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Original
scientific paper

Types of Ideological Discourse in Children's Literature and Literature for Young Adults²

Paper received: Sep 30 2017
Paper accepted: Nov 24 2017
Article Published: Feb 7 2018

Extended summary

The paper elaborates on the impact of ideological discourse in children's literature and literature for young adults. It draws upon Hollindale's (narrower) and Stephens' (more comprehensive) interpretations of the types of ideology in literary texts for young adults and presents some typical forms in which ideology appears in Serbian children's literature. Pedagogic discourse was identified as the first type of ideological discourse used from the very beginnings of children's literature, for the purpose of using literature as a means of corrective upbringing (introducing desirable and undesirable behavioural models by incorporating explicit morals in texts, inviting value-based comments on actions of young protagonists, shaping their destiny through punishment/reward system, etc.). This included promoting gender stereotypes as well, and, for example, the 18th century texts promoted desirable (humbleness, obedience) and undesirable (inclination towards titivating, capriciousness, and imposing one's opinions) characteristics of young ladies. The examples used in the paper illustrate that the division of labour into specifically women's duties, where the role of women amounts to running the household and taking care of children, while the role of men is realised primarily outside home, exists in contemporary literature as well.

The state cultural policy implied the promotion of the ruling social system (ideology) and its value system in textbooks, publishing, etc. It is interesting that in this part of the Balkans, and almost throughout the 20th century, the same ideology (Yugoslav concept) was promoted, but from quite different ideological standpoints caused by different social systems (the

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2 The paper is a part of the science project "Shift of poetic paradigms in the 20th century Serbian Literature: national and European contexts" (No 178016), financed by the Ministry of Education, Science and Development of the Republic of Serbia.

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period of the Kingdom of Yugoslavia between the two world wars, and the period of the Socialist Federal Republic of Yugoslavia after World War II). Though both states were trying to instil Yugoslav identity in the minds of young readers, being Yugoslav between the wars implied the royalist context and respect for the cult of the king as the unifier, whereas after World War II, it implied the acceptance of socialist values and respect for the cult of Josip Broz Tito. However, in both periods, and in parallel with the promotion of the dominant ideology, there were also texts that contained subversive ideas and criticism of the accepted social values. We have shown on the examples of different editorial policies of influential magazines for children published in Belgrade in the 30s of the previous century (magazine *Jugoslovenče*, published by the Yugoslav Primary Teachers' Association from Belgrade, was distributed to schools throughout Yugoslavia: various means were used in the magazine for spreading the idea of the brotherhood of nations and strengthening the cult of the king, *Politika za decu*, a supplement of the most renowned Serbian daily paper, published the texts written by Aleksandar Vučo, a black-listed communist, in which the rebellion of young protagonists against their employers and educational system was used as the criticism of social inequality and capitalism. Similarly, in the period of socialism, the publishing of books for children was under constant supervision aimed at monitoring the promotion of the socialist, "progressive" ideas and sanctioning the publishing of the texts advocating "conservative", "reactionary", capitalist or colonial values). By using Momo Kapor's novel *Beleške jedne Ane* (1975) as an example, we demonstrate how the novel for young adults, from the perspective of the main character, a young woman, depicts the difference between the proclaimed social equality and actual social division into the middle class and the *nouveau riche*.

The post-Yugoslav period witnessed a decanonisation of the Yugoslav literary corpus and the formation of national canons, while some writers, who used to be a part of the common cultural heritage, were either marginalised in some national corpora (e.g. *Ježeva kuća* by Branko Ćopić), or canonised twice (e.g. Grigor Vitez, who belongs to Serbian and Croatian national canons). The traps of ideological inferences based on stereotypes about marginalised social groups are presented at the end of the paper and illustrated on the poem written by Jovan Jovanović Zmaj - "Ciganin hvali svoga konja". All forms of ideological discourse previously discussed in the paper illustrate the numerous ways in which ideology can be included in the literary texts for children and young adults.

Key words: literature for children and the young, stereotypes, cultural policy, Yugoslav ideology (royalist and socialist), subversiveness.

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