Growing Around Grief* Model (See figure 1).

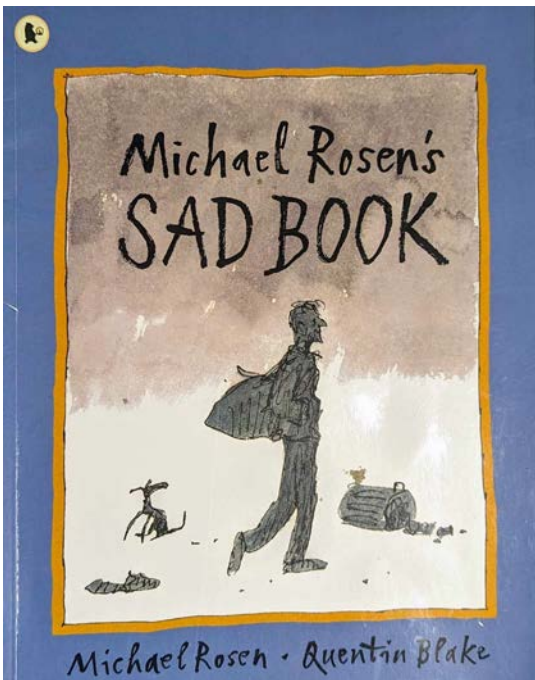


Figure 2: Michael Rosen, *The Sad Book*, 2011

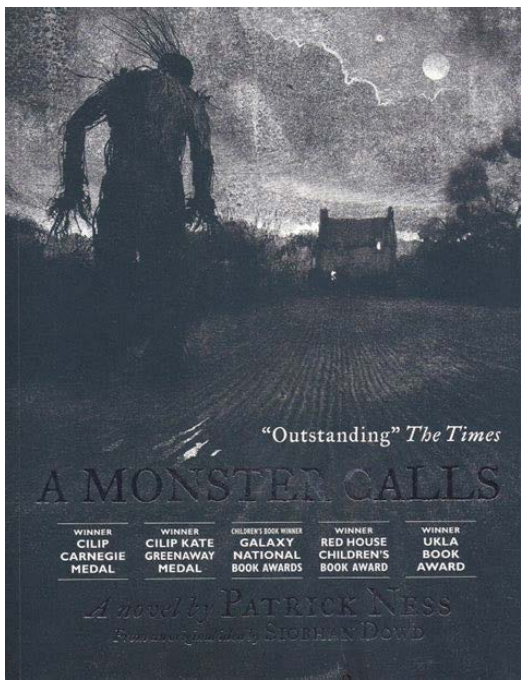


Figure 3: Patrick Ness, *A Monster Calls*, 2011

The Sad Book

Language and visuals

- Uses simple and direct language to refer to death: 'What makes me most sad is when I think about my son Eddie. He died. I loved him very, very much but he died anyway' (p.3, 2011)
- Complex interplay between pictures and text suggests that how grieving people appear and feel may be different (see figure 4).
- Represents Complexity of Grief and offers Hope
- First person perspective acknowledges the personal nature of the experience and challenges homogenization of grieving.
- While the text is usually shelved in the children's section in picturebooks, the blurb positions text as aimed at 'everyone' which resists adult/ child binary and encouraging dialogue.
- Acknowledges diverse feelings within grief, rather than limiting the representation of grief to sadness.
- Acknowledges the complex social interactions surrounding grief and fear of alienation (see figure 4).
- Offers coping mechanisms in a first-person perspective, suggesting that these are individual and may not be helpful for everyone.
- Offers hope and relief through good memories of the deceased.
- Hope is not represented as denial and grief is shown as fully never disappearing.



Figure 4: Rosen, 2011, p.1

Text below image

"This is me being sad.

Maybe you think I'm being happy in this picture.

Really, I'm being sad but pretending I'm being happy.

I'm doing that because I think people won't like me if I look sad."

A Monster Calls

Authenticity and Complexity of Representation of Grief

- Grief is situated in a particular socio-economic context, exploring divorce, young carer's responsibilities and bullying.
- Explores the impact of illness and bereavement on changes in who cares for the child.
- Challenging of binaries of good and evil, cause and effect through fables told by monster.
- Representation of anger through violence and destruction enacted by the boy through imagining the monster.

Language and visuals

- Pen and ink illustrations and blow art represent permeation of grief into all aspects of life (see figure 5).
- The text focuses on language and speech as a way of working through grief and complex feelings of guilt.



Figure 5: Ness, 2011, p. 8.



Figure 6: Ness, 2011, p. 17.

Conclusion:

Complex representations of grief in children's literature have the capacity to challenge social taboos about bereavement and mental health. They present a scaffolded space in which children can explore complex issues in a safe and mediated space (Sargent, 2003; Bettelheim, 1975).

To deprive children of the opportunity to read about confusing or painful matters like those they might actually be experiencing will either make literature irrelevant to them or leave them feeling they are alone in their thoughts and experience.

Nodelman and Reimer (2003) pp.102-103.

Understandings of grief are culturally constructed, and my own Anglo-centric experience and biases are reflected in the curation. Whilst the curation is multimodal through its engagement with picturebooks and an illustrated novel, it is limited through an absence of music, non-fiction and animation. The curation aims to bring together texts which represent children's grief as a complex experience. These texts have the potential to validate experiences of bereaved children and challenge alienation. It also aims to challenge the social taboos around discussing death which leave children without the tools to understand their own feelings and those of others.

To access the full curation, which includes mediation activities and a form for feedback, please scan the QR code.

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3rd

International Symposium of Young Researchers in Children's Literature Books for changing the world

A literatura para a infância da I República: livros transformadores para formar leitores

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Resumo

Em Portugal, a História da Literatura para a Infância tem os seus inícios no século XIX, sendo, nesse período, a edição de autoria nacional quase inexistente e ostensivamente balizada pelo utilitarismo e o didatismo. É, com efeito, a partir das primeiras duas décadas do século XX e, especialmente, com a implantação da Primeira República (1910-1926) que o livro para a infância começa a ganhar espaço, observando-se o aparecimento de algumas obras de autoria nacional, paralelamente à edição de traduções, por exemplo, de contos e de fábulas. Autores da considerada época de ouro (I República) da literatura de potencial receção infantil, tais como Ana de Castro Osório (1872-1935), Afonso Lopes Vieira (1878-1946), Jaime Cortesão (1884-1960) e Aquilino Ribeiro (1885-1963), imbuídos do espírito republicano, norteados pelos ideais da educação, do progresso e do trabalho, contribuíram para a alteração do paradigma assente na intencionalidade educativa e instrutiva subjacente às leituras que se aproximavam da criança. Valorizarem, assim, uma literatura tendencialmente lúdica, na qual o recrear se sobrepõe ao educar e assinaram uma panóplia de livros de qualidade que integram, hoje, o universo dos “primeiros” clássicos portugueses para infância. Livros como *Animais Nossos Amigos* (1911), de Afonso Lopes Vieira, com ilustrações de Raul Lino (1879-1974), *O Romance da Raposa* (1924), de Aquilino Ribeiro, ilustrado por Benjamin Rabier (1864-1939) ou *O Romance das Ilhas Encantadas*, de Jaime Cortesão, com ilustrações de Alfredo Roque Gameiro (1864-1935), por exemplo, marcaram uma viragem e, ainda hoje, são referências no espólio nacional. Dado o seu carácter original, à época da sua edição, e à intemporalidade de certas feições dos seus discursos, algumas das obras assinadas pelos autores aludidos são parte-integrante das listas de livros recomendados pelo Plano Nacional de Leitura. À sua medida, portanto, os volumes supramencionados, que constituem o *corpus* de análise desta proposta, funcionaram como objectos transformadores do mundo infantil e da formação de leitores em Portugal ou como obras impulsionadoras, inovadoras e desafiadoras, vindo a tornar-se referências da memória literária colectiva.

Palavras-Chave: Literatura portuguesa para a infância; Primeira República (1910-1926); livros transformadores.

Animais Nossos Amigos, de Afonso Lopes Vieira

Afonso Lopes Vieira publicou em 1911 a obra *Animais Nossos Amigos*, com ilustrações de Raul Lino, sendo reeditada, logo no ano seguinte, premonição das suas constantes reedições. No livro, o autor dedica versos a oito animais diferentes – ao cão, ao gato, ao pássaro, ao burro, ao boi, à abelha, ao sapo e ao lobo (inovação para a educação da época, uma vez que a figura do lobo possuía uma conotação pejorativa). Nesta obra, evidenciavam-se as qualidades individuais de cada animal, por exemplo, a fidelidade do cão ao dono, o cão que guia o ceguinho, o cão que guarda o rebanho, procurando, assim, que os humanos, nomeadamente as crianças, sentissem empatia pelos animais. *Neste livro, a arte da sugestão auditiva vai até a um limite em que as rimas cruzadas e as assonâncias, sinestésias e onomatopéias são a própria poesia* (Nobre, 1999, p.90). Pensa-se que a particularidade desta obra, que ainda hoje lhe confere a longevidade a que assistimos, é o facto de Afonso Vieira optar pelo verso, isto é, celebrando uma harmonia dos versos rimados com a música. Esta musicalidade da poesia infantil patente na obra de Afonso Lopes Vieira prende a atenção do leitor, transportando-o para um universo de emoções e sensações.

*O cão,
que faz – ão, ão, ão,
é bom amigo como os que são!* (Vieira, 1911, p.9)

Na versão de 2022, a ilustradora Dina Sachse, prioriza uma abordagem contemporânea contrastando com o original, lembrando o amor pela natureza e pelos animais, mensagem que a artista considera bastante atual.

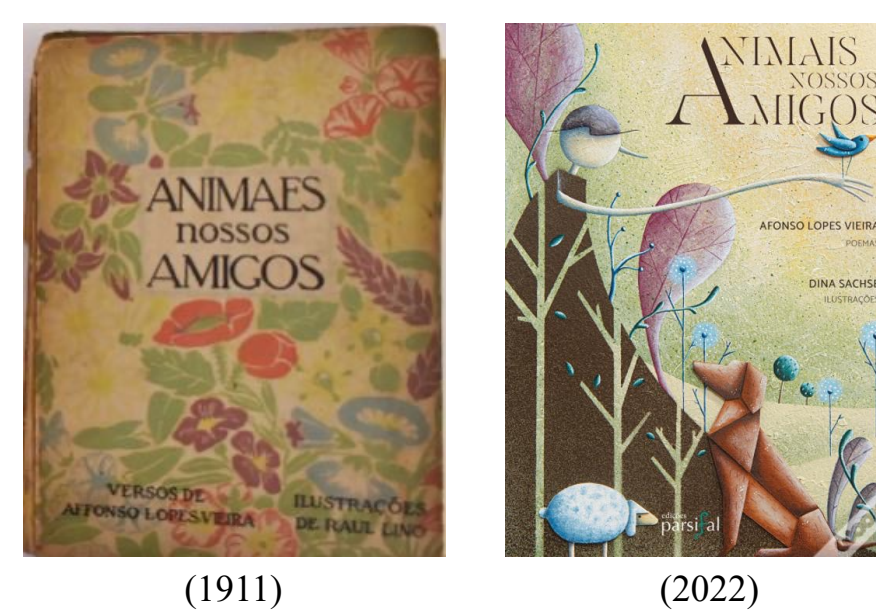


Figura 1: Capas das edições de 1924 e 2009 de *Animais Nossos Amigos*

O Romance da Raposa, de Aquilino Ribeiro

Aquilino Ribeiro publica em 1924, o livro *O Romance da Raposa*, ilustrado pelo francês Benjamin Rabier e editado pela Aillaud & Bertrand. É dedicado e oferecido como prenda de Natal ao primeiro filho de Aquilino Ribeiro, Aníbal: *aí fica, meu homem, no teu sapatinho de Natal, esta pequena prenda. Aceita-a com os meus beijos de pai, que ao Menino Jesus vou pedir perdão do pecado, pois que a raposa é matreira, embusteira, ratoneira, e ele apenas costuma brincar com pombas brancas e um branco e inocente cordeirinho*. (1987, p.8).

Aproveita, também, a dedicatória para justificar o facto desta literatura para a infância não conter o maravilhoso, o conto de fadas, os gigantes, as princesas, defendendo que estes elementos provocam um afastamento da realidade. Seleciona o mundo da natureza, nomeadamente, da natureza animal, permitindo uma aproximação dos seus contos às fábulas. A explicação da personificação dos animais surge na dedicatória do livro: *dei-lhes voz para melhor manifestarem o que são, e nunca para com eles aprendermos a distinguir o bem e mal, aparências ou estados, pouco importa, atribuídos exclusivamente ao rei dos animais, como nos jactamos de ser* (1924, p.9).

O universo modelar de Aquilino Ribeiro é patente na obra, como, por exemplo, a alegria de viver, o destaque do mundo da natureza, dos seres vivos e da vida animal. A obra divide-se em duas secções, “A Raposinha”, que engloba seis capítulos, e “A Comadre”, também com seis capítulos. As duas partes correspondem ao crescimento e maturação da raposa, respetivamente. Assistimos à evolução etária, física e psicológica da Salta-Pocinhas. Ao longo dos doze capítulos, observa-se a vitória da Salta-Pocinhas, revelando uma ocorrência regular na resolução de um problema, de forma astuta e ardilosa. A narrativa retrata a raposa no seu auge de juventude e inexperiente no ato de sobrevivência, apelando, inutilmente, aos outros animais, como no caso de D. Salamurdo, que repudia os pedidos afincados da raposa. O texugo fiel e vassalo do lobo leva todos os pedidos ao prepotente D. Brutamontes, o que traduz possivelmente a crítica à monarquia.



Figura 2: Capas das edições de 1924 e 2009 do *Romance da Raposa*

O Romance das Ilhas Encantadas, de Jaime Cortesão

No âmbito da literatura para a infância, Jaime Cortesão escreveu e publicou o livro *O Romance das Ilhas Encantadas*, uma homenagem aos portugueses, ilustrado por Alfredo Roque Gameiro e editado pela Companhia Nacional, demonstrando a sua paixão como historiador para o público infantil. O autor descreveu o nascimento de Portugal e o início dos Descobrimentos com a chegada dos navegantes portugueses às ilhas da Madeira e dos Açores, numa combinação lendária, mística, histórica e maravilhosa. Na narrativa, convivem personagens e eventos reais, como a Reconquista Cristã, comandada por D. Afonso Henriques e o envolvimento do infante D. Henrique na era dos descobrimentos, com personagens de dimensão mítico-lendária, como D. Marinha e os seus filhos, os Marinheiros. A obra assenta na história de amor entre as personagens Dom Froiaz e Dona Marinha, criando uma fusão entre terra e mar. O romance possui uma intensa componente marítima, havendo uma estreita ligação entre as personagens e os descobrimentos portugueses. Jaime Cortesão cria, assim, uma linha de continuidade da História de Portugal, maravilhosa e factual. Podemos dizer que a narrativa é uma interpretação pessoal das lendas da Madeira e dos Açores. Trata-se de uma história encantada sobre homens peritos nas artes mágicas, um relato sobre os feitos lendários dos portugueses que fascina várias gerações de jovens. Tematiza, ainda, a identidade nacional descrita aos mais pequenos, envolta em magia e fantasia, com a presença de nigromantes, ondinas e moiros que pairam nas ilhas. A coragem e bravaria permitem-lhes assistir a um espetáculo espantoso que fez com que os marinheiros sentissem calafrios com o deslumbramento do que avistavam, as rochas altas, as selvas de árvores, os cerros de curva macia que formam um altar de serras e arvoredos, entornando ondas de cantos, de cores e de perfumes sobre o Mar (p.39). A obra *O Romance das Ilhas Encantadas* inclui o elemento ufanista, característico dos textos de viagens dos portugueses nos séculos XV e XVI, enaltecendo o orgulho pela terra e pelo povo.



Figura 3: Capas das edições de 1920 e 1998 de *O Romance das Ilhas Encantadas*

Considerações Finais

Presentemente, a relação entre a literatura para a infância e a escola prevalece, em certa medida, quer na veiculação de sentimentos, conceitos, atitudes, valores e comportamentos, quer como recurso pedagógico. Alguns livros permanecem “seguros” nas escolas e os livros mencionados anteriormente são o espelho disso mesmo, ao integrarem o Plano Nacional de Leitura, como incentivo à leitura. Passaram mais de cem anos desde a primeira edição destas obras e continuam a ser lidos por vários leitores do nosso tempo. São, com efeito, livros que mudaram, continuam e continuarão a mudar a maneira de ler o mundo, na medida em que enriquecem culturalmente, além de fertilizarem o “intertexto leitor” e/ou o repertório literário dos leitores mais novos, favorecendo as suas competências de análise e leitura crítica do texto literário e do texto-mundo.

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Once Upon a Time: Gender and STEM depictions in Portuguese Children's Literature

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Introduction

Gender stands as one of the most influential categories in an individual, social and institutional dynamics (Connel, 2002). From the moment a baby is conceived, or perhaps even earlier, distinct narratives begin to form for the soon-to-arrive girl or boy. Expectations regarding physical appearance, psychological traits, educational paths, professional aspirations, and family roles are envisioned as bellies are rubbed and first clothes are lovingly stowed away. In their earliest years, children are confronted with these expectations, which frequently manifest as constraining gender stereotypes: rigid constructs dictating what they are expected to be and to become, whether they are girls or boys.

Children's books are one important vehicle to either reinforce or challenge these expectations and stereotypes. Children connect with characters, with how they are presented, their adventures, the way they solve their problems, challenge their limitations, and succeed. While they are not passive recipients of these potential stereotypes, literature serves as another source of information (Mallan, 2002; Kimmel, 2011) that often perpetuates a binary view of the world, constraining their dreams and aspirations.

Science, Technology, Engineering, and Mathematics (STEM) are pivotal fields in today's professional landscape. However, despite their significance, children still predominantly envision a white man when asked to draw a scientist (see Thomson et al., 2019). In fact, the participation of women continues to be hindered by gender stereotypes, as young girls often internalize the belief that they will not succeed in these domains (Bian et al., 2017). Research about STEM depictions in picturebooks has shown that there is still room to improve female representation and other marginalize groups' voices (Cardullo, 2022).

Methods

A comprehensive sociological, feminist, and literary analysis of gender representativity and stereotypes of STEM depictions in contemporary Portuguese children's books was conducted, having as a corpus the books recommended by the Portuguese National Reading Plan in the period between 2009 and 2019, as part of a larger doctoral investigation as a PhD researcher in sociology at CIES-ISCTE research center.

My doctoral research examines aspects of gender representativity and stereotypes in contemporary Portuguese children's literature between 2009 and 2019. This analysis encompasses various categories, including the classification of books by type, examination of their paratextual elements, storyline, and characterization of characters in terms of interests, professions, psychological traits, physical appearance, division of household chores, types of families represented, and others.

From these findings, I conducted a smaller study, which will be presented as a chapter in the upcoming book on the Routledge Series on Multimodality, titled "Mediation in Multimodal Literature, Education, and Translation: Picturebooks and Graphic Narratives" edited by Sandie Mourão & Karen Bennett. This poster and presentation will focus on exploring characters' interests, particularly those related to STEM, as part of this study.

Recognition of books through awards and recommendations has long been a focus in gender research within children's literature. The Portuguese National Reading Plan (PNRP), established in 2006 is still widely recognized and respected by various stakeholders, including authors, illustrators, publishers, educators, and the general public (Nunes, 2019). Upon reviewing the PNL website, I perused the recommended lists and specifically chose books tailored for 6- to 8-year-olds and employed several criteria, for example, ensuring that the chosen books were fictional in nature. This meticulous process resulted in the assembly of a corpus consisting of 118 books for subsequent analysis, comprising both illustrated books and picturebooks.

Utilizing a triangulation strategy (Denzin, 2017) that integrates sociological, feminist, and literary perspectives, the book corpus underwent analysis using a coding grid specifically tailored for this study. Subsequently, a quantitative and qualitative content analysis was conducted, employing a dialectical approach that combined inductive and deductive methods (Taylor, 2003). Both textual, paratextual and visual elements were observed, drawing inspiration from the multimodal perspectives that highlight the importance and interaction of all semiotic modes, specially in picturebooks (Ramos, 2011; Ramos, 2020). Additionally, close reading technique was used, to ensure thorough analysis.

Various indicators of STEM-related competencies have emerged, encompassing textual, paratextual, and visual elements within children's literature. These indicators, ranging from narrative discourse to character actions and visual cues like toys and objects, reflect the multifaceted skills required in STEM areas, including problem-solving, critical thinking, creativity, spatial awareness, and logical reasoning. I have categorized the data into three main topics: "STEM-related interests/activities," "STEM-related professions," and "STEM-related psychological traits and appearance," and will present some of my findings next.

Findings

Gender of the main character

A significant gender disparity was found among the main characters. Out of the books that contained a main character (94), only 31% featured a female main character, while male main characters dominate at 67%. A mere 2.8% depict main characters of both genders. These findings underscore the persistent challenge of achieving gender representation in children's literature, highlighting the need for continued efforts to promote inclusivity and diversity in storytelling. An important finding of my research to underline the magnitude of the male character's representation was an overlapping of their agency and power, even in narratives where female characters were protagonists.

STEM-related interests

Character interests and professions are integral in shaping their personalities and connecting with children. Among 118 surveyed books, 92.4% included details about characters' interests, revealing significant gender disparities. Male characters were associated with 475 interest entries, while females had 275. In terms of STEM-related interests, males predominated with 57 entries, including space exploration, mathematics, engineering, science, and technology. Females had 34 entries, mainly in science and technology. Notably, male characters were nearly twice as likely to be depicted with STEM-related interests. This disparity is highlighted in the bar graph (Fig. 1), showing similar values for science and technology but notable differences in space exploration and mathematical/engineering pursuits.

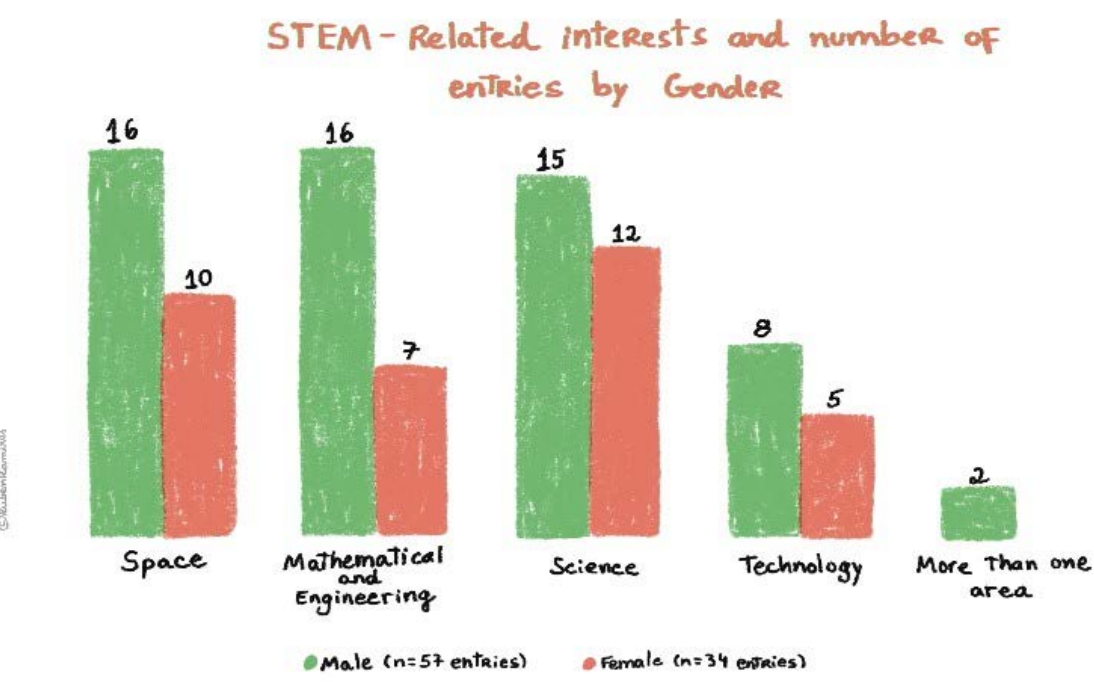


Figure 1 – STEM- related interests and number of entries by gender. Graphic design by illustrator Ruben Ramires.

STEM-related professions

Male characters significantly outnumber female characters in STEM-related professions, such as scientists, astronauts, and inventors, with a discrepancy of 9 entries. Only 9% of professions for males and 6% for females were STEM-related. This highlights the need to enhance representation in STEM careers for both genders. Additionally, male characters exhibit a broader range of career choices, aligning with previous research on gender stereotypes in children's literature.

STEM-related psychological traits and appearance

My research delved into STEM-related psychological traits and appearance, examining how characters embody traits associated with STEM fields. Previous studies indicate that children as young as 6 associate 'brilliance' more strongly with males, and there is a consistent association of science with masculinity and an eccentric appearance. Similarly, my findings reveal that adjectives such as 'wise' and 'genius' are exclusively associated with male characters. Furthermore, male characters in STEM roles are consistently depicted with stereotypical physical attributes, such as wearing lab coats and glasses, having facial hair, and possessing an eccentric appearance, thereby reinforcing limiting stereotypes about who can succeed in science.

Beyond the binary

In addition to examples highlighting various gender stereotypes, there are notable children's books advocating for equality and diversity within STEM fields. Factors contributing to this advocacy can include, for example, more abstract illustrations and close-up viewpoints that challenge traditional gender attributions to objects and actions, thus promoting diversity. Additionally, books showcasing interactions between female and male characters engaged in STEM activities (Fig. 2) reflect the harmonious dynamics found in real-life children's interactions. The evolution of picturebooks in Portugal further encourages inclusivity by challenging conventional narrative structures and prioritizing visual elements, allowing for interpretation and facilitating discussions.



Figure 2 – Illustration of a girl and a boy, from the book Impossível (Sobral, 2018, p. 32-33).

Final considerations

When examining changes spanning from 2009 to 2019, it's not straightforward to determine if there has been a positive shift or reduction in gender-stereotypical portrayals. STEM-related representations varied throughout these years, ranging from positive depictions to perpetuating stereotypes. The portrayal of female characters in this study overly emphasizes their underrepresentation, sometimes even magnifying this gap.

Examining examples through *gender reading lenses* reveals subtle nuances, emphasizing the significance of qualitative analysis. Categorizing books as "stereotypical" or "non-stereotypical" oversimplifies the nuanced portrayal of gender roles and the intricacies of children's literature. *Gender reading lenses* also empower readers to recognize gendered messages, fostering critical thinking in challenging stereotypes and advocating for high-quality literature.

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The first Italian feminist publishing house for children's literature: The picturebooks of “Dalla parte delle bambine” by Adela Turin

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Introduction

This poster presents an abridged summary of my **recently completed PhD dissertation**, which in 2023 earned the final grade of “excellent cum laude” at the University of Bologna. The thesis's main aim was to investigate the history and the catalog of **Adela Turin's Dalla parte delle bambine** [On the side of little girls], active in Milan from 1975 to 1982, and to analyze a sample of its **feminist picturebooks**.

Despite the originality and international success of Turin's books, I observed a surprising dearth of studies on this subject. This interdisciplinary research aimed to fill this gap, engaging with the thriving field of the study of children's literature from a gender perspective.

Analysis of children's literature from a gender perspective

Since the 1970s many scholars have criticized children's literature for its **stereotyped and conservative portrait of female characters**. Concerning this, Weitzman et al. observed: “in the world of picture books boys are active and girls are passive” (1972: 1131). Comparable results were reported in other countries: in Italy Belotti wrote that “female characters [were] always passive and inept, without purpose or ideals, except to capture a man who [would] ‘make them happy for their whole life’” (1973/1982: 117); while in France Béreaud constated that in the popular series “Albums du Père Castor” and “Albums Roses” male characters starkly outnumbered girls and women (1975).

Despite various awareness-raising studies and projects, **this problem is still unresolved**: in 2006, Hamilton et al. concluded that “modern children's picture books continue to provide mighty reinforcement of the idea that boys and men are more interesting and important than are girls and women” (764).

Children's literature and publishing in Italy during the 1970s

The cultural landscape of children's publishing in Italy in the 1970s was **particularly stimulating**, partly because of the innovative work of the “**ladies of Italian children's publishing**” (Vassalli, 2014: 13): Donatella Ziliotto, editor of Vallecchi's “Il martin pescatore” and later Salani's “Gl'Istrici;” Rosellina Archinto from Emme Edizioni; Orietta Fatucci of EL; Loredana Farina from La Coccinella, well-known for its books with holes; Gabriella Armando from Nuove Edizioni Romane.

While mainstream readings for girls (and women) were often limited to traditional and conservative books, in the 1970s-1980s **some children's authors** were able to present **gender innovations**: e.g., Gianni Rodari (winner of the prestigious Andersen award in 1970) wrote a short story about a feminist doll who instead of doing laundry wanted to play with racing cars; Donatella Ziliotto created various unconventional female characters such as the changeling Trollina; Bianca Pitzorno gave life to numerous independent protagonists, “ready to challenge the world and face all kinds of trials in order to assert themselves by claiming their rights” (Barsotti, 2006: 187).

Adela Turin and Dalla parte delle bambine

Adela Turin (1929-2021) was a designer, an art historian, and a feminist. Her **decades-long commitment against the sexist stereotypes** conveyed by picturebooks was mostly actualized in the foundation of the publishing house **Dalla parte delle bambine** (Milan, 1975-1982) and the European association **Du Côté des Filles** (active in Paris from 1994 to the 2000s).

Despite the publishing house's brief life, its feminist books were **praised by readers and critics**, in addition to being **translated into various languages**, including Portuguese, Catalan, English, and German. The co-edition projects with French Éditions des Femmes and Spanish Lumen were particularly important for Dalla parte delle bambine's success (Salviati, 2002: 41). On the whole, Dalla parte delle bambine published **46 titles**, divided into **8 collections** (Fig. 1).

| Collection | Short description | Period | Books | Target audience |
|--------------------------------|--|-----------|-------|-----------------|
| Dalla parte delle bambine | Various picturebooks, including <i>Rosaconfetto</i> | 1975-1982 | 12 | Children |
| Melusina | Rewritings of fairy tales | 1977-1980 | 3 | Children |
| Per le ragazze | Graphic novels | 1978 | 2 | Teenagers |
| Unnamed collection | Essays | 1978 | 2 | Adults |
| I libri del pugno nelle nuvole | Translations of French picturebooks written by Christian Bruehl | 1978-1979 | 3 | Children |
| Quaderni | Booklets about various feminine topics | 1979 | 4 | Teenagers |
| Streghe e fate | Picturebooks with fairy-tales themes | 1980-1982 | 8 | Children |
| Donnalunastrologia | Booklets dedicated to the star signs, with many female biographies | 1980 | 12 | Adults |

Figure 1 – Dalla parte delle bambine's catalog

Starting in 1999, French Actes Sud began to publish **new editions** of some of Dalla parte delle bambine's picturebooks. Since then, other publishing houses proposed modern editions of Turin's books, such as Kalandraka, which works with Iberian languages, and NubeOcho, which translated the famous *Rosaconfetto* for American readers in 2016, with the title of *Candy Pink*.

Analysis of Dalla parte delle bambine's picturebooks

My corpus consisted of the **20 picturebooks** from the collections “Dalla parte delle bambine” and “Streghe e fate”. While all of them were written by Adela Turin, they were illustrated by various female artists – such as Nella Bosnia, who worked on 9 books.

I carried out a **quantitative and qualitative analysis**. Regarding the first one, I considered the **presence of male and female characters in central roles, in titles, and on covers**. Then, I compared my results with various investigations on gender representation in children's literature to highlight the distinctiveness of the publishing house's proposals (Fig. 2).

| Study | Travagliati 2023 | Weitzman et al. 1972 | Williams et al. 1987 | Attention Album! Du Côté des Filles 1996 | Quante donne puoi diventare? 2003-2004 | Hamilton et al. 2006 | McCabe et al. 2011 |
|-----------------------------|--|--|--|---|--|--|---|
| Corpus | Dalla parte delle bambine's collections «Dalla parte delle bambine» and «Streghe e fate» | Caldecott Medal and Newbery Award winners and runners-up; Little Golden Books best sellers | Caldecott Medal winners and runners-up | Most of the picturebooks published in France, Italy and Spain in 1994 | A selection of picturebooks (age 0-10) preserved at the Turin Public Library | 200 picturebooks, including 30 Caldecott and 155 top-selling books | 263 Caldecott Medal winners and runners-up 1023 Little Golden Books 4485 books from <i>Children's Catalog</i> |
| Period | 1975-1982 | 1922-1971 Caldecott 1938-1971 Newbery 1922-1971 | 1972-1985 | 1994 | 1999-2003 | 1995-2001 | 1900-2000 |
| Country | Italy | USA | USA | France, Italy, and Spain | Italy | USA | USA |
| Number of books | 20 | 34 Caldecott Medal 28 Little Golden Books 49 Newbery Award | 53 | 537 in French 91 in Spanish 107 in Italian | 516 | 200 | 5618 |
| Female characters on covers | 80% | X | X | 43,8% (in French books) | 16,1% (main characters) | X | X |
| Male characters on covers | 40% | X | X | 77,7% (In French books) | 37,6% (main characters) | X | X |
| Female characters in titles | 40% | Caldecott 1938-1971: 11,74% Little Golden Books: 17,86% Newbery: 12,24% | X | 24,8% (considering only French titles that hint to a character) | X | 21% (main characters) | 17,19% |
| Male characters in titles | 30% | Caldecott 1938-1971: 26,47% Little Golden Books: 35,71% Newbery: 46,94% | X | 77,7% (considering only French titles that hint to a character) | X | 37,5% (main characters) | 33,05% |
| Female main characters | 95% | Caldecott 1938-1971: 47,06% Newbery: 30,61% | Caldecott 1967-1971: 11,1% 1972-1979: 24,1% 1980-1985: 33,3% | 40% in French 44% in Spanish 38,5% in Italian | X | 26% | 37,34% |
| Male main characters | 15% | Caldecott 1938-1971: 58,82% Newbery: 71,43% | Caldecott 1980-1985: 54,17% | 60% in French 56% in Spanish 61,5% in Italian | X | 47,5% | 60,84% |

Figure 2 – Comparison with various studies

Corpus:

- ❑ “Dalla parte delle bambine”: *Rosaconfetto*, *Una fortunata catastrofe*, *La vera storia dei bonobo con gli occhiali*, *Arturo e Clementina*, *Le cinque mogli di Barbabrizzolata*, *Storia di panini*, *Babbo Natale S.R.L.*, *Melaraconti*, *Maiepoimai*, *Ciaobambola*, *Pianeta Mary anno 35 (2019 dell'era cristiana)*, *Caravioletta*.
- ❑ “Streghe e fate”: *La giubba pezzata*, *Le erbe magiche*, *Il gomito bianco*, *Il giardiniere astrologo*, *La mano di Pamela*, *Le avventure di Asolina: Le scatole di cristallo*, *Nel paese dei giganti*, *I regali della fata*.

Concerning the qualitative study, I investigated some themes: **female protagonists**, **female characters**, **antagonists**, **marital and romantic relationships** (including LGBTQ+ ones), **friendships**, **families**, and **male characters**.

Among the results, which testify to the **innovative and progressive content** of Dalla parte delle bambine, I share some considerations about the portrayal of families:

- **Family is depicted as a conflictual place**
- The institution of the family is rejected, while motherhood is valued
- Many **wives rebel against their husbands** (e.g., *Arturo e Clementina*)
- Various daughters stand against their fathers on the side of their mothers (*Melaraconti*, *Le erbe magiche*)
- Some daughters stand against both their fathers and mothers (*Maiepoimai*, *La mano di Pamela*)
- **Mothers can be negative or positive characters**: either victims and supporters of the patriarchy (*Rosaconfetto*) or, on the contrary, brave and unconventional women who defend their daughters from the sexist society (*Ciaobambola*)
- Numerous **happy endings** consist of the **rejection of the traditional family** (*Una fortunata catastrofe*, *La vera storia dei bonobo con gli occhiali*)
- Some stories present **possible reconciliations** with fathers and husbands after the **fall of patriarchy** (*Storia di panini*)

Contemporary reception

Nowadays **Italy is still a chauvinist country**: it is 76th out of 153 states according to the Global Gender Gap Report (WEF, 2019: 9). In addition to the important work of progressive modern publishing houses – e.g., Lo Stampatello or Settenove – **Turin's picturebooks** (especially the new editions) are **repeatedly recommended** in bibliographies, projects, and events about gender issues in children's literature, such as the European project G-BOOK or *Leggere senza stereotipi* by Scosse.

Final considerations

Dalla parte delle bambine proves to be a unique case in the 1970s Italian children's publishing landscape. In addition to being an **unusual but significant experience of the second-wave feminist movement**, it enriched children's readings with revolutionary gender innovations, alternative narratives, and independent and unconventional female characters.

The quality of Dalla parte delle bambine's books is testified by the fact that its stories continue to be **recommended as still-relevant female-empowering narratives** by prestigious bibliographies and projects in various countries.

Thus, Dalla parte delle bambine and Turin's work deserve further academic investigation.

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International Symposium of Young Researchers in Children's Literature Books for changing the world

Breaking Boundaries: Crafting Worlds Beyond Words

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Introduction

The exploration of wordless narratives offers a distinctive departure from traditional textual analysis, inviting a deep dive into a form of storytelling that relies exclusively on visual engagement. Wordless books, devoid of verbal language, engage the reader/viewer through purely visual storytelling, invoking a unique interaction with the pictorial narrative. This poster aims to examine the metafictional elements inherent in such wordless narratives, where the line between the creator and the created, as well as the reader's/viewer's role in meaning-making, becomes active and dynamic. Metafiction, a technique that self-reflexively comments on the story's own artificiality, serves as a pivotal lens through which these silent books reveal their complexity.

Focusing on the interaction between visual elements and their interpretive impact, the study investigates how wordless books challenge conventional notions of storytelling, character autonomy and the act of reading itself. The absence of text not only shifts the burden of narrative construction to visual cues but also highlights the characters within these books as entities with dual roles: as participants in their own stories and as creators, blurring the boundaries between different levels of narrative understanding.

Employing qualitative methodologies to analyze a curated selection of wordless books, this research draws on theoretical frameworks established by seminal scholars in the field of narrative theory and metafiction. The analysis aims to uncover how these silent pictorial texts engage with and expand upon traditional narrative techniques, inviting a reconsideration of what constitutes a 'story' and how stories are told and received beyond the confines of written language.

Theoretical background

In literary terminology "metafiction" is the word used to describe works that show the audience that they recognize themselves as fictional works (Waugh, 1984). As a postmodern writing strategy, it encourages experimentation with narrative conventions by playing with readers' horizons of expectation. It combines traditional and innovative forms of expression into a single visual text in order to challenge fictional 'reality'. These include the relationships between author, reader and text, and the invisible boundaries that separate the world of stories from the real world. Examining characters who deliberately project their fictionality raises fundamental questions regarding the fascinating interplay between reader, text and author, which relate to the way texts address their readers and the way readers perceive a fiction.

In the realm of wordless books, it's common to encounter characters who act as creators within their visual narratives, inhabiting both the primary story and its meta-narrative layers. This merging of different narrative levels, particularly at an ontological standpoint, inevitably draws the reader's/viewer's attention to a unique aspect: while these characters are merely constructs of the author, they simultaneously possess the agency to create their own imaginary universes within the narrative framework. This dual role challenges traditional notions of character and authorship, inviting readers to reconsider the relationship between a character's fictionality and their creative autonomy.

Aim of the study and research methodology

This poster aims to examine the metafictional elements in wordless books and how they reshape our understanding of storytelling and reader/viewer engagement. The selection criteria of wordless books were based on the distinctiveness of their metafictional techniques and a qualitative research approach was employed. Drawing on theoretical frameworks established by scholars such as Waugh (1984) and Genette (1972/2007), the analysis focused on narrative layers, the interplay between author, reader/viewer, and visual text, and the concept of boundary-breaking in storytelling. The primary method of data collection involved an in-depth, thematic analysis of the visual/narrative elements of each book, with special attention to how the above contribute to the reader's/viewer's understanding of metafiction, which relate to the way texts address their readers/viewers and the way readers/viewers perceive fiction.

Results

In the examples we will present below, the metafictional characteristic that all characters seem to share is the 'breaking' of boundaries. For instance, the fictional character of the girl in the book "Journey" (Becker, 2013) belongs to the narrative sphere of the story being told and, as such, would not normally have any influence on the narrative. However, the magical crayon she finds in her room allows her to create a two-dimensional door on her room's wall, which turns into an entrance to a three-dimensional space. The girl manages to escape from her fictional existence -trapped in a dull environment- and walks towards a new fictional universe.(Fig. 1).



Figure 1 – Journey (Becker, 2013)

The above is a variation of the form of slippage between the levels of a story that Genette (1972/2007, pp. 309-312) calls "metalepsis". In its narrative sense, "metalepsis" is a paradoxical traversal of fictional characters into a metanarrative universe. Crossing these boundaries can lead to humorous or fantastical situations but can also serve as a 'vehicle' for the development of creativity. A particular example of metafiction is found in the book "Trucas" (Gedovius, 1997/2016), where the character appears to interact both with the book itself and with the author, the orchestrator of the world of fiction. Following the hero's mischief with paints on the book's wallpaper, a giant hand appears on the first page, pointing at him as if ordering him to take a bath. In response, the character, annoyed by the hand's demand, tears the page, gaining access to a new world outside the book, which is also revealed to be nothing more than a construct (Fig. 2)



Figure 2 – Trucas (Gedovius, 1997/2016)

Illustrators often exploit conventions outside the frame of the image to expand the boundaries of what constitutes reality and fiction. In such books, questions arise like: "how far can I go?". The purpose of this tactic is to breach conventional boundaries by introducing less codified and more experimental elements, to uncover the mechanism by which they operate, through distancing or highlighting these mechanisms, ultimately aiming to promote critical reading.

Similar is the book "Lines" (Lee, 2017), where the illustrator depicts the artistic process of creating a story. This kind of intervention aims to destabilize the reader's/viewer's expectations by revealing not only the supports of the pictorial narrative but also the tools with which the creator constructs it (Fig. 3).



Figure 3 – Lines (Lee, 2017)

It's evident that metafictional texts and books employ various methods to unveil the world of fiction and allow the reader/viewer to 'silently' create meaning for the literary world. For example, in books like "Dinosaur" (Sis, 2000/2005), characters are transformed into pencil sketches (Fig. 4), thereby symbolizing their transient position between the boundaries of reality and fiction.



Figure 4 – Sis (2000/2005)

The same logic governs books where the image shows fingers or hands holding the book. In silent books, such as "Alice in Wonderland" (Lee, 2002/2005), a sense of defamiliarization is induced since the fictional narrative explores what it presents by showing it differently, from a distance (Fig. 5). The illustrative depiction of hands turning the page, whose owner remains undisclosed, serves as a poignant commentary on the fictitious nature of the literary universe.

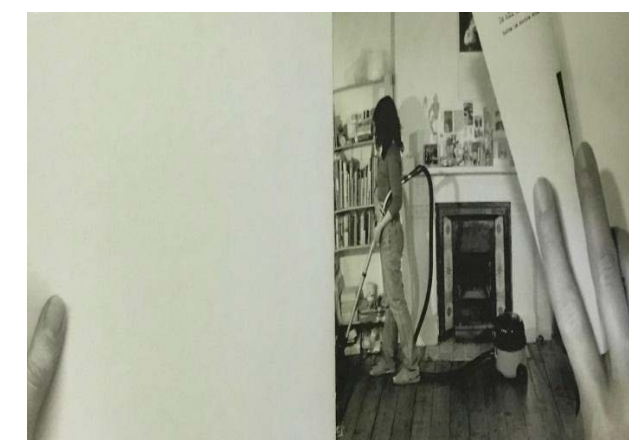


Figure 5 – Alice in Wonderland (Lee, 2002/2005)

Lastly, a characteristic case of metafictional texts includes books that incorporate elements of materiality. Specifically, books with actual cut-outs. The book "The Colors" (Felix, 1991), which features a mouse bite on its cover, blur the boundaries between reality and fiction (Fig. 6). In this way, "the boundaries between the textual internal and external are disturbed, since there was the real, tangible result of the action of a fictional being" (Yannikopoulou, 2008, p. 322).



Figure 6 – The Colors (Felix, 1991)

Final considerations

Metafiction as a narrative strategy "helps cultivate the reader's ability to approach a text from a distance, with knowledge of the rules governing its operation and, therefore, critically" (Economidou, 2000, p. 78). So, it becomes evident that metafiction, with its self-referential and boundary-blurring characteristics, plays a crucial role in fostering a critically engaged readership. This strategy actively challenges readers/viewers to reconsider their role as passive recipients of images and encourages them to become participants in the construction of meaning. Of course, this strategic organization of fiction also carries ideological significance, as illustrators turn to their own medium of expression to examine the relationship between fantasy and reality. By positioning their readers/viewers in a more active role, they challenge them to be less "innocent" and, therefore, less vulnerable to ideological manipulation by the books.

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Books for changing the world

How to Break the Closet: Comparing Aesthetic and Informative Discourse in children's and teen's queer literature in Portugal

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University of Évora

Introduction

The reality of LGBTQ+ identities and lives is, as many other socially discriminated groups, heavily portrayed in literature. Children's and Teen's Literature is no stranger to attempting to introduce these themes to their readers and reflect on their reality. However, a question must be posed on the ways these books try to communicate queer identities. What discourse is present, and to what effect? We ponder how four books, published in Portugal, represent themes of gender and sexuality to a public that is first interacting with this reality through the literature presented to them. Said themes that have faced discrimination stemming from a societal taboo in the specific literary genre, if not in all genres. What effect can these types of discourse have? What societal concepts are we attempting to deconstruct? How do we break the discrimination in the metaphorical closet through the first books that build onto our reality? We intend to reflect on these themes and propose how to effectively communicate queerness through literature.

Queerness and Children's Literature

Queer identities have already been analyzed and reflected upon by literature researchers. One of these researchers is Emanuel Madalena, that in his book "Desafiar o Género: O Transgénero da Literatura Infantil", looks into transgender representation in children's literature. The author has stated the importance of said themes to be approached in children's literature (2021). With an audience still learning about the world around them, future openness to accepting different identities and realities is dependent on how that learning is directed. There is also the matter of visibility – there are children and teens going through self-discovery of their own identities. Children are placed in the metaphorical "closet" by the heteronormative and cisnormative world around them, that can be perpetuated through literature – or broken through it.

Discussions are needed about the taboo around themes of gender and sexuality in children's books. This taboo is especially present in Portugal due to it's catholic morals and context (Ramos, 2009). Such is the case for one of the analyzed books - "No Meu Bairro" - that had intense backlash to its approach to presenting diverse gender identities in children (Silva, 2023). LGBTQ+ books for children and teens have been the target of "censorship" under pretense of harming the public, implying it is somehow "wrong" to exist beyond the societal ideals of gender and sexuality (Madalena, 2021). This taboo ignores that children will deal with these issues and question about gender, love and sexuality, whether the adults think they should do so or not. More so, it ignores the fact that children and teens can be diverse in gender and romantic attraction, therefore needing the visibility these books may bring by validating and providing explanations for what they are feeling.

While some researchers emphasize the need to fight homophobia and transphobia through teaching children that diverse families and gender identities exist, it is imperative that the "closet" that has been created – the same one that originates the common storyline of "coming out" (Ramos, 2009) – is broken. By this, we mean that binary notions of gender, the "boxes" where children are placed that dictate arbitrary matters, such as pink being for girls and blue for boys – literature needs to be freed from this normativity and be an agent of change (Madalena, 2022). By breaking down gender through literature, we allow people – not just children, but adults who may identify with the books as well – to think about it critically, consider their own identity and society, and place it into question by inspiring change. Breaking gender norms doesn't only imply emancipation of women from their imposed limits, but also acknowledging non-binary and trans people, that live outside said limits, being marginalized by the society that imposes them (Butler, 2017).

Likewise, it is important to break the heteronormativity not only by depicting diverse families, but also demonstrating the reality of the journey of realizing romantic feelings for someone of the same sex. The complexity of living as a queer person in a society that still discriminates against LGBTQ+ people is a reality that – until that closet is broken – everyone will have to face, sooner or later.

Literary Corpus

To make the analysis of the discourse present in the literature easier, we have divided it into two groups. The first group will focus on literature for children that reflects on the idea of gender and the second group focuses on literature for teens that reflects on the discovery of sexuality. We draw an evolutionary path between them based on the depth in which they delve into these themes. (Fig. 1)

Group 1: "Menino, Menina" by Joana Estrela and "No Meu Bairro" by Lúcia Vicente and Tiago M.

Group 2: "Pardalita" by Joana Estrela and "Quando Soube Que Era Gay" by Eleanor Crewes

These were selected not only based on the theme, but also as an analysis of communication based on publisher, since we compare works by an independent publishing house (Planeta Tangerina) to those published by a big publisher (Penguin Random House). A question of what discourse is more accessible can be proposed.

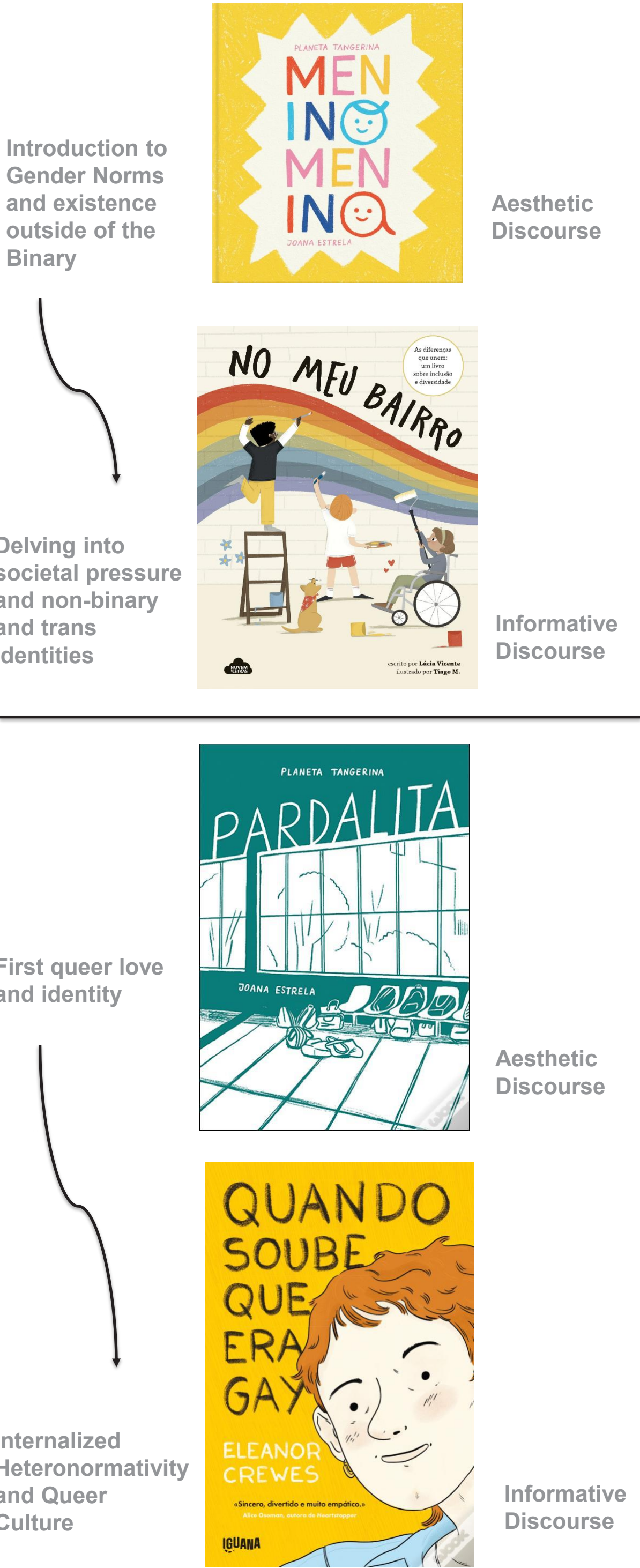


Figure 1 – Evolution Graphic of the Literary Corpus

Gender, Coming Out and Discourse

When it comes to young children, books that explain (and break) gender are more prevalent. That is why we have chosen books written for children for our reflection on gender. In Estrela's "Menino, Menina", an aesthetic discourse prevails, both in words and images. The art is placed as the focus, with the words aiding in its interpretation. The author draws intentionally minimalistic and ambiguous children and adults to pass its message that gender is not identified by merely looking at a person. No drawn character in the book can be identified as either gender within the binary, since they hold characteristics associated with what children learn to identify as men and women. Not only does it break gender norms through the aesthetic discourse, it also includes non-binary identities through the text: "e se não é uma coisa nem outra?", showing an aesthetic representation of the spectrum of purple identities that can exist between feminine "pink" and masculine "blue". It does not, however, explicitly recognize the term non-binary, trans, or neutral language, leaving that reflection and identification to the one reading the book.

Delving into Informative Discourse, we have "No Meu Bairro", written by Lúcia Vicente and illustrated by Tiago M. Although we deem that the informative discourse prevails, there is also aesthetic discourse to be analyzed in the images created through text and illustration. Covering the poem "Maria Miguel Quer Descobrir O Seu Papel", we have a stylistic choice throughout the book to use the "Elu/Delu" grammar system for gender neutral communication. This use of the neutral pronouns aims to teach children that even the language they speak can fall into binary limits and that does not fit every identity. The "Maria Miguel" character is created to explain non-binary identities in children, starting with the fact that they have a traditionally feminine and traditionally masculine Portuguese first names. Maria Miguel takes part in activities and interests that society deems both masculine and feminine, is called "rapazinho" by their classmates and told by adults that they don't fit into any stereotype – acknowledging the discrimination and lack of understanding non-binary people go through. The message is clear, leaving no space for reflection, even including simple information about non-binary people to aid the poetic text.

As our corpus grows into the teens, we delve into the theme of queer relationships. Estrela's work "Pardalita" follows a similar aesthetic discourse to "Menino, Menina", relying on image and poetics to pass her message. It follows Raquel in her first crush on another girl, Pardalita. Once again, no specific terms, like "lesbian" or "bisexual" are ever used – there is only the implication, especially through the passage "E se for?", where Raquel wonders if "she is", never saying the actual word for the identity she is pondering. The romantic feelings are left open to the reader until the end, where only through repetitive images that hold similarity to animation, Raquel and Pardalita get closer and closer until they share a kiss.

Lastly, we have our one international book from the corpus, chosen because there is a lack of options in Portuguese literature. Although it's a graphic novel, this is a work of informative discourse due to its autobiographical nature. Similar to Pardalita, we follow our main character, Eleanor, as she realizes she likes women. Unlike Pardalita, the work itself is centered around the word "gay", defining her identity from the beginning. We have the feelings of wanting to follow heteronormativity, learning about queer culture always stated clearly and leaving no space for interpretation.

Final considerations

This is a work in progress, that, like gender and sexuality itself, needs complex discussion of all the angles and experiences these books depict. For now, both aesthetic and informative discourse work as an effective – if very different – way to communicate queer identities to children and teens. With aesthetic discourse aiding in a first reflection and understanding and informative discourse furthering the conversation by taking on the cultural terms and shared realities of LGBTQ+ people.

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A Luz na Literatura Infantil

Bruna Santos
Universidade de Aveiro

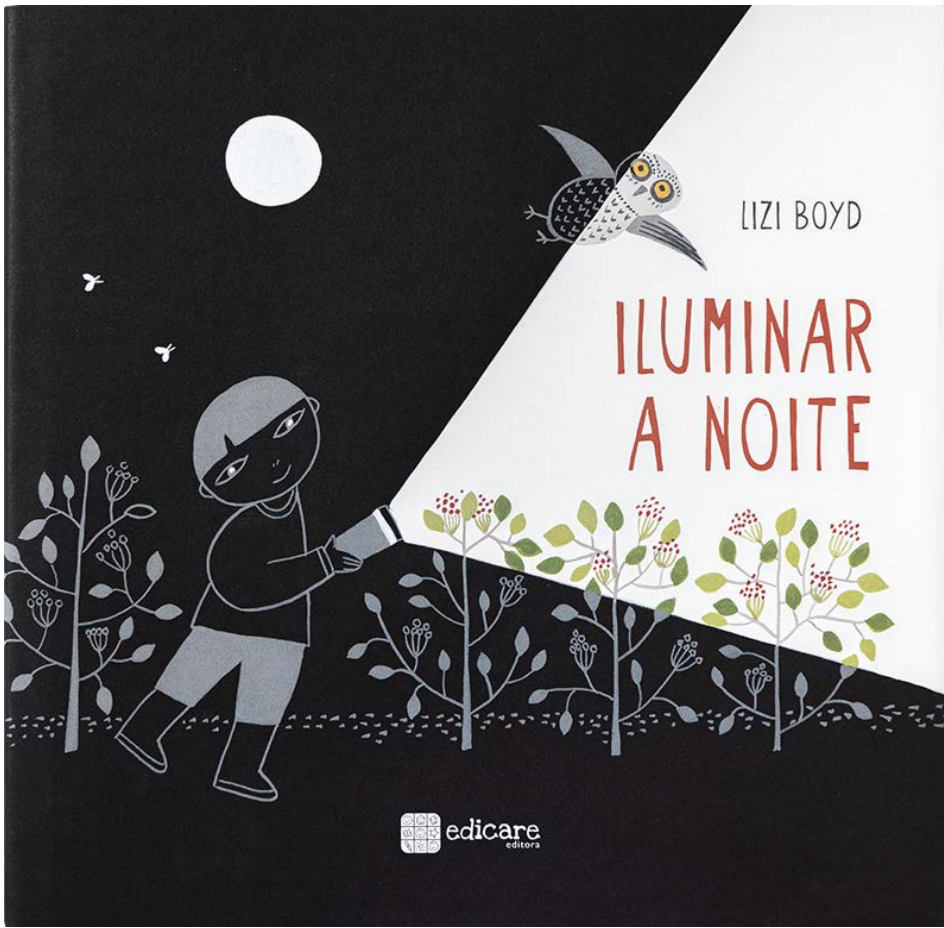


Figura 1 – Capa do livro *Iluminar a noite*, de Lizi Boyd

- Ausência de texto; narrativa visual;
- O protagonista faz uso de uma lanterna para descobrir a floresta a seu redor;
- As cores são trabalhadas através da luz, sendo esta quem abre a porta para a presença de diversos tons nas ilustrações (demonstrado na própria capa).

Sinopse

“Estar dentro da tenda é acolhedor. Mas... o que se passará lá fora? Está escuro? Mete medo? Não, se tiveres a tua fiel lanterna! Através de uma paleta de cores simples mas eficaz, a artista Lizi Boyd concebeu um livro fabuloso que explora a noite, a natureza e a arte. Lírico e divertido (o que é que aquele guaxinim atrevido estará a preparar?), este poema visual, tal como o foco de luz da lanterna, revela a magia que existe na escuridão da noite. Só temos de a procurar.” (Edicare, n.d.)



Figura 2 – Capa do livro *Flashlight Night* de Matt Forrest Esenwine e ilustrações de Fred Koehler

- A luz transforma o mundo quotidiano (um quintal) num mundo mágico e extraordinário;
- A lanterna integra a narrativa textual.

Sinopse

“*Flashlight Night* is an ode to the power of imagination and the wonder of books. Three children use a flashlight to light a path around their backyard at night; in the flashlight's beam another world looms. Our heroes encounter spooky woods, a fearsome tiger, a time-forgotten tomb, an Egyptian god, a sword-fighting pirate, and a giant squid. With ingenuity, they vanquish all, then return to their tree house—braver, closer, and wiser than before—to read the books that inspired their adventure.” (Astra Publishing House, n.d.)



Figura 3 – Capa do livro *Goodnight Cat*, de Katie Button e ilustrações de Zhanna Ovocheva

- Requer participação ativa por parte do leitor;
- Uso de uma “lanterna brinquedo” trazida pelo livro, cuja “luz” é essencial para encontrar animais escondidos.

Sinopse

“*Cat is ready for bed, but first she wants to say goodnight to all her animal friends in this magical bedtime story book.* (Imagine That, n.d.)

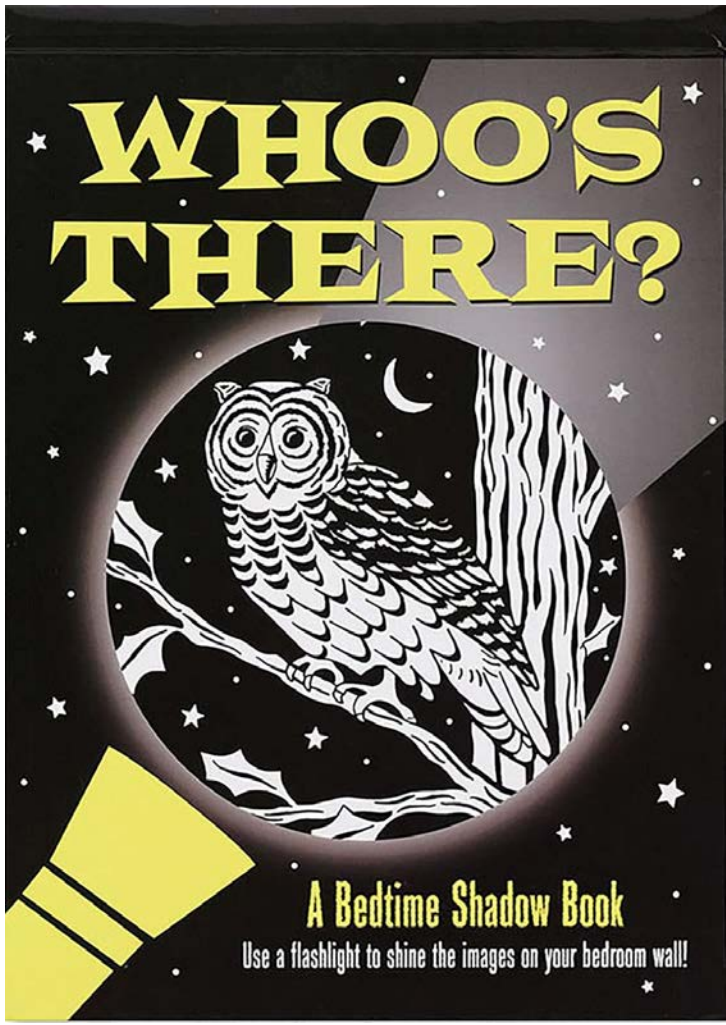


Figura 4 – Capa do livro *Whoo's There?*, de Heather Zschock e ilustrações de Martha Day Zschock

- Requer participação ativa por parte do leitor;
- A luz advém de um elemento externo ao livro (uma lanterna);
- A potencialidade do livro apenas é alcançada com este elemento.

Sinopse

“*Soothe little ones' nighttime fears with this unique bedtime book! Whoo's There? offers gentle rhymes about six nighttime creatures -- an owl, a raccoon, fireflies, and more.*” (Peter Pauper Press, n.d.)

Corpus Textual

Flashlight Night, de Matt Forrest Esenwine e ilustrações de Fred Koehler [Astra Young Readers, 2017]
Goodnight Cat, de Katie Button e ilustrações de Zhanna Ovocheva [Imagine That, 2023]
Iluminar a noite, de Lizi Boyd [Edicare Editora, 2016]
Whoo's There?, de Heather Zschock e ilustrações de Martha Day Zschock [Peter Pauper Press, 2005]

Introdução

O presente póster procura analisar a forma como a luz, maioritariamente proveniente de uma lanterna, é explorada e utilizada na literatura infantil. A escolha de um *corpus* textual com formatos adotados distintos (livro-álbum e livro-objeto) procura demonstrar como, mesmo perante tipos de livros diferentes, existem elos de ligação quanto ao uso e significado do elemento luz.

Análise

A luz apresenta-se como elemento essencial para a construção do livro, já que é através dela que a narrativa é desenvolvida. Há uma preponderância da sua presença por meio visual (seja através de ilustrações ou outro), ao invés de textual. Dos livros apresentados, apenas em *Flashlight Night* é que a lanterna (portanto, a fonte da luz) integra a própria narrativa textual, sendo, inclusive, a porta de entrada para a história.

É possível observar um destaque visual do elemento luz na capa, demonstrando como este é importante e indispensável para estes livros. Os leitores sabem, assim, e sem dúvidas, que este será central para a narrativa.

Existe diversidade no formato adotado, havendo desde o livro-álbum (*Flashlight Night* e *Iluminar a noite*) ao livro-objeto (*Goodnight Cat* e *Whoo's There?*). Enquanto no livro-álbum a luz é explorada através das próprias ilustrações, no livro-objeto a luz advém de uma fonte física (uma lanterna brinquedo em *Goodnight Cat* e uma lanterna real em *Whoo's There?*), requerendo assim participação ativa por parte dos leitores para que os livros alcancem o efeito pretendido. A materialidade do livro é, assim, explorada e aproveitada, sendo a multimodalidade um ponto imprescindível.

Existe uma consistência temática em todos os livros analisados: o escuro e a noite surgem como elementos primários ou secundários para a construção da narrativa. Tal permite que haja um destaque da função da luz, enaltecendo o contraste entre a sua presença e falta.

A luz aparece nestes livros como elemento de descoberta, exploração e revelação, havendo um incentivo à imaginação e criatividade dos leitores. Em *Flashlight Night*, a luz cria todo um novo mundo cheio de aventuras onde as personagens passam por experiências extraordinárias, tudo a partir da sua própria imaginação. Já em *Whoo's There?*, o leitor é convidado a apontar a luz da sua lanterna através da página, que, fazendo uso de um material próprio, projeta as ilustrações nas paredes (por exemplo). Assim, o livro quase que “ganha vida”, ao “materializar-se” nas projeções.

O corpus textual é constituído por livros lúdicos que estimulam a atenção das crianças, por vezes ténue no momento de leitura.

Considerações finais

A luz é, assim, um elemento que proporciona à literatura infantil a oportunidade de criação de histórias estimulantes. A diversidade na sua abordagem concede aos leitores a oportunidade de leitura de diferentes tipos de livros, uns mais materiais do que outros.

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International Symposium of Young Researchers in Children's Literature Books for changing the world

Alone on a perilous journey: Refugee children in French and Irish YA fiction

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Introduction

My research is about the comparative analysis of the politics of representation of the unaccompanied minor migrants in recent French and Irish young adult fiction.

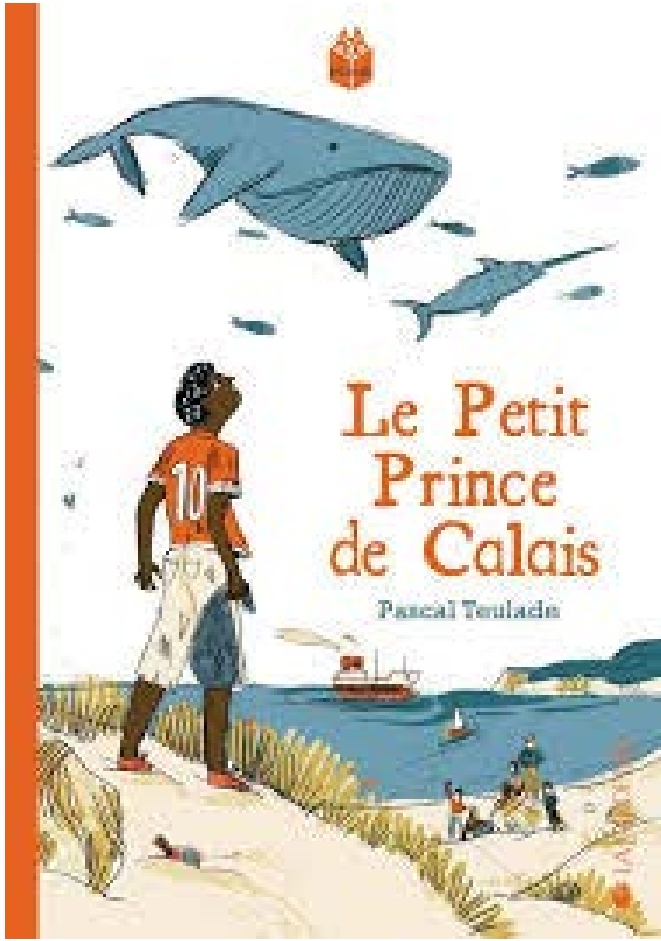
Through the lens of YA fiction, contemporary authors are engaging with the next generation of citizens and voters. YA fiction is therefore particularly instrumental in shaping young readers' perception of social and political 'long emergencies' such as the refugee crisis.

Through the prism of a young central protagonist of a comparative age, YA authors want to foster empathy and compassion in their young readers. What I want to focus on is an appraisal of the different approaches adopted by French and Irish authors of YA fiction.

In particular, how do these authors depict the trope of involuntary exile? We shall examine how the many obstacles on their path to their destination, if said destination is ever reached, confront the young characters with a hostile environment and deceitful travel companions. The tense political climate is always in the foreground, with political injustice, discrimination, and violence of a physical and verbal nature present in all narratives under scrutiny.

The focus of the study is the narrative strategies used by contemporary French and Irish authors in order to develop empathy and social awareness in the young readers about a highly polarising political topic.

Finally, why is YA an ideal vehicle to raise social issues for young readers, future voters, and policy makers?



French texts :

Godel, Roland, *Vis ton rêve*. Paris : Syros, 2020.

Teulade, Pascal, *Le Petit Prince de Calais*. Lausanne : La joie des Livres, 2016.

Tixier, Jean-Christophe, *La Traversée*. Paris : Rageot, 2022.

Irish texts :

Colfer, Eoin, *Illegal*. London: Hodder, 2017.

Mitchell, Jane, *Run for your life*. Dublin: Little Island, 2022.

Moriarty, Sinéad, *The New Girl*. Dublin: Gill, 2022.

A multitude of perspectives on one focal point

Contemporary YA fiction by French and Irish authors has tackled the topic of refugee children. This politically polarizing issue has recently been at the forefront of ample media coverage in both countries.

What is striking and stimulating for a reader and for a teacher is the variety of perspectives used by all these writers to immerse young readers in the stories.

A treacherous odyssey across the sea

One way is to have the text center on a young and inexperienced central protagonist whose odyssey is narrated by an omniscient narrator.

Teulade, Tixier, and Colfer have all decided to develop the reader's empathy for the young child by showing them at home, with their respective families, before the departure.

Teulade extensively writes beautiful scenes where young Jonas goes on fishing trips with his father. They are keen fishermen, and Jonas is a typical carefree teenager in Erytrea, until the army wants to enlist him. His hurried departure takes place 48 hours later.

In Colfer's graphic novel *Illegal*, Ebo leaves Ghana after his brother disappears, but before that his life is shown to center around the interests of any teenager: friends, sports, crushes.

Roland Godel's novel is the only instance where the teenager leave voluntarily. Seyba is eager to leave, with the help of his big brother Fodé who funds his trip as far as Tripoli.

The crossing in all three texts is a terrifying ordeal, where the most lethal danger is not the waters of the Mediterranean, but the greed of traffickers.

The three authors juxtapose the perils of the natural world (the sea, the desert, the cold) and the predatory behavior of corrupt figures of authority and human traffickers.

School is hell, as we all know

On the other hand, in her last YA novel, *The new Girl*, Sinéad Moriarty starts her story in medias res with the arrival of a new girl in an Irish classroom, where her classmates look at her with curiosity.

The narrator in Moriarty's novel alternates from chapter to chapter: one chapter is narrated by the Irish schoolgirl Ruby, the flowing one by Syrian refugee Safa, through the novel. There are very few flashbacks about Safa and her former life in Syria. Moriarty has decided to focus on Safa adjusting to life in Ireland, on her struggles in the classroom and outside the classroom.

In *Run for your Life* (2022), the Irish author Jane Mitchell likewise focuses on young Azari and her mother after they arrive in Ireland from an unnamed country. The novel depicts their struggle with the accommodation situation in the direct provision center where they are housed while their asylum application is processed.

Mitchell and Moriarty decided to focus on the adjustment phase of their odyssey AFTER the journey. Azari and Safa discover the Irish school system, the body issues facing girls in secondary schools, the pressure to look the right way, to nab the socially desirable boy. Her Irish classmates deal with toxic family situations and body issues too.

Inadequate parental figures

Teenagers in both texts face terrifying responsibilities that they are ill equipped to face. In *The New Girl*, Ruby and her sister Orla are de facto carers for their special needs brother, their mother is a forgetful sleep-deprived zombie and their father works overtime. Safa needs to translate for her mother, even during awkward medical consultations. Exactly like Azari in *Run for your Life*, who needs to translate, interpret, and mediate for her mother.

The common theme of inadequate parental figures is present in the narratives of both female writers. Some parents are physically present, but busy with caring responsibilities, or downright toxic.

Clearly, in all the novels under scrutiny, most grown-ups are not there to help.

What all the authors under consideration depict is a network of mutual help built by the teenagers with other teenagers. Worryingly, adults in power such as the manager of the direct provision center (Mitchell), the teachers (Moriarty, Mitchell, Godel), and most parents (all novels) are incapable of seeing the problems faced by the teenager refugees. None of them brings a substantial help to solving the situation.

Final considerations

Ultimately, this deliberate decision by all the authors under consideration to depict adults as inept puts the responsibility for social and political change on the shoulders of the young.

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Key words:

Refugee crisis
Unaccompanied minor migrants
Narrative strategies
Representation
Discrimination
Racism
Young Adult fiction
Empathy
Political and social awareness



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Professor Mediador de Leitura Literária e os Mediadores do Contexto Familiar: pilares na formação de leitores literários

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Considerações Iniciais

A literatura de potencial recepção infantil, pela natureza do seu duplo leitor modelo (Shavit, 2009), possui um processo de comunicação literária particular, pois inúmeros elementos intervêm na relação entre o texto literário e o receptor final, o leitor criança (Lluch, 1998; Lluch, 1999).

De entre estes elementos, destacam-se os primeiros receptores dos textos de literatura infantil (pais, bibliotecários, professores etc.) e o papel de relevância que possuem, visto que, geralmente, são os responsáveis por selecionar e orientar as leituras literárias deste leitor em formação. Diante destes receptores prévios, priorizam-se dois contextos em específico: familiar e escolar (Cerrillo, 2006).

Com base em uma pesquisa de doutoramento¹, centrada na formação inicial do professor, que atuará como mediador de leitura literária nos anos iniciais da educação básica, definiu-se como objetivo deste estudo analisar o papel deste professor diante da promoção da leitura literária no ambiente familiar.

Para potencializar a formação de leitores é indispensável a presença de mediadores de leitura, em especial de literatura. Quando este compromisso é assumido no ambiente familiar, por meio de vivências em que a leitura literária permeia a rotina, sendo compartilhada entre os familiares, oportuniza-se a conexão entre o leitor em formação e a leitura (Martins & Azevedo, 2016).

Na escola, destaca-se o professor como mediador, o qual precisa dominar um conjunto complexo de saberes, que são fundamentados pelas suas experiências enquanto leitor e por conhecimentos teóricos, didáticos e metodológicos sobre a formação de leitores, a literatura e as especificidades do texto literário infantil (Cerrillo, 2006), para, dessa forma, desenvolver capacidades interpretativas, bem como competências leitoras literárias que consolidam a formação de leitores autônomos e competentes (Munita, 2017).

Diante disso, a partir de uma pesquisa documental, selecionaram-se para análise alguns estudos que fundamentam o referencial teórico deste trabalho (Silva, 2021).

O Professor como Mediador no Processo de Comunicação Literária

Ao estabelecer a criança como leitor em foco no processo de comunicação literária, elencam-se vários elementos que intervêm como agentes de transformação e receptores prévios dos textos de literatura infantil, os quais são, na maioria das vezes, responsáveis pela seleção, recomendação e orientação das leituras.

De entre tais elementos, estão os emissores (escritores e ilustradores), os agentes de transformação (editores, profissionais e instituições do mercado livreiro, críticos literários, meios de comunicação, etc.) e os primeiros receptores (pais, bibliotecários, professores etc.). Assim, há uma rede de sujeitos e/ou instituições que permeiam o caminho entre o texto literário e o receptor final, a criança (Lluch, 1998; Lluch, 1999).

Pontua-se que o primeiro mediador, geralmente, compõe o contexto familiar, com isso indica-se que para favorecer o início da relação do leitor em potencial com a leitura promovam-se ações que valorizem o ato de ler, por exemplo, atrelar o ato de ler a momentos divertidos e compartilhar leituras em família são propostas que refletem positivamente no início desse processo de práticas leitoras (Gökçe, Erdem, Papak, Akman, Özkösem, Tuzman, 2013; Niklas, Wirth, Guffler, Drescher & Ehmg, 2020).

O segundo mediador maioritariamente atua no cenário escolar (professores, educadores, bibliotecários), o qual trabalhará a partir desses primeiros contatos estabelecidos entre o leitor e o texto literário. Infelizmente, pela escassa valorização social da leitura, são sentidos os efeitos em sala de aula, sendo necessário fomentar a mudança diante dessa realidade (Cerrillo, 2006).

Promover a leitura caracteriza-se como ação basilar para evitar a exclusão da participação dos sujeitos nas diversas práticas sociais de comunicação. No entanto, mesmo diante da notória importância do hábito leitor para atuação irrestrita e crítica do sujeito, identifica-se o desafio de ressignificar a leitura para além da valorização apenas no discurso social, mas como prática ou experiência consolidada na sociedade (Balça, Azevedo & Barros, 2017; Munita, 2021).

O prazer pela leitura e a formação de leitores não ocorre de maneira natural (Cerrillo, Larrañaga & Yubero, 2002), é necessário que haja um processo de mediação para viabilizar o fascínio por esse universo. Não basta ter acesso ao livro, mas possibilitar condições para que existam agentes facilitadores que aproximem os leitores em formação e os textos por meio de práticas leitoras, que suscitam experiências positivas (Azevedo & Balça, 2016).

Diante disso, reitera-se que os principais agentes para a transformação desse cenário estão no contexto familiar e no contexto escolar. Para tanto, ao estabelecer uma ponte entre o professor (em especial da educação pré-escolar e dos anos iniciais da educação básica), como mediador do processo de formação do leitor literário, e a família, como primeira referência leitora para a criança, oportuniza-se potencializar o vínculo entre o leitor em formação e a leitura literária, o que possibilita a ampliação da visão de mundo dos que compartilham essa experiência (Barros & Gandra, 2023).

Professor Mediador de Leitura Literária e os Mediadores do Contexto Familiar

Para atuar como mediador do processo de formação do leitor literário, indicam-se uma multiplicidade de aspectos que impactam na promoção de condições favoráveis para a interação entre o leitor e o texto literário; desde questões, como abertura ao diálogo, flexibilidade, assertividade, reciprocidade ao acolher o outro, o que contribui para a construção de vínculo afetivo; até aspectos que abrangem conhecimentos e estratégias, como seleção de obras que provocam interesse do leitor, técnicas diversificadas de leitura, preparação do ambiente; o que contribui para práticas de leitura motivadoras (Barros, 2018; Munita, 2021; Barros & Gandra, 2023).

Logo, reitera-se a relevância da formação de mediadores de leitura literária para que sejam construídos os conhecimentos e desenvolvidas as competências necessárias para subsidiar o percurso formativo do fomento de hábitos leitores e do prazer pela leitura para formação não só de leitores, mas de sujeitos conscientes do seu papel na sociedade (Corchete Sánchez, 2014; Azevedo & Balça, 2016; Martins & Azevedo, 2016).

Defende-se, assim, reformular o pensamento de que este compromisso é função de uma figura única, pois o papel que o mediador de leitura representa não se restringe ao âmbito escolar, mas complementa-se pela construção coletiva, neste caso, com os mediadores do contexto familiar, subsidiando-os a construir experiências positivas de leitura, reconhecendo a sua relevância diante desse projeto educativo vivo, promovendo, assim, a consolidação de um ecossistema mediador (Munita, 2021).

Reflete-se, portanto, na multiplicidade de contextos e de atores que constituem a experiência mediadora de leitura, o que reafirma a sua complexidade, enquanto ação articulada, coletiva e dinâmica, de acordo com as especificidades de onde ocorre, sendo indispensável como objetivo transversal da sociedade (Munita, 2021).

Considerações Finais

Constatou-se que a construção de uma sociedade leitora exige a efetivação de um trabalho coletivo entre diferentes âmbitos sociais (Azevedo & Balça, 2016). Entretanto, enfatiza-se a importância da família e da escola, como ambientes basilares no desenvolvimento de experiências leitoras literárias significativas, as quais fundamentam o processo formativo do leitor (Cerrillo, 2006).

Com isso, aponta-se que os mediadores profissionais, neste estudo delimitados ao papel realizado pelos professores, são peças-chave para amparar os mediadores do contexto familiar em construir experiências leitoras positivas, fortalecendo o compromisso partilhado que requer formar leitores (Corchete Sánchez, 2014).

Além disso, aponta-se que a formação da família como mediadora de leitura é fundamental para ressignificar o valor social manifestado à leitura (Balça, Azevedo & Barros, 2017). Alerta-se, sobretudo, para a indispensável formação de mediadores de leitura literária, o que se concretiza como ação nuclear para a consolidação da formação de leitores (Barros, 2018).

Para, assim, estabelecer como objetivo a construção de ecossistemas mediadores, alicerçados pela integração de todos os atores educativos que compõem a escola, somados à organização do ambiente da instituição escolar, em conjunto com as famílias, sendo um compromisso assumido por todos, como um projeto educativo vivo e compartilhado, tornando a formação de leitores uma tarefa social articulada (Colomer, 2014; Munita, 2021).

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¹ Este estudo compõe a tese "Formação Inicial do Professor Mediador de Leitura Literária dos Anos Iniciais da Educação Básica no Brasil e em Portugal", orientada pelo professor Dr. Fernando Azevedo, do Centro de Investigação em Estudos da Criança (CIEC) do Instituto de Educação da Universidade do Minho (UMinho/Portugal) e pela professora Dra. Elisa Maria Dalla-Bona, do Programa de Pós-Graduação em Educação, da Universidade Federal do Paraná (UFPR).

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Editorial resistance in a time of dictatorship: the «Cabra-Cega» series by Edições Afrodite

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Sara Reis da Silva, IE and CIEC_Universidade do Minho (Portugal)

In the year of celebration of the 50th anniversary of the fall, on 25 April 1974, of Portugal's repressive political regime, which turned out to be the longest in Western Europe in the 20th century, it is important to highlight the audacity and the legacy of some personalities in the Portuguese publishing world who stood up to the conservative and intimidating values of the Estado Novo (1926-1974).

In 1933, the Salazarist Estado Novo was legitimized, a political regime that was clearly incompatible with the constitutions in force since 1822 and which, in the same year, legally instituted censorship, established as a temporary or provisional measure since 1926, through Decree-Law 22 469 of 11 April 1933 (Rodrigues, 1980). As such, severe surveillance and conditioning of rights and freedoms, based on intimidation, tight control, fear and political police, were conditions that Fernando Rosas (2023) pointed out as fundamental to the subsistence of the regime. However, for the aforementioned author, the preventive role marked by faithful, paralyzing and frightened obedience to the regime, similar to what was observed in other European totalitarian political systems, was even more decisive.

Introduction

According to Ricardo Pinto (2019), legally in 1950, through the approval of the *Instructions on Children's Literature* [Instruções sobre Literatura Infantil]. It was therefore on 15 December 1950 that the CELIJ (Commission for Children's and Young People's Literature) took office at the Palácio de São Bento, in the presence of the Minister of the Presidency. In 1952, this institution gave way to the Commission for Literature and Entertainment for Minors (CLEM). The normative panel that was put together in the *Instructions on Children's Literature* would have been written by Edmundo Curvelo (Pinto, 2019; Curado & Alves, 2013). Known mostly for his association and familiarity with anti-regime intellectuals, Curvelo actually has a somewhat nebulous personality, given that, as Ricardo Pinto highlights, "his acceptance of a position in a Estado Novo censorship structure, especially under the control of Armando Larcher, the uncontested head of the Censorship apparatus, raises questions" (Pinto, 2019, p. 313).



Figura 1 – The «Cabra-Cega» Series

It is important to emphasise the important and indispensable work of archiving and disseminating intimidating and repressive practices applied to publishing and literary writing, some of which had children as potential recipients, carried out by some scholars (Silva, 2023; Ramos, 2021; Balça *et al.*, 2017; Azevedo, 1997; Rodrigues, 1980). Aside from this restrictive state of affairs for publications, the creation of new publishing companies also suffered from an equally inhibiting control, which was legitimized by Decree-Law 26.589 on May 14th 1936, which included in its Article 2 that this process must be preceded by the verification of the intellectual and moral propriety of those responsible for the publication, and of evidence of the financial means of the publishing company itself. Despite the several constraints placed in the way of publications aimed at children, often the target of ideological indoctrination and moralistic tendencies published during the Estado Novo, we will try to emphasize the editorial daring of the man responsible for bringing the series named «Cabra-Cega», taking as a starting point the book *Editor Contra – Fernando Ribeiro de Mello e a Afrodite* (2015), organized by Pedro Piedade Marques.

The publisher Fernando Ribeiro de Mello

Fernando Ribeiro de Mello, a personality from Oporto, became known as a "(...) 'damned', mediator and publisher of forbidden texts" (Marques, 2015, p. 49). Showing off an exuberant personality, "(...) he was able to create and develop a persona and a reputation sui generis, characterized by a taste for provocation and scenery" (Marques, 2015, p. 30) which earned him eight titles with prohibited marketing and distribution (five of which were banned in the very first year of activity), in addition to other volumes subject to substantial limitations. It was in 1965 that Afrodite, Edições Fernando Ribeiro de Mello, with its deliberately libidinous name, made its debut with the also lascivious title *Kama-sutra: Manual do Erotismo Hindú*.

Before long, the attention paid to the synchronic articulation between illustration (or, in some cases, photographs), authorship (often by emerging artists), graphic design and an original materiality and layout became one of the singularities of the books designed by Ribeiro de Mello, in addition to a challenging or daring thematic selection, sometimes dedicated to eroticism, sometimes to fantastic tales, aspects that favoured his reputation for eccentricity and audacity.

The «Cabra-Cega» Series

Afrodite's most fertile period was between 1968 and 1974, and it was precisely in December 1968 that the «Cabra-Cega», collection (Fig. 1) was launched, coordinated by Maria Alberta Menéres, and made up of a total of eleven books. The «Cabra-Cega» series (1968-1973) includes a number of titles by very important authors of Portuguese children's literature who began their literary work during the Estado Novo period and expanded and consolidated their writing in the post-25 April 1974 period.

Conversas com Versos, by Maria Alberta Menéres (1930-2019), published in 1968, inaugurated this series. This book includes around sixty poetic texts, generally short, dominated by an unusual expressive capacity, embodied, for example, in the play on words and phonemes, in the humour, often born of nonsense, and in the echoes of traditional/oral literature, which are heard in several compositions close to the nursery rhyme, the tongue twister, the riddle and even the folk song. In the same year, Júlio Moreira (1930-2024) signed *Afinal o Castelo Era Verdade*, a book with a cover and drawings by Carmo. The lively narrative is punctuated by a special exoticism, resulting, for example, from the inclusion of figures such as a dragon and spaces, such as a castle, unlike any other. Also in 1968, the book *Os Quatro Corações do Coração* by Ricardo Alberty (1919-1992) was published, with a cover and illustrations by Artur Henriques. It is a set of narratives strongly marked by affection, which fictionalize the themes of family, childhood, maternal love, shelter, dreams, as well as the topic of death or loss, unusual lines in writing for children during the Salazar period. *Perrault Vai Contar* (1968) (Fig. 2), by Maria Alberta Menéres, a creative title, is a translation - not an adaptation or a simplification - of six of Perrault's tales from *Stories or Tales from the Past (with morality)*. The publication in review boasts an unusual layout, accompanied by Helena Salvador's illustrations, which, along with careful writing, easily appeals to a reader that is not exclusively for children.

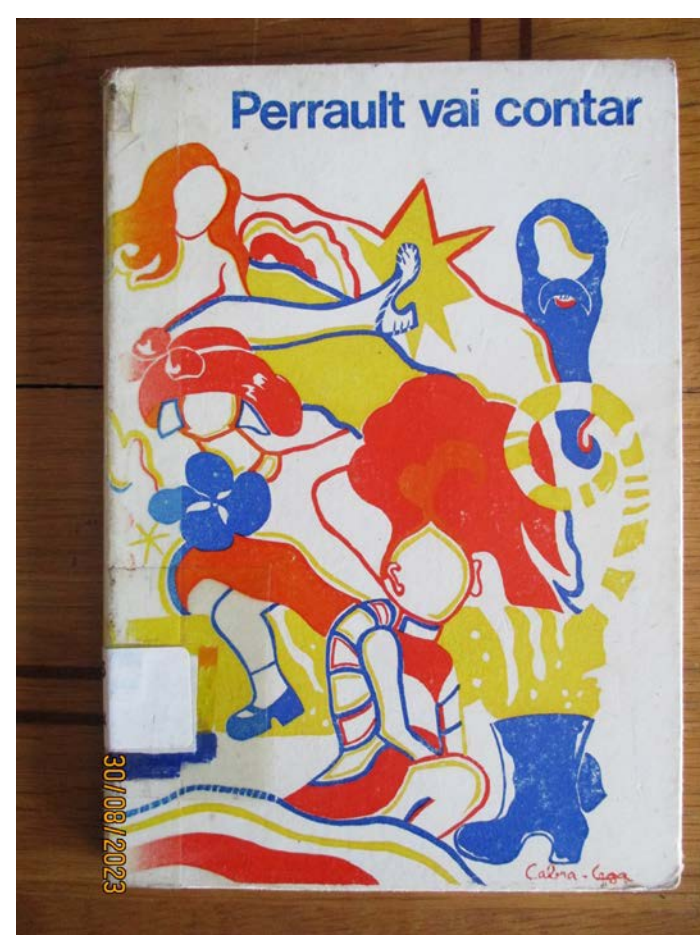
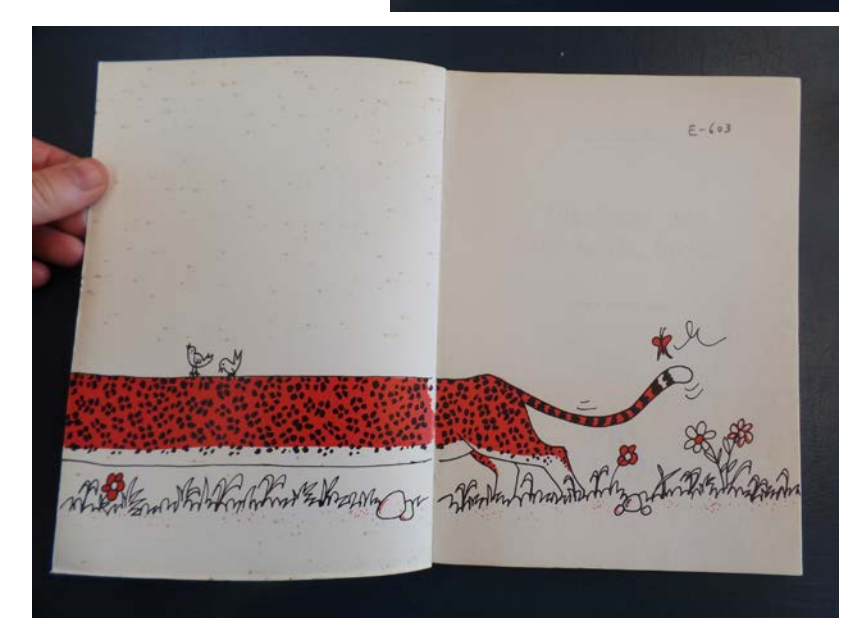
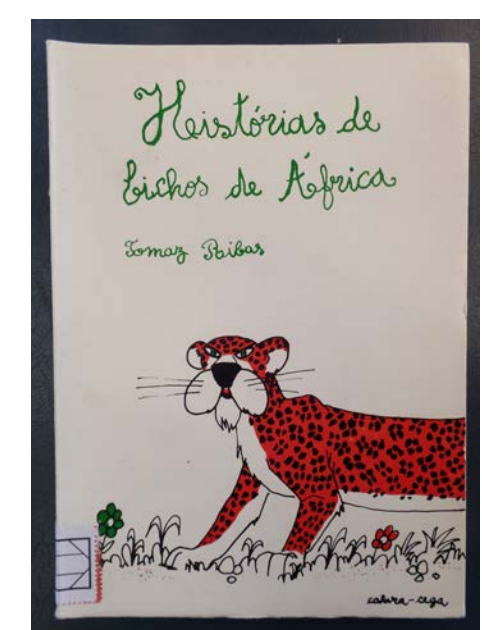


Figura 2 – Perrault Vai Contar (1968), by Maria A. Menéres

In 1969, Mário Castrim published *Histórias com Juízo*. The illustrations are by Batarda Fernandes. This is a compilation of short texts (poems and short stories), with surrealist roots, dominated by nonsense, word and logic play and punctuated with humour. *Giroflé Giroflá*, dated 1970, by Alice Gomes (1910-1983), is a compilation of narratives whose titles coincide with nursery rhymes and children's games. In all these short stories, the implicit praise for children and their intuitive and imaginative abilities are notable. In 1971, António José Forte (1931-1988), a poet involved in the surrealist movement, published *Uma Rosa na Tromba de um Elefante*, a poetic compilation illustrated by Carlos Ferreiro. A work dedicated to his daughter Gisela, it contains poems distinguished by surreal humour and irreverence. *Histórias de Bichos em África* (1970), by Tomaz Ribas (1918-1999), with drawings by the renowned painter and artist Julião Sarmento, are a set of fabulous narratives with a strong ethical-moral slant, including some segments explaining certain ethnographic, geographical, etc. aspects of Africa. In *Ulisses* (1972), Maria Alberta Menéres rewrites the story of the Greek king of Ithaca, his adventures, adding, as she warns right at the beginning, many points to this narrative that tells of his journey back from the Trojan War, transporting the reader to a marvellous (and often fantastic) fictional universe.



Figuras 3 e 4 – Histórias de Bichos em África (1970), by Tomaz Ribas

The «Cabra-Cega» series includes two books by António Torrado (1939-2021). Dating from 1972, *A Nuvem e o Caracol* gathers seven short stories featuring animals, people and objects associated with the world of children. *Pinguim em Fundo Branco* (1973), also by António Torrado, is marked by irony and humour. It is a volume that brings together a series of amusing narratives. Themes such as freedom, difference and a certain subversion punctuate these short texts which, in fact, go against what is expected in the dictatorial socio-political context.

Final Remarks

The «Cabra-Cega» series by Edições Afrodite/Fernando Ribeiro de Mello, especially dedicated to children's readers, was of remarkable quality and was an innovative step forward in children's publishing. It therefore testifies to a rejection of the followerist approach that characterized a considerable number of children's books during the Estado Novo period. There was no censorship to stop the inventiveness of authors like Maria Alberta Menéres or António Torrado, nor a small publisher like Ribeiro Mello, who, even though he knew that if the books he published were apprehended, his financial loss would be real. The «Cabra-Cega» series was of recognized quality and was an innovative step forward in children's literature at a time when audacity could be easily condemned.

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Contemporary Trends in Brazilian Picturebooks

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Introduction

In the Brazilian publishing scene, we observe an increasing production of picturebooks created by picturebook makers, those who weave words, images and design. We selected contemporary Brazilian publications that stand out for promoting fruitful shared reading among both beginners and experienced readers. We will seek to understand the possible common aesthetic elements in the Brazilian sphere through the work of two great authors in our country. Thus, the objective of this paper is to present current trends present in the work of these authors, their choices and their themes. For this, four works will be briefly presented: *Rosa* (2017) and *Olavo* (2018), by Odilon Moraes and *The Barbarian* (2013) and *A Celebration Day* (2017), by Renato Moriconi. These works were selected as corpus to be exponents of this literature in Brazil, because they are award-winning works and because the authors are fluent in the literature of the picturebooks. Finally, because they are close authors: Odilon was Moriconi's teacher.

Odilon Moraes was born in 1966 in São Paulo. He grew up in the interior of this homonym state among his father's paints, canvases and brushes and his mother's books. He still paints his most classic paintings, but today his main activity is the illustration. He has illustrated more than eighty books by Brazilian and foreign authors and many of his own. He is one of the greatest picturebook researchers in Brazil. When he's not illustrating or painting, he teaches illustration and illustration history in workshops. Renato Moriconi was born in Taboão da Serra in 1980, also in the state of São Paulo. He is a visual artist and graphic designer. He is the author of more than 90 books. He was selected for the 2022 White Ravens catalog with his *A Very Hungry Plant* (2021). And he just won the Bologna Ragazzi Awards for best book of the year 2024 for toddlers for *A Moon's Day* (2023).

Our work will be of a bibliographic nature and focuses on the theoretical studies of Perry Nodelman (1988) regarding the picturebook; in reflections of Odilon Moraes himself (2019, 2022), regarding narrative construction through verbal text and illustrations; to the considerations of Maria José Palo (1992), regarding Children's Literature; as main references in design studies we will use the studies of Raquel Matsushita (2021), Ellen Lupton (2017) and Donis A. Dondis (2015).

The Barbarian (2013)

The Barbarian (Pic. 1). is a wordless picturebook with a curious format. In its verticality (31.0 x 13.6 x 1.0) we follow a little barbarian moving across the page, sometimes at the top, sometimes at the bottom, facing challenges. In each pair appears a monster, weapons, the force of nature or mythological beings. At the end, there is a break in expectations and the barbarian is revealed. So we can discover that he is on a merry-go-round. To Raquel Matsushita:



Picture 1 – *The Barbarian*

There are several ways to convey the same message. Often, the impact of a graphic piece is given by the presentation of an unusual point of view, something that is latent before us, but that we are not aware of. Surprising the reader is ensuring that your creation will be remembered. Underestimating the target audience should be avoided, as the more obvious the concept of a project, the less striking it will be, (Matsushita, 2021, P. 24)

The Barbarian is a non-obvious project because it constructs the meaning of the narrative through images and

their materiality. The reader is invited to take part in a series of challenges and, in the end, is surprised. In other words, design is a fundamental element of *Storytelling*. For Ellen Lupton, Storytelling can help products and communications hook the imagination of users and invite actions and behaviors." (Lupton, 2017. P.11.)

A Celebration Day (2017)

In *A Celebration Day* (Pic. 2), a unicorn is expected by several people. In the land chosen by him, the king will become powerful, the famine will dissipate, among other wonders. Through the images, we are invited to enjoy various references from the visual arts. Through words, we are guided to the legend of the unicorn. For Nodelman:

Picture books—books intended for young children, which communicate information or tell stories through a series of many pictures combined with relatively slight texts or no texts at all—are unlike any other form of verbal or visual art. Both the pictures and the texts in these books are different from and communicate differently from pictures and texts in other circumstances. (Nodelman, 1988, VII)

With just a few sentences, Moriconi takes us through a reinterpretation of well-known paintings and his verbal text focuses on the powers of the unicorn. Just like in *The Barbarian*, we are led to an unexpected and humorous ending.



Picture 2 – *A Celebration Day*

Rosa (2017)

Rosa (Pic. 3). was built in two times and two voices that approach each other. In the time of words, we observe a father moving away from his newly born son without us really understanding why. In the images, we follow the son returning to his place of origin in search of this father. For Maria José Palo, among the multiplicity of narrative voices, there is also the presence of the reader's voice necessary for new possibilities of understanding. (Palo, 1992, P.53).



Picture 3 – *Rosa*

Rosa is composed in earth tones, referring both to the rurality of the space and to the past in which the narrative took place. It is born from two pasts that come together in the end in the red of the rose that appears sprouting in the river. Through it, words and images come together in the reader's encounters with the work, between the title and the image, between the son and the father, from "non-color" to color. For Nodelman:

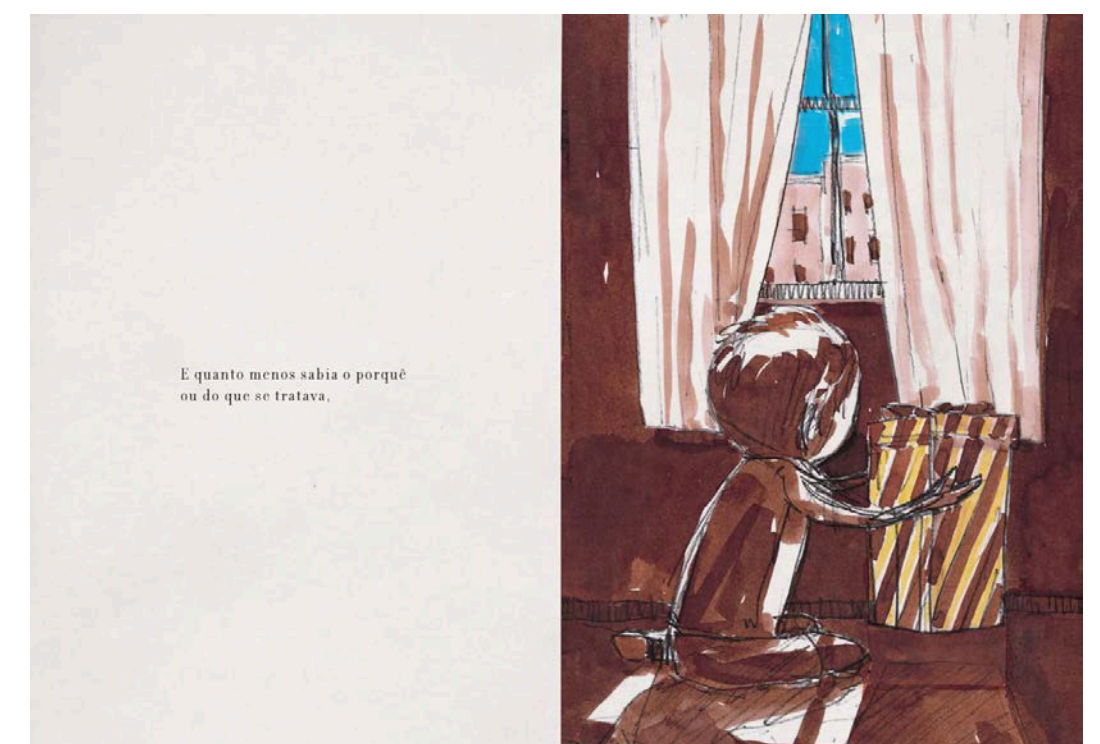
"As we respond to album books, the words of the texts so permeate our experience of the images that the two seem to mirror each other." (Nodelman, 1988, P. 191)

Olavo (2018)

For Odilon Moraes, the graphic design of a picturebook is the particular proposal of a reading intention based on a combination of words and images in a single object. (MORAES, 2008, p.54). In *Olavo* (Pic. 4), we observe the transformation of the homonym protagonist. Olavo was a sad boy. These are the first words of this picturebook. Just like in *Rosa*, we are immersed in a world in shades of brown. In this case, however, the narrative takes place in the city and the insertion of colors: the yellow of the present and the blue of the sky change Olavo's situation. Dondis states:

"The composition process is the most crucial step in solving visual problems. The results of compositional decisions determine the objective and meaning of the visual manifestation and have strong implications regarding what is received by the viewer. It is at this vital stage of the creative process that the visual communicator exercises the strongest control over his work and has the greatest opportunity to fully express the mood that the work is intended to convey. The visual mode, however, does not offer definitive and absolute structural systems." (DONDIS, 2015. P 29)

Therefore, in *Olavo*, the color insertions represent Olavo's changes in mood. For Raquel Matsushita, design theorist and designer of this work, states that "Colors are one of the most important tools in graphic design, as they are capable of transmitting sensations in different ways: subtle, striking, provocative. To really be efficient and convey a concept, colors must be applied objectively." (MATSUSHITA, 2021, P. 171).



Picture 4 – *Olavo*

Final considerations

We can conclude by analyzing these four works that book-album literature in Brazil presents: narratives that have as their background other works of art, whether literary or visual works; proposition of active reading, often close to the game; the use of format, colors and the word-image relationship.

Odilon Moraes declared about the picturebook in Brazil: "We live in the golden age of the picture" and we are just beginning.

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Children's literary museums as new spaces for reading promotion

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Introduction

During the last decade, reading promotion activities have flourished in museum settings. These institutions partner with other cultural and educational agents, such as schools and libraries, to promote literature beyond the academic curriculum and foster a sense of reading for pleasure in children. For instance, in 2021, the Croatian government launched a programme called *A Lion, an Elephant and an Occasional Bird: Stories at the Museum* in the Ethnographic Museum of Zagreb as part of the National Strategy to Promote Reading.

In addition, a growing number of storytelling centres and literary museums for children emerged during this time. Two examples are Moat Brae, home of the Scottish National Centre for Children's Literature and Storytelling since 2019, and the Kinderboekenmuseum in the Netherlands, an exhibition for children's literature built in 2010.

However, the role of museums in reading promotion has not yet received much attention from academia. In the extensive literature review by Gemma Lluch and Sandra Sánchez-García (2017) on reading promotion programmes covering international journal publications from 2000 to 2015, none of the 191 articles mentioned museums as a setting where reading promotion occurred, as opposed to libraries (29%), schools (23%), universities, hospitals and even prisons. Recent articles showcase museum literacy programmes (Giles, 2021; Hamilton & Van Duinen, 2021; Yasukawa et al., 2013), which resemble reading promotion practices but do not cover all their dimensions. Therefore, this study aims to fill the research gap in children's literature and museum studies.

Theoretical framework

Reading promotion is an umbrella term covering practices designed to instil the habit of reading among the population. This concept expands the mission of literacy programs beyond the academic acquisition of reading by encouraging a sense of love, enjoyment and artistic appreciation for literature. To be effective, reading promotion activities must happen in multiple contexts outside the classroom, integrating reading into children's everyday lives.

The nature of museums provides these institutions with unique tools to host reading promotion programmes. As preservers of our collective heritage, museums hold large archives of literary artefacts. The museum space is designed to draw attention to the displays, thus emphasizing the value of books, authors and stories, and educating the visitor about their historical, cultural and artistic relevance.

Moreover, the New Museology movement in the 1960s reinforced the social function of museums as disseminators of knowledge (Zubiaur, 2016). Since then, museum practitioners incorporated educational purposes in their agenda, to the point that children's museums emerged as spaces specifically devoted to promoting and accommodating children's learning.

The Association of Children's Museums (ACM, 2023, para. 1) defines the *children's museum* as "a nonprofit educational and cultural institution committed to serving the needs and interests of children by providing exhibits and programs that stimulate curiosity and motivate learning". Children's museums have become one of the fastest-growing cultural industries; between 2011 and 2013, there was a 135% increase in children's museum memberships (Parker, 2013).

Children's museums also shifted the focus from traditional object-based displays to interactive installations (Shulman Herz, 2017). These innovative pedagogical arenas offer a different approach to engaging with literature through play, hands-on exploration, social interaction, and sensory stimulation. In this way, children contextualize abstract concepts and participate in their own learning while enjoying the process.

Museum exhibitions are literacy-rich environments with multiple opportunities for visitors to interact with verbal and visual texts and promote reading (Yasukawa et al., 2013). Nevertheless, the current paper focuses on children's literary museums, which are institutions that acquire, preserve and communicate children's literature to promote knowledge about it and its role in society. The objective is to shed light on the role of children's literary museums as an emerging agent in the reading promotion landscape.

Methodology

The research design comprises field empirical observation and qualitative data collection. Two research instruments are designed *ad-hoc* to collect information: an observation grid and semi-structured interviews with key informants.

Two children's literary museums were selected as case studies. The museums belong to two different classes in the literary museum typology proposed by the ICLCM (2019): a museum based on an author (H. C. Andersen's House Museum in Odense, Denmark) and a museum based on a fictional character (House Museum of Ratón Pérez in Madrid, Spain). The lead researcher visited the museum exhibitions and conducted the observations and interviews in person.

The content of the interviews was transcribed and analyzed thematically. The five responses proposed by Sipe (2000) in his adaptation of the reading response theory to children's literature (analytical, intertextual, personal, transparent and performative) served as the lenses to evaluate the field notes.

The project received the approval of The School of Education Research Ethics Committee at the University of Glasgow. All participants gave their informed consent, and their data was anonymized to protect their privacy.

Analysis

Each museum is analyzed individually through field observation of three exhibitions (recorded in observational grids) and interviews with key practitioners.

The chosen exhibits from the Andersen Museum are *My Children* (an object-based display of the author's works), *The Little Mermaid* (a recreation of the tale's scenario) and The Fairy Tale Land (a playground with props and costumes to enact made-up stories) (see Figure 1).

This selection showcases the plurality of reading responses the museum elicits in children: from intertextual connections in the first room to personal reflections in the second one and performative responses in the last one. Moreover, the approach to literature varies from promoting a hermeneutic impulse (understanding a story) to a personalizing impulse (linking a story to oneself) to an aesthetic impulse (using a story as inspiration for creation or self-expression).



Figure 1 – Selected installations from the H. C. Andersen's House Museum

Three key agents from the H. C. Andersen's House Museum were interviewed: the Head of the Children and Learning department, the Head of Development and an exhibition curator. Four main themes were identified: the saliency of dialogic and participatory practices, the aim to preserve and communicate Andersen's legacy, the museum space as a physical recreation of the author's essence and the celebration of stories in any format (oral, performance, visual or written).

The overarching ideas of their discourses were that literature remains at the core of the museum activities and that young visitors can enrich their literary knowledge while they develop transversal skills for life, such as curiosity, creativity, critical thinking and the ability to navigate any museum.

From the Ratón Pérez museum, the selected exhibits were the *audiovisual room* (where a museum guide tells the character's story and plays a short movie about it), the *Pyramid room* (an object-based exhibition with displays of artefacts related to the character's background) and the *Perez's house room* (a real-life size mock-up of the character's house) (see Figure 2).



Figura 2 – Selected displays from the House Museum of Ratón Pérez

The field analysis reveals an object-based conventional approach to museum education. The two first rooms seek analytical reading responses from the visitors by eliciting hermeneutic impulses due to the emphasis on understanding the original story (through audiovisual and physical tools). The third room promotes a transparent reading response by encouraging children to behave like the characters and merge with the story, thus releasing a personalizing impulse.

One key informant from the Ratón Pérez museums participated in the study, the Communications Officer. Her interview revealed three themes: the preservation of the original story, the communication of the story universal values and the use of storytelling as a pedagogical strategy. The literary education of families remains their core mission.

Discussion

The analysis of the case studies provides key insights into the role museums may play as new agents in reading promotion. First, three foundational reasons explain the existence of these children's literary museums: the dissemination of a particular literary heritage, a pedagogical intention towards visitors and special attention to children's needs. The integration of object-based spaces and interactive installations demonstrates the aim to combine knowledge-transfer activities of literary content with innovative, multimodal approaches to the texts.

Secondly, the study unveils some assets that children's literary museums possess to promote reading in innovative ways. Among them, immersive spaces, multisensoriality, interactive technology, trained mediators and the authenticity of real-life locations account for the most differential advantages.

In summary, both museums share the intention to promote reading and literature in a broad sense. Thanks to their unique assets, these spaces open new pathways to interact with texts besides print, promoting literary qualities often neglected in academic contexts, such as personal and aesthetic responses. The lived experience leads to meaningful and lasting learning.

Nonetheless, the virtues do not cover the whole spectrum of effective reading promotion programmes. Museums have limitations, such as the lack of time to conduct literacy lessons and reduced access to physical books. Therefore, children's literary museums do not substitute traditional agents but complement them by contributing their unique set of assets. The potential of joining forces should prompt researchers to direct more attention to study children's literary museums and their possibilities to promote reading within young audiences.

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Eutopian impulse and representation of LGBTQ+ adolescents in contemporary Italian, French, and British Young Adult fiction

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My PhD research project addresses two fundamental issues. First and foremost, I will observe the 'state of health' of LGBTQ+ adolescents in Young Adult novels, of which adolescents themselves are both protagonists and main recipients. More specifically I refer to the quality of representation of these specific characters with regards to their queerness; in other words, my aim is to observe and understand whether and to what extent this category of adolescents suffers from certain types of discrimination attributable to their non-conforming sexual orientations and gender identities. Indeed, my study wishes to be part of the strand of works listed below, namely the Queer YA Literature Studies, whence I have drawn my theoretical-contextual framework representation-wise:

Quality of representation of LGBTQ+ teenagers

Essential theoretical framework:

U.S.

- Christine A. Jenkins and Michael Cart, *The Heart Has Its Reasons: Young Adult Literature with Gay/Lesbian/Queer Content, 1969-2004*, Lanham, Scarecrow Press, 2006.

- Christine A. Jenkins and Michael Cart, *Representing the Rainbow in Young Adult Literature. LGBTQ+ Content since 1969*, Rowman & Littlefield, Lanham, 2018.

FR

- Renaud Lagabrielle, *Représentations des homosexualités dans le roman français pour la jeunesse*, L'Harmattan, Paris, 2007.

U.K.

- B.J. Epstein, *Are the Kids All Right? Representations of LGBTQ Characters in Children's and Young Adult Literature*, HammerOn Press, Bristol, 2013.

In general, it is particularly interesting to note that all four monographs mentioned here highlight numerous common issues, that I consider a sign of the transnational/transcontinental sharing of the socio-cultural imaginary to which the analysed corpuses refer. On a macroscopic level, I have recognised at least five problematic trends:

Critics' findings to date on the quality of representation of US/UK/FR LGBTQ+ teenagers

- The queerness of the characters serves as a foundational aspect of the plot, yet random queer characters and/or those evolving within a queer community often struggle to emerge or are entirely absent.
- The lack of representation of the wide variety of the LGBTQ+ community, since the majority of the novels presented (in the case of Lagabrielle, only) show exclusively G (Gay) or L (Lesbian) characters; there are very few cases of novels containing B (Bisexual) or T (Trans) characters, while the other spectrums are completely absent.
- The absence of intersectionality. In the words of Woodstein (Epstein), the recurring impression is that this long list of books "seems to assume that LGBTQ people are white, middle-class, Christian, able-bodied, and otherwise 'norm'".
- The stereotypes with which queer people are portrayed, whether in terms of physical aesthetics and clothing, social roles and expectations, or the sexual role associated with certain aspects of personality.
- The association of male homosexual orientation with the risk of contracting of HIV and AIDS and, in general, of homosexuality with suicide.

(Jenkins et Cart, 2006; Lagabrielle, 2007; Epstein, 2013; Jenkins et Cart, 2018)

Specifically, Jenkins and Cart suggest a model of three descriptive categories for LGBTQ+ YA novels, from which I started my analysis:

Starting criteria to assess the quality of representation of LGBTQ+ teenagers

- homosexual visibility** = a character's homosexual (or at least non-heterosexual) orientation is the focal point of the story. The homosexuality of these characters therefore represents a problem, to which the novel may or may not provide a 'solution'.
- gay assimilation** = homosexual characters happen to be gay, just as another character, for example, happens to be left-handed or have red hair, but these are still portrayed in isolation.
- queer consciousness/community** = homosexual characters are represented within a community to which they belong.

- Christine A. Jenkins et Michael Cart, *Representing the Rainbow in Young Adult Literature. LGBTQ+ Content since 1969*, Rowman & Littlefield, Lanham, 2018.

In order to make the criteria more inclusive and specific in the evaluation, I have slightly changed the nomenclature, adding one that I felt was necessary for the purposes of my research:

New criteria to assess the quality of representation of LGBTQ+ teenagers

- Queer visibility** = the queerness of one or more characters is central to the novel and is the subject of problematisation.
- Queer assimilation** = queer characters happen to be queer at random (just as another character happens to be red-haired or left-handed); however, they are portrayed in isolation.
- Queer consciousness/community** = queer characters are portrayed within a queer community to which they feel they belong and where they can find love, friendship, solidarity and support.
- Queerphobia** = all the discrimination suffered by queer characters in the novels (verbal and/or physical attacks, attempts at manipulation, violent deaths, unhappy endings, loneliness, etc.).

The second research question emerges in determining the teenagers' degrees of reaction to the oppressive social context they are forced to face, since the presence of a response from the oppressed side appears to be an unflinching and constant trend in the considered novels. This antagonistic attitude towards the existing society and the model it represents goes by the name of *utopian impulse*. The concept originates from the field of Utopian Studies, from which I have derived the theoretical framework for my study.

Utopian impulse

Essential theoretical framework:

- Ernst Bloch, *Das Prinzip Hoffnung*, Suhrkamp, Frankfurt, 1953-59.

- Fredric Jameson, *Archaeologies of the Future: The Desire Called Utopia and Other Science Fictions*, Verso, London, 2005.

- Tom Moylan, *Demand The Impossible: Science Fiction and The Utopian Imagination*, edited by Raffaella Baccolini, Peter Lang, Bern, 2014 (first edition 1986).

- Tom Moylan, *Becoming Utopian: The Culture and Politics of Radical Transformation*, Bloomsbury, London, 2021.



« [T]he emergence of the utopian impulse occurs within the ideological milieu in which an individual exists, but the impulse manifests itself as a deep change that sees the person turn against and beyond the present world system and its formative structures »

« The utopian impulse [...] is the more elusive (indeed poetic) mode of learning the world, one that finds "its way to the surface in a variety of covert expressions and practices" [...]. [T]he utopian impulse, as an initial or a continuing force, drives a method of interpretation and intervention wherein practices or images can be read as allegorical figures whose radical invocation of a better world exceeds their immediate meaning — within the existing world system, in the revolutionary program, or in the new society »

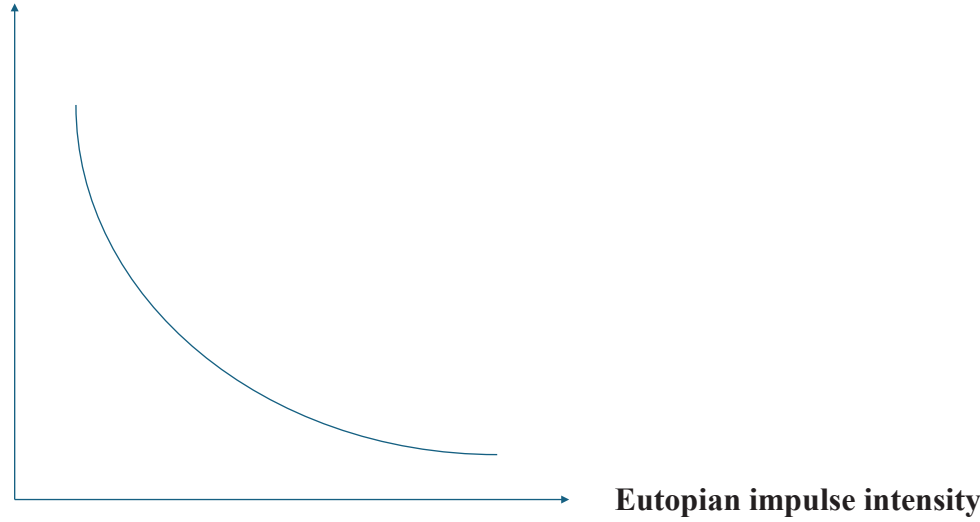
(Moylan, *Becoming*, 2021)

I shall henceforth refer to it in terms of *eutopian impulse*, for the impulse I recognise in the queer adolescent protagonists of the case-study novels is positive-driven. Indeed, it is directed towards the opposition against the oppressive status quo, aiming to ameliorate their life environment, where the teenagers would be able to freely express their true selves, with no presence of queerphobia whatsoever.

Within the framework of the present work, the study intends to observe each individual work in the light of the quality of the representation of the queer adolescent protagonists and the intensity of the eutopian impulse they display throughout the plot. Through the analysis of my case studies, I came to the conviction that the relationship between these two macro-criteria is regulated by the inverse proportionality:

Inverse proportionality between quality and intensity

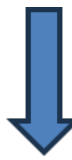
Quality of representation of LGBTQ+ teenagers



It is my inference that a higher intensity of the eutopian drive (i.e. the degree of opposition that queer adolescents bring to bear against the queerphobic and oppressive status quo) inevitably corresponds to a worse quality of representation (high level of queerphobia), and vice versa.

Regarding the selection of case studies, in the course of my work I decided to narrow it down according to the following criteria:

- text-only novels;
- novels with queer teenage protagonist characters (and not secondary);
- novels with queer teenage protagonist characters aged 12 to 19;
- novels written between 2014 and 2022 (the last sample analysed in British critique was up to 2012, therefore I decided to opt for a general corpus covering a later period, although French criticism stopped in 2003 and Italian criticism is completely devoid of any study on the subject).

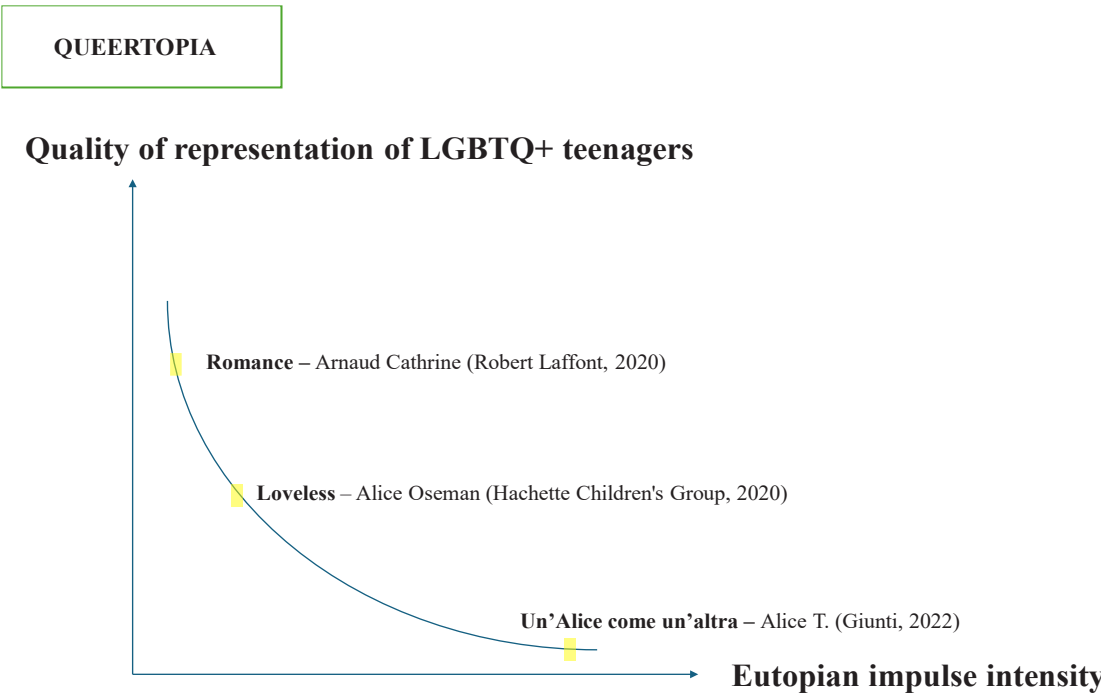


Such a delimitation led to the collection of the following corpus:

Corpus of the study

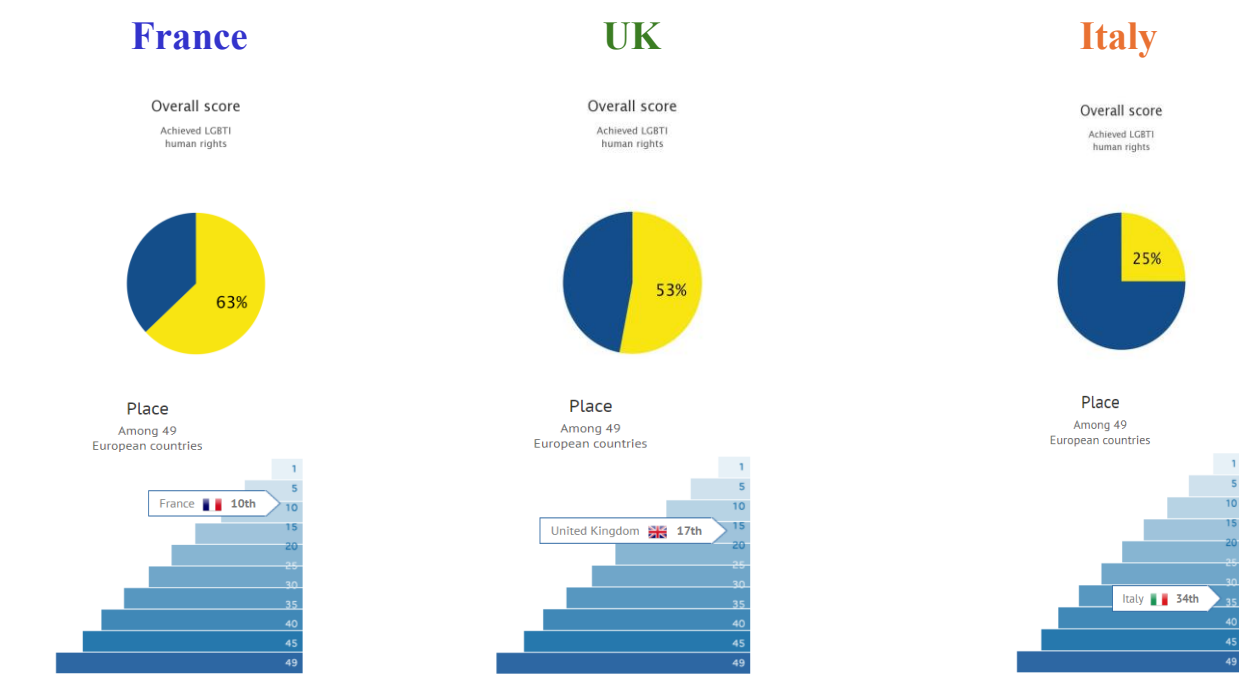
| Italiano | Français | English |
|--|---|---|
| Un'Alce come un'altra – Alice T. (Giunti, 2022) | Les premiers plans – Rémi Giordano (Thierry Magnier, 2022) | If You Still Recognise Me – Cynthia So (Little Tiger Presse, 2022) |
| Giochi di ombra – Daniela Dawson (Giunti, 2022) | Approcher l'été – Marie Boulier (Thierry Magnier, 2022) | Afterlove – Tanya Byrne (Hodder Children's Books, 2021) |
| Speciale Elsa – Roberta Marasco (Piemme, 2022) | Jonas – Lily Arcœur (Hugo Publishing, 2021) | Hani and Ishi's Guide to Fake Dating – Adiba Jaigirdar (Hodder, 2021) |
| Freccia – Flavio Nuccitelli (Fandango, 2021) | Les nouvelles vagues – Arnaud Cathrine (Robert Laffont, 2021) | Loveless – Alice Oseman (HarperCollins, 2020) |
| Come le cicale – Fiore Manni (Rizzoli, 2021) | Romance – Arnaud Cathrine (Robert Laffont, 2020) | Unbecoming – Jenny Downham (David Fickling Books, 2015) |
| L'opposto – Mauro Scarpia (Read Red Road, 2020) | Météore – Antoine Doile (Actes Sud Junior, 2020) | I Was Born For This – Alice Oseman (HarperCollins, 2018) |
| Con le ali sbagliate – Gabriele Cima (L'ovonero, 2020) | It – Catherine Grive (Gallimard Jeunesse, 2019) | Radio Silence – Alice Oseman (HarperCollins, 2016) |
| Colpo su colpo – Riccardo Gazzaniga (Rizzoli, 2019) | Qui suis-je ? – Thomas Gonet (Éditions du Rouergue, 2018) | Nick and Charlie – Alice Oseman (HarperCollins, 2015) |
| 49 gol spettacolari – Davide Martini (Mondadori, 2016) | Mauvais fils – Raphaële Frier (Talents hauts, 2015) | This Winter – Alice Oseman (HarperCollins, 2015) |
| L'altra parte di me – Cristina Obber (Piemme, 2014) | Les blues de petites villes – Fanny Chiarello (L'école des loisirs, 2014) | Solitaire – Alice Oseman (HarperCollins, 2014) |

I dream of a level of realisation of these novels such that the quality of representation is at its most positive apex and the eutopian impulse is completely zeroed out, meaning that queerphobia is no longer present and has left no traces. I like to call this eutopian literary (no-)place 'Queertopia'. I therefore repropose the graph on the inverse proportionality relationship by adding the new building block to my theoretical framework, that stands above the axis of the quality of representation, as the road to its attainment necessarily passes through the gradual improvement of the lives and worlds of these adolescents until, having reached such an ideal literary place, these indicators and their relationship lose their effectiveness, finally becoming useless. I include some examples of the application of the case-study novels to the graph, according to my fine-tuned criteria:



The case-study novels, being of a mimetic nature, could not be considered in isolation from the society in which they were written simply because, in one way or another and for better or worse, they constitute a likely reliable mirror of the social situation in which such adolescents find themselves. In this regard, I look at the legislative - and thus inevitably also socio-political - framework in which the LGBTQ+ community is generally represented in the countries whose literatures this work is concerned with. Here follow a few selected data, limited to the countries of interest. They are issued from the Rainbow Map & Index, an annual report edited by ILGA-Europe that ranks 49 European and Central Asian countries on their respective legal and policy practices for LGBTQ+ people, from 0-100%:

Annual report on the human rights situation of lesbian, gay, bisexual, trans and intersex people - 2023 (Ilga-Europe)



Finally, I posit some of the research questions my work is moving towards and which I will try to answer at the conclusion of my doctoral thesis work:

Research questions

- Which of the three linguistic corpus displays the best quality of representation of LGBTQ+ adolescents (and the lowest intensity of eutopian impulse), being the closest to the concept of Queertopia? Which of them presents the worst quality and the farthest from Queertopia? What might be the causes of such outcomes?
- Has the quality of the representation displayed by each corpus improved compared to the corpora studied by the previous critics? Does it reflect the overall health of the rights of the LGBTQ+ community in its country of reference, or does it present a different situation? From this point of view, to what extent can these novels be described as realistic or fanciful? Do they faithfully describe social reality or do they deviate from it?
- Can the criteria chosen and developed for this study be considered valid for different research on queer literary categories other than YA?

3rd

International Symposium of Young Researchers in Children's Literature Books for changing the world

The Left-Behind Children in Chinese Children's literature

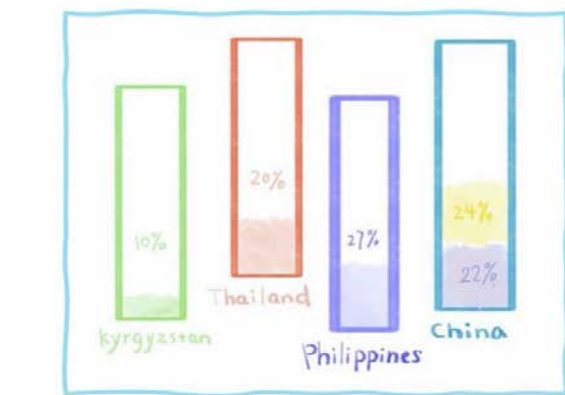
Ginny Qian Qian Xu
Tilburg University

Introduction

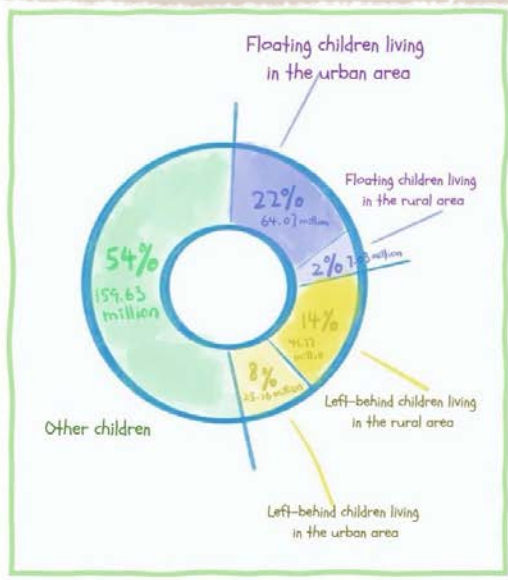
Migration is an essential feature of the demographically diverse and dynamic world. The population globally are linked through information, communication, trade, and mobility. The number of immigrants who are from developing countries and areas, seeking opportunities to enhance their family's economic condition or better life through diligent work abroad. However, due to the limited in social, political, and economic, many parents have difficulties migrating with their children for labor purposes. Consequently, children are left behind under the care of their grandparents or other surrogated guardians. Third-country nationals account for 5.3% of the European Union's population. And within EU, the number of Romanian labors is increasing. In Asia, 27% of all children were left behind by Filipino workers; one fifth children live apart from their migrating parents in Thailand, with similar circumstances existed in over 10% of children in Kyrgyzstan (Bălătescu, 1941; Costin, 89; UNICEF; The Lancet Regional Health-Western Pacific).

While much of labor migration are international, it is noteworthy that China's labor migration primarily internal movements. Furthermore, China is the country with the largest number of left-behind children in the world. As reported by UNICEF, Chinese National Bureau of Statistics and UNFPA, by the year 2020, estimated 138 million children, comprising 46.4% of all children in China were affected by their parental migration, including 23% left behind children and 24% floating children (9).

left-behind Children in the world



percentage of left-behind children in other countries



percentage of left-behind children in China

Figure 1 – left-behind children in the world

And here is the definition of floating children and left-behind children:

“Floating children are individuals whose residence has shifted from their registered household registration to another inter-township street for a duration of six months or more.

Left-behind children are those whose parents, or one parent, have been mobile across townships and streets for a period exceeding six months, while the child remain in the place where his household registration located.” (1)

Left-behind children typically reside with single parents, grandparents, surrogate guardians, or even by themselves. Without parental support and companionship leaves left-behind children a lot of obstacles.

The history background of left-behind children

It is known that left-behind children appear after 1978, and it often perceived as a byproduct of reform and opening-up and urbanization. As a matter of fact, left-behind children reflect longstanding historical issues and predominately in economic and household registration systems.

China maintains the small-scale household farming until the Opium Wars in 1840, which compelled China to embark on modernization and initiate industrial development. Following a period of war and chaos, the People's Republic of China established in 1949, and prioritized the industrial framework, especially heavy industry, thereby laying the start for urban-rural gap. When it comes to reform and opening-up in 1978, China transitioned from a planned economy to a market economy, signifying the end of centralized state control over market mechanisms for resource allocation. Since then, individuals gained more freedom to choose their professions and how to consume. However, the early industrialization was centered around urban areas, which makes intensified the disparities between urban and rural areas.

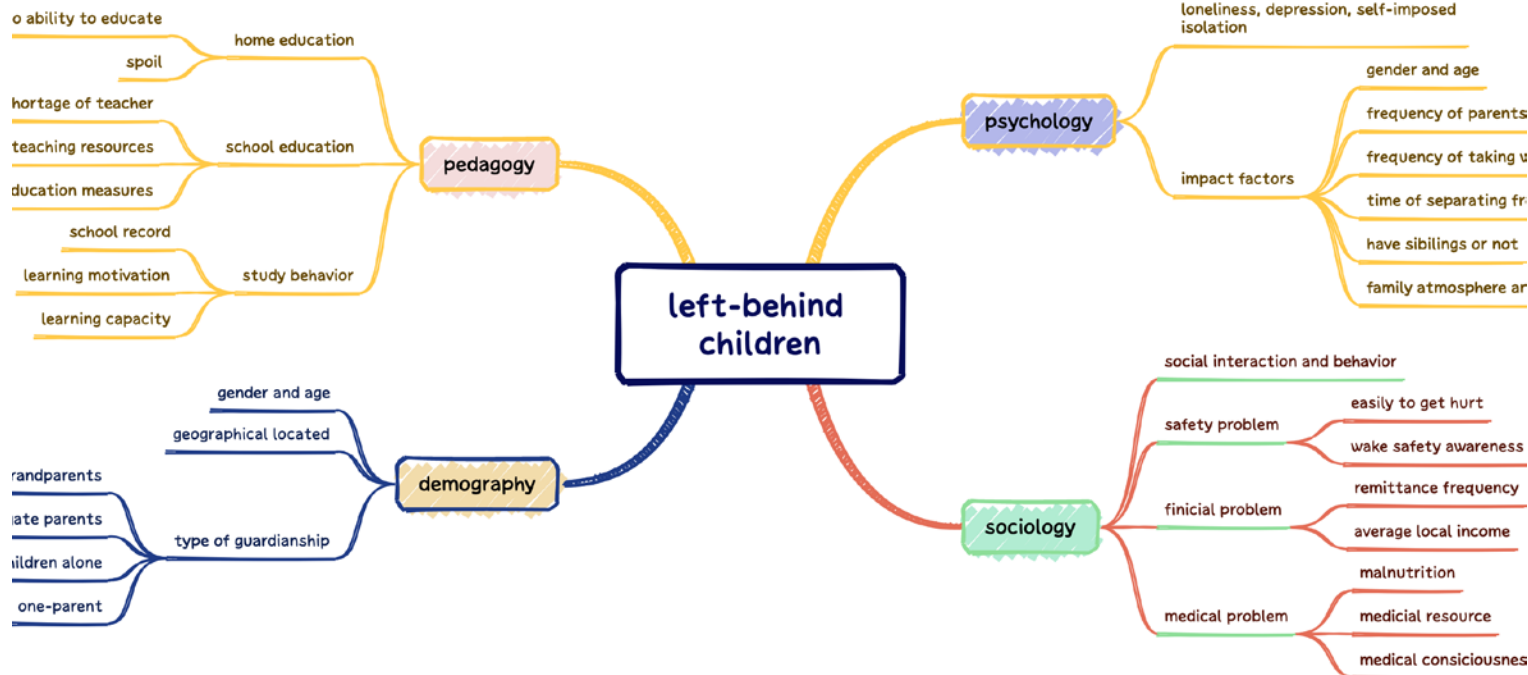


Figure 2 – The literature review of impact on left-behind children

In terms of the household registration system, it dates to the early days of establishment of PRC, aimed at bolstering social stability and securing the nascent regime. At that time, Chinese citizens possessed rights to resident mobility. However, due to the fragility of industrial and national economy, large scale rural-to-urban migration leave many pressures on employment and food supply. In 1958, the Regulations on Household Registration of the People's Republic of China categorized Chinese citizenship into “agricultural” and “non-agricultural”. This regulation strictly dichotomizes the household registration system, making it difficult for rural residents to move to urban areas, undoubtedly exacerbating the gap between urban and rural areas. After reform and opening-up, faced with a shortage of labor in urban areas, in response, Notice on Rural Work in 1984 allowing the rural residents engaged in labor, business, or services to settle in towns if they manage their own food, make the beginning of Chinese labor migration and left-behind children.

The Chinese meaning of “Left-behind/留守”

In Chinese, “Left-behind” is translated into “留守/Liu Shou”, a word with origins dating back to the Han Dynasty (BC 202-220), connoting “staying to look after”. Subsequently, it was often used in military contexts, referring to a small group of soldiers left behind to defend a position. “留守儿童/Liu Shou Er Tong” means the children who were left at home and they take the reasonability of looking after and protecting the home.

Against the backdrop of globalization and increasing labor migration, the drama The Left-Behind Lady was on screen, which depicted the relationship between a left-behind wife and a left-behind husband. The drama resonated deeply within society, catalyzing heightened awareness of “left-behind” situations. The term “留守儿童/Liu Shou Er Tong” (left-behind children) emerged with the article The Issue of Left-behind Children Deserves Attention (Shangguan, 39). Subsequent articles such as Left-behind Children Require More Love and Please Give More Attention to Left-behind Children (Sun and Cui, 38; Liu and Wang, 31) further propelled this field. In May 2004, Chinese Ministry of Education Department convened a meeting titled Research on Rural Left-behind Children, signaling governmental engagement in alleviating challenges faced by left-behind children. Since then, related research proliferated rapidly, encompassing diverse themes such as schooling, family dynamics, children's academic performance, psychological well-being, physical health, nutrition, behavior, safety, guardianship, and personality traits (Jiang, 178).

My Research on “Left-behind” children

My research primarily relies on short novels from two of the most historical and authoritative monthly Chinese children's literature journals, supplemented by some outstanding long novels. Juvenile's Literature and Children's Literature are respectively started publication in 1953 and 1963, under the supervision of Chinese National News Publication Bureau, with a monthly distribution exceeding one million. Compared to long novels, journals have a shorter publication period, respond more promptly to societal changes, and undergo preliminary scrutiny by publishers, offering a more objective and systematic approach that reflects different times, censorship, and ideologies.

The research will commence with the reading and coding of representative stories about the families of left-behind children, as depicted in two magazines spanning from 1978 to 2025. Unlike fieldwork-based research, children's literature is typically narrated from a first-person or omniscient perspective, effectively portraying the complete living conditions, inner thoughts, and behaviors of children, which may remain unseen by field researchers.

Furthermore, the emotions, words, and sentiments of parents and surrogate caregivers can also be seen through the text. In this way, the research aims to offer a comprehensive understanding of the family dynamics and the evolving nature of family structures over the years, within the broader context of family discourse.

Foucault's power theory will be employed to illustrate changes in relationships and power dynamics within left-behind children's families, while the impact of the left behind life on these children will be demonstrated through affect theory.

This research began in September 2023, and I am currently working on it.



Figure 3 – The Author Yin Jianling and Left-behind children in China

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3rd

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Cultural aspects of food discourse in children's literature (correlational research of East and West children fiction)

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Mohinakhon Khamidova Phd researcher, Senior Teacher. Kimyo International University in Tashkent (Uzbekistan)

Abstract

This presentation will provide information on the topic of food in children's literature and food discourse's role in didactics. Similarities and differences in the discourse of food in World and Uzbek children's literature are shown using examples of travel plots.

Learning objectives:

- Correlation of food discourse in World and Uzbek Children literature
- Explain the differences and similarities of food theme in Children literature
- Find travel plots of food topics in World and Uzbek Children's literature
- Implications for further research and practice

INTRODUCTION

A Correlation of the East and the West children's literature has investigated some similarities - didactics and artistic images and the ideological views hidden under the interesting plots. In these presentation we will classify the dominate plots in food discourse in World and Uzbek children literature.

1.Plot of “being eaten” by strong creatures

Similar theme in children's literature is the conquest of the weak by the strong. That is, physically weak and small creatures (humans, animals) are always eaten by strong and big ones. Examples of this are the Russian parable "The Lamb with the Wolf", "Little Red Riding Hood", "Three Pigs" from the world folk tales "Bogurosq", "Bulbulgoyo" and "Tilla Behi" from the Uzbek folk tales. Another similarity is voracious heroes eating process description. They always swallow the person or animal being eaten. For example, in the fairy tale "Little Red Riding Hood" the wolf eats the old woman and Little Red Riding Hood. Wolf swallows. No crunching or chewing. The wolf in the fairy tale "Goats" devours the goats. Antoine de Saint-Exupery's story "The Little Prince" depicts a rattlesnake swallowing a giant elephant alive.

The process of eating is not openly described in any fairy tale. In the imagination of the educated child, an image arises as if the eater has swallowed his prey. In order not to disturb the psyche of the child, in the scenes of eating, there is no artistic representation of crushing, chewing, and the participation of teeth.

Tales with the plot of “being eaten” in Uzbek and world folk tales have common aspects of the plot of eating a living creatures. This plot had been discursively analyzed in both Ch/L and had been highlighted following similarities:

Table-1

| Nº | Discursive aspects | Uzbek Children literature | World Children Literature |
|----|--|---|--|
| 1. | A gluttonous communication tool | to deceive, intimidate, manipulate | to deceive, intimidate, manipulate |
| 2. | Eaters | a giant, a dragon, a whale, a large spotted fish; wild animals (wolf, lion, bear, wolf, fox); | giant creatures monsters wolf, fox, snake |
| 3 | Heroes being eaten | People: common people, princess Animals: lambs, domesticated animals, sheep, cow etc. | Animals: goat kid, pig, |
| 3. | A place of gluttonous communication | house, land, farm | house, forest, sea |
| 4. | The purpose of eating living creature | greed cruelty | greed, cruelty |
| 5. | Method of consumption | swallow, gulp | swallow |
| 6. | Description of the eating process | - | |
| 7. | The reason of being eaten | weakness, cowardice, arrogance, inexperience | weakness, cowardice, arrogance, inexperience |
| 8. | A way to rescue the victim | to open the stomach of the guilty | to open the stomach of the guilty |

As we can see, the plot and motives of eating weak creatures are similar in the world children's literature and in the Uzbek children's literature, but there are some differences in the place of occurrence and the heroes.

2.Travel plots of stealing food and hiding sweets and meals from children

At the end of the 18th century, until the Second World War, children living in noble families hardly saw their parents. Mainly servants and nannies fed the children. Their diet also consisted of the same foods under strict control. Children of the rich and middle class spent their childhood almost isolated from adults. Boys were often sent to boarding schools. The girls were looked after and trained by specially hired female servants. The children's room is mainly located on the upper floors or in a separate part of the house, and is equipped with equipment that is not used by others. It is ensured that they do not come into contact with adults.

Children can see their parents, or rather their mother, for 1 hour during the day. Jonathan Hawthorne-Hardy quotes Jane Austen as saying: Children are kept out of sight so as not to disturb the peace of their parents. Servants had the right to take care of the child, to move in that area, and to eat equally with them. At that time, pediatric books were published about the absence of sugar and sweet treats in children's diets. A tendency is put forward that nutritious food spoils education. As a result, in works of world children's literature published in the 18th century, the motifs of not giving treats and sweets to the child and hiding them continued until the stories written in the English literature at the beginning of the 19th century. The image of delicious food was mostly found in adult literature, and the image of delicious food was somewhat less so as not to disturb children's strictly controlled diet of cooked fish, vegetables, dairy products, rice and some legumes. A strict English diet can be seen in the works written during that period. The reason is that the book should not spoil the child's education.

In Mark Twain's "The Adventures of Tom Sawyer", Aunt of Tom hides raspberry jam from Tom because eating too much sweets is bad for the child's health. Inspired by this work, in "Shum bola" ("The Mischievous Boy")published in Uzbek children's literature in 1936 by famous children literature writer Gafur Ghulyams (in 2023 the BBC has entered this book in list of the 100 best books of all time) Koravoy's mother can only provide dry bread for her children. There will be no sweets and food in the house. Koravoy secretly steals the eggs of a hen from the house and his mother fights her child hard, and the child runs away from home. Koravoy's adventures, always wanting good food and sometimes stealing meals are shown in the work. But Koravoy gets into very bad situations and at the end of the novel he returns home with nothing and more poor. At this time, his mother died. The main idea in the book is that if a child steals to feed himself, and he leaves home, he becomes a bully, this leads to bad consequences. It is necessary to control one's desires and live according to the parents' instructions. Even if one is poor, one should be satisfied with what he has.

Picture 1 – Koravoy's conflict with his mother when he stole 2 eggs from chicken coop of his home



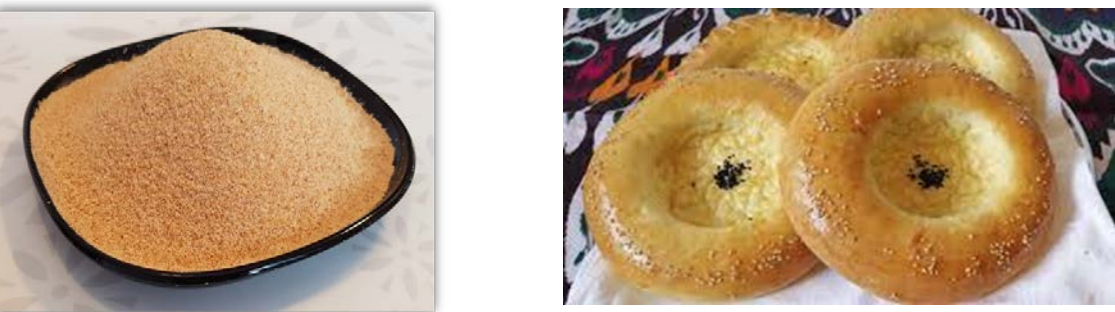
3. Differences in food plots of Uzbek and world children's literature: Food as education of passion in Uzbek children literature

In the Second World War period (1941-1945) Uzbekistan was one of the main food suppliers of the Soviet Union army. All harvests of wheat meat vegetables and fruits were sent to the war. In novels or stories with the description of those periods lack of food among families – women and children (men were sent to the army) was used as the main setting. Writers by describing their childhood who lived in 1941-1945 years in their biographical novels focused on the plots of hunger and lack of food in family. Utkir Khoshimov writes in his memories of War period his mother used to bake a bread but she didn't give bread fresh baked bread. She dried and grinded bred in order to feed children more days.

Ex:“After a moment my sister and brothers sat gathering at the table. There was a half-spoon of grind bread hardly enough for each of them or not. Then came my father, mother came out of kitchen with a plate of steaming beets. The beet is a sweet thing, but if you eat it every day, you'll be sick and tired of it. Nothing can replace bread" ("Toils of the World" by Utkir Hoshimov).

In the children literature of Uzbek depicting the events of the Second World War, it is possible to witness that bread is not just food, but a symbolic expression, an expression of the people's desire and will.

Picture 2 – Dried bread and fresh bread



A negative attitude towards childhood obesity is also formed in Uzbek literature. An example of Meshpolvan, who devours bread and cream in Anvar Obidjon's "Terrible Meshpolvan", and the fantastic appetite of the boy Amonboy in Khudoyberdi Tokhtaboev's "Adventures of a Boy with a TV Sticked to His Forehead" whis was written after 2000years and now. However, in Uzbek literature, the fact that a child eats a lot of food is laughed at positively rather than negatively. The reason is that in the national linguistic picture of world, which barely survived the famine after the Second World War, associative concepts such as "a child should eat a lot", "child should always eat baked bread", " child will be healthy if eats a lot" have been formed. One of the fantastic books in Uzbek children's literature "Ride the Yellow Monster" by Khudayberdi Tokhtaboyev contains contexts with food discourse, where eating a lot of food is considered being healthy and symbolizes love and care of mother and granny.

For example: Daughter in-law, put more butter on it, - at that moment my grandmother also intervenered in the conversation, - he is an angelic young man (P.203).

The children were excited to get up, but my mother blocked their way, saying: I will not let them go until they drink a cup of hot tea and eat. She put chocolates and fruits in front of them, which were locked in the cupboard. (P. 238).

In another book of this author “The Kingdom of rabbits” an old man treats children with a lots of food:

Grandpa Muazzin made tea in an electric kettle, despite the boys saying no, no, while there were breads, half-broken small patirs and layers in the bread box.

He put many delicious food on the table. He prepared breakfast next day and treated children with many sweets and delicious food.(P.57-58)

Final considerations

| Nº | Aspects of gluttony discourse | Uzbek children's literature | World Children's Literature |
|----|---|---|---|
| 1. | A gluttonous communication tool | Delicious treats & food | Sweets, fruits, diet food |
| 2. | Participants of gluttonous communication | Child & mother Child & grandmother Child & grandfather | Child & babysitter/nurse Child & servant |
| 3. | A place of gluttonous communication | House/kitchen/sitting room Guest's house | Kitchen/garden Home (no guest's house scene) |
| 4. | Food restrictions | Restrictions on sweets | Restrictions on sweets and fatty foods |
| 5. | The goal of gluttonous communication | Promotion of healthy eating and nutrition Prevention of food refusal | Promotion of healthy eating and nutrition Getting children interested in books |

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3rd

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Window to the world: Children's Literature in Early Childhood Education

Helena Caldeira, Universidade de Évora

Ângela Balça, Universidade de Évora / Centro de Investigação em Estudos da Criança



Introduction

This study comes from the possibility, within the scope of the Master's Degree in Pre-School Education and Teaching of the 1st Cycle of Basic Education, of devising an action-research project in the context of Supervised Teaching Practice. It is centered on children's literature that promote positive transformations in the world, when used in work with children. As such, and since this is a project that will be applied to Pedagogical Practice, a literary and aesthetic analysis study was carried out, which constitutes the first stage of the project and will serve as the foundation for subsequent phases. It is also the focus of this poster.

The aim of this study is to learn, analyze and reflect on the impact of children's literature, when faced with situations as impactful and complex as war.

The poster's methodology prioritizes the hermeneutic analysis of verbal and visual texts, to ensure the literary and aesthetic quality of the selected works.

Study motivations

The importance of thinking about war is justified by today's pressing challenges, marked by intolerance and inequality. By revealing raw and impactful realities, literary works can arouse empathy, promote understanding of what is "foreign" to us and encourage critical reflection on the conditions that perpetuate conflicts.

Petit (2020) states that reading gives us the opportunity to get to know the Other... "de nos enfiarmos na sua pele, nos seus pensamentos" (p.54), a perspective that is mirrored in the reflections of Rodari (2017), for whom stories are fundamental in the construction of meanings and the organization of mental structures, that allow children to decipher the world and distinguish between reality and fiction.

For all the reasons mentioned above, literature is a means for broadening horizons and promoting understanding of the different realities of the world. Without a doubt, each reading opens a window onto the world and, with it, the opportunity to enrich our understanding of the different faces of humanity.

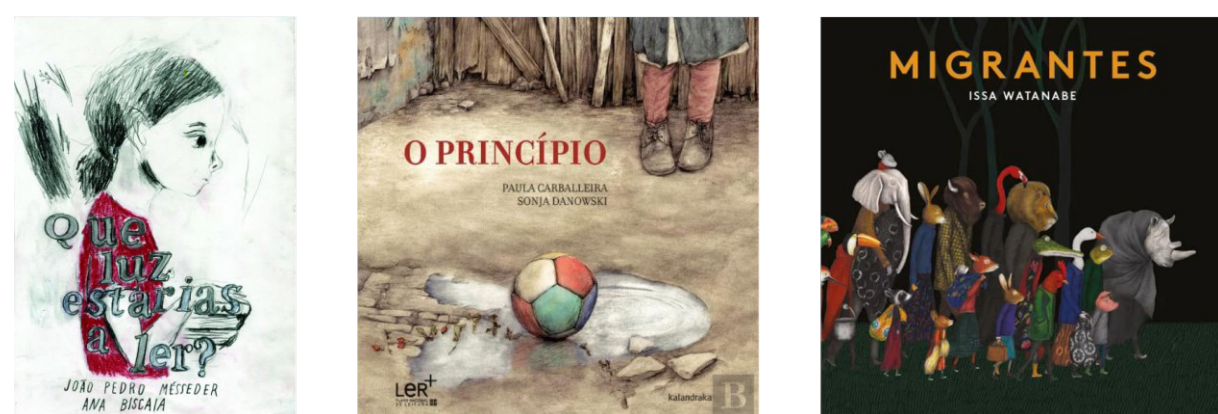


Figure 1 – Covers of the selected books

Literary and artistic analysis of the books

Que luz estarias a ler? (2015), written by João Pedro Méseder and illustrated by Ana Biscaia, is a tribute to the children who were victims of the war in Gaza in 2014 and, at the same time, a praise for literature and the power of books, even when everything seems to be falling apart. It is also revealed the pain of the loss of those who survived, in which its materiality summons up the ephemerality and fragility of life. There is no hard cover, and the binding is made with two metal staples.

Ana Biscaia sharply depicts a scene of destruction where the wreckage bears witness to the cruelty and devastation of war. Using a mixed technique where the strong graphite line is combined with dry pastel, gouache and corrector, it resembles pages of rubble. We can also see the authentic process that gave meaning to the drawing, since Biscaia doesn't use an eraser and chooses to preserve its structural traces, showing respect for the creative process.

As for the color palette where grayscale predominate, its purpose is to depict the dark and desolate nature of the subject, although other colors appear occasionally to highlight specific aspects of the narrative.

Another topic that sets the book apart is the hand-drawn typography, from the cover to the technical sheet, title page and inside. In the latter, the text is written on lined lines, evoking the idea of a diary keeping a child's memories.

From the literary point of view, it is extremely concise and clearly conveys the depth of its message. João Pedro Méseder is not afraid of words, not even the harshest ones. He gives them to Aysha (the autodiegetic narrator), a girl who survived the bombing that took her friend Kalil. In eight pages, the pain and suffering of her experience is recounted, but there is also room for hope for a better future.

In *Migrantes* (2021), Issa Watanabe illustrates a journey between uncertainty and hope, in a visceral book-album that gives the reader clues for a deep reading. As it is a work without text, it requires an intense exercise in visual interpretation, attention to detail and visual metaphors that demand a long, sharp look.

The visual narrative focuses on the migrants moving along an improvised route for survival, with its author choosing to give anthropomorphized animals the leading role. This choice translates into a powerful allegory that invites us to reflect on issues such as identity and a sense of belonging. It is a very important matter when working with children, where they claim their space.

The group of migrants stays together throughout the journey. They cook, eat and sleep together. There are gestures of care that become more and more pronounced, such as hands that caress and claim for life. In addition, they face countless adversities, like trying to survive a shipwreck where one of the migrants died.



Figure 2 – Skull and blue ibis

Alongside with numerous animals, from least to most exotic, there is also the figure of the skull, which is seen at the rear of the group of migrants. This presence, in a clear allusion to death, may symbolize the danger and unpredictability that characterizes migration. There is also another figure that stands out due to its proximity to the skull: a blue ibis (fig.2), which in various cultures symbolizes the link between life and death.

From a chromatic point of view, it is highlighted the contrast between the tones in the foreground and those in the background. In the case of the foreground, where the migrants live, the light falls on them and colors them intensely - shades of blue, green, red, yellow, brown and grey intensify as the story progresses. Besides, the patterns they wear evoke different cultures and traditions, reminding us of the diversity and richness of the migrants' countries of origin. On the other hand, black and some very dark shades of green and blue dominate in the background, creating an atmosphere of depth and gloom that reinforces the feeling of despair and uncertainty. Also in this scene, gray trees take on color at occasional moments, even bearing fruit that is picked up by the migrants.

O Princípio (2012) is a picture book that delves into the devastation caused by war, following a displaced family as they try to rebuild their lives. Beyond the war scenario, the book contains various narratives, such as resilience, care, affection and sharing.

Through Paula Carballeira's concise text and Sonja Danowski's hyper-realistic illustrations, we are transported to a space full of compassion and empathy, giving us faith in the future, even in the darkest moments.

Looking at the book's front and back covers, we can make some deductions. Through its elements, such as a colored ball, a child and the reflection of the sky it is possible to imagine why the author chose its title. If you pay attention, we can see a path traced by small flowers that gradually dry up and lose their color. The passing of time is present. In the initial and final guards, these same flowers sprout strongly: do we have the cycle of life, renewal and hope that persists, even in the face of adversity? Also on the title page, we see a branch that crosses the pages from end to end. What might this clue be?

Hyper-realistic illustration allows for an extremely detailed and accurate representation of objects, beings and places. In this case, through the nuances of the city's textures, shadows and lights. With that, it is possible to have a fully immersive visual experience. Danowski used earthy colors to capture the truth of a place that has turned into rubble.

The text allows us to make sense of what the illustrations evoke, as in this passage: "Uma vez houve uma guerra / Quando a guerra acabou, ficámos sem casa - Não importa – disse a mãe – Temos um carro." (Carballeira & Danowski, 2012, p.4). The mother's response subverts the expectations of the reader, who, observing the posture and faces of the mother and the two children, would hardly anticipate this sign of acceptance and adaptation to the new reality. The same happens in the following pages, when "living in a car" turns life itself into a journey; when the lack of clothes becomes an advantage (not having to wash); or when the lack of light and the fear of the night bring the opportunity to sleep closer to those you love. As the story progresses, the characters' facial expressions change. If at the beginning they were dominated by an expression of anguish and a lost look, as the story progresses there is a relaxation of those, giving way to a feeling of serenity.

"The Beginning" was, after all, synonymous with a fresh start, a new cycle of life.

Final considerations

In *Que Luz Estarias a Ler?* we may be facing a counter-point interaction, in which "palavras e imagens colaboram para criar sentidos que vão muito além do alcance de cada uma delas" (Rodrigues, 2009, p.8). For instance, on page 3 (fig.3), a paratext refers to Orhan Pamuk, a Nobel laureate who defends the Kurdish cause - is he an example for Palestine? In the space where words and images meet, meanings are unraveled.



Figure 3 – Pamuk

In the case of the visual narrative presented in *Migrantes*, and since the book is devoid of text, an intrinsic relationship is established between the images and the reader's interpretation. The absence of words is not a restrictive factor; on the contrary, it increases the importance of the illustration, making it the main means of communication.

Finally, in *O Princípio*, we see an enhanced interaction between text and image, since the complementary relationship between them amplifies their meanings (Rodrigues, 2009). While the text provides a chronological structure and puts the characters in dialogue, the hyper-realistic illustrations add layers of depth in both the protagonists and the physical spaces, where the action takes place.

To conclude, a deeper understanding is only possible if creativity and critical thinking are stimulated.

Mergulhão (2008) points out that illustrations should be used as a tool for understanding the meanings, whether implicitly or explicitly. Therefore, for children to be able to fully engage and appreciate the works, it is essential that they have the opportunity to express their preconceived thoughts.

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Understanding the Educational Project of Children's Literature in the Anthropocene

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Introduction

The idea of an Anthropocene was first proposed as a new geological timeframe marked by the impact of Western industrialized societies on the geological layers of the earth. However, it was quickly repurposed as a conceptual framework to consider the specificity of the current timeframe, marked by the unsettling sensation of humanity's failing and impending doom, or as Clive Hamilton notes, the Anthropocene is nothing less than 'a new human condition' (5). Among other things, this new human condition is the realisation that a humanist worldview, i.e. an anthropocentric view that casts the human as the sole subject in this world where all other nonhuman life is considered knowable object, has obscured certain aspects of reality. Key issues defined by scholars of the environmental humanities are scale ('Man' is not the measure of all spatiotemporal things), nonhuman agency (humans are not the sole subjects on this planet, instead, the human and the nonhuman form assemblages that feed into each other), and climate justice (the unfair distribution of responsibility and consequence calls for different systems of justice). How does children's literature engage with these imaginative challenges and can children's literature contribute to radically transform this anthropocentric worldview?



Figure 1 – Violeta Lopez and Riccardo Bozzi's *The Forest* employs novel printing techniques to dissolve the boundary between human and nonhuman life.

Traditional or Transformational?

Traditional children's literature:

- Offering moral lessons through entertaining rhymes and alluring pictures, with an aim 'to the making of the child as a citizen' (Lerer 18).

Radical or transformational children's literature:

- Some strands of children's literature have also showcased 'a general idea of progression and change – change in norms and mindsets, and changes that can be traced to movements within arts, education, social systems, and ideologies' (Druker and Kümmerling-Meibauer 8)
- Kimberley Reynolds uses the term 'radical children's literature' to indicate how 'children's literature contributes to the social and aesthetic transformation of culture by, for instance, encouraging readers to approach ideas, issues, and objects from new perspectives and so prepare the way for change' (1).
- In their book *Tales for Little Rebels*, Julia Mickenberg and Philip Nel collect radical children's texts from the 20th century that 'address or attempt to create a liberated, informed, questioning, activist child' (1).

→ The transformational aspect is either associated with theme and character, supported by the idea that representations of child agency and activism are transferred to the implied reader, or with the challenging nature of children's text, which encourages the implied reader to be critical and questioning (see also the CfP for this conference). However, the imaginative challenges of the Anthropocene foreground a third way in which children's literature possesses transformational potential.

Transformation and Anthropocene Children's Literature

I contend that a radical Anthropocene children's literature is a children's literature that experiments with formal and stylistic strategies to expand imaginative limitations such as scale and nonhuman agency.



Figure 2 – Page from Johanna Schaible's *Once upon a time there was and will be so much more*, which creates a deep time effect by shrinking the pages so that every specific moment is always embedded in a larger temporal unit

As Louise Joy argues, 'the pedagogical function of children's literature' is often understood 'in tension with the aesthetic demand for entertainment' (7) and she notes: 'the extent to which a work fulfils the former is presumed to compromise its capacity to fulfil the latter, and vice versa' (7). Specifically for the Anthropocene, I argue that pedagogy and aestheticism are not mutually exclusive categories. On the contrary, in the Anthropocene, which particularly foregrounds lacunas of the imagination (scale, interdependency, non-human agency, ...), and therefore exposes the dangers of idealized and simplified versions of the world, the aestheticism of children's literature, its formal and stylistic operations, is exactly where the pedagogical value or transformative potential of children's literature lies.

The Childadult for the Anthropocene

- Following the vein of Donna Haraway's *natureculture*, which is a 'provocation for collapsing and transgressing the dominant metaphysics that dichotomizes nature and culture, and through which culture and all that is human is constituted as discontinuous with the rest of the world' (Latimer and Miele 11), the *childadult* collapses and transgresses the dichotomy between child and adult by encapsulating both the child-as-child and the child-as-adult. The figure of the *childadult* then is both the actual person reading children's literature as well as the symbolic sign in the discourse of children's literature that stands in for notions of growing up and of past, present and future. The temporal multiplicity of the figure releases some of the pressure that the notion of the Anthropocene places on the child. Since the *childadult* maintains the child-as-child, the child-as-child remains free to develop its selfhood without any of the burden to save the world. However, the *childadult* also envisages the child-as-adult, who will have to act with responsibility and response-ability for the good of the planet.

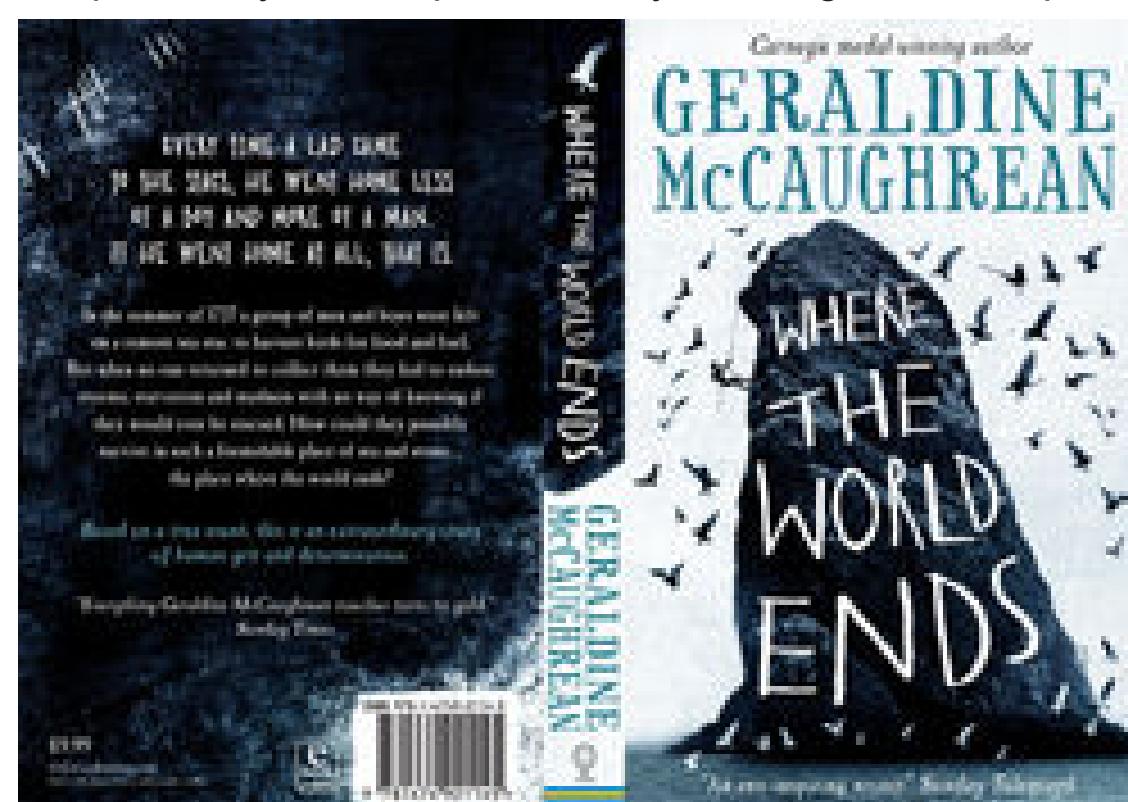


Figure 3 – Geraldine McCaughrean's *Where the World Ends* employs a metaphorical paranarrative that dissolves the boundaries between the boys stuck on a rock and their environment.

- With this shift, the most important aspect of a children's text becomes its ability to help a child-as-child to model a complex, Anthropocene world, so that the child-as-adult, with its increased agency, will act meaningfully in the world, blessed with a worldview that befits the complexity of the Anthropocene. Because the way the child-as-child models the world and builds their selfhood in relation to that world is of the utmost importance, I argue for the increased attention to the formally and stylistically experimental and innovative strand of children's literature that tries to bridge the gap between the complexity of the Anthropocene world and the limited conceptual abilities of the child-as-child.

Form and Formation

- Formal 'strategies developed within the seemingly rarefied domain of fiction have the potential for trickling down to concrete cultural attitudes toward the nonhuman' (Caracciolo 23)
- Erin James advocates for 'art that grapples with that which lies beyond the reach of human imagination' (7)
- Joshua Landy sees texts as 'formative fictions, whose function it is to fine-tune our mental capacities' (10)

→ I argue that this is exactly what a particular 'challenging', 'radical', or 'artful' strand of children's literature can do. Children's texts can offer formally complex, challenging narratives that can help 'change our world-views and inhabit the Anthropocene more lucidly, respectfully, and equitably' (James 7). The transformational potential might even be greater, given the formative years in which these texts are encountered.

Conclusion

Children's literature helps children model the world. The imaginative challenges exposed by the Anthropocene find its corollary in the formal and stylistic strategies of contemporary radical children's literature. Therefore, it is actually these formal and stylistic strategies of children's literature and not its depictions of agency and activism that possesses the most pedagogical and transformative value.

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Depictions of cultural diversity and inclusion in museum-themed picture books

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Introduction

This study analyses picture books about museums to demonstrate how contemporary museological trends are reflected in children's literature. Beginning with various examples of picture books from around the world, it foregrounds those with literary representations of museum visitors from different racial origins – a view consistent with the approach according to which museums should be inclusive and encourage participation of all people. To support its core argument, the study zeroes in on *Milo's museum* (2016), a book that projects a Black American sociocultural perspective and highlights the importance of activism. The study employs multimodal content analysis, as well as narrative theories, literary concepts and terms relevant to picture books to examine how the implied readers/viewers are constructed and how the ideological messages are conveyed.

Current museological trends

Museums today aim to become inclusive spaces where different social groups (e.g., ethnic, cultural, religious) can feel a sense of belonging. This aspiration has been a driving force for their programming, particularly since the 'new museology' approach in the 1980s, and is now considered an imperative, being explicitly stated in the new museum definition:

"A museum is a not-for-profit, permanent institution in the service of society that researches, collects, conserves, interprets and exhibits tangible and intangible heritage. Open to the public, accessible and inclusive, museums foster diversity and sustainability. They operate and communicate ethically, professionally and with the participation of communities, offering varied experiences for education, enjoyment, reflection and knowledge sharing."

Fig. 1 – Museum definition (ICOM, 2022)

New types of museums that engage their visitors constantly emerge: an example is Nina Simon's "participatory museum" (2010), a space that is not merely intended for displaying objects or welcoming visitors, but one that interacts with its visitors, one where each member contributes equally, feels part of the cultural community, has a voice and is respected. In a similar way, a "community museum" functions as an exhibition and gathering space for a particular community and deals with issues that are directly related to its life and identity – that is, it can simultaneously showcase the community's history, art, tangible and intangible cultural heritage, its past and present (Desvallées & Mairesse, 2010).

"White gaze" vs cultural diversity in museum-themed picture books

From playful and adventurous stories, narratives of nostalgia for the past and history (according to Memory Studies) and guidebooks on art and artistic movements (Kardoulia, 2021), books of this genre raise concerns about what they promote and who they are aimed at. Recent research (Serafini & Rylak, 2021; Donahue, 2022) suggests that the majority of museum-themed picture books involve white protagonists coming mostly from high social strata and do not provide an inclusive view of museum visitors (Fig. 2,3).



Fig. 2 – Katie's picture show, p. 3.



Fig. 3 – Perdus au Musée, p. 10.

Nonetheless, there are noteworthy examples of children's book writers and illustrators from Europe (*Pablo Pontikaso, Ma pou pigan oloi, A funny thing happened at the museum, Mayhem at the museum*), Australia, US, Canada (*Dr. Seuss's Horse Museum, Milo's museum, Anna at the art museum*) and Hong Kong (*My museum*) who have included people of different cultures in their museum-themed stories and, thus, invite readers from different origins (Fig. 4-10).



Fig. 4 – Pablo Pontikaso, p. 23.



Fig. 5 – Ma pou pigan oloi, p. 23.



Fig. 6 – Anna at the art museum, p. 6.



Fig. 7 – A funny thing happened at the museum, p. 7.



Fig. 8 – Dr. Seuss's Horse Museum, p. 34-35.



Fig. 9 – Mayhem at the Museum, p. 10.



Fig. 10 – My museum, p. 7-8.

The importance of books with heroes from all sorts of backgrounds and personal traits is unquestionable. When coming into contact with stories from their own culture, children readers who are not part of the socially dominant group realise that they too have a cultural heritage which they can be proud of and take confidence in (Hughes-Hassell & Cox, 2010). On the other side, privileged children may cultivate empathy and an attitude of respect for difference.

Breaking down Milo's museum

We will now examine *Milo's museum* (2016) based on museological and narrative theories as well as multimodal analysis; in the light of a museological perspective, we will examine whether it aligns with new museological trends. Iser's (1978) concept of "implied reader" will serve as a starting point, the examination of which will help us see how its ideological messages are constructed. Social semiotics will comprise another tool, according to which interactive meanings is conveyed not only through the verbal text, but also through visual cues; therefore, ideology emerges through both verbal (such as nouns, verbs, phrases) and visual means (such as lines, colours, perspective) (Kress & Van Leeuwen, 1996).

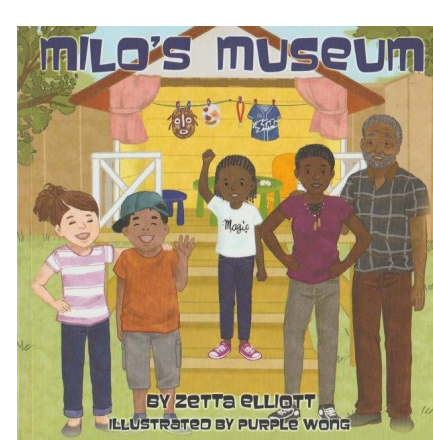


Fig. 11 – Milo's museum (cover page)



Fig. 12 – Black power fist

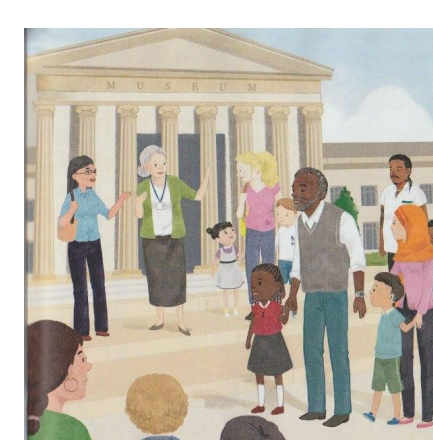


Fig. 13 – Milo's museum, p. 2.

From the cover alone, the book appears to carry powerful messages. A variety people from different backgrounds (white, black and Latino people, young and old) are looking straight at the reader and smiling, making him feel at ease (Fig. 11). The intended reader/viewer will understand that Milo, mentioned in the title, is the girl who stands out in the centre. Some intended readers might think that the way Milo raises her hand alludes to the black power fist (Fig. 11-12). As for the building in the back, it looks like a house or a theatre stage and makes the reader eager to read the story and find it out.

On page 2, what we see is a diverse group of visitors: children, young parents and teachers, but also older people with different features, as well as a woman in hijab accompanying a boy wearing a hearing aid (Fig. 13).

But as the story unfolds, we begin to realise that the museum doesn't live up to such diversity. The mirror is a means to convey the meaning that Milo cannot see herself being part of that museum, while other visitors do not seem to be concerned (Fig. 14). On the verbal text, her feelings of "not belonging" escalate gradually (see bold segments in the excerpts below); even her grandfather's explanation of what a museum is confuses her: "Museums hold all the things that people feel are valuable or important –things from long ago and from today." (p. 5).



Fig. 14 – Milo's museum, p. 4.

"She stopped in front of a giant mirror and looked at her reflection. Milo could see her classmates admiring the works of art. She liked most of the art, but **something didn't feel right.**" (p. 4)

"Milo nodded to show Poppa she understood but **she still felt funny inside.**" (p. 6)

"So many faces, sounds, and stories made up her world –but none of it was in the museum. Milo **frowned.**" (p. 7)

The little girl turns to her aunt (an activist wearing a "Black Lives Matter" T-shirt) (Fig. 15), who draws attention not only to the curators' responsibility ("The curator decides what goes inside the museum", p. 9), but also to the visitors themselves. Given the example of mummies as an African-American heritage (Fig. 16), she expresses the most important ideological message of the book: *action is all it matters.*

"What about us? Don't WE get a say?" (p. 9).

"We vote with our feet", "We go see the exhibits that mean the most to us. Those magnificent mummies we saw last year were borrowed from another museum in Cairo." (p. 14).



Fig. 15 – Milo's museum, p. 10.

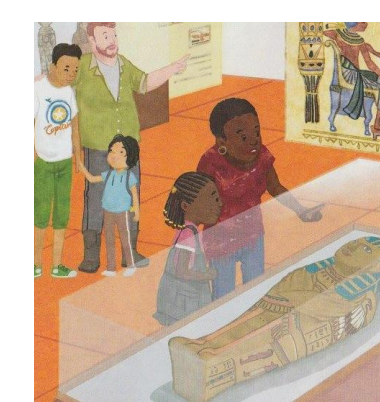


Fig. 16 – Milo's museum, p. 12.

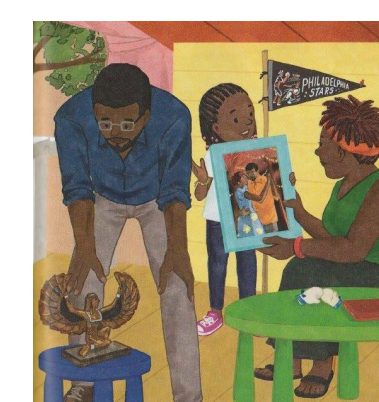


Fig. 17 – Milo's museum, p. 20.

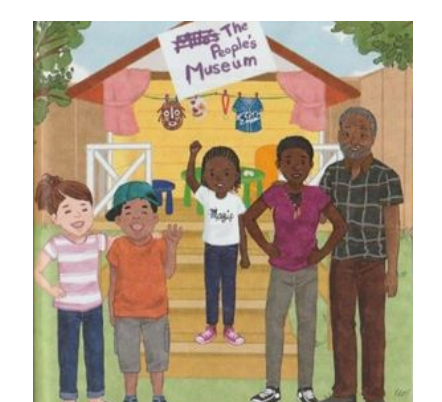


Fig. 18 – Milo's museum, p. 26.

Feeling inspired, Milo creates her own museum (the so-called "Milo's museum"), full of her personal belongings as artifacts. Soon, she expands it to include objects from her family (Fig. 17) and friends and, in the end, the whole neighborhood becomes fascinated about taking part in her initiative (also some of her classmates that are not African-Americans). In the last picture, which is almost identical to the one on the book's preface, we can see Milo changing the name of her museum to the "People's Museum" (Fig. 18). As she notes, thus defines the role of this new museum: "That way our museum will be a mirror for the whole community." (p. 25).

Final considerations

The "People's Museum" is a community and strongly participative type of museum operating in accordance with contemporary museological trends. Stories such as this address an implied reader/viewer able to identify social discrimination and confront it; they act as both "mirrors" and "windows" for readers and portray museums as places where different cultures come together and co-exist in harmony. Therefore, while they carry a sort of transformative power, they can also serve as launchpad for discussion on social change and as tools for intercultural education.

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“Storytelling Wings”: The (Im)possible Intertwinement of African American Slavery and the Covid-19 Pandemic in the Picturebooks of Virginia Hamilton and Jacqueline Woodson

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Introduction

The “Flying African” myth permeates Black culture, from music to poetry – and children’s literature as well. According to African folklore, only witches and spirits had the power of flight. However, during the Transatlantic slave trade to the New World, humans were said to also have acquired this ability (McDaniel, 1990). The “Flying African” myth survived the passing of time because Blacks around the diaspora continued to challenge Western epistemologies through slave culture (such as music, when work songs were sung while performing forced labor), religion, and folklore tales (originally passed on through oral tradition) (Young, 2017). During the slavery period in the U.S., it was common to find accounts of Black slaves who had supposedly flown away and vanished into thin air. Taking both history and literature into consideration, it is possible to regard this myth as a euphemism for death (often by suicide, as a means of escaping bondage), a translation for actual escape (of which the Underground Railroad comes to mind), and also as a strong metaphor for endurance and longing for freedom.

Virginia Hamilton (1934 – 2002) and Jacqueline Woodson (1963 -) are probably two of the best well-known and most awarded African American female writers of all time. In their body of work, both have tried to authentically portray the African American experience. Hamilton’s *The People Could Fly* was first published in 1985, whereas Woodson’s *The Year We Learned to Fly* was originally printed almost forty years later, in 2022. Despite the great time gap between both, these two picturebooks rely on the “Flying African” myth to convey two different stories of freedom and resilience. While Hamilton chose to retell the folklore tale of the flying slaves, during the slavery period in the United States, Woodson made creative use of the myth to inspire her readers to use their imagination and pretend they could fly somewhere else, while confined at home during the Covid-19 pandemic.

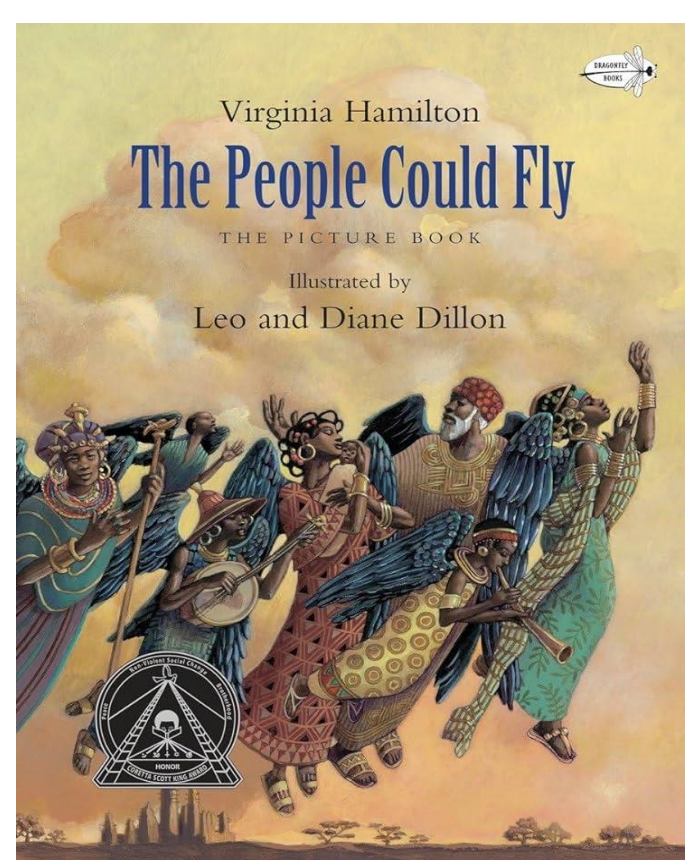


Figure 1 – Cover of *The People Could Fly*, by Virginia Hamilton

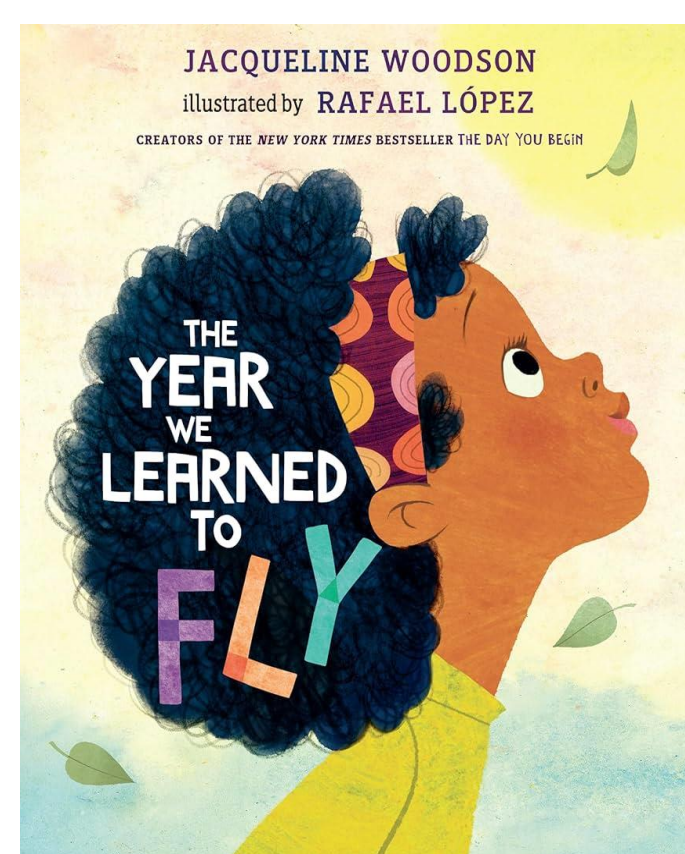


Figure 2 – Cover of *The Year We Learned to Fly*, by Jacqueline Woodson

Analysis

Virginia Hamilton’s *The People Could Fly* is considered one of her most emblematic and anthologized works. In her original author’s note, she stated that this is: “[o]ne of the mythical old tales in the tradition of ‘things that never were’ (...) This tale is in many ways timeless. Beautiful.”. Attesting her declarations is one of Jacqueline Woodson’s recent works, *The Year We Learned to Fly*, which took inspiration in the aforementioned book. In Woodson’s author’s note, she reveals that the first time she read Hamilton’s folktale, she “realized that through [Hamilton’s] beautiful story, [Woodson] was learning how to fly (...). And [Hamilton’s] stories gave us [young readers] wings... storytelling wings”.

Hamilton’s *The People Could Fly*, alongside Toni Morrison’s *Song of Solomon* (1977), is probably one of the most well-known literary works to portray the “Flying African” myth. The picturebook, illustrated by Leo and Diane Dillon, aims to pass on to child readers the story behind the myth. It starts by telling how long ago, in Africa, some people (known as Gullah) knew magic and could fly with “[b]lack, shiny wings”. When they were captured and enslaved, they were forced to shed the wings, because it was too crowded in the slave ships. When arriving in the Americas, while some of them got sick and forgot about their power, some others still knew how to soar across the sky. The narrator goes on by telling the story of Toby (an old enslaved male) and Sarah (a young enslaved mother who carried a baby in her back) in a cotton plantation. As the baby started to cry from hunger, the Overseer ordered the woman to keep the child quiet, as the driver whipped both mother and baby. In complete despair, Sarah tells Toby: “I must go soon”. As Toby raises his arms toward the sky, he sings the magic words: “Kum... yali, kum buba tambe”. Sarah rises and flies until she is gone from sight. The following day, another young enslaved man fell from the heat. Once again Toby spoke him the words and he rode in the air and flew away. As others fell from the heat too, Toby reached his arms to them and chanted the magic words. Soon enough a great group of enslaved people started flying in the air to freedom – an old Toby flew behind them. The ones who could not be taught to fly, for there was not enough time, stood behind and “told about the people who could fly to their children” – underlining the importance of the oral tradition in both African and African American culture.

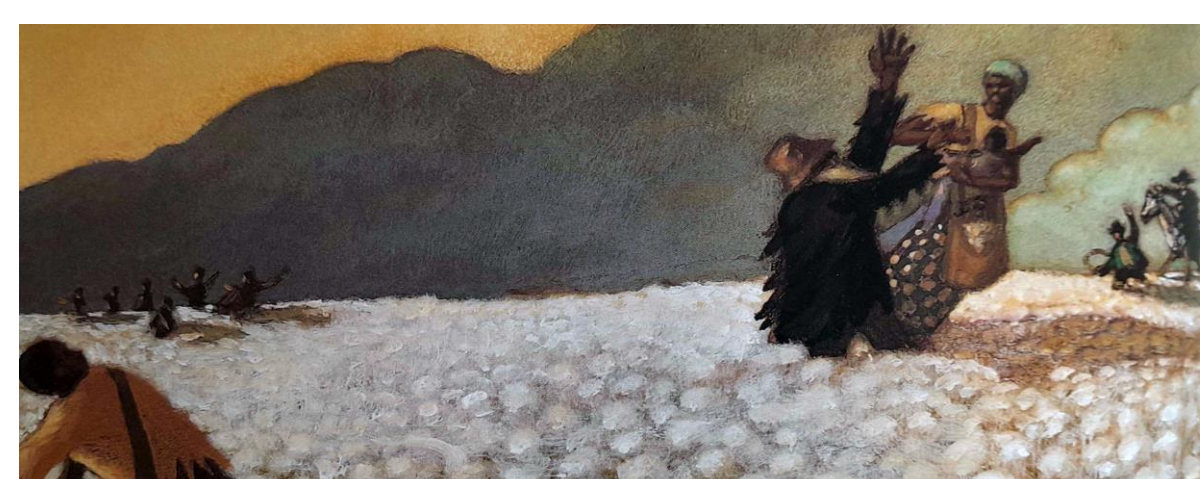


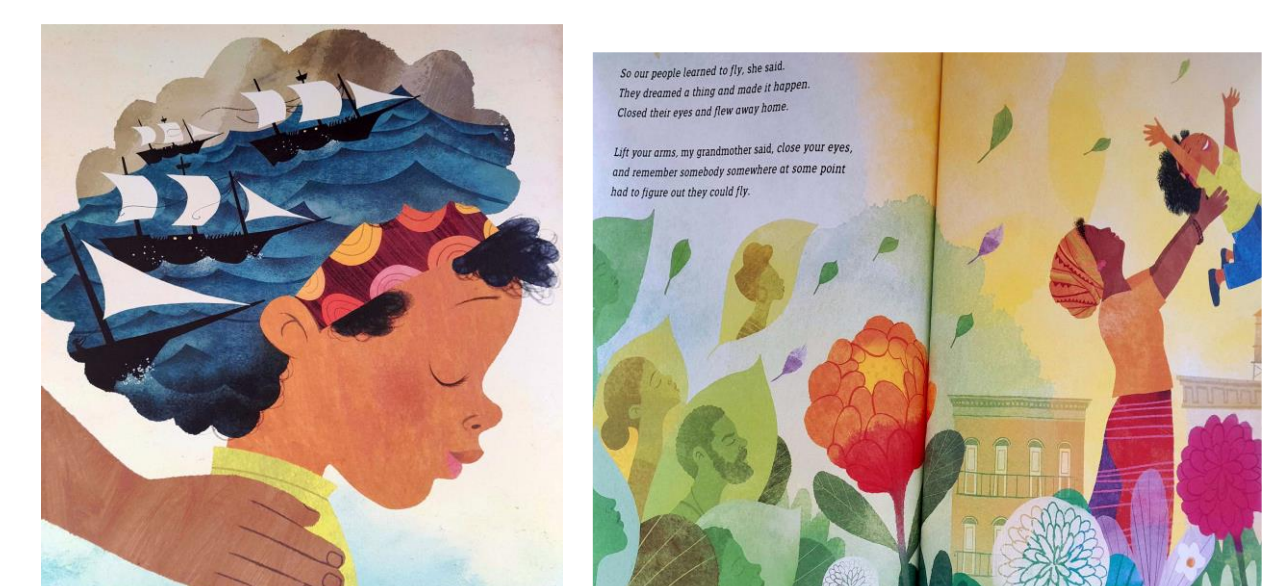
Figure 3 – Toby chanting the magic words, so that Sarah could fly away (by Leo and Dianne Dillon)



Figure 4 – Sarah flying away with her baby (by Leo and Dianne Dillon)

Woodson’s *The Year We Learned to Fly* tells the story of two young siblings, sister and brother, through a year when they had to stay at home. Even though the book makes no reference to the Covid-19 pandemic, in an interview the author reveals the confinement served as her inspiration for the story (Woodson, 2022^b). The picturebook starts in the Spring, when the siblings “weren’t allowed to go outside”. As regular active children usually do, the protagonists were easily bored. Trying to help them, their grandmother advised: “Use those beautiful and brilliant minds of yours. (...) / Lift your arms, / close your eyes, / take a deep breath, / and believe in a thing”. The children did do so and suddenly they were flying over their city and having fun. Later in the Summer, the siblings had a fight, because they could not decide on which chores each must do. Once more, their grandmother advised them with the same words she had previously said. The children made peace with each other and flew again all over the city. In the Autumn, the absence of their grandmother is felt (which could allude to the eventual death of the grandmother due to Covid-19). The girl declares: “our bedrooms felt too big and lonely (...) but (...) we remembered that we didn’t have to be stuck *anywhere* anymore. My grandmother had learned to fly from the people who came before.”. The text moves to the grandmother’s words, when she told the children “nobody can ever cuff / your beautiful and brilliant mind./ So our people learned to fly (...)”. They dreamed a thing and made it happen. Closed their eyes and flew away home”. In the following Winter, the siblings move with their parents to another city, where the local children ignore and refuse to play with them. However, the siblings were not sad nor upset, for now they knew what they had to do. They did what their grandmother had told them and soon they began to fly. The other children on the ground watched them for a while and then, one by one, they too learned to fly.

Both Hamilton’s and Woodson’s works reflect Morrison’s *Song of Solomon* in several aspects: they acknowledge Black mythology as part of their cultural heritage; they regard flying as a form of hope and escape, achieved through the repetition of magic words; and the ending of each book is left open to the child reader’s imagination – giving them wings to fly on their own.



Figures 5 and 6 – Grandmother passing on her knowledge of flying to her granddaughter (by Rafael López)

Final considerations

Children’s literature underlines how imperative it is to expose young readers to several racial representations and life experiences. The counter-storytelling achieved by these works of African American female writers Virginia Hamilton and Jacqueline Woodson showcases how freedom conveyed through the Black folklore “Flying African” myth in such two distant matters (the African American slavery and the Covid-19 pandemic) may teach child readers about hope and strength in times of adversity.

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Raising Citizens: Nationbuilding through Storytelling

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Introduction

During the 19th century Nordic societies underwent several periods of significant changes. After World War II, ideas of what constituted the modern nation were consciously formulated and taught to children through arts and culture. One example of this is the radio theater play *Folk og røvere i Kardemomme* by [When the robbers came to Cardamom town] (1955) by Norwegian author Thorbjørn Egner, later also adapted to a very successful book and several stage versions. The now classic work shows the integration of three robbers into the community of Cardamom town through a process of jailing, educating and literal grooming. In the end the former robbers become productive members of society, with jobs and relationships, and they are much happier than before.

Some years later, on Swedish national television, the TV-series “*Mumintrollet*” (1969) showed a very similar integration attempt of the Moomin family (created by Tove Jansson). However, this time the integration fails. The Moomin family are unable to see the value of conforming to the somewhat arbitrary rules of the greater community, such as proper table manners, and refuse to give up their independence just to become what society deems “civilized”. Throughout the series the word “civilized” is used in a way that satirizes the concept, and skillfully deconstructs our ideas of what it means to exist within a nationwide community.

These works show two opposing views of what integration into the larger community might mean. First, from the viewpoint of the community, where the way of life as a minority seems inherently less fulfilling than that of the town as a whole. And later from the viewpoint of the minority who are perfectly content as they are and have no interest in changing their ways. Both works also include music as a storytelling device. In *Mumintrollet*, music is used to underline the conflicting viewpoints of the family versus society, whereas in *Cardamom town*, the use of music shows how no objections to the status quo were ever to be accepted.

When the robbers came to Cardamom Town (1955)

The classic work tells the story of the small idyllic Cardamom Town, and the three robbers who come to find their place within its community. The work first appeared as a radio theater and includes frequent use of music and songs as a storytelling device. Later it was published as a chapter book and has since seen multiple adaptations for stage and screen.

The story begins by introducing the town and its citizens, such as the town eldest and the policeman. We are also introduced to their only law;

The Cardamom Law

"You shall never bother others / you shall both be fair and kind / and whatever else you do I shall not mind".

The law is introduced by Constable Bastian, the policeman who would rather not arrest anyone, and clearly states how their ideal society should function.

The ones who do not follow this law are the robbers who live just outside Cardamom Town. As they steal from the townsfolk, they break the Cardamom law and are arrested. In the process of jailing the robbers find that life within the community is much happier than life outside of it. They get haircuts, wash themselves, learn to play the town songs and finally find respectable jobs. Thus, the robbers are no longer robbers, but upstanding happy citizens.

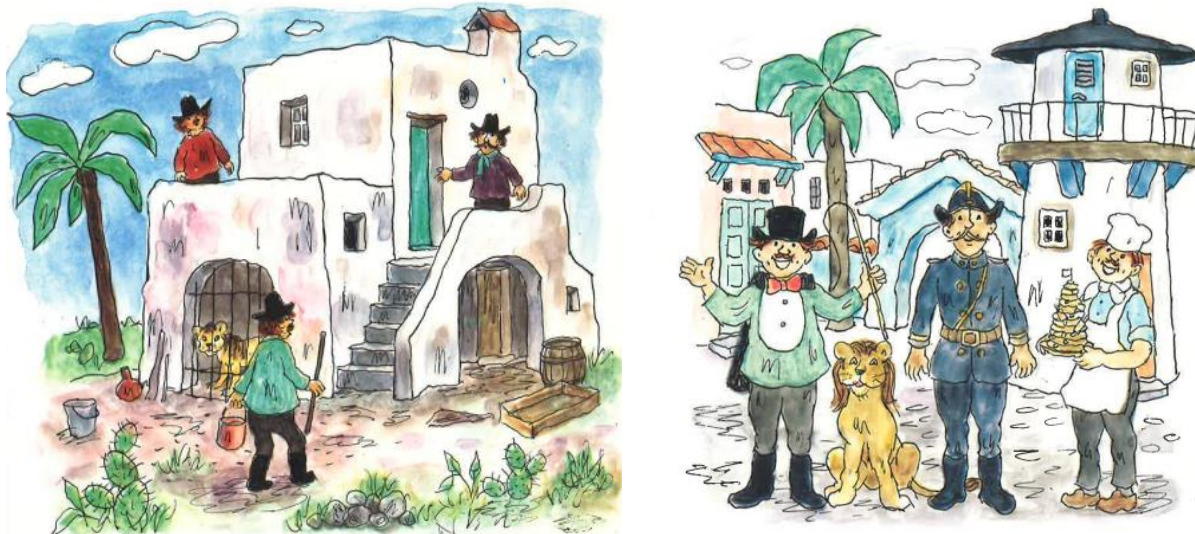


Figure 1 – The robbers in the beginning and at the end

Mumintrollet (1969)

The TV-series “*Mumintrollet*” tells a very similar story of a minority encouraged to integrate into the larger society. The King, a new character in the Moomin universe, tries and fails to teach the family the rules of his society. The family however value their personal freedom over arbitrary rules like table manners or dress codes.



Figure 2 – The King, spying on the family with disdain

After several attempts at teaching the Moomins how to “be civilized” the King slowly learns to embrace their more relaxed and playful lifestyle. And so, the Moomins never integrate, rather the King learns to accept the “uncivilized minority”. The show uses terms as “civilized” and “minority” very liberally, making a parody out of the concept.

Musical storytelling

These are both *born auditive* works, which compels us to consider auditive factors in the analysis. In my research I focus specifically on rhythm in text and music. Several researchers have noted the vital importance of rhythm in poetry, “not as one of a number of features that make up the poetic experience, but as the heart of that experience” (Attridge 1995). In musical events this connection is of even greater importance since the rhythms are even more layered and pronounced.

Both works include musical elements, both referenced within the story and as songs sung by the characters themselves. Especially prevalent is the use of **march** and **waltz**. These two musical formats are from the same time period, but the march is more closely associated with military music and the waltz with dance and romanticism.

In the story of *When the robbers came to Cardamom Town*, most of the music is march-like, in that it uses 4 or 2 beats per bar. Marches are also the music of societal cohesion, and so learning to play the “Cardamom march” is a vital step in the integration of the robbers.

In “*Mumintrollet*” however, the King’s songs are marches while the Moomin family’s songs are waltzes. The King’s songs tell a very clear story of law and order and the importance of conforming, while the Moomins’ songs are all about enjoying the moment and being at peace with yourself (and your tail, as they say). The contrast between these forms becomes the place where the conflicting viewpoints of the King and the family meet. The identity and values of the Moomins are exemplified in their music and so their refusal to give up their music is also their resistance against forced integration.

As the story progresses the King learns to appreciate the more relaxed and playful lifestyle of the Moomins. He finally finds that what he has earlier considered the only proper worldview has in fact been holding him back from enjoying himself. As he learns this, his songs turn from militaristic march with brass and drums, to a much more relaxed and free rhythm. His new song is still in 4/4, showing how he has not entirely abandoned his old self, but now it is accompanied not by a parade but a simple harmonica.



Figure 3 –The King, having learned to relax

According to the research of Karen Coats (2013), rhythms in early childhood music and literature such as nursery rhymes and lullabies become one of the earliest experiences of social belonging. Rhythm in music and spoken word have a convincing power as they are somatic experiences, inviting the listener in to participate.

In “*Mumintrollet*” music with two different rhythmic forms are used to highlight opposing worldviews. The changing use of rhythm as the story progresses mirrors evolving opinions. Conversely, *When the robbers came to Cardamom Town* uses rhythm in a way that shows only one prevailing and universal worldview.

When the robbers sing their robbers’ song it is also in the dominant 4/4 rhythm. To the listener’s ear, there is no difference between their world and the town as a whole. It then comes as no surprise when the robbers happily integrate and better themselves.

While the Moomins have their own musical identity and so have something to fight for, the robbers have no identity of their own. Within the story of Cardamom town, the only acceptable worldview is the one of the larger society, and so when the robbers are arrested, they make no attempt at resistance and are in fact happy to leave their old life behind.



Figure 4 –The King and the family reconcile their differences

I argue that the musical storytelling in theses two works have a profound effect on the reader (or listener). The stories show two different attempts at teaching the naïve, child-like main characters how to behave within a society. In *When the robbers came to Cardamom Town* it is clear that the goal is to show how the ideal society should function, and so the musical storytelling sides with the greater community. In “*Mumintrollet*” the goal is to highlight how the rules of this greater society are not always universal, and so the music shows this conflict.

Storytelling as nationbuilding

These works reflect the changing views of society from the post-war nation-building of the fifties to the counterculture of the sixties. Thus, *When the robbers came to Cardamom Town* teaches the value of conforming and taking care of the fellow citizen, while “*Mumintrollet*” challenges this view, and instead goes back to a sort of romantic fascination with nature and personal relationships.

Most importantly these works show how music and rhythm can be used to influence the listener. The effect is often subtle and woven into the story, but so very important to understand if we are to see these stories fully as they are.

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3rd

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“L’effet colibri” no ensino-aprendizagem do FLE

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Introdução

No âmbito de uma Unidade Curricular de Francês Língua Estrangeira do curso de *Línguas e Culturas Estrangeiras* da Escola Superior de Educação do Porto, foi concebida e implementada uma atividade baseada no livro infantojuvenil “La Légende du Colibri” de Denis Kormann na biblioteca da escola.

Serão apresentadas e discutidas as atividades que foram concebidas, com os seguintes objetivos:

- (i) melhorar as competências linguísticas (compreensão e produção oral e escrita) dos alunos;
- (ii) explorar a cultura francófona através da língua e da literatura infantojuvenil;
- (iii) consolidar um conteúdo gramatical;
- (iv) adquirir e aplicar vocabulário em contexto.

Entende-se que uma abordagem criativa e diferenciada nas aulas de língua estrangeira motiva os alunos para uma aprendizagem eficaz da língua alvo e incentiva-os a mobilizar os seus conhecimentos, a trabalhar de forma mais autónoma e a desenvolver o pensamento crítico.

Atividade

Indo ao encontro dos conteúdos programáticos da Unidade Curricular, do Dia Internacional da Francofonia (20 de março) e do Dia Internacional do Livro Infantil (2 de abril), optou-se por trabalhar “La Légende du Colibri” de Denis Kormann. Trata-se de uma lenda tradicional para miúdos e graúdos, uma lenda intemporal que permite uma reflexão crítica sobre a preservação do meio-ambiente e a transmissão de valores (solidariedade, colaboração, diversidade, coragem, persistência), através de animais antropomorfizados. Não obstante a sua linguagem simples e direta, o seu forte impacto narrativo permite a difusão da cultura e das tradições orais, o enfoque na representação da natureza e do meio-ambiente e na sua dimensão moral e ética. As figuras de estilo presentes no texto, embora mais simples que noutras obras literárias (personificação, metáfora, repetição), como já referido, permitem enriquecer a narrativa e o seu valor simbólico e moral.

Tarefa 1

Os estudantes organizaram-se em pares e, munidos de uma ficha de trabalho (figuras 1 e 3), procuraram palavras e letras espalhadas pela biblioteca, de modo a completar a biobibliografia do escritor e descobrir o seu nome.

Tarefa 2

Os alunos, em pares, ouviram a lenda, contada pela cantora Zaz, e preencheram um questionário (*Google forms*) disponível através de um QR Code. Tiveram ainda de identificar e justificar a moral da história em grande grupo.

Tarefa 3

De novo em pares, os alunos mobilizaram os seus conhecimentos para resolver dois exercícios em contexto de conjugação e de vocabulário (formato papel e digital).

Tarefa 4

Por fim, recortaram um “colibri”, que ilustraram e no qual anotaram um slogan de acordo com o vocabulário trabalhado e a lição de moral da lenda (figura 2).

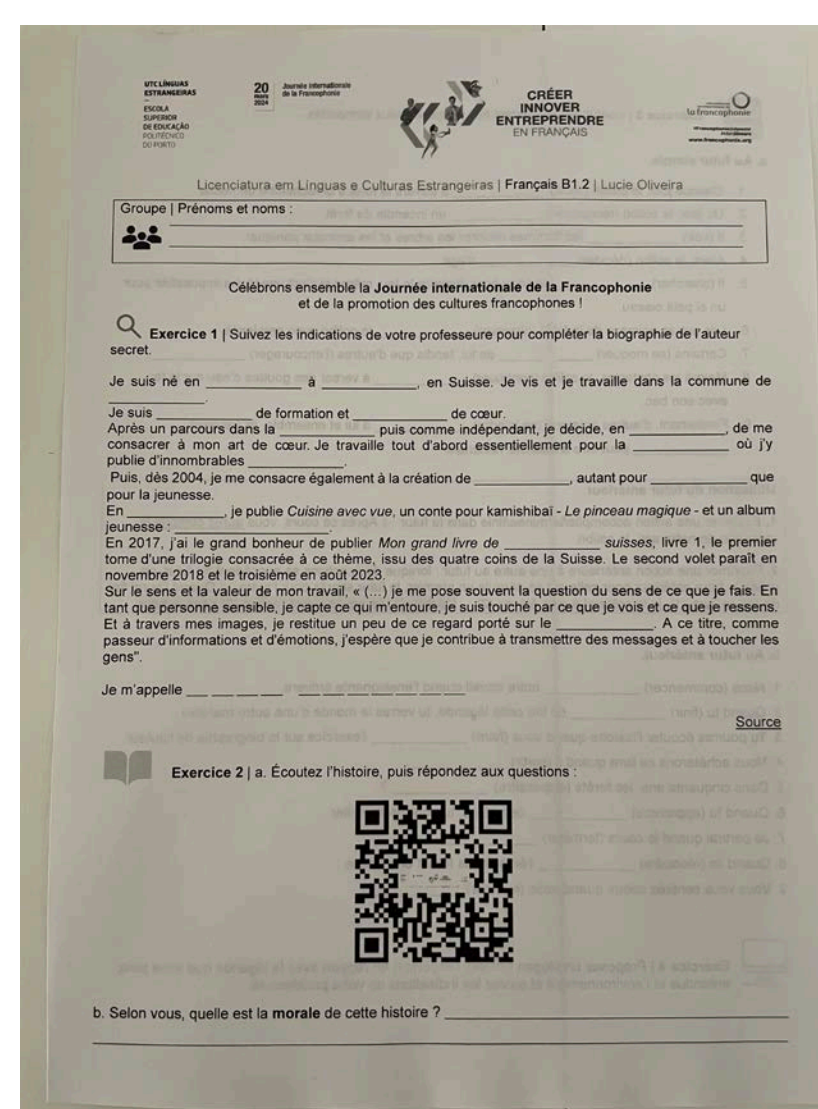


Figura 1 – Ficha de trabalho (frente)

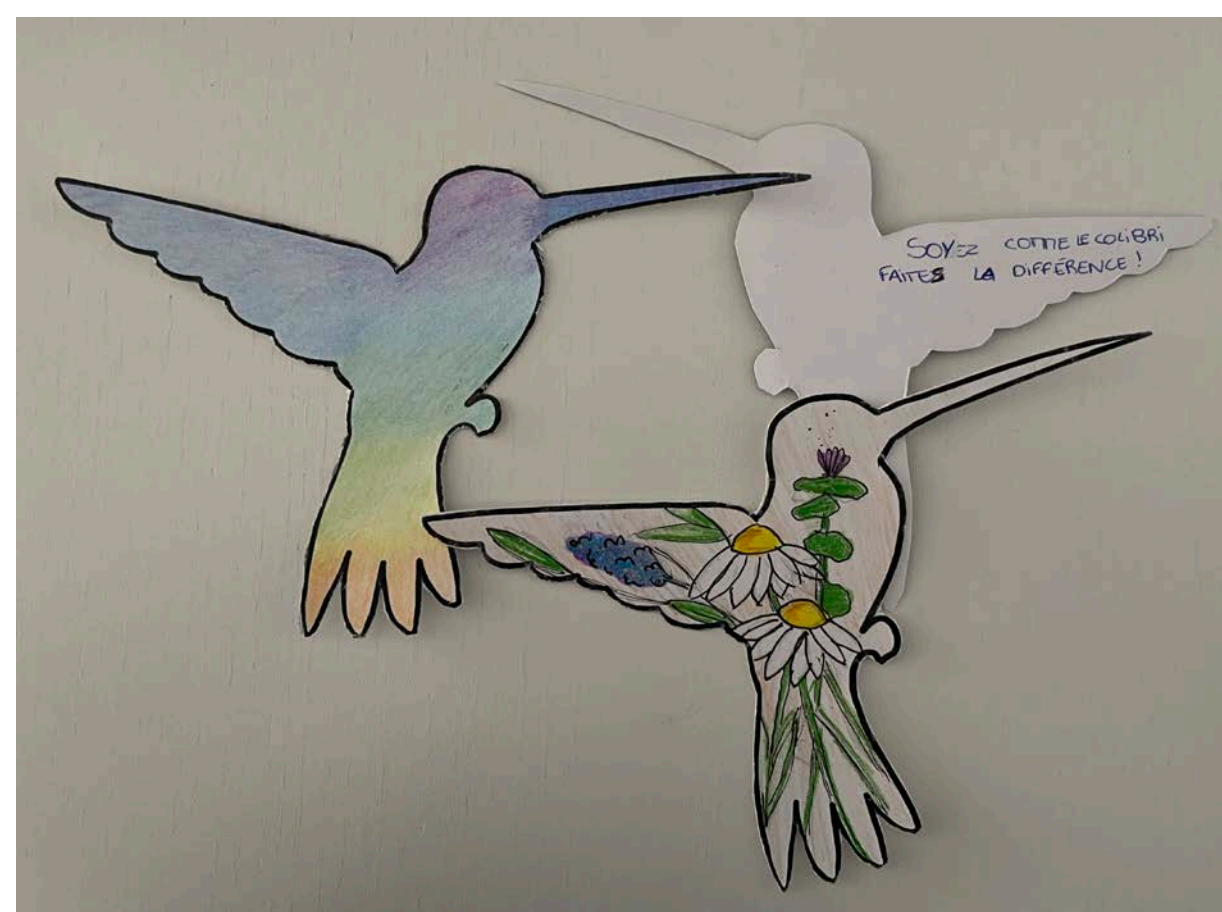


Figura 2 – Tarefa 4 da atividade

Através desta atividade e com base no questionário de avaliação submetido após o *atelier*, ficou clara a importância da leitura na aprendizagem de uma língua estrangeira, designadamente a língua francesa, uma vez que a leitura permite:

- (i) a aquisição de vocabulário diversificado e em contexto;
- (ii) o desenvolvimento de competências na compreensão escrita (os estudantes estão expostos a diferentes estilos de escrita, níveis de complexidade e géneros textuais) e oral;
- (iii) a consolidação de conteúdos gramaticais;
- (iv) o desenvolvimento da competência cultural e da reflexão crítica, de acordo com Day & Bamford (1998), Krashen (2009) e Nation (2001).

Para além do desenvolvimento de várias competências através da leitura, Richard R. Day et Julian Bamford (1998) e Stephen Krashen (2009) destacam a importância que a leitura tem na motivação e no interesse dos estudantes na língua alvo. Por sua vez, Paul Nation (2001) destaca as vantagens do ensino explícito e da aquisição implícita do vocabulário, defendendo a complementaridade das duas abordagens.

Ainda com base no questionário aplicado aos estudantes, foi visível o entusiasmo, a motivação intrínseca pela realização da atividade num ambiente menos formal (a biblioteca), que favoreceu o desenvolvimento de competências comunicativas com interações espontâneas entre os estudantes e a professora. De acordo com John Dewey (1916; 1938), as aprendizagens significativas só acontecem quando os estudantes estão envolvidos em atividades práticas e autênticas, em que os conhecimentos adquiridos em sala de aula são aplicados em situações reais, de acordo com os interesses e as necessidades dos alunos, em que estes têm um papel ativo e crítico no seu processo de aprendizagem (“learning by doing”) e na sociedade.

Considerações finais

Uma obra de literatura infantojuvenil foi assim o ponto de partida para uma sequência de tarefas em língua francesa, de complexidade gradual, que nos leva a concluir que estratégias diferenciadas são uma boa forma de aumentar a motivação e o envolvimento dos alunos, levando a melhores resultados de aprendizagem.

Ao integrar a literatura no ensino-aprendizagem de línguas estrangeiras, os estudantes podem adquirir uma compreensão mais profunda da cultura da língua estudada, para além de alargar o vocabulário, contactar com diferentes estilos de escrita, consolidar a compreensão da gramática e da sintaxe.

Os estudantes são ainda incentivados a desenvolver o seu pensamento analítico e crítico e a sua criatividade e expressão artística.

Em suma, a literatura, que celebra a beleza e a riqueza da língua e da sua cultura, sob diferentes formas e expressões, ensina os alunos a valorizar a diversidade linguística e cultural e a experienciar uma aprendizagem significativa, que ultrapassa a simples aquisição de competências linguísticas e permite um conhecimento profundo da língua e da cultura da língua-alvo.

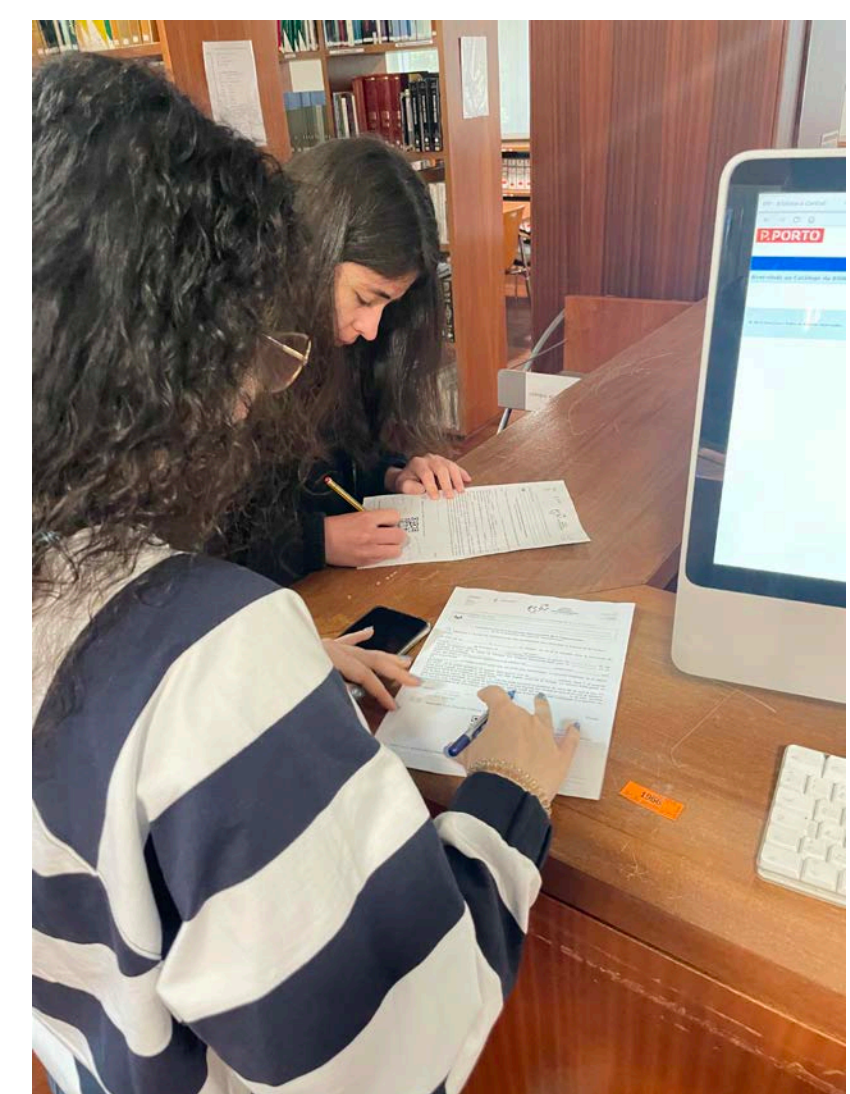


Figura 3 – Realização das tarefas em contexto de biblioteca

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Children's literature books and photography as promoters of visual literacy and readers training

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Introduction

The current study is based on the assumption that the image is shown as a text, a visual text, which informs, narrates, incites dialogues and, above all, stands out for its formative aspect. Based on Jacques Aumont (2012), the meaning of the image is often related to the fact that it represents an event located in time and space, which makes it a narrative image. In this aspect, we understand the intimate connection that exists between visual representation and the artistic sphere that reinforces it as an instrument of communication and expression.

For this reason, it is essential to understand the role of visual literacy in the trajectory of human formation, considering that images, as well as written words, tell stories, since the art of reading images can be mediated by different supports, including the book. Thus, the book of Children's Literature associated with the photographic language as an illustration technique is pointed out, which gains wide spaces in the discussions and analyses in this area, since it enables the integration of other artistic visual manifestations in the supports of literature books.

Methodology

This theme refers to a doctoral investigation still in progress and the present work illustrates an excerpt of this research that at first has as methodology a qualitative approach, of the exploratory type in a documentary analysis about a reflexive analysis of five works of Children's Literature illustrated with the contribution of photographic art. They are: *Como cozinhar uma criança* from the author Afonso Cruz, *Há um fantasma nesta casa* by Oliver Jeffers, *Dragão Jeremias* from Maria João Viegas and Carlo Giovanni, *Alice in Wonderland* by Susy Lee and *Balas Mágicas* by Heena Baek.

The research aims to know and analyze five Children's Literature books, awarded or indicated by PNL, illustrated with photography and that can potentially contribute to the development of children's visual literacy and to the process of readers training. To this end, we seek theoretical foundation in the studies of Susan Sontag, Lucia Santaella, Jacques Aumont, Sophie Van der Linden and finally Ligia Cademartori.

Analysis of the books

Visual literacy involves the ability to understand, use, reflect and learn in terms of images, it includes the ability to signify images and think visually, explains Silva (2019). To think about both visual literacy and readers training, the book for children stands out. Children's literature is characterized by the way it addresses the reader, and verbal and visual languages must be in accordance with the child's life experiences and reading skills, describes Cademartori (2010). And it is in this aspect that the selection of hybrid works was made – moving between the literary, the photographic and the plastic – which are now analyzed.

The first work presented is entitled: *Como cozinhar uma criança*, authored by Afonso Cruz is recommended by the PNL2027 of 2020 and suitable for children from 9 years old. The narrative is presented in the form of a dialogue between two cooks and a boy and a girl, who combine statements in the real sense and in the metaphorical sense of words and ideas, always related to the act of cooking and the choice of ingredients that will make up the recipes.



Image 1: Front cover of *Como cozinhar uma criança* by Afonso Cruz

It can be seen that the illustrations are shown as "isolated images" because they are not associated with each other in a sequential sense. In addition, they are not directly related to the text that is positioned on the opposite page, which is a characteristic of the so-called "books with illustration", describes Linden (2011).

The second work under review is called: *Há um fantasma nesta casa*, by Australian author Oliver Jeffers. Published in Portugal in 2022 by Orfeu Mini, it is recommended by the PNL2027 of the year 2023 and suitable for children aged between 3 and 8 years. By turning pages, the reader can interact with the book object and also with the story, going not only visually, but also synesthetically through a trajectory of surprises and discoveries.



Image 2: Front cover of *Há um fantasma nesta casa* by Oliver Jeffers

The third work of children's literature selected for analysis is called *Dragão Jeremias*, by Maria João Viegas and Carlo Giovanni. It was published by the Portuguese publisher The Poets and Dragons and is recommended for readers between the ages of 3 and 8. Giovanni, the illustrator, was nominated for the National Big Authors of Guimarães Award, the World Illustration Award Shortlist, in addition to receiving international awards for the prominence of his art.



Image 3: Front cover of *Dragão Jeremias* and Photograph of a scene from the process of creating one of the book's illustration.

Unlike a painting, photography, while capturing and eternalizing time and space, enables the reproduction and distribution of copies. It is an image that proves and attests that the scenario or the character made of paper really exists. For Sontag (2004, p. 16) "(...) A photo is equivalent to incontrovertible proof that something has happened", it is a testimony of reality, it is more than an image, it is an interpretation of reality itself, it is a vestige and a document.

The fourth work under analysis is classified as a wordless picturebook or silent book, that is narrated solely by images, which according to Linden (2011) are illustrated books without written text, which have a discourse and require enunciation. It is shown to be a prom

oter of verbal discourse, as its reading requires the search for words and an appropriate vocabulary for its presentation.

Created by award-winning South Korean artist Suzy Lee, it was first published in 2002 and inspired by Lewis Carroll's original story, *Alice in Wonderland*. This work had its second edition in 2009 by the Italian publisher Corraini.



Image 4: Book cover of *Alice in Wonderland* by Suzy Lee and a double-page spread that is part of the narrative

The work is narrated by photographic images of scenarios and characters of mixed constitutions: paper cutouts, drawings, fabrics, bottles, people, curtains, plants, puppets, among other artifacts. The narrative navigates through black and white photographs that evoke a world of illusion and reality in which the photographic image is the only text available, requiring the reader to look, examine, perceive and ultimately read what is seen.

The fifth and last book under analysis for this work, called *Balas Mágicas*, published in Brazil by Editora Companhia das Letrinhas, was created by the award-winning South Korean artist Heena Baek and it is recommended for children aged 5 to 8 years old. Its narrative addresses the story of a boy who, by eating candies that look like marbles, acquires a special power to hear what he couldn't hear before that.

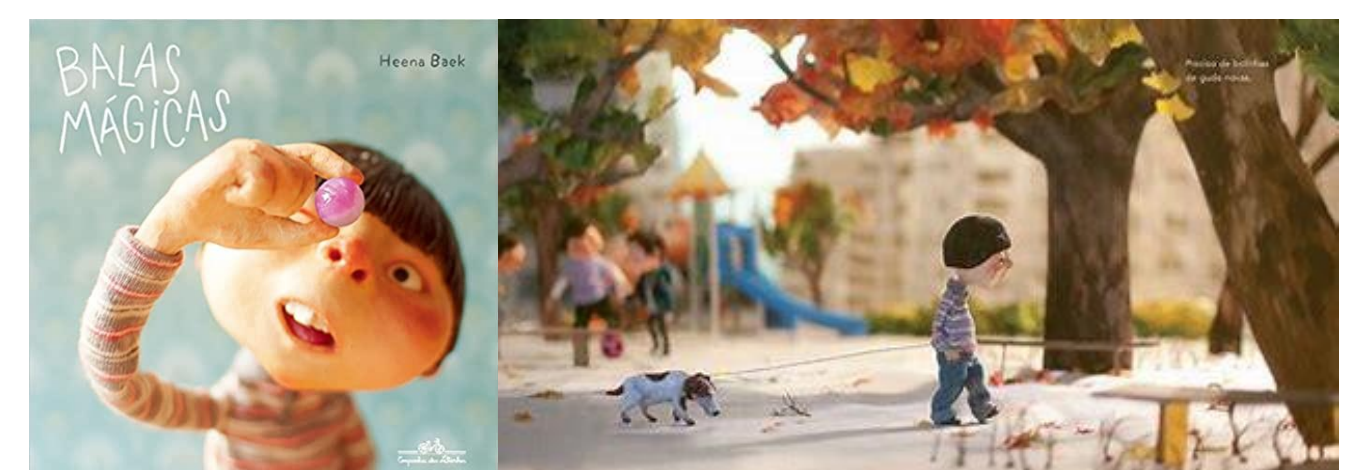


Image 5: Front cover of *Balas Mágicas* de Heena Baek and A double-page spread of the interior of the book.

All the characters and scenarios are small sculptures, idealized, created and organized by Baek and then photographed by herself, who thus becomes the writer and illustrator of the entire work, as is the case cited by Cademartori (2010, p. 18): "the illustrator is also a narrator and, in many circumstances, the author of the two texts is one (...)".

Final Considerations

In all these cases analyzed in the children's literature books for this work, photography stands out as a fundamental instrument for the composition of literary illustrative art, as it allows the apprehension of the three-dimensional image and transport it to a two-dimensional surface, which can be printed, replicated and handled by readers.

Photography brought into the classroom through children's literature books can bring children closer to the most varied expressions of visual arts, broaden the interest in the written text that accompanies that image, increase the child's attention in the book object and thus contribute to visual literacy and the formation of readers based on the undeniably transformative competence of books.

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3rd

International Symposium of Young Researchers in Children's Literature Books for changing the world

Nas entrelinhas da literatura para a infância: diálogos entre o português e matemática

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Introdução

O livro-objeto tem vindo a adquirir importância crescente no âmbito da literatura para a infância, associando o seu carácter multifacetado à capacidade de promover vínculos de perene afeição com os leitores, solicitando, de modo generoso, a sua participação. O formato *pop-up* privilegia, fortemente, tal participação, e proporciona o desvelar de experiências sensoriais que tornam a leitura particularmente prazerosa. Nesse sentido, nesta comunicação procura-se articular a literatura para a infância com a aprendizagem da Matemática por meio da fruição do livro-objeto, em formato pop-up, *Oh! O meu chapéu*, de Anouck Boisrobert e Louis Rigaud (2015). Foram traçados os seguintes objetivos: i) apurar a sensibilidade estética dos alunos, através da exploração sensorial do livro-álbum, com particular ênfase nos elementos paratextuais; ii) construir, em contexto de sala de aula, com os alunos, um livro-objeto, compreendendo as potencialidades dos espaços redesenhados no livro em análise, de modo a incrementar a sua criatividade e imaginação, por meio da exploração da simbiose entre o texto e as ilustrações; iii) conhecer as concepções dos docentes relativamente à inclusão do livro-objeto no ensino do 1.º Ciclo do Ensino Básico (1.º CEB). O referencial teórico do artigo contempla: i) o relevo da literatura para a infância no entrelaçamento do Português com a Matemática; ii) as potencialidades do livro-objeto e a sua relevância na atualidade. Este estudo foi desenvolvido no âmbito da unidade curricular de Práticas de Ensino Supervisionada, que integra o plano de estudos do Mestrado em Ensino do 1.º CEB e Português e História e Geografia de Portugal no 2.º CEB. Optou-se por uma abordagem de carácter qualitativo que incluiu, no âmbito dos instrumentos de recolha de dados utilizados, a observação participativa, os diários de bordo e entrevistas semiestruturadas a duas docentes da turma do 4.º ano de escolaridade.

Revisão da literatura

Pela sua pluralidade e índole versátil, a literatura proporciona encontros com a matemática, possibilitando a compreensão de que "(...) a Matemática e a língua materna estão mutuamente impregnadas e que, devido a isso, os conhecimentos desenvolvidos em uma área auxiliam no desenvolvimento dos da outra" (Dalcin & Montoito, 2020, p. 8).

No ensino da Matemática existe a possibilidade da utilização de diversos materiais que vão para além dos convencionais manuais escolares, tais como textos literários, de carácter lúdico, que possuam potencialidades para motivar as crianças a quererem compreender ideias matemáticas, estimulando, ainda, o pensamento crítico, a resolução de problemas, o estabelecimento de conexões e a capacidade de comunicar ideias matemáticas (Guerreiro, 2017).

Através dos cenários recriados por via dos textos literários, os leitores fazem previsões e conjecturas, à medida que leem. Estas duas ações são parte dos vários domínios da matemática, pois, ao estarem em contacto com novos conteúdos, os alunos, estabelecem relações, de forma criativa, entre este e outros já abordados, questionando e conjecturando outras linhas de ação.

A literatura para a infância pode ter relevante potencial didático no ensino e exploração de conceitos matemáticos. Tratando-se, ou não, de livros baseados em ideias matemáticas, se o professor fizer uma seleção adequada do livro, tal pode auxiliar na conexão com a matemática, promovendo literacias múltiplas.

O livro-objeto, pelas características que exhibe, pode desempenhar um papel relevante na interligação apontada.

Visto como um objeto caracterizado pela sua materialidade e dimensão lúdica, promovendo a fruição entre o texto, a ilustração e a interação com o leitor, o livro-objeto tem vindo a ser destacado na investigação sobre a literatura para a infância, pelo seu elevado potencial multifacetado (Ramos, 2023; Silva, 2020). O livro-objeto, como refere Martins (2017), é um "(...) livro-álbum profusamente ilustrado, no qual a figura central é o elemento de maior destaque na ilustração" (Martins, 2017, p. 33), evidenciando-se pela expressividade e escolha de cores e formas atrativas, que propõem uma experiência sensorial e emocional, impelindo o leitor a ler, interpretar, jogar e manipular, de forma lúdica.

Metodologia

Tendo em consideração a questão central da investigação e os objetivos traçados, optou-se por um estudo empírico de natureza qualitativa. A investigação teve como público-alvo uma turma do 4.º ano do 1.º CEB, de uma escola da zona centro, e 2 professoras dessa mesma escola, sendo uma a professora titular e outra a professora de apoio. A turma era composta por 11 elementos do sexo masculino e 11 elementos do sexo feminino, sendo que dois dos alunos estavam matriculados no terceiro ano, ao abrigo do Decreto-Lei n.º 54/2018, de 6 de julho. As idades dos alunos compreendiam os 9-11 anos.

De forma a facilitar a recolha de dados, optou-se pela utilização de um "diário de bordo", entregue a cada aluno, onde foram registadas as respostas às questões trabalhadas; foram realizadas entrevistas semiestruturadas aos entrevistados-chave; e observação participante. A análise de conteúdo dos dados recolhidos foi feita em duas fases: uma primeira com foco nas produções dos alunos; na segunda, o cruzamento e dados disponibilizados pelos entrevistadores.

Estratégia de ensino

O livro eleito para este projeto de investigação foi o livro *pop-up Oh! O meu chapéu* (Boisrobert & Rigaud, 2015). Trata-se de uma narrativa que propõe itinerários múltiplos de indagação, tendo como fio condutor a perda de um chapéu que "fugiu" da cabeça de um menino, percorrendo vários espaços de uma cidade (situada, algures, na imaginação). Ao longo do périplo traçado, o chapéu é surripiado por um macaquinho, o que incrementa diversão e possibilita um maior envolvimento dos leitores. Existe um forte investimento no detalhe. Desde o momento que os leitores estabelecem contacto com o livro, a sinergia entre a literatura com a matemática torna-se presente, devido às múltiplas figuras geométricas que aparecem na capa e, também, ao longo do livro, à sua bidimensionalidade e tridimensionalidade, que visa a desenvolver capacidades espaciais, especialmente ao nível da visualização espacial.



Figura 2 –
Ilustração da obra
"Oh! O meu
chapéu", de
Anouck Boisrobert
e Louis Rigaud
(2015)



Figura 3 –
Exemplo de livro-
objeto criado

O estudo foi dividido em três momentos: o 1.º momento foi referente à introdução e clarificação do conceito "livro-objeto", a leitura ativa do livro *Oh! O meu chapéu* e exploração do mesmo, tendo por destaque o trabalho dos conceitos "polígono", "não polígono" e "tridimensionalidade"; no 2.º momento houve a construção de um texto coletivo e, posteriormente, um livro-objeto, por parte dos alunos; o 3.º momento centrou-se na reflexão das aprendizagens adquiridas.

As entrevistas foram realizadas após os três momentos descritos.

Análise dos resultados

Com os dados recolhidos no "Diário de bordo" foi possível verificar que os conceitos trabalhados ficaram esclarecidos para grande percentagem da turma. O facto de trabalharem a matemática através da literatura tornou a aula mais apelativa, divertida e estimulante.

Conceitos que são abstratos para crianças de 4.º ano ficaram esclarecidos com a utilização das imagens manipuláveis do livro. Os alunos, de forma voluntária, utilizavam as figuras vistas no livro para justificarem as suas respostas/ escolhas, foi um momento de harmonia entre duas áreas do saber.

O segundo e terceiro momentos foram cruciais para descodificar o que havia sido estudado. Com a construção do livro-objeto, por parte dos alunos, os mesmo trabalharam geometria em colaboração com a escrita e a leitura, refletindo sobre os conceitos anteriormente discutidos e explorados.

Tanto nas entrevistas, como no momento de reflexão com os alunos, foi referido que o trabalho com este livro foi inusitado. Os entrevistados consideraram a estratégia inovadora e oportuna a utilização do livro-objeto no ensino da Matemática e do Português, salientando o desejo de reproduzir esta estratégia no futuro.

Considerações finais

O livro-objeto contribui, de modo significativo, para a promoção e o desenvolvimento de competências matemáticas e da Educação Literária, constituindo uma experiência inovadora, no que concerne ao processo de ensino e aprendizagem. O carácter tridimensional e a materialidade do livro *pop-up* possibilitaram a criação de pactos de leitura inusitados que revelaram o seu potencial invulgar de fruição, ainda pouco explorado. Os espaços representados contribuíram fortemente para tal fruição, reabrindo outros modos de ler. As representações das docentes revelaram a necessidade de mais conhecimento e fomento de práticas de leitura que possibilitem a inclusão do livro-objeto em contexto de sala de aula, de modo crescente, dado o seu potencial invulgar de fruição.

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Like pebbles dropping into shallow water: Migrants' perceptions of language in picturebooks

Introduction

- ## Research Questions

- ### Stage 5. Settling Stage (Elorza, in press)

- ### SETTLING
-
- | Reason | Percentage |
|---|------------|
| need of a shelter | 6% |
| schooling | 33% |
| need to earn a living | 11% |
| need to learn how to handle in daily life | 50% |

Theoretical Framework and Methodology

- ## Data

- ## Findings

- E.g., *Because he spoke a strange and different language they did not understand.*

- OLD language (=12 instances)

E.g., “I don’t want her to forget the **language** of her own country”
said Mother.

- Other (= 2 instances)

E.g., *And all people speak the language of laughter.*

- ❖ Collocations with English (= 37 instances)

- Learning (= 20 instances)

E.g., “You must **learn** to print your name in **English**,” he said.

- Challenge (= 10 instances)

E.g., He said that you had to speak **English** but it was **not easy** to learn a new language.

- As “Same” (= 7 instances)

E.g., *Unhei wrote her name in both **English** and Korean on the chalkboard.*

- ❖ Water metaphors

Water metaphors of identity related to struggles for adaptation:

English to a migrant's ear: gentle rain (+), pebbles in shallow water (-); 'migrant' English to a non-migrant's ear: thick dirty river (-)

- *the same rain in a different place (+); when we sleep, we will dream of fish in faraway ponds (+); English sounded to her like pebbles into shallow water (-)* (see Figure 2).



Figure 2 – Water metaphors: Positive in *A Different Pond* (Bao & Thi, 2017), and negative in *The Keeping Quilt* (Polacco, 1988).

- ❖ Home VS host country

- When mentioned, there is a preference for home country language → Pride
- Names are preferred in their original language

- ❖ Recurrent combinations of visual-verbal representations of 'language' (collustrations)

Characters sometimes write their names visually

- This happens in the case of Chinese and Korean characters in particular
- Koreans prefer their home country calligraphy or both whilst Chinese characters adopt the host country one (See Figure 3).

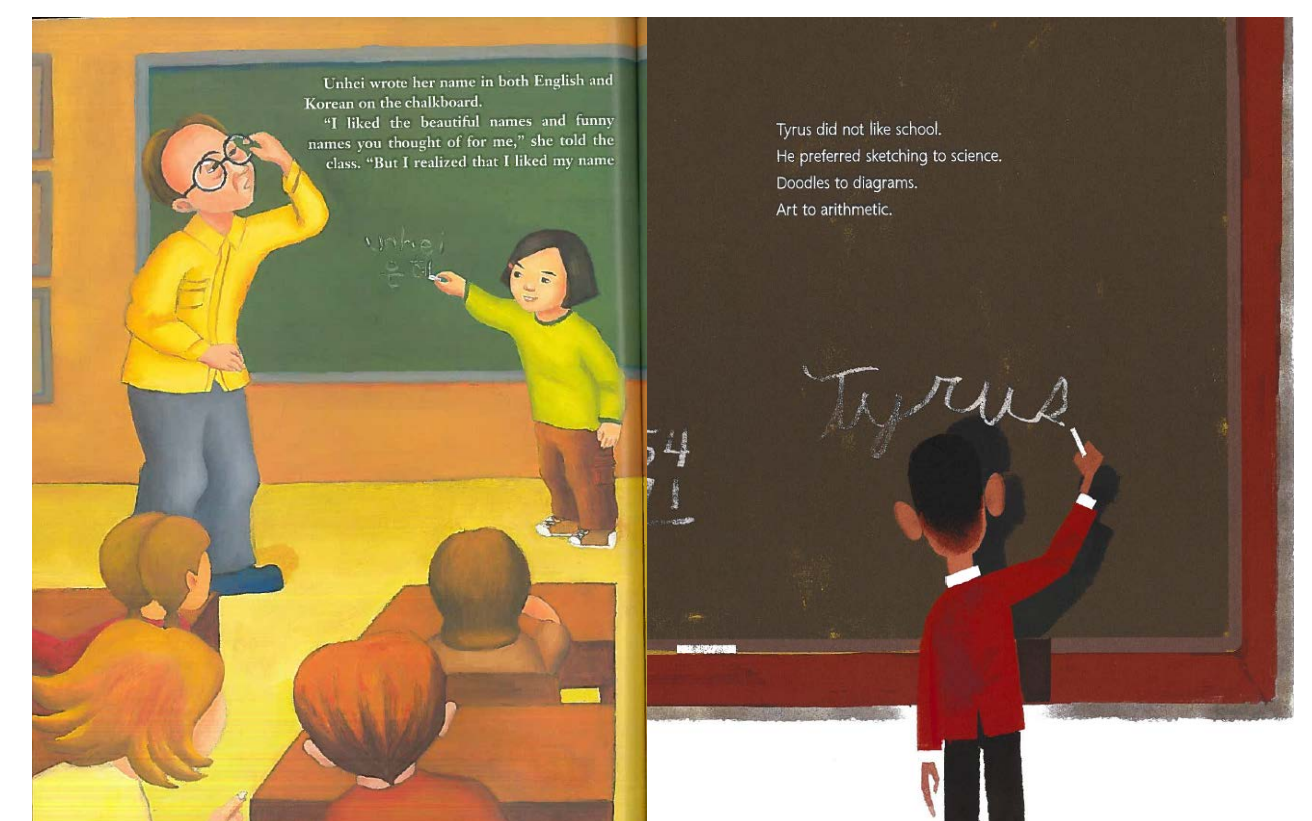


Figure 3 – Writing names: Korean and English in *The Name Jar* (Choi, 2001) and English in *Paper Son: The Inspiring Story of Tyrus Wong, Immigrant and Artist* (Leung & Sasaki, 2019).

- ❖ Recurrent visual patterns of representations of 'language'
 - Language is usually constructed visually for sharing characters' home language with host country peer characters, or also to exchange linguistic knowledge among them (see Figure 4)



Figure 4 – Host and migrant characters share their languages in visual-verbal interaction. *The Day Saida Arrived* (Gómez Redondo & Wimmer, 2020).

Final considerations

1. In the 'settling' stage, migrants face a linguistic conflict as new and old language intertwine. If present, they express their attitudes towards languages through metalinguistic comments.
2. In general, the characters' comments in the corpus show a preference for their own home language at the beginning of the 'settling' stage → Language belongs to the migrant ("my language"). As the story develops, migrants overcome the "othering" (Bhabha, 1997) approach to the new country and add English to their identity as "same language".

Whenever a character is assimilated to the host country, the new language substitutes the old one → new language is now “my language”.

3. As migrants struggle with adaptation, water metaphors are used to make metalinguistic comments verbally. As it is difficult to express language perception, metaphors are used.
4. At least in Korean culture, names are preferred in their original language to preserve their cultural meanings.

5. Characters express their identities (self) by writing their names in visual-verbal representations.
6. Migrants' sense of belonging to both cultures is constructed visually through commonalities between the new and old languages and thus the text becomes visually multilingual.

This engages directly with all kinds of readers, no matter whether the text is acting as a window or as a mirror for them.



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PhD: Ana Pessoa's young adults' narratives

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CLLC/UA (UI/BD/151283/2021)

Introduction

PhD project (CLLC/UA)

- **Title:** “Notebooks, deviations and places in transformation: hybridism and multimodality in Ana Pessoa's young adults' narratives”
- **Key question:** “How does multimodality and hybridism concepts contribute to narrate adolescence and to build teenager characters, in Ana Pessoa's young adults' novels?”
- **Qualitative method** → study **genological hybridism** (Derrida, 2019) and **multimodality** (Gibbons, 2012; Hallet, 2009, 2015, 2018) in these young adults' novels → different literary procedures + compositional narratives' forms and artistic languages
- **Teenagers transformation** → recording (verbal, visual or filmic, in notebooks, diaries, graphic diaries or in films) is, in almost all Ana Pessoa's characters development, crucial : leads fictional teenagers to mainly inner transformations
- Ana Pessoa's books are **illustrated** by Bernardo P. Carvalho, except *Aqui é um bom lugar*, signed by Joana Estrela in what regards the visual component.

Ana Pessoa, a literary “earthquake”

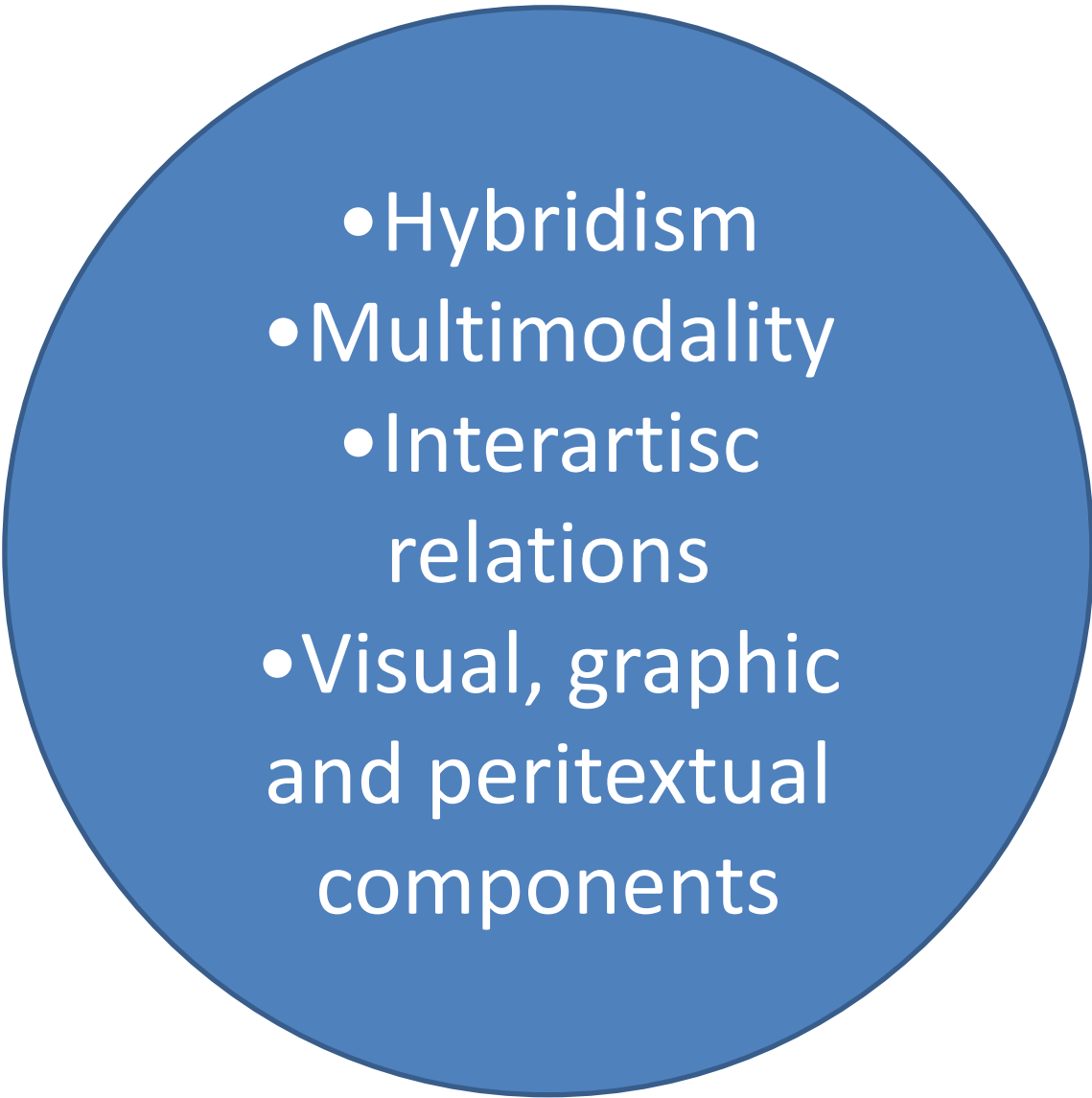


Figura 1 – AnaPessoa



“I was born in Lisbon, in 1982, and I started writing very early. I have muscles in my fingertips. I like to write by hand. I strain the pen and the table shakes. Me and my pen are an earthquake.” (www.belgavista.blogspot.com).

Ana Pessoa (fig 1) → compared with Alice Vieira, a major Portuguese literary reference in this filed



Some PhD steps

Preliminary chapters:

1. Theoretical framework (multimodality; hybridism; young adult literature; adolescence)
2. Work and life of Ana Pessoa
3. Paratextual elements
4. Connections between some of the narratives and the concepts of diary, interior monologue, letter, memory, archive, film *noir*; handmade work; *flânerie* and other urban wanderings.

Examples:

- Chapter dedicated to *O Caderno Vermelho da Rapariga Karateca* (2012) → diary form and the transformation of the literary form, in dialogue with a character that does not fit in conventional categories
- Chapter dedicated to the analyses of *Supergigante* (2014) and *Mary John* (2016) → different literary procedures (writing of memories, interior monologue and the letter)
- Chapter dedicated to *Aqui é um bom lugar* (2019) → aspects related to the archive concept and also to handmade work → graphic diary, created by a teenager, that gathers written text, drawings, photos and collages in order to narrate the adolescence and the universe of a character who is also multiple and in ontological and discovering process
- Chapter dedicated to *Desvio* (2020) → elements from *flânerie* and other urban wandering's themes help to understand how does a lost teenager finds the answers, and perhaps, the paths he needs
- Chapter dedicated to *Mar Negro* (2023) → the presence of cinema elements, particularly from film *noir* → understand the ambience of a novel in which the main character, a teenager, looks, between life and death, for her own identity

In transformation(s)

Concepts of multimodality and hybridism contribute to create and develop fictional adolescents in transformation, who also use multiple registers, such as diaries, letters, or films, to find themselves and their place, voice and identity (or identities) in the world



Characters in process of change, exploring and experimenting, just like Ana Pessoa does with the literary forms and just like these narratives do, by inserting and considering different artistic languages in the narrative construction.



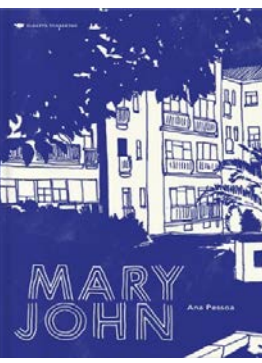
O Caderno Vermelho da Rapariga Karateca:

- The teenager claims she is not a girl, but a karate
- The teenager claims her notebook is not a diary
- The teenager explores the form: she uses different literary procedures to write in her notebook and she assures that the notebook transforms itself in different beings, like a rabbit or a cat
- The teenager wishes to be multiple too, like the notebook.



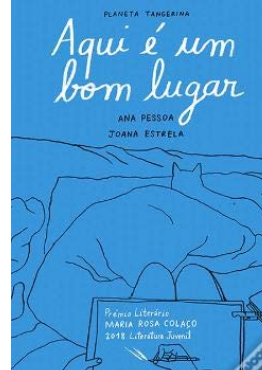
Supergigante:

- Between the sadness by his grandfather's death and the enthusiasm for Joana's kiss, the protagonist processes events and memories during a long race.



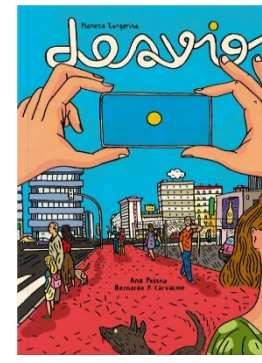
Mary John:

- The transformative power comes from writing
- The protagonist writes a long letter, supposedly to Júlio Pirata, but actually to herself
- The teenager processes traumas and memories, which helps her to build her identity in a more emancipatory way.



Aqui é um bom lugar:

- A teenager graphic diary
- Multiple artistic resources
- Multiple typography
- The character is also multiple.



Desvio:

- Graphic novel
- Facing some dilemmas, the protagonist starts filming moments of everyday life at home and in city, finding new paths.



Mar Negro:

- Graphic novel marked by cinema language, specially by some film *noir* elements
- Theme of identity (constant in Ana Pessoa's works)

Final considerations

Even if these narratives lean more towards the characters' inner worlds, by promoting liberating, emancipatory and constructive ontological transformations, they stimulate reflection around social issues, such as those relating to gender and the right to build a free identity.

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(De)constructing identities: The crossover phenomenon in the graphic novels of the Dois Passos e um Salto collection.

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Introduction

In the 21st century, there is increasingly greater fluidity in the age limits that delimit adolescence and adulthood (Falconer, 2009, p.3), which contributes to a growing discussion about the crossover phenomenon and the phenomenon of crossreading. The crossover phenomenon can be described as "the fiction that crosses from child to adult or adult to child audiences" (Beckett, 2009, p.4). Already investigated in Literary Studies (Falconer, 2009; Beckett, 2009), this topic generates controversy, raising questions related to the suitability of certain books for certain age groups or the infantilization of adults (Falconer, 2009, p.4). On the other hand, the cross-cutting nature of these works is notorious in books that deal with fractious themes, the complexity of which, in children's books, challenges the adult reader. Furthermore, the adherence of adults to children's books seems to note that they are increasingly more aware of the particularities of childhood and adolescence, as they seek out stories in which these themes are a central topic.

One of the formats in which children's literature has developed is the graphic novel. Although the graphic novel emerged in the 20th century, there has currently been investment in this genre and in books with hybrid or multimodal narratives, which combine text and image and result in works of high aesthetic and literary quality. In Portugal, publishers are also expanding this genre in their catalogs, both by investing in originals and adaptations. In the light of these ideas, it was decided to analyze the graphic novels in Planeta Tangerina's Dois Passos e Um Salto collection (Figure 2), "a collection for all ages" as the publisher states, to see what characteristics make them crossover and appealing for older reads as well. Three main aspects will be analyzed: Multimodality, Paratexts and Fractious themes.

Multimodality

Multimodality consists of the presence of various systems and modes of communication in the same work. These modalities convey various types of discourse and interaction with the reader, more or less objective. The same idea represented through illustration and text will always have differences, which give rise to different interpretations and greater creative flexibility. Despite some of the discredit traditionally associated with the genre (because it is considered a mass entertainment medium), the graphic novel has become increasingly literary (Vigna, 2011; Zink, 1999), allowing for greater aesthetic and narrative innovation. According to Vigna (2011), in addition to two languages (visual and textual) there are also two spatial axes in the graphic novel. On the one hand, the narrative axis, "sequential and horizontal", in which something is being told. On the other, the emotive axis, "perpendicular to the first", interrupts it, through pauses, texts, images or scales that are projected towards the reader (p.105), allowing for greater manipulation of time and the reader's emotions and interpretations. In addition, the combination of these two axes can reveal greater or lesser complexity. There are also other aspects, such as the positioning of elements and the choice of what goes into text and image, which can make reading more complex or even provide other interpretations that may underlie the narrative axis of the reading.



Figure 1 – Doublespread of *Desvio* by Ana Pessoa and Bernardo P. Carvalho.

Finalmente o Verão and *Desvio* opt for several panels without text, focusing on spatial context or details to express boredom and repetition. In *Desvio*, this aspect is further accentuated by the triangular construction of the panels (figure 1) which also challenge reading, almost as a contrast to the character's apathy. The same happens in *Mar Negro*, which explores innovative layouts and whose division of actions and organization of vignettes is reminiscent of a film being shot, allowing for interdisciplinarity with other arts. On the last pages of *A Época das Rosas* the characters also defy the limit of the frame by leaving it, creating a sort of visual posface. The interpretation of the potential of multimodality can vary depending on the reading skills of each reader, which makes this an enriching experience.

Peritexts

According to Gross and Latham (2017), "readers who understand the functions of peritext are better prepared to use it in both the consumption and the production of texts". This aspect demonstrates the relevance of analyzing them in the context of the selected corpus. The elements that stand out the most in these books are the covers, the illustration and their materiality. Although all the covers contain illustrations, *Mar Negro*'s stands out for not including characters on the cover, opting for a more minimalist approach, highlighting the contrasting colors and exploring a clearer design, which is not often associated with a book for young people.

The illustration of all the volumes is also contrasting, but we identify two main strategies: on the one hand, the use of only two colors, and on the other, the use of a colorful palette, which gives strength to the emotional and narrative axis of the graphic novels. Related to this is the choice of paper, which varies according to the chromatic choice, in order to give a better material experience to the reader.

Fractious themes

Traditionally, children's literature has been associated with narratives marked by innocence and the absence of more uncomfortable themes (Ramos and Vernon, 2015, p. 287). With the recognition of the process of growing up and maturing as a phenomenon marked by moments of pain and suffering (Ramos and Vernon, p. 2015, p. 289) and with cultural liberalization in the field of children's literature, themes that had hitherto been kept away from young people began to be addressed. "Difficulties of growing up, the desire for discovery, issues of social integration, emotional relationships, the productive confrontation between different worlds and life experiences." (Silva, 2011, p. 23) are also complex issues that become more present on books for children and adolescents. Although crossover narratives often belong to the fantastic genre (Falconer, 2009, p.135), more realistic works have gradually emerged that address these themes and can fit into the crossover universe. When we analyze the corpus, we notice that themes such as abortion, sexuality, infertility, separation, mental health, identity and poverty are addressed. Graphic novels raise the challenge of addressing these issues not only in text, but also visually. To do this, more explicit or less explicit strategies are used.

In *Mar Negro* and *A Época das Rosas*, sex and intimacy are visually explored in a relatively explicit way. On the other hand, the mention of abortion and infertility in *Finalmente o Verão* are conveyed through the text in a more subtle way. The terms "abortion" and "infertility" are not mentioned, but their explicit mention and knowledge on the part of the protagonist is due to her observation, also demonstrating her curiosity in entering the world of adults, in a phase of transition, in which she gradually comes closer to their experiences.

In *Desvio*, mental health and an excess of self-questioning without immediate answers guide the book, which is also strongly marked by silences that emphasize the undefined identity of the main character, Miguel. In his summer, marked by studying to get his driver license, Miguel realizes that he needs to take a detour in his life: he simply doesn't know what it will be like, due to his bad relationship with his father, the loss of a friend and the break-up with his girlfriend cause a whirlwind of thoughts that make him reflect on his situation, a picture that other adults can also relate to.

In fact, the book is marked by a number of existential, more philosophical phrases about time, family, loneliness and love, universal themes that strike a chord with young people, but also with older people. Proof that these books can also appeal to adults is the importance of adults in the narrative, that can appear as creators of tension or supporting characters who guide the main characters.

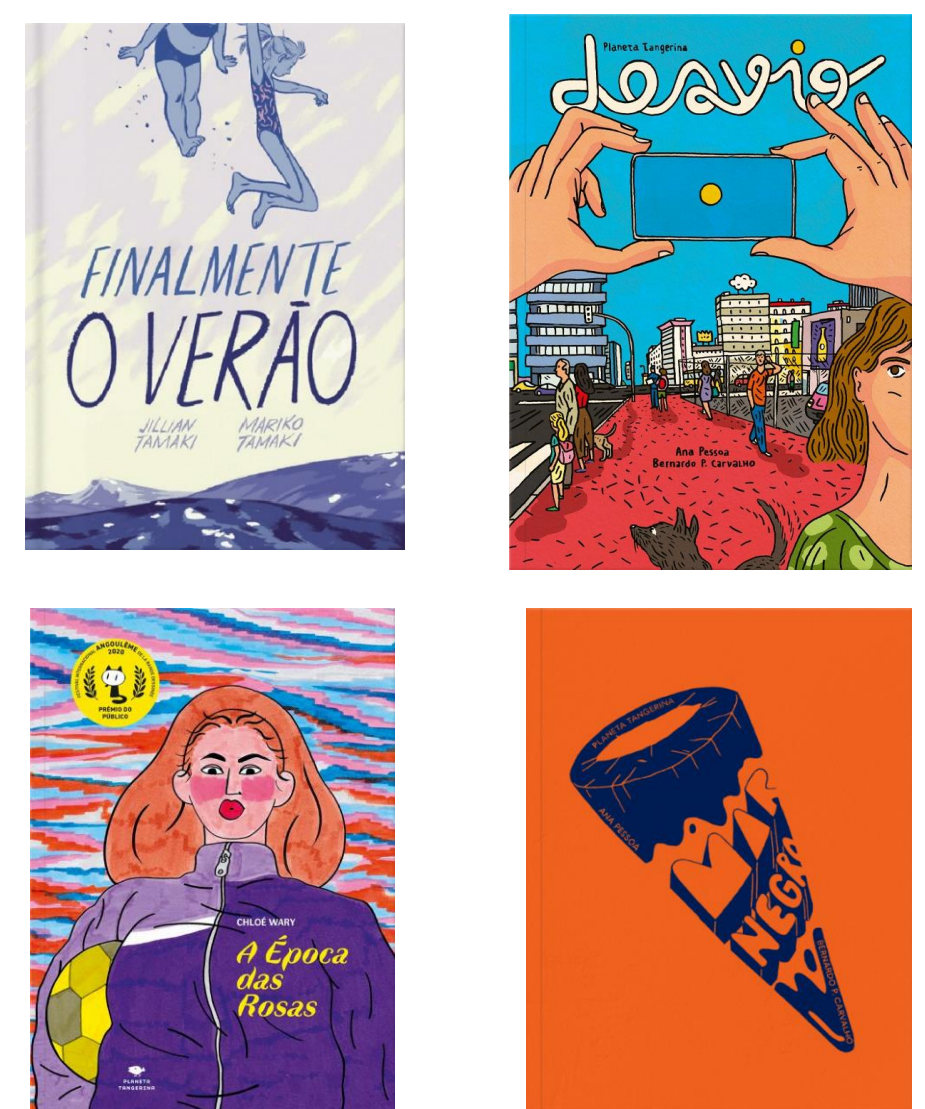


Figure 2 – Covers of the books analyzed from Planeta Tangerina

In *Desvio* and *Finalmente o Verão*, the parents of the main characters are, from their point of view, destabilizing figures who complicate their actions. However, it is their interventions that provide more layers and themes for the characters' questioning and growth. On the other hand, we see that there are also adult figures in *Desvio* and *A Época das Rosas* who guide the younger characters in their choices, serving as confidants and demonstrating an empathetic capacity to share experiences that is welcome to the younger ones.

Final considerations

Whether through the use of original graphic elements or a very particular style that marks the artistic and aesthetic potential of these works, graphic novels have become more sophisticated and literary. After this analysis, we understand that a high level of care for the visual aspect, combined with quality literary texts that address fractious themes, are characteristics of these graphic novels which appeal to adult readers, specially due to the themes they focus on. Moving away from more serialized narratives, the focus on this literary segment for young people proves that there is also creative scope for this genre in Portugal, following international trends that have already been consolidated in other countries. Dois Passos e um Salto Collection seems to be publishing works that are visually complex and creative and that address controversial themes, which justifies marketing these books as "suitable for all ages".

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3rd

International Symposium of Young Researchers in Children's Literature

Books for changing the world

Integration the Shoah into the Teaching of Literature at the First Level of Primary Schools: Presentation of the Results of a Research Investigation

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Introduction

The main aim of the project, which includes a research investigation oriented towards the verification of selected prose and poetic Shoah-texts by primary school pupils, is to select, verify and publish a monothematic collection of Shoah-themed texts for primary school pupils and to provide it with a methodological manual in which teachers will find possible ways of working with the selected excerpts in their teaching. A sub-objective is to point out that the Shoah-themed texts can be implemented in the teaching of the first level of primary schools if they are chosen appropriately and if adequate methods are chosen.

Events connoting the issue of the Shoah are very topical in the context of current social events, especially in the context of migration, which is a significant source of racism, intolerance, anti-Semitism, and stigmatization or persecution of certain groups of people or entire ethnic groups. Acedo (2010, p. 2) states that: "At a time of increasing globalization and migration, at a time when many societies have achieved unimaginable levels of cultural diversity, the resurrection of nationalism and the restitution of xenophobia can remind people of the events that led to the Shoah." The growing level of overt anti-Semitism can be demonstrated, for example, through Due Enstad's (2017) research, which focused on the manifestations and extent of different levels of intolerance in selected European countries. We believe that the necessity to conduct such focused research points to the fact that the issue at hand touches the very democratic principles of European society, whose majority composition believed that it had learned from the mistakes and errors of the ancient and recent past, because "today's anti-Semitism continuously repeats the same stereotypes in the spirit of pre-war religious, national, social, economic and biological anti-Semitism" (Rataj, 2017 in Jelínek, 2017, p. 21).

We are of the opinion that citizens of democratic societies should be introduced to the various manifestations that can be summarized by the term Shoah at the youngest possible age, especially in order to acquire the ability to recognize early on the genesis of phenomena connoting one line of events of the Second World War. Lindquist (2008, p. 29): "The reality of the Holocaust is the only reason why literature about it exists; teachers must allow history to guide literature based on this event".

Research Methodology

The first phase of the research will be the selection of suitable intentional texts with the theme of the Shoah. On the basis of a detailed analysis of intentional narratives with the defined phenomenon, excerpts from them will be extracted. Closed questions will be developed for each excerpt (which will include an 'other' option for respondents to write in their own answer) to measure the level of comprehension of the text by primary school pupils, and the level of popularity of the selected publications by the research sample will be monitored. Before the respondents start filling in the anonymous questionnaire, they will work with selected literary samples. Teachers will be provided with the selected sample and methodological guidelines. After the teaching session, teachers will be interviewed about how they found the methodological tool (method sheet) to work with, a discussion will be developed about necessary/possible changes based on teachers' experiences from practice, etc. (the researcher will be present in the relevant sessions). The methods of working with the text will be chosen on the basis of the results of a research which dealt with the opinions of teachers of Czech language and literature at the second level of primary schools on the implementation of the Shoah theme into the teaching of literature education. One part of the questionnaire focused on the methods used by the tested teachers in the context of literature education (see, e.g., Mašát, 2019a, 2019b). By applying the methods of working with the sample that the teachers mentioned, we would like to achieve that we do not deviate too much from the educational reality of Czech primary schools. The chosen approach can increase the rate of application of the monothematic anthology in practice.

Based on the answers of the students participating in the research investigation, the implementation of a particular passage in a monothematic set of texts will be verified or falsified. The third part will be the submission of the final version of the anthology for the review process, which is a prerequisite for the publication.

Respondents will be first grade pupils of primary schools in the Olomouc Region, which will be selected by random stratified sampling from a list of primary schools in the selected region. Our aim is to achieve a representative sample of respondents from all grades of the first grade of primary school. At this point, we consider it important to note that for each year of the respective grade level, three excerpts (two prose and one poem) will be identified for verification. The respondents of the questionnaire survey will be pupils of the first grade of primary schools in the Olomouc Region. According to the data available in the Annual Report on the Status and Development of the Education System in the Olomouc Region, in the school year 2021/2022 there were a total of 30 144 pupils in the first cycle in the Olomouc Region. Based on Katriak (1975), we set the total number of pupils tested to 1.5% (with a population size of up to 100,000) in order to fulfil the representativeness of the sample. Quota stratified sampling will be used. A total of 457 first grade primary school students will be tested (see table 1).

| district | 1. year/ sample size | 2. year/ sample size | 3. year/ sample size | 4. year/ sample size | 5. year/ sample size | total/ sample size |
|------------------|-------------------------|-------------------------|-------------------------|-------------------------|-------------------------|-----------------------|
| Jeseník | 306/5 | 317/6 | 313/6 | 313/6 | 343/5 | 1592/28 |
| Olomouc | 2401/36 | 2483/37 | 2433/36 | 2336/35 | 2594/39 | 12247/183 |
| Prostějov | 1071/16 | 1026/15 | 1019/15 | 1028/15 | 1088/16 | 5232/77 |
| Přerov | 1112/17 | 1134/17 | 1076/16 | 1135/17 | 1165/17 | 5622/84 |
| Šumperk | 1104/17 | 1072/16 | 1143/17 | 1036/16 | 1096/16 | 5451/82 |
| total/ sample | 5994/91 | 6032/91 | 5984/90 | 5848/89 | 6286/96 | 30144/457 |

Table 1 – Number of pupils and classes in primary school by grade – regular classes in the school year 2021/2022.

Selected Excerpts: Demonstrative Selection

A) 1st year



1. What is the boy's face in the picture?
2. Why is he happy?
3. Where could the picture have been taken?

B) 2nd year



Ivoře (Q 306), Terezín, 1943
ba perem, akvarel, 155 × 217, PD: 13. VII. 43 / hw

1. Who is in the picture?
2. Where could the picture have been taken?
3. How do you feel about the picture?

The paper was written as a partial output of the project GFD_PdF_2024_02 Compilation and Verification of a Monothematic Set of Texts with the Theme of Shoah.

C) 3rd year

GOODBYE, SUMMER

I'd like to say goodbye like you, single,
with a walk in the groves,
with the river and the fruits
we used to be when we were alike and when I was not,
as I am now, broken.
I would like to say goodbye as you did to summer.
To the sun, pure and unbroken.
To kiss the fading bud for a while.-
I can't, I can't, I'm locked in a dungeon.

Orče (Zdeněk Ornest)

1. Is the poem happy or sad?
2. What color does the poem remind you of?
3. What is the author of the poem complaining about?

D) 4th & 5th years

MEMORY ON THE DOORSTEP

How long has it been
Since I last saw
The sun set behind Petrin Hill.
That Prague was kissed by a tearful gaze,
as it was shrouded in evening shadows.
For almost a year
I've been squatting in an ugly hole
with only a few streets for your beauty.
Like a caged wild animal.
Praha, stone fairy, I remember!

1. How does the poem affect you?
2. What color does the poem remind you of?
3. What does Prague remind the poet of?

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International Symposium of Young Researchers in Children's Literature Books for changing the world

Humor in Horacio Quiroga's "El loro pelado"

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Introduction

The object of study is "El loro pelado" published for the first time in *Fray Mocho*, Buenos Aires, year VI, no. 255, March 16, 1917 (Fig. 1); one of the eight stories that were published for the first time under the title *Cuentos de la selva para los niños* by the Cooperativa Editorial Buenos Aires in 1918. It should be noted that from their origin they were conceived by Horacio Quiroga as a single unit, a set of stories, despite the fact that they were first published individually in different bulletins.

This research enriches the critical corpus on Ibero-American children's classics, since it takes up as an object of study an ignored part of Quiroga's corpus: children's literature, which is little known, has been despised and is just beginning to be considered in its field. It is especially relevant because it offers a reading from the humorous ironic register of Horacio Quiroga's children's literature that has not been studied so far and that emphasizes the satirical resource, which addressed the adult society of his time.

Horacio Quiroga proposed to the Ministry of Education that his *Cuentos de la selva* should be used as school textbooks; however, at that time, one hundred years ago, they were rejected because of their characteristics. Nevertheless, these stories are currently read in primary schools in both Argentina and Uruguay. Its validity is not only evident or visible in the literature itself, or in its publication, because the work continues to be read, and this gives it validity. It is a work that has been revalued and interpreted with other canons and has recently been staged. Therefore, I propose a contemporary reading of a classic of Ibero-American children's literature that more than a hundred years after its publication continues to be edited, read, translated and reinterpreted; it has been little explored and requires a contemporary reading to discover the role of humor in the social criticism of the adult world.



Figure 1 – First edition of Horacio Quiroga's "El loro pelado"

Hermeneutic approach

This hermeneutic approach to the story "El loro pelado" by Horacio Quiroga seeks to reach the understanding and interpretation of a story written more than a century ago. To make an interpretation of both the explicit and the implicit. I propose a new reading that reveals the ironic, satirical phenomenon; the importance of humor. A reading in which we will cease to be outsiders, that we will appropriate the text so that we can recognize its spirit, as Dilthey (Ferraris 15) points out, that goes beyond the Horacio Quiroga linked to madness, death and suicide.

According to the hermeneutic proposal of approach to the literary text of Gloria Prado Garduño (2013) a hermeneutic reflection of the story "El loro pelado" is carried out in which the two previous levels of analysis and exegesis that start from the pre comprehension of the text are considered. I part from the pre comprehension, using as an instrument of analysis (I) the rhetoric of the subversive / discursive strategies of humor, through which I interpret (II) through the manifest text (stable irony) what is said implicitly or evoked (unstable irony) to reach,

reach or access the understanding and interpretation of the stories creation, reception and effect for the hermeneutic approach to reflection (V). This will allow a reading of the stories that will reveal the subversion in the discourse (Guerrero Guadarrama, 2005, 14).

In "El loro pelado" a sentinel parrot who is trapped, tamed and turned into the family pet convinces the owner of the house to go and hunt the tiger that attacked him and left him featherless when he invited him for tea.

Pedrito the sentinel parrot who was caught and taken as a pet to some children, who cured him because he only had a broken wing: "[que] se curó bien, y se amansó completamente" (Quiroga 22). From being a wild animal, the sentinel parrot that warned others if there was any danger, it becomes a domesticated animal that gives its paw, climbs on people's shoulders and tickles them; makes fun of its fellow hens and in the afternoon in the dining room with the family at the table drinks tea with milk.

The author destabilizes the narrative tradition of animals in the discourse of childhood. In these stories the main characters are animals, not humans, who only appear in some stories.

Horacio Quiroga wrote about the fauna of the Misiones region (Fig 2). In this particular case, the protagonist is a vinaceous parrot (*Amazona vinacea*), a species that lives exclusively in the jungle of Misiones and is still the pet of families in the region (Fig 3 left). The antagonist is a tiger, a term used to refer to jaguars (*Panthera onca*) (Fig 3 right). This type of narration promotes a scientific mentality, as well as an affective bond with animals and nature. Angelo Nobile rejects that books that are intended for early childhood present: "animales geográficamente lejanos y quizá poco conocidos, ignorando otros más familiares y afectivamente más cercanos al pequeño lector, quien, al encontrarlos en sus libros, podría mejorar su conocimiento y seguir enriqueciendo sus experiencias y descubrimientos personales" (Nobile 85).

In "El loro pelado" it is possible to find this duality between a hidden meaning, whose significance is much deeper and less accessible in a simple reading. In this story the humor and irony are not perceptible to the naked eye, but we can discover them through a hermeneutic analysis in that which is indeterminate or suggested (Vattimo).

We have to establish a dialogue with the text. Irony is a dialogic phenomenon that implies an "exchange" between the author and the reader (Hutcheon 187). A reading competence that can interpret the intention of the author, in this case Horacio Quiroga. What happens if this exchange between the reader and the author does not take place? if the reader is not able to decode the implicit text that is "given" to us and that requires the reader's act of interpretation? Philippe Hamon and Catherin Kerbrat-Orecchioni point out that irony requires a triple competence of the reader: linguistic, which implies that the reader decodes what is implicit in addition to what is said; generic, which requires that the reader has a prior knowledge

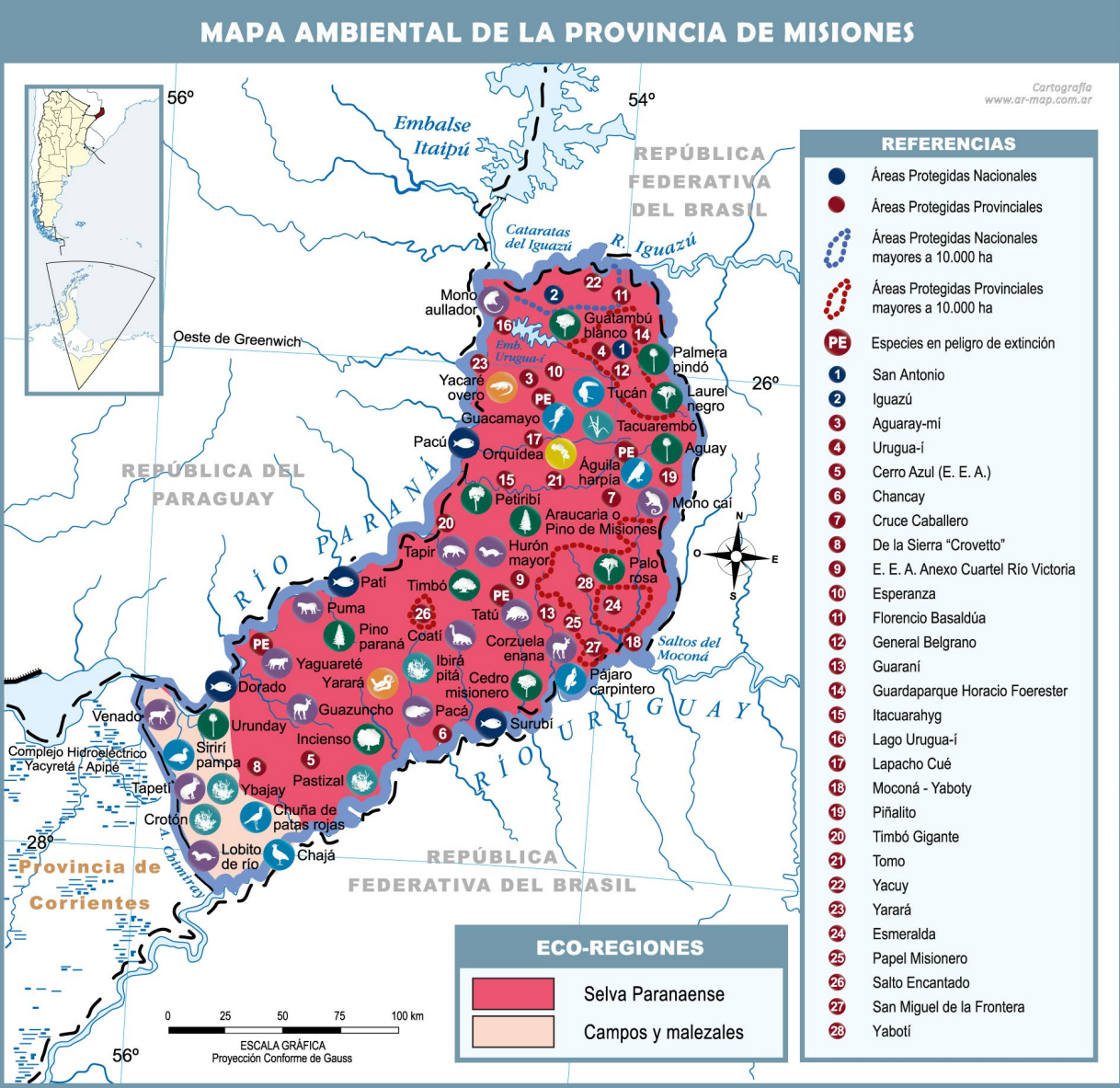


Figure 2 – Map of the province of Misiones

of the literary and rhetorical norms of the canon; and ideological, which requires that the reader shares or understands the code. As Katherine Kerbrat-Orecchiono (1992) points out, we must consider irony as an antiphrastic structure and an evaluative strategy that is implicit in the position of the author-codifier, which goes beyond the traditional conception of irony as antiphrasis, as opposition to what is said and what is meant to be understood that requires a reader-decoder who can interpret the text he reads, a provocative text thus created by Horacio Quiroga himself (Hutcheon 177).

The title and the plot of "El loro pelado" is a situational irony, Catherine Kerbrat-Orecchioni (1992) defines it as that which describes: "literalmente, una situación referencial percibida ella misma como irónica, es decir: que conlleva cierta contradicción interna" (195-196). We are facing an ironic story, consequently the act of reading has to go beyond the text (as a semantic-syntactic unit) towards a deciphering that allows us to fill in the gaps. As we pointed out above, irony is a dialogic phenomenon between the author and the reader.

Geneviève Patte states that "Desde muy temprana edad, los niños son sensibles al humor" (Patte 104). Quiroga did not hesitate to incorporate humor into his work, as well as elements that disrupt and disturb the everyday life of the Misiones jungle.

The intention of satire is to correct vices, to ridicule with reforming purposes (Hutcheon 181). Horacio Quiroga criticizes the values and customs of the wealthy people, the landowners, the vain; but in a veiled way, neither the characters nor the narrative voice express or enunciate it.



Figure 3 – Amazona vinacea (Snowmanradio) and Panthera onca (Bernard Dupont)

Final considerations

Horacio Quiroga in "El loro pelado", an apparently simple tale aimed at children, takes advantage of the model of children's stories about animals to parody them and, with a hidden humor, goes through irony in order to satirize the behaviors and customs of adult society. In doing so, he provokes, destabilizes and criticizes the traditional adult discourse of childhood.

*This research is part of my research project El humor irónico y sarcástico en Cuentos de la selva by Horacio Quiroga of the Maestría en Letras Modernas at the Universidad Iberoamericana under the supervision of Dr. Laura Guerrero Guadarra.

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International Symposium of Young Researchers in Children's Literature Books for changing the world

Children's literature in primary education: Creative writing practices

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Introduction

From an early age, it is essential to promote the construction of the child's reading entity, through how the child's first contacts with books are organized, enabling them to develop critical thinking, imagination, curiosity and a sense of discovery. At the same time, literature is a vehicle that brings together a set of conditions that allow us to broaden our vision through a multiple and multifaceted view of the world, which requires a critical-reflexive sense on the part of the reader. In other words, it acts as a kind of "bridge", enabling us to explore the world and ourselves, allowing us to read and understand the self in these others. Having said that, the selection and enunciation of the problem, to which we intend to find an answer, assumes the following as the central questions of this investigation: 1. How can the development of the writing process in primary education foster creativity? / 2. How can the implementation of activities that promote creative writing increase a taste for it? In this continuity, the proposed objectives to be achieved are the following: to promote a taste for writing in a creative way; to enhance critical, reflective and creative thinking; to develop an aesthetic-literary sensibility and to foster co-operative and/or collaborative writing skills. In this investigation, one of the activities developed, along with the transformative role of books, was entitled "Do I love myself (nearly always)? My mirror, my mirror, what do I see?", driven by the reading of the book, in pop-up format: "I love you (nearly always)" by Anna Llenas (2020). This book alludes to the importance of welcoming and understanding difference to live in society. That said, "It is through our differences that we educate each other, and it is through our shared contexts that what we learn takes on meaning" (Comissão Internacional sobre os Futuros da Educação, UNESCO, 2022, p. 51). In this way, books prove to be essential tools for developing socio-emotional competences, not least because reading should be understood as nourishment (Cruz, 2021). Given this evidence, the teacher, as a mediator of reading and its enjoyment, must have good selection criteria when choosing books, favoring quality over quantity, if necessary, as well as the aesthetic-literary and iconographic dimension (combination of written and plastic code). In conclusion, this itinerary between reading and writing has highlighted the idea that words need to rub together and provoke strangeness, resulting in subsequent transformations because of reading and writing them.

Theoretical framework

The object-book in pop-up format has become increasingly relevant in children's literature, revealing itself to be an invaluable resource. The highlight this time is the use of the pop-up book, entitled "I love you (nearly always)" by Anna Llenas (2020). This book privileges "discovering how the spaces reconstructed on the double page instigate a ludic and creative multidimensionality that fosters empathy [...] in order to understand the acceptance of the Other, boosting the living experience of emotions that go towards reencountering practices of responsible and active citizenship" (Melão, 2022, pp. 3-4). In fact, this type of book was a "novelty" for most of the participants (Fig. 1).



Figure 1 – Participants' curiosity when manipulating the pop-up book.

Nowadays, creativity is increasingly valued, and reading and writing lead us to discover the richness and plasticity of the (Portuguese) language.

In turn, "creative writing has the power to communicate to everyone the seriousness of the game that realizes us humanly through the use of ludic and aesthetic intentions of language" (Vieira, 2001, p. 9). However, the ambition in this writing process is for talent to be refined through technique and work, because "without technique, *talent* is as useless as a fused light bulb" (Mancelos, 2013, p. 20).

Methodology

The methodological approach is qualitative in nature, with a case study as the methodological reference. The participants in this study were students from a 4th year primary education class, made up of 24 students, from a school located in the city of Viseu. The data collection techniques were questionnaire enquiry (invitation to reflect on writing), direct observation and data collection instruments, which included documents produced by the students, questionnaires and the researcher's logbook. The data was processed using content analysis, based on pre-defined categories of analysis derived from the literature review and the research questions and objectives.

Activities developed

The pop-up book "I love you (nearly always)" by Anna Llenas (2020) valorizes difference through Rita and Rui's friendship. That said, the following activity was designed to get them thinking about these questions from an early age, because it's often "easier" to look at others and see their faults and/or qualities than it is to look at ourselves. That's why it's equally important to look inwards and get to know ourselves. In this way, the challenge was to carry out an "interview" in pairs, where each person exposes themselves to their colleague through a set of questions, based on self-reflection: "Do I love myself (nearly always)? My mirror, my mirror, what do I see?" (Fig. 2). This was an activity that made it possible to understand how each student perceives themselves, as well as their fears and dreams.

Do I love myself (nearly always)?
My mirror, my mirror, what do I see?

1. When you look in the mirror, what do you like most about yourself physically (physical features)? And what do you like least about yourself?

2. If you had a complaints/flaws book about yourself, what would you write in it?

3. If you had a book of compliments/qualities about yourself, what would you write in it?

4.What do you think makes you different from the others around you?

5. What's your biggest dream?

6. What's your biggest fear?

7. Do you love yourself (nearly always)? Justify.

Figure 2 – Support material provided to each student.

In addition, the next activity was creative writing, with the intention of writing a letter in pairs. This challenge resulted in them "bringing to life" a "new person", based on the answers they gave earlier (Fig. 2), fusing their different characteristics and then presenting it to the class.

When they create a new person by combining their characteristics, it helps them to look not only at themselves, but also at others, checking the qualities and characteristics they emphasize. In their letters they underlined the importance of respect, empathy, "not judging others by their appearance", acceptance (of ourselves and others), the importance of each person's heart and the fact that difference "is what makes us special".

Feedback on the route taken by the participants

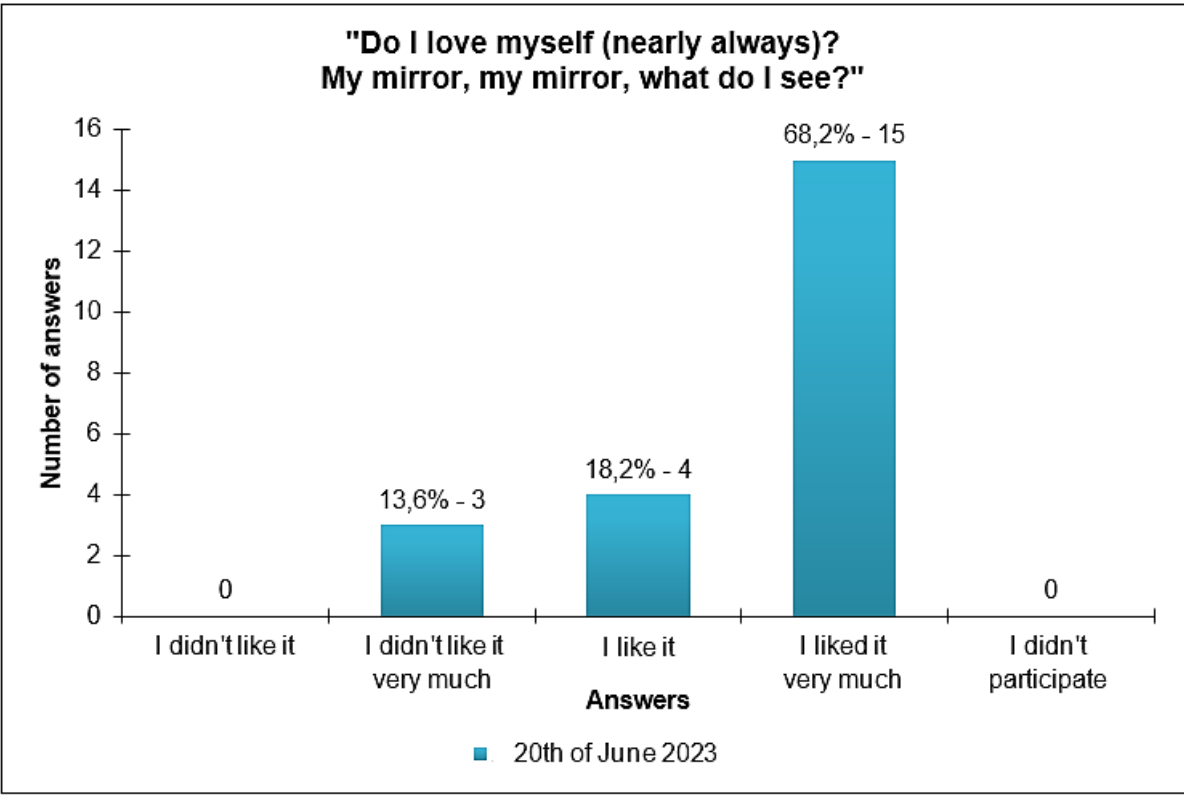


Figure 3 – Student feedback on activities.

Considering the feedback received by the 22 participants via an invitation to reflect on writing (questionnaire) (Fig. 3) and the subsequent content analysis, it emerged that three students (13.6%) ticked "I didn't like it very much" in relation to the activities carried out, explaining that this was due to the length of the activity, their dissatisfaction with sharing their opinion with others and carrying out the activity with a colleague. On the other side, 4 students (18.2%) ticked "I liked it" for the following reasons: opportunity for expression, opportunity for reflection, working methodology and appreciation of the writing context. From another perspective, 15 students (68.2%) ticked "I liked it very much" for the following reasons: appreciation of the writing context, the opportunity to let off steam and share (secrets and likes), appreciation of the aesthetic-literary dimension of the pop-up book, the opportunity to get to know colleagues better, understanding the characteristics of colleagues, without a reason (in particular), the working methodology and two students didn't give a reason.

Final remarks

The literary itinerary travelled, through the interlacing of reading and writing, helped to understand the importance of this type of activity as a way of getting to know and understand the students better. It was also an opportunity for the students to get to know themselves and each other better. From another perspective, the book also served as a vehicle for reflecting on the importance of difference, respecting it because it makes each of us unique. This whole journey has led us to rethink the role of the teachers in the various fields in which they work, not only in relation to the (scientific) knowledge they want their students to achieve, but also to value the dimension of "knowing how to be", through their feelings, emotions, attitudes and behaviour.

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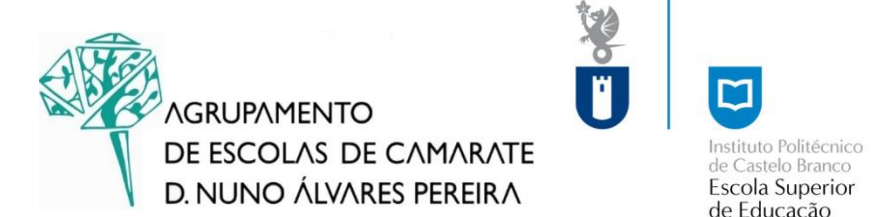
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Diálogos Interculturais através da Literatura para a Infância

Tânia Luís - Agrupamento de Escolas de Camarate – D. Nuno Álvares Pereira
Maria da Natividade Pires - Instituto Politécnico de Castelo Branco



Introdução

O póster que se apresenta resulta de um trabalho final de mestrado, concluído em 2023, que se debruçou sobre diálogos interculturais através da Literatura para a Infância em contexto de Prática Pedagógica.

Os livros de Literatura para a Infância analisados e trabalhados com crianças do 1.º Ciclo, centram-se, como é objetivo deste Simpósio, em temas dominantes da sociedade contemporânea, como a emigração.

Pretendeu-se consciencializar as crianças para comportamentos inclusivos numa sociedade intercultural, relacionar a literatura para a infância com temáticas de um quotidiano multicultural, implementar atividades pedagógicas de forma a reduzir as desigualdades e promover um ensino de qualidade para todos, de acordo com os *Objetivos de Desenvolvimento Sustentável da ONU* n.º 4, n.º 5, n.º 10 e n.º 11. Monitorizou-se ainda o interesse das crianças pelo tema, para verificar até que ponto eram ou se tornavam sensíveis às problemáticas apresentadas nas histórias selecionadas.

Leituras como as que estão em causa (*O lápis mágico de Malala*, de Malala Yousafzai; *Pássaro que voa*, de Claudio Hochman e *Migrantes*, de Issa Watanabe), podem sensibilizar as crianças, como também é preocupação deste Simpósio, para “resistir à manipulação e à desinformação”.

Os ODS incluídos na imagem foram articulados com as temáticas dos livros.

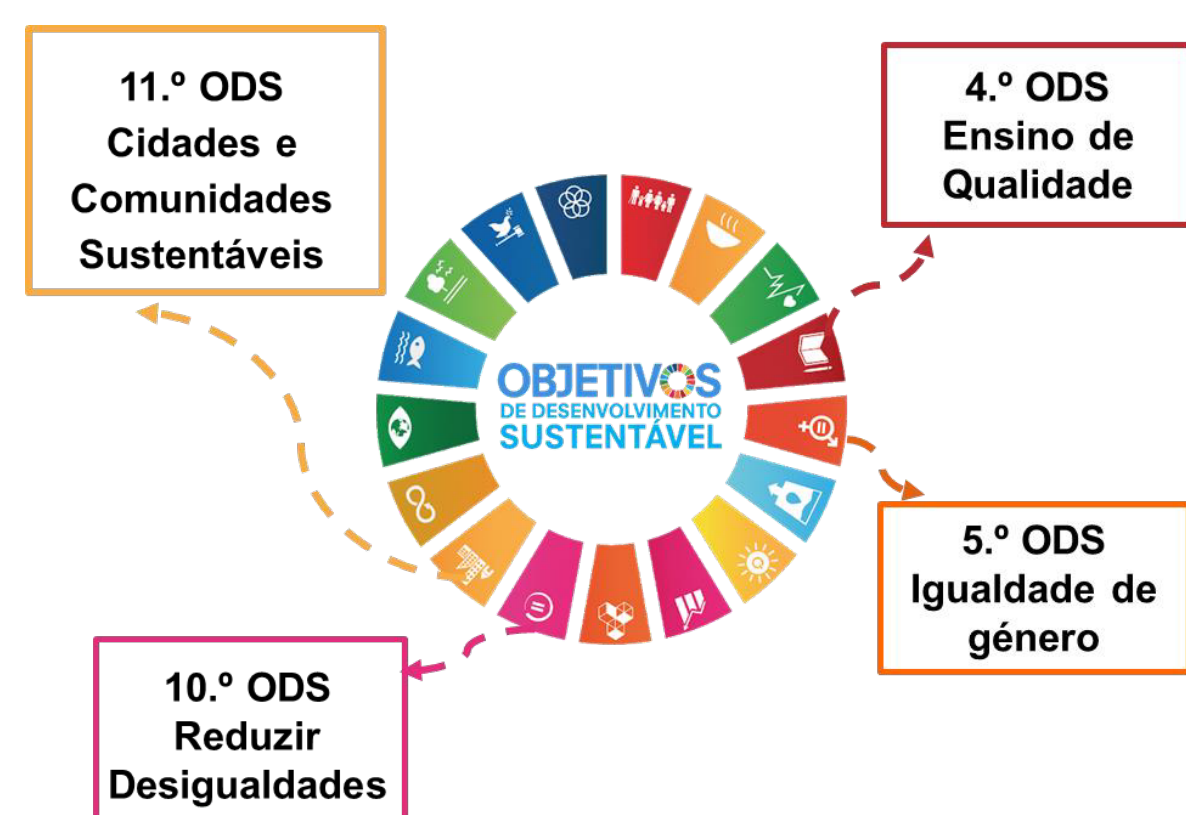


Figura 1 - Objetivos de Desenvolvimento Sustentável

Educação intercultural e literatura para a infância

“Os bons livros infantis são meios através dos quais, os pequenos leitores, devido ao desenvolvimento da imaginação e às emoções que a leitura neles provoca, estabelecem formas de relação e de participação no mundo bastante diferentes das suas” (Pires, 2000, p. 315).

Segundo a Direção-Geral de Educação (DGE), a educação intercultural tem como objetivo promover o reconhecimento e a diversidade, encarando-os como oportunidades de aprendizagem para todos, no respeito pela multiculturalidade das sociedades atuais.

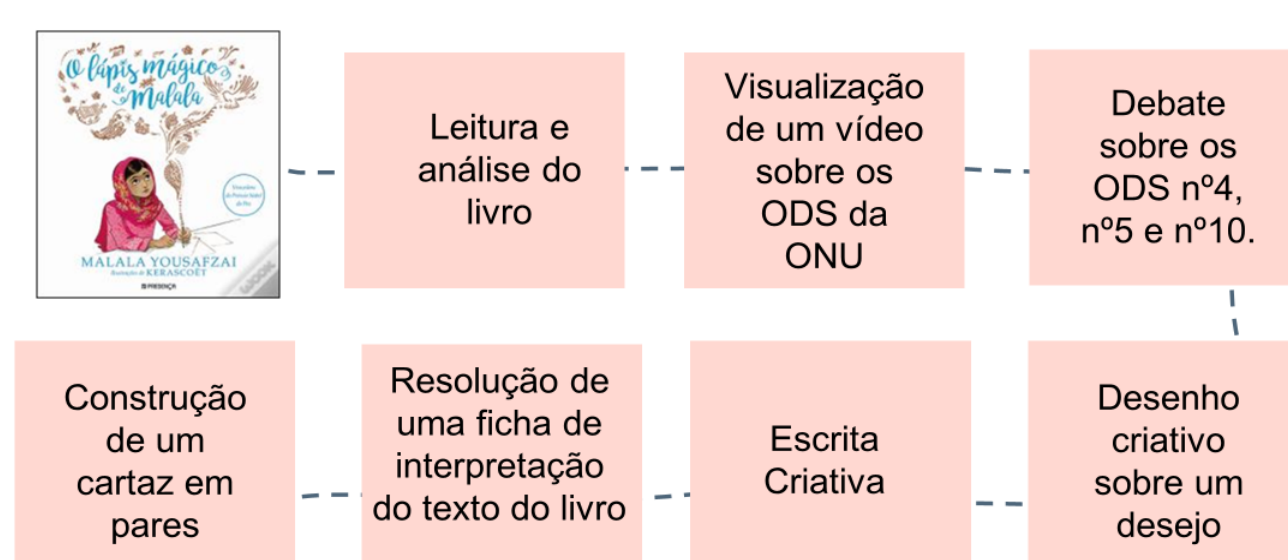
A literatura para a infância deve promover a abordagem de diferentes temas multiculturais como, por exemplo, a etnia, a raça, o género, os diferentes tipos de família e a guerra.

Como afirma García-López (2003), um professor, antes de pretender ensinar os alunos imigrantes, tem que

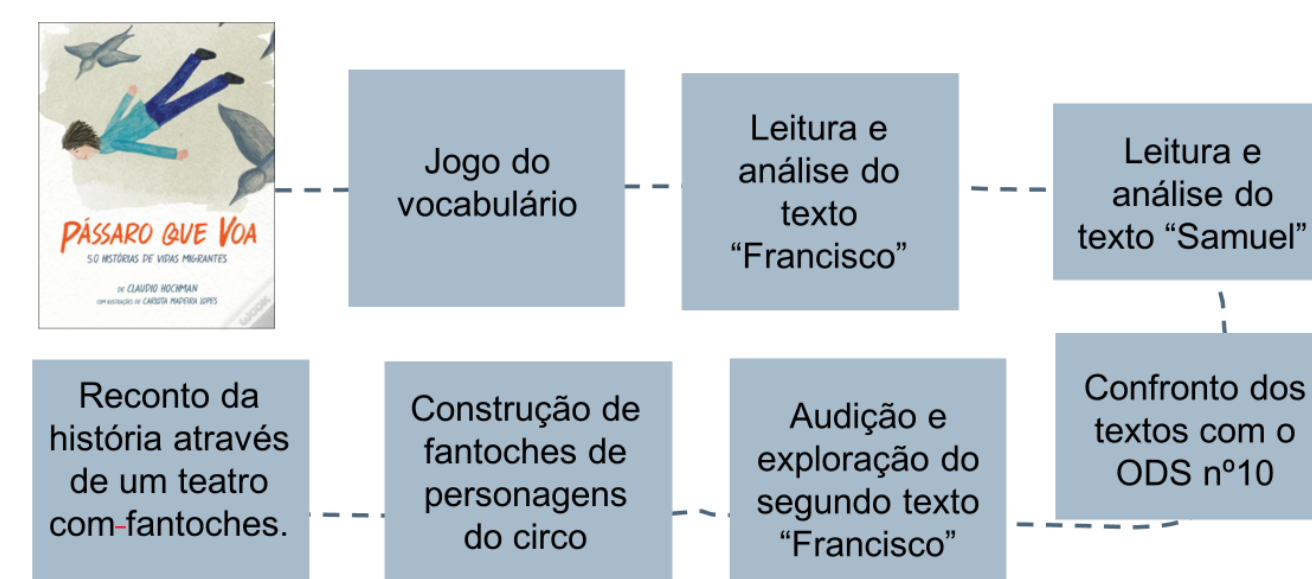
estar disposto a aprender com eles, valorizando o contributo que estes podem trazer para uma sala de aula. Um documento recente do Serviço de Estrangeiros e Fronteiras refere que em 2022 se verificou “pelo sétimo ano consecutivo, um acréscimo da população estrangeira residente, com um aumento de 11,9% face a 2021 [em 2020 já se verificara um aumento de 12,2% face a 2019], totalizando 781.915 cidadãos estrangeiros titulares de autorização de residência.” (SEF, 2023, p. 8).

Atividades práticas com as crianças

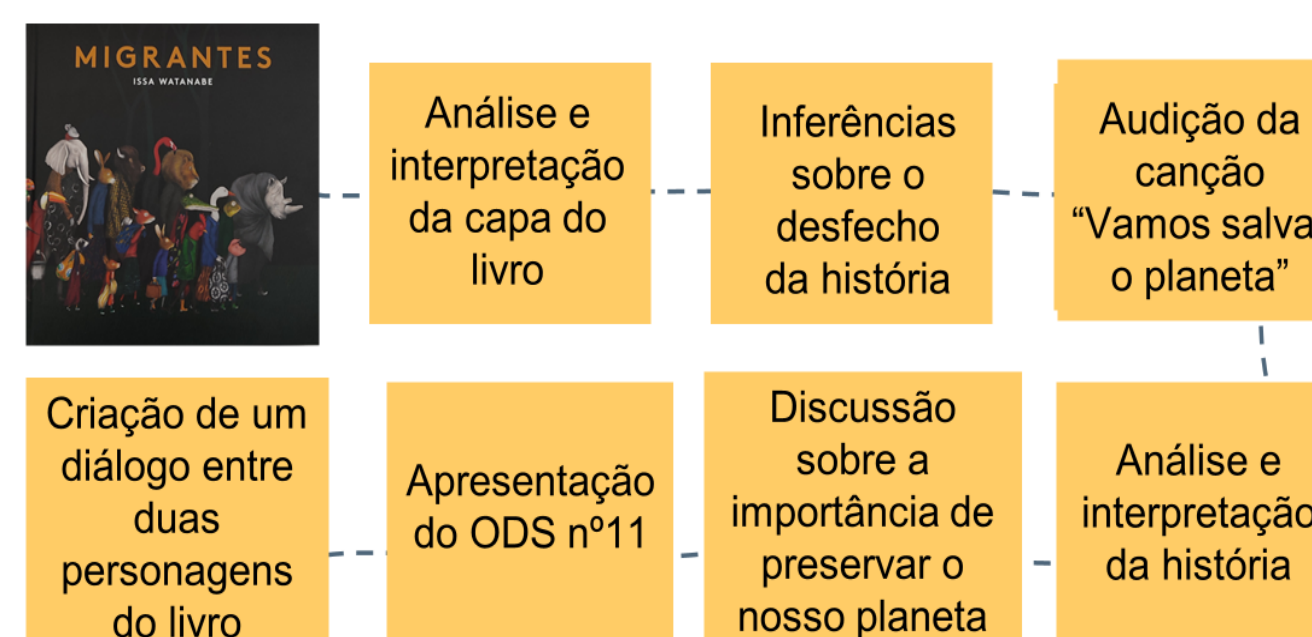
1.ª Unidade Didática de investigação



2.ª Unidade Didática de investigação



3.ª Unidade Didática de investigação



Foi escolhida uma amostra por conveniência de seis alunos do 3.º ano de escolaridade, grupo que incluía algumas crianças estrangeiras.

Participantes

| Amostra por conveniência | | |
|--------------------------|-----------|--|
| Identificação | Sexo | Motivo da escolha |
| L1 | Masculino | Descendência brasileira (mãe) |
| L2 | Masculino | Naturalidade francesa |
| R | Masculino | Descendência ucraniana (mãe) |
| A | Masculino | Naturalidade brasileira |
| M | Feminino | Naturalidade portuguesa - Critério de género |
| C | Feminino | Naturalidade portuguesa - Critério de género |

Testemunhos das crianças

“Eu também mudei como o Samuel porque a minha mãe e o meu pai não tinham lá [França] trabalho. Por isso mudaram-se para Portugal, os meus pais tiveram um trabalho e compraram uma casa. Fui para o segundo ano e conheci novos amigos.” Aluno L2

“A minha mãe também imigrou como o Samuel. A minha mãe veio da Ucrânia para Portugal e não sabia falar português. Eu acho que a vida da minha mãe foi difícil.” Aluno R

“Eu acho que esta situação de migrante foi difícil, porque pelas caras deles estão com medo, tristes e parece que a vida deles foi difícil” Aluna M

“Estes migrantes podem ser refugiados da guerra da Rússia e Ucrânia.” Aluno A



Figura 2 – Desenhos dos alunos sobre o livro *O lápis mágico de Malala*



Figura 3 – Fantoches das personagens do livro *Pássaro que voa*



Figura 4 – Desenhos das inferências dos alunos sobre o livro *Migrantes*

Considerações Finais

Não foi possível obter dados significativos sobre vivências pessoais de integração ou exclusão, porém foi possível alertar o grupo para noções de racismo, inclusão e exclusão, essenciais para a convivência numa comunidade multicultural.

O livro favorito do grupo foi o *Lápis Mágico de Malala*. Existiram diversas comparações das histórias lidas com a guerra na Ucrânia.

Relativamente aos ODS consideramos que o objetivo de dar a conhecer e alertar para estas temáticas foi alcançado.

Para além das dimensões sociais, éticas e morais, os livros motivaram também as crianças para a sua dimensão estética – aspeto fundamental do contacto com texto e ilustração.

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I see your true colors: Decoding Pipi's makeover - from textual to textile

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Introduction

This presentation is authors' attempt in analysing and reading the textile book *Pipi the Longstockings* made by a young Croatian artist Laura Kalfić. Some of the leading questions that direct authors' interests are: what are the principles that enable the readers-viewers understand artistic speech while reading-looking at the textile book? and what happens when narrative is transcoded to visual or vice-versa?

Our focus is on decoding visual rhetorics of the textile book by identifying elements of art language used by the artist. The methodology used for this purpose is distinguishing visual language from artistic speech and applying strategies for reading visual texts from visual rhetorics theory. Since collaging is most frequently used as a *texturising* technique, propositions from narrativity of collage regarding its processivity, identity and time will also be considered and applied during this analysis.

Following the statements of Paul Klee that *Art does not reproduce what we see. It makes us see*, authors hope to provide evidence that this textile book is a fine art and sensory work that makes the reader-viewer not only *see* Pipi's *true colors*, but also feel them. Since it provokes aesthetic experience through tactile pleasure, it proves what M. Schoeser wrote: *In fact, it is more accurate to describe textiles not as a visual art, but as a sensory art, one that calls into play all the senses...*

Visual language and artistic speech – dissonant harmony

M. Jakubin distinguishes in his book between artistic elements, which form the basic structure of artistic language, and compositional elements, which follow an artistic syntax when they are put together to express an artistic idea brought to life. In this textile book, the basic elements – line, color, texture and especially cubic fabric surfaces of various patterns – are composed together to communicate with, and to, the recipient. Its basic design principle is contrast, which brings other elements into dissonant harmony.

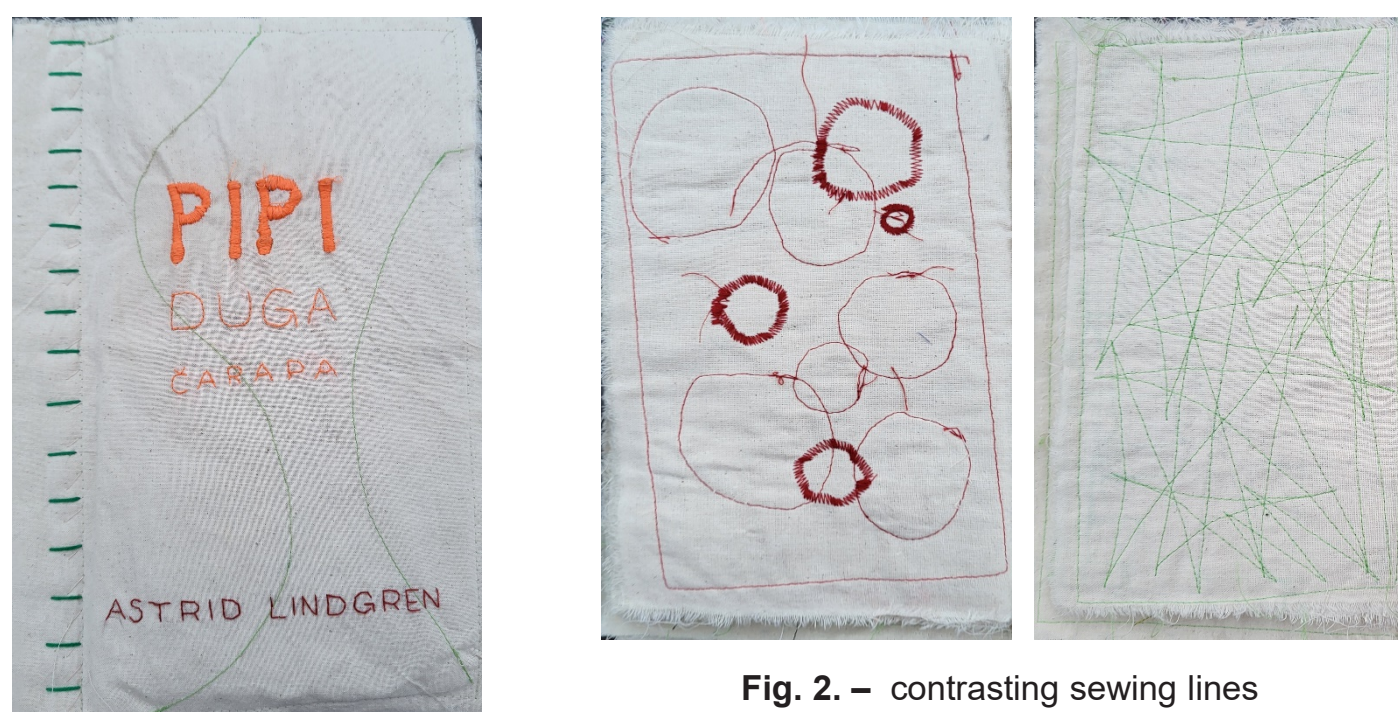


Fig. 1 – Title page of the book

The textile book *Pipi the Longstockings* is a lively mixture of colors, lines, shapes and contrasts in motion. These are sewn in as symbols and literally serve as threads that weave together the meaning of its visual textuality. The symbolism is revealed in the choice of colors, the way the fabrics are sewn, and in the combination of the representational and the abstract. In this book there is neither rest nor waiting, there is no gray and no white (except for the white frames that surround the pages like feathers). Everything points to movement, while the context of interpretation and the expression of meaning are influenced by the hidden details. It is the book of a child who is restless, unwaveringly cheerful and ready to respond to any situation with his true self.

The fabrics are visually striking and full of color, with red, orange, green, purple, and blue being the main colors used. These colors are blended together in different ways, including pure colored areas and intricate floral and geometric designs. Equally interesting are lines that are revealed on the left pages of the doublespreads. The sewing method is never the same and the sewing lines differ in character and flow: they are round and wide or pointed, multiple and short, sometimes they are broken or disappear as if unfinished. They are a possible expression of Pipi's inner feelings, thoughts that ideas that swarm constantly in her head.

There is a great diversity of lines on the front and back of the pages, richness in solutions of combinations and joints. The ends of the pages are surrounded by fingers that resemble feathers and can be compared with wings of some small, tiny birds. This textile book is equally made for flipping and browsing, as well as for abandoning oneself to (creative) air currents on windy days.

Visual narrativity of the collage

A rhetorical perspective on visual imagery understands visual images as communicative or rhetorical phenomena and focuses on the processes of how these images function symbolically. As S. Foss explains: *Colors, lines, textures, and rhythms in an image provide a basis for the viewer to infer the existence of images, emotions, and ideas*. As we have tried to show, the textile book *Pipi the Longstockings* can be analyzed as a communicative artifact because it fulfills all three factors that qualify a visual image as visual rhetoric – symbolic action, human intervention, and the presence of an audience.

Furthermore, the most prominent storytelling mechanism in this textile book is collage. As an artistic technique, collage is characterized by its power of attraction, by its invitation to take center stage, like the ever curious and talkative Pipi. With its abundance of patterns, the collage in this book symbolizes the desire to tell so much. Similar to the typography of textiles, the layers of scraps and remnants sewn on top of each other open up before the viewer's eyes like a cubistic palimpsest.

On the one hand, this poetics of collage is in line with Pipi's ability to tell stories, as she is a natural storyteller who always immerses herself deeply in the moment. Her stories are always set in a specific context and overlap. Her world is a patchwork of stories to be told, just as squares of colorful fabric form a textile patchwork on a page.

On the other, it shows Pipi's great virtue in inventing games, which dynamize the story and lead it into interesting fictional twists. The concept of a game is another moment where these two books touch each other, because collaging resembles play. As Heitkemper-Yates states: *Collage reading not only entails a decoding of the visual/verbal/gestural languages of the text, collage reading also necessitates an active engagement with the visual/verbal/gestural patterns that constitute the text's grammar and unite to form (or suggest) the syntax of the message(s) communicated by the collage*. Reading visual collage in this textile book shows how much are play and imagination important for Pipi's character, but also for meaning making in both semiotic systems – verbal and visual.

Collaging in this textile imagery reveals Pipi's upside-down world where opposites are reversed and chaos is the new order. Contrasting beautiful/ugly, educative/uneducative, polite/rude proves the right to freedom, making mistakes and accepting imperfections. All of these elements carry out strong psychological effect and symbolism that mirror Lindgren's novel.



Fig. 3 – examples of two fabric collages

3. Touching time: transcoding textile to textual

The general tone that dominates the book is warmth, satisfaction, dishevelledness and disorganisation. Looking and touching becomes reading, processivity and linearity transcode into simultaneity, and the passage of reading time into a concrete gesture and condensed time. Much like a concept of heterochronia by M. Bal, time is hidden in the hours of its creation, and it materializes through the possibility of a tactile experience. Slowness by the act sewing is inscribed as depicted time, visualised and collaged. This book calls for attentive looking, connection through touching time sewn into it and creation of meaning in the moment.

This *semantic improvisation* can be discovered on concrete level: the viewer flipping through the book can easily imagine that one page shows the cakes that Pipi bakes, the second shows her clothes, the third a trip to the circus, the fourth is the bandits' dance in her house and the fifth is the rescue of children from a burning building. The viewer who knows well the experiences of Pipi the Longstocking is free to enter this book at any place and start from whatever page he likes. There is no introduction nor afterword because the book is self-sufficient with its title and deep fields of meaning that appear inside it.



Fig. 4 – two doublespreads, contrasting lines and collages

Conclusion: Pipi's true colors

By its vivid dance of shapes and lines as well as warm palette of colors, textile book *Pipi the Longstockings* calls for a creative dialogue with the original Astrid's novel giving it new colors to guide our emotional responses and offering a new universe of possible associations and interpretations.

Through the experience of an artist, Pipi is a heroine who always surprises and leaves her surroundings amazed. Her main virtue is unconventionality, freedom and open-mindedness. By the fact that the textile book is handwork, it implicitly indicates Pipi's handcrafted outfit but also her life, completely individual, independent and invented in a moment.

As Damjanov states: *A work of art is a speech in which expression and communication are the same*, our analysis shows that this textile book is not only a work of art. Rather it is a fine sensory artwork which resonates with Lindgren's novel and revives it. Its visual language grows into language of art emphasizing the importance of freedom, improvisation and strength of the creative.

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“For Those Who Want to Change the World”: Agency in Russian Dystopian Fiction for Teens

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Introduction

In the late 2000s, Anglophone dystopian fiction aimed at young adults experienced a surge in popularity. Despite its roots extending back decades, the world-wide upsurge was notably catalyzed by the commercial success of the film adaptation of “The Hunger Games” in 2012. While this emergent genre drew considerable attention from literary critics and scholars specializing in children’s literature, its period of heightened popularity proved transient. Presently, it could be contended that the genre occupies a marginal position within the realm of mass-produced literature. Nevertheless, the remarkable success of “The Hunger Games” franchise has propelled young adult dystopian fiction to attain global prominence. Translated in over 40 languages, Collins’ work has assumed the status of “world literature”. This term refers to the texts “that exceed the demand of their own cultural and national readership” (Herrmann, 2019, p. 60). After its zenith in the Anglophone sphere, the trend infiltrated Russian children’s literature leading to the emergence of approximately a dozen of books distinguished by their pronounced cultural and political nuances, transcending mere formulaic imitation.

Authors’ interpretations of the dystopian genre vary. Evdokimova, for instance, views her work as a “utopian dystopia”s, emphasizing positivity rather than resistance. Fiks intended to create an anti-utopia, exploring individual salvation without a critical narrative. In contrast, Toy’s “Ruins in Colors” presents a successful rebellion against a post-apocalyptic dictatorship, reminiscent of Western youth dystopias. Educational backgrounds vary among authors, with some undergoing formal training or acquiring experience in related fields. Self-educated authors from AST publishing house, like Anastasia Tammen, Kristina Toy, and Diana Ibragimova, exhibit a closer adherence to the English-language youth dystopia formula.

Overall, Russian-language dystopian literature showcases diverse narratives and themes, with varying degrees of adherence to the genre’s conventions. While the dystopian chronotope is consistent across these works, there’s a noticeable difference in the treatment of agency among protagonists.

Epistemic coloniality has always been inherent in Russian children’s literature, which borrowed entire genres from European literatures (with the exception of the Soviet period of isolationism). Madina Tlostanova reflects, that “Post-Soviet space and particularly Russia are not ready to discuss their own previous experience or today’s unfortunate condition” and lacks honest critical discourse (Tlostanova, 2015, p. 50). As utopian children’s literature of XX century was “a continuation of the European tradition of communist utopia” (Frumkin, 2020, p. 241), the XXI century YA dystopia is a less powerful form of the Western genre. The depiction of “reactionary responses to threatened personal comfort and safety” here prevail over “revolutionary action based on historical and political knowledge of oppression” (Morton, Lounsbury, 2015, p. 60).



Fig. 3 – Heroine of the book by D. Strelchenko: Yana is under the influence of the “charge of submission” and cannot resist it.

“I don’t want to be accused of disloyalty!”

In the dystopia “Eternity Without Faith,” Anastasia Tammen’s protagonist, Vera, rejects the notion of engaging in open struggle or defiance, as exemplified by her refusal to be associated with “Hatred, anger and open struggle”. Similarly, Tammen’s own reflections on her debut novel highlight her reluctance to delve into themes of war and revolution, the author writes in her blog: “it would have meant writing about a war, a real revolution with many victims. And I definitely wouldn’t have gotten by with just one bloody scene. <...> I could not..” Arina Ostromina’s character actually declares: “I don’t want that! I don’t want to be accused of disloyalty! I will not break the Law!”, when she refuses to join the resistance. Kristina Toy’s heroine Anya discovers that despite dreaming of revolution she is not brave enough. Despite the characters’ limited agency in influencing events, resistance takes on subtler forms, such as maintaining lists of the deceased as an act of sabotage, as observed in Evgeny Rudashevsky’s narrative. Here, disobedience manifests primarily through intellectual dissent rather than overt action.

Post-communist, post-utopian

A quarter of a century after the fall of the Soviet Union did not produce much reflection on the communist utopia (Fig. 1), previously depicted in juvenile literature through “clichéd science fiction describing a communist society” (Frumkin, 2020, p. 240). Although some of the works described are taken by readers as polemics with the Strugatsky brothers, in reality the Millennial authors seem to be polemicizing with the Western canon of YA dystopia. As noted by Aleksey Yurchak, “agentic capacity can also manifest itself in acts that do not lead to change and stability, but gradual internal shifts of the whole discursive regime” (Yurchak, 2007, p. 8). It seems plausible, that modern Russian-language YA authors are in disagreement with Western colleges and primarily express character’s disobedience through intellectual or cognitive means rather than through overt acts of defiance or rebellion.



Fig. 2 – The portrait of Big Tsoer from Y. Kuznetsova’s book suspiciously resembles V. Putin.

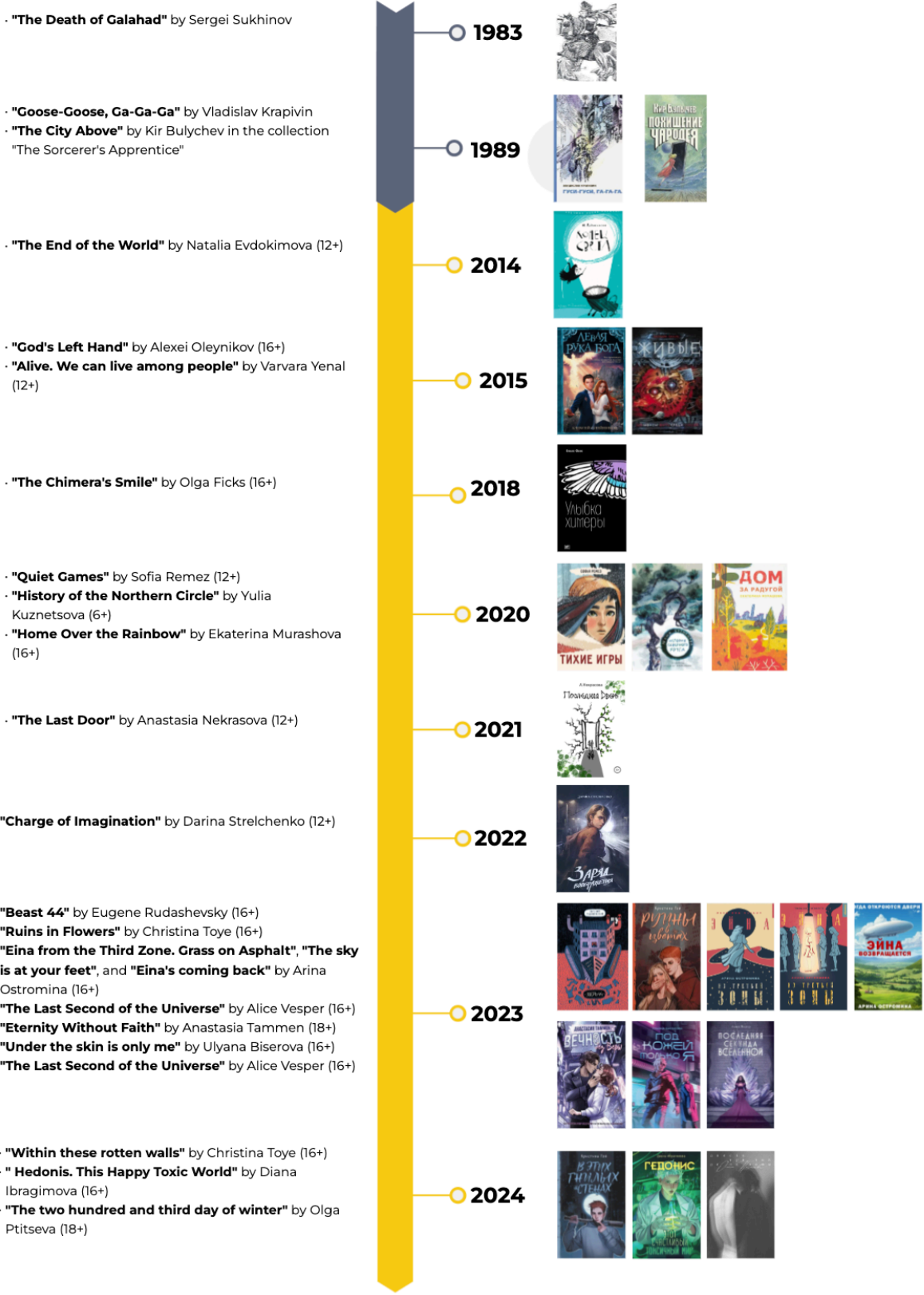


Fig. 1 – Publication Timeline

The world, changing by itself

Scoles and Ostenson identify common chronotope features in popular English youth dystopias: excessive policing, unjust laws, enforced conformity, media manipulation, and attempts to erase history, ect. While these features unite foreign and domestic works, there’s a difference in plot focus. Anglophone studies highlight youth agency, whereas Russian authors (Fig. 1) often neglect this, as seen in Evdokimova’s metaphorical interpretation of change and Fiks’s lack of critical narrative. However, Toy’s “Ruins in Flowers” breaks this trend, presenting successful change.

Works like Evdokimova’s and Kuznetsova’s blur the lines between dystopia and fairy tale, focusing more on personal moral dilemmas than societal reflection. Remez’s “Quiet Games” portrays heightened control motifs but lacks rebellious teenage protagonists found in foreign counterparts. Similarly, Strelchenko’s “The Charge of Imagination” portrays a protagonist subjected to authority without influence. Ostromina’s trilogy, labeled 16+, reflects societal themes through a boarding school setting, addressing social mobility and repression. However, the narrative focuses more on adaptation than rebellion. Tammen’s “Eternity Without Faith” also avoids depicting revolution, fearing graphic violence. Evgeny Rudashevsky’s “Beast 44” offers a bleak portrayal of war without significant agency for its characters.

Final considerations

Western authors of Generation X young adult dystopias have crafted protagonists who, as they mature, come to recognize the injustices within their social order and actively oppose adult authority. Reflecting the literary trends primarily established in English-language literature, the Russian literary landscape has also produced its own iterations of this genre, sometimes replicating its conventions and sometimes reinterpreting them. For some Millennial authors, adhering to the genre’s formula became an initial foray into “young adult” literature. Conversely, others have deconstructed the genre, often to the point of rendering it unrecognizable, simultaneously reducing both the target age of the reader and the level of the characters’ agency. The diminished agency exhibited by these characters, compared to their Western counterparts, poses a question regarding its interpretation. It could signify a shift in Russian-language prose towards a more realistic portrayal of adolescent (political) efficacy. Alternatively, it may indicate that Millennial authors can only present readers with a restricted model of adolescent and youth agency and ability to change the world.

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