KEYNOTE SPEAKERS:
ABSTRACTS
Fiction portraying disabled protagonists invites readers to use their imagination to consider a human condition beyond their own life experience; a condition so fundamentally different from their own that there are hardly any common points to identify or empathise with the characters. This talk will discuss how texts targeting young audiences may potentially enhance their cognitive and emotional literacy by activating and stimulating imagination, attention and memory. Advocates of cognitive literary theory that underpins my research claim that it is not merely a new direction of inquiry, but a completely new way of thinking about literature. The talk will demonstrate how, by using the cognitive toolkit, we can think in a new way about representation of disability, and by extension, about representation of other themes and issues in literature. While most cognitive literary studies work on the assumption that readers possess cognitive skills required to engage with fiction, this may not be the case with young readers whose cognitive skills are in the making. The predominantly theoretical argument will be supported by examining three recent young adult novels: The White Darkness, by Geraldine McCaughrean, She is Not Invisible, by Marcus Sedgwick, and The Curious Incident of the Dog in the Night-time, by Mark Haddon. I will focus on two mutually dependent questions: firstly, how disability is represented, and secondly, how the texts are constructed narratively to optimise readers’ cognitive and affective engagement.
This paper explores nineteenth-century constructions of childhood, looking in particular at concepts of the uncanny. For literary scholars, Freud’s theories of the uncanny are usually lifted out of any historical context, but in this paper I aim to consider them in the light of nineteenth-century English theories of childhood development and the unconscious. If, as Freud suggests, the uncanny involves the involuntary return of childhood memories, can the child experience the uncanny? Following a comparison of ideas of childhood and the uncanny in Freud and the English psychologist James Sully, the paper moves to consider why the rather macabre figure of a child’s severed head became a significant mode of interpreting the workings of the unconscious mind in the late nineteenth century. The paper will consider a range of cultural writings and visual material, from Robert Southey, Charles Kingsley, and R. L. Stevenson, through to the art of J. H. Waterhouse. Its focus will be on the ways in which the figure of the child became a locus for projections of various social and cultural anxieties. Turning the Oedipal complex on its head, it suggests we should look not at the murderous desires of the child, but rather those of the parents themselves.
The Making of a Child:
Intergenerational Transmission and Development.
“Growing Up Girl” Revisited

Valerie Walkerdine, Cardiff University, UK

In 2002, I published *Growing up Girl*, a study written with Helen Lucey and June Melody about two groups of British girls, one working class and one middle class, who had taken part in research from the ages of 4 to 21, between the 1970s and 1990s. In that work, we looked at patterns of growing up and particularly focused on class differences in attainment.

In 2012 I received a fellowship to revisit these data. In this re-analysis, I focused on intergenerational transmission. I was particularly interested in debates about the transmission of class, poverty and trauma. I discovered on a very close reading of the data, complex details that we had previously not identified as important. Reading different accounts told by parents and children, produced at different times, led me to begin to understand the significance of overlooked moments, the ways in which family members experienced and remembered relationships differently, the passing of affect from parents to children, taking place in changing historical circumstances.

In this presentation, I share my ongoing attempts to formulate the implications of this work for how we think about childhood, development, history, gender and social difference.
ABSTRACTS

In Alphabetical Order
The Birth of the Modern Child:

Jutta Ahlbeck, University of Turku, Finland

The paper traces the rise of psychological notions of childhood at the turn of the 20th century in Finland. Following scholars, who argue that children and childhood started gaining intense scientific attention in the mid-1900th century, the paper scrutinizes when and how notions of children’s psychological development entered Finnish scientific discourses. Whereas children’s somatic health (infant mortality, contagious diseases, malnutrition) had long been a societal concern, the new ‘child sciences’, child psychology, child psychiatry and pedagogy, addressed the importance of children’s minds and mental capacities as crucial to the normal development of the child. Scholars such as Wilhelm Preyer (1882), James Sully (1895) and Stanley G. Hall (1894, 1904) introduced new psychological theories of children’s minds, and their works informed Finnish educationalists and psychologists. The most influential of them was Albert Lilius (e.g. 1916, 1917), who combined evolutionist psychology and experimental pedagogy in his accounts of childhood. Lilius’ books on childhood were the first systematic efforts in the nascent discipline of Finnish child psychology to depict childhood as a distinct life stage, characterized by a particular set of biological imperatives, a corresponding psychological constitution, and a consequent pattern of predictable social behaviors. The paper analyzes these early writings, and looks at how the child as a psychological subject is conceptualized, as well as how the specific category of ‘childhood’ is constructed. How was the child’s mind to be understood, how should a ‘normal’ child develop, in other words, what is a child?
In the first week of September 1848 reports of a ‘Dreadful Murder and Mutilation’ appeared in newspapers throughout the United Kingdom. The victim was a four-year-old girl. She had been shot in the head and her body had then been beaten with a bill-hook. The murderer was William Game. He was her brother and, ‘a boy nine years of age.’

When children murder all presumed truths about children and childhood are thrown into turmoil and questioned. This case unfolded against the background of romantic ideas about the inherent innocence of childhood and evangelical notions of family sympathies where boys were obedient sons and benevolent brothers. Children were characterised as angelic little victims in the Victorian popular imagination and murderers as brutal adult men. William Game presented the Victorian public with a conundrum. Was he a ‘boy’, or a ‘murderer’? Could he be both?

This paper examines how children who committed murder were represented in nineteenth-century newspapers. It will show that children who killed were portrayed as both boys and murderers in the press; as both the victims of extenuating circumstances and as hardened juvenile offenders. Newspapers placed children who killed in pre-existing narratives of childhood and crime. In doing so they provided their readers with a knowledge base to consult in order to understand how children were capable of committing murder. As a result a separate discourse surrounding children who killed developed in the press and a new type of child developed in the popular imagination. The ‘Boy Murderer’ came to epitomise a terrifying antithesis to the idealised innocent child.
Bullying, or “mobbing” as it originally was called, is today normally regarded as one of the major social problems in most schools in Scandinavia and the Western world. This has not always been the case. The concept of bullying was introduced in 1969, in a Swedish journal article by the Swedish school physician Peter-Paul Heinemann. Heinemann borrowed the term from ethology (the science of animal behaviour), and connected it with a sort of behaviour Heinemann had observed among school children in the school where he worked. Mobbing to Heinemann was when a group of children harassed or socially excluded a single child, often because of some sort of deviance. Swedish national media quickly took interest in the concept of mobbing, or bullying as it was to be called in English, and in the general public bullying was recognised as a problem many could relate to in the early 1970s.

Surely bullying was not a new phenomenon in 1969, but Heinemann hit a nerve in the Swedish society by introducing the concept of bullying and the type of problems associated with the term. In this paper I will discuss why this phenomenon was problematised and highlighted in this specific period and not earlier. How does the concept of bullying relate to the changing image of the child and childhood in post-war Scandinavia?
The Concept of Modern Childhood in Polish Books for Young People

Dominik Borowski, Jagiellonian University, Poland

The aim of the presentation is to characterize the concept of modern childhood contained in the latest Polish books for young people. The starting point will be a reflection on the category of childhood in the literature for children and young people. Then discuss the concepts of childhood literary texts for young people. The first of these will be the traditional model. It assumes that childhood is a time of carefree happiness, experiencing parental love and understanding of the world. Its opposite is the postmodern concept of childhood. Here childhood is experiencing problems, unhappiness, insecurity and being lost in life. Both models operate simultaneously in contemporary Polish literature for young people. Each of them represents childhood using different measures (e.g. choice of theme, narrative). The occurrence of an attempt to explain the existence of close extreme concept of childhood in recent literature for young people.
Defining someone as fragile works as a forked tail. On the up side we find the possibility for the one pointed at to get excuses for not being strong, not being competent, not being active. On the down side of this baptising action we get the obligation to have low expectances in life, to have a submissive attitude, and, possibly the willingness to pay the social price as a (more or less) willing victim.

Famous/notorious criminals are often characterised in the media in terms of a life span. These biographies tend to seek the problematic turning points in line with a given repertoire or standard set of narratives. We can see the criminal who actively rejected different types of adult help, the criminals who themselves where abandoned or abused, the criminal who as a child where neglected or mistreated by the welfare state, etc.

These narratives have of course different characteristics given the outcome, in the light of what type of crime we are talking about. A blunt dichotomy is the one between 'the bad' and 'the mad'. If we are talking about the juvenile and disobedient or the double murderer make a huge difference in the writing of the criminal’s childhood and upbringing. In addition, we can see that the historical context creates different sorts of narratives of the childhood that created the criminal.

This study picks up a number of famous/notorious criminals in Sweden during the 20ieth century. From the leader of Salaligan in the 1940ies, via the juvenile delinquent “Tumba-Tarzan” in the 1950ies, to Clark Olofsson, Thomas Qvick – and a number of other much discussed criminals in Swedish press and biographies. The aim is to search for the repertoires of childhood narratives for the criminal as a cultural character, and to study the fluctuations in Swedish history on this topic.
During the 1920s and 1930s, South African child welfare societies and municipal public health departments began to make available dental and oral hygiene services to poor white and, to a lesser extent, black children in larger towns and cities. Although this was part of a wider set of public health interventions intended to improve the health of, particularly, poor white children during this period, dentistry was linked closely to the eugenic aims of the child welfare movement. As Truby King—the founder of the influential mothercraft movement which operated around the British Empire in the interwar period—argued in his pamphlet *The Story of the Teeth and How to Save Them* (1917), the proper care of the teeth was the foundation on which the moral character of the child was built.

The purpose of this paper is to trace the establishment of a network of dental clinics for poor children—some of them permanent, others ad hoc—around South Africa in the 1920s and 1930s. The paper then turns to an analysis of the ways in which dental care was seen an important means of constructing ‘civilised’ white subjects. The paper argues that as a result of this, the provision of oral hygiene and dental care to black children of a similar class was a considerably less effective.

With the exception of some scholarship on medical missionaries, this is the first paper not only to trace part of the early history of dentistry as a public health intervention in South Africa, but also to position this history in relation to a set of debates about the construction of racialised childhoods.
In this presentation I address questions of class and race in the construction of colonial childhood. Alexandra Fuller, born in the UK, raised in Rhodesia/Zimbabwe, Malawi and Zambia and currently living in the USA, has published a memoir called \textit{Don’t Let’s Go to the Dogs Tonight} (2002) where she examines her childhood and writes partly from a child’s perspective. It is a reconstruction of experiences from her upbringing in Southern Africa and a multidimensional story of her family, who never succeeded as farmers and experienced significant losses, which culminated in her mother’s psychiatric illness. I argue that the memoir is an attempt to document life in a white supremacist colony and that it also to some extent is a memoir of trauma. Fuller’s family also defies the stereotype of wealthy white farmers and thus questions of class and privilege arise.

Kate Douglas (2010) says in \textit{Contesting Childhoods: Autobiography, Trauma, and Memory} that “autobiography has become a mechanism for mediating between the past and the present, between the child and the adult self, and between trauma and healing”. This is central for my paper, and bearing in mind the status of Fuller as a white settler in Rhodesia/Zimbabwe, Helen Buss’ (2001) words have great significance: “The memoir is a genre for those who are authorized and who have acquired cultural legitimacy and influence”. These definitions of autobiography are essential for my paper, in order to establish the ways in which Fuller uses the memoir to reconstruct her colonial childhood and to overcome childhood traumas.

Key words: Alexandra Fuller, autobiography, Rhodesia/Zimbabwe, childhood
The best interests of the child is a concept, through which norms and ideals of childhood are constructed in different areas of society. This paper will focus on how the concept is used in medical knowledge production. The aim of the paper is to study how conceptions of childhood and the child’s best interests are constructed in articles on surrogacy in Finnish and Nordic medical journals. Surrogacy was practiced at four private clinics in Finland on a limited scale during the period 1991–2007 until surrogacy became forbidden through the Act on Assisted Reproduction. Attitudes to surrogacy have varied greatly during the long period when the Act was prepared. The Finnish medical articles analyzed in this paper are part of a medical knowledge production, which is aimed at either legalizing altruistic surrogacy or highlighting ethical problems. The ideal of altruism in Finnish discourse on surrogacy includes an emphasis on the surrogate as a potentially present person in the child’s life. However, the concept “the best interests of the child” is often used for conflicting purposes – in this case in defense of arguments both for and against surrogacy. Thus, conflicting predictions of the unborn children’s lives are told.

The method of this study is discourse analysis. The articles are collected from the two Finnish medical journals Duodecim and Suomen Lääkärilehti from the period 1990 to 2014. In order to broaden the perspective, articles are also collected from the Nordic journal Acta Obstetricia et Gynecologica Scandinavía from the same time period.
The maternal memoir or ‘confessional’ emerged in tangent with the growing culture of intensive and attachment parenting in the late 1990s/early noughties. The first cluster of Anglo-American memoirs focused on the relatively insular world of pregnancy/early motherhood and the mother’s unwillingness to adjust to her shift in status and social identity without resentment (Figues, 1998; Wolf, 2001; Cusk 2001; Slater 2004; Enright, 2005). In recent years a second group of equally ‘controversial’ maternal memoirs, Rachel Cusk’s Aftermath (2012), Amy Chua’s Battle Hymn of the Tiger Mother (2011) and Julie Myerson’s The Lost Child (2009) have addressed the challenges of raising older children and teenagers. In previous decades this stage would have heralded the end of intensive nurturing as young adults strived towards self-sufficiency. However, in addition to the increasingly hostile economic climate created by neo-liberalism, the current intensive parenting model extends well into the teen years and beyond. The discourse of infant determinism also produces particular anxieties as the child’s character blossoms and is viewed as visible evidence of the quality of maternal care in infancy. As the neo-liberal/intensive parenting model is highly controlling, risk-adverse and driven by the pursuit of ‘wholesome’ self-improving/educational activities, it inevitably comes under particular strain when set against the beckoning world of Western teen subculture.

The maternal ‘failure’ recounted in the work of Chua, Myerson and Cusk is thus no longer just a self-identified source of anguish but encompasses more tangible public events, such as adolescent rebellion, teenage drug use and marital breakdown. My paper will argue that the overtly self-lacerating, personalised narrative in these texts is undercut by the presence of an oblique counter-narrative that challenges the current neo-liberal ideology of family life. As children develop and the writer/mother reflects more critically on the dominant parenting culture, the limitations and contradictions of the risk-adverse, intensive mothering model becoming increasingly evident. It undermines and infantilizes mothers (Chua) cannot accept adolescent experimentation or rebellion (Myerson) and ignores and sidelines families that do not conform to the traditional ‘mother led/father financed model’ (Cusk).
For many girls the onset of menstruation (menarche) is the most fragile time of their lives. Profound in significance, menarche is both a biological and sociological phenomenon, marking a physical transition more distinct than anything boys experience as well as social and symbolic changes that are richly layered with imposed meanings across cultures and time. Sometimes menarche is an occasion for joy and celebration as girls are welcomed into adulthood with all the attendant privileges and responsibilities. At other times it is accompanied by fear or a sense of loss as childhood freedoms are curtailed, sexual expectations are imposed, and the necessities of menstrual management products and practices enter a girl’s life.

Despite its universality and dramatic impact, menarche has received surprisingly little attention in literature, film, and other media. However, there are exceptions: Bruno Bettelheim identified menarche themes in classic fairy tales; several TV sit-coms have built episodes around characters’ first periods (e.g. The Cosby Show, Roseanne, DeGrassi); a few children’s literature books, notably Judy Bloom’s Hello God, It’s Me, Margaret, have included menarche plot lines; health and sexuality curricula often include menstrual cycle components.

The interrelated presentations being proposed here explore two mediated treatments of the fragile state of affairs that girls find themselves in at the time of their first period or in the ways they are prepared for its arrival. Specifically, menstrual educational films are used widely in American school curricula to educate and prepare girls both practically and emotionally for the changes they are about to undergo. This paper examines the social underpinnings of early menstrual education films and how they were directed at young girls to exemplify the evolution of menstrual hygiene education that embodied the public sphere.
Children became a major target group for European anti-tuberculosis campaigns during the first decades of the 20th century. Prior to the antibiotic age, which began in the early 1950s, the work directed at children was largely based on various spatial solutions, i.e. on moving diseased, infected or exposed children healthier environments, be these private foster homes, summer colonies, preventoria or sanatoria. One method – a method favoured by medical experts – was to remove a baby born to a tuberculous mother but still uninfected into a healthy family or a nursing institution. In Finland, the method of choice was institutional isolation of newborns, practiced with great efficiency and consistency by a set of nursing institutions known as Christmas Seal Homes (joulumerkkikodit). Four such institutions existed between 1936 and 1974. They nursed over 5300 infants in all, thus making a difference in the lives of thousands of Finnish families.

The child stayed in the CSH roughly two years before and during WW2 and approximately one year after that. During this period, the physical isolation of the infant from his or her family was all but complete. While it is impossible to ascertain exactly the frequency of parental visits, available evidence suggests that they were exceedingly rare. The CSH strongly discouraged visits to minimize risk of infection. Parents were often too sick and / or poor to travel to the Home, which could be located far from them. If they did undertake the trip, they were only allowed to see the child through a window. The risk of tuberculosis infection outweighed all other potential risks, including possible psychological damage – which seems to have been dimly if at all recognised at the time – caused by "maternal deprivation". However, it was not intention of the CSHs to sever the psychological and social connection between the mother and the child, and there were efforts to sustain it. The matron mailed letters and photographs of the child to the parents. Parents (in the vast majority of cases the mother) would in turn write letters to the Home. These letters were often addressed to the infant.
and sometimes contained bright-coloured pictures for the child to look at.

The paper relies on two types of unpublished source material deriving from the Tampere CSH between 1939 and 1959, namely the correspondence between parents and the matron, and the files of the children. It addresses two questions: (1) what where the means used to sustain the relationship between the child and the rest of the family, and (2) what sort of view on the mother-child relationship does the correspondence reflect? Did the mother express concern for the child, and, if so, did her concern focus on the physical or the mental wellbeing of the child or possibly other matters, such as family dynamics or economics? What, if anything, did the matron say to ease the anxiety and/or guilt felt by the mother? What sort of information she provide concerning the child? What, in her eyes, were the main indications of well-being or the lack of it? What kind of hopes and fears did the mother invest in the institutions? In the 1950s, conceptions of good motherhood and child wellbeing underwent a major restructuring, occasioned by changes in social conditions and in family structure and by new international currents in psychological thought (notably Bowlby’s theory of maternal deprivation). I will also ask if and how this transformation is in any way reflected in the material.
This presentation will focus on the ways in which formal and informal means of treating illness are represented in two contemporaneous examples of US fiction for young people.

Firstly, I will explore the events leading up to Clarence Hopkins’ death in Mildred Taylor’s 1990 novel *The Road to Memphis*, set in 1940s Mississippi. Clarence is plagued by headaches which escalate in severity; when he needs hospital treatment, the only hospital available is white-only. Clarence is turned away and is instead taken in by Ma Dessie, who provides medical care to the local black community. By the time the narrative returns to Clarence, he is suddenly, and shockingly, dead.

Does lack of access to formal medical care lead to Clarence’s death? Causality is implied but never explicitly stated; the quality of Ma Dessie’s care is not in question, but her poverty is clearly outlined.

Financial barriers to medical care are similarly foregrounded in Cynthia Voigt’s *Seventeen Against the Dealer* (1989), although in this context, race is not a barrier to treatment. Abigail Tillerman conceals her illness, concerned about the cost of medical care and also the consequential loss her illness imposes by preventing her and her grandchildren from working. Again there is an emphasis on both formal and informal healthcare: Abigail’s recovery depends on both a doctor’s expertise and the nurturing care provided by the motherly Maybeth.

These examples suggest that neither love nor expertise are sufficient contributing factors to wellness and recuperation on their own – both must be in place in order for the characters to recover. The care that Clarence receives is not enough to cure him; conversely, while the staff at the hospital have the resources to help him, they refuse to recognise his right to love and care.
Since the last third of the twentieth century, especially in the Western World, the higher rates of schooling and the availability of health professionals developed the discourse known as Health Education. In this discourse lays a particular perception of what are the societal expectations on new generations and what are considered the risks of these fragile subjects. However, this discourse, and the underlying ideology, are always linked to a specific historical and cultural context and show us different conceptions of childhood. In the Spain of Franco, the New State, totalitarian in nature and with a pervasive ideology, developed a health education style incorporated by two generations which led to a firm medicalization of health-related culture, disease and care. The intention was to foment a culture of prevention led and guided by child health care experts. It also influenced the institutional, medical and educational contemporary notions of childhood.

The historic study of educational discourse in this period (1939–1975), enables us to understand how the Education for Health concept was being applied to children, while burdened by a political regime which supported care rather than prevention. Therefore it enables us to understand how these cultural dimensions of childhood and its protection were built and how these have shaped our current representations on children and the educational discourse. My proposal tries to analyse the discourses and knowledge of the educational ground, mainly textbooks. In particular, it highlights the educational strategies for this troublesome child, their care guidance, the gender differences embedded in the transmission of his teaching and the moral connotations attributed to the health precepts.
The Israeli writer, Aharon Appelfeld (born in Bukovina 1932, living in Jerusalem) has endured as a very young child the Ghetto, the camps as well as several years of wandering alone in the Ukrainian forests. These experiences are key-materials in his novels (about thirty five), either as “autobiographical” or as “fictional”. In most of them, a child is a major factor. He could be the main narrator (All Whom I Have Loved, 1999, My Parents, 2013), the principal protagonist (Blooms of Darkness, 2006, An Entire Life, 2007) as well as a secondary but important figure (To the Edge of Sorrow, 2012). In any case, a double questioning is always at the heart of his very particular narration:

- The nature of a child’s memory and its construction.
- The meaning of home and early childhood during a chaotic experience.

In my communication I’d like to deal with those questions and to illustrate, through different protagonists, his very special concept of childhood, of parents/children relationships and children’s memory as a basis of testimony.
‘[James] Hung There, Watching’: Reading the ‘Winander Boy’ in *The Haunt* by A. L. Barker

*Kate C. Jones, University of East Anglia, UK*

*The Haunt* (1999) is the final novel by British short story writer and novelist, A. L. Barker (1918-2002). It opens as Londoners Owen and Elissa Grierson arrive in Cornwall to begin their retirement. As he struggles to come to terms with his new identity, Owen is befriended by James Hartop, the precocious child of a neighbour. James appears to be a ‘Boy of Winander’ figure; he hoots instead of speaking. Following Barker’s cue, this paper explores the implications of reading her novel in the light of “The Prelude” by William Wordsworth.

The paper argues that *The Haunt* both evokes and undermines the romantic child. Like “The Prelude”, Barker’s novel depicts the psychological crisis of an adult protagonist. In Wordsworth’s poem, recovery is made possible by the influence of a positive sublime and a return, via memory and imagination, to the lost past of childhood. In *The Haunt*, however, the reconstruction of adult identity is repeatedly interrupted by an ever present child who turns out not to be childish at all. Refusing to conform to the image of the ideal innocent child imagined by adults, James cannot be drawn on for solace. Instead, he lingers on the margins of Owen’s affirmative experiences of nature making the scene menacing and strange. The paper argues that, for Barker, James is an anti-‘Winander boy’ figure. A child who invades the physical and mental spaces of adulthood, breaching the limits of ‘the child’ as constructed by adult imagination.
Brave or Timid?
Schoolgirls Represent Their Contribution to the Finnish Civil War

Marianne Junila, University of Oulu, Finland

My paper focuses on the experiences of school girls who lived in Tampere during the Finnish civil war in spring 1918. Soon after the war the pupils were asked to write down what they had seen and experienced during the war when their hometown were first for several weeks under siege, and turned later to a battle field of the heaviest fights during the entire war. My primary material consists of the texts where girls, aged 11 to 20 years old, wrote for their teacher.

The girls’ teacher had formulated a list of questions related to the war that girls should touch upon in their texts. Obviously, for girls it represented the index of important topics they were expected to have something to say about. Two of the questions were related to girls’ own activity during the war. Firstly, they were asked if they had had a hideout they had stayed during the war. Secondly, they were asked to tell about their work or tasks they had performed. The teacher’s set of questions prompted the young writers to categorize themselves into two groups, to those who bravely participate and to those who were hiding.

My aim is to study how children portray themselves as a part of a society in war. In this paper I explore more closely

-How girls reported on their own activity?
-How they evaluated their own contribution?

Methodologically, the most interesting contribution of the study lies in its attempt to catch the children’s experiences and interpretation as current events, not as something one reminisces as adult.

Key words: children, (civil) war, witnessing violence, individual experiences, representation, contribution
This presentation discusses the figurations of children and childhood in English-speaking women’s published autobiographical fictions on madness in the 20th century. The presentation is partly based on my PhD dissertation, *Bringing Madness Home* (2012), and focuses on three types of manifestations of children and childhood in these narratives: the protagonist as a child, the protagonist’s children and the children that the protagonist does not - or cannot - have. Each one of these figurations is linked to specific – yet intersecting and overlapping – ways of understanding and treating madness, the psychiatric cultures that surround them.

The childhood of the protagonist is called forth especially in the narratives that draw on psychoanalytic discourses where childhood and the childhood family structures are explored as the primary sources of madness. Childhood experiences, and especially the mothers, are constructed as the origin of madness that the protagonist struggles with. However, the stories of mad mothers point to the need and desire to protect both the born and the unborn children against the (side-)effects of both madness and its treatment. While legalized forcible sterilization has provided a means for communities to prevent women with mental disorders from becoming mothers, the ideas of heredity and knowledge – and lack of knowledge – about the possible side-effects of psychopharmaceutic drugs make women with psychiatrically diagnosed and treated problems refrain from having children. The women narrators who have children negotiate their madness and motherhood experiences in a maze of relations characterized by altering and alternating levels and phases of protectivity and strength of fragile mothers and their fragile children alike.
The relationship between Enlightenment pedagogy and literature for or about children is a prevalent concern within existing scholarly research on castaway fiction, to the point where this genre is often confined by Colonialist readings that usually define its sub-genre the Robinsonade.

This paper aims to broaden the concept of castaway fiction and its child protagonists by genealogically mapping the changing epistemological approaches to subjectivity and identity, within five castaway novels. Spanning from the Nineteenth century to post-World War II these novels include *The Swiss Family Robinson* (Wyss, 1812), *The Coral Island* (Ballantyne, 1857), *Kidnapped* (Stevenson, 1886), *A High Wind in Jamaica* (Hughes, 1929) and *Lord of the Flies* (Golding, 1954).

Informing many critical readings of these novels is a pedagogical paradox of the Enlightenment (Locke and Rousseau) that aims to create beneficial citizens for the future via didacticism and the knowable child body, whilst simultaneously advocating the illusion of escape from adult and other socio-cultural influences. It is this model that informs/maroons the genre/child within Colonialist readings, which my analysis on the varying epistemological approaches to the self and ‘other’ challenges.

A shift from religious hegemony and Humanist pedagogy (Locke and Rousseau) operating in *The Swiss Family Robinson* to that of psychoanalysis and post-war postmodernism in *Lord of the Flies*, is gradually made apparent, while the other three novels move between the thresholds of both positions, reflecting the constitutions of Post-Humanist rationality (Hume) and Darwinism.

As a means of identifying and exploring the liminal castaway child/body operating within the contexts of these paradigm shifts, I have developed a psychoanalytic and poststructuralist theoretical framing for my analysis that draws on Freud, Lacan, Barthes and Kristeva. These readings challenge the paradoxical knowable child body through which Colonialist readings are made viable, whilst advocating historically specific language structures through which subjectivity is produced.
Roald Dahl was a writer of extremes – he liked writing about amazing, odd, extraordinary and exaggerated things. One job that writer has to do is to help their readers see and feel what things are like. And one way of doing this is by using metaphors and similes. Dahl used them a lot, e.g., «…she’ll be sizzled like a sausage», «…her head like a giant mushroom», «the wind was like a knife on his cheek».

Nearly all books by Dahl for children are illustrated by a single artist Quentin Blake. Those are stories in pictures.

So called “marking verbs” precede most of the illustrations: those are visual perception verbs. This category of verbs stands out during the component analysis, when the word meaning splits into component parts – semes, the smallest units of meaning. The component analysis reveals how a sophisticated phenomenon may be described with the complex of its simpler and apparent components. Archisemes, in turn, are the most important in the organization of lexical word meaning, they make the nodal points in word classification. Thus, the archiseme “visual perception”, that is “to be able to see”, can be found in these verbs: to see, to look, to gaze. When parents and children get into the first section having a tour around the factory, Veruca starts screaming «Look! Look over there! What is it?» No doubt, the artist would not leave such a moment without illustration.

In addition, we can qualify as “signals, marks” so called “visualizing nouns” that make the artist create illustrations (photo, picture, view). Thus, acquaintance with other four children happens not regularly commonly: we know of them from magazine news or TV reports. For instance, Charlie’s family knows about Veruca, who was the second who found the Golden ticket, from newspapers; however they not only read an article but also see her photo, printed in an “evening paper”.

The artist, Quentin Blake, told in of his numerous interviews that «when he reads the text he thinks which moments can be illustrated and how the characters of the story can look like». So we can suppose
that there is the connection between «marking words» and the pictures.

A Dahl’s fairy tale is almost a ready-made script. The first pages of the fairy tale resemble the beginning of certain dramatics, where the playwright has to list all characters. The text of the novel consists mainly of dialogues or monologues; there are no extended descriptions nor reflections of the heroes. Dahl used some of the principles of script writing when creating this piece: any description should not be more than four lines, the description is preferably to be given through the action, and the characters are vivid and memorable. Here Dahl is not just a storyteller, but also a screenwriter or a playwright. In confirmation of these words, it can be added that Dahl at that time had an experience of working as a screenwriter.

It may be concluded that the cinematography is incorporated in the text of Dahl’s pieces. At first, the artist along with the writer create the perception of the piece by a reader, affecting the work of the future screenwriter and director who are ready to continue working on a visual embodiment of the fairytales.
The nephews of Donald Duck, Huey, Dewey and Louie, are probably the most known nephews of comics history. Created by Ted Osborne and Al Taliaferro, the identical triplets have been living in their uncle’s house since their first appearance in *Donald Duck* magazine 1937. The aim of this paper is to study Donald’s nephews and how their characters have been changed during the years depending on the comic artist.

In the early comic strips, Huey Dewey and Louie were little brats who did their best to annoy their uncle. These strips were mainly about Donald who tried to act as a father for his nephews thus creating a father–son dichotomy based on age, authority and education. After the noted Disney artist Carl Barks (1901–2000) came to work for Disney comics industry, the personalities of the triplets changed. Huey, Dewey and Louie transformed from rascals to Junior Woodchucks, a Disney version of Boy Scouts, a group of smart, nature-loving boys. Nephews started to outwit their uncle not by pranks, but by their knowledge and smartness.

Don Rosa’s (1951–) view on the personalities of the triplets follows in the footsteps of Carl Barks. In his comics, Rosa parodies the changed roles of a guardian and a child: the nephews are now saving their uncle from trouble, not creating the trouble. Rosa even tells the story of the transformation of the nephews in his comic “W.H.A.D.A.L.O.T.T.A.J.A.R.G.O.N.” (1997). In this paper, I will examine how Disney comics view the children compared to the adults. How the roles are constructed and then changed? What is the function behind this change since Disney comics were originally targeted to child audience?
When student (mis)behavior is discussed, it is commonly seen as taking place in the student and seen as something to be ‘fixed’, ‘corrected’, ‘prevented’ and, to an extent, ‘understood’ by the educator or other child professional. The research at hand is interested in how specific behaviors become assigned as “bad” and others as “good” in the first place in school settings. I take the lead from MacLure, Jones, Holmes and MacRae (2008, 2012) who argue that “the frames that make sense of problem behavior are discursive and not causal: one cannot simply predict that the occurrence of certain […] behavior will lead to a problematic reputation. It is the discursive interpretation/explanation of behavior that grants meaning and significance to difference.”

Similarly, in this research margin is not seen as a static place or state of existence but as constantly produced through discursive claims for what belongs to the center and what belongs to the margin. Various intersections of characteristics, actions, life situations or backgrounds may constitute individuals or groups in the margin. This research is interested in the processes through which such marginalization takes place in formal education when professional experts assign meanings to student behavior as either ‘good’ or ‘bad’.

The context of the research is a seemingly homogeneous area in northern Finland, in an era in which equality was prominent in national policies and decision making (1968–1991). I look at assigning meanings to student behavior when students have already been characterized as “problematic” by teachers in school. The research question is: How do teachers perceive and label the behavior of “problematic” students as “good” or “bad”? 
Photography has been commonly used as a tool in studying childhood and children as well as non-European ethnic minorities and other non-dominant groups. Whether appearing in fundraising campaigns, commercials, photojournalistic projects, or family snapshots, images of children abound due to their ability to stir emotions and stand for humanity as a unified whole. Yet at the same time, images of children also appear to be about something contested and completely other, as observed by Annamari Vänskä in her study on children and fashion. By focusing on photographic projects that depict children in their home environs, such as James Mollison’s Where Children Sleep (2010) and Sally Mann’s Immediate Family (1992) and Meeri Koutaniemi’s prize-winning reportage on the genital mutilation of girls, this paper elaborates on some questions about visual representation at the intersection of photographic art, documentary photography, and the dynamics of viewing communities through the images of children. The paper bases its arguments on the multidisciplinary discourses that aim to conceptualize the elusive meaning of visual dimension in social life and the simulations of social relations in photographic practices in particular.
The naughty child is a classic character in children’s fiction. As a literary figure, the naughty child often serves the pedagogical aims of the genre. Although badly behaved, the naughty child always implicitly carries within her the idea of the good, well behaved and obedient child. One of the most loved naughty child characters is Carlo Collodi’s Pinocchio (1881). The story of the wooden puppet trying to become human implies the idea that a child is an incomplete human being. Heinrich Hoffmann’s Struwwelpeter (1845) and Wilhelm Buch’s Max and Moritz (1865) are also classic examples of such characters. Both works propagate the ideal of the good child by cruelly (although humorously) punishing naughty children. From the end of nineteenth century, a new type of naughty child seems to have emerged, one that is represented without strong moralist overtones. Naughty behavior and all kinds of minor pranks become an accepted part of childhood. This is especially the case for boys, but Astrid Lindgren’s Pippi Longstocking (1944), for example, shatters the tradition of depicting girls as sweet and well mannered.

In my presentation, I examine the character of the naughty child in Jalmari Finne’s Kiljusen herrasvåki (“The Family of Screamers”) series. This series of eight children’s novels was published from 1914 to 1925. Jalmari Finne was one of Finland’s most radical children’s writers, and his children’s books received much resistance from worried parents. Finne’s books deliberately abandon the educational tradition of Zacharias Topelius and other respected Finnish children’s writers and educators. His characters, especially the two undisciplined boys of the Kiljunen family, behave in a way never seen before in Finnish fiction. They constantly cause hilarious disasters and comedic chaos wherever they go.

In my paper, I analyze the Kiljusen herrasvåki series by concentrating on the educational values (or the lack of them) in these novels. I examine how Finne uses subversive humor to portray naughty children without any intention to morally educate his audience, and ask what this tells us about the Finnish educational values of his time.
In a speech addressed to the United Nations in New York on 25th September 2008, Finland’s first female president Tarja Halonen drew attention to the long tradition of Finnish maternity packages as “the nation’s gift to every new-born”. Maternity packages or grants were first introduced in Finland in 1938 in order to compensate for the lack of necessities and goods during wartime and to counteract the declining birth-rate and the increase in infant mortality. Initially, the grant was part of the poor relief system and subjected to a means test, but from 1949 onwards maternity packages were distributed to all new-borns and their mothers disregarding income or social status. The content of the package has, over the years, mirrored current views of Finnish children, childhood and child-care practices. Today, the name “maternity package” is debated since it denotes an antiquated view of parenthood by excluding fathers as recipients of the package. Other names considered more neutral and up-to-date with today’s views are “parent packages” or “baby boxes”, the latter name alluding to the actual recipient of the package.

The concept of the maternity package is founded on prevailing notions about health, population, society, nation, individuality, welfare and childhood. It is a unique phenomenon internationally and a significant part of the Finnish history of childhood. Every year a new collection of babies’ clothes and attributes is launched by social security institution Kela, who distributes the packages. Today, the package contains e.g. clothes, bedding, nappies, hair brush, nail clippers, a toy, and a picturebook. Studying the contents of the box thus reveals, not only medical and social, but also literary discourses in Finland founded on norms and ideals about childhood and parenthood. The contents can be regarded as a standard for “normality” since the package contains what is considered necessary for a baby’s survival and comfort.

In this paper we explore the picturebooks distributed with the maternity packages in order to learn more about changes in the views of Finnish childhood and early reading. What can these books tell us about Finnish notions of a “nor-
mal” childhood and prevailing views of the impact of reading for the very young?

Key words: picturebooks, image of the child, early reading, maternity packages, health, nationality, childhood discourses, the Finnish Welfare State
In contemporary Finnish literature over the past few decades, children’s malaise has been a recurrent theme. The figure of the child has often been placed in the midst of the anxiety and chaos of adult life. Maria Peura’s novel *On Rakkautten ääretön* (2001, “Boundless is thy love”), for example, discusses the troubled theme of incest from the viewpoint of the six-year-old main character, a little girl called Saara. From the 1990s onwards, along with incest, themes such as alcoholism and abandonment feature in several novels by writers like Kreetta Onkeli, Peter Franzen, Leena Lander, Mari Mörö, Markus Nummi and Heidi Jaatinen.

In the proposed paper, I will study, by means of some examples, how and why the angst and distress connected to adult life are highlighted through the child figure. How does contemporary fiction participate in the ongoing, often anxious debates and concerns about children’s wellbeing? What does it mean to be a child today, according to fiction? What kinds of *poetics of childhood*, borrowing the title of the study by Roni Natov, are written in the contemporary Finnish fiction?

My hypothesis is that in Finnish literature the shades of childhood are (partly) getting darker when we are moving from the mid-nineteenth century (when the child figure was instantly present when the literary field in Finland began to develop) to the literature of the present day. However, at the same time, there seems to be an interesting, recurrent narrative solution, in which children are “saved” through narration, mainly by means of the ending of the novel. In Kreetta Onkeli’s novel *Ilonen talo* (1996, “The Cheerful House”), for instance, sisters Ruut and Birge live their lives threatened by the adult’s alcoholism, violence and sexuality – in the midst of a present-day dark pastoral (cf. Natov 2003) – in the end, however, they survive.

The proposed paper is based on research conducted in the multidisciplinary project *Fragile Subjects: Childhood in Finnish Literature and Medicine, 1850s – 2000s* (Academy of Finland, 2012–2016). The project examines the cultural and intellectual, as well as the literary and medical history of childhood in Finland.
This paper investigates discourses of childhood and the ways in which writers position themselves towards those discourses in online reviews of the family video game *Child of Light* (Ubisoft, 2014). *Child of Light* is a critically-acclaimed, well-selling indie video game building on a fairly conventional fairy-tale narrative about a young red-headed princess Aurora battling against the evil and darkness with a group of friends. The focus here is on discourses of childhood in the game reviews written mostly by adult male critics; not the audience that the game is mainly marketed at. By drawing on the notion of intersectionality (e.g. Halberstam 2005, McCall 2005) and applying methods of feminist sociolinguistics and narrative analysis (Bucholtz 1999, Page 2012) childhood, here especially girlhood, and the reviewers’ positions towards discourses of childhood will be examined as shifting discursive constructs that are negotiated in relation to both hegemonic discourses of childhood and gender, as well as in relation to the norms of gaming industry and other reviewers. The data set consists of reviews published online in major English-language gaming journals and sites in 2014. I will argue that a fairy-tale narrative about a young girl’s coming-of-age seems to have a significant appeal among adult male gamers, some admiring the creative aspects of the artwork and story while others even finding therapeutic uses for the game. While this might seem unexpected – as a whole bulk of literacy and media studies indicate, boys and men in general are not particularly interested in stories featuring girls or women or in media franchise marketed at girls and women – I will suggest that these kind of responses seem to be part of a larger cultural phenomenon (including fan groups such as otakus and bronies) where it has become acceptable for (young) men to enjoy, appreciate and relate to narratives featuring female heroes, marketed at young women.
Shuttleworth (2010), in examining the origins of child psychiatry, addresses the issue of ‘whether a child, who had not yet reached adult rationality, could even be held to suffer insanity.’ Even today, similar questions are still raised regarding mental illnesses; particularly with Personality Disorders.

In Freeman’s article, ‘Cognitive-Behavioural Treatment of Personality Disorders in Childhood and Adolescence’ (2006), he discusses the issue of Personality Disorders as an ‘adult’ diagnosis, which is causing debate in its application to ‘children’ and ‘adolescents’. The heart of this issue is how would a personality disorder be considered an ‘adult’ diagnosis?

Freeman argues that Personality Disorders can be diagnosed for children ‘with the same criteria used for adults’. Notions of the ‘child’s personality as still developing he regards as something subject to cultural expectations, yet also argues that children have ‘normal and predictable developmental patterns’ (p.322). Is childhood something relative to external expectations then, or a process of ‘normal’ development? If the ‘normal child’ is a ‘fiction’ or ‘abstraction’ as Burman (1994) claims, it leads us to reinterrogate the constructions of what is ‘normal’ and for whom.

Within the relationship of ‘adulthood’ and ‘childhood’, which in itself poses many issues, there is further depth of complexity between ‘developing’ and ‘developed’, ‘normal’ and ‘abnormal’, and essentially what is ‘just a phase’ and what is a ‘Personality Disorder’. I will be exploring the implications of arguments such as those of Shuttleworth and Burman for ideas of ‘Personality Disorder’ diagnoses in children.
For many girls the onset of menstruation (menarche) is the most fragile time of their lives. Profound in significance, menarche is both a biological and sociological phenomenon, marking a physical transition more distinct than anything boys experience as well as social and symbolic changes that are richly layered with imposed meanings across cultures and time. Sometimes menarche is an occasion for joy and celebration as girls are welcomed into adulthood with all the attendant privileges and responsibilities. At other times it is accompanied by fear or a sense of loss as childhood freedoms are curtailed, sexual expectations are imposed, and the necessities of menstrual management products and practices enter a girl’s life.

Despite its universality and dramatic impact, menarche has received surprisingly little attention in literature, film, and other media. However, there are exceptions: Bruno Bettelheim identified menarche themes in classic fairy tales; several TV sit-coms have built episodes around characters’ first periods (e.g. The Cosby Show, Roseanne, DeGrassi); a few children’s literature books, notably Judy Bloom’s Hello God, It’s Me, Margaret, have included menarche plot lines; health and sexuality curricula often include menstrual cycle components.

The interrelated presentation being proposed here (coupled with that of Saniya Ghanoui) explores the mediated treatments of the fragile state of affairs that girls find themselves in at the time of their first period. The material under investigation includes feature films and television programs that have addressed the subject in their story lines. Treatments include social menstrual transactions with parents, friends, teachers, and strangers, each scene representing a particular view of the social and emotional fragility of the menarche moment.
In the early 1980s, shortly after perfecting the technique in adults, surgeons in the US and UK began the world’s first paediatric liver transplants in a bid to halt the early deaths of children with liver disease. The surviving children can be conceptualised as the outcome of a successful surgical ‘project’ and as a pioneer group.

Based on in-depth interviews with 27 now-adult transplant recipients (around half of the first UK cohort), we consider how the child’s body mediates between self-, social-, and felt identity in the construction of a ‘normal’ yet pioneer childhood. Although a fixed identity, particularly one of a dependent child, was managed through discrete social categories in home, school and hospital settings, fluidity was evident as children shaped their own identities through increasing experiences and awareness of others.

In constructing self-identity in early childhood, very few stated they were mindful of receiving a human donor organ, with few reference points being formed as to what was ‘normal’ or ‘healthy’ at that time. Before being able to perceive, conceptualise and articulate health and illness experiences with peers, recipients recalled thinking it was ‘natural’ for every child to be unwell and have regular clinical tests and visits. However, as they grew, comparisons with other children revealed their body (yellow, hairy, round, scarred, unreliable), and through this, their social identities to be ‘different’ or contested by their peers. School was a salient environment for the creation of social identity, this being shaped and negotiated more publically than in hospital or home environments. Here, name-calling appeared to take place most commonly when children’s master status at school, constructed through bodily appearance or prolonged absence, was as a sick or ‘different’ child. Being known primarily as a ‘school friend’ was reported to foster a sense of childhood ‘normality’ in this context.
Rapid development of Assisted Reproduction Technologies in the last decades has had some essential implications for new understanding of kinship, family, parenthood, etc. In Poland, ARTs (mostly IVF) are currently a focal point in the ideological debate on modernity, science, religion, etc., which reveals a strong and deeply politicized division in Polish society. Little concern, however, has been given so far to the way it may influence the understanding of the figure of a child.

What is the literary representation of Frankenstein, a creature brought to life against nature, if not a prototype of in vitro? This question was asked in 2009 by one of the key players on the Polish political scene, Catholic bishop Tadeusz Pieronek. This is one among many such opinions in the Polish debate on whether in vitro fertilization should be allowed. Basing our analysis primarily on mass media publications, we will investigate the discursive strategies employed in Polish debate on IVF, focusing on the figure of a child. We will explore how they are used to present IVF children as “monsters”, embodiments of "the other" in the sense of Frankenstein’s monster, as opposed to a normative view of a child. A “test-tube child” becomes a fragile subject, situated on the margins of a culture, and is by some suspected to have a subversive power of undermining the cultural status quo. Simultaneously one can find the figure of ‘innocent’, ‘pure’ and more loved child in the rhetoric of IVF users. In fact there are two main ways of talking about IVF in Polish media: IVF as nightmare, the heritage of Frankenstein, and IVF as miraculous remedy for infertility couples. It reflects an ambiguity in the presentation of child in Modern times.
A Gendered View of Soviet Schoolchild: Children’s World in the Soviet School Stories by Female and Male Authors

Kirill Maslinsky, National Research University Higher School of Economics, Russia

The representation of childhood in Soviet fiction received much attention from both literary critics and social historians. In that body of work the images of the Soviet children in literature were seen primarily as determined by the state political agenda and much less by the author’s personal background. In this paper I turn to the mostly neglected topic of author’s gender as one of the determinants for the choice of the settings where Soviet child characters appear.

The preference for some topics over others by female or male authors is a well-known phenomenon. Lately it was shown that less obvious gendered features of the literary style can be traced by the large scale quantitative analysis of literary corpora (cf. work of Matthew Jockers). I use similar quantitative approach to find topics significantly more common in prosaic texts for children by female or male authors. The corpus for the study encompasses works by 37 authors in the genre of ‘school story’ written in 1940 — 1990, total volume — 1.8 million words. The probabilistic topic modeling (LDA) was used to find significant topics.

The results show that female authors are more likely to discuss nature and weather, represent animals and farming, girls, hospital, school examinations, home chores and emotions. Topics more likely in works by male authors include technologies (TV, radio, phone, photo), science, music, riding bicycle, sea, money, women. An interesting distinction is that topic of pioneers is significantly more common in works by female authors while male authors are slightly more likely to mention Komso-mol. In sum, gender stereotypes and expectations is a relevant layer in the process of the creation of the representation of childhood in Soviet fiction.
Fatal Emotions or Lethal Society?
Child Suicide in the Finnish Suicide Discourse in the 1930s and 1960s

Mikko Myllykangas, University of Oulu, Finland

Suicide is an exception. Most people do not die by their own hand. However, for the past 200 years, suicide has been targeted by researchers from vast array of disciplines, including medicine, psychiatry, sociology and history. An ongoing debate on the ultimate causes has highlighted either the individual psychology or the social conditions as the causative factor of suicides. While suicide is an exceptional cause of death, stands child suicide out as an abnormality among the exceptions.

In this representation I discuss the formation of child suicide as a special case of suicide in the pre-World War II and in the late 1960s Finnish suicide discourses. The way child suicide has been represented in the literature already underlines the fact that a normal child is not expected to want to die. By looking further into the discussion over child suicide, the abnormal emotional characteristics of a suicidal child stand out. A child with suicidal ideations stands in sharp contrast to a normal child in both psychological and social meaning of the word. The standards of normality were not static, however. As we move from the mental hygiene oriented 1930s to the social psychiatric discussion of the late 1960s the causal relationship between a suicidal child and the social surroundings change drastically. Same can be said about definition of a normal child that child suicide discourse produced.
This paper focuses on representations of children growing up during wartime and depictions of the confusion in their minds concerning the outcomes of their own childhood fantasies and the brutal effects of the war. Namely, some modernist literature depicts the ways in which real world horrors overlap with childhood fantasies of violence, creating protagonists who suffer from feelings of guilt as they deem themselves guilty for deeds they could not have committed. Modernist fiction has represented these themes of childhood confusion, pain, and the trauma caused by wars on the level of the form as well, and in fact, representations of childhood pain in modernist fiction often resemble the narrative techniques of what we call trauma fiction: disjointed narrative patterns emphasizing the confusion taking place in the minds of child narrators. My paper focuses on Somali author Nuruddin Farah’s novel, \textit{Maps} (1986), which narrates the confused story of a young boy named Askar growing up in the midst of the Ogaden war between Somalia and Ethiopia. His oedipal phase—and his process of gaining independence from his Ethiopian mother-figure, Misra—painfully coincides with the war against Ethiopia, which turns her into a national enemy against him as a Somali citizen. Farah narrates the story of Askar through a fragmented frame, which demonstrates Askar’s feelings of guilt as he subsequently blames his own emotions for Misra’s brutal murder committed by the Somali state. Farah’s Askar shares many attributes in common with Günther Grass’s Oskar in \textit{The Tin Drum} (1959), and my paper reads Farah’s \textit{Maps} in close connection to this other, more famous, narratively ambitious novel of childhood pain in the context of war.
In my presentation I will examine how British mothers were advised to take care themselves during pregnancy and lying-in and how these medical advices were connected to the future well-being of the child. I am focusing on printed guidebook literature – written by both medical doctors and surgeons – intended for use by both pregnant women and mothers. The writings cover the years between 1840 and 1902.

In nineteenth-century Britain childhood was seen as a period of time full of potential dangers and threats. Children were in need of great care, mainly due to high infant mortality. However, according to medical men, small children needed protection not only after their birth, but also during pregnancy. The mother could harm her unborn baby by improper and thoughtless conduct – simply by staying up too late, spending her time in over-heated rooms and avoiding all exercises and rest that were considered indispensable for successful pregnancy. After all, the result wanted was a healthy child, both physically and mentally so.

In their writings doctors constantly emphasized pregnant woman’s own responsibility for the health of her child. Bathing, diet, rest and outdoor exercises were the methods strongly recommended for self-treatment. In late nineteenth-century doctors also discussed the possible heritability of certain mental qualities. One writer stated how he “might even go further, and say that baby’s mind will be fashioned or modelled to some considerable extent upon that of the mother’s that carries him”. Thus, according to the medical profession, the mother played very important role in the future life of her unborn baby and through her child, she could affect the future of the whole nation.
The birth is one of the principle mysteries of our life. But looking back at Russian history we can find that the childbirth for the long period of time was the case of the family and was not supported by doctors and the destiny of the newborn and newly-made mother was in Gods’ arms. The level of infants’ deaths was really great in the XVIII century and we can find some examples in Russian history when the physical health and life of infants weren’t valued at all. Of course such attitudes are not the evidence of the absence of parents’ love to their children but it means that this love had another connotations and explanations that differs it from contemporary understanding of love. The changes in the intellectual culture and the promotion of the new ideas and ideals contributed to the change of the accents in the system of children care. The new “right” infants’ care meant the development of the obstetrics and pediatrics.

So I’ll try to analyze the history of the first midwiferies’ schools in Russia that occurred in the XVIII century. It is a very important point not only in the history of medicine but in the humanities as well because the appearance of the special medical care that surrounded childbirth meant the changes in minds concerning women and infants. Women’s and infant’s life became precious and valuable. I’ll try to analyze the Russian models of care for the maternity and infancy, developed in the XVIII century. The point will be made on what ideas of European medical authorities in the field of obstetrics and pediatrics were adopted and what ideas developed in the XVIII century in Russia are actual and could be used in nowadays in the field of infant’s care and the system of upbringing.
They have derogatively been called "sick-lit" – the many successful Young Adult novels that tell stories of young people suffering and dying from lethal disease, more often than not cancer. The dying child has always been a favoured literary trope – much more so following Romanticism – and narratives of children dying from cancer is the modern privileged take on children dying from tuberculosis or starvation, learning and teaching priceless lessons while sacrificing their lives. Considering that the chances for survival among children diagnosed with cancer in the privileged parts of the world are getting higher every year, the stories told in these books are seldom realistic. This, however, is not of much consequence, as they more than anything else can be read as moral tales of life’s lessons learned – and learned quickly.

In the past few years, a few bestsellers in this genre have been strikingly successful, among those Jenny Downham’s Before I die (2007) and John Green’s The Fault in Our Stars (2012). In my paper I intend to explore the motif of the child dying from cancer in the contemporary Young Adult bestseller – using Downham and Green as my main examples – to show how these books may be read as self help books rather than as pathographies, with the dying children being secular exempla of short lives lived wisely. The motif of cancer becomes a literary device rather than a main theme, opening the narratives to the address of existential questions, such as how to deal with the gift of life. What child then, do these narratives construct? What choices do they make, and how can these novels be read as important keys to the ideals of present society? An ideal life of today obviously differs widely from the ones lived by the medieval saints, for example – but how?
In India, as many a colonial expert opined without irony, the crime of rape was just as rampant as the false charge. Few cases of rape thus ended with convictions. Female victims below a certain chronological age, however, were accorded a degree of protection that was seldom granted to the adult prosecutrix. Likewise, even as textbooks on medical jurisprudence waxed eloquent on the native’s innate criminality and precocity, boys of a certain age charged with rape were treated leniently. While the laws on rape and criminal responsibility prescribed precise chronological boundaries between those capable – or not – of consenting to sex or committing a crime, medico-legal experts struggled to provide the solid proofs of age required in each specific case. In the end, the proceedings in court did not follow upon the strict chronological distinction; moral understanding of childhood often trumped forensic proofs of age. In other words, boys and girls had to “act” their age in order to retain the protection granted to them by law. Did a failure to perform childhood rob children of legal protection? Alternatively, did persons “of tender age” undermine the strict letter of the law by performing as children?

Using a selection of little-studied cases of sexual crime involving girls and boys “of tender age”, this paper considers, in turn, how the universal value of child protection came to be reconciled with the rule of colonial difference, how the legal subjectivity of “real” children might have been interpellated by legal definitions and affective understandings of childhood, and how ideas of childhood and adolescence were entangled with sexual morality and gender norms in twentieth-century India.

‘Of Tender Age’: Medico-Legal Proofs of Age and the Performance of Childhood in the Colonial Indian Courtroom

Ishita Pande, Queen’s University, Canada
Psychopathy gained popularity in clinical medicine in Finland in the 1920s. The diagnosis set by the Finnish Board of Health was named *degeneratio psychopathica*, referring to the degenerative nature of abnormality labeled as psychopathy. At that time, psychopathy covered a wide range of symptoms, and its use was disseminated from individual offenders under mental state examination to a more general use in mental hospitals. There were also children diagnosed as psychopaths. The paper examines psychiatric conceptions of psychopathic children, especially their emotional life, which was often described as dominated by mood swings. Emotional abnormalities were viewed in the light of degeneration, which was seen as the main cause of psychopathy: such anomalies were interpreted as degeneration in the central nervous system. Environmental factors, in turn, were typically seen as subordinate to an alcoholic father’s or a nervous auntie’s hereditary flaws. The paper is based on archival sources from the 1920s until 1950s in three Finnish mental hospitals in which children were being treated, as well as on contemporary psychiatric publications. The paper focuses on the ways in which certain emotions were seen as a threat to a child or his/her environment, but also on how the doctrine of degeneration vanished over time and was replaced by an emphasis on the environment as causal factor for psychopathy – or troubled children.
Children were a common theme in the imagery and visual propaganda of the Soviet Union. For instance, the oeuvre of the well-known Soviet painter and photographer Alexander Rodchenko includes dozens of images of children. Rodchenko gained reputation as a photographer in 1920s with his dynamic photographs taken with foreshortened perspectives. However, as the political and artistic atmosphere changed in the Soviet Union, Rodchenko’s new stance on perspective was not valued anymore. On the contrary, at the beginning of the 1930s he received strong criticism of his experimental photographs of pioneers.

Alexander Lavrentiev, Rodchenko’s grandson and art historian who has researched and published Rodchenko’s photographs, has described how photo group October’s – which Rodchenko was a leading member of – experimental works received plenty of criticism when they were exhibited in 1931 at the Moscow Press House. According to Lavrentiev, Rodchenko’s portrait *Pioneer with a Trumpet* (1930) was at the centre of the attack and, due to criticism, Rodchenko’s career as an artist was threatened as Soviet photo magazines refused to publish his works for many months (Lavrentiev 2008).

What, then, was so dramatic about Rodchenko’s portrait *Pioneer with a Trumpet* and his other pioneer portraits? In the presentation, I will argue that the critique was connected to questions of how young people in general, and especially those belonging to the national youth organisation, should be depicted. Furthermore, I will ponder upon questions connected to children, arts and politics in the Soviet Union during the 1930s. The presentation is part of my PhD-project in which I study, from comparative perspective, 1930s Soviet and German child-related propaganda photographs as parts of the nation-building projects of the countries.
This presentation is part of my PhD dissertation, which aims to map out narrative strategies of film music in fairy tale films for children using close reading and analysis, and to see, if and how these strategies have changed over the years. My research data comprises a selection of Finnish children’s films made between the years 1949 and 2004. The screenplays of these films are based on exiting children’s literature and their narrative schemas are quite similar, but they vary in their musical choices. Therefore they are fruitful material for comparison.

The foci of this presentation are the preliminary results from my audio-visual analysis of a film Pelicanman (2004), directed by Liisa Helminen. The film pictures a story of a pelican who wants to be a human being and his friendship with a little boy. The various kinds of borders of society arise, when the pelican is trying to find his voice and place in the world. Film’s compiled soundtrack with expressive effects conveys the imaginary world of the film and the narration.

My paper looks for answers to some of the following questions: How does the soundtrack act as a narrative agent in a film? What kind of cultural allusions does the sounds (voice in particular) have? Does it support and / or highlight the narration? What kind of sounds is used to differentiate the mentioned boarders?
"The chord struck at a girl's first flow reverberates through her subsequent cycles. It can become her key to the music of being or throw her into discord with her own self." This quote from my entry on "Menstruation" in *The Book of Symbols: Reflections on Archetypal Images* will be my point of departure. I am concerned that the negative or dismissive stance toward menstruation in Western culture is robbing young girls of the spiritual evolution inherent in the menstrual cycle. I will compare what I take to be the transitional experience of two young girls, the protagonist of a folk tale staged in rural Iceland at the beginning of the 18th century and a 13 year old contemporary American girl who finds herself between worlds in a dream. In the light of the emphasis of this conference, it is of interest to explore whether there is a fundamental difference in the psychological reaction of the two girls living three centuries apart.

As an introduction, I will touch on Freyja’s necklace *Brísingamen* which conceals in its name the union of the Sun and the Moon as seen in an eclipse, "her red embers bleeding from under his coal-black disk, arranged in a flaming necklace" (quote from my text "Freyja"). This flash of insight became a key to the hidden dimension of menstruation. I will briefly discuss an image of a nude menstruating female from 18th century India, in which my entry in the *Book of Symbols* is grounded. Its composition moved me to comprehend that a woman’s spiritual blossoming is rooted in the soil of her blood. I then move on to the folk tale and the dream, both of which are saturated with fear of a girl alone in the face of the uncanny.
Tricksters and Criminals in Beatrix Potter’s Tales

Safiullina Yulia Aleksandrovna, Ulyanovsk State Pedagogical University, Russia

Tricksters are popular characters of fairy tales as they engage in trickery, deceive, violate the moral codes of society (so they break the interdiction which is considered to be one of the main functions of fairy tales by Vladimir Propp). Also a trickster is one of the most important archetypal figures for fairy tales and folklore studies.

I propose to have a look at those tricksters which can be found in Beatrix Potter’s tales. They are numerous and the severity of their mischief and disobedience is varied.

Attempted murder – Samuel Whiskers;
Preparing to commit a murder, deceiving the elderly, kidnapping – Tommy Brock;
Preparing to commit a murder – Mr. Tod;
Breaking and entering, destroying property, theft – Tom Little Thumb, Hunca Munka;
Breaking and entering, theft – Peter Rabbit;
Appropriation – The Puddle Ducks;
Breaking and entering without theft – Benjamin Bunny returning his cousin’s clothes and getting a present for the aunt), Duchess (greed);
Greed – Mr. Tod, The Sly Old Cat;
Impertinence – Squirrel Nutkin, The Mouse in Miss Moppet;
Break of promise – Simpkin.

Most of the tricksters mentioned above suffered direct unpleasant consequences (8 out of 13, out of which 2 repented and thus faced a less severe inconvenience), repented and changed their behavior (5 out of 13, out of which 3 didn’t face any unpleasant consequences). Just one of them suffered indirect consequences and one more got away (he laughed at another person).

Thus Beatrix Potter used tricksters in her tales to draw the moral and to show to her little readers the way how not to behave.
In Soviet children’s literature, children were usually depicted everything but fragile. Soviet culture demanded a lot from its children. They were supposed to be something special, even better than adults. This is seen in the depiction of children in children’s literature. The child characters are perfect to the extent that undermines all possibilities of “character education” that was seen as an important function of Soviet children’s literature.

Soviet authors developed different tactics of getting round this problem. In Lazar Lagin’s children’s novel *The Old Genie Hottabych* (1938/1955), the main child character is an exemplary Soviet schoolboy. As a contrast to the perfect child, Lagin introduces an adult character, a 3000 years old oriental genie that ends up in the 1930s Moscow. In the text, the adult genie in many ways occupies the role of the child in the story whereas the boy takes the role of an adult educating the genie and introducing him to the modern Soviet culture.

This paper aims to examine how the power balance between children and adults works in Lagin’s novel and how it is related to the social and political issues of the 1930s and 1950s Soviet Union, such as the status of national minorities and the complicated relationship between generations. Further, the paper aims to trace the changes in the depiction of the main child character between the original 1938 version of the book and the better-known, updated version from 1955 as an indicator of the changing views on children in the Soviet culture. In the scope of roughly twenty years, the exemplary yet still, to some extent, ordinary schoolboy, puzzled with the problematics of growing up, is transformed into an absolutely perfect and flawless miniature version of a Soviet citizen.
Telling of the past to children - especially of complicated or problematic past - raises questions of how we should protect children from over-exposure to painful past events. At the same time, children’s literature may use for influencing children through clear and simple messages. In Japan, children’s literature about World War II, and especially about Hiroshima and Nagasaki, is part of the Japanese discourse of war. Similarly, Israeli children’s literature about the Jewish Holocaust is influenced by main narratives in society.

My presentation examines Japanese and Israeli picture books about World War II, and analyzes the story narratives of both literatures, in regard with the main narratives and discourses in each society, namely, the narratives of victimhood and world peace in Japanese society, and those of “the New Jew” and Zionist ideas in Israeli society. I examine especially how the child – almost always the hero or heroine and main character in the stories – is presented and characterized through the texts, and how these characteristics relate to young children, the readers or listeners of the stories. Furthermore, illustrations in both literatures are investigated. I analyze how, while illustrations in Israeli children’s picture books are mainly symbolic, in Japanese picture books they are realistic and detailed.
Children's reading habits are a cause of constant anxiety. What children are allowed to read and in what way has been disputed ever since children's reading became common in the 19th century (Lyons 2003). Child readers have been seen idealistically as innocent and uncorrupted, but also fragile and prone to bad influences (e.g. Dolatkhah 2011; Grenby 2011).

For several decades child readers have also aroused scientific curiosity. My presentation focuses on an extraordinary example of this curiosity in the 1940s, Karl Bruhn's psychological study on reading habits of children from 9 to 15 years old. "Tell me what you read and I will tell you who you are", was Bruhn's starting point in his interpretation on children's reading habits (Bruhn 1944, p. 17, transl. IS). In Bruhn's opinion children's cognitive, emotional and social development was reflected on children's fiction if children were allowed to choose freely what to read.

However, books were not simply a mirror of children's development. Bruhn also thought that reading changed children. Books were a tool for development, but reading only affected children if they identified with the protagonist. Identification process in turn required voluntary involvement. Therefore for Bruhn children's reading for pleasure was not only acceptable – it was desirable.

I analyse Bruhn's study in relation to earlier studies on children's reading and related themes. For example in A. R. Rosenqvist's study on children's lies and ethical education (1914) children's reading for pleasure is seen as unambiguously dangerous. Was Bruhn exceptional in his liberal attitude and if not, what had happened in thirty years?

In my presentation I show that despite their freedom to choose Bruhn's child readers were fragile subjects, forced to fulfill authors' intentions and prisoners of their development process.
Obedient or Revolutionary?
The Construction of the Childhood of Jewish Children in the Yishuv during the British Mandate (1917–1948)

Zehavit Schenkolewski, The Ashqelon Academic College and the Kibbutz College of Education, Israel

Research has extensively addressed the construction of modern childhood. At the center of this perspective is the assumption that modern childhood has given children a separate status—that of learners under adult supervision—and produced a new view of the child as innocent and in need of protection.

This description of modern childhood reflects processes that characterized European Christian society. But it is not an accurate depiction when applied to other societies, certainly not to children raised in Jewish society. In this society, children did study, of course. But in the twentieth century, due to pogroms, the Holocaust, and migration, they were also forced to work. In my lecture, I will illustrate this argument by examining the construction of childhood in the Jewish society of the Yishuv during the British Mandate.

I will argue that the construction of Jewish childhood required balancing contradictory ideas; overtly revolutionary messages were conveyed in order to mold the “new Jew” in Palestine, while conformist messages of order, discipline, and obedience were transmitted covertly. These trends were dictated by the hope that the children of the second generation would become loyal soldiers of the revolution molded by their parents’ generation. They were reinforced by the need to cope with the reality of the large-scale immigration, which had a negative impact on the children’s situation and caused absorption difficulties, poverty and misery, the phenomenon of school drop-out, child labor, and juvenile delinquency. The lecture will discuss the gap between the concept of childhood and the reality of children’s life in Israel.
Everyday Utopias: Constructions of Childhood and Progress in the East German Children’s Animated Television Series Unser Sandmännchen

Ville Sirkiä, University of Turku, Finland

My point of departure in this presentation is to re-examine the animated children’s television series Unser Sandmännchen (“Our Sandman”) produced in the German Democratic Republic from 1959 as utopian fiction for children. The central place of the child characters in the series enables a close examination of how children and childhood are represented in the series. My presentation is based on some of the key themes of my master’s thesis, in which I consider different manifestations of the European idea of progress in the animation’s episodes produced during the 1960s and the 1970s. My aim is to reveal how central the idea of progress is for the series’ narratives and visual imagery: this includes Enlightenment ideas of how man and mankind can continuously develop themselves and their environments mainly with the help of modern science and technology. The animation presents an ideal world which is almost completely free of confrontations and can thus be considered as utopian. However, the utopia of the series is not a stable state of things since the physical milieu is constantly changing: for example the newest technologies are very often introduced for the audience. Development and progress are thus central elements of the utopia presented in the series.

Studies on different cultural phenomena in the German Democratic Republic have tended to highlight the importance and totalizing effect of the state’s official Marxist-Leninist ideology on all fields of society. In my presentation I stress that the representations in Unser Sandmännchen can and should not be understood only in their immediate political context since also other cultural contexts offer meaningful ways for interpretation. I shall focus on distinguishing different aspects of the European idea of progress in the animation’s depictions of children. Children are throughout the series seen as the basis for a new kind of human who is fundamentally more free and omnipotent: through work, study and creative efforts children can develop themselves as individuals. This reflects to my opinion the Enlightenment ideals about the cultivation of the self.
In recent Russian narrative fiction, there has been an abundance of child figures that can be characterized as vulnerable, boundary, or liminal subjects. These narratives depict children growing up in the Soviet times in a society that is going through a transition between the traditional and modern, the old and the new values. The child figures themselves are also going through a transitional period in their lives. In this paper, I will address the issue of vulnerable child figures through a case study on Elena Chizhova’s novel *The Time of Women* (2009). The protagonist of the novel is a girl who is raised by her mother and three grandmothers in a communal apartment in the 1960s Leningrad. When she gets older, the women notice that she does not speak. They decide to keep her at home, thus protecting her from being sent to a Soviet institution for disabled children. As a result, the girl learns the ways of the babushkas, who teach her other, Orthodox values in contrast to the society’s more materialistic values. The girl’s mother dies of cancer when she is seven, and at the same time, she starts to speak. However, because of this, she forgets her previous life, including everything about her mother. As an adult, the protagonist becomes an artist. Her creative work is motivated by the necessity to remember her childhood. *The Time of Women* has contributed to alternative representations of children and childhood in narrative fiction as opposed to normative notions. The narrative, thus, renders this vulnerable child figure her own voice and shows how her position as a liminal, boundary subject provides an opportunity and a potential for creativity, art, and alternative ways to define the individual’s relationship to society and culture.
In my paper, I aim to investigate the idea of childhood in Finnish autobiographies from the early nineteenth century onwards. I ask how childhood is understood as a part of personal life history from the time of enlightenment and romanticism to post-Freudian times of 1960s. I ask what is the autobiographical child or the inner child in the commemorative practice of writing one’s own life story. My material consists of Finnish childhood autobiographies that I aim to contextualize to the intellectual and cultural history of childhood in the broad western context from Locke, Hume and Rousseau to Freud and Piaget. My material includes autobiographies of early women writers such as Fredrika Lovisa Lindqvist’s (1786-1841) Anteckningar ur min inre och yttre lefnad (“Notes on my inner and outer life”) written in 1830s, and Fredrika Runeberg’s (1807–1879) Min pennas saga, “The Story of my Pen” (manuscript of 1860s, first publ. 1946) but also later texts such as Oscar Parland’s (1912–1997) Den förtrollade vägen (“The enchanted road”, 1953) and Tove Jansson’s (1914–2001) Bildhuggarens dotter (Sculptor’s Daughter, 1968).
Fragile and Fragmented Histories: Methodological and Ethical Issues in the Archival Studies of Child Protection

Kaisa Vehkalahti, Finnish Youth Research Society, Finland

The presentation focuses on the methodological dilemmas involved in the use of administrative archival sources, such as child welfare records as sources for historical research. The use of authoritative archives involves a range of methodological and ethical considerations. What kind of methodological dilemmas do researchers encounter when analyzing sensitive sources such as child protection case files, medical archives or police reports? What kind of ethical consideration is required, when addressing potentially stigmatizing topics and using sources that may involve information that does not meet the ethical standards of today? Special attention is paid to research integrity. The use of social work documentation is strictly regulated and ethical considerations involved also set their own limits to the possibilities of analyzing and publishing about these issues. How do we historians see our rights and responsibilities at a time when humanistic and social research in general is faced with tightening research ethical regulation?
This paper discusses how the psychological understanding of the child and the child’s need – that quickly became the default way of understanding children and childhood in 20th Century Norway – contributed in shaping our understanding of the child and childhood. I’ll discuss how various professions and groups of experts, mainly psychologists and pedagogues, contributed to this by: 1) communicating their knowledge to parents in child rearing literature, medical dictionaries for the family and family magazines and 2) providing expert knowledge in committee work in policy making processes in areas as child protection, family health policy, and kindergartens. My main claim is that psychological knowledge was an ambiguous or polysemantic entity, with a distinctive lack of coherence. It could probably best be described as mosaic of knowledge that was adapted to and took on different meaning in different contexts. Psychological knowledge was transformed and adapted in the process of communicating it to parents, controversial parts could be ignored or toned down, and experts was not afraid of blending psychological knowledge with their own normative societal visions. In policy making, psychological knowledge and political targets usually worked together to formulate problems and targets in child and family policy. So while psychological knowledge participated in giving a language to mental health issues in child and family policy, political targets equally contributed in determining the relevancy of different forms of psychological knowledge.
In this paper, I will consider how J.M. Barrie's *Peter Pan* illustrates how emerging theories concerning child development in the 20th century particularly those of American psychologist G. Stanley Hall were reinforced or embodied in children’s literature. I will expand upon Sally Shuttleworth’s argument that psychiatric writings on childhood emerged in tandem with the novels of childhood during the Victorian era. Rather than argue for the impact of the novel on child psychology, I will consider the impact child psychology had on the novel during the early 20th century in the case of *Peter Pan*. First, I will briefly sketch the history of neurasthenia and G. Stanley Hall’s proposed treatment for the illness. Second, I will identify Hall’s list of symptoms of neurasthenia in the figures of Barrie’s novel, *Peter Pan*. Third, I will explore how the child-body in the characters of *Peter Pan* and its attributes such as primitiveness, savagery and innocence implicate Hall’s remedy for neurasthenia. I consider *Peter Pan* as an example of the role childhood and the child-body had in the interface between child medicine and children’s literature. I suggest that the child-body of Peter Pan embodies emerging theories of child psychology and illustrates a more intimate link between medicine and literature during the early 20th century.
Cute little monsters abound in contemporary popular culture. Zombies, ghosts, monstrous animals and extraterrestrials can be found in cute forms as well as horrific ones. And since cuteness is almost a synonym for adorable childlikeness, it is not surprising that cute little monsters often stand for children or that they portray the wild and untamed forces within the child. This is clearly visible in monster picture books. Since Maurice Sendak’s *Where the Wild Things Are* (1963) the picture book has become a site of psychological insight into children’s emotions. But at the same time, picture books also serve adult needs and feed adult nostalgia. In the light of recent studies on children’s literature and the history of cuteness, one might thus ask: who is best served by these cute versions of modern horrors? Why do we love our cute little monsters?

In this paper I discuss these questions by analysing picture books that feature cute little monsters. I argue that cuteness is a mechanism used to control the Dionysian sides of the conception of the modern child, and I suggest, that as an aesthetic practice, cuteness functions somewhat like aestheticization. Cuteness can thus be seen as a way to tame the beast within the child; a layer which one can throw over otherness to protect oneself. The cultural discourse I am looking at in this paper is, thus, the discourse of cuteness. A relatively new phenomenon, grown within the span of the last century, cuteness has by now come to dominate the cultural landscape of childhood. Combined with horror, cuteness invites us to discuss themes as complex as cultural infantilization, the psychologization of horror and the aesthetic impact of kitsch horror.

Keywords: aestheticization, infantilization, cute, kitsch
A private child guidance clinic for so called nervous, difficult and delicate children, located in Stockholm and named The Erica Institute, has played a significant role in the development of child therapy in Sweden. In this presentation a specific therapeutic treatment method named The Sandtray (Sandlådan) will be discussed. The Sandtray, originating from England and further developed at the Erica Institute, was theoretically grounded in psychoanalytical theory and it was used by psychologists and child psychiatrists for both diagnostic and therapeutic purposes.

Based on an examination of how children and their psychological problems were construed in scientific reports and text-books about The Sandtray 1930-1960, this presentation will discuss how a view of children as different from adults was gradually modified and re-placed with a view of children as the same as adults. In the 1930s and early 1940s children’s emotional outlet, aggression, and issues related to sexuality were recurrent themes, as a contrast to the post-war period in which issues such as children’s individuality, human development, and personality were foregrounded.

The changing view of children can be related to a broader cultural and social development. As a result of the on-going institutionalization of childhood that took place in Sweden this period when schooling and child health services expanded, children became increasingly visible and their position in Swedish society underwent a fundamental transformation – from different to more and more similar to adults.