

Home is outdoors

A study of award-winning Norwegian picturebooks

Nina Goga

Western Norway University of Applied Sciences

Abstract

Based on an investigation of 34 award-winning Norwegian picturebooks spanning the years from 1948 to 2010, I found that a substantial number portray outdoor spaces in nature as the most prevalent domestic space. My aim is to explore the depicted child's relation to nature and discuss whether the child seeks to master nature, and how the idea of 'mastering nature' may be perceived. From the corpus, ten books have been selected for this exploration. The article is structured in three parts. First, I outline the comparative framework and the main findings of my inquiry into the whole corpus. Second, I sketch a theoretical background for the following analyses. This background is supported by studies on the importance of nature in Norwegian children's literature and on the competent Nordic child. Finally, I present my analyses of the selected picturebooks with an emphasis on possible differences between boy and girl characters.

Keywords: Norwegian picturebooks; master nature; outdoors; anthropocentric; ecocentric

Nina Goga – *Home is outdoors. A study of award-winning Norwegian picturebooks*

DOI: <https://doi.org/10.6092/issn.1970-2221/10035>



1. Outdoor spaces as a prevalent domestic space

In this article I present and discuss my findings and contribution to the international research project “The construction of the sense of *espace vécu* in the European Children’s literature in the second half of the 20th century (1945-2010). An international historical and comparative survey on picturebooks” (BIRD). BIRD aimed at investigating the representation of home and domestic landscapes from the 1950s to the present by analysing different, preferably award-winning, European picturebooks. My task was to select and compare representative Norwegian picturebooks from 1945 to 2010 in accordance with the schemes and tools assigned by the project managers (Carla Callegari and Marnie Campagnaro). To decide upon the selected corpus the three most influential Norwegian children’s literature awards were consulted. The most relevant and longest existing is the picturebook prize awarded by the Norwegian Ministry of Culture¹. The other two, the Kritikerprisen² and Brageprisen³, are not specific picturebook awards but more general children’s book awards. Hence, only a few of the books in the corpus were selected based on the Kritikerprisen and Brageprisen. In accordance with the framework of the BIRD project, the maximum number of books for each decade was six. The Norwegian corpus consisted of 34 books distributed over the decades as follows: 1945-1950 (4), 1951-1960 (1), 1961-1970 (5), 1971-1980 (6), 1981-1990 (6), 1991-2000 (7) and 2001-2010 (5).

Table 1. The analysed corpus

Picturebook creators		Title	Year	Decades
Author	Illustrator			
Thorbjørn Egner		<i>1-2-3 elle-boka</i> [1-2-3 eenie meenie-book]	1943	1941-1950
Thorbjørn Egner		<i>Ole Jakop på bytur</i> [Ole Jakop on a trip to town]	1948	
Thorbjørn Egner		<i>Karius og Baktus</i> [Caries and Bacties]	1949	
Inger Hagerup	Paul René Gauguin	<i>Så rart</i>	1950	

Nina Goga – *Home is outdoors. A study of award-winning Norwegian picturebooks*

DOI: <https://doi.org/10.6092/issn.1970-2221/10035>



Ricerche di Pedagogia e Didattica – Journal of Theories and Research in Education 14, 2 (2019). Special Issue. *Home, lived-in spaces and childhood in European picturebooks from 1945 to the present day*. Edited by Carla Callegari and Marnie Campagnaro. ISSN 1970-2221.

Picturebook creators		Title	Year	Decades
Author	Illustrator			
		[How strange]		
André Bjerke	Mette Borchgrevink	<i>For moro skyld</i> [For fun]	1956	1951-1960
Inger Hagerup	Paul René Gauguin	<i>Lille Persille</i> [Little Persil]	1961	1961-1970
Rikka Deinboll, Christian Hartmann & Kjell Lund (editorial team)	Tonje Strøm Aas	<i>Barnas verden: Bilder, rim og regler</i> [Chikdren’s world: Pictures and rhymes]	1962	
Jan-Magnus Bruheim (and Isak Østmo)	Reidar Johan Berle	<i>Reinsbukken Kauto fra Kautokeino</i> [The reindeer buck Kauto from Kautokeino]	1963	
Inger Hagerup	Reidar Johan Berle	<i>Trekkfuglene og skjera</i> [The migratory birds and the magpie]	1967	
Haakon Bjørklid (based on a folk tale)		<i>Den store blå bukken</i> [The big blue billy goat]	1969	
Alf Prøysen	Hans Normann Dahl	<i>Snekker Andersen og julenissen</i> [Carpenter Andersen and Father Christmas]	1971	1971-1980
Tor Åge Bringsværd	Thore Hansen	<i>Ruffen sjøormen som ikke kunne svømme</i> [Ruffen. The Sea Serpent Who Couldn’t Swim]	1972	
Jo Tenfjord	Reidar Johan Berle	<i>Jørgen fra Helgeland</i> [Jørgen from Helgeland]	1973	
Tor Åge Bringsværd	Thore Hansen	<i>Jørgen Moes vei nr. 13</i> [Jørgen Moe’s street no. 13]	1973	
Mette Newth		<i>Lille Skrekk</i> [Tiny Terror]	1975	
Fam Ekman		<i>Hva skal vi gjøre med Lille Jill?</i> [What shall we do with Little Jill?]	1976	

Nina Goga – *Home is outdoors. A study of award-winning Norwegian picturebooks*

DOI: <https://doi.org/10.6092/issn.1970-2221/10035>



Ricerche di Pedagogia e Didattica – Journal of Theories and Research in Education 14, 2 (2019). Special Issue. *Home, lived-in spaces and childhood in European picturebooks from 1945 to the present day*. Edited by Carla Callegari and Marnie Campagnaro. ISSN 1970-2221.

Picturebook creators		Title	Year	Decades
Author	Illustrator			
Einar Økland	Wenche Øyen	<i>Ei ny tid</i> [A new time]	1981	1981-1990
Harald Nordberg		<i>Kråkegutt</i> [Crow boy]	1984	
Hans Sande	Olav Hagen	<i>Plommetreet</i> [The plum tree]	1984	
Fam Ekman		<i>Rødbatten og ulven</i> [Redhat and the wolf]	1985	
Jon Fosse	Alf-Kåre Berg	<i>Uendeleg seint</i> [Endlessly slow]	1989	
Tor Åge Bringsværd	Judith Allan	<i>Ridder Thea og de to dragene</i> [Knight Thea and the two dragons]	1989	
Fam Ekman		<i>Kattens skrekk</i> [The Cat's fear]	1992	1991-2000
Liv Marie Austrem	Akin Düzakin	<i>Tvillingbror</i> [Twin brother]	1995	
Erlend Loe	Kim Hiorthøy	<i>Den store røde hunden</i> [The big red dog]	1996	
Cecilie Løveid	Hilde Kramer	<i>Den riktige vind</i> [The real wind]	1996	
Gro Dahle	Svein Nyhus	<i>Den grådige ungen</i> [The greedy child]	1997	
Svein Nyhus		<i>Pappa!</i> [Daddy!]	1998	
Hans Sande	Gry Maursund	<i>Arkimedes og brødskiva</i> [Archimedes and a slice of bread]	2000	2001-2010
Gro Dahle	Svein Nyhus	<i>Snill</i> [Gentle]	2002	
Øyvind Torseter		<i>Klikk</i> [Click]	2004	
Stian Hole		<i>Garmanns sommer</i> [Garmann's summer]	2006	

Nina Goga – *Home is outdoors. A study of award-winning Norwegian picturebooks*

DOI: <https://doi.org/10.6092/issn.1970-2221/10035>



Picturebook creators		Title	Year	Decades
Author	Illustrator			
Stein Erik Lunde	Øyvind Torseter	<i>Eg kan ikkje sove no</i> [Eng.: My father is a boat; literal: I cannot sleep now]	2008	
Bjørn F. Rørvik	Gry Moursund	<i>Bukkene Bruse på Badeland</i> [The Three Billy Goats Gruff at the Water Park]	2009	

There may be various reasons for the low numbers from the fifties and the sixties, but according to Birkeland and Storaas (1993) the two decades were distinguished by a crisis; after a short boom in the first five years of the post-war period, the 1950-60s were “meagre decades” (p. 77)⁴. This situation was partly due to the post-war economic situation and the high cost and lack of paper, but also because a great deal of children’s literature arose out of the radio transmissions for children, where chapter stories were prioritized. When published, the stories were available as chapter books, not picturebooks. The following review focuses on the quantitative data of my research and is structured in accordance with the analytical categories indicated by the BIRD framework, such as genre, narrative form, historical time, time of day and year, environment, domestic space (in detail) and identity formation and relations within the domestic space.

The majority of the selected picturebooks were fiction (29 of 34). Most of the stories (22 books) took place in the present, in respect to the time or period of the publication, and the greater part of these stories were published between the 1970s and 2010. No stories took place in the future; only four books took place in the past, and these books were published between 1970 and 1999. The rest of the books took place at an indeterminate time. Most of the stories, when applicable, took place in the afternoon and/or in the evening. Only four stories included the morning as part of the time span, and only another four took place at night; again, in two of these the night-time was only part of the time span. When it comes to the question of at which time of year most of the action of the story took place, it was, when applicable, rather uniformly distributed between spring, summer and winter. Additionally, these numbers were also rather

uniformly distributed across the decades. I found the same balance between the various time spans of the event-story. About a third of the stories lasted about an hour or less, another third a few days and the last third months or years. Amongst this latter group were picturebooks that described almost the whole period of growing up.

The most frequent geographical location of the stories was the countryside (14), closely followed by the city/town (13). Some of these books (4) shifted or alternated between the city and the countryside. Among the books where the city/town was represented, the major part (9) were published after 1980. After countryside and city/town, woods and seaside represented the geographical locations of the stories. In 17 of 34 picturebooks, it was possible to locate Norway as the country where the story took place. The country was recognizable because of place names, posters, signs, packaging (milk carton) and architecture.

Before the 1970s there were hardly any indoor domestic places represented in the books. If I included the natural world (besides gardens), then the natural world (woods, trees, mountains and seaside) was among the most recurring domestic places. When indoor domestic spaces were depicted, I found a balanced representation of kitchen, living/dining room and bedroom. It was sometimes hard to decide or differentiate between some of the rooms, typically between living room and dining room and between living/dining room and kitchen. In addition to the domestic rooms mentioned, I also found some picturebooks where entrance halls and bathrooms were shown. In line with these general findings, I have noted that natural or outdoor space was both the most recurring and the most important domestic space in the corpus. This means that it appeared in about one third of the picturebooks and was almost uniformly distributed across the decades.

Although kitchens, living/dining rooms and bedrooms appeared rather evenly distributed, living rooms turned out to be the most recurring while bedrooms were the most important indoor domestic space. This tendency was most prevalent in the last two decades and indicates that in the last two decades, picturebooks tend to go inside and become more intimate, looking into the private life of the young protagonist. The increasing importance of indoor domestic space, especially bedrooms, may be explained by the fact that having a bedroom of one's own is a rather new situation for Norwegian

children. That is, in the 1970s, rooms were often shared with siblings, while in the 1990s, a room of one's own was more common.

The selected picturebooks offer relatively few depictions of furniture and objects and when they occurred it was somewhat challenging to record and decide upon the most important furniture and objects in the stories. As with the increasing proportion of indoor domestic space in the books from the last three decades, also the amount of furniture and objects increased. Among those given some importance or value in the story, tables, in particular kitchen tables, and beds stood out.

In the first three decades few children were acting in domestic spaces. Those who were acting were mainly playful. In the 1970s, a more varied range of children's action in domestic places appeared. Some were still playful, but I also found that they were passive (overlooked), fearful and impatient. In the 1980s, most children showed confidence in domestic spaces; they explored, observed, played and cared. The 1990s was a decade with strong emotions and complex actions. It was also when indoor domestic spaces really entered the Norwegian picturebooks. In contrast to the 90s and the frustrated child character, the 2000-books displayed more independent and confronting children (girls) and more reflective/pensive and troubled children (boys).

As already mentioned, the first three decades were hard to assess due to the rare appearance of domestic places. Nevertheless, it was possible to tell that when represented, domestic spaces were very often characterized by a sense of belonging, in particular when the domestic space was located outdoors. The same was true of the 1970s: when domestic space was characterized by a sense of belonging, it related to the garden or an outdoor area. Again, this was repeated in the picturebooks from the 80s, but in these, the bedroom was also a domestic place characterized by a sense of belonging. In line with the findings about an increased appearance of indoor domestic places in picturebooks from the last two decades, the shift from the garden to indoor spaces was reflected in the question about belonging. A wider range of rooms characterized by belonging appeared, but the bedroom was the most frequent room to be mentioned. In the last decade (2001-2010), the kitchen and garden/outdoor space seemed to be the recurring spaces characterized by belonging. These findings support the overall impression that the outdoors was the place for home, caring and belonging in Norwegian picturebooks.

Nina Goga – *Home is outdoors. A study of award-winning Norwegian picturebooks*

DOI: <https://doi.org/10.6092/issn.1970-2221/10035>



My review of the 34 picturebooks revealed that the characters engaged less often with peers than with adults and that when they did engage with peers it was mainly developing (a category in the overall framework of the BIRD project). In the same way as with peers, the characters' engaging with adults was developing, or stimulating, in most of the cases. This indicates that even if the child protagonist rebelled against adults, the relation or engagement with them was developing.

Among the other listed types of identity formation (physical, cognitive, creative, emotional), it was only possible to detect a few in the selected picturebooks. That is, I found few examples of sleeping, and only a handful of playing or eating in relation to physical identity. In relation to cognitive identity, I found that playing was the most frequent type and in relation to creative identity, imagining was the overall most frequent type of identity formation. It was harder to decide upon the emotional identity formation. The most recurring/frequent emotion across the various actions was joy and almost every case was in some way developing.

In the 1970s, adults tended to become more visible in the picturebooks and showed a wide range of actions: being disinterested, relaxing, talking, being angry and revealing fear. In the 1980s adults, most often parents, tended either to pay no attention (show disinterest) or to care about the children. As in the 80s, adults/parents in the picturebooks of the 90s were more visible and active in the stories, and most sought to take care of, support or guide their child. Independently of the child's way of acting, most adults/parents in the 2000-books took care of and comforted the children and, at least in the end, sought to understand and improve the situation. After joy I found that fear, anger and sadness were almost equally represented, but while sadness and anger were equally developing and inhibiting, most examples of fear were inhibiting.

2. Theoretical framework: Competent children in Norwegian nature

As my analysis of the abovementioned corpus demonstrates, outdoors was both the most recurring and the most important domestic space in the Norwegian corpus. The appearance of the outdoors as part of children's domestic places in so many Norwegian picturebooks over time is not surprising if one considers the fact that in Norway only 1.7 % of the total area is made up of urban areas. In comparison, forests cover 37 %, and

unwooded open land covers 38 %. Hence, although many people live in or near urban areas, most of them in the southern coastal parts (both east and west) of the country, nature is always close at hand and is an important part of many Norwegians' life and wellbeing. In addition, outdoor education has a crucial place in the national curriculum and framework for both kindergartens and primary and secondary schools.

The overall aim of this article is to examine and explore ten picturebooks from 1973 to 2008 which have a child protagonist (not animals), are structured as a narrative (not poetry) and represent the natural world in verbal and/or visual text as a crucial setting of the story. A subordinate aim is to look more closely at the interconnectedness between the child protagonists and the neighbouring nature and discuss whether the child seeks to master nature, and how the idea of 'mastering nature' may be perceived. The following section will present some conventional perspectives on children and nature suitable as background for the analytical framework of the exploration. First, I will present some general assumptions about children and nature. Second, I will specify the interconnectedness between the Nordic child and nature, in particular the way this is connected to the notion of the competent child. Third, I will suggest some possible ways to understand what mastering nature may be as part of this competence. The analyses in the following section will try to answer the questions: How is the interconnectedness between child and nature represented? How does the child relate to the competence of "mastering nature"?

Children's literature research often builds upon ideas developed within childhood studies. A conventional and almost undisputed idea, often proposed in educational settings, is that children are closer to nature than adults. This idea presupposes that children and adults are different and separated from each other. To view children and adults as separated from each other is grounded in another rather well-established idea within childhood studies, namely that there is a tight connection between the Enlightenment's emphasis on the human versus God, the growing industrialization and the increasing distance between children and adults (Cunningham, 2014, p.58). The increasing distance challenged man's interpretation of what it is to be human, and what makes a man. Children became a separated group of human beings, not fully man, and hence, were considered important to frame or tame in special ways to become real men. Both John Locke's *Some Thoughts Concerning Education* (2000/1693) and later Jean-

Jacques Rousseau's *Emile, or Education* (2018/1762) contributed to the discussion about how this framing and taming could best be done. Although Locke's thoughts towards a child-oriented society have truly influenced educational ideas, it is no secret that Rousseau's ideas, or some aspects of his ideas, have had a very strong impact on the Nordic notions of children and childhood, in particular Rousseau's emphasis on the relationship between children and nature, and the need, in the education of the child, for facts and sensations and to observe the phenomena of nature (Rousseau, 2018). This idea about learning in nature is continued in the idea of the romantic or national romantic child. In a Norwegian context, this idea of the romantic or national romantic child is highly relevant to understanding the crucial part children had in 19th century Norway's struggle to build a new national identity after 400 years under the Danish crown. What is more, according to Randi Dyblie Nilsen, who has studied the rationale and growth of nature day-care centres (*naturbarnehage*), these ideas about nation, nature and the child still seem to be highly influential (Nilsen, 2008).

As Kelen and Sundmark (2013) emphasize in their introduction to *The Nation in Children's Literature: Nations of Childhood*, "The Romantic child [...] provides a convenient metonym for the nation itself. [...] the Romantic child stands for innocence, origins, and nature – cardinal concepts also in the representation of nations" (p. 4). They also claim that since "[n]ation and childhood are intimately connected through children's literature [...] children's literature tends to stay at home, securely rooted in a national context and in culturally specific perceptions of childhood" (p. 4). Applied to the selected picturebooks in my ten picturebook corpus, I find it interesting that the stories told all take place outdoors close to home: outside in the garden, on the threshold between home and the woods or in the surrounding landscape. Although all these places may be defined as home or neighbourhood, some of them also have characteristics of places away from home, as places where travel, expeditions or explorations take place. In any case, they all have in common that the outdoor-discourse plays an important role in the various experiences undertaken by the child protagonist. This outdoor-discourse is often situated in a typical Norwegian landscape.

Several recent researchers (Goga, 2011, 2013; Slettan, 2013; Ørjasæter, 2013; Nyrnes, 2018) underscore the strong relation between the Norwegian child, as depicted in both previous and contemporary children's literature, and typical or highlighted aspects of

the Norwegian natural environment such as snow, mountains, fjords, forests and wild environments (Ørjasæter, 2013). Ørjasæter (2013) claims that Norwegian wildlife metaphors have traces of Romanticism (p.39) and that

[t]he ability to live in harmony with the deep fjords, steep mountains, and large forests has been defined as the most significant Norwegian character trait. Due to an almost mythological relationship towards the wild natural world in Norwegian national culture, living in the wilderness has long been a prevalent motif in children's literature. The hardships provided by the sea, mountains, and countryside transform the protagonists into heroic figures. Even today when most people in Norway live in urban districts, nature seems to be not only a literary setting but also a metaphor that children's literature works by without necessarily fuelling a traditional nationalism (p.48)

In addition, Slettan (2013) notes that “[n]ation-building processes often construct a connection between the conditions of nature and the character of the people” (p.23). He also finds that in children's literature nature may have a formative power of its own (Slettan, 2013, p.32). The formative power is often at work in crucial encounters between the child and nature. In my analyses, I will focus on such encounters in the selected picturebooks and discuss if and how the child masters nature or if nature also influences the child as part of a formative process. This discussion builds upon recent studies on Nordic children's literature within the field of ecocriticism (Goga, Guanio-Uluru, Hallås & Nyrnes, 2018).

It is not only the relation to nature that is seen as a character trait of the Norwegian child. The Norwegian child, as part of being a Nordic child, is often considered a competent child and its competence is often seen in relation to nature, nation and a trust in child agency. According to Helen Brembeck, Barbro Johansson and Jan Kampmann (2004), who have tried to deduce the particular Nordic way of conceptualizing the competent child,

[t]he concept of the competent child could be conceived of as part of the Nordic rural tradition, but it is also clearly influenced by Rousseau's romantic view of the child. The Nordic rural child was considered a competent worker, taking care of younger siblings,

guarding animals in the woods during long days on their own and engaging in other chores considered appropriate for their age and gender (p.15).

Brembeck et al. see at least two main conceptualizations of the competent child. One presents a kind of universal child “who has the right to be met with respect no matter what age or how s/he performs his/her competence” (Brembeck, Johansson & Kampmann, 2004, p.21). The other sees the competent child within the welfare state as “a reasonable, responsible and reflexive child, a child who takes the responsibility for his/her own learning, who is a critical and conscious consumer, and who is able to take part in democratic processes” (Brembeck, Johansson & Kampmann, 2004, pp.21-22). Elsewhere in the text words such as autonomous and robust are also used to describe the competent child. The opposite, or the child that is not competent, is described as “vulnerable, ignorant and incomplete” (Brembeck, Johansson & Kampmann, 2004, p.21). While Brembeck et al. do not discuss contexts in which the Nordic child displays its competence in relation to nature, Nilsen (2008) has found that Norwegian nature day-care centres aim to support the development of a robust, rational child subject that acts independently with agency and expert knowledge. She also claims that in doing so they participate in a cultural reproduction process “of a good childhood as being situated in the family home, encompassing free play outdoors in the neighbourhood, preferably in a natural environment” (p.41). Combining the ideas of Brembeck et al. and Nilsen I find it tempting to see the relation to nature as part of the competence characterizing the Nordic child. That is, the Nordic or Norwegian competent child seems to have a special nature competence and, following Åse Marie Ommundsen (2016), this competence may have something to do with what is described as the ability to master nature.

In her study on representations of the competent child in Nordic children’s literature from 1850-1950, Ommundsen found that a common characteristic of the analysed books is the children’s ability to master nature as part of their competence. Ommundsen, who builds most of her reasoning on the work by Brembeck et al., finds that the children portrayed in the books studied are competent in various ways depending on gender, age and class. She states that the competent child as found in children’s literature is an autonomous, active, robust and responsible child who takes

Nina Goga – *Home is outdoors. A study of award-winning Norwegian picturebooks*

DOI: <https://doi.org/10.6092/issn.1970-2221/10035>



care of animals and younger siblings, who plays outdoors and masters nature alone, unsupervised and without much interference from adults (Ommundsen, Å.M., 2016, p.158). Although she is rather fuzzy about what it means to master nature, she indicates by examples that the children are active and independent in nature, that they handle various natural dangers in the environment (as when falling into water or breaking through the ice) and that they know how to care for and handle animals, domestic ones such as dogs and cows as well as wild ones such as wolves. This list of actions may help clarify the phrase “to master nature”.

Building upon these previous studies on the representation of and relationship to nature in Norwegian children’s literature, on the Nordic competent child and especially on Ommundsen’s list of actions, I will try to understand how the idea of “mastering nature” may be perceived. I will suggest four possible perceptions or interpretations. This breakdown or classification is supported by the analytical perspectives presented in *Ecocritical Perspectives on Children’s Texts and Cultures: Nordic Dialogues* (Goga et al., 2018) and illustrated by the NatCul Matrix (Fig. 1).

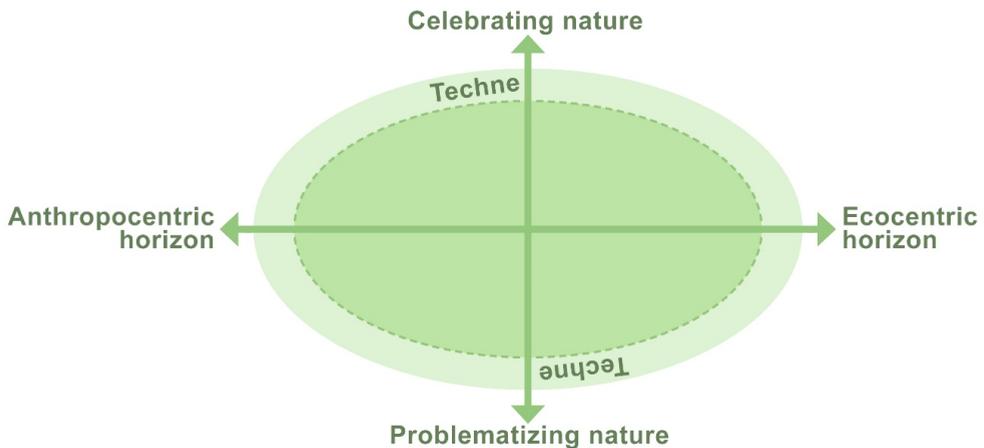


Figure 1. The Nature in Culture *Matrix* (Goga et al., 2018, p.12)

Nina Goga – *Home is outdoors. A study of award-winning Norwegian picturebooks*

DOI: <https://doi.org/10.6092/issn.1970-2221/10035>

The NatCul Matrix is a conceptual tool developed to facilitate analyses, comparisons and cross-disciplinary discussions of a variety of texts that comprise children's literatures and cultures. It is based on readings and discussions of key ecocritical concepts and texts (Buell, 1995; Glotfelty & Fromm, 1996; Garrard 2012). The matrix takes the form of a system of coordinates, in which for instance representations of and attitudes towards nature in picturebooks can be discussed in relation to a vertical continuum ranging from a celebration to a problematization of nature, and a horizontal continuum ranging from an anthropocentric to an ecocentric horizon. In this article I will focus on the horizontal axis. With its distinction between anthropocentric and ecocentric perspectives on nature, it highlights the shift away from a human-centred or anthropocentric way of understanding towards a more integrated or ecocentric understanding of all life. The dimension of *techné* signals the fact that picturebooks, in our case, are already mediated representations of nature.

Against this backdrop of theory and an analytical tool, I have singled out four possible perceptions or interpretations of the idea of “mastering nature” (Fig. 2). The first one I will term *physical mastering of nature*. I will divide this into two different attitudes, one anthropocentric attitude, where the child feels superior to nature, and one ecocentric attitude, where the child acts with respect and also understands the danger of nature. A second way of mastering nature may imply not being afraid of nature, like woods, rivers and animals. I will term this *emotional mastering of nature*, and this again may be divided into an anthropocentric attitude and an ecocentric attitude. However, mastering nature may also be turned towards the child itself, towards the human's own nature. Hence, to master nature may be defined as to control/educate/cultivate oneself as nature, as flesh and blood. I will term this *bodily mastering of the child's nature*. Finally, mastering one's own nature may imply accepting and setting free one's emotional nature, one's desires and urges – or instincts. I will term this *emotional mastering of the child's nature*.

Nina Goga – *Home is outdoors. A study of award-winning Norwegian picturebooks*

DOI: <https://doi.org/10.6092/issn.1970-2221/10035>



physical mastering of nature	emotional mastering of nature	bodily mastering of the child's nature	emotional mastering of the child's nature
anthropocentric attitude ecocentric attitude	anthropocentric attitude ecocentric attitude		

Figure 2. Four possible perceptions of the idea of ‘mastering nature’

I will now proceed to analyse the selected picturebooks to find out *how the relation between the child, boy or girl, and nature is represented and how the child relates to the competence of “mastering nature”*. That is, which of these understandings of “mastering nature” does the child protagonist possibly display?

3. Analyses: How picturebook boys and girls may master and act in nature

The analyses are structured as follows: An overall classification of the selected books is the division between boy and girl characters, five of each, and within this classification, I will present and analyse the books in a chronological order. First, I will analyse the way the character is represented on the cover of the book, then, supported by what I consider a key doublespread, I will explore how nature is depicted in the picturebook and how the child relates to the competence of “mastering nature”.

Boys – Caring and pensive

The five picturebooks portraying a boy character engaging with nature span the years from 1973 to 2008 (Berle & Tenfjord, 1973; Nordberg, 1983; Sande & Hagen, 1984; Hole, 2006; Lunde & Torseter, 2008). The boy character is shown on the cover of three of the books; all are outdoors but in various positions relative to the reader and in various relations to nature. On the other two covers, the woods close to home are portrayed and instead of the boy character, an animal character (crow and fox) is depicted.

On the cover of *Jørgen fra Helgeland* (1973, Jørgen from Helgeland) the boy character is portrayed with his back towards the reader, placed at the top of a rock facing the endless sea. To the left is a seagull and to the right an aircraft. The palette is sea green, blue and spots of brown and grey. The cover of *Plommetreet* (1984, The Plum Tree) shows the boy character with his face turned upwards and to the left. He is wearing light brown trousers, his chest is naked and he is standing with his arms raised and spread in a meadow with mountains in the background. His hair is yellow green and leaves are growing from his mouth and fingertips. The last cover to show a boy character is that of *Garmanns sommer* (2006, *Garmann's Summer*). Here the cover displays a slightly puzzled boy wearing swim arm rings and facing the reader from a position half immersed in the sea. An old fjord ferry passes in the background and the boy's head is surrounded by bright and sunny rays. He seems anxious about the situation and the swim arm rings signal that he does not know how to swim.

In three of the books (Berle & Tenfjord, 1973; Sande & Hagen, 1984; Hole, 2006) the story takes place outdoors throughout almost the entire book (in each one there is only one doublespread that lets the reader inside the house). In the other two (Nordberg, 1983; Lunde & Torseter, 2008) approximately one third takes place outside, but in many of the spreads where the story is taking place inside a house, both words and images reflect upon or tell about something related to the natural world outside.

The story about the boy portrayed in *The Plum Tree* is all about how he, after swallowing a plum stone, transforms into a tree and back again after being cared for by children and carved out of the tree by their parents. Referring to the various conceptions of “mastering nature”, one may suggest that the plum-tree-boy is primarily mastered by nature, but when he manages to sort out his feelings towards his father he is able to free himself from his uncultivated child nature.

In *Kråkegutt* (Nordberg, 1983, Crow Boy) the story is about a boy who does not fit in with regular indoor lessons at school. When the class gets a new teacher, who appreciates outdoor schooling, the boy is encouraged to show his classmates his special skills: imitating the habits of a crow in sound and physical appearance. I see this as a sort of ecocentric physical mastering of nature since his interest in nature, and crows particularly, is characterized by respect, curiosity and his will to interact with nature, and to communicate his knowledge about and experiences with nature to his classmates.

The stories about Jørgen and Garmann, the only boys mentioned by name in the titles of the books, focus on the boys' active and attentive relationship with nature, which comes under pressure when they have to start school. Jørgen also has to move from a coastal island into town to start school. Jørgen and Garmann demonstrate a strong and respectful relationship with nature. They are both lonely and able to sense and communicate with nature, especially plants and birds. One may suggest that they also master or encounter nature through an ecocentric attitude. I will here limit my analysis to one particular doublespread in *Garmann's Summer* (Fig. 3).



Figure 3. *Garmann's Summer* by Stian Hole, Eerdmans books for young readers, 2008

As already mentioned, most of the story in *Garmann's Summer* takes place in the garden around his house. The selected doublespread appears towards the end of the book. It displays Garmann at the edge of the garden, where he has a secret room in the hedge. This secret place is also a place where Garmann is close to and on his own with

Nina Goga – *Home is outdoors. A study of award-winning Norwegian picturebooks*

DOI: <https://doi.org/10.6092/issn.1970-2221/10035>



nature, particularly with birds (sparrows). He feeds them, listens to their song, touches them – and buries one of them. His care is ecocentric, that is, attentive to the ways in which nature works, to the circle of life. He has no fear, so one may say that he also masters his feelings. Nor does he demonstrate any will to capture or control other forms of life. Hence, this is balance more than mastery.

The last example featuring a boy character is *Eg kan ikkje sove noe* (Lunde & Torseter, 2008). While the book's title in English has been translated to *My Father's Arms Are a Boat*, the literal meaning is "I can't sleep now". Although the "I" in the title is not visible on the cover, the reader soon realizes that it refers to a little boy who has recently lost his mother. Perhaps this is why he has difficulty falling asleep. The cover displays the place, the woods, outside the house. Nature here is depicted as blue and white, cool wintry colours, open to silent contemplation and still at some distance. When entering the book, the only visible human is a tiny body/shadow in the corner of the house, looking out of the window, towards the "reader" or the position from which the house is being seen. This position may be the woods from the cover of the book. While the illustrations display an outdoor setting, the text (the narrator) reports about an indoor setting, about a pensive father and about the fragile, but caring, relationship between the boy and his father. Inside there is the sound of the fireplace, outside there is the silence of the white snow, the bare tree and the motionless red swing. Nature is still at a distance, but the cool silence may have a calming effect on both father and son.

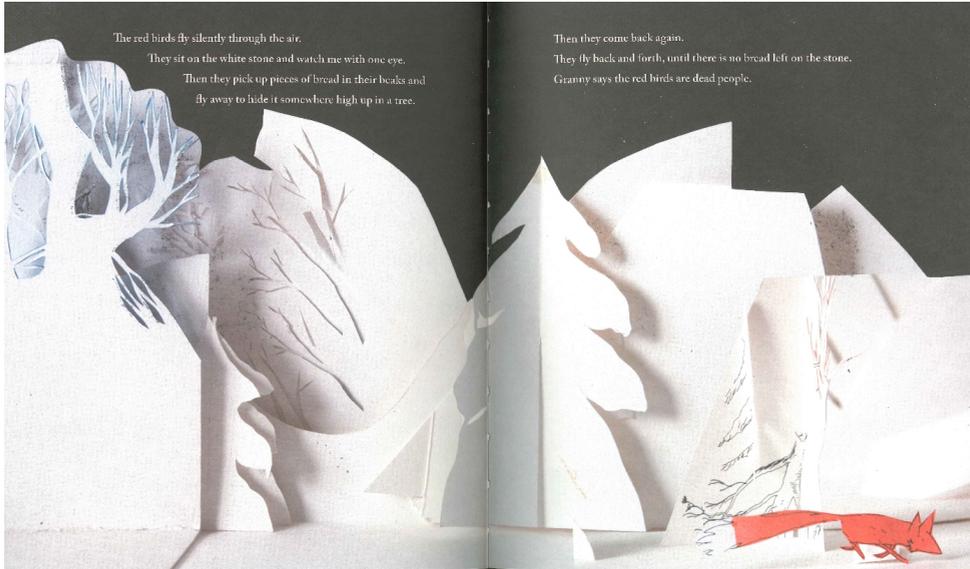


Figure 4. *My Father's Arms Are a Boat* by Stein Erik Lunde and Øyvind Torseter, Enchanted Lion Books, 2013

This book exemplifies a neat blending of indoor and outdoor domestic places so typical of the Norwegian picturebooks. Most clearly this blending is displayed in the doublespread (Fig. 4), where the “I”, speaking from inside, reports that the red birds “watch me with one eye” and they pick “up pieces of bread in their beaks and fly away to hide it somewhere high up in a tree” (Lunde & Torseter, 2013). Perhaps the birds’ moving back and forth works like a dialogue with the observing “I”. The boy’s grandmother has told him that the red birds are dead people; hence, the dialogue may be interpreted as one with the dead. The boy’s encounter with the birds demonstrates a respectful attitude towards nature, and towards the dead. The boy still seems to feel some sort of fear, but the encounter is crucial because it seems to lower his guard and build trust in nature. He certainly does not physically master nature, but he may have embarked on a journey that will enable him to master his child nature emotionally.

Nina Goga – *Home is outdoors. A study of award-winning Norwegian picturebooks*

DOI: <https://doi.org/10.6092/issn.1970-2221/10035>



The five boys portrayed as interconnected with outdoor nature in the five award-winning Norwegian picturebooks are hard to square with the label “competent child”. According to the description of a competent child, they display both competence and lack of competence. None of them is particularly robust and active. Instead, they seem vulnerable or fragile, and are strongly influenced emotionally by their surrounding environment. Their vulnerable attitude may be perceived as sensuous and the many various encounters with nature depicted in the books demonstrate a sort of expertise. Hence, even if they are vulnerable and fragile, they are also reflective and hold valuable knowledge about the neighbouring natural world and themselves.

Girls – Demanding and determined

The five picturebooks portraying a girl character engaging with nature span the years from 1976 to 1997 with an aggregation around the second half of the 1990s (Ekman, 1976; Austrem & Düzakin, 1995; Loe & Hiorthøy, 1996; Løveid & Kramer, 1996; Dahle & Nyhus, 1997). The girl character is shown on the cover of four of the books. Only on one of them can one say that she is depicted in outdoor surroundings (Fig. 5). The other three depict the girl either as situated indoors (Austrem & Düzakin, 1995) or against a more indeterminable background (Ekman, 1976; Dahle & Nyhus, 1997). On the cover without the girl character, the other crucial character of the book, the “big red dog”, is shown.

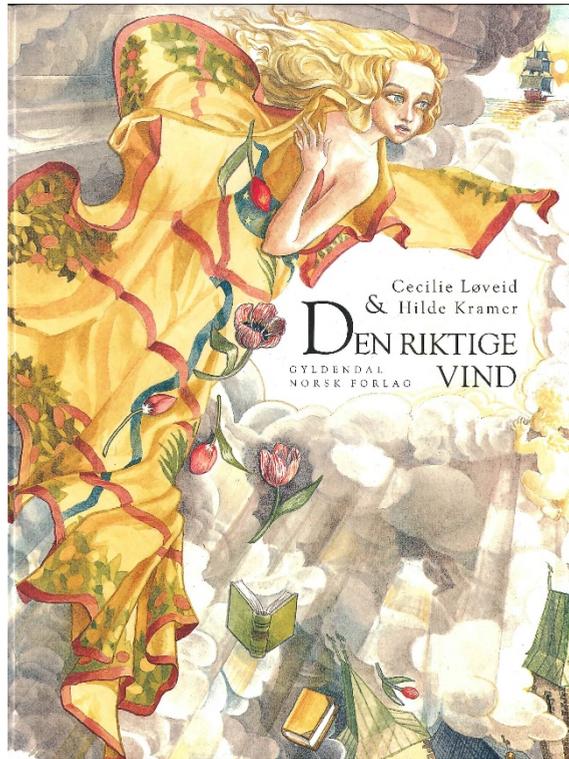


Figure 5. *Den riktige vind* by Cecilie Løveid and Hilde Kramer, Gyldendal, 1996

In four of the books (Ekman, 1976; Austrem & Düzakin, 1995; Løveid & Kramer, 1996; Dahle & Nyhus, 1997) most of the story takes place indoors. Only in *Den store røde hunden* (Loe & Hiorthøy, 1996, *The Big Red Dog*) does most of the story take place outdoors, in the woods. Hence, the exploration of these books will emphasize the girls' ways of acting in an outdoor setting in comparison with their ways of acting in the indoor setting. While the outdoor settings with which the boy characters interacted and engaged were mainly depicted as recognizable or familiar landscapes in a Norwegian context, the outdoor settings with which the girl characters interact and engage are less

Nina Goga – *Home is outdoors. A study of award-winning Norwegian picturebooks*

DOI: <https://doi.org/10.6092/issn.1970-2221/10035>



identifiable within a Norwegian context. Hence, the girl characters interact and engage with nature in different ways compared to the boy characters.

In Fam Ekman's *Hva skal vi gjøre med Lille Jill?* (1976, What Shall We Do with Little Jill?), the protagonist, Little Jill, runs away from home and into nature. Her escape may be interpreted as the result of her imagination or as a real solution to her lonely life at home. In the beginning of the book, her parents are worried about her loneliness, but they do not talk to her. Instead, they nail a painting to the wall. Jill starts talking to a girl shown in the painting. The girl gives her a quest – to fetch her a horse. Jill leaves home, enters a museum and passes from room to room asking people in the paintings to help her find a horse. Finally, she finds an equestrian statue (Donatello's *Gattamelata*), and takes the horse and rides home. Jill hands the horse over to the girl in the painting. Feeling sad about being left alone again, she enters the painting herself and rides away, into the woods, together with the girl (Fig. 6).

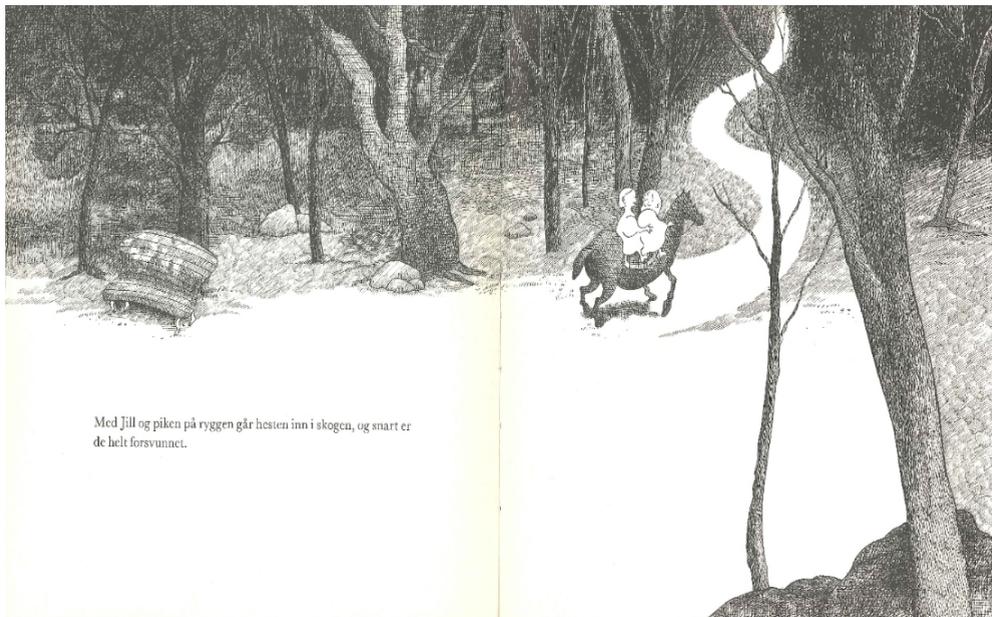


Figure 6. *Hva skal vi gjøre med Lille Jill?* by Fam Ekman, Cappelen, 1976

Nina Goga – *Home is outdoors. A study of award-winning Norwegian picturebooks*

DOI: <https://doi.org/10.6092/issn.1970-2221/10035>



Nature, here the woods, seems to represent a place of freedom and of the girl's independence. While Little Jill and her (imagined) friend in some way seem to master nature (the horse) on horseback, their encounter with the woods is more excited and expectant. They seem to have no intention of mastering the woods, but rather to drift into them as equal partners in nature.

Ever since Little Red Riding Hood left her mother to visit her grandmother, girls have roamed, crisscrossed, matured and acted out in the woods of children's literature. This is also the case in Erlend Loe and Kim Hiorthøy's *The Big Red Dog* (1996), which tells the story of Felicity, who, fed up with her grandparents' nagging and her male cousin's teasing during a drive, decides to leave the group and "tiptoe into the woods" (Loe & Hiorthøy, 1996). At first she runs, dances, sings, picks flowers, bathes in a pond and enjoys her freedom, where "no one can control her" (Loe & Hiorthøy, 1996). After a while, she starts feeling hungry and becomes aware that she has got lost. It gets darker, the air is filled with a strange sound and she becomes afraid. All of a sudden, she comes to a clearing and finds a house. She knocks on the door and is welcomed by a friendly, but bizarre, man in a wheelchair. He tells her about the big red dog, and about how to get safely out of the woods. On her way out of the woods, she encounters the big red dog. It devours her, but inside the dog's stomach, Felicity finds a candle and a megaphone, which enables her to smoke herself out and shout at the dog to gain control. Empowered by her adventure in the woods, Felicity is also in a position to take control and force her will upon her cousin and grandparents when she reunites with them.

In *The Big Red Dog* the woods are subjected to a transformation process. At first, the forest works as a friendly welcoming wilderness, then, it turns into an eerie (*unheimlich*) challenge, and finally it becomes a place of empowerment and self-confidence, a place to be at home in oneself. Hence, the story about Felicity is a story about how encounters with nature may incite a child's agency. Felicity's adventure in the woods frees her from the image of girls as nice and obedient that is imposed on her, and allows her to be an autonomous, active and responsible child.

A very similar revolt against an unfitting image of a girl plays out in *Tvillingbror* (1995, Twin Brother). The "I"-narrator Liv is confused about her nice and neat twin brother.

According to Liv, her mother is constantly telling her to calm down. Liv's report on her life glides from anger (in the kitchen and living room) through physical superiority (outdoors climbing trees) to being injured (by her brother while out skiing) and finally showing careful concern for her brother (again in the kitchen). The story follows a sort of home-away-home pattern, where the away phase is also an outdoor phase where the emotionally confused Liv, through a scary episode when skiing (Fig. 7), comes to terms with herself and is able to slow down and feel loved and cared for by her family. While Felicity becomes empowered and an active and competent child by roaming in an outdoor environment, Liv's outdoor accident makes her reflect upon her autonomous and egocentric behaviour, which helps her display a more sensitive and vulnerable part of herself.

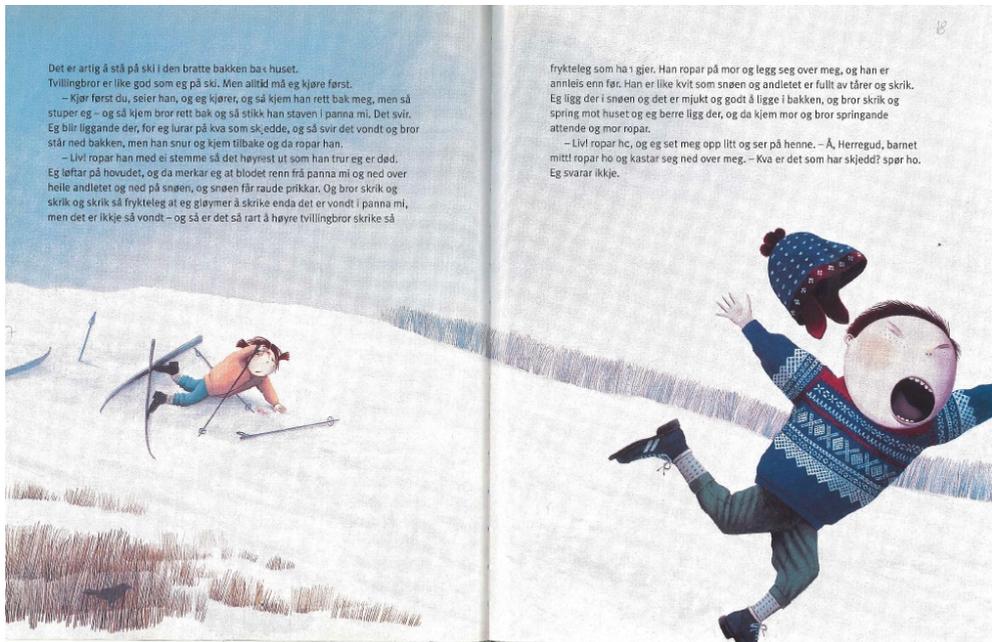


Figure 7. *Tvillingbror* by Liv Marie Austrem and Akin Düzakin, Samlaget, 1995

Other forms of gliding between various emotional actions can be detected in two more stories about vulnerable girl characters, that is in *Den riktige vind* (Løveid & Kramer, 1996) and *Den grådige ungen* (Dahle & Nyhus, 1997). Clara Serena is the main character in *The Real Wind*. She lives with her parents in the city of Bergen in the 17th century. She is a cultivated and confident child, her father is a merchant of tulips and one day, when her parents are on their way to Holland, they shipwreck. Clara Serena is left alone with her unfriendly aunt. When the girl starts getting gifts and is supposed to marry the son of her parents' friends, her aunt starts hiding all the things and intends to marry him herself. Only at the last minute is the aunt's false identity as the bride revealed, and Clara Serena can marry the young man. Most of the story is set indoors, but flowers, especially tulips, have a crucial part in the plot. One of the gifts Clara Serena receives is a Gobelin tapestry depicting a wonderful garden filled with "flowers and animals, corals and mussels and stones" (Løveid & Kramer, 1996). This tapestry and an almost magic black cat turn out to be her helpers, and at the end of the story, when she is married, the reader is encouraged to believe that Clara Serena and her husband enter the Gobelin garden. Hence, this image of nature as a place of love and salvation has some similarities to the woods in the story about Little Jill.

Another idyllic garden is depicted in *The Greedy Child*, but this one has no harmonizing impact on the girl acting in it. The book about the greedy girl Åse is the first one in a series of books on strong emotions by Dahle and Nyhus. The emotions are all tied to home, to the private life of the nuclear family. Åse is a hungry (or jealous) child. She commands her mother to bring her food. She cannot stop eating, and ends up eating all her family and her home, until she explodes in the end and reunites in harmony with her family. The structure of the book is a kind of bed-to-bed story, starting in the morning in the bedroom and ending outdoors in the garden at the break of dawn. It is hard to tell whether the girl interacts with her outdoor environment or if it acts as a contrasting or commenting background to her emotional outbreak. It is at least suggested that the frustration she expresses through her greedy behaviour is contrasted with the family idyll, including the garden, she is surrounded by. Åse never acts to control the nature outdoors, instead she might be perceived as one aiming at controlling her family, but in the end what is under control is her strong temper or her inner wilderness nature.

The five girls portrayed in relation to outdoor nature in the five award-winning Norwegian picturebooks are or become active, robust and autonomous girls. All characteristics that fit with the conception of a competent child. However, compared to the boy characters, they are less reflective and, in some way, rather ignorant about the neighbouring natural world. Instead, they are highly expressive, and eager to master their surrounding environment, including the nature outdoors and family members.

4. Concluding discussion of findings

Going back to my research question, *how is the relation between the child, boy or girl, and nature represented in a selected number of award-winning Norwegian picturebooks, and how does the child relate to the competence of “mastering nature”?*, I will now, based on my main findings, discuss whether the analysed corpus reflects changes or perpetuates stereotypical and conservative ideas about the importance of a particular Norwegian nature to the characters of Norwegian children’s literature and about the relation between children and nature.

The actual natural settings depicted in the ten selected picturebooks display some traces of what Ørjasæter (2013) sees as prevalent in representations of nature in Norwegian children’s literature, which is deep fjords, steep mountains and large forests. We find fjords and mountains in two books, but then only in the background (Tenfjord & Berle, 1973; Sande & Hagen, 1984). The recurring landscape or natural environment depicted in the books is woods. Some of them are depicted in a generic way (Ekman, 1976; Nordberg, 1984; Loe & Hiorthøy, 1996), but two (Austrem & Düzakin, 1995; Lunde & Torseter, 2008), which include snow and spruce-and birch-like trees, have a Nordic air. The last three books situate the character in gardens, all rather idyllic and/or ornate and fantastic (Løveid & Kramer, 1996; Dahle & Nyhus, 1997; Hole, 2006). Hence, only few of them seem to suggest an importance of a particular Norwegian nature to the characters of Norwegian children’s literature. Moreover, one may claim that instead these books present stereotypical and conservative ideas found in children’s literature in general about specific types of landscapes, such as gardens and woods, as typical environments for growth and cultivation of one’s identity (gardens), and for crossing borders and acting-out to become empowered and independent (woods).

Although the portrayed boys engage with outdoor nature in an attentive, reflective and seemingly ecocentric way, they show little will to force themselves upon nature. In addition, this interconnectedness with nature seems to influence the way they understand their own nature, that is, how they handle loneliness, worries and sorrow. Furthermore, my examples demonstrate that girls are more likely to be portrayed as autonomous and robust in nature, and that this is slightly stereotypical both in the depiction of the Nordic/Norwegian child and in the depiction of girls in recent decades. My examples also demonstrate that boys are more likely to be portrayed as vulnerable and sensitive, but not incompetent, suggesting another take on how to behave in nature. This may be perceived as a change, and as an opposition to the robust child. To be competent is also to be responsible, which may include responsibility for nature – accessed through a mastering of or contact with one's own emotions.

Notes

¹ The official name of the ministry has changed over the decades (Ministry of Church and Education 1948-80, of Culture and Science 1981-88, of Church and Culture 1989, of Culture 1990-2000, of Culture and Church 2001-2009 and of Culture since 2010). The first picturebook was honoured in 1961, and the prize has, with the exception of the year 1965, been awarded every year since then (see Norsk barnebokinstitutt).

² Since 1978 (Kritikerlaget).

³ Since 1992 (Brageprisen).

⁴ All translations from Norwegian sources are mine.

Bibliography

- Austrem, L. M., & Düzakin, A. (1995). *Tvillingbror*. Oslo: Det Norske Samlaget.
- Berle, R. J., & Tenfjord, J. (1973). *Jørgen fra Helgeland*. Bergen: Eide forlag.
- Birkeland, T., & Storaas, F. (1993). *Den norske biletboka*. Oslo: Cappelen Fakta/Landslaget for norskundervisning.
- Brageprisen. Om Brageprisen. (n.d.) Retrieved October, 2, 2019 from <http://brageprisen.no/om-brageprisen/>
- Brembeck, H., Johansson, B., & Kampmann, J. (2004). Introduction. In H. Brembeck, B. Johansson & J. Kampmann (Eds.). *Beyond the Competent Child. Exploring Contemporary Childhoods in the Nordic Welfare Societies* (pp. 7-29). Fredriksberg: Roskilde University Press.
- Buell, L. (1995). *The Environmental Imagination: Thoreau, Nature Writing, and the Formation of American Culture*. Cambridge, MA: Harvard University Press.
- Cunningham, H. (2014). *Children and Childhood in Western Society since 1500*. Oxfordshire: Routledge.
- Dahle, G., & Nyhus, S. (1997). *Den grådige ungen*. Oslo: Cappelen.
- Ekman, F. (1976). *Hva skal vi gjøre med Lille Jill?*. Oslo: Cappelen.
- Garrard, G. (2012). *Ecocriticism*. London: Routledge.
- Glotfelty, C., & Fromm, H. Eda. (1996). *The Ecocriticism Reader. Landmarks in Literary Ecology*. Athens (Georgia) and London: University of Georgia Press.
- Goga, N. (2011). Landskap og bannskap i Maria Parrs forfatterskap. *Nordic Journal of ChildLit Aesthetics*, 2(1).
- Goga, N. (2013). Children and Childhood in Scandinavian Children's Literature over the Last Fifty Years. In G. Grilli (Ed.). *Bologna: Fifty Years of Children's Books from around the World* (pp. 235-252). Bologna: Bononia University Press.
- Goga, N., Guanio-Uluru, L., Hallås, B. O., & Nyrnes, A. (Eds.) (2018). *Ecocritical Perspectives on Children's Texts and Cultures: Nordic Dialogues*. Basingstoke: Palgrave Macmillan UK.
- Hole, S. (2006). *Garmanns sommar*. Oslo: Cappelen.
- Hole, S. (2008). *Garmann's Summer*. Grand Rapids, Michigan and Cambridge, UK: Erdmans Books for Young Readers.

Nina Goga – *Home is outdoors. A study of award-winning Norwegian picturebooks*

DOI: <https://doi.org/10.6092/issn.1970-2221/10035>



- Kelen, C., & Sundmark, B. (2013). First Things. Introduction. In C. Kelen & B. Sundmark (Eds.), *The Nation in Children's Literature. Nations of Childhood* (pp. 1-8). London and New York: Routledge.
- Kritikerlaget. Mottakere av kritikerprisen for beste barne- og ungdomsbok. (n.d.) Retrieved October, 2, 2019 from <http://kritikerlaget.no/litteratur/priser/mottakere-av-kritikerprisen-for-beste-barne-og-ungdomsbok>
- Locke, J. (2000). *Some Thoughts Concerning Education*. Oxford: Clarendon Press.
- Loe, E., & Hiorthøy, K. (1996). *Den store røde bunden*. Oslo: Cappelen.
- Lunde, S.E., & Torseter, Ø. (2008). *Eg kan ikkje sove no*. Oslo: Det Norske Samlaget.
- Lunde, S.E., & Torseter, Ø. (2013). *My Father's Arms Are a Boat*. New York: Enchanted Lion Books.
- Løveid, C., & Kramer, H. (1996). *Den riktige vind*. Oslo: Gyldendal.
- Nilsen, R.D. (2008). Children in Nature: Cultural Ideas and Social Practices in Norway. In A. James & A. L. James (Eds.), *European Childhoods: Cultures, Politics and Childhoods in Europe* (pp. 38-60). Basingstoke: Palgrave Macmillan.
- Nordberg, H. (1983). *Kråkegutten*. Oslo: Aschehoug.
- Norsk barnebokinstiutt (no year). Kulturdepartementets priser for barne og ungdomslitteratur. (n.d.) Retrieved October, 2, 2019 from <http://barnebokinstitutet.no/kulturdepartementets-priser>
- Nyrnes, A. (2018). The Nordic Winter Pastoral: A Heritage of Romanticism. In N. Goga, L. Guanio-Uluru, B. O. Hallås & A. Nyrnes (Eds.), *Ecocritical Perspectives on Children's Texts and Cultures: Nordic Dialogues* (pp.75-89). Basingstoke: Palgrave Macmillan UK.
- Ommundsen, Å. M. (2016). Barndom i nordisk barnelitteratur fra 1850 til 1950. Nedslag i tre nordiske klassikere. In Å. M. Ommundsen, P. T. Andersen & L. Blikrud (Eds.), *Modernitet, barndom historie. Festskrift til Harald Bache-Wiig* (pp. 157-177). Oslo: Novus forlag.
- Rousseau, J.-J. (2018). Emile. Retrieved October, 2, 2019 from http://www.gutenberg.org/files/5427/5427-h/5427-h.htm#link2H_4_0004
- Sande, H., & Hagen, O. (1984). *Plommetreet*. Oslo: Gyldendal.

Ricerche di Pedagogia e Didattica – Journal of Theories and Research in Education 14, 2 (2019). Special Issue. *Home, lived-in spaces and childhood in European picturebooks from 1945 to the present day*. Edited by Carla Callegari and Marnie Campagnaro. ISSN 1970-2221.

Slettan, S. (2013). Ski Tracks in the Wilderness. Nature and Nation in Norwegian Young Adult Books from the 1930s. In C. Kelen & B. Sundmark (Eds.), *The Nation in Children's Literature. Nations of Childhood* (pp. 23-37). London and New York: Routledge.

Ørjasæter, K. (2013). Wild Nature Revisited. Negotiations of the National Self-Imagination. In C. Kelen & B. Sundmark (Eds.), *The Nation in Children's Literature. Nations of Childhood* (pp. 39-49). London and New York: Routledge.

Nina Goga is Professor of children's literature at Western Norway University of Applied Sciences. Her most recent books are *Ecocritical Perspectives on Children's Texts and Cultures* (2018, co-edited with Lykke Guanio-Uluru, Bjørg Oddrun Hallås & Aslaug Nyrrnes), *Maps and Mapping in Children's Literature. Landscapes, seascapes and cityscapes* (2017, co-edited with Bettina Kümmerling-Meibauer) and *Kart i barnelitteraturen* (2015, Maps in Children's Literature).

Contact: nina.goga@hvl.no

Nina Goga – *Home is outdoors. A study of award-winning Norwegian picturebooks*

DOI: <https://doi.org/10.6092/issn.1970-2221/10035>

