

Panel 1

Foreign as Domestic in the Russian Children's Literature Canon: Texts, Contexts, and Images – Roundtable

Facilitator: Marina Balina, USA

Other participants: Olga Bukhina, USA
Maria Mayofis, Russia
Maria Scaf, Russia

The proposed round-table intends to address the complex interaction between Russian and Western children's literature canons. It provides an opportunity for interdisciplinary dialogue by bringing together literary scholars, a specialist in visual narrative and children's book design, and a translator/children's book author. In the early days of its development, Russian children's literature was under the strong influence of Western literary production mostly known to Russian readers in the original languages of the authors, predominantly French and German, and aimed at the children of the Russian nobility. Another strong cultural thread was that of the translation or rather retelling of original works of Western authors. This trend developed in the second half of the 19th century and made foreign authors such as Hans Christian Andersen, Fennimore Cooper, Mark Twain, and Jules Verne accessible to a larger audience of children and adults, thus broadening the horizons of Russian child readers, making these works a stable part of the Russian literary canon. The participants of the round-table will look at the cultural drivers behind the rapid "domestication" of foreign authors and explore the nature and complexity of this process. They will address the cultural, social, political and educational objectives that inspired the broadening of the Russian children's literature canon. One of the central questions of the round-table discussion will focus on the ways the close interaction between the domestic and foreign canons have influenced the diversity of genres, themes, and literary devices in literature written for young Russian readers. The participants have chosen to focus on the four most representative periods of close interaction of the two canons: a) the promotion of liberal values through the translation practices of the 1870s to the 1890s; b) the inclusion of foreign works into the new Soviet canon in the 1920s; c) the transmission of humanist values represented through translation of the works of Antoine de Saint-Exupery and Janusz Korczak in the 1960s; and d) foreign translations and their influence on the domestic canon during the break with the Soviet past starting in 1991 until the present.

Bio Notes

Marina Balina is Isaac Funk Professor of Russian Studies at Illinois Wesleyan University, USA. Her main area of investigation is children's literature in Soviet Russia, its historical development, and its theoretical originality. Her most recent publications include the edited volumes *To Kill Charskaia: Politics and Aesthetics in Soviet Children's Literature of the 1920s and 1930s* (2014), and *Hans Christian Andersen and Russia* (forthcoming, University of Southern Denmark Press, 2018).

Olga Bukhina is the vice-chair of the International Association for the Humanities, USA. She is a freelance translator from English into Russian and children's book author. Among her most recent publications are translations of Meg Rosoff's *How I live Now* (with Galina Gimon), Moscow: Belaya Vorona, 2017, and *Masterpiece* by Elise Broach, Moscow: Rozovyj Zhiraf, 2017.

Maria Mayofis is Associate Professor of Russian Literature at the National Research University Higher School of Economics, Moscow, Russia. Her main area of interest is the history of education in Russia, as well as various aspects of children's culture. Most recently she has published articles on these subjects: "Max Bremener's Novella *Let It Not Match the Answer!* (1956) and the Program of Education and Literature Renewal at the Beginning of the Thaw" in *Detskie Chteniia*, 2017, and "Boarding Houses of Standby Labor: The Formation of the Boarding School System in 1954—1964" in *Novoe Literaturnoe Obozrenie*, 2016.

Maria Scaf is a translator and visual narrative specialist who teaches at the Art and Design School at the National Research University Higher School of Economics, Moscow, Russia. Her most recent publication is the translation of Dana Simpson's comic strips *Phoebe and Her Unicorn* into Russian, 2018.

Panel 2

Who Cares about the Canon?

Comparing the Old Canon with an Emerging, New Canon in Picturebooks from Three Different Countries

Facilitator: Janet Evans, UK

Presenters: Janet Evans, UK
Tzina Kalogirou, Greece
Farriba Schulz, Germany

What makes a strong impression on the public at one time, ceases to interest it at another – and every age of modern literature might, perhaps, admit of a new classification, by dividing it into its periods of fashionable literature.
Alistair Fowler *Genre and the Literary Canon* (1979: 97)

The canon was important in the twentieth century and before, but times are changing and now one finds it is not as important as it once was. But does this viewpoint still exist? Do we need a way of judging if a text belongs to the canon or not and who judges, why, and how? This panel symposium will feature the work of three academics from different countries, each of whom has worked with picturebooks in different ways. The presentations will form part of a coherent whole, which will briefly consider:

1. *What* is the canon?
2. *Can* picturebooks be considered as part of the canon?
3. *Which* criteria are used when deciding which texts belong to the canon?
4. *Who* decides? and finally...
5. *Who cares?*

In considering the above questions, each of the scholars will offer different views and perspectives and will focus on picturebooks that have previously been considered part of the canon in their country and/or their language. They will compare the past with the present, consider how time has changed the status quo, and investigate what is accepted (or not) in contemporary times. The old will be compared to the new, and examples will be provided throughout. Reference will be made to the background discourse on the canon to include the work of Hazard Adams, James Baumlin, Harold Bloom, David Fishelov, Alastair Fowler, John Guillory and Perry Nodelman.

Bio Notes

Janet Evans, PhD, is an independent scholar. She has written ten books on children's literature, literacy and maths education. Her current research interests include an exploration of children's responses to wordless picturebooks. Her last book, *Challenging and Controversial Picturebooks: Creative and Critical Responses to Visual Texts*, was published in 2015 by Routledge. Janet has taught in India, Nigeria, Australia, America, Canada, Chile and Spain. She has presented keynote speeches and papers at many international conferences and has given numerous professional development courses at international schools. In 2010 she was awarded a research scholarship to study at the International Youth Library in Munich.

Tzina Kalogirou, PhD, is Professor of Modern Greek Literature and Literature, teaching in the School of Education, Department of Primary Education, at the National and Kapodistrian University of Athens in Greece, and Director of the Postgraduate Programme "Rhetoric, Humanities and Education". She is the author, editor or co-editor of 16 academic books (in Greek and English) and numerous chapters/papers (in Greek, English and French) in edited volumes, international and national refereed journals, and conference proceedings. She is a member of the steering committee of the Child and the Book International Conference and co-editor of the international academic *Journal of Literary Education*. She is also an official partner of the international research project TALIS and member of the Scientific Committee of the editorial series "Laboratorio Children's Books" for Anicia Edizioni, Rome.

Farriba Schulz, PhD, is Senior Lecturer in the Department of German at Potsdam University. She teaches Children's Literature and Media for bachelor and master students. Farriba is the author of a monograph on childhood in picturebooks nominated for the German Children's Literature Award from 1956 onwards (German). In 2014 and 2015 she was Visiting Professor of Primary Education in the Department of German at Technische Universität Dresden. Her research interests range from visual and linguistic narratives to the construction of childhoods in children's literature and second language acquisition with visual narratives. A current project is concerned with language acquisition through visual narratives. The findings have been published, among other places, in the article "A Tree in Her Backyard: Second Language Acquisition through Picturebooks".

Panel 3

Canon on the Move: Ways and Subjects of Formation

Facilitator: Dorota Michułka, Poland

Presenters: Aleksandra Korczak, Poland
Dorota Michułka, Poland
Emiliya Ohar, Ukraine
Sabina Waleria Świtała, Poland
Zofia Zasacka, Poland

We assume the concept of the canon belongs to the traditional curriculum of literary texts. In this panel, we will discuss the effects of the process of selection and then the exclusion of certain problems and their literary representation from the syllabus in Polish schools in the last three decades. Three issues will be analysed: the first considers multicultural representation in the Polish school canon. For many years there have been no texts in the syllabus to show Polish students different cultures and religions, including Jewish history and culture, which have been present in Poland for many years but which, as a topic in Polish textbooks, appear very seldom. This absence promotes a Polish identity which is strongly connected with the cultural and religious homogeneity of Poland. The idea arose of how to open the canon to new literary texts which represent issues and cultures still absent in Polish school lessons. Several books for children have been proposed to appear in the school canon. These books will help the elementary-school pupil to realise that, despite cultural differences, there is a great similarity in the problems of people around the world. The second issue regards the power of literature in forming social and cultural identity. Collective imagination is constructed and fuelled by various texts of culture. Teaching the Polish language and literature is a struggle at many levels: how do we prepare pupils to become competent recipients of culture in the 21st century while also stressing the importance of being a responsible member of society attached to one's tradition and national history? We live at a time when that last desire, one of raising proud patriots, is actually the cause of the outdated canon of literature which cannot break with its past and continues to carry hurtful and dangerous messages. One of these out-of-date messages is the portrayal of gender roles. Children and teenagers nowadays, during their many years of literary education, are familiarised with the traditional image of gender patterns. These patterns focus on how women are beautiful and vulnerable and men are brave and strong. If they are not, they become villains in the story or are erased from its pages. The third issue refers to the revision of the current school canon from the perspective of the reading habits and preferences of Polish teenagers. This will be based on the results of national surveys of the Polish teenager readership. It will discuss, as John Guillory proposed, the difference between the canon and the syllabus in relation to pedagogic imaginary and society's and pupils' expectations and needs.

Bio Notes

Aleksandra Korczak is a PhD student at the Institute of Polish Literature at the Faculty of Polish Studies at the University of Warsaw. Her current research interests include gender patterns in the canon of school books. She is the author of the monograph *Acceptance of Oneself: Breaking the Imperative of Socialization in the Moomins Cycle of Tove Jansson*, and has written articles on the world of values in literature for young readers. She works with teenagers as a teacher of Polish literature and language. She is also this year's juror in the Polish Section of IBBY.

Dorota Michulka, PhD, Associate Professor, is Head of the Department of Methodology of Teaching Language and Literature (Polish Studies) at the University of Wrocław. She worked at the Department of Slavonic Philology at the University of Tampere (Finland) from 2000 to 2005. As a researcher she deals with issues related to children's literature, history, culture studies, literary education, reading literature, and the theory and practice of reception. She has written around 150 articles, edited several books, and published two monographs (recently: *Ad usum Delphini. On Literary Education – Then and Now* (2013); she is vice editor-in-chief of the international journal *Filoteknos* [Children's Literature – Cultural Mediation – Anthropology of Childhood]; she held a scholarship at the University of Minnesota (USA), Illinois Wesleyan University in Bloomington (USA), and Die Internationale Jugendbibliothek (Germany). She is a member of IRSCCL.

Emiliya Ohar is Professor of Media Studies at the Ukrainian Publishing and Printing Academy (Lviv); author of more than 140 scholarly publications (including monographs: *The Children's Book: Issues of Publishing* (2002); *The Children's Book in the Ukrainian Social Environment: The Experience of the Transitional Period* (2012); *The Children's Book and Reading Promotion in Eastern Europe* (ed.)). Research interests: Ukrainian children's literature, comparative media studies, post-totalitarian criticism. She is a member of IRSCCL, and a member of the editorial board of the international scientific journal *Filoteknos*.

Sabina Waleria Świtala – PhD, graduate of Polish philology at Wrocław University, with specialisation in folklore, popular literature and children's literature. She works in the Department of Methodology of Teaching Language and Literature (Polish Studies, University of Wrocław). She is a language teacher of Polish. In 2016 she defended her thesis on woman's subjectivity placed in the Polish historical – literary space in the first half of the 19th century. She is the editorial secretary of the bimonthly *Literatura Ludowa*.

Zofia Zasacka. Sociologist, Assistant Professor in the Book and Readers Institute in the National Library of Poland and in the Educational Research Institute. Her areas of professional interest include: children and adolescent literacy, children's and young adult literature, research on reading attitudes, the sociology of culture, and the sociology of youth. Selected publications: *Czytelnictwo dzieci i młodzieży* (2014); "Teenagers and Books: From Daily Reading to Avoidance", *Edukacja* 2014, 6 (131): 67–80. "Reading Engagement and School Achievements of Lower Secondary Students (with K. Bulkowski) *Edukacja* 2016, 5(140). "Reading Satisfaction: Implications of Research on Adolescents' Reading Habits and Attitudes", *Polish Libraries*, 2016, 4: 40–64.

Panel 4

The Three Faces of Alice

Facilitator: Riitta Oittinen, Finland

Presenters: Bogumila Kaniewska, Poland
Aleksandra Wieczorkiewicz, Poland
Riitta Oittinen, Finland

Lewis Carroll's *Alice's Adventures in Wonderland* (1865) as well as its illustrations by John Tenniel are well known worldwide and the book has been translated into more than 170 languages and illustrated more than 70 times. *Alice* has also been filmed several times, one version being the well-known Disney classic of 1951 directed by Clyde Geronimi and the other, a classic-to-be, directed by Tim Burton in 2010. The panel "The Three Faces of Alice" consists of three presentations about the topic of the rewritings of Carroll's *Alice* (3 x 15 minutes plus 15 minutes for discussion) and concentrates on three different angles of Lewis Carroll's classic story. Picturebooks and illustrated stories often include intertextual material – fairy tales and other stories refer and allude to each other and old classics may get new, even anarchistic, retellings. This means that picturebooks and illustrated stories are read in the context of other texts and with the textual knowledge that we have as readers.

Riitta Oittinen looks at the classic story of Alice from the angle of an illustrator and translator. She ponders on different philosophies for discussing picturebooks and illustrated stories, such as translation, adaptation, transcreation, dialogics, cannibalism, and carnivalism. These strategies may be seen as different angles of looking at rewriting and re-illustrating as some kinds of adaptation, transformation, or domestication and foreignisation, which all involve time, society, and power, as well as cultures and norms. As an artist, Oittinen may try to stay true to the original text or she may take several steps aside, desiring to see if readers and beholders follow the storyteller or take a turn in an opposite direction.

Bogumiła Kaniewska demonstrates how political, ideological, cultural and ordinary-life contexts have shaped different Polish translations of *Alice's Adventures in Wonderland* and *Through the Looking-glass*. She strives to demonstrate how they have influenced the so-called presented world of the novels and their main characters. What happens to Victorian reality, in which Carroll's text is deeply rooted, when it has to be adapted to the worldview of young readers living in different social contexts? The presentation will deal with translators' deliberate decisions, discernible mostly in stylistic choices pertaining to an untranslatable cultural environment, or elements difficult to translate (images of school, use of childlore, specific names of traditional English dishes, etc.), but also in fragments ostensibly neutral to the reader's background (such as puns and word plays).

Aleksandra Wieczorkiewicz explores the case of the newest translation of *Alice's Adventures in Wonderland* into Polish by Grzegorz Wasowski. This version, titled *Perypetie Alicji na*

Czarytorium (2015), offers an “unfaithful translation” of Carroll’s text with many additions, transformations and transcreations, by which the translator becomes a co-creator of the original. Wieczorkiewicz looks into Wasowski’s experimental strategies and poetics, analyses various of the translator’s choices and asks about the limits of translation in the face of postmodern play with tradition, convention and the canon.

Bio Notes

Bogumiła Kaniewska, Professor of Polish literature at Adam Mickiewicz University, Poznan, Poland. She specialises in modern literature, theory of literature, narrative techniques and has published six monographs (including *All Things Told: On Wiesław Myśliwski’s Fiction*, 2013), and more than 80 articles, also in foreign periodicals. As a practising translator of children’s literature (e.g. Lewis Carroll’s *Alice’s Adventures in Wonderland*; *Through the Looking-glass*; *The Secret Garden* by Frances Eliza Hodgson Burnett; and *The Wizard of Oz* by Frank Baum) she is interested in theoretical aspects of children’s prose translation, especially in problems of the intercultural relation between an original text and its equivalent (e.g. “Why a Translator (For Children) Needs Imagination?” 2017).

Riitta Oittinen, PhD in Translation Studies, Adjunct Professor has tenure as Senior Lecturer at Tampere University and is Adjunct Professor at the universities of Tampere and Helsinki. She mainly teaches and does research on translating picturebooks, the multimodality of translation, and the intersemiotic translation (transcreation) of illustrated stories as well as illustration *per se*. She has been teaching translation and conducting related research in and outside Europe. She has released well over 200 publications, including monographs, edited books and journals, articles, book chapters, and 40 picturebook translations. In 2000, Oittinen published *Translation for Children* (Garland) that has also been translated into several other languages. Oittinen’s latest publication is *Translating Picturebooks. Revoicing the Verbal, the Visual, and the Aural for a Child Audience* (Routledge 2018) co-written with Anne Ketola and Melissa Garavini. Oittinen is also an artist and has created 30 animated films and organised nearly 40 art exhibitions including those arranged outside Finland and Europe. In 1997 she published her first Alice illustration in *Liisa, Liisa, and Alice*. She is currently working on her full illustration of Lewis Carroll’s *Alice’s Adventures in Wonderland*, due in 2019.

Aleksandra Wieczorkiewicz, MA – PhD candidate at the Faculty of Polish and Classical Philology at Adam Mickiewicz University in Poznań, Poland. Her main academic interests include the theory and practice of translation and Polish and English children’s literature. She is working on her doctoral thesis on Polish translations of the Golden Age of English literature for children and is also a translator of children’s classics. Her first translated work – a new translation of *Peter Pan in Kensington Gardens* by J.M. Barrie – was published in 2018, along with the monograph *Peter Pan in Kensington Gardens by James Matthew Barrie: Context – Interpretation – Translation* (Lublin 2018).

Panel 5

Aesthetic Reading through Picturebooks

A Key Pillar for Innovation and Research in Specific Didactics (Language and Literature) to Implement the Multiliteracy-based Approach

Facilitator: Esther Alabau Rivas, Spain

Presenters: Esther Alabau Rivas, Spain
Rocio Domene Benito, Spain

In the first presentation we will examine the theoretical framework of our research based on literacies and picturebooks and our main lines of research. On the other hand, we will explain how we carried out an innovation project in a primary school during 2017–2018. Secondly, we will focus on the first literacy approaches at kindergarten where visual and pictorial language prevails. As a consequence, images become essential, as do shapes and materials. Besides, at this time, children start discovering references and models that have traditionally been male. Nevertheless, in a multicultural world, female representations must be acknowledged, and voices like Rosa Parks, Frida Kahlo or Marie Curie must be empowered. Finally, we will explore the existence of emotional links between aesthetic reading and the development of socio-emotional skills and communicative skills. The educational level that concerns us is secondary education, and the resource used is the graphic novel. *The Picture of Dorian Gray* arrives in high school classrooms to tear down its walls along with the illustrations of Corominas.

Bio Notes

Esther Alabau Rivas is a teacher-researcher at the University of Valencia. She gained her Master's degree in Specific Didactics (Language and Literature) and is currently carrying out her PhD on "Joining Literary Education and Emotional Education through Picturebooks in FL (English)". Considering literature and language as a tool for the development of real literacy, she argues – at the same time – that the development of an "aesthetic sensibility" has applications in education.

Rocío Domene Benito has a PhD in Specific Didactics (Language and Literature). Previously, she studied English and Spanish Philology and holds a Master's degree in Teacher Training. Her research focuses on children's multicultural literature and didactic approaches to it and the study of picturebooks through an analysis of controversial themes such as racism, gender stereotypes, religious fanaticism or family roles. She is also interested in teaching/learning Spanish as a foreign language through literature.