



Apr 16th, 10:00 AM - 11:00 AM

“Little Brothers” By Agniia Barto: Gender and Ideology in Soviet Era Picture Books, 1920s-1930s

Boryana Borisova

Illinois Wesleyan University

Marina Balina, Faculty Advisor

Illinois Wesleyan University

Follow this and additional works at: <http://digitalcommons.iwu.edu/jwprc>

 Part of the [Education Commons](#), and the [International and Area Studies Commons](#)

Boryana Borisova and Marina Balina, Faculty Advisor, ““Little Brothers” By Agniia Barto: Gender and Ideology in Soviet Era Picture Books, 1920s-1930s” (April 16, 2016). *John Wesley Powell Student Research Conference*. Paper 2.
<http://digitalcommons.iwu.edu/jwprc/2016/oralpres9/2>

This Event is brought to you for free and open access by The Ames Library, the Andrew W. Mellon Center for Curricular and Faculty Development, the Office of the Provost and the Office of the President. It has been accepted for inclusion in Digital Commons @ IWU by the faculty at Illinois Wesleyan University. For more information, please contact digitalcommons@iwu.edu.

©Copyright is owned by the author of this document.

Oral Presentation O9.2

“LITTLE BROTHERS” BY AGNIA BARTO: GENDER AND IDEOLOGY IN SOVIET ERA PICTURE BOOKS, 1920s-1930s

Boryana Borisova and Marina Balina*

International Studies Program, Illinois Wesleyan University

In the early 1920s, Soviet children’s literature was to provide the blueprint for becoming model citizens of this newly formed society. It became the precursor to the new two-fold ideological discourse: depicting life of Soviet children as paradise, while condemning children’s hardship and exploitation of their less fortunate counterparts abroad. Such educational and ideological tendencies are prominent in Agniia Barto’s poem, “Little Brothers” (1928), as it visually and textually represented the theme of internationalism, which was to nurture and shape a feeling of unity in struggle, as well as compassion toward the fates of foreign children. I will explore the existing imbalance between the verbal and visual messages and demonstrate how the attention of a young reader was constantly shifted from the ideologically correct verbal message to the engaging exotic picture of foreign surroundings, thus subordinating ideology to the entertainment value of these books.