

Conference in Linköping on June 13–15 2023

Abstracts

HARCHIL

The Nordic Research Network on Human Animal Relations in Children's Literature

Nordiskt forskarnätverk om människa-djurrelationer i barn- och ungdomslitteratur



Asklund, Helen

The Horse and Nature: Their Roles when Life is Changing in Lin Hallberg's *Vem är du Johanna* and *Adzerk: den vita hingsten*

Countless horse stories provide examples of young riders leaving civilization behind for shorter or longer periods of time, when going for rides in rural settings. But sometimes these journeys back to nature serve a more profound purpose.

This paper explores how the importance of the horse and rural setting are depicted, from a human perspective, in Lin Hallberg's *Vem är du Johanna?* and *Adzerk – den vita hingsten*. I argue that the moves of the young female main characters to remote countries provide an opportunity to revalue life, thus exemplifying how the horse and nature provide prerequisites for positive changes. The pastoral tradition as used by Greg Garrard in *Ecocriticism* (2012, 2nd ed.) is used as an analytic tool with its three different parts: its idealization of nature; its inbuilt polarization of nature-urbanity; and its power as a tool for negotiating human relationships and for finding one's inner nature.

BIO

Helen Asklund är anställd som lektor i litteraturvetenskap vid Mittuniversitetet. Hennes forskningsintressen rör framför allt barn- och ungdomslitteratur, unga läsare samt litteraturdidaktik, och hon har bland annat skrivit om hästböcker, unga läsare och sökandet efter identitet i barn- och ungdomslitteratur.

Burgman, Yenn

*Centaur*s in *Soul Riders*

In my work with the first trilogy of *Soul Riders* by Helena Dahlgren, I examine how the human-horse relationship forms centaurs in the story. The concept is based on Bornemark's theory of the centaur as a phenomenological being, in other words, as an experience of the body. With support from Donovan's and Mane's theories, I further argue that the horses in the books are regarded as subjects in a dialogue that violates the humanistic idea that man, due to his rationality, stands above the animal in a hierarchical order. With that in mind, I am presenting the connection between horse and rider as a bodily and a subjective transformation. A shift that defies the notion that the rational human and the non-rational non-human (the horse) would be binary opposites.

The centaur is formed when two individuals in a complex web of parries and responses become so coordinated in their movements that it is no longer possible to distinguish where one body's movement ends and where the other's begins. But the centaur is not unconditional, an argument that is supported by the fact that some of the equipages in the books fail to form centaurs. If the rider tries to make the horse submit to the human will by using tools that injure the horse, their movements will not create a united body. My aim is to show that viewing the horse as a subject, and letting the distinction between human and animal dissolve is a prerequisite for the centaur.

BIO

Yenn Burgman is a student at Linköpings University, studying literature and philosophy. Her interests concern children's rights and agency, as well as the human-horse relationship from a phenomenological perspective. In her future academic work, she aims to deepen my phenomenological studies for further work with the 'centaur' and the concepts of 'childship' and 'adulthood' as tools for better understanding of the societal conditions of children.

Farmer, Emile

Swedish Hunting Books for Children and the Discursive and Semiotic Construction of Nature

In 2022, the World Wide Fund's (WWF) 'Living Planet Report' found that since 1970, populations of vertebrate wild animals, had fallen by an average of 69% across the globe. Population sizes of predatory animals such as tigers, wolves, bears, and sharks have been hit particularly hard, while wild animal habitats continue to be denuded and degraded year on year (Crist & Kopnina, 2014: 390). These issues necessitate a re-evaluation of the ways in which we understand and think about both those wild animals that are easy to live alongside, and those, such as predators, which provide certain challenges. The lexis and syntactic structures used when representing wild animals in language can affect how we conceptualise animals and therefore how we act towards them, either bolstering or challenging Cartesian dualism (Crist, 2000; Stibbe, 2012). Likewise, drawing on Kress and Van Leeuwen (1996), Stibbe (2015) has argued that the grammar of images can also influence our perceptions of animals. Thus, pedagogical books that are aimed at teaching young children about nature and wild animals can be viewed as having a significant potential for shaping children's perceptions of animals and influencing future generations' attitudes and beliefs about human-wild animal relations and ecological systems. In Sweden, two series of story books that promote hunting are published for young children.

This study, therefore, aims to apply a multimodal eco-critical discourse analysis to a selection of these books in order to understand both how they represent wild animals as well as their normative stance on what our relationship with nature should be.

BIO

Emile Farmer is a PhD-student in Language and Culture at Linköping University in the department of Culture and Society.

Gómez, Leticia

Ásnan Baldomeras transmediala skri

The story of Baldomera and Ismael is significant in a time of multiple global crises. About two years ago, when the strictest lockdown restrictions imposed due to Covid-19 began to be lifted in many countries, a video on YouTube went viral. It shows the reunion between Ismael, the person holding the camera, and Baldomera, a donkey rushing happily towards the camera. The friends hadn't seen each other for three months. Baldomera screams and cries, and Ismael's voice shifts from laughter to tears in an exchange of emotional greetings.

The video quickly reached over 50 million views, and Ismael was interviewed alongside Baldomera by various media outlets, ranging from the local newspaper and radio station in the small town of El Borge in southern Spain to major TV channels in other countries like Argentina, Japan, and Pakistan.

A few months later, *La burrita Baldomera* (Baldomera the Donkey) was published, a picture book that portrays the reunion through text and images. The authors are Enrique Ballesteros and Ismael Arias (the same Ismael from the video), and the illustrator is Ayesha Rubio. Baldomera's perspective of the story is maintained and expanded in the book. We get to read about the emergence of their friendship, how Baldomera feels during their time apart, and, most importantly, the various theories she speculates on to explain Ismael's sudden disappearance, all of which are linked to the climate crisis.

In this presentation, I aim to explore the transmedial transformation of the story, which opens for an ecocritical interpretation where the human hierarchy over other species is destabilized.

BIO

Leticia Gómez is a lecturer in Spanish specializing in literature from Spanish-speaking countries at Linnaeus University. She is actively involved in teaching master's and undergraduate programs for teachers in Spanish, with a particular emphasis on children's literature. Recently, she has been involved in projects focused on integrating a sustainability perspective into modern language teaching. Her research interests center around the intersection of ecocritical and posthuman issues within postcolonial literature and films of Latin America.

Hansson, Jan

Antropomorf subjektsframställning i Nanny Hammarströms författarskap

Tre skönlitterära verk av Nanny Hammarström fokuseras i studien av antropomorf subjektsframställning i singularitet, tvåsamhet och kollektiv, kommunikation över artgränser samt relationer djur-människa betraktade ur djurrätts- och genusperspektiv. Studiens teoretiska grund vilar på Donna J. Haraways och Judith Butlers teoribildningar i kombination med Matthew Calarcos och Cary Wolfes studier av subjektivering. Studiens vidare ambition är att med ett metodpluralistiskt anslag i en barnlitteraturhistorisk kontext söka definiera och gruppera ett antal olika typer av texter där antropomorfa djur skildras med avseende på tematik, estetik, form och funktion för att, om möjligt, skapa en funktionell analysmodell.

Den finlandssvenska författaren Nanny Hammarström (1870 – 1953) svarar för ett av forskningen bortglömt författarskap. Hammarström framstår som en pionjär vad gäller barnlitterära skildringar av antropomorfa djur, varför studien kompletteras med ett omfattande biografiskt avsnitt.

BIO

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Hrechaniuk, Yelyzaveta

What do teddy bears remember of a terrorist attack? – Animals in the cultural heritage of Terrorism

Cuddly animal toys, visual images of animals, and animals as symbols are widely present in culture for children and children's own culture. More widely, both children and animals are staple symbols for innocence, especially when they fall victims of violence. While cultural heritage of terrorism is perhaps a less obvious space to examine relationships between children and animals, it evokes questions about politics of innocence, practices of remembering, commemoration, and what can be called heritagization of (children's) culture.

In my presentation I will grapple with these question with the help from critical child studies, visual studies, and cultural heritage studies. I will present early analyses from my post doctoral project where I study two museum collections created in the aftermath of the terrorist attack in central Stockholm in April 2017. Dokumentation 14.53 is a collection at the Stockholm City Museum which includes photographs and objects collected from the spontaneous memorial on Drottninggatan, among them cuddly bears and bunnies, drawings, and dog toys. The dog toys and some of the drawings and letters are addressed to Iggy, the dog who was one of the casualties of the attack. Iggy is also mentioned in several stories and memories which the publics digitally submitted to the museum. Most of the artefacts lack information about the person/s who made them, leaving it unclear whether they were children or adults. The presentation will therefore explore the relationship between this blurring of child-adult boundary and the role of animals in the cultural heritage of terrorism.

BIO

Yelyzaveta Hrechaniuk is a postdoc at the Department of Thematic Studies – Child Studies at Linköping University. Her research interests concern children, culture, and values across different contexts such as corporate charity and, most recently, the cultural heritage of terrorism.

Ignatova, Polina

Human-Fish Relations in Medieval European *Exempla*

Medieval *exempla* were collections of moralising tales, intended to teach the reader the dos and don'ts of good Christian behaviour. Non-human animals were featured in many of these stories, often bearing anthropomorphic characteristics, such as human reasoning, or the power of speech. This makes *exempla* valuable sources for studying human – non-human relations in the past. Which symbolic roles did various animals have in moralising stories? Were the representations of animals and animal behaviour at all based on real-life observation? Did *exempla* feature only local animals? While these questions have been touched upon by historians studying terrestrial animals, representations of fish in *exempla* so far have been overlooked. Yet fish appears in multiple stories in various contexts – from swallowing precious objects and eucharists (!) to approaching humans when called by a bell. Fish is consumed (or refused) by fasting monks. Fantastic fish is encountered by sailors.

The proposed paper will address the following questions regarding fish in medieval European *exempla*. Which roles in the narrative were assigned to fish? How human-fish relationship were represented? Were these stories entirely imagined or based on real-life observation? What are historical and cultural reasons for creating certain representations of fish in medieval *exempla*? Lastly, and most importantly – do past mentalities represented in such narratives reflect upon our modern relations with and attitudes towards fish?

BIO

Dr. Polina Ignatova is a postdoctoral researcher and co-ordinator at COMPASS Hub, Linköping University, Sweden. Her current research focusses on how medieval individuals acquired and disseminated knowledge about fish, and how past mentalities influence our current relationships with aquatic organisms. She is also working on converting her PhD thesis, dedicated to the origins and purpose of walking dead in medieval sources to be published as a monograph with Medieval Institute Press and DeGruyter. Polina is Executive Editor at Culture Unbound Journal, published by Linköping University, and Editor for Environmental History series at The Trivent.

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Jansson, Malena

”Man kan aldrig äga ett djur!” En studie av arter, ålder och agens i Håkan Alexanderssons och Carl-Johan De Geers tv-serier för barn

Föreliggande paper diskuterar människa-djurrelationer i tre svenska tv-serier för barn från 1973–1983: *Tårtan*, *Doktor Krall* och *Privatdetektiven Kant*. Serierna är å ena sidan till form och innehåll helt unika konstnärliga verk, å andra sidan typiska uttryck för 1970-talets nyskapande, emellanåt subversiva svenska barnkultur. De är också särskilt intressanta ur djurstudieperspektiv, då de alla skildrar icke-mänskliga djur och tillskriver dem påfallande stark agens. Exempelvis behandlas gorillan som rymt från zoo som människornas like, och djurpatienterna som uppsöker veterinärkliniken bemöts med största hövlighet. Den mänskliga protagonisten i *Doktor Krall* hävdar att djur inte kan ägas och riktar även skarp kritik mot pälsindustrin.

Genom att med tvärvetenskaplig ansats kombinera filmvetenskap, barndomsstudier och djurstudier är syftet således att studera *zooësis* – det vill säga på vilka sätt djuren representeras, konstrueras och förstås diskursivt (Björck 2019, Chaudhuri 2017) – i ett estetiskt uttryck som liksom all vuxenproducerad kultur för barn präglas av *generationell maktasymmetri* (se t ex Helander 2003; Janson 2007). Jag menar att dessa barnprogram genom sina djurskildringar skiljer sig avsevärt från traditionella barnberättelser där djuret är sekundärt; ofta en katalysator för barnets agens och utveckling (se t ex Höing 2019). Vidare är de även icke-typiska genom att faktiskt fokusera vuxna karaktärer och därmed indirekt ifrågasätta vår kulturs djupt rotade idé att barn står närmare djuren än vuxna (Halldén 2009; Höing 2019).

Avslutningsvis vill jag visa hur *Tårtan*, *Doktor Krall* och *Privatdetektiven Kant* problematiserar dikotomierna natur/kultur och barn/vuxen – samt reflektera kring hur de möjligen pekar mot ett arternas och generationernas kontinuum liknande Haraways (2003) *natureculture*.

BIO

Malena Janson är Fil. Dr. i Filmvetenskap och universitetslektor i barn- och ungdomsvetenskap med inriktning mot barnkultur vid Centrum för barnkulturforskning, Stockholms universitet

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Källström, Lisa

Apkonster och andra konster. Herr Nilsson i text och bild i berättelserna om Pippi Långstrump

Research has pointed out that animal characters in children books can take on a wide variety of functions. Especially in fairy tales and fables, they serve as symbols or instructive examples. As main characters, they are often portrayed anthropomorphically, i.e. with human behaviour. Animals can also cross species boundaries, for example, enter into a relationship with humans or change their shape. In my paper, I examine the importance of Mr Nilsson to the story of Pippi Longstocking, both in text and in pictures in the Swedish edition from 1952. I examine the narrative function of Mr Nilsson in the story, especially as a visual/narrative rhyme (Kress 2000; Björkvall 2009). The reader meets Pippi's monkey both on the book cover in vignette illustrations that give rhythm and to the reading. In contemporary posthumanist research, children's literature has been said to ask questions about what it means to be human. In this context classics such as Gulliver's Travels (1726), Pinocchio (1883) and the Alice books (1865, 1871) and Pippi Longstocking (1945) have been discussed. Despite this Mr Nilsson has not been the subject of a study in his own right - even though he is Pippi's faithful companion (cf. Nikolajeva 2009, 156).

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- Lisa Källström: Monkey tricks and other tricks: Mr Nilsson in text and image in the stories of Pippi Longstocking

Lundström, Markus

Pippi's Posthuman Power

This conference presentation builds on an article published in the *Journal of Sociology and Social Policy*, probing the ambiguity of posthuman heroism by revisiting the remarkable story of Pippi Longstocking. It explores with Pippi a non-anthropocentric living in the more-than-human world. The critical posthumanist analysis is empirically it is based on the American English translation of the Pippi book trilogy from the 1950s, as well as the Swedish TV series produced in 1969. Pippi's posthuman power here serves to conceptualize a move beyond the anthropocentric savior complex. The analysis exhibits a power used to defy, mock, and resist authority, but always with the purpose of securing agency for Pippi and her community. This power-to, rather than power-over, becomes a creative force that builds a posthuman community between inorganic matter, humans, and animals. In place of heroism to save our planet, Pippi animates how to relate differently to the more-than-human world. She is a productive fantasy, an idea materialized – a posthuman figuration – that extends the notion of community, opens up the demos, and forcefully challenges anthropocentric normativity.

BIO

Markus Lundström is an associate professor in sociology with a PhD in Economic History. His research concerns the fields of social movements, political ideologies of anarchism and fascism, time and temporality studies, human-animal relations, and critical food studies. Recent book publications include a second edition of *Anarchist Critique of Radical Democracy: The Impossible Argument* (PM Press, 2023) and editorial work with *Nordic Fascism: Fragments of an Entangled History* (Routledge, 2023). Lundström is a senior lecturer in sociology at Mid Sweden University in southern Sápmi.

Manderstedt, Lena & Palo, Annbritt

Sally Jones + Koskela = A (Love) Relationship Across Species

<p>Name: Sally Jones Species: Gorilla gorilla graueri Origin: Congo, Africa Occupation: jewel thief; gorilla at Istanbul Zoo; circus monster; assistant to Silvio the Magician, stoker, mechanic, accordion repair worker, spy, aircraft pilot, fairground worker, engineer Interests: Machines, mechanics, reading, writing Previous partner(s): Baba the Orangutan</p>	<p>Name: Henry Koskela Species: Homo sapiens sapiens Origin: Finland, Europe Occupation: sailor, chief engineer, captain Interests: machines, mechanics, music Previous partner(s): singer in Marseille (?), Lola de Ville in Shanghai, Donna Bloom in San Francisco</p>
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Sally Jones, the gorilla in Jakob Wegelius' books *The Legend of Sally Jones*, *The Murderer's Ape*, and *The False Rose* is the companion of Henry Koskela, called the Chief. Their relationship is not that of a human and his pet (cf. Jaques, 2015), but one of friendship, loyalty, and love across species and beyond conventions.

The aim of this study is to analyze the communication in the love relationship across species and conventions between Sally Jones and the Chief. Their multifaceted interspecies communication (cf. Donovan, 2017) includes speech and singing, body language, gaze, and writing. The study endeavors to show how their relationship depends on their choice to be companions, that is a mutually dependent relationship between a human animal and a non-human animal (cf. Haraway, 2003).

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BIO

Lena Manderstedt is an Associate professor and Docent in Swedish and Education at Luleå University of Technology, Sweden. Her main research interests include Children's and YA literature, literature and education in relation to online cultures, as well as ideology and power.

Annbritt Palo is Associate Professor and Docent in Swedish and Education at Luleå University of Technology, Sweden. Her main research interests include literature and education, gender, intersectionality, and media literacy.

Nordbäck, Carola

Människa-djurrelationer i barns och ungas visuella kulturer: Vykortens bildvärld kring sekelskiftet 1900

Hur gestaltades människa-djurrelationer i barns visuella kulturer vid sekelskiftet 1900? Vilka typer av människa-djurrelationer representerades och på vilka sätt? Vilket syfte hade bilderna? Dessa övergripande frågor fungerar som utgångspunkter i föreliggande mediehistoriska studie vars syfte är att identifiera narrativa och retoriska mönster i en av de bildvärldar som barn och ungdomar kunde mötas av och interagera med. Analysen är inriktad mot vykort. De var ett populärt socialt medium som rymde en mångfacetterad bildvärld och användes av både barn och vuxna vid 1900-talets början.

Studien ingår i ett projekt som heter *Modernitetens förändrade kommunikationsmönster: Vykortet som multimodalt och gränsöverskridande massmedium i Sverige, 1900–1920*. Projektet analyserar materialet i en databas som består av insamlade och digitaliserade brevkortsalbum från perioden kring sekelskiftet 1900.¹ Databasen innehåller för närvarande 12 album med sammanlagt ca 1500 vykort. Källmaterialet för föreliggande delstudie utgörs av innehållet i tre brevkortsalbum som användes av barn.

BIO

Carola Nordbäck är docent i kyrkohistoria och lektor i historia med inriktning mot historiedidaktik vid Mittuniversitetet. Hennes pågående forskning är inriktad mot historiedidaktik, kritiska kulturarvs- och museistudier samt miljöhumaniora. Exempel på denna forskning går att se i antologin [Ekokritik och museipedagogik i skuggan av antropocen \(2022\)](#) som också är hennes senaste publikation med inriktning mot människa-djurstudier.

Nygren, Anna

Människa-djur-växt-värld i Star Stable

Böckerna i serien Star Stable ingår i det kluster av böcker, spel, merchandise som Star Stable-världen är.¹ I bokform finns såväl kapitelböcker som serieromaner, vilka har olika upphovspersoner. Denna presentation utgår från en närstudie av serieromanen Mörkrets sång (2021) av Katie Cook (text) och Elli Pookangas (bild), och diskuterar hur relationen mellan människor (främst flickor) och hästar ser ut, samt hur denna relation också spiller över i relationen till växter, det magiska och mytologiska, samt till kultur och konst.

Berättelsen utspelar sig på den fiktiva ön Jorvik, som präglas av två saker: 1, musiken (en viktig del av den lokala kulturen), 2, hästarna (där finns den speciella rasen starbreed). De fyra flickorna och deras hästar som är bokens huvudpersoner, har magiska krafter och ett uppdrag att rädda världen.

I Mörkret sång skildras hur hela Jorvik är beroende av ett särskilt träd. Trädet har blivit sjukt, och smittar genom sin sång ön med sitt mörker. När flickorna undersöker saken visar det sig att också trädet är sammanbundet med en häst, men att hästen genom sammansmältningen blivit ett monster. Star Stable skapar en egen mytologi, baserad på andra texter, vilket påverkar djurs och växters agerande och bidrar till att dessa antropomorferas. Genom komplexa narrativa motiv förskjuts och ifrågasätts etiska relationer och maktperspektiv, exempelvis den i hästboken vanliga berättelsen om flickan som räddar en häst. Presentationen visar hur Mörkrets sång skildrar människa-djur-växt-relationer i förhållande till andra fiktiva och reella mönster.

BIO

Anna Nygren is a PhD student in literature at Åbo Akademi, and teacher in literary composition at Gothenburg University. Their dissertation is about Monika Fagerholm's novel "Vem dödade bambi?". Annas research interests includes queer perspectives, human-animal relationships (with a special interest in horses) and neurodiversity.

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Persson, Ann-Sofie

Wahlström's Animal Books – Teaching Young Readers about Animals. The Example of *Zorro, the Police Dog*

Between 1930 and 1982, B. Wahlström published a series of approximately 120 books on animals for young readers. The stories were sometimes set in far away, exotic countries, sometimes in Sweden. The goal of the series was surely commercial as well as educational and meant to entertain young readers. Uno Modin was a prolific writer in the series with about 15 titles, among others *Zorro, the Police Dog* from 1953. On one level, it is the story of how Zorro transforms from a semi-tame companion of a railroad worker to a member of the police force, trained to track, attack, and immobilize criminals. On another level, the narrative reproduces stereotypical conceptions of the Other. The reader of today is likely to perceive a tension here. On the one hand, there are serious efforts to depict the mind of the dog and the interaction between the dog and his handler, using Zorro as a focalizer. On the other, there is a proliferation of problematic images relative to ethnicity or socioeconomic status. While ecocriticism offers perspectives on the anthropomorphism used in the portrayal of the dog (Garrard 2012), postcolonial theory (Said 1978) can help problematize racial or social stereotypes, and posthuman perspectives inform the analysis of what Haraway termed *companion species* (Haraway 2003; Haraway 2008). The aim is to show how the mind of the dog is depicted and how his instincts are put to work in the construction of negative images of certain groups, ultimately questioning the educational value of the work.

BIO

Ann-Sofie Persson is an Associate Professor in Language and Culture, specialized in French and Comparative Literatures, at Linköping University. Her research interests include ecocritical perspectives on horse stories in literature for children and young adult readers as well as postcolonial francophone autobiographical narratives from the Caribbean and North Africa with a particular focus on gender issues.

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Pettersson, Åsa

Beauty and Beasts - On the Child-Animal-Nature Relationship in Swedish Children's Film

That children side with animals and nature opposing adult society is not something new in popular media produced for children, on the contrary, that narrative has been aimed at children for a very long time. Also, the strong imagined bond between children, animals and nature is part of the Swedish national identity in several ways and in parts specific for the Nordic countries. In moving images for children, nature is used to place children in the context of childhood and in a companionship with animals. However, the notion of children as naturally linked to animals and nature in other ways than adults are, is seldom questioned. This renders the child-animal-nature-bond naturalized, which hides ideological assumptions as well as profound adult views and nostalgia.

The presentation draws on Visual Discourse Analysis, Critical Child Studies, Animal Studies, and Post Humanism to analyse Swedish children's films from different eras in question of what the bond between children, animals and nature consists of, and what kind of assumptions these notions bring for children, animals, and society. As films where children and animals oppose adult society are focused, these films also bring a discussion of the environmental responsibility placed on children and animals to the fore. The presentation is informed by my previous research of children and animals in moving images and opens for questioning of media representation using interdisciplinary and norm critical perspectives, calling for interdisciplinary cooperation for change in societal views on children, animals, and nature.

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Jag är din krigare/Nature's warrior (Stefan Jarl, 1997)

Misa Mi/Misa Mine (Linus Torell, 2003)

Bamse och bäxans dotter (Christian Ryltenius & Maria Blom 2016)

Bamse och dunderklockan (Christian Ryltenius 2018)

BIO

Åsa Pettersson, PhD in Child Studies, is senior lecturer in Pedagogy, Örebro University, and in Image production at the school of Humanities and Media, Dalarna University. Her main research interests are based in the interdisciplinary fields of Media, Critical Child Studies, and Communications. Current research projects involve how media content display notions of children and childhoods related to issues of visualization, participation, learning, animals, nature, and environmental issues.

Sundkvist, Maria

Barn, djur och barndom i Bröderna Lejonhjärta

Djur är centrala gestalter i Astrid Lindgrens författarskap. Utan Griseknoen, Grim, Fjalar, Båtsman och Lille gubben hade berättelserna om Emil, Jonatan och Karl Lejonhjärta, Tjorven respektive Pippi Långstrump varit annorlunda. I konferensbidraget presenteras en innehållsanalys av samtliga djur och deras relation till barngestalter i verket Bröderna Lejonhjärta. Syftet är att visa hur barn och djur flätas samman och gemensamt gestaltar barndom. Det finns olika kategorier av djurgestalter i Bröderna Lejonhjärta. Den mest framträdande är de djur som har egennamn. Hit räknas tamdjur som hästarna Grim och Fjalar och urtidsdjur/monster som Karm och Katla. Förutom dessa djur finns djur som inte fått några namn. De är ofta kollektiva, exempelvis kaniner eller vargar. Båda kategorierna är centrala för att förstå den barndom som gestaltas. Förutom flera utgåvor av boken Bröderna Lejonhjärta utgör barns brev till författaren studiens källor. I breven finns det fortsättningsberättelser på sagan. Dessa kan beskrivas som fan fiction. Det är framför allt texter som ligger till grund för analysen, även om tolkning av Ilon Wiklands, Jesper Walderstens och brevskrivarnas bilder i breven till Astrid Lindgren också bidrar till den.

Övergripande frågor är: Vilka roller spelar djur- och barngestalter i berättelsen? Hur gestaltas relationer mellan djur och barn? Finns det exempel på hur makt förhandlas dem emellan? Vilken innebörd har djurgestalterna i de barndomar som gestaltas? Finns det skillnader mellan ursprungsberättelsen och barnens berättelser utifrån frågorna och hur ska i så fall sådana skillnader tolkas?

BIO

Maria Sundkvist är docent i Barn vid Linköpings universitet. Hon har bland annat publicerat texter om paret Reys författarskap och om vilka betydelse material och format i genrebestämning av skönlitterära verk kan ha.

Sundmark, Björn

Undogmatic Re(ve)lations: Eva Lindström's Picturebooks and the Animal-Human Gaze

The Swedish illustrator and author Eva Lindström is an explorer of relationships. In her picturebooks she seems to ask: How do we relate to others, to animals, to the outside world, and to our very existence? Her relational storyworld is inhabited by a host of humans and animals and things. My argument in this paper is that there is no essential difference between human and animal characters in her work in terms of agency and subjectivity. Yet the animal-human nexus allows Lindström to explore in depth and with great economy, different ways of being. The theoretical framing of my reading of two of her picturebooks – *Mouse* and *Lunds hund* – derives from Martin Buber's classic work of relational theology, *I and Thou*, and by a few passages in Jacques Derrida's foundational work in animal studies, *The Animal That Therefore I Am*. Lindström's visual representations offer both a complement and an escape from the language/logos of Buber's and Derrida's, fundamentally human-centred systems of thought. The pictures – as well as the sparse, precise words – de-centre the human and focus on the animal-human relationship. The animal-human gaze is also central to my discussion, and the way in which Lindström's characters (human and animal) look (or avoid looking) at each other is revealing, I believe. The human and animal gaze in both Buber to Derrida is both a sign of power, of self-recognition/revelation, and of reciprocity. Hence, the direction and meaning of the gaze in Lindström's art is significant.

Keywords:

Eva Lindström, picturebooks, Martin Buber, Jacques Derrida, animal-human gaze

BIO

Björn Sundmark is a scholar and critic of children's literature, and Professor of English literature at Malmö University (Sweden), where he teaches English literature and Children's literature. He has published extensively on children's literature and is the author of the study *Alice in the Oral-Literary Continuum* (Lund UP, 1999). He is, moreover, the editor and co-editor of several essay collections, including *Translating and Transmediating Children's Literature* (PalgraveMacmillan, 2020), *The Nation in Children's Literature* (Routledge, 2013), *Child Autonomy and Child Governance in Children's Literature: Where Children Rule* (Routledge, 2016), and *Silence and Silencing in Children's Literature* (Makadam, 2021). Sundmark was the editor of *Bookbird* 2014–2018. He has served on the Swedish Arts Council and been chair of the August Jury.