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Interracial Books FOR CHILDREN

Vol. 5 Numbers 1 & 2, 1974

This double edition is the second part of our two-part INTERNATIONAL ISSUE—this time emphasis is placed on children's books in socialist countries.

CHILDREN'S BOOK PUBLISHING IN AFRICA TODAY

by H.M. Zell

In 1970, Lalage Bown presented an informative survey about African children's books in an issue of *Interracial Books for Children* (Vol. II, no. 4). Since that time there have been significant developments on the African publishing scene, and, happily, there has been a sizeable output of African published children's literature in recent years.

Even though the majority of this literature continues to be school readers of some sort, there are now a dozen or so attractive picture-story books for younger children. Many African educators and African writers agree that it is books of the picture-story type that are most urgently needed. There is a great deal of talk about this need, but picture-story books are still rather scarce. One major factor is the prohibitive printing costs for four-color jobs, and printing charges throughout Africa continue to be extremely high. Import duty of 40 per cent (in Nigeria) on paper does not help either, even though paper may be exempt from duty if proven to be intended for educational publishing. However, the small indigenous publisher who relies on his supplies through local paper dealers is unlikely to benefit from these concessions. Thus, if local governments do not remove the heavy tariff restrictions on paper, then the costs of printing in Africa will remain high.

Another reason contributing to the shortage of picture books is that there is a dearth of really good African illustrators at this point, and training facilities for graphic artists are still totally inadequate. There is, of course, an abundance of creative artists and painters, but so far no publisher has aimed to actively channel their talent towards producing and illustrating children's books.

In her article just referred to, Ms. Bown concentrated largely on the output of the **East African Publishing House,** and the "African Readers Library" and "African Junior Library" from the **African Universities Press/ Pilgrim Books,** which gained a reputation among indigenous African publishers for pioneering the cause of children's books. Alas, though, a majority interest in this company was later acquired by the British publisher Ginn & Co., who themselves were later swallowed up by the Xerox Corporation, acquiring 90 per cent of Ginn's interest in Pilgrim Books. Nevertheless, this hasn't stopped them from continuing to produce attractive children's books and readers.

Additions to the African Junior Library include a collection of "Why?" stories by Peggy Appiah, *Why There Are So Many Roads;* traditional tales about people and animals by Kanle Akinsemoyin, entitled *Twilight Tales,*

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REPORT FROM ENGLAND:

Packaged Racism from 'Publishers Row'

Three recent events in England indicate a growing awareness by British librarians, teachers, and publishers of the role of children's books in maintaining a racist society. A major teachers' conference, held in November at Westminster's Central Hall, was devoted exclusively to the problem of "Racism in Books." The feature supplement of the October-November issue of *Race Today*, England's leading race relations journal, was "Books, Libraries and Racism." And November marked the publication of the first of a series of children's books by a major publishing firm to be written and illustrated by Black authors and artists. The first of the series is *My Brother Sean*, authored by a London teacher from Surinam, Patrenella Brineberg, illustrated by Jamaican-born Errol Lloyd, and published by Bodley Head Ltd.

These recent events are the culmination of the efforts of a number of community-based groups: a pioneering critical analysis of books by concerned librarians in London ghettos; a confrontation with the press by an activist group of teachers known as TAR (Teachers Against Racism); and an effort toward community control of schools by Black parents in Liverpool. In the latter two efforts, the Council on Interracial Books for Children (CIBC) played a contributing part.

Here is a chronological look at the actions of each of these groups.

In 1971, the Youth Libraries Group of the British Library Association published the results of a three-year survey of books about the homelands of England's newer "immigrants." The survey was published by the Institute of Race Relations as *Books for Children: The Homelands of Immigrants*

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MINORITIES IN THE SOVIET UNION

THE MULTIETHNIC AND INTERRACIAL CHILDREN'S LITERATURE OF THE U.S.S.R.

by Miriam Morton

"*Small peoples need sharp daggers,*" spoken by Shamil in 1841.

"*Small peoples need staunch friends,*" spoken by Abutalib in 1941.

The two thoughts of the epigraphs, voiced a century apart—the first by a banished Daghestanian, a rebel against the czarist oppression of his people, the other by a Daghestanian poet of the Soviet period—reflect the change in the status of minorities wrought by the Revolution of 1917. Close to 125 million non-Russian citizens of the Union of Soviet Socialist Republics have benefited from this change. In the "extended family" of the diverse ethnic groups and races, "small peoples" have in the main acquired the "friends" they "need."

A foreigner travelling over the immensity of the U. S. S. R. would see Laplanders in far northern regions, dark-eyed, dark-skinned Georgians, Daghestanians, Armenians, Azerbaijanians in the area between the Black and Caspian seas, and scores of Mongolian groups in Siberia and in central and southeast Soviet Asia. The traveller would hear scores of different languages.

Indeed, the Soviet population encompasses 108 distinct ethnic and racial groups. Of the 5 million children born every year, about *half* are of non-Russian (in language and culture) ethnicity. Of these 2 1/2 million, ethnically non-Russian, newborn Soviet citizens, about half are of the Caucasian race (such as the Ukrainians, Latvians, Lithuanians, Moldavians, Armenians, Georgians). The other half of this 2 1/2 million are of the Mongolian race (such as the Tadjiks, Uzbeks, Kirghiz, Bashkir, Kazakhs, Turkmanians, Tatars). In numbers, the various non-Russian ethnic and racial groups range from the Ukranians of whom there are over 40 million to some far-northern groups of a mere several hundred persons.

In terms of political and geographic demarcations, this diversity of peoples inhabit 14 of the 15 Soviet Socialist Republics, 20 Autonomous Republics, 8 Autonomous Regions, and 10 National Areas. The Russian Feder-

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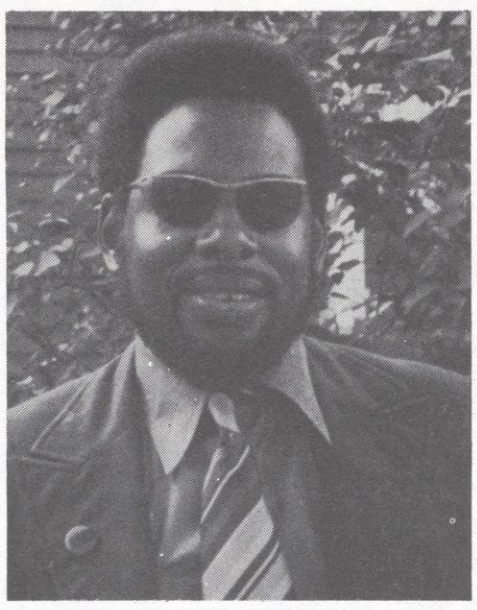
MINORITIES IN THE SOVIET UNION: A BLACK PERSPECTIVE

by G.J.A. Murray, Jr.



Will racism automatically wither away when a country turns to socialism? Can racism be eliminated while whites retain economic dominance? Answers will be influenced by factors of economics, history and population statistics—as well as by ideology. Let's examine the situation in the Soviet Union.

Most Americans equate the term "Russian" with any citizen of the Soviet Union. However, the term actually applies only to a portion of the popula-

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ENGLAND

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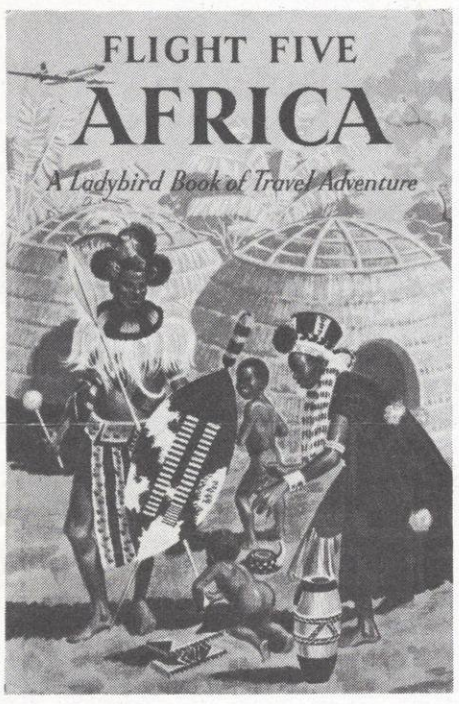
Above, *The Little Black Sambo Books*, the boxed set by Helen Bannerman (the books are quite small, measuring only 4"x5 1/2" each). Below, the popular Ladybird Flight book on Africa.



in Britain. The term "immigrant," as generally used today in England, is a euphemism for non-white and refers to the million people who, since World War II, have migrated from the West Indies, India and Pakistan. (Other euphemisms for this growing non-white population are "foreigners" and "overseas people.")

The librarians' book survey resulted in something far more insightful than the traditional recommended booklist. For the first time, a group of librarians looked — not for pretty pictures or literary niceties — but for racist overtones of books. They were concerned with the effects of books in perpetuating racist stereotypes, and they were particularly concerned with the image non-white children learned of themselves from books. Predictably, they found a dearth of children's books with which non-white children might identify, but equally important, in the process they questioned the very values espoused in traditional literature for white English children.

In their examination of books for sensitivity to racism the librarians seriously challenged such classic children's book writers as Hugh Lofting, of *Doctor Dolittle* fame. They particularly attacked the two extremely popular children's book writers of recent times — Enid Blyton and Capt. W.E. Johns, but more about these writers later.

The first community-based groups of teachers to grapple with racism in the British school system was Teachers Against Racism (TAR). Launched early in 1972, it established branches in Birmingham, Manchester and Liverpool. It introduced Black Studies programs into a number of schools, organized conferences and seminars on African and Caribbean history and conducted teacher-training programs on racism awareness. (It should be added here that information about Teachers Against Racism led directly to the formation of a similar teacher-community organization in the U.S. — People Against Racism in Education (PARE), which now has offices in Detroit and New York City.)

Public attention first centered on TAR when its members released to the press a documented critique of the children's book *Little Black Sambo* and called upon teachers to withdraw the book from their classrooms. The *London Times* printed the critique and for many weeks thereafter, during April and May, ran a barrage of letters, of which all except three condemned the call (the exceptions were letters from a Black community worker, an Indian laborer and a member of an interracial marriage). The letters accused TAR, not unexpectedly, of "racism in reverse."

The original TAR attack had been precipitated by a recent re-issue, in a miniature boxed format of *Little Black Sambo* and its five sequels by Hellen Bannerman. *Little Black Sambo*, published in 1899, was the first and most famous in this series. Others followed: *Little Black Mingo* (1901), *Little Black Quibba* (1902), *Little Black Quasha* (1908), *Little Black Bobtail* (1909), *Sambo and the Twins* (1937), and *Little White Squibba* published posthumously in 1966. Few U.S. readers are acquainted with all these titles. All are drawn with the same ugly stereotypes of Black people and all have similar plots in which a child's life is saved by the avariciousness or greediness of jungle animals; the one book in the series that is about a white child (*Little White Squibba*) is the only story in which the child's life is saved by the child herself outwitting the animals.

The publisher of *Little Black Sambo* is Chatto & Windus. A recent visit to the firm by a Council on Interracial Books for Children representative elicited an editor's statement that the TAR attack was the first criticism of *Little Black Sambo* to come to their attention. The editor expressed surprise that the book was widely known in the U.S. and pointed with pride to their 1972-73 catalogue in which the seven *Little Black Sambo* books were featured on the opening spread. The same catalogue carried the title *Ten Little Nigger Boys* and advertised it as "A favourite nursery jingle gaily retold."

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Books for Children: The Homeland of Immigrants in Britain is the critically annotated review mentioned in the accompanying article. It is edited by Janet Hill and is available for £1 (about $2.40) from Research Publications Services Ltd., Victoria Hall, East Greenwich, London S.E. 10.

Another important English publication is *How the West Indian Child Is Made Educationally Sub-Normal in the British School System.* This expose of the conditions Black children encounter in the schools of England — very, very similar to school conditions for Blacks in the U.S. — aroused widespread interest when it first appeared in 1971. Available for 30 pence (90¢) from New Beacon Books, 76 Stroud Queen Road, London N4 3EN.

Enid Blyton: Most Popular Children's Author

England's most prolific and popular children's author, according to *The Who's Who of Children's Literature* (Schocken, 1971), is Enid Blyton. More than 400 titles have appeared under her name, and she boasts 25 publishers in English and 40 more in other languages. She is also one of Britain's most-translated authors; only Agatha Christie and William Shakespeare are more frequently translated.

TAR activist Bob Dixon has made an insightful analysis of the conformist, white upper middle-class values espoused in the Blyton output and of the Blyton abhorrence for values that deviate from the middle-class norm. In the Blyton children's books, servants keep their social distance, and foreigners are suspicious-looking or deformed or crippled. Frequently a Blyton character of evil ways is stereotyped as short, stocky, bearded and having a distinctive smell. The most serious deviants in the Blyton value structure, of course, are non-white.

The Blyton "Noddy" series, selling upwards of 11 million copies to date, features the mischievous and predatory black-faced golliwogs. (*Golliwog* is defined in the dictionary as "a grotesque black doll in children's books" or a "grotesque person" and one of the many Enid Blyton series features "the three Golliwogs." However, according to Webster's Third, the distinction for inventing the golliwog goes not to Blyton, but to the American author-illustrator team of books for children, Bertha and Florence Upton.)

In Blyton's *Black Doll*, the color of a doll's face frightens off those whom he wishes to befriend. His wish for a white face is granted by "a little pixie," and this is achieved when the doll walks through a rainstorm, which washes his face white, thus winning him the friendship of the other dolls!

In the preface to a complete list of her books that had been published up to 1951, Enid Blyton writes:

> Quite apart from my millions of English-speaking readers, I have to consider entirely different children — children of many other races who have my books in their own language. I am, perforce, bringing to them the ideas and ideals of a race of children alien to them, the British. I am the purveyor of those ideals all over the world, and am perhaps planting a few seeds here and there that may bear good fruit. . . .

Ladybird Flight Books: Travels to Former Colonies

An extraordinarily popular series is the Ladybird books, somewhat similar in price but smaller in format, to the U.S. Golden Books. A popular series within the Ladybird books is the Flight stories. The format of each of the Flight stories is the same: an English father takes his son and daughter on an air tour of a former colonial area. In Africa, for example, the wandering family sees many "natives," either half-naked or done up in "quaint" native war costumes. Daddy gives this curious version of history: "Britain took a stand against slavery in the eighteenth century, and other countries followed suit. The British came here to stop the slave trade, and eventually we took over East Africa. Now most of the Africans govern their countries themselves."

In the Flight story to India, Daddy is just as fast with his history lessons. "For the past two hundred years, Britain ruled India," he explains to young John and young Alison. "We can be very proud of that. Under British rule, this teeming continent of many different races became one great country. The ports, the great roads and railways, the bridges and the tunnels, were all built by British engineers. Our doctors learned how to prevent some of the terrible diseases which killed people in the thousands. We founded hospitals, schools and universities, for Indians. And law was established, with the same justice for everyone, rich and poor. Everywhere in India you can see the results of the work of British people who devoted their lives to India."

In the strange world of contemporary British children's books, the sun never sets on the British Empire.

Interracial Books FOR CHILDREN

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AFRICA

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and, perhaps the best among the additions, *The Magic Land of Shadows,* written by Kola Onadipe, with splendid illustrations by the internationally known Nigerian artist Bruce Onobrakpeya. The African Readers Library—for eight-to-twelve year olds—has now over 20 titles in the series. Another new title includes Kola Onadipe's seventh book, *The Return of Shettima,* in which Shettima, the hero of his earlier *The Boy Slave,* returns home to fight the evils of slavery. Yet another new and well illustrated title in the same series is Anezi Okoro's *One Week One Trouble,* which recounts young Wilson Tagbo's seemingly endless troubles in school. The author is a senior lecturer in Medicine at the University of Nigeria at Nsukka and a well established children's author. A further venture from Pilgrim, though not authored by an African, are their "All Africa Readers," twelve 16-page booklets which aim to introduce social studies to primary schools through stories from different African countries. The stories are by Godfrey N. Brown. Prue Theobalds contributes the pictures.

The **East African Publishing House** in Nairobi continues to be Africa's largest indigenous publishing company, now carrying a list of over 400 titles. Although initially started as a joint effort between the British publisher André Deutsch and indigenous East African interests, relations were severed after only a short period, and EAPH is now entirely independent, its sole shareholder being the East African Cultural Trust. A great many new titles have been added to their children's list since Lalage Bown first wrote about them. Recent additions to their "East African Readers Library"—aimed at upper primary and lower secondary class level—include *The Three Sons* by Esther Kavila, *Kim the Joker* by Felix Kuguro, *Kisalu and His Fruit Garden* by David Maillu, *The Valley of the Dead* by Akberali Manji, and *The Adventures of Thiga* by C.M. Mureithi, the latter an allegorical tale of a young man who has to prove his strength and intelligence before attaining his full manhood. The series now includes over 30 titles, all of which have black-and-white illustrations. Another most welcome new series from EAPH is their "Lioncub" picture-story books in paperback, which retail for $1 outside East Africa. So far, six titles have been published; the best, I think, are *The Hippo Who Couldn't Stop Crying* by Susie Muthoni; Charity Waciuma's *Merry-Making;* and Nereas Gicoru's and Terry Hirst's *Take Me Home,* a really first-class story depicting life in rural Africa.

Another prominent publisher in East Africa is the **East African Literature Bureau** who, since their founding in 1948, have largely focused on books in East African languages, literacy programs and adult education. However, they are now expanding into scholarly publishing and have also added a handful of children's books other than school texts to their list. One of these is a striking picture book (in hardcover and with two-color illustrations) about the great animal land "Tsavo" ruled by King Lion. In this book, by East African novelist Bonnie Lubega, the author takes his young readers around the East African national parks to bring them closer to the animals of their land and make them understand the need for protecting them. The book has a forward by Bernhard Grzimek, Director of the Frankfurt Zoo and well-known conservationist.

Elsewhere in East Africa, a small new company of indigenous publishers, **Njogu Gitene Publications** of Nairobi, is producing a series of short stories and readers. Most of them are in Kiswahili or Kikuyu, all at primary school level. Some of the English titles are by Rachel Ririani (*The Naughty Hysena, The Burning House, The Sisters Who Were Afraid,* and others) and by Daniel N'gang'a (*Gamblers Often Lose*), all of them attractively illustrated.

In Zambia, the **National Educational Company of Zambia** (NECZAM) was established in 1967 as a subsidiary of the Kenneth Kaunda Foundation, to act as the Foundation's publishing arm in its commitment to Zambianise production and distribution of educational books. The British publishers, Macmillan, were minority shareholders in the company in the early stages. However, provision was made for the gradual reduction of this interest, and by the end of 1974 NECZAM will be entirely controlled by the Foundation. While the company's major project is an extensive "Zambia Primary Course," it also publishes several scholarly works, African creative writing, and many readers and folk-stories in the various Zambian languages. Among the few children's books in English are *Laika and the Elephant* by P. Sherfield, and *The Tortoise Dreams* by A. Storrs.

Another company originally set up in partnership with Macmillan—a partnership which, incidentally, has come under severe attack by one of its former managers writing in recent issue of *Africa* (London and Paris, No. 23, July, 1973, pp. 74-79)—is the **Tanzania Publishing House.** However, the National Development Corporation of Tanzania is now buying out the remaining Macmillan shareholding, so that this company should shortly be 100 per cent Tanzanian-owned and controlled. Thus far they have published about 80 titles, and, similarly as NECZAM, they have concentrated largely on primary school course books and books for adult education in the vernacular languages, especially in Kiswahili. Some children's books in English are in the pipeline.

The **East African Branch** of the **Oxford University Press** has a series of secondary school readers titled "Oxford Library for Eastern Africa," all of them with black-and-white line drawings. Prominent among these is a whole series of stories featuring the adventures of "Moses" by Barbara Kimenye, including *Moses and the Kidnappers, Moses in a Muddle, Moses on the Move, Moses the Camper.* An amusing tale by the same author is *Martha the Millipede* published this year.

Turning to West Africa, the **Ghana Publishing Corporation** in Tema-Accra now has an imaginative list of children's books at all levels, which have enjoyed considerable success well beyond Ghana. Among the earlier and most popular books are two rhythm plays by the Ghanaian playwright Efua Sutherland under the titles *Vulture! Vulture!* and *Tahinta,* which contain photographs from the actual performances of the plays staged by Ghanaian school children. *Tawia Goes to Sea,* written and illustrated by Meshack Asare and published in 1970, is one of those rare picture-story books from Africa of which one would like to have many more. It tells the story of a fisherman's son who wants to accompany his father out to sea. Also by Meshack Asare are two small primary school readers titled *I am Kofi* and *Mansa Helps at Home. To Know My Own,* edited by Ellen Geer Sangster, suitable for young adults, is an anthology of poems by young Ghanaians from secondary schools and training colleges which express in modern idiom the talent and richness exemplified in the oral tradition of the praise-songs, chronicles and dirges of Ghana. It is a continuation of a series of annual anthologies previously published by the Ghana Publish-

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INTERNATIONAL EXCHANGE

International

For some months, the Council on Interracial Books for Children has been conducting a survey of organizations and publications around the world concerned with children's books. Response to the survey indicates that the thrust of these organizations is the promotion of reading and book buying, with little concern shown for the values transmitted in books, and less concern for the harm done by books in perpetuating racist and sexist stereotypes. The Council is eager to hear from groups interested in content analysis in the hopes of exchanging information and action on an international level.

P. E. N. publishes *Grants and Awards Available to Foreign Writers,* a list of awards of $500 or more available in many different countries for use in the U. S. (Although the awards listed are primarily for writers, others may be eligible.) A similar directory of grants for U. S. writers is also published by P. E. N. Either directory is $1 for P. E. N. members; $2 to others; write P. E. N. International, 156 Fifth Ave., New York, N. Y. 10012.

Africa

Radical Africana, a bibliographic guide, includes citations from liberation-movement publications, notes various conference papers (otherwise hard to locate), lists free items, and has run worthwhile "specialized bibliographies" (e.g., of works by Samir Amin and Ann Seidman). Frequency: sporadic. Available free from Chris H. Allen, Center of African Studies, University of Edinburgh, Adam Ferguson Building, 40 George Square, Edinburgh EH8 911.

Brazil

A letter from the Brazilian publishing house Grafica Editora Primor, informs us that it has established a new policy for children's books that will reflect the multiethnic and multicultural nature of Brazilian society—in the face of attempts by Brazil to hide the Black and Native American elements of the Brazilian people by officially classifying 85 per cent of the Brazilian people as white. A list of Editora Primor children's titles can be obtained by writing to Grafica Editora Primor S.A., Av. Almirante Barroso 63-26 And., Rio de Janiero, Guanabara, Brazil.

Cuba

The Cuba Resource Center Newsletter publishes six times annually and contains comprehensive reports and studies covering social, political, economic, educational, and cultural aspects of Cuba. Recent issues have focused on single major themes such as "Education and Culture in Cuba," "Exiles," "Chilean-Cuban Relations," "Women in the Revolution." For subscriptions ($5 a year, individuals; $10, institutions) write to Box 206, Cathedral Station, New York, N.Y. 10025

Denmark

A trade union study of anti-labor stereotypes and distortions in textbooks has attracted widespread press and TV interest. A pamphlet describing the study is available (in Danish) from DASF, Nyropsgade 25, 1602 Copenhagen V.

France

The French documentation center on children's literature, *La Joie Par Les Livres,* has launched a study on women as they appear in children's books. For details write Geneviève Patte, La Joie Par Les Livres, 4, Rue de Louvois, Paris 2e.

Germany, The Democratic Republic

The following articles from *Interracial Books for Children* have been translated and appear in *Beiträge zur Kinder-und Jugendliteratur* (March 1973), the bulletin of the "Arbeitisgemeinschaft für das Kinder-und Jugendbuch" (Working Group for Children's and Young People's Books): "Indian Association Attacks Lies in Children's Literature" (Vol. 2, No. 3) and "100 Children's Books about Puerto Ricans: A Study in Racism, Sexism and Colonialism" (Vol. 4, Nos. 1-2). For information, write the editor, Gerhard Holtz-Baumert at Postfach 666, 102 Berlin.

Germany, The Federal Republic

"Racism in Children's and Young People's Literature in the Western World," an article in the Norwegian "Journal of Peace Research" (No. 3, 1973) was written by Jörg Becker, Research Fellow at the Hessen Foundation for Peace and Conflict Research in Frankfurt, West Germany. The issue may be ordered for $3 from Universitetsforlaget, P. O. Box, Boston, Mass. 02113, U. S. A.

When Klaus Doderer, the director of the Institute for Research and Youth Literature, and Ingrid Doderer, advanced critical observations of some of the values contained in Johanna Spyris' *Heidi,* the German press dubbed the two critics the "Heidi Killers." Their institute, affiliated with the J. W. Goethe University, has published a number of interesting papers on stereotypes in children's books. Readers interested in the possibility of translating them into English are asked to get in touch with the Council or to write directly to the Institute in the German Federal Republic at Georg-Voigt-Strasse 10, Frankfurt am Main.

Continued on page 6

Attitudes Toward Gypsies in Children's Literature

by Carla Stevens

Last Spring, a 24-page document dealing with the plight of European Gypsies was published by the Minority Rights Group, a London-based organization (36 Craven St, London WC2 5NG) concerned with the rights of minorities. The study criticizes Western Europe for its treatment of Gypsies and praises Yugoslavia and Czechoslovakia for their attempts to improve Gypsies' living standards.

There are approximately four million Gypsies in Europe, and their birthrate is 2 to 3 per cent a year. These statistics, along with the growing awareness of the plight of national minorities, are forcing countries to reexamine their policies concerning the nomadic people.

In France, for example, 90 per cent of Gypsy children are illiterate. In Barcelona, Spain, Gypsy campsites have been systematically destroyed in order not to offend American tourists. In Belgium, Gypsies are forbidden to cross the borders in either direction.

Only in Yugoslavia and Czechoslovakia are there official attempts to encourage Gypsies to participate in regional government activities. At the same time, Gypsies from Eastern Europe are being pressured to give up their nomadic life style and "adapt," to integrate into the majority society.

Gratton Puxon, secretary of the British Gypsy Council and spokesman for European Gypsies, has called for international recognition that Gypsies are a separate people with a separate way of life, united in a love for freedom which is based upon their nomadic existence. Puxon's organization has called for the development of caravan schools, for the standardization of the Romany language to be taught in those schools, and for the establishment of an international Romany language newspaper. Above all, he calls for support of the Gypsies' continued resistance to adopting the life style of non-nomadic people.

No one knows exactly how many Gypsies live in the U.S. The estimates range from 50,000 to 100,000. They live for the most part in the slums of large cities, though some travel across the U.S. and into Canada and Mexico as well. Some Gypsies make their living as used-car dealers, others by repairing pots and pans, still others as musicians and dancers. Most are very, very poor.

Because of their lack of political power, the persecution and violence they have encountered both here and abroad has never been adequately recorded. However, it is known that 400,000 Gypsies were murdered in German concentration camps during World War II. Those who survived Buchenwald remember the extraordinary optimism and courage of the Gypsies at the camp in the face of hideous adversity. It is interesting to note that throughout history, Gypsies have reacted with little outward bitterness to hate and persecution. They have avoided organized retaliation and have withdrawn into their own intimate and secret groups, refusing as far as possible to have any contact with the non-Gypsy.

An illustration from John Hornby's *Gypsies.*

The stereotype of the "thieving, lying" Gypsy has been perpetuated by people who are suspicious of those who are essentially different from them. Jan Yoors, in his vivid, personal account of Gypsy life (*The Gypsies*, Simon and Schuster, 1967), says: "By force of adverse circumstances some Gypsies are forced to practice subsistence thieving — that is, taking their minimal daily needs from the land or its lawful owners: grass for their horses, firewood, potatoes, vegetables or fruit, and of course, the proverbial stray chicken. . . . As with all legends, that of the Gypsies as thieves has been exaggerated. If they were guilty of all the thefts blamed on them, they would have to travel with moving vans or settle down under the weight of their possessions."

Three U. S. Books

The Gypsies, written by Bernice Kohn (Bobbs-Merrill, 1971), is a short account (96 pages) written for ten-to-fourteen-year-olds. It briefly discusses Gypsy history, religion, magic, some myths and legends, and their status today. Throughout, the author expresses a grudging admiration for the life style of the Gypsies, though she makes no effort to discourage the stereotype of the Gypsy as a liar and a thief. She says: "There is no country in the world where Gypsies do not have the reputation of being thieves who will 'take anything that is not nailed down'. They are also regarded as outrageous liars and swindlers in business dealings."

In addition, she also writes:

> Gypsies have never been famous for observing the law of the land — any land. They have been thieves, shoplifters, pickpockets, sellers of shoddy goods, swindlers of every sort — but hardly ever murderers or criminals of a very grievous sort. Their specialty has been petty crime and being quick, clever and deft, they are not too often caught. As a result, they have been accused not only of the crimes they have committed, but of many others as well.
>
> This may have come about because from the moment of their appearance in Europe, Gypsies were suspect, discriminated against, persecuted, treated as outcasts and pariahs. Or was it the other way around? *Were* Gypsies treated poorly because they were a strange minority group — or was it because they were thieves, shoplifters, pickpockets, etc. The case can be argued both ways, and we will never know the true answer.

Is it not possible that a young reader might conclude from the foregoing statement that Gypsies *deserve* to be persecuted? This is an appalling attitude toward an oppressed minority to be contained in a book for children.

Ms. Kohn has included in the back of her book a glossary of some English and Romany words and a bibliography. However, she neglects to include another children's book already published about Gypsies: Katherine Esty's *Gypsies, Wanderers in Time* (Meredith Press, 1969). Ms. Esty has written an intelligent, carefully researched book about Gypsies. She describes their flight from India into Western Europe in the 15th century, early attitudes toward the nomads, recent research into the Sanskrit origins of the Romany language, their persecution during World War II, and the problems they are facing in the 20th century. Interspersed throughout her book are fascinating profiles of individuals — the famous Swedish Gypsy, Milos, for example. Her anecdotes about her personal experiences with Gypsies both here and abroad add a dimension of compassion and perception that is not found in Ms. Kohn's book.

The Esty book ends with an eloquent quotation from Flaubert: "A week ago, I was enraptured by a camp of Gypsies that stopped at Rouen. . . . They had aroused the hatred of the bourgeois even though they were harmless as lambs. This hatred stems from a deep and complex source; it is to be found in all champions of order. It is the hatred felt for the bedouin, the heretic, the philosopher, the recluse, the poet, and it contains elements of fear. I who am always on the side of minorities, am driven wild by it."

A third book, *Gypsies*, by John Hornby (Henry Z. Walck, 1967), 48 pages, for ages eight to twelve, is an import from England. There is, therefore, almost no mention of American Gypsies. Instead, Mr. Hornby has described their history and customs and has focused upon their cultural contributions in music, dance and literature. The author does not deal with the restrictions that modern society places upon the Gypsy way of life nor does he discuss the discrimination and other severe social problems still confronting Gypsies almost everywhere.

After looking at some of the attitudes shown in non-fiction about Gypsies, it should be pointed out that one of the main sources of stereotypes is fiction in which Gypsies play "minor" roles. To take just one example, consider a children's classic, *The Good Master* (Viking Press, 1935). This book, written and illustrated by Kate Seredy, a Newbery award-winner for *The White Stag,* is about a young girl who is sent by her father to live on her uncle's farm on the great Hungarian plains. In a chapter titled "Kate and the Gypsies," a band of Gypsies passes the Nagy farm. Mr. Nagy, Kate's uncle, warns her: "'I wouldn't be too friendly with them, Kate. Perhaps they can't really put spells on you, but they're queer, strange folks. People believe they can work magic. But I know one thing,' he laughed. 'They certainly can take things *off* you if you don't watch sharply. They steal like magpies."

Later, they visit the Gypsy camp:

"When they reached the camp, a swarm of dirty little urchins surrounded them. 'Money, Meester. Give the poor gypsies money.'

"Father took out a handful of small copper coins and threw them into the air. 'Scramble now,' he laughed. The little gypsies became a writhing, screaming mass of arms and legs, fighting for the coins like wildcats. . . .

"Father was still laughing as they walked back to the house. 'They're dirty, thieving, irresponsible good-for-nothings and yet nobody can be really angry with them. I know they would steal the shirt off my back, but what can I do? They're no worse than the jack rabbits in the corn or the sparrows in the wheat.'"

And indeed, true to the image of the Gypsy stereotype, they steal the chickens, kill the Nagy's favorite pig, and kidnap Kate. For a sensitive young reader, Kate's terrifying experience with the Gypsy band is certain to arouse fears and suspicions of all Gypsies, lingering long after the child has forgotten the story of *The Good Master.*

An illustration from *The Gypsies* by Bernice Kohn.

The above article is a preliminary report on the stereotypes and attitudes about Gypsies that appear in children's literature. To enable us to report more completely on this topic, we invite readers' reports on other books — both fiction and non-fiction — that portray Gypsies.

About the Author:

CARLA STEVENS, author of seven children's books, is an instructor at The New School for Social Research. She was formerly a children's book editor at Young Scott Books.

BUDAPEST REPORT

Can a stage dramatization of a children's novel be an effective means of combatting racial prejudice among young people? Professor Bela Toth reports from Budapest on a published study* which sought to answer that question.

In 1968-69, two Hungarian psychologists, Lászlo Halász and Kornél Sipos, conducted a study with a group of 800 students, ages ten to fourteen, regarding their attitudes toward the approximately 200,000 Gypsies who live in Hungary. These students were shown a play adapted from *In the Last Seat,* a juvenile novel by the Hungarian author Mária Halasi. The story deals with the problems of a Gypsy girl in adapting to society.

The students then answered questions about their opinions of Gypsies and eight other nationalities and minority groups, including Blacks. The children were surveyed at three different times: immediately after they had seen the play, two weeks later and three months later.

From the questionnaires, the two psychologists reached these conclusions:

(1) In spite of the play's positive attitude about Gypsies, the children still regarded them with greater suspicion than they did other minority groups.

(2) The younger children in the group were more open in their ideas about minorities than were the thirteen-to-fourteen-year-olds. But the basic response toward Gypsies — continued suspicion — was the same for the entire age range.

(3) Elapsed time was not a factor. There was very little difference in the impact of the play between the first and the third questionnaire.

*Halász, L. and Sipos, K. *Muveszeti kommunikacio hatasa faji eloiteletekre,* Budapest, Akademia Kiado, 1969.

AFRICA

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ing Corporation under the title *Talent for Tomorrow.*

In Nigeria, two new indigenous publishers have started operations. One of them, **Nwankwo - Ifejika Publishers** (just changed to **Nwamife Publishers**) in Enugu, has already received a great deal of attention, and was the subject of a special article in *Scholarly Publishing* (October, 1972). The company was formed to provide an outlet for African writers and scholars and a source for totally African educational materials. One of its directors is Chinua Achebe, the eminent Nigerian author, who has always had strong feelings not only about the development of an indigenous African book industry, but also about the need to provide more children's books that are not alien to the environment of an African child.

Nwamife thus far has a list of about a dozen titles — mainly literature — and they have also published two children's books. One, *How the Leopard Got His Claws,* a brilliantly written fable accompanied by drawings, is by Achebe himself with John Iroaganachi. Somewhat paradoxically, though, the book is illustrated by a Scandinavian artist and printed in Norway, of all places! The other children's book is *Febechi and Group in Cave Adventure* by Anezi Okoro, who has three other books to his credit with Pilgrim Books. It is an exciting adventure story about four children who set out to explore the mysteries of the Ogba Cave in spite of alarming rumors about Ogba vultures who pluck out people's eyes.

Distribution Difficulties

Nwamife Publishers still suffer from inadequate distribution and other start-up troubles, just as does the **Ethiope Publishing Corporation,** in Benin, a newly established state-sponsored publisher with the backing of the Midwest State Government. To date Ethiope has published largely scholarly works and school texts as well as an excellent book on motherhood and child care. There are plans to publish children's literature also. One of the company's editors, Philip Nkwocha, has called attention to the need to produce more relevant books for African children, in a paper "Publishing for Children," which he contributed to a collection of articles, *Publishing in Nigeria,* a small book published by Ethiope Publishing Corporation in 1972.

Another Nigerian publisher, **Onibonoje Press,** was perhaps the pioneer among indigenous African publishers. So far they have gained a reputation largely as a publisher of self-study books, but they are now expanding into various other publishing activities. This includes books for children, and a few months ago the first six titles in their "Junior African Literature" series were released. They are *Verses on Nigerian State Capitals* and *Verses for Children,* both by Mamman J. Vatsa, and four collections of stories by Remi Adedeji including *Papa Ojo and His Family, The Fat Women* and stories about the Tortoise, always a favorite character in African folklore. Surprisingly, though, in some of the stories here Tortoise is not as wily and clever as one has come to expect him (or is it her?) to be, and comes off rather badly! Unfortunately, judging by the first few titles at least, this series is a disappointment; the illustrations are poor, and the stories are generally dull and unlikely to find much appeal with children outside Nigeria. Nevertheless, the launching of books of this nature is a substantial step.

The **Nigerian Branch** of **Oxford University Press,** like its counterpart in East Africa, also has a series of readers, this one titled "Adventures in Africa" which comes in a junior and senior version, the latter aimed at the middle years of secondary school. Several of these are adventure and detective stories by Dorothy Wimbush, and among other titles are Essien Etokakpan's *The Forces of Superstition* and Akinyele William's *Dele's Travels.* Particular mention should be made of a most attractive picture-story book published by Oxford in Nigeria containing two stories by Mary Blocksma — *How the Earth Was Satisfied* and *What Happened When the World Danced,* with two-color illustrations.

Many of the other expatriate publishers active in Africa have published, and continue to publish, a wide range of readers and stories by African authors. Evans Brothers, Heinemann Educational Books, the University of London Press, Nelson and Longman's are among these. Heinemann's series of stories and plays in their "Secondary Reading Scheme" deserve special notice. Their authors come from both East and West Africa and the Caribbean, and the titles in the series were "chosen as to be relevant to the experience of pupils in the middle and lower forms of secondary schools." Another worthy Heinemann project is their "African Historical Biographies," edited by Obaro Ikime, Senior Lecturer at the University of Ibadan, Nigeria, a series of 12 booklets of 48 pages each, copiously illustrated, about famous leaders from Africa's past.

Both the indigenous and the expatriate publishers can usefully contribute to book development in Africa, but the African publisher clearly has a special role to play in producing more relevant children's literature. In this task they require the support of government. Cyprian Ekwensi, another distinguished Nigerian novelist and now the Chairman of the East Central State Library Board, in a recent address at the opening of a children's book exhibition, deplored the fact that Nigerian children lacked sufficient indigenous literature to supplement their school text books, and called on the Government to budget for a children's literature development agency to be set up in association with writers' groups, arts councils and indigenous publishers. It is to be hoped that this call will not fall on deaf ears, and it is a proposal of a kind that would benefit many African countries.

DIRECTORY OF PUBLISHERS MENTIONED IN THIS ARTICLE

GHANA
Ghana Publishing Corporation, Private Post Bag, Tema.

KENYA
East African Literature Bureau, P.O.Box 30022, Nairobi; **East African Publishing House,** Uni-Afric Building, Koinange St., P.O.Box 30571, Nairobi; **Njogu Gitene Publications,** P.O.Box 72989, Nairobi; **Oxford University Press, Eastern African Branch,** P.O.Box 72532, Nairobi.

NIGERIA
African Universities Press/Pilgrim Books Ltd., 305 Herbert Macaulay St., P.O.Box 3560, Lagos; **Ethiope Publishing Corporation,** P.M.B. 1192, Benin-City; **Heinemann Educational Books (Nigeria) Ltd.,** P.M.B. 5205, Ibadan; **Nwamife Publishers (Nwankwo-Ifejika & Co. Ltd.),** 26, Ogui Commercial Layout, P.O.Box 430, Enugu; **Onibonoje Press & Books Industries,** P.O.Box 3109, Ibadan; **Oxford University Press, Nigerian Branch,** P.M.B. 5142, Ibadan.

TANZANIA
Tanzania Publishing House, P.O.Box 2138, Dar es Salaam.

ZAMBIA
National Educational Company of Zambia Ltd., P.O.Box 2664, Lusaka.

About the Author

H.M. ZELL is editor of the University of Ife Press, Ile-Ife, Nigeria. He is general editor of *African Books in Print,* an index by author, title and subject that is available in the U.S. through Richard Abel Co., P.O.Box 4245, Portland, Ore. 97208.

CUBA: Book Power as Revolutionary Power

by Karen Wald

The poet and story writer José Martí was foremost in Cuba's hundred-year struggle for independence. He wrote what has been described as "the most important work of all children's literature in the Spanish language": *La Edad de Oro* (The Golden Age), written in 1889. Why did a children's literature heritage, begun with such splendor, die so swiftly?

One reason is Cuba's long history of oppressive colonialism. When most Cubans earned a bare subsistence doing the most strenuous and demeaning work, the possibility of earning a living as a writer was almost out of the question. Writing was a leisure-time activity, limited at most to a few members of the national bourgeoisie. One Cuban writer, Eliseo Diego, commented on his country's status as a colony: "To write for children was an heroic act which very few attempted; just to be a writer was a form of insanity."

Every Student a Teacher

Prior to the Revolution, 25 per cent of the population was completely illiterate; a far higher percentage had only a few years of schooling. Most of those who had some education were located in the cities. The countryside, especially the mountain areas, was without roads, running water or electricity, let alone schools or books or teachers. The Revolution needed workers to build the schools and materials to build them with; it needed teachers. But where were the teachers to come from in a largely uneducated population? The answer was found partly through the application of the slogan, "Every worker a student; every student a teacher." In 1961 a Black volunteer teacher, Conrado Benitez, was killed by counter-revolutionaries in the Escambray mountains. That year became the "Year of Literacy," as 100,000 teenage students took a year off from school and poured into the countryside to make the entire nation one huge school. Altogether 270,000 Cubans participated in this alphabetization campaign and illiteracy was reduced to approximately 3 per cent.

Then a new struggle began for everyone to complete sixth grade — a struggle that is hampered to this day by a scarcity of materials and teachers.

It is difficult for those of us living in a technological society to understand in a revolutionary society such as Cuba, why some things aren't done, why some books aren't printed, why certain new attitudes are underdeveloped. We simply cannot comprehend the limitations that underdevelopment places on a country.

At the First National Congress on Education and Culture, held at Havana in 1971, Fidel Castro declared: "Even if all printing installations were used, they wouldn't be able to handle all the needs" for creative and educational literature for children.

Second only to the fact of underdevelopment, and inextricably a cause of underdevelopment, is a reality that in 1971 the Cubans recognized for the first time: the stark reality of cultural imperialism.

Cuba is basically a Black and Brown, Latin country. But for almost all its history, Cuba had imported models of culture from Europe and the U.S., a self-denial of national heritage about which Third World people in the U.S. know all to well. At the 1971 Congress on Education and Culture, Cuban educators challenged this state of affairs. "We have discovered this other subtle form of colonialism," they stated.

It was only after the 1971 Congress that the rich heritage of Afro-Cuban legends began to appear in children's stories. Cubans stopped trying to write literature that would please Europeans and North Americans, and dug down into Cuba's Latin and African heritage to produce literature by and about their own people. (Black dolls became available to Cuban children for the first time during the 1973 Christmas season.)

In 1971, beginning with an Afro-Cuban version of the popular tortoise and hare tale, a whole series based on Afro-Cuban legends were printed in Cuba for the first time. A number of books about the Cuban and Latin American past, concentrating on the liberation struggles of the peoples, appeared and included such titles as *De La Vida de Bolivar, Relatos Heroicos, Dos Ninos en la Cuba Colonial, De la Maravillosa Historia de Nuestra Tierra,* and *Las Batallas de Maceo en la Guerra en 1895.*

Fidel Castro said at the Congress: "It is logical that we should lack a children's literature when a privileged elite writes things of no use. . . ."

The change needed, said Castro, was to regard art, literature, music and all

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Cuba, celebrating in 1973 the 20th anniversary of the beginning of the Castro Revolution, has released several official reports to indicate the level of book production which the country has achieved. The magazine *Bohemia* (No. 26, June 29, 1973) has published an article about the Cuban Book Institute (El Instituto Cubano del Libro), established in 1967, which states that in the six years of its existence, the Institute has been responsible for the publication of more than 400,000 titles in editions totaling more than 1,000,000 copies. Bringing statistics more up to date, the newspaper *Gramma* (August 19, 1973), an official publication of the Central Committee of the Communist Party of Cuba, reported that for the first half of 1973, the Cuban Book Institute accounted for the publication of 17,767,800 copies of books, pamphlets and periodicals, a 33 per cent increase over the first half of 1972 (and a 22 per cent increase in terms of value). The *Bohemia* report stresses that these increases have been achieved despite the fact that Cuba's book manufacturing capacity (presses, binderies, etc.) has remained essentially unchanged since 1959, when Castro forces took control of the country.

Printing presses in Cuba are mostly for newspapers; however, a number of high-quality presses for book work have been imported, their production confined mainly to educational and other practical titles. Paper has been in short supply in Cuba since the 19th century, when much of the island was deforested in order to clear land for sugar plantations. A reforestry program has been under way since 1959, however, and Cuba also gets some of its paper, though not of high quality, from a sugar cane by-product. However, most of its paper is imported.

In an effort to combat its book shortage, Cuba has had a mass lending-library program under way since 1971. To assure that books do not go unread or underutilized, people are encouraged to bring books they have read to local depots and exchange them for others.

INTERNATIONAL EXCHANGE

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Middle East

Stereotypes of Arabs in children's books published in Israel prior to the 1966 Six Days War are analyzed in a significant article appearing in *Dispersion and Unity*, Vol. 9, 1969. The magazine is published in Jerusalem. The issue mentioned above is available in English and obtainable for $2 from Publications, 515 Fifth Ave., New York, N.Y. 10022.

The Council is gathering information on stereotypes in children's books of the Middle East—for example, the treatment of Arabs and non-European Jews in children's books in Israel and the treatment of Jews in books published in the Arab countries. We would appreciate readers' contributions on this topic.

Sweden

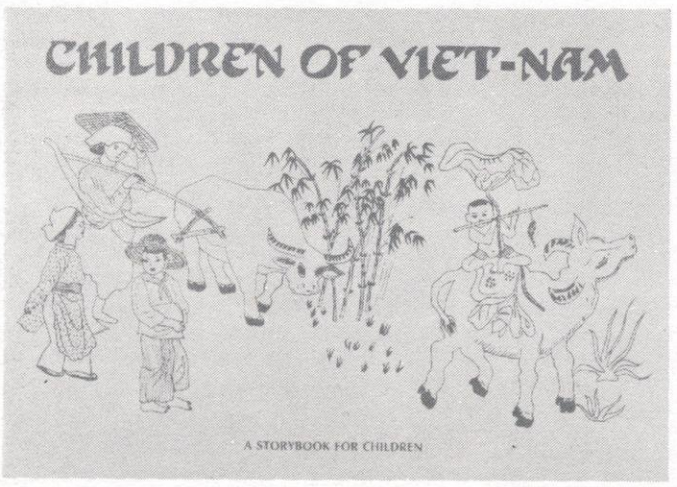
Pippi Longstocking, a heroine to many feminists in the United States and other western nations, is coming under mounting criticism in Sweden, home of her creator Astrid Lindgren. *Pippi in the South Seas,* for instance, portrays a strong, independent and adventuresome girl in a blatantly colonialist situation in which the white man automatically takes on the responsibility to guide and govern simple "natives" who are incapable of managing their own lives. Making fun of Third World peoples is a frequent occurrence in the Pippi stories. Two of the questions being raised in Sweden are: Should this racist view be condoned in a children's book? Are the values of success, strength and riches which Pippi embodies to be feminist priorities? These and similar questions are analyzed in *Barnböckernas främmande folk in Barn, böcker och samhälle,* edited by Allroth and Sundström, 1970. The Council is planning an analysis of these and other criticisms of the Pippi books and would like to obtain comments about the series from people in the U.S. as well as other countries.

A feature article describing the activities of the Council on Interracial Books for Children appeared in the Swedish daily newspaper *Expressen* (June 26, 1973). Another article previously appeared in the Swedish newspaper *Dagens Nyheter* (August, 1972) which reported on the special issue of *Interracial Books for Children* devoted to Puerto Rican children's books (Vol. 4, Nos. 1-2, Spring 1972).

Vietnam

Vietnamese Studies, a journal that has been published in Hanoi for English-speaking readers, has in the past several years put out several issues of special interest. The following may be ordered from the Indochina Solidarity Committee, P.O. Box C, Old Chelsea Station, New York, N.Y. 10011: *Literature and National Liberation in South Vietnam* (essays, fiction, poems), *General Education in the Democratic Republic of Vietnam, Ethnographical data (Vol. I),* and *Mountain Regions and National Minorities in the DRVN* (all $1 each). The Hanoi Foreign Languages Publishing House has also published these pamphlets in English (each 50¢): *Vietnamese and Teaching Vietnamese in DRVN Universities* and *Glimpses of Vietnamese Classical Literature* which contain a number of essays on the development and origins of the national languages and literatures of the Vietnamese people and the national minority peoples of Vietnam. A large-format pictorial magazine, *Vietnam,* containing many color photographs and information on all spheres of life in the Democratic Republic of Vietnam and Indochina, is published in English, Spanish, and Chinese editions every month, and can be subscribed to ($5 annually) by applying to the above address. Subscriptions are also available to the English-language *Vietnam Courier* ($5), and the weekly *South Vietnam in Struggle* ($5), by writing to the above address.

The Indochina Resource Center, an organization that has been involved in research and studies on all aspects (political, sociological, cultural, historical) of Vietnam, Laos, and Cambodia, has translated another children's book from the Democratic Republic of (North) Vietnam, titled *Children of Vietnam.* It was published by the Hanoi Cultural Publishing House, the Central Committee of Youth and Children, and the Libraries for Vietnamese Children, and was prepared by Tranh-Khanh-Tuyet. The large-format book is available for 75¢ from the Indochina Resource Center (which also translated and distributed *The New Year's Rice Cakes,* also for children), 1322-18th St., N.W., Washington, D.C. 20036.



See note above for information on ordering *Children of Vietnam*

CUBA

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other cultural forms, not as the magical possessions of sorcerers or of a privileged elite, but as belonging to the masses of the people, to be produced by the masses and for the masses. Children, he said, should play an active role in producing revolutionary art, music and literature. "Why do we have to worry about the sorcerers . . . if we know that we have the possibility of making creators of an entire people, of making writers, artists and intellectuals out of an entire people!"

In the July 1971 literary magazine of the Cuban Union of Writers and Artists, Eliseo Diego spoke of this same need to have children participate in producing their own literature. And by way of example the magazine published an article about a story written by Ruben Martinez Villena, one of the martyrs of the revolutionary struggle, when he was thirteen years old.

Another example is a late 1972 publication. After producing a colorful paperback photo book of Cuba's childcare centers (*Los Circulos Infantiles*), the editors, instead of writing their own captions, showed the pictures to a group of first and second graders and asked them to describe what they saw. Their recorded responses appear as the photo captions in Spanish, French and English. Some of the comments reflect a new consciousness. The children talk matter-of-factly about the medical care given at the centers, how the educational toys are used and how, at the center, all the children share.

Eliseo Diego said: "Today, in the midst of the Revolution, we still have to overcome an annoying obstacle: this scornful flippancy with which men of Latin cultures regard children's things, considering them the business of maiden aunts or, at the most, of grandmothers. Yet José Martí, who was more man and more poet than the best of us, did not look down on writing for children, but in fact considered it an honor."

The 'Womanly' Task of Writing

The problem of involving men in the "womanly" task of writing for children is, of course, part of the larger problem of changing Latin consciousness about male and female roles. The old concepts are just beginning to give way slowly to new attitudes. The change is apparent in children's literature only if you are aware of the extraordinarily constrained role of women prior to the Revolution. Thus, although it seems of small consequence at first glance, the simple portrayal in the new children's books of girls and women studying, participating in sports and working reflects a decided change in the role of women in Cuban society. The changing women's roles in children's books still leaves much to be desired, however.

What Cuba hopes to accomplish through the educational institutions of the Revolution, and through children's literature as part of this, is based on the type of society Cuba is creating. An economic system in which people share the profits of their productions provides a framework for people to relate to each other communally instead of aggressively and competitively. The role of school, literature, games and entertainment in such a society is to instill values and behavior patterns consistent with a non-competitive way of life.

In the new Cuban children's books, the heroes are super-productive workers. Stories seek to create in children an awareness and respect for labor.

Extremely revealing are the following arithmetic examples from a grade-school textbook:

> The number of employed in a factory is 700. After an extension of the factory, the number of workers is increased by 100. How many workers are there now?
>
> In the School in the Countryside, the students have planted 100 coconut trees, 600 lemon trees, and 800 orange trees. In all they must plant four times this number of coconut trees. How many will they have planted. . . .?
>
> At a beach resort there are 123 houses for vacationing workers. 100 are occupied by canecutters and 6 by workers from a State farm. Think of two questions based on these figures and calculate them.

Prior to the Revolution, children from families wealthy enough to send their children to school would never have dreamed of themselves planting trees. Today, the children of Cuba are taught to scorn not those who work, but those who lead a life of leisure without working. The books for children very decidedly foster these new values.

Another favorite theme of stories, poems and songs is solidarity among working people, and international solidarity among revolutionary people. Children's books on Vietnam, on American Indians and on Africa build this consciousness, which is reinforced in television programs, songs and games. One song, based on a speech by Fidel Castro, is called "Ricos y pobres, pobres y ricos" (Rich and poor, poor and rich). It goes:

> Mi casa no es mi casa
> si hay quien no tiene casa
> al lado de mi casa
>
> Calabaza, calabaza.
>
> La cosa es que mi casa
> no puede ser mi casa
> si no también la casa
> de quien no tiene casa.
>
> My house is not my house
> if there's someone without a house
> alongside my house
>
> The thing is that my house
> can't be my house
> if it's not also the house
> of whoever has no house.

A sampling of 20 recently published picture-story books in the series, La Vida de mi Patria, indicates the values transmitted in contemporary Cuban children's books. The Castro Revolution is, of course, the central event portrayed, and history has been rewritten from the versions previously published in order to convey the heroism of the Revolution itself, a sense of national pride, the Socialist contributions in the forms of widespread public health services, new schools, literacy training, adult education generally. Several books stress the constructive social roles filled by Cubans of all races, notably Africans and Indians, whose early history in Cuba as slaves is vividly presented as a shameful part of the country's past. Similarly portrayed as shameful, in several of the books, is the role which the U.S. government and U.S. businesses have played in Cuba's history.

In the school textbook field, a sampling of the contents of an eight-volume series of graded readers reveals a mixture of Revolutionary history (always contrasted extremely favorably with pre-Revolutionary times), the values of communal living and sharing resources, classic and contemporary literature from Spanish and from other languages. The 8th-grade book, for example, contains writings by or about, among others, Washington Irving, Shakespeare, La Fontaine, Moliere, Defoe, Balzac, Martí, Benjamin Franklin, Victor Hugo, Carl Sandberg, Walt Whitman, Che Guevara, Fidel Castro, Ho Chi Minh and Anne Frank.

About the Author

KAREN WALD, who has worked in Cuba, is now writing a book for both children and adults about the Cuban Revolution.

PEOPLE'S REPUBLIC OF CHINA:

EDUCATING THE MASSES WITH PICTURE-STORY BOOKS

Part I of this international issue featured an analysis of children's books produced in China and translated into English (among other languages) by the Foreign Languages Press of Peking. The article aroused wide interest, and many of our readers have asked how they might obtain the English translations. We are happy to announce that the books surveyed, with the exception of The Little Doctor, *are generally available at the bookstores listed at the end of this article.*

The books surveyed in Part I were published prior to the Cultural Revolution of 1966-68. One might assume that they were selected for translation and world-wide distribution because of particular values that they espoused and that they might not be wholly representative of the books children read in China today.

The article that follows is a survey of 80 books published in China since *the Cultural Revolution. While covering a wider spectrum, these more recent stories promote essentially the same values as those reviewed earlier. To our knowledge, none of these later books has yet appeared in a language other than Chinese.* Interracial Books for Children *obtained them from visitors to China and from stores in the U. S. selling recently imported merchandise from China. We will keep our readers informed if and when they become available in translation.*

The *Interracial Books for Children* survey of 80 picture-story books published in China since 1970 reveals these statistics: 4 were published in 1970; 14 in 1971; 35 in 1972; 16 in the first four months of 1973; and 11 are reprints of books originally published during 1963-66, in the years just preceding the Cultural Revolution. All but seven of the books were published by China's two major book publishing houses: the Shanghai People's Publishing House (SPPH)—37 titles—and the People's Fine Arts Publishing House (PFAPH) in Peking—38 titles. Two were published by the Kirin Province People's Publishing House, and one each by the People's Literature Publishing House in Peking, the Peking People's Publishing House, the Kwangsi Province People's Publishing House, and the Revolutionary Group of the Metropolitan Publishing House in Shanghai.

The movement in China to counteract elitism has resulted in a number of writers and illustrators leaving their works unsigned: while 34 of the books credit writers and illustrators by name, 46 do not. Staff members of the publishing houses are credited with writing and illustrating some of the books, but a substantial number have been created collectively by professional and amateur writers and artists—a cultural group in the People's Liberation Army, a writing class in a factory or school, etc., and these are always elaborately credited.

The following three examples are typical of the collective credits that appear in the picture-story books—(1) *The Shining Great Road* (Vol. I): "Written and Illustrated by the Joint Writing and Illustrating Group of the People's Fine Arts Publishing House and the Revolutionary Committee of Shunyi County, Peking"; (2) *A Silver Dollar:* "Compiled by the Political Department of Unit 1505 of the Chinese People's Liberation Army"; (3) *Shih Ta-hu:* "Written by the Taching Oilfield Workers' Writing Group. Drawn by the Taching Oilfield Workers' Artistic Creation Study Class and the Shanghai Metropolitan Vanguard Agrarian Creative Workshop."

It is hard to say whether individual writers and artists credited in the books are men or women. Most given names in China represent a spiritual connotation, so even speakers of Chinese cannot tell whether the author is a man or a woman by looking at the given name—unless, of course, the name is Plum Blossom, Precious Forest, A Type of Jade, etc. Names for men and women include Honest, Colful, Little Cloud, To Study Economic Affairs, To Study Poetry, For the Whole People, Wild Horse, Big Tiger, To Think of One's Origins, Excellence in Literature, To Achieve Contentment, etc. Mao *Tsetung* means "To Benefit the East."

Prices of the books range from 5-36 *fen* (5 *fen* are equivalent to 2 U. S. cents). Most of the books are 7 *fen.* In size, they range from 16 to 256 pages (most are 36-48 pages). All have paper covers. The books are evenly divided between those illustrated in full color and those in black-and-white.

Formats are relatively small, by Western standards. Of the 80 books, the largest is 5 7/8" x 7"; the smallest is 3 1/2" x 4 7/8". The most usual size is 5" x 4". Some have sewn bindings, some glued, some stapled. Clearly, all are designed for mass marketing, and printings of picture-story books in China are reported to range upward of two million copies each.

A note about the language in the books. The Chinese language includes many dialects, some mutually incomprehensible in spoken form but all having a common denominator in their written representation. The most widely spoken dialect is Mandarin, used in North China, and it is the basis of the new standard language, *Gwo-yu,* with many characters having been simplified in 1956 and now promoted actively to advance national literacy. Within the text of the books surveyed, pronunciation of difficult words appears in Roman letters alongside the Chinese characters; this phonetic "Romanization" of Chinese characters was begun in 1958 as a teaching aid; the four tones used in spoken Chinese are noted by identifying marks above the vowels.

All the books are designed to be read from front to back, pages from left to right. (This is in contrast to books published in Taiwan, where they are still designed for reading back-to-front, pages top-to-bottom. Non-Communist book publishing in Hong Kong and Singapore also follows the traditional back-to-front design.)

We have divided the 80 books into the following broad categories: (I) stories from contemporary life written as object lessons; (II) the "Bitter Years": Struggle Against the Japanese and the Civil War; (III) stories of revolutionary movements in other countries; (IV) adaptations of works by a foreign author; (V) primers or elementary texts; (VI) folklore. All the classifications appear in order of their numerical preponderance. In the discussion that follows, selected examples are annotated, and the remaining titles are listed.

I. STORIES WRITTEN AS OBJECT LESSONS

There are 33 books in the largest category. These stories convey object lessons by showing real or imaginary persons or situations from contemporary life and clearly drawing a conclusion or moral.

This category has several subdivisions: (A) Life in the People's Communes, (B) The People's Liberation Army, (C) The Industrial Proletariat, and (D) National Minorities. The numbers in parentheses following the subdivisions indicate the total number of titles in that group.

A. Life in the Peoples Communes (16)

Small Geese Flying Together (SPPH, 1972): a group of Little Red Soldiers, their teacher and an old peasant help the children set up a weather forecasting station in the fields. One of the boys displays a selfish attitude toward everything, and is criticized by his classmates for it. Eventually he recognizes his fault and changes his attitude.

The Children of Cheng Family Village (SPPH, 1972): Hsiao-ying (Little Heroine) is a Little Red Soldier who sets an example by sweeping the lanes, washing clothes, organizing a group of children to collect ripened persimmons, and bringing in the baskets of harvested fruit to the commune office. One boy is caught about to eat one of the fruits and is criticized for "taking from the collective property"; he subsequently upbraids himself for his thoughtless action.

Fishing (PFAPH, 1973): this moral tale for young children shows how to behave towards others (the collective) and public property: repairing a broken fence at a commune's fish pond, racing to help a worker whose truckload of fruit has spilled, and setting out early in the morning to gather hay and flowers for the grown-ups.

Additional books in category A, "Life in the People's Communes," are: *The Bright Sky, New Sprouts of the Pear Garden, Gathering the Rice Stalks, Delivering a Goose, Before the Thunderstorm, Sparks of Fresh Spring, Proletarian Vanguard Fighter Huang Miao-lang, Ah Yung, Song of the Dragon River,* and *Bridging the Yellow River.*

B. The People's Liberation Army (8)

Lei Feng's Childhood (PFAPH, 1973): this is a pictorial biography of a People's Liberation Army (PLA) hero. The chapter titles tell the story: The Man-Eating Old Society, The Party is Motherly, Study for the Revolution, Putting on the Red Scarf, Love the Collective.

Model Communist Youth League Member Hu Yeh-tao (SPPH, 1971): a selfless young armyman is accidentally killed while bringing electrification to rural areas.

Thousands of Willow Branches in the Spring Wind (SPPH, 1972): this true story describes a Liberation Army surgery team's successful operation on a woman for removal of a tumor. The event took place in 1968, and the patient, mother of two children, is today a productive worker.

Upholding Chairman Mao's Revolutionary Line, Pushing Forward Without Retreat—The Vanguard Story of Comrade Han Yu-fen (SPPH, 1971): this exemplary true story tells of a woman air force doctor, an accomplished surgeon and a member of the Communist Party. Readers are shown the activist life of Han Yu-fen as she organized workers to seize their workplaces during the Shanghai "January Revolution" of 1967, a most decisive point in the Cultural Revolution.

Other titles in group B, "The People's Liberation Army," are: *The Triumphant Song of United Victory, The War-Horse Runs Fast, Red Mountain Island,* and *Always Hold Your Gun Tightly.*

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Above (top to bottom) the covers of the picture-story books **New Sprouts of the Pear Garden, The Children of Cheng Family Village,** and **Gathering the Rice Stalks.** Below, the covers of **Small Geese Flying Together, Upholding Chairman Mao's Revolutionary Line, I am a Sunflower,** and **Camel Bells at the Border Pass.**

NATIONAL MINORITIES IN CHINA

China has over 50 national minority groups, comprising 6-to-8 per cent (about 45 million) of the total population. Living in most of the 27 provinces, these national minorities occupy 50-to-60 per cent of the total land area of China. Reports indicate that since 1949 the minorities have been encouraged to develop their national cultures, to learn to read and write their own local languages and, where no written language existed, to develop one.

Reports from China state that each year more than 700 high school graduates representing every national minority enter the Central Institute for Nationalities in Peking, a special college established in 1951 for training minority young people to be cadres, teachers, interpreters, and literary and art workers. As of 1972, over 9,300 students had graduated from the Institute's three faculties—politics, national minority languages, and literature and art—and returned to their communities to take up teaching and leadership positions.

Institutes of Nationalities and multiethnic schools of higher education have been established in the major cities of Tibet, Sinkiang, Inner Mongolia, Ninghsia, Chinghai, Kwangsi, Szechwan, Yunnan, Kweichow, Kirin, Kansu and Hunan Provinces; and national minority students are also sent to Kwangchow (Canton), Shanghai, Shensi Province and other Han nationality (Chinese) locations.

The provinces of Tibet, Inner Mongolia, Sinkiang (where the Uighur people predominate), Ninghsia (the Hui people) and Kwangsi (the Chuang people, China's largest national minority) are all autonomous regions. Many minority nationalities live together in the same region. Some live in isolated areas. Han people, particularly young people who go to the underdeveloped areas to take part in agricultural work, also live among minority communities.

As of 1971 in Tibet, 83,000 children were enrolled in more than 2,000 primary schools; graduates went on to local high schools, to a teacher training school, to an Institute for Nationalities in Lhasa, the capital, as well as to schools in other parts of the country. The People's Publishing House of Tibet produced 800,000 textbooks in Tibetan for use by the region's primary schools for the current term. This publishing house, set up in 1971, has already turned out 1.03 million copies of publications in Tibetan, as well as a number of books in Han.

In the province of Sinkiang, new Uighur and Kazakh written languages, based on the Latin alphabet, have been devised. The new languages have partially or totally replaced the old ones, based on the Arabic alphabet, in books, documents, advertisements, slogans and correspondence. In Urumchi, the capital, and other places in Sinkiang, almost everything is now written in one of the minority languages as well as in Han characters. Throughout Sinkiang, all primary and middle school classes for the Uighurs and Kazakhs are taught in one of these two new written languages.

In Chingshuiho Commune, at the western end of the Teinshan Mountains in the northwest frontier region, more than half of the cadres, from five different nationalities, have become bilingual since the Cultural Revolution. Many Han educated youth who have settled in the autonomous region have learned to speak and read minority languages, and a number are running primary schools in *yurts* (Mongolian felt-covered tents) and are teaching in the local languages.

Many Uighur and Kazakh cadres have learned to speak Chinese, while Han cadres have learned Uighur or Kazakh. Since 1965, some 1.53 million people in Sinkiang have learned to read one or the other of these two languages.

C. The Industrial Proletariat (3)

Red Flag Canal (SPPH, 1971): a photo essay depicts massive public works construction—bridges, canals, tunnels, hydroelectric power stations—accomplished, in the absence of heavy machinery, by heroic people-power.

Also about "The Industrial Proletariat," group C, are: *Shih Ta-hu* and *Story of the "Crouching Tiger."*

D. National Minorities (2)

Tantseng (PFAPH, 1972): the Revolution causes profound changes in the life of Tibetan people. Tantseng and other Tibetan children do back-breaking labor while being whipped by a slavemaster on horseback. The khaki columns of the People's Liberation Army, red flags held aloft, march up the snow-covered slopes, and Tibetan people happily receive them and offer them milk-tea from iron pots. During a storm, the river overflows, and Tantseng plunges into the water to save a boat from going downstream. He drowns, and his heroism and self-sacrifice are an example to the reader.

Camel Bells at the Border Pass (SPPH, 1972): a PLA man saves the life of his comrade who develops pneumonia while on a camelback trek through the snow-covered Pamir Mountains in western Sinkiang, near the Afghanistan border. The sick armyman is given tea and recuperates in the tent of Abdulikelimu, a herdsman of the Tajik nationality, who later helps the army get their supply caravan through the difficult mountain passes.

There are five additional titles in this general category of object lessons. Three have to do with miscellaneous aspects of the Cultural Revolution. A fourth is a collection of revolutionary songs—*I Am a Sunflower* (Peking People's Literature Publishing House, 1972). And the fifth is *The Children of Fisherman's Island* (PFAPH, 1971), about a group of teenage boys and girls who capture a secret agent of Chiang Kai-shek while they are fishing on the Chekiang Coast.

In addition, there are two miscellaneous books that serve as object lessons: *Children's Regiment of the Meadows* and *Brother Militiamen.*

II. "THE BITTER YEARS"

The category with the second largest number of books concerns the "Bitter Years"—that seemingly endless period in the 1920's, 30's and 40's, in which China was convulsed in Civil War and in a struggle to free itself from Japanese occupation.

Of the 21 books that deal with this period, 12 involve the struggle to oust the Japanese invaders. Eight are about the Civil War and the victory over the Kuomintang forces of Chiang Kai-shek. An additional one has to do with feudalism in ancient China. In these books—as is true of education in China today—stress is placed on acquainting children with the oppression of the past. Youngsters are constantly reminded of the "Bitter Years"—the exploitation of the people by the old society.

The Red Lantern (PFAPH, 1971) and *The White-Haired Girl* (SPPH, 1971): these two books are adaptations of stage productions that have become highly popular since the Cultural Revolution. The first is an opera and the second a ballet or dance-drama. Both depict Chinese resistance to the Japanese invasions of the 1930's and 40's.

The Children's Regiment of Stone Hamlet (SPPH, 1963, reprinted 1972): Hsiao-rong (Little Glory) and his friends use a boat filled with watermelons to capture a clumsy band of Japanese invaders.

Taking Tiger Mountain by Strategy (PFAPH, 1971) and *Red Women's Detachment* (SPPH, 1971): two more books based on popular stage productions, these tell about Red Army campaigns (one in the north and the other in the south) against the forces of Chiang Kai-shek. *Red Women's Detachment,* a dance-drama exalting the role of women in the new China, has been shown nationwide on TV in the U. S.

The Bugler of the Snowy Mountains (SPPH, 1972): the setting is the famous Long March of the Civil War. A fourteen-year-old bugler assists his comrades by weaving straw sandals, gathering hot peppers to eat while marching in cold weather, and carrying a sick comrade to safety.

Other titles concerning the Japanese are: *Shachiapang, Liu Hu-lan, The Anti-Japanese Little Hero, Chang Szu-teh, The Shining Great Road, Little Soldier Chang Chia, The Feather Letter,* and *The Bird Cries of Tungping Lake.*

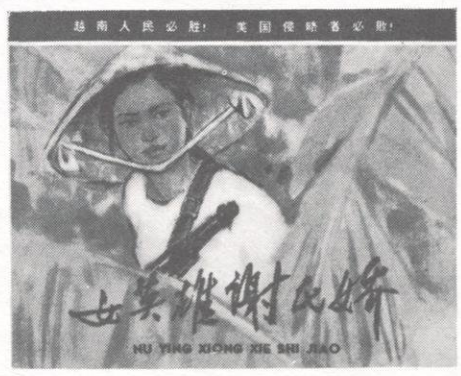
Additional books about the Kuomintang are: *A Silver Dollar, A Story of Ten Grains of Rice, The Crow of the Rooster at Midnight, Mine Warfare,* and *Fighting North and South.*

III. REVOLUTIONARY MOVEMENTS IN OTHER COUNTRIES

Of the 18 books about non-Chinese revolutionary movements, all but two concern liberation struggles in Asia (8 Vietnam, 5 Korea, 2 Soviet Union). Of the three exceptions, two are contemporary (Palestinians versus "Israeli Zionists" and Cambodian guerrillas versus "Lon Nol puppet troops"), the other is historic—about the French Revolution. In almost all the books in this category, young people play the major role in outwitting or capturing the enemy—"puppet troops," "Czarist armies," "Yankee devil," etc. Enemy features are invariably exaggerated, distorted, and often darker in hue.

Little Hero of the Paris Commune (SPPH, 1972): narrates the famous historical uprisings of the French peo-

Above, the covers of **Delivering a Goose** and **Children's Regiment of the Meadows.** Below are the covers of four books that are concerned with the revolutionary movement in other countries (from top to bottom): **Lenin in 1918, The Little Hero of Angola, A Phuc** and **Heroine Ta Thi Kieu** (the last two books are about Vietnam during the war with the U.S.).



ple in 1871. The opening page shows masses of armed people gathering in the streets waving red flags. The story recounts the heroic actions of a fourteen-year-old volunteer in the revolutionary militia. The text reads: "On March 18th, 1871, the world's first proletarian power, the Paris Commune, was established!"

Lenin in October (SPPH, 1971) and *Lenin in 1918* (PFAPH, 1972): adaptations of two early Soviet films of the same names depict the October Revolution, the storming of the Winter Palace, and the establishment of the Soviet socialist state.

A Deep Friendship (SPPH, 1973) and *Strike at the Aggressors* (SPPH, 1972): both involve the Korean War. The first, set in China during the 1940's, tells about two fatherless families, a Chinese and Korean, who live next door to each other. Flashbacks, with illustrations framed in stylized black borders as if they were old photographs, recount one family's hardships in Korea, where the father was killed fighting the Japanese. Years later, during the Korean War, the Chinese boy joins the Chinese People's Volunteers, the other boy joins the Korean People's Army and they joyously meet on the battlefield.

The Skillful Train Assault; *Two Hand Grenades*; *Canh Ho*; *A Phuc*; *A Luong* (the latter three are names of Vietnamese heroes); *Heroine Ta Thi Kieu:* all these stories are based on the struggles during the Vietnam war with the U. S.

Additional books about world revolution are: *The Invisible Battlefront, Raid on the White Tiger Regiment, Huang Chi-kuang,* and *The Banks of the Yalu River.*

IV. ADAPTIONS OF WORKS BY A FOREIGN AUTHOR

The books in this category are all by the Soviet novelist, Maxim Gorki. They are adaptions of the famous novels in which Gorki described his early childhood in Czarist Russia, the awakening of revolutionary feelings in his oppressed mother, his life as a vagabond after he left home at the age of 12, and how he became a radical university student. The three books are *Mother, My Childhood* and *My Universities* (all PFAPH, 1972).

V. PRIMERS OR ELEMENTARY READING TEXTS

There are three primers: *Words through Pictures* and *Do you Know It?* (both SPPH, 1972) and *Little Black Eel Swims the Seas* (PFAPH, 1973). In *Words Through Pictures*, color panels of four square frames per page depict adults engaged in various activities and occupations, children working and playing, and objects related to both civilian and military life. Each picture has a caption that identifies the person or object both in Chinese characters and in Romanized pronunciation.

Content is varied. One spread depicts a steelworker, a farmer and a soldier holding a gun. The three pictures are of men. Next appears a member of the militia with a readied bayonet, a security officer directing traffic and a rural doctor. These three pictures are of women. In the pages that follow, pictures of women in the role of mothers and housekeepers are notably absent. Except for one grandmother sewing, no woman is shown wearing an apron, mopping a floor or doing household chores. Absent, too, is another parent stereotype commonly found in U. S. primers—the father, briefcase in arm, hurrying off to the office. Soldiers in uniform and objects of warfare appear frequently in *Words Through Pictures.*

In the portrayal of children's activities, boys and girls are shown taking baths, brushing their teeth, washing clothes, sweeping floors, swimming, training to be soldiers, marching in formation, playing ping-pong, and swatting flies. Boys and girls are shown in equally active roles. A significant exception is a pair of stereotyped pictures of two small children: one shows an infant boy holding a large ball; the other, a young girl holding a doll.

The types of objects depicted in the primer are also revealing. In order of sequence these are: truck, car, ambulance, bicycle, locomotive, bus, fire truck, ocean freighter, fighter plane, battleship, anti-aircraft gun, tank, hand grenades, mines, big sword, rifle with bayonet, newspaper, post box with envelopes (including air mail), telephone. Next, assorted seeds and grains, vegetables, hand tools, farmyard animals, etc. Finally, weather conditions, wild animals, and ultimately, colored discs in different patterns to denote numbers.

Do You Know It?, a beginning book on classifications, starts with depictions of industrial processes utilizing heavy machinery, followed by pictures of airplanes, land vehicles and boats. Then rice growing and harvesting are illustrated; next, military themes, calisthenics and sports followed by more scenes of barnyard and wild animals, farming, and marine life. The primer concludes with these items—a desk, a chair, a pencil, a basket—plus a house on stilts, such as is frequently encountered in the national minority areas of southwest China.

Little Black Eel Swims in the Seas is an introduction-to-nature book. It portrays marine life through the adventures (some humorous) of a baby eel in its first encounters with other forms of sea life.

VI. FOLKLORE

Of the 80 books, only one is based on Chinese folklore. *Master Tung Kuo* (PFAPH, 1972) recounts the story of an aged scholar-poet-vegetarian living in one of the states of ancient China. Behind his kindly deeds lurk sinister motives, and the tale stresses an old moral: wolves can come in sheep's clothing. The book's preface states that the wolf's appearance as a sheep is a reference to the hidden dangers of "imperialism, revisionism, and reaction."

From the total of 101 books from China surveyed (Part I, 21 books; Part II, 80 books) certain generalization can be made that point up some major differences between these and the books that fill children's reading rooms in the U.S.

- The books are more avowedly didactic than any comparable books in the U.S., even textbooks, and they make no apology for their instructional-political posture. Sometimes, publishers actually call on the readers for suggestions. The following is a quote that appears on the inside front cover of several of the books:

> To the Reader
> Chairman Mao teaches us: "Earnestly do good publishing work." We ardently hope that the broad masses of worker-peasant-soldier and young readers, after reading this picture-story book and other material from this publishing house, will put forward their precious opinions to help us follow the line on literature and art pointout by Chairman Mao, to do good artistic and publishing work. Please send letters to: People's Fine Arts Publishing House, 32 Beidzungbu Lane, Peking.

- The books present a decidedly realistic view of reality. There are no kindly emperors, no lovely princesses, because everything is related to the politics of liberation. The emphasis is consistently on the wretchedness of the past, the wholesomeness of the present society and the promise of the future.
- Violence, a common occurence in the books, is restricted to overcoming political adversaries. Authors conceive of the conflict between "good" and "evil" as ideological rather than moral or religious.
- Women are portrayed in roles that are more active than in U.S. books—a reflection of the political priorities in China, which seek to promote equality of the sexes.
- Satisfaction comes from sacrifice for the sake of the people. This is the most meaningful fulfillment for the individual.

In a survey of Chinese picture-story books, it is not easy to differentiate—except for elementary primers—between "children's" and "non-children's"

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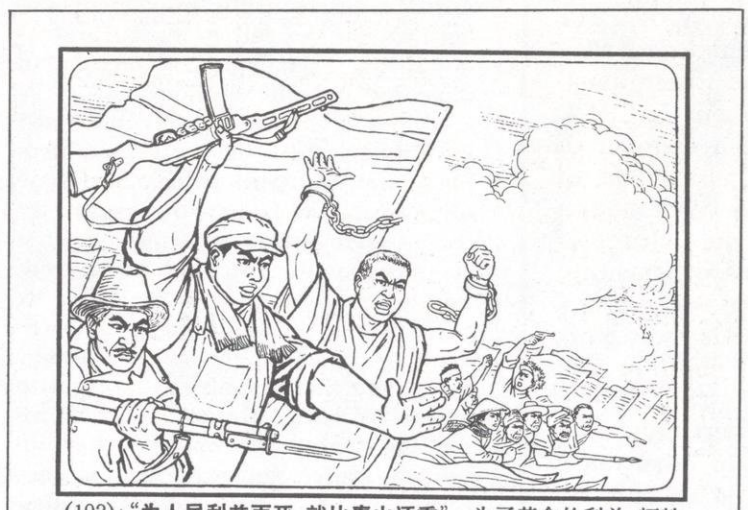
The most recent picture-story book received from China by the CIBC is **Struggle in the Orphanage**, first published last summer in Shanghai (top spread). It describes the harsh treatment of a young Chinese girl in an orphanage financed by American businessmen. Other books shown below are (top to bottom): **A Luong, Hero of Collectivism Chiu Shao-yun**, and the primer **Words Through Pictures.**


(102) “为人民利益而死，就比泰山还重”。为了革命的利益，牺牲自己的生命去殉伟大壮丽的共产主义事业，这才是一个革命者崇高的理想！邱少云仿佛看到革命的风暴在全世界风起云涌，美帝国主义被包围在人民战争的汪洋大海之中。

books. Most of the books serve new readers of all ages, and when ideology is paramount, there need be no distinctions between adult and children's literature. In a nation where, until recently, literacy was the province of the few, picture-story books of this type are one facet of the revolution—bringing literacy to the masses.

The books referred to in this survey are generally available from all three branches of China Books and Periodicals (2929-24th St., San Francisco, Cal. 94110; 125 Fifth Ave., New York, N.Y. 10003; and 900 W. Armitage Ave., Chicago, Ill. 60614); East Wind, 2801 Broadway, New York, N.Y. 10025; Ssu-Shin-Four-New (China Native Products, Ltd.), 22 Catherine St., New York, N.Y.; at both branches of Avaloon Chinese Emporiums (154 W. 57th St., New York, N.Y. 10019 and 231 E. 50th St., New York, N.Y. 10022); China Center, 161 W. 4th St., New York, N.Y. 10014; and Yenan Books, 2506 Haste St., Berkeley, Cal.

To obtain a list of all books considered for this article, with both English and Chinese titles, please send a stamped, self-addressed envelope to the Council on Interracial Books for Children, 1841 Broadway, New York, N.Y. 10023.

CHILDREN'S BOOK THEORIST

The first considerations of literature [in China] as being specifically written for children, or selected from the classics with only their interests in mind, did not appear until the 20th century. The most influential figure to emerge as critic was Lu Hsun. He was born in 1881, and died in 1936, and was thus almost an exact contemporary of Maxim Gorki, whose works and life are very similar. Lu Hsun first was known for his translations of Jules Verne, which he undertook while studying in Japan. Upon his return to China he became involved in the political party of Sun Yat-Sen and with the revolution of 1911 definitely began to identify himself with the Communist-Socialist movement. In 1912, he was named a member of the Nanking Department of Education and then began writing about the failures of the old methods of teaching, prescribing new ways to replace them. He also wrote his first stories for children and continued his translations. His last years were filled with a deep interest in fairy tales, both Chinese and foreign. He gathered several collections from the old sources (particularly those of the T'ang and Sung dynasties, 600 to 1004 A.D.) and translated many from Russian and other foreign languages.

Although his theories of children's literature were not widely known while he was still alive, he became more and more important to the leaders of the Communist movement, and by 1950, he was accepted as the chief theorist in regard to children's literature and language education.

From *The World of Children's Literature* by Anne Pellowski (R.R. Bowker Co., 1968).

SOVIET UNION: Murray

Continued from page 1

tion: those white Europeans who today comprise barely 53 per cent of the Soviet population. When you add other white national groups to the Russians, the white population totals 65 to 70 per cent. The balance of the Soviet population is made up of other, non-white groups. These non-white peoples, Turkic nationalities, mainly Muslims, number about 33 million, or 14 per cent. Add Orientals and other non-white nationals, and the white to non-white breakdown is now roughly 70 to 30 per cent, with the trend being toward an increase in the non-white population.

I am going to concentrate on the five Central Asian republics of Uzbekistan, Kazkhstan, Tajikistan, Turkmenistan, and Kirghizia. The fact that their non-white, indigenous population is projected by census trends to be the future Soviet majority by the year 2000, and that their area was also a prime target of Czarist colonial policy make them an excellent focus for an examination of minorities in the Soviet Union.

Historical Background

The combination of land shortages and archaic agricultural practices resulting in low productivity in the 19th century made the plains of Kazakhstan very attractive to Russians. Add to this Czarist Minister Stolypin's policy of avoiding peasant unrest by encouraging migration to Asian areas newly acquired by military conquest, and you have classical colonialism in the making. While the northern regions of Central Asia attracted European colonists, the southern areas were settled by outsiders in business, industry and trade. The ancient irrigated agricultural system of the southern oasis did not offer the Slavic settlers as lucrative a living as did urban commerce and industry.

Thus, when the Revolution of 1917 came to Central Asia, the Slavic settlers formed a colonist contingent which identified with the "Russian" proletarian revolution because they themselves were Russian and largely "proletarian." They acted much like a ready-made "fifth column," quick to resist any Muslim separatist movements unleashed by the fall of the Czar, rationalizing their colonist interests in the name of the Revolution.

Originally, the revolution condemned the way in which the indigenous people's land had been stolen, since some of the best lands had been taken by the Russian colonists. Thus, the first socialist country became the first nation to legally deal with racism in its constitution. By establishing "independent" republics for the minority areas, by giving these republics the right to secede from the Union, and by prohibiting discrimination—the Revolutionary leaders showed a genuine concern with the rights of minorities. Lenin and Stalin must be commended for officially reversing the Czarist policy of Russification—of racism—but, unfortunately, they were not always on the scene to see that the ideals of the Revolution were carried out by lower echelon officials. Frequently, and especially in the beginning, these were ex-Czarist officials who had been responsible for the old policies condemned by the Bolsheviks. (Americans know that it is one thing to make proclamations or to pass laws, and another thing to have them enforced by officials who are unprepared to accept them.)

Brotherly Friendship or Cultural Imperialism?

In the early period of the Revolution it was fashionable to criticize the former Russian oppression and subjugation of peoples in the minority areas. Today, the theme is "Friendship among all the Soviet People," and all friction, all conflicts, between Russians and non-Russians are attributed to the individual machinations of corrupt officials. One might say that some aspects of history have been whitewashed.

Internationalism is a fine theme. The trouble is that the indigenous people feel they have been eclipsed on their own turf. They are constantly being told that they wouldn't have gotten anywhere were it not for Russian help. When local newspapers describe major projects, they stress the fact that many different groups contributed to make the project a reality. But they give prominence to the contribution of the European or the Russian in terms of the design, or the inspiration or the guidance.

A Russian would not not see such reporting as anything unnatural. That's the difference between a majority and minority point of view. Of course, when you talk to people from the local area, you will find that they often don't view the relations between the Russians and their people in quite so mellow a way. Many of them, except those very few who are totally against the regime, will state that they are very much indebted to the Russians, but they will tell you in private that most Russians do not accept them as equals and do not give them a fair shake.

Economy and Self-Determination

If urbanization can be equated with "advanced" society (higher educational institutions, skilled employment opportunities, social services), then an ethnic group's participation in urban life may be a good measure of its participation in the advantages of a technologically advanced society.

Any comparison of the regions of Soviet Central Asia with those of the surrounding non-Soviet nations of Iran, Afghanistan and Pakistan would show that the indigenous populations of Soviet Central Asia have a considerably higher standard of living. However, what matters to the people of Central Asia is not so much how neighbors live *across* the border, but how they live *within* the same area. They compare their condition with that of their compatriots, the white Russians.

The comparison leaves much to be desired. Russians are now concentrated more than ever in the rapidly developing industrial areas. Nonwhites are concentrated in the countryside where more of them are engaged in cotton growing than in any other pursuit, and their family income averages little more than half that of industrial workers. The huge Nurak Hydroelectric plant and the Dushanbe textile mills have only 30 and 25 per cent respectively of their work force filled by local Tajiks and Uzbeks, while 66 and 69 per cent of their available positions are held by white migrants from west of the Urals.

Two basic realities of life operate to the disadvantage of the Soviet minority peoples. The first is the nature of the political system which overwhelmingly concentrates the decision-making processes in the heartland of the Soviet Union—a heartland that is in European Russia.

Denied Position of Responsibility

There has consistently been a fairly accurate reflection of minority population strength in the more "representative" but less powerful positions in the legislature, whereas the more powerful posts in the highest Communist Party organs do not fall to non-whites to any significant degree. This pattern also obtains within Central Asia. Indigenous leaders are proportionately represented in office but outsiders are generally over-represented in executive positions, elective or appointive, which involve decision-making powers and the supervision of the work of others.

The persistent Soviet attempt to streamline Party and government bureaucracies actually tends to displace local officials in non-white areas since the indigenous functionary is often judged insufficiently trained to handle the increased responsibility of a large unit.

The second reality of life affecting the minorities is the Russian's age-old tradition of elitism and cultural superiority. This carries with it the sense that the whites "know what's best" for their non-white "friends." In many day-to-day relationships, there is this kind of elder-brother paternalism. From the Russian majority's point of view, the nationality question has been solved by providing legal mechanisms for

SOVIET UNION: FACTS AND FIGURES

Any discussion of minorities in the Soviet Union involves geographic, ethnic and linguistic distinctions. At present Russians comprise the cultural and numerical majority. Among non-Russians in a total U.S.S.R. population of 240 million, there are, for example, 40 million Ukrainians, 9 million Byelorussians, 6 million Tatars, 5 million Kazakhs, 4 million Azeris, 3 1/2 million Moldavians, and 3 million Lithuanians. Of the 5 million children born every year, half are non-Russian and one-quarter are non-white (most of them of Asiatic background). Among the non-whites, the birth rate is considerably higher than is the national average for the U.S.S.R.

Religious heritage is also a factor in considering minorities in the Soviet. The nation's 30 million citizens of Muslim heritage give the Soviet Union the fourth largest Muslim population in the world. A separate Jewish national area exists in Pacific Siberia, but its population is small and its culture does not appear especially viable; most of Soviet Jewry is dispersed in other parts of the nation. (There is Yiddish-language publishing in the Soviet, but most of it is not state supported.)

Fostering both unity and diversity, the Soviet Union is the world's largest publisher of translations: both translations from non-Soviet languages and translations from one Soviet language to another, most from Russian to other Soviet languages. According to UNESCO, Soviet book publishers in 1969 issued 3851 translations, of which 1624 were from the Russian and 933 were from English, French, German, Russian, Scandinavian, Italian, Spanish, Japanese, Chinese or Arabic. The other 1294 translations included 100 from Ukrainian, 67 from Georgian, 52 from Lithuanian, 45 from Armenian, 42 from Latvian, 38 from Estonian, 38 from Uzbek, 34 from Azeri, 34 from Kazakh, 33 from Byelorussian, and 33 from Kirghiz. These translations include both children's and non-children's books. Among the most translated authors were Lenin, Dostoyevsky, Tolstoy, Gorki, Chekhov, Turgenev, and Brezhnev.

The volume of children's literature published in the Soviet Union, both translations and originals, is indicated by these statistics reported by UNESCO for 1970: 2408 school textbooks (288,618,000 copies); 75 school pamphlets (25,047,000 copies); 1407 children's books (90,927,000 copies); and an additional 133 children's pamphlets (175,069,000 copies).

people to express their own identities. When a majority has the option of totally ignoring the national aspirations of its subjects and decides against that, but still leaves them short of the ultimate—which is independence—that is a half-way measure, even if it does mean some sort of autonomy.

But self-determination is nothing at all unless it means that you control your own economic destiny. In the non-white areas of Central Asia, skilled labor, supervisory jobs, and the decisions about industrial production are white-controlled. The Russians rationalize on the grounds that non-whites lack the prerequisite training for skilled work, that they are not "qualified."

Education, Job Training and the Russian Language

In Central Asia, Russians comprise 29 per cent of the population. But they comprise half of the students in higher educational establishments and 60 per cent of the specialists with secondary or higher education in these Republics.

To obtain an idea of higher educational opportunities afforded minorities, we may compute "selectivity indices" by dividing the proportion of an ethnic group's representation in establishments of higher learning by its proportion of the population. The indices for the Soviet Central Asian minorities are: Tajiks, 68.1; Turkmen, 63.5; Kirghiz, 83.3; Kazakhs, 96.0; and Uzbeks, 84.2. These figures are substantially lower than the Russian index—112 according to 1970 census data. (However, the Central Asian minorities far surpass non-whites in the U. S., where the indices would read: white, 110; non-white, 54.3.)

The important fact is that this rate of higher educational attainment is primarily in the field of humanities and the social sciences. The necessity for fluency in the Russian language—math and science texts are printed mainly in Russian—keeps many local people from attending institutions specializing in technical subjects. This severely narrows career options.

The lack of Russian language training is decried constantly in the local press. Schooling in one's indigenous language is just not enough if it does not prepare students for total participation in all levels of society. No wonder the Tajik Republic recently proclaimed a new educational policy, soon to be emulated by other republics in the area, which states that a qualified Tajik or Uzbek can follow any area of specialization in its higher educational establishments without acquaintance or fluency with Russian. Hopefully, the teaching of Russian in rural minority schools will improve to the extent that local minorities will not be deprived of opportunities to pursue careers in technical and scientific fields.

The language problem is further aggravated by the attitude of the Russians—typical of white settlers the world over—which places the burden of communication on the indigenous person. Given this, the 1970 census data is fully predictable. In the entire Soviet Union, 49.7 per cent of the non-Russian population speaks Russian as a second language. But *only 3 per cent of the Russians speak a second Soviet language.*

In many minority areas Russians have separate schools for their children, and in many of these the language and literature of the local republic is not even taught. The law specifies that all schools are to teach the language of the local nationality. That's the law—and it is to be commended—but, in practice, the non-Russian language is not considered important enough. Of course, on the job the language of communication is Russian. That is the language of prestige.

Literature and the Arts

Literary policy in the Soviet Union is developed by prominent ideologues in the Communist Party of the Soviet Union and transmitted through the branches of the All-Union Writer's Union in the constituent republics. The minority literary intelligentsia is believed to play a vital role in portraying and inculcating positive images of the "new Soviet man" through literature and the arts. Stalin laid down the principle that art should be "national in form but socialist in content." Let's examine for a moment just how free minority artists are to express nationalist aspirations.

The republics have their own state-supported publishing houses and produce original adult and children's books in their local languages. Some honor the minority cultural heritage, and that is for the good. But what really counts is what is published in massive quantities, and the bulk of published material is translations from the Russian.

The truth is, too, that the Russian-dominated literary center has been increasingly urging minority writers to stress the leading role of the Russian people and their literature in the social, economic and political achievements of the republics, and to eschew literary development along narrow and exclusively nationalistic lines.

Sharaf Rashidov, the Uzbek writer and Party First Secretary, recently said: "Russian literature, with its revolutionary traditions, deep love of humanity and its true popular spirit, is considered the real university where Uzbek writers attain their literary expertise and mastery." Similarly, B. A. Ashimov, Chairman of the Kazakh S. S. R. Council of Ministers, declared in 1971, "The achievements of Kazakhstan and Uzbekistan are due to the fraternal help of all people, but first of all from the great Russian people."

This emphasis on the role of Russians and Russian literature has had the effect of eclipsing popular folk epics like the Kolandy Batur, Korkut Ata, Alpamysh, etc. These epics have been criticized for "idealizing the feudal past," as "religious fanaticism," etc., and they disappeared from popular literature in the late 1940's and 1950's.

Uzbeks and Kirghiz and Kazakhs and Tajiks and other people can boast of brilliant pasts. For instance, the Uzbeks are part of the modern day remnants of the Timurids, descendants of Tamerlane. There was a glorious flowering of modern Persian culture under Tamerlane, and up to the 20th century, the Emirate of Bukhara and the Khanates of Khiva, Kokand and Samarkand were self-governing states. Perhaps the masses in these states did not enjoy the benefits of its material goods, but they *were* national entities. They had many times subjugated parts of Russia, and showed themselves capable of exercising political hegemony within their states and beyond.

A Proud Past

They had a rich literature. Some of the greatest poets in the Persian language came from among the Tajiks. So it is a distortion to say that Central Asian nationalities owe all they have to the Russian Revolution. Their masses have gained immeasurably in social services, but in the realm of culture and in fitness for self-determination, they had a proud past.

Kamil Yashin, a delegate to the 24th C. P. S. U. Congress and the 5th Congress of Soviet Union Writers, has stated that literature must portray "the image of the Communist, the industrial workers, the simple toiler. . . . This is the basic obligation and duty of all the writer's cells in our Republic."

Since these are the motifs approved by the Russian-dominated center, it is understandable that many local literati are reprimanded for concentrating on traditional themes.

In June 1973, Kirghiz First Secretary Turdakun Usubaliyev complained that many local poets sought to glorify their mountains as a force "supposedly capable of benefitting the life of the Kirghiz people." He said: "There is, of course, nothing wrong with a writer's lovingly depicting mountains, which have always served as a symbol for poetic national feelings, but the point is that for many of our poets, the mountains have become a fetish, a subject to be revered as a deity." He was obviously concerned about nationalist tendencies to glorify the pre-Soviet past and the

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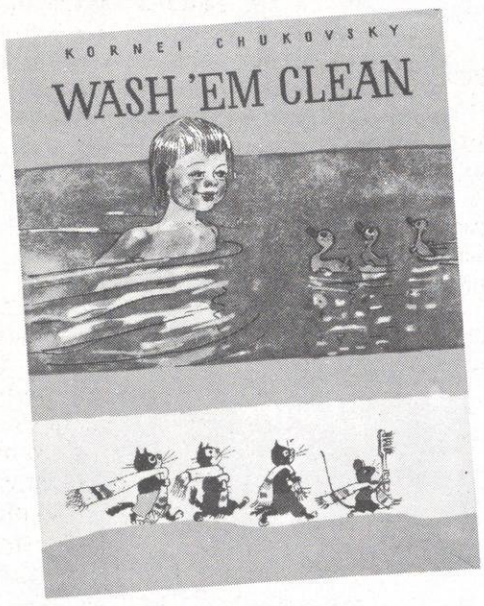
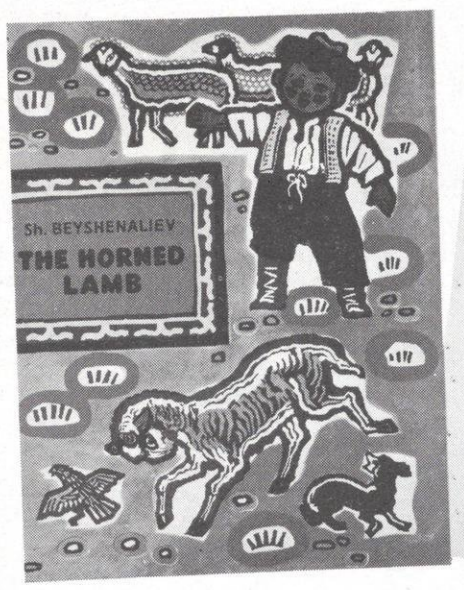
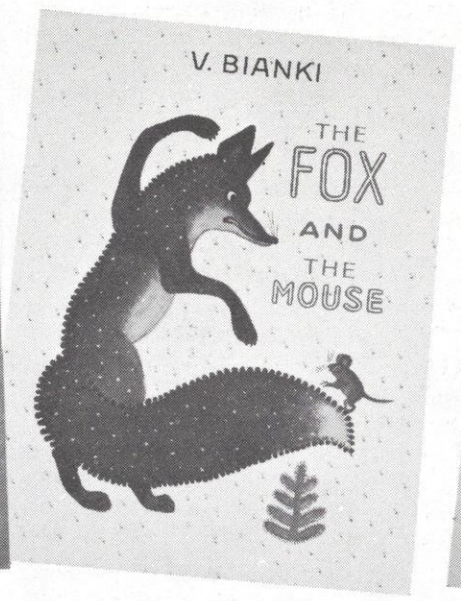
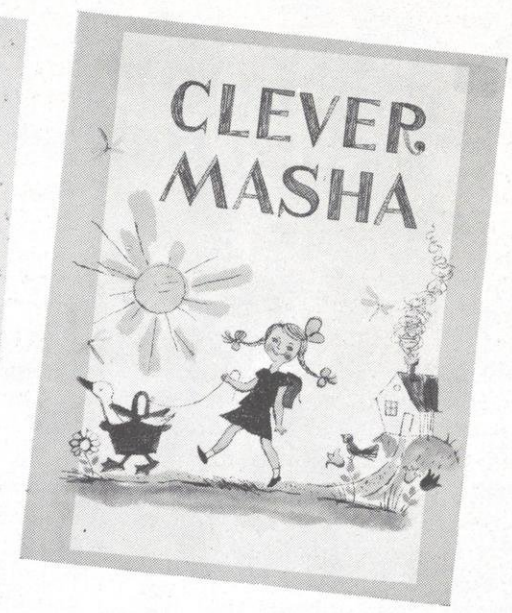




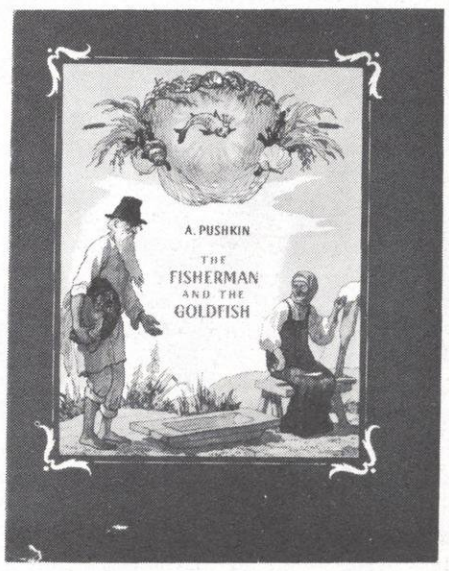




Let There Always Be Sun
Natasha Zhukova, Ordzhonikidze, North Ossetian Autonomous Soviet Socialist Republic

Shown here is a sampling of the 25 Soviet paperback picture-books currently available in English translation at the Four Continents Book Corporation (156 Fifth Ave., New York, N. Y. 10011), U. S. distributor for the Soviet Ministry of Foreign Trade. Prices range from 45¢ to 80¢. (Clockwise from top left) *Wash 'Em Clean* ends: "Washing is healthy for young and old,/So glory to water, both steaming and cold." *The Horned Lamb* was written by a Kirghizian author. *The Fox and the Mouse* is one of the many animal stories. Of the 25 books, 11 are animal stories, three of them based on film cartoons. *Clever Masha* is one of the few (4 out of 25) books that feature girls as central characters, and most of the girls and female animals are in traditionally stereotyped roles or dress. *The Fisherman and the Goldfish* is a classic tale by Pushkin. Many Soviet authors have frequently written for both adults and children, often considering the children's books their most important works. Left, an illustration from *Through the Eyes of Children*, a book of pictures done by children in the U. S. S. R.

Some 18 hard cover books, most of them translations of classical or traditional stories, are also currently available in English at Four Continents Book Corp.



INFORMATION CLEARINGHOUSE

A racism awareness training group in the St. Louis area is Action Against Apathy. A three-member team, using visual aids, a skit, and an "Inventory of Facts and Feelings," assists schools and community groups in coming to grips with both individual prejudice and institutional racism. Write Action Against Apathy, P. O. Box 11435, Clayton, Mo., 63105.

Education and Racism: An Action Manual is a new 56-page booklet of the National Education Association. Its guide for anti-racism workshops include the best definitions of, and explanations of, racism that we have seen. The booklet can be used to advantage by educators and by all community and church groups. Send $2 to Publications Dept., NEA, 1201 16th St., N.W., Washington, D. C. 20036.

The New England Free Press has an updated list of publications which includes a large section on Women's Liberation. A packet of their literature includes pamphlets on women workers, feminist history, day care, health care, welfare, a sample issue of *Off Our Backs: A Women's News Journal* and *The First Revolution: A Journal of Female Liberation.* Address is 60 Union Sq., Somerville, Mass. 02143. The complete packet is $9 plus 50¢ postage.

Feminist Resources for Elementary and Secondary Schools is a 13-page listing of resources: publishers, readings on sex role socialization, sources of films and graphics, slide shows and pamphlets for use in schools. Send 25¢ to Task Force on Sexism in Schools, Valley Women's Center, 200 Main Street, Northhampton, Mass. 01060.

Sexism in Education is a 69-page report done by a Pennsylvania task force. It contains sections on sexism in library and curriculum materials, teacher training, and sex-segregated classes and activities. Also included is a listing of sources of information and materials relating to intergroup education. For a copy write the Office of Equal Rights, Pennsylvania Dept. of Education, Box 911, Harrisburg, Pa. 17126.

The Chicano Chronicle, a bilingual newspaper-format of Chicano history, in preparation by the Chicano Studies Center at Claremont College (California), will be a series of 12 issues of a four-page tabloid newspaper with a major event in Chicano history written as the lead story of each issue. The remainder of the issue is structured around the lead, combining news stories, features and ads to recreate a multi-faceted moment in the history of the Mexican American peoples. The series will cover a broad historical spectrum — first issue is dated 1834 and the last in the 1960's — and reflects considerable original research into Spanish language newspapers, letters and diaries. To increase the *Chronicle*'s usefulness within social studies and language programs at the junior high school levels, an accompanying Teacher's Guide is being prepared for each issue. The full series will be available in time for the Fall school term of 1974. Address inquiries to *The Chicano Chronicle,* Human Resources Institute, Chicano Studies Center, Claremont College, 919 No. Columbia, Claremont, Cal.

"Self-Image in a Multicultural Democracy" by Blas Maria Garza and Amado M. Padilla appears in the *California Council for the Social Studies Review* (Spring, 1973). Noting the clear (and often proved) relationship between positive self-image and learning success in U. S. classrooms, Maria Garza and Padilla go on to show, on the basis of well-documented studies and research, that negative self-images in Chicano children are not produced in their own culture but are created in the classroom in response to the prejudice and discrimination of teachers and administrators who believe them to be inferior. In addition to the personal biases of teachers and administrators, the authors of this article point out, "Curriculum, instructional techniques, methods and materials are usually directed toward enhancement of the self-image of the majority group child." Single copies of this *Review* issue are $1; order from Assistant Editor, California Council for the Social Studies Review, 2205 16th St., Sacramento, Cal. 95818.

Quinto Sol's third annual Premio Quinto Sol for Literature has been awarded to *Estampas del Valle y Otras Obras,* by Dr. Rolando Hinojosa-S. Quinto Sol, the California-based Chicano publishing house featured in *Interracial Books for Children,* Vol. IV, nos. 3 and 4, makes an annual $1,000 award for the most outstanding literary work written by a Chicano author. The address of Quinto Sol Publications is P. O. Box 9275, Berkeley, Cal. 94709.

The Chicanos is a comic-book format view of Chicano history, conditiqns and struggles in the U. S. Southwest. Created by the famous Mexican satirist Rius and published originally in Mexico, *The Chicanos* has been translated into English and revised for U. S. readers by the North American Congress on Latin America. Single copies: 50¢ plus 25¢ postage; bulk rates available. Order from NACLA West, Box 226, Berkeley, Cal. 94701, or NACLA East, Box 57, Cathedral Station, New York, N. Y. 10025.

American Indian Authors for Young Readers is a 26-page annotated bibliography of books that help children "learn what American Indians are saying and writing about themselves." Prepared by the Assn. on American Indian Affairs (AAIA), it is the result of a four-year effort to compile a recommended children's book list on American Indians. Of more than 600 books examined, two-thirds were discarded because they were conspicuously offensive, and most of the remaining 200 were rejected because they were found to perpetuate subtle racist stereotypes and cliches. The AAIA concluded that non-Indian authors lack the feelings and insights to write about Indians and they finally decided to limit selection to American Indian authors. The bibliography is not extensive because publishers have had little interest in developing American Indian authors. Price is $1. Order from Interbook Inc., 545 8th Ave., New York, N.Y. 10018.

SOVIET UNION: Murray

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natural setting in which traditional life evolved.

Many local artists are under considerable pressure to follow the Russian lead, and many achieve prominence by doing so. Kirghiz poet Syunbai Eraliev lived in relative obscurity as a shepherd until the Second World War brought him and his verses to the Ukraine. After the War he translated "Vasilii Terkin" from the Russian language. That brought him instant fame and fortune. Thus a minority poet was "discovered" in European Russia, but when he had written in his own national language, he had gone unhonored and unsung.

Local films are also under Russian control; 90 to 95 per cent of the movies distributed in Tajikistan and Uzbekistan are not produced locally. Even those that are produced locally are either written or acted by outsiders. With such outside influence predominating, is it any wonder that Uzbekistan and Tajikistan occupy the seventh and last places, respectively, in public film attendance in the Soviet Union?

Many classical Western genres, like the ballet, the symphony and the opera, have been introduced into minority areas. They are associated with Russians and are referred to as the "professional arts." Eastern classical music is not encouraged, although what is called "Traditional Central Asian Music" is common as an adaptation of local folk tunes and Russian melodies. Indigenous artistic genres, like traditional musical comedy, is sometimes either censured by the authorities as "frivolous" or condescendingly tolerated as "an intermediate step serving to acquaint local people with opera."

It is understandable why the Party's cultural policy has met with limited success in the minority areas. When the talented Russian Jew, Mikhail Rafaelovich Raukhberger, is hailed as the foremost composer of Kirghizia for his adaptations of Kirghiz fairy tales to Russian ballet, it has the same validity as calling the American Jew, George Gershwin, one of Harlem's finest composers.

Supranational Soviet Man?

The foregoing remarks do not imply a deliberate policy of racism in the Soviet Union. It is undeniable that the Soviet minorities enjoy a standard of living superior to most of their kinfolk in nearby lands. Very few would want to turn back the clock or to emigrate from their homeland. Legally and officially, discrimination is not sanctioned. But the reality is that the nation's non-whites — as a group — are not on an equal footing with their European compatriots. The common reference to the Russians as "elder brothers" implies the inferiority of the "younger" fraternal ethnic groups.

It is in the very nature of things that where people are divided by ethnic affiliation into innumerable units, utmost care must be taken that tyranny of the majority or plurality does not become institutionalized in the name of efficiency. When one group is as numerically and technologically weighted, as the Russians are vis-à-vis the less numerous and less powerful minorities, special measures must be taken, compensatory devices must be instituted and intergroup contact so regulated that these numerical and technical advantages do not result in discrimination or exploitation.

The future ideal is supposed to be a multinational Soviet culture and a supranational Soviet man. But who is kidding whom? The approved mold of this "new man" is still designed by the white Russians. Just as rejection of "melting" into white America brought on a major movement of ethnic assertion in the United States, so the attempt to create a new Soviet man in an all-Russian image is causing a resurgence of national pride among minorities in the Soviet Union. According to Soviet theories and laws, this resurgence should be welcomed and encouraged. In practice it is viewed with suspicion and distrust.

In the Soviet Union under socialism, just as in the U. S. under capitalism, racisim will not "wither away." Means must be found to force the majority whites to be sensitive to, and to have respect for, the non-white minorities. Minorities must demand and must receive more control over their own destiny. People are not being paid more because they are white, but because they are skilled. And the whites command the skills, not because of Soviet ideology, but despite that ideology.

Both the white majority and the non-white minorities are less aware of racism in the Soviet Union than are their counterparts in the U. S. In the Soviet Union there is no clear-cut oppressor; there is just that endless talk of "helping" the minority people. Soviet ideology has faced up to class consciousness and abolished class rule by the bourgeoisie. Now it must face up to ethnic consciousness and abolish institutional control by the whites.

About the Author:

G. J. A. MURRAY, Jr. teaches social sciences at The City University of New York and is working on a study of Soviet and Chinese nationalities policies in Central Asia. He has studied and traveled in Eastern Europe and the Soviet Union and speaks Russian and Uzbek.

SOVIET UNION: Morton

Continued from page 1

ated Socialist Republic (RFSR) is the 15th, and in terms of area and population, it is by far the largest of the Soviet Socialist republics. Most of the Russian ethnic group — some 120 million — live there. Within the vast area of the RFSR also live a number of small ethnic groups within specific regions — they maintain their own cultural and linguistic identity, as for example, the Tatars, Mordvins, Buryats, Bashkirs, Kalmyks, Ossetians. Most of these peoples are Mongolian.

The treatment of minorities under the czarist autocracy was brutal and deeply degrading. The denial of cultural identity was virtually total, with the attendant seething resentments and longings for ethnic expression. Czarist discrimination and exploitation condemned these peoples to a life of abysmal squalor, superstition and illiteracy.

The recognition and encouragement of ethnic identity over the past five decades (since the beginning of the Soviet period) released tremendous creative energies. Ethnic pride and aspirations have run high. With economic and educational assistance from the new regime, the minority cultures have flourished. This has been especially remarkable among the non-Russian groups, racially Mongolian, who had suffered from nearly total illiteracy and atrophy of indigenous culture. Ethnic intelligentsias were educated in groups where there had not even been an alphabet for the indigenous language. As a result, from these areas came forth not only political leaders and academicians but artists and writers as well. A significant number of writers have been devoting themselves to writing for young readers, in their own ethnic languages. There is ample evidence that such diversification in

children's literature in the U. S. S. R. is, by far, not a matter of tokenism.

The children are educated in their own languages. Russian is taught to every non-Russian child as a *second* language. In a number of ethnic republics, where the Russian minority is a sizable one, there are schools teaching all subject-matter in Russian. Non-Russian children may attend such schools. The choice is up to the parents for the primary schools and up to the students for the secondary schools and colleges. Thus, in all the 15 union republics, a secondary and higher education is available both in Russian and in the language of the predominant ethnic group.

Significantly, in the 1970 census, 90 to 99 per cent of the non-Russian ethnic population cited the language of their particular group as their *mother tongue.* In the same census, 42 million people cited Russian as their *second* language. For a million minority people, the second language was one of the other non-Russian tongues spoken in the Soviet Union. (The Russian language remains, however, the common means for interethnic as well as international communication. Of course, the Russian language also helps the cultural enrichment of the emerging Soviet minorities, serving, as it does, as a medium of contact with the achievements of Russian and world culture—with the latter through the enormous amount of translation from the European and Asian and Third World languages into Russian. There have also been strong beginnings in recent years in making available such translations in non-Russian Soviet languages.

Growing Literary Productivity

Soviet commitment to the revival and development of a multilingual and multiethnic culture, the bilinguality of many Soviet citizens, the considerable literary productivity of so varied a conglomeration of writers, the ever-growing output of the various national and regional publishing establishments, have resulted in a proliferation of distinctive ethnic literatures, *each with a children's branch.*

This plenitude and diversity in children's books make their study from the vantage point of cultural pluralism and cultural identity an overwhelmingly extensive and intricate undertaking. But even with just a knowledge of the Russian language (as is the case with this author), a fair start can be made.

A directory of Soviet children's writers, covering the period between 1917-1957, lists some 200 non-Russian authors of books for young readers of the minorities. In the 12 issues for 1972 (the International Book Year marked by UNESCO) the monthly Soviet magazine *Detskaia Literatura* (*Children's Literature*) discusses the non-Russian children's authors in the U. S. S. R. and their work. These issues offer lists and short bibliographies of the *major* ones—numbering 415 authors. They also give reviews of many of the outstanding works of these ethnic writers.

Then there are publications for young readers which highlight the widespread practice of making non-Russian Soviet writings available to Russian children and youth. Some of these publications pointedly reflect the diversity of ethnic literatures. For instance, in a recently published two-volume collection of Soviet women's lyric poetry for readers thirteen to fifteen years of age, are represented 110 women poets, mostly young, writing in 47 different Soviet languages—translated here into Russian by published poets. To bring the poet closer to the young reader, each of the 110 wrote a two-to-three page autobiographical preface commenting on her ethnic homeland, her native culture and language as inspirations for her poetry. Some of the 47 languages from which this collection was translated are: Moldavian, Kirghian, Kazakh, Lithuanian, Armenian, Komi, Tatar, Altai, Chuvash, Ossetinskian, Avarian, Nanaian, Ukrainian, Belorussian, Tatar, Bashkir, Georgian, Daghestanian.

Examining the books originally written in minority languages and translated into Russian, one easily perceives that the manner in which they portray the history, the life-style, and the aspirations of the ethnic peoples inevitably boosts the self-image of the children who read them in their own language, and presents a most favorable image of the non-Russian youngster to the Russian child.

The healthy self-image of the Soviet minority child is impressively reflected in a book of essays and poems published in Russian and selected in a nationwide contest on the themes of "Where Does My Homeland Begin?" and "My Contemporaries." The participants were fourteen to sixteen years of age. Of the 61 winning selections, 26 were written by adolescents from the non-Russian minorities in their own language, their essays and verses expressing a profound ethnic awareness and pride. (The editors assure the reader that every effort was made to urge the youngsters to write with utter frankness. They were urged to do so over repeated radio and television broadcasts. School directors and teachers were asked not to interfere.)

In addition to the works and other sources already mentioned, my information and impressions have come from the following experiences: in the course of preparing the anthology, *A Harvest of Russian Children's Literature* (University of California Press, 1967) and the several visits to the Soviet Union to do field research for this and a number of other books on Soviet child culture, I met authors, educators, specializing librarians, as well as children (who spoke to me about their favorite books) representing a number of different ethnic and racial groups. Visits to Moldavia, Uzbekistan, Georgia, and the Ukraine added to my acquaintance with the cultural ideology and practice relating to the multiethnic and interracial aspects of Soviet children's literature.

A General Pattern

The various sources of my inquiry disclosed a general pattern. The themes and literary expression in the modern poetry and prose of the diverse children's literatures are rooted in the minorities' folk literatures; in the past, and the more recent, vital historical and social experiences and struggles; in the achievements and transformations of the formerly backward and degraded peoples now enjoying a place in the sun. To enhance the young reader's self-image and his appreciation of his people and their history, the *heroes* in his poems and stories appear as folk heroes who came forth in the long centuries of subjugation, and in the Soviet era during the recent invasions and wars; that is, in the course of the Revolution, the Civil War, and the war with the Nazis. Of the 15 adolescent heroes who perished in the Civil War and in World War II, especially memorialized in the populous world of 25 million Soviet young Pioneers, (eleven to fifteen years of age), 5 are non-Russian and Mongolian.

Within this pattern, another motif recurs: the beauty and grandeur of nature in the indigenous surroundings of the ethnic group. It serves as a backdrop for the dramatic action of the heroes or the lyrical expression

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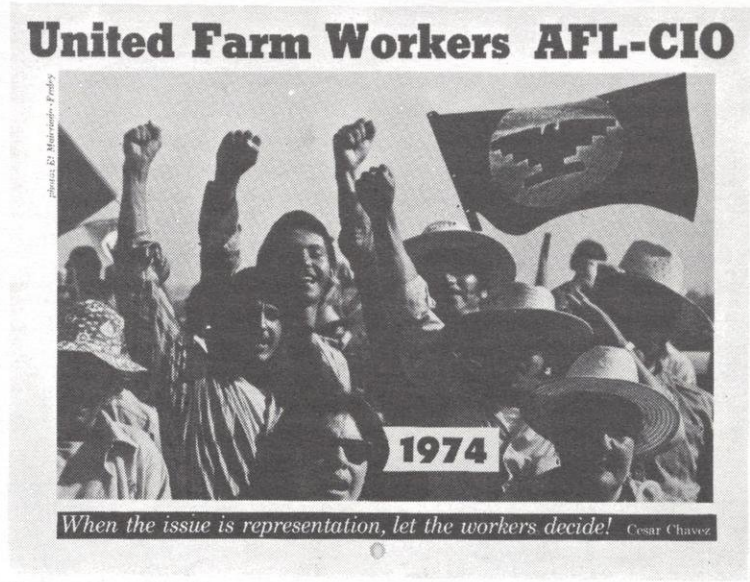
INFORMATION CLEARINGHOUSE

Foundation for Change is requesting classroom materials and lesson plans on racism for grades K-12. All materials collected will be available for sharing. Write to Foundation for Change, 1841 Broadway, New York, N.Y., 10023.

The United Farm Workers have published a calendar featuring photos, quotations and anniversary dates relating to their struggle to organize farmworkers. The cost is $2. Write United Farm Workers, P. O. Box 62, Keene, Cal. 93531.



United Farm Workers calendar; see note above.

puerto rico libre!, the bulletin of the Committee for Puerto Rican Decolonization, is $3 for 12 issues. Send to P.O. Box 1240, Peter Stuyvesant Station, New York, N.Y. 10009.

Integrated Education Associates, 343 South Dearborn, Chicago, Ill. 60604, distributes a 76-page pamphlet, *Chinese-Americans: School and Community Problems*, $1.25. Articles and other writings in this booklet include "Schooling and Employment of Asian Americans," "The Chinese Community in San Francisco," "The Chinese in New York City," "The Myth of Chinese Success in Hawaii," "Busing Comes to Chinatown," etc.

A packet of Chinese magazine articles and pamphlets on education is available from the U. S.-China Peoples Friendship Association. Four children's books and a handmade papercut will be sent with orders placed before February 1st. $5. Order from the Association at 41 Union Square West, Room 611, New York, N.Y. 10003.

Literature on the American Working Class is a 26-page pamphlet available for 15¢ from the Bay Area Radical Education Project, 491 Guerrero St., San Francisco, Cal. 94110. It includes information on important historical writings on labor struggles in Cuba, England, France and Germany.

I Never Had It Made, the autobiography of Jackie Robinson, as told to Al Duckett, and published by G.P. Putnam's Sons, is the winner of the 1973 Coretta Scott King Award.

Impact Films has just put out a new 52-page catalog describing the films they distribute (including many from NET and CBS) on the Third World, international struggles, U.S. poverty, ecology, women's studies, etc. Titles include *One Fourth of Humanity* (China), *China!, Inside North Vietnam, Dhofar: Guerrilla War on the Arabian Gulf, A Place Called Ardoyne* (Northern Ireland), *Cuba Va!, Que Hacer* (Chile), *Greece Now, Red Squad, Woodcutters of the Deep South, Appalachia: Rich Land, Poor People, El Teatro Campesino* (farmworkers' theater), *On the Bowery, Ain't Gonna Eat My Mind* (South Bronx gangs), *As Long as the Rivers Run* (Native American struggle), *Black Roots,* and *The Pentagon Papers.* Write to Impact Films, 144 Bleecker St., New York, N.Y. 10012, or 114 Willow St., Corte Madera, Cal. 94925.

Felix Greene, the noted British journalist and filmmaker (*China!* and *Inside North Vietnam*), has recently produced a series of seven 25-minute color programs about various aspects of society in the People's Republic of China. Filmed over the course of a 5-month visit (his sixth) to China in 1972, the series *One Man's China* includes: The People's Communes, Eight or Nine in the Morning (on youth), Self Reliance (on industrialization), The People's Army, One Nation, Many Peoples (on national minorities), A Great Treasurehouse (on Chinese medicine), and Friendship First, Competition Second. For rental and sales information, write to Time-Life Films, 43 West 16th St., New York, N.Y. 10011, phone (212) 691-2930.

The Asian American Film distributes films depicting the realities of Chinese, Japanese, and other Asian people's experience in U.S. society. Titles include *Manzanar* (on U.S. concentration camps for Japanese Americans during World War II), *Yellow Brotherhood, I Guess I Didn't Say Much* (on Japanese American struggle), *Wong Sinsaang* (documentary portrait of a Chinese laundryman), and *Homecoming Game* (a documentary on a group of Asian American drug addicts, ex-convicts, and rebels living together, trying to form an alternative life style). For rental and sale information, write to The Asian American Film, 3232 Campbell Hall, University of California, Los Angeles, Cal. 90024, phone (213) 825-2974.

From *The Adventures of Guguze.*

of the poets. The young hero could be a contemporary boy or girl who, against great odds, personal affliction or unjust treatment by an authority figure, asserts courage and self-respect, and stands against meanness and injustice. The young hero need not be a hero in the epic sense. In sum, what distinguishes the indigenous children's books other than their ethnic language is the ethnic ethos, subtly and creatively interwoven with the characterizations and situations of the narrative, the biography, or the epic or short poem. Much of the writing is marked by a special wit and humor.

The same elements are also evident in the very extensive periodical literature for the young. There are 28 newspapers and 32 magazines with mass circulations. Together they reach 34 million schoolchildren. The newspaper *Pionerskaya Pravda* (*Pioneer Truth*) has editions in a number of different languages — each with news and other material relating to the ethnic group which it represents. The most popular magazine, *Pioner* (*Pioneer*), for the same age group, has a circulation of 7 1/2 million and is also published in a number of ethnic languages. Magazines for children in the primary grades are also published in the same manner. All of these mass publications feature stories, poems, and illustrations representing the various ethnic groups. Poems for and by children are published in every issue of *Pioner* — often they are poems by non-Russian children and by non-Russian poets, translated into Russian for the Russian edition and into other Soviet languages for non-Russian editions.

The illustrations in books and periodicals — more often than not clearly and colorfully, at times with striking beauty — present the ethnic child, adult, natural surroundings, art, and artifact. They may at times somewhat romanticize the visual elements, but they do not ever offend by demeaning distortions or dull representations.

In this necessarily brief introductory account of ethnic and linguistic diversity of children's literature in the U. S. S. R., there is virtually no opportunity to discuss a representative number of individual works and authors. I have to limit myself to speaking about one such book and one author.

The Adventures of Guguze, by the Moldavian writer and poet Spridon Vangheli, was first published by the *Lumina* Press of Kishinev, Moldavia, in the Moldavian language. Later it was issued in a Russian translation by the Children's Literature Press in Moscow. Guguze is a five-year-old growing up in the delightful world of lush Moldavian fields, fruit orchards, and vineyards. He is the joyful participant in ethnic festivities and holidays. He has amusing and surprising "adventures" as he discovers the pleasures of the seasons in his countryside.

Come winter, he, like every Moldavian male of any age, wears a tall lamb's fur hat, nearly as large as a miniature haystack. Guguze knows not only how to enjoy the Moldavian seasons and feast days, and how to play the drum, but he is beginning to enjoy making others happy. On one particularly frigid day, he fantasizes about his fur hat taking on magic powers and growing big enough to cover the chilled heads of his little friends and even the schoolteacher. And when a blizzard blows fiercely outside, he sits at the stove and imagines his hat growing big enough to shield the whole village from the wintry blasts.

His twelve "adventures" present Guguze as a lovable little fellow and his homeland, Moldavia, as a good place to have as one's own country. The illustrations show the Moldavian youngster and his friends as the typically dark-eyed and round-faced members of their ethnic group, and his mother as the typically oval-faced, dark-haired and slim young Moldavian woman.

Grigorii Khodzher is the leading figure in contemporary Nanaian children's literature. The Nanaian people, numbering 1.5 million, inhabit a far eastern part of Siberia, bordering on the Pacific Ocean. Most of them live along the shores of the Amur River, where Khodzher was born in 1929. He worked as a mechanic and fisherman while getting his high school education, entered the Leningrad Teacher's College, and returned to his home region where he became a teacher and a journalist.

Khodzher is the author of an epic novel, a trilogy about his ethnic group's past and present, for which he did painstaking research drawing on the ethnographic, archaeological, historical, folkloric, and linguistic materials in archives and on his own direct contact with Nanaian life. He is deeply aware of the traditions and treasured values of his people. He writes sensitively about the effect on their spirit of their natural surroundings — the taiga, the fertile wooded shores of the great Amur, and the birds and animals that inhabit them. His trilogy, read by adolescents and adults, as well as his other books, teem with characters — good and evil — marked with individuality. He is especially successful in his portrayals of Nanaian women struggling for liberation and finding new status in the socialist Soviet system. Khodzher always writes in the Nanaiian language. His children's books have been translated into Russian.

Ethnic Literary Expression

There is much enjoyable and enriching reading for American children in the ethnic Soviet literature for the young. And American authors and publishers would benefit from knowing this literature as an example of a fine ethnic literary expression within a larger culture. American publishers have begun to take notice of the folk literature of some of the ethnic Soviet groups. With but one exception, and a most ill-chosen one at that, they have published only folktales. The very first ones appeared in my anthology, *A Harvest of Russian Children's Literature* — folktales from 12 different ethnic sources. Subsequently, there appeared some ten books, of single tales and small collections, representing Lithuanian, Estonian, Ukrainian, northern Siberian, Kazakhstanian, and Kirghizian traditional tales. However, no modern novel, story, biography, or poetry about any of the non-Russian Soviet peoples has thus far been made available to young readers in the United States.

The above exception is *The White Ship* (*Belyi Parakhod*) by the Kirghizian author, Kinghiz Aitmatov (Crown, 1972). This story, the author categorically told me, was not meant for children or adolescents. It was first published in Russian translation from the Kirghizian in the literary journal *Novyi Mir* (1970), which represents a rather sophisticated, elitist adult forum on Soviet letters, and it later came out in a collection of Aitmatov's adult novels. In the United States *The White Ship* was published for children "12 and up." The main character is a boy of seven. This does not make it a children's book. The translator's introduction gives a clue as to why the book was published as a juvenile. Her cold-war antipathy to all things Soviet misled her to want to present the story to young and impressionable readers as an appalling picture of "all of Soviet life." Aitmatov's intention was to present through this book a scathing criticism of those still backward and wicked people among his ethnic group who disgrace its past and present. The child serves as a symbol of the innocent being hurt by the vicious. Aitmatov has written fine stories for children. Perhaps some day a better choice will be made by an American children's book publisher.

An exotic and interesting world is waiting to be discovered in the ethnic children's literature of the U. S. S. R.

A Note About Jews in the Soviet Union

Soviet Jews are officially regarded as a distinct Soviet nationality, i. e., as a distinct ethnic group. In the pre-Revolutionary decades, and during the entire Soviet period, most of the two-to-three million Jewish people lived in the cities and towns of the Ukraine, Moldavia, Lithuania, Byelorussia and adjacent regions. In this century particularly, and especially since the Revolution, young generations of Jews have generally sought and attained assimilation with the larger Russian culture. Just the same, a Yiddishist movement flourished in the Ukraine, Moldavia, and Lithuania and in the other areas with a sizable Jewish population. This movement was virtually obliterated by Stalin's aberrant anti-Semitism. Subsequent to his death, it has not been given a chance to be revived, despite the heightening of Jewish consciousness, resulting from the genocide perpetrated by the Nazis when they occupied the areas heavily populated by Soviet Jews. The ramifications of the complicated balance-of-power struggle between the U. S. A. and the U. S. S. R., with Israel and zionism used as pawns in the Middle-East diplomatic confrontations of the two super powers, have negatively affected the status of Soviet Jews as an ethnic group with rights to cultural identity.

A separate Jewish autonomous region, of which the capital is Birobidjan, was established by Stalin in 1934 — perversely, way off in Pacific Siberia — but its population has remained small (in 1967 it was a mere 175,000) and its culture seems to be less developed than that of other Soviet minorities. In the heyday of the Yiddishist movement (in the 1920's and early 1930's), in the western regions of European Russia, an ethnic children's literature flourished. Again, today, there are some authors who write for children in Yiddish. They are translated and published in Russian in books and in children's magazines. It remains to be seen whether this phenomenon is tokenism, or a serious beginning to give the Jewish people in the Soviet Union with a desire for a Yiddishist culture, a fair chance.

About the Author

MIRIAM MORTON is widely known as author, anthologist and translator, especially of works for and about children. Among her award-winning books is *A Harvest of Russian Children's Literature.* She is the author of *The Arts and the Soviet Child.*

ENGLAND

Continued from page 2

A golliwog, from Enid Blyton's *Here Comes Noddy Again.*

"Gosh, said Bridget,
"Beastly Biggles Is
Really a Racist!"

Thus the London *Sunday Times* (March 4, 1973) headlined its account of a press conference held by TAR to announce the formation of a British branch of the Council on Interracial Books for Children. The "Bridget" in the *Sunday Times* headline is Bridget Harris, organizing secretary of TAR and spokesperson for the new CIBC London branch. As Ms. Harris explained, TAR's campaign to counter racism in children's books was bringing results and now needed affiliation with an organization to which librarians, writers and book publishers might identify; hence the CIBC branch.

The press conference was held in the back room of a famous London pub — the Punch Tavern on Fleet Street. A number of books were displayed on a wooden bench. Bridget Harris stated that these books were some of the most popular reading fare among English children today, and she then pointed out the racism in each one of them. The books were: *Doctor Dolittle* by Hugh Lofting, *Charlie and the Chocolate Factory* by Roald Dahl, *Sounder* by William Armstrong, the "Noddy" series by Enid Blyton, *The Cay* by Theodore Taylor, the *Flight* books in the Longmann Green series known as Ladybird books, and *Biggles and the Black Raider* by Capt. W.E. Johns.

The London Times Story

While the major London newspapers reported the formation of a British branch of CIBC and ran excerpts from Ms. Harris' comments, the London *Times* reporter decided on a different news peg and did a full treatment on one of the authors cited at the press conference. The author whose racism the reporter chose to analyze was the late Capt. W.E. Johns, famous in England for his stories about the super-hero, Biggles. ("Beastly Biggles" in the *Times* headline.) According to *The Who's Who of Children's Literature*, Biggles is one of the most popular characters in juvenile fiction and his creator, Captain Johns, "is probably the most successful and biggest-selling author of children's books in Britain — always excepting Enid Blyton, who is in a category by herself." (See accompanying box.)

Captain Johns' attitudes toward nonwhites may be gleaned from the following passage that appeared in *Biggles and the Black Raider*:

> [Biggles accepts the job to track down a Black terrorist] on the understanding that there's no interference by bureaucrats. I want no bleating in the House of Commons about a poor innocent native being shot. . . . Nobody says a word if fifty British Tommies are bumped off: but let one poor benighted heathen get the works and the balloon goes up. Then people wonder why things are going to pot.

In another Biggles book, the hero sizes up a suspected malfactor with the observation:

> There was something about the man which did not look truly Western European . . . he would be improved if his eyes were not so close together.

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A REPORT FROM SWEDEN

by Kerstin Stjarne

For all our "progressive" Swedish juvenile literature, our children still meet Black people in books as funny jumping-jacks — Egon Mathiesen, *Fredrik me bilen* (Fredrick and the Car); as weird, animal-like creatures — Bo Beskow, *Figge bygger snackhus* (Figge Builds a Shell House); or as gloating, fierce cannibals — Jean de Brunhoff, *Babars resa* (Babar's Travels).

What happens in children's books when Third World people are placed within a white context? In Gun Jacobsson's *Min bror fran Afrika* (My Brother from Africa), 1970, for instance, an African boy comes to stay with a Swedish family and certainly gives his white "brother" a troublesome time. It's so *hard* to be *kind* to that *pitiably* ugly African who has to be softsoaped and handled with utmost care, not on any account to be *hurt.* One night when watching television a smell sneaks into the peaceful scene. Suspicions are directed toward the African boy, so relief is great when the discovery is made that it's the white boy's feet that stink!

There are also the more seductively camouflaged myths in today's children's books: the big photo books in full color, for instance. Reviewers in Sweden still laud books that present Africa as a tourist's paradise where laughing "natives" either totally naked or magnificently clothed pick glorious fruits in splendid sunshine or that show Latin America as a feudal idyll, where benevolent landlords distribute gifts to the children of the happy poor.

Many of our books that present these stereotypes were first published in other countries. Two such books that are available in the U. S. are *Pizorro* by Robert Vavra and *The Drums Speak* by Marc and Evelyn Bernheim. (Both are published in the U. S. by Harcourt Brace Jovanovich, in 1968 and 1971 respectively. *Pizorro* was first published in England by William Collins; *The Drums Speak* is a Harcourt original). In Vavra's *Pizorro,* child labor of the most sordid kind is made to look like fun. In *The Drums Speak,* the Bernheims continue their pictorial series which romanticizes life in Africa and grossly distorts the facts about African history and contemporary social and economic conditions.

This analysis doesn't hold for all books. Sven Wernström has written a number of sensitive books over the past decade about Western exploitation of the Third World. From the small publishers in Sweden — i.e., Ordfront, Gidlunds, Verdandi — has come a new type of children's book. These inform explicitly and critically about international and social problems from the non-white, Third World point of view. Now we have books about Vietnam — Erik Eriksson and Mats Andersson, *Här är Nordvietnam!* (Here Is North Vietnam!). Rhodesia — Rolf Knutsson and Mats Andersson, *Josefine, 5 ar, Zimbabwe* (Josephine Five Years, Zimbabwe), 1971; Latin America — Sven Unge and Cecilia Levan-Torudd, *En by i Sydamerika* (A Village in South America), 1970.

An illustration from *Figge bygger snackhus* (Figge Builds a Shell House) by Bo Beskow.

There is some awareness of racism in Swedish books. Just recently a bearded, fat-bellied African chief and a stereotypical gaudy Gypsy were removed from a popular Swedish reader — Byttner, Edfeldte, Naeslund, *Första boken* (First Book). On the other hand, Astrid Lindgren's books about Pippi Longstocking, which are still encouraging children to laugh at the expense of Third World people, are as popular as ever. Thus, while there are a few positive signs, the overwhelming evidence indicates that the same old myths and falsifications are alive and well in books for children from Sweden.

About the Author

KERSTIN STJARNE lectures on children's literature at the University of Lund, Sweden, and is the author of "Little Black Sambo in Scandanavia," *Interracial Books for Children,* Vol. 3, No. 4.

Children's Books in India; Yesterday and Today: A Letter

"Books for children" is a recent happening in India. The literary tradition in most of our regional languages is long, and in Sanskrit and Tamil it is ancient. Yet it offered no books meant for children. If some books caught the interest and imagination of children it was an accident, much like the one that befell Swift's *Gulliver's Travels.*

Under the colonial rule English came to the fore. But its arrival as the language of the elite was at the expense of our languages and linguistic cultures. The trickle of literature that children had from traditional sources almost dried up because literacy came to be equated with the use of English. The rulers who spoke English looked down upon the ruled, and the servility of the subjects hastened the decadence of our nation's literature.

The English-speaking elite minority had the luxury of books for children. *Treasure Island, Tom Brown's School Days, Black Beauty, Coral Island* and *What Katy Did at School* are examples of popular titles. All of these were based on English life and English institutions. The mores and morals belonged to the realm of the white "Sahibs." All that "Tom" and "Katie" did was to mould some Brown Sahibs in India. Quite a few of them took their India from *The Bengal Lancers* or *Gunga Din,* accounts typical of the rulers' views.

With political independence came the realization that India had to have books for Indian children. Both the government and private publishers realized the need and the scope for children's books, and there has been a fruitful spurt of activity during the last two decades. If most of the writers of children's books looked to the myths and legends and to the history of India for inspiration, it was because that source was full and fertile. Besides, there was a national need to refine the vitality of Indian traditions from the dross of colonial neglect and long indifference.

That was why in January 1971 India Book House Education Trust started to publish books for children. These books were to bring to children the "glory that was Ind" by giving them attractively illustrated tales from the history, mythology and folklore of the country.

Nira Benegal, Editor, India Book House Education Trust, 12 Hassa Mahal, Dalamal Park, 223 Cuffe Parade, Bombay 400 005

A selection of these books will be reviewed in a future edition of Interracial Books for Children — *the Editors*

ETHNOCENTRISM IN SOCIAL STUDIES TEXTS

by Karen Lee Pliskin

A study by this writer of 25 elementary and high school texts and 58 supplementary social studies books (on Latin America or the Middle East) reveals extraordinary inaccuracies, fallacies, half truths, misconceptions and generalizations.

What the child reads in these texts are often erroneous and irrational statements of group characteristics. These characteristics, in turn, create stereotypes which create ethnocentrism. Stereotypes are generalizations characterizing a group. Ethnocentrism is the belief that one's own social or cultural group is superior to another.

Within the books studied, ethnocentrism shows up in two ways, both of which compare other social systems to that of the United States by transposing our values onto their society. Overt ethnocentrism is explicit and claims the superiority of one's own people or the inferiority of other people and other societies. Ethnocentrism also exists in a second, or covert, way. Here, comparisons of "civilized" to "primitive" are more subtly suggested. Both types of ethnocentrism are intensified by omitting or distorting facts. This results in information gaps and false points of view. Oversimplified, exaggerated or biased words are used to portray people, their physical and behavioral aspects, their material culture. Examples of overt and covert ethnocentrism in children's books are excerpted here from quotations used in my study.

OVERT

The patriots of Spanish America had to fight much longer for their independence. In part, this was because there were fewer educated people than lived in the North American colonies. A large part of the population of Venezuela was made up of ignorant Indians and mestizos. (Caldwell, *Let's Visit Venezuela,* 1962)

Sometimes their eyes are slanted, like those of Oriental people. (Witten, *Our World: Mexico,* 1969)

High in the mountains of Ecuador live primitive Indians who hunt with blowpipes and poison arrows, and who practice their tribes' age-old customs. On the other hand, Latin America has many modern cities that look like those in the United States. (Israel, Roemer, and Durand, *World Geography Today,* 1962)

Like American Indians the Bedouins preferred to attack suddenly at dawn. (Copeland, *The Land and People of Jordan,* 1965)

The nomad Arab is not a *son* of the desert but *father* of it; he has created large areas of desert by his own neglect. (Copeland, *The Land and People of Libya,* 1967)

The old part of the city, with its narrow, crooked streets, its jumble of dwellings, some old, others older, its market place, and its covered alleys of small shops became "the Arab quarter." . . . With time and improved economies, these Arabs quarters will undoubtedly disappear. (Kittler, *Mediterranean Africa: Four Muslim Nations,* 1969)

The pity of it is that, of all non-Europeans, the Arab is best suited to think and work in the Western way. (Henderson, *The Arab Middle East,* 1970)

COVERT

Palm wood is used for the doors and roofs of Arab houses. The few pieces of furniture that Arabs have are also made from the wood of the date palm. (Cutright, Jarolimek, and Clark, *Living in Our Country and Other Lands,* 1961)

Jordan is important because many of the holy places of the Christian world are located there. (Caldwell, *Let's Visit the Middle East,* 1969)

The roofs of village houses are always flat. In the daytime they are hot, and no one goes up to them. But at night they come alive. The people go up to play their tom-toms and their flutes. The women dance and the men smoke *marghiles* — water pipes — and watch the dancing women. (Joy, *Getting to Know the Tigris and Euphrates Rivers,* 1965)

The Indians have had an important influence in Latin America. The use of bright colors and geometrical designs in pottery, blankets, baskets, and jewelry shows the influence. . . . (Kolevson and Heine, *Our World and Its People,* 1964)

. . . understanding the early Indian civilizations makes it easier to understand the problems of the modern Latin American countries. (Jones and Murphy, *Geography and World Affairs,* 1964)

But when he wanted to camp and explore the land, the Indians forbade him. They were powerful men who carried poisoned arrows and stout bows. Columbus decided to risk going on with the search. The result was three months of bloody warfare and many Spanish dead. (Berger, *Discoveries of the New World,* 1960)

If we are to develop true multi-cultural education and teach respect for different peoples and cultures, the first step could be to scrap most of the social studies books in our schools today.

Copies of the complete study can be obtained at cost ($1.50) plus postage from the Council.

ENGLAND

Continued from page 14

Another suspect is "a Cypriot, perhaps a British subject," another, "one of the many Italians lurking in London"; another, "a black man . . . Cetezulu . . . obviously an assumed (name) . . . from the fact that he speaks English well we may assume that he was once in contact with white men."

These passages appeared in the *Times* story, and in addition, the *Times* reporter discovered a letter to Geoffrey Trease, another children's book writer, in which Biggles' creator spelled out his literary goals:

> I teach under a camouflage. . . . Juveniles are keen to learn but the educational aspect must not be too obvious or they become suspicious of the contents. I teach sportsmanship, according to the British idea. . . . I teach the spirit of teamwork, loyalty to the Crown and Empire and to rightful authority.

The substantial consciousness-raising in racism awareness to accrue from a lead story in so prestigious a paper as the London *Times* was considered a journalistic coup by TAR and augered well for the new branch of the CIBC.

"Beastly Biggles" Still Read

To the argument that the "Beastly Biggles" books belonged to another generation and are no longer widely read, TAR's Bob Dixon had this to say:

> I recently carried out a little research in the junior section of the Bromley Public Library. Twenty-nine Biggles stories were held by this library (out of more than 70 published). Of the 29 in the catalogue, only five were on the shelves and these had been borrowed a total of 110 times at an average approaching once per month. Even allowing for renewals, the overall picture is clear enough and beyond dispute. One begins to get some idea of the enormous influence this one writer has on children.

Dorothy Kuya is a Black parent and community worker in Liverpool. After reading the TAR attack on *Little Black Sambo* in the London *Times*, she wrote the editor:

> As a black Briton, born and educated in this country, I detested *Little Black Sambo* as much as I did the other books which presented non-white people as living entirely in primitive conditions and having no culture. I did not relate to him, but the white children in my class identified me with him. . . . *Little Black Sambo* along with many other such books must be removed from the classrooms if all our children, black and white, are to grow up with an understanding and respect for each other regardless of differences of colour, creed or religion. I would not suggest we burn the books, but rather put them in a permanent exhibition along with some of the jokes of "The Comedians." The exhibition could be titled "Echoes of Britannia's Rule"—subtitled "Information that made the British think they were great."

Considerable interest in the letter was expressed in Liverpool's Black community, and this prompted Dorothy Kuya to organize a concerned parents group within the Liverpool Community Relations Council. The objective was for parents to take a hard look at the books their children brought home from school. The idea was innovative because in England the concept of community involvement in the running of schools is still startling. Nevertheless, a number of parents liked the idea.

"Bias Rating" by Parents

At meetings held in the spring, summer and fall of 1972, parents—supported by a few teachers—examined scores of school texts and supplementary readers for racist stereotypes and for distortions and omissions, developed "bias rating" procedures, and mimeographed the results for use by other parents. Confronted with textbooks filled with stereotypes and historical distortions, the local school officials gave the excuse that their budgets precluded the purchase of new texts. So the parents took a different approach and insisted that the bias in school books be pointed out to the students and that students be encouraged to examine the conscious or unconscious racism of the authors.

To enlist community support in their campaign, Dorothy Kuya and the parent group staged a highly innovative book exhibit. They placed the most offensive books, clearly marked as such, in large dust bins, while the books that were least biased on the rating scale they displayed face-out in places of honor. The best books they suspended from the ceiling with string, to give these utmost prominence.

Taking a line from Milton, in which the poet compares the potency of books to the vigour of the fabled dragon's teeth, they titled the exhibit "Sowing the Dragon's Teeth: Racial Bias in the Books We Teach."

These efforts by the librarians, teachers and parents are in their early stages, but they are innovative and effectively consciousness-raising, which decidely they must be to counter the packaged racism from Publishers' Row.

In the summer of 1972, a Council on Interracial Books for Children representative went to England to meet with representatives of the newly founded Teachers Against Racism. Alexander Kirby, editor of *Race Today*, on hearing that a Council representative planned to be in London, called a meeting of a dozen race relations organizations at the office of the Race Relations Institute in London. It was at this meeting that the CIBC representative met with Doroty Kuya, with people from Teachers Against Racism and others. From these meetings developed the CIBC branch in England and the American version of TAR, known as People Against Racism in Education (PARE), which now has branches in Detroit (10600 Puritan, Detroit, Mich. 48238) and New York (49 W. 75th Street, New York, N.Y. 10023).

Since 1972, the picture regarding the British publishing industry and its attitudes to minority groups has changed somewhat (see preceding story for information on Bodley Head's new series written and illustrated by Black authors and illustrators). But in 1972, the CIBC representatives found:

- Of the 100 firms publishing children's books in England, not a single one employed a Black editor.
- Of the 400 book publishing houses of all kinds in England, there were three non-white editors. One was editor of a small firm by virtue of having invested her savings in it and was a principal partner. The other two were self-employed and operated their firms out of their own living rooms. These two Black publishers are: Bogle-L'Ouverture, 141 Coldershaw Road in Ealing (London W. 13), founded by Jessica Huntly and specializing in books from and about Africa; and New Beacon Books, operated by John LaRose from 76 Stroud Queen Road (London N4 3EN). The latter firm specializes in books from and about the Caribbean.
- It is often observed among publishers that the number of titles published in England in any one year approximately equals the number published in the U.S. (The number of copies published, of course, is far greater in the U.S.) However, in 1972 the titles of only three Black children's book authors were displayed by London book stores. There were the U.S. authors John Steptoe and Julius Lester, and the West Indian children's fiction writer, Andrew J. Salkey, who resides in London.

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