

Kristina Lareau

Westfield Athenaeum, Westfield, MA
kristinajeon@gmail.com

Nostalgia for a Childhood Without: Implications of the Adult Gaze on Childhood and Young Adult Sexuality

Izvorni znanstveni članak / original research paper

UDK: 82-93.09:176.1=111, primljeno / received 8. 10. 2011.

Libri
&
liberi

*This paper examines the adult gaze on children's literature through the lens of Eric Tribunella's article "From Kiddie Lit to Kiddie Porn" (2008) which explores the implications of child sexuality through an examination of Chris Kent's parodies of *The Coral Island* by R. M. Ballantyne and Tom Brown's *Schooldays* by Thomas Hughes. Introducing Kincaid's term 'child-loving,' I explore the implications of the types of 'child-loving' as they are examined in children's and young adult literature. This paper uses *Nothing* by Janne Teller, Postcards from *No Man's Land* by Aidan Chambers, and Patricia McCormick's *Sold* to determine how an adult gaze lands upon childhood sexuality that is averse to the constructed culture of childhood innocence and asexuality, and where then the gaze is averted, implicated or nostalgic. I reference Laura Mulvey (1999) and Clifford Manlove (2007) as my basis for the analysis of the gaze as I aim to define levels of 'child-loving' and nostalgic idealizations as an adult gaze complicates desire for the child, innocence, and the past.*

Keywords: *childhood sexuality, adolescence, gaze, childhood innocence, young adult literature, children's literature*

Eric Tribunella's article "From Kiddie Lit to Kiddie Porn" explores the implications of child sexuality by examining Chris Kent's parodies of *The Coral Island* and *Tom Brown's Schooldays*, noting that these parodies suggest that the constructions of "children and children's culture are neither [asexual nor innocent]" (2008: 137). Tribunella explores how Kent's novels offer levels of acceptability regarding the construction of childhood sexuality and sexual engagement within texts; Tribunella differentiates between these levels by using James Kincaid's

term “child-loving” – where “the key to that difference [between different types of child-loving] is in who is doing the loving, who is being loved, and what is being loved” (2008: 141). What happens when the levels of “child-loving” are examined in children’s and young adult literature – that is, literature that is written specifically for children and teenagers that theoretically should exclude an adult audience? But adults read these books – as an adult I am reading and analyzing these texts. Tribunella questions the “adult motives both for rewriting children’s literature and for reading children’s literature in the first place” (2008: 137).

What happens when an adult – textually or extra-textually – gazes upon childhood sexuality that does not align with the constructed culture of childhood innocence and asexuality? Kent’s parodies are distinctly pornographic and are clearly meant for adults; but the characters are still children. Does that make these books suspect? The adult gaze cannot be innocent despite the expectations of childhood innocence. Instead it must be averted or nostalgic, otherwise the adult gaze is implicated or suspect. An averted gaze allows denial of childhood sexuality in favor of perpetuating childhood innocence, while an implicated gaze suggests pedophilic impulses for considering the child as a sexual being. An adult gaze thus often renders nostalgia for a childhood lost – usually a childhood that is romanticized.

Contemporary realistic children’s and young adult novels construct a fictional reality, where according to James Kincaid, “these various narratives of the child not only focus and allow desire, but also erase social and political complications” (1998: 248). Kincaid claims that child narratives “*erase* social and political complications,” but *erase* does not apply as simply to young adult narratives where the adolescent’s development is linked to both social and political growth. Perhaps these narratives offer *muted* complications, where the laws and subjectivity of the adult gaze are averted from any desire or sexual explorations – unless, of course, that adult gaze parallels levels of “child-loving.”

The most interesting cases to explore the muted complications are contemporary adolescent novels that do not directly focus on the issues of teenage sexuality. Examining texts that are not readily distinguished as obviously harboring sexual self-discovery and eroticization of children allows an analysis closer to the true portrayal of society’s engrained ideologies about childhood and teenage sexuality. *Nothing* by Janne Teller, *Postcards from No Man’s Land* by Aidan Chambers, and Patricia McCormick’s *Sold*, offer muted complications in order to allow child and young adult sexual agency to be constructed in the presence of a discerning adult gaze.

Childhood and adolescence are defined by relativity. Children are not adults. Adolescents are not adults. James Kincaid defines childhood in our culture “to be largely a coordinate set of *have not*s: the child is that which *does not have*” (1998: 247, emphasis in original). Adolescence, however, straddles the worlds between a childhood, “whose liberty, however much prized, is a negative attribute, as is its innocence and purity” (Kincaid 1998: 247), and adulthood which is rife with the expectations of experience and agency, both sexual and otherwise. Consequently the adult who gazes upon literary children or adolescents constructs them in relation to their own experiences of childhood and adolescence, defining them by what they are not and by what they used to be. Thus, what childhood used to be was often dull; Tribunella argues that (2008: 152):

Even in realistic fiction there is little of the drudgery of ordinary life to be found, except sometimes as a frame that is quickly escaped. Childhood can be a hell of boredom or banality, available to being re-imagined and rewritten from the relative safety of chronological distance and the empowerment of age.

Adults then can look upon childhood as something to be altered because “like nostalgia, both children’s literature and adult versions of children’s books provide opportunities to relive and improve upon the experience of childhood, which was perhaps miserable, brutal, brief, or, for many, simply standard fare” (Tribunella 2008: 152). Adult authors are among those adults constructing childhood with nostalgic gazes towards their own youths – or versions of their youths that they wished could have been. While Tribunella explicitly suggests that it is the “adult versions of children’s books [that] relive and improve upon the experience of childhood” (2008: 152), all books about youth can encompass this definition. The adult foists personal –interpretations of his or her own innocent childhood – whether true or imagined – onto the characters in any given novel for the young, reinforcing Kincaid’s argument of childhood purity and innocence as an effect of adult nostalgia: childhood remains “another empty figure” that “allows the admirer to read just about anything he likes into that vacancy, including a flattering image of his very self. The construction of the modern ‘child’ is very largely an evacuation” (1998: 247). Adults perpetuate the idea of childhood innocence in order to maintain the child as an empty slate that can be filled with nostalgic, and often romanticized, versions of their past. Consider the following passage from Perry Nodelman’s article “The Other: Orientalism, Colonialism, and Children’s Literature” (30):

Our [adult] discourse about childhood often replaces and even prevents our real perception of the brute realities of childhood. For instance: we produce a children’s literature that is almost totally silent on the subject of sexuality, presumably in order to allow ourselves to believe that children are truly as innocent as we claim – that their

lives are devoid of sexuality. In doing so, however, we make it difficult for children to speak to us about their sexual concerns: our silence on the subject clearly asserts that we have no wish to hear about it, that we think children with such concerns are abnormal.

Nodelman supports my argument that the construction of childhood that supports children's innocence also denies their sexuality; adults do not want to consider their childhood selves, nor any child as sexualized beings because to do so would admit that their constructed innocence becomes a fallacy. So childhood innocence and the child as an "evacuation" allows adults to use their nostalgia to read themselves into a novel.

Tribunella summarizes Robert Hemmings' *A Taste of Nostalgia* (2007) in this way: "the childhood longed for by both the writer and reader of children's literature is not actual childhood as it was loved but 'an impossibly sanitized and Edenic time and space'" (Tribunella 2008: 55), which underscores the traditional construction of childhood as a time of innocence and purity. However, adding eroticism and sexuality into this construction complicates the gaze of the "child-loving," forcing the gaze to be either implicated or averted in its nostalgia. Tribunella, however, also argues that adult nostalgia corresponds with childhood sexuality through a retroactive wish which "reflects a desire to *be the child* rather than to *have the child*" (2008: 137, emphasis added), or as Kincaid suggests, that "perhaps we [adults] can write ourselves into the plot directly" (1998: 252). Unlike children's literature, contemporary adolescent literature encompasses themes of sexuality, though not usually explicitly. Unlike childhood sexuality, there is more room for the adult gaze to linger among the three categories of aversion, implication and nostalgia. The breakdown of these borders in adolescent literature allows the social and political complications mentioned previously to come to light, but in a way that is *muted*. It becomes more acceptable to write sexuality into an adolescent novel.

Narrated by the fictional adult narrator Agnes, *Nothing* by Janne Teller (2010)¹, presents a complicated sexual nostalgia. The novel follows a group of eighth graders as they try to prove to a fellow student that the world has meaning. They decide to create a pile of important possessions, but as each classmate adds another item, the group progressively demands more extreme additions to the pile including an exhumed baby, body parts, and a tissue with contents of lost virginity. The heap of meaning gains publicity in town and then in the world until it is commercialized and then destroyed. This novel's retrospective narrative reflects upon childhood events that were horrific: desecration of a church and cemetery, rape, amputations, and

¹ Originally *Intet*, in Danish; first published in 2000.

even murder. This is hardly a romanticized nostalgic childhood. Agnes' experience and agency as an adult allows her to tell this story, yet Agnes' reflections regarding the forced loss of thirteen-year-old Sofie's virginity to the pile of meaning (by Huge Hans) also suggest that Sofie gains a sense of empowerment and agency with the acknowledgement of her sexuality that is not related to the age of adulthood. Agnes reflects that Sofie "looked proud and inapproachable" and "wouldn't tell me anything. Just walked around looking like she'd found out a secret that may have been terrible, but that nonetheless had handed her the key to something of great meaning. Great meaning? Greater meaning? Greatest meaning?" (Teller 2010: 111). Yet the meaning of Sofie's sexual encounter avoids the gaze of the adult world because this constructed world mutes the consequences. Although the heap of meaning does gain the gaze of the entirety of this novel's world – newspapers, TV shows and the million-dollar bid from an American museum – the social complications of being forced to have sex are muted from a discerning adult gaze. Sofie does not gain agency within the adult world for her sexuality, but as a part of the greater meaning; she, and the others involved, never have to face imposed consequences for their actions. But her status among her peers was increased by her sexuality, granting her a small amount of agency among her classmates. However, although Sofie and her peers had muted consequences from their actions, she was "sent somewhere where they protect people like her from themselves" (Teller 2010: 225), showing that perhaps her apparent agency was fleeting because society claims that children should not be having sexual encounters. Kincaid might argue that *Nothing* exemplifies that "we [adults] are instructed to crave that which is forbidden, a crisis we face by not facing it, by becoming hysterical, and by writing a kind of pious pornography, a self-righteous double-speak that demands both lavish public spectacle and constant guilt-denying projections on to scapegoats" (Kincaid 1998: 248). Kincaid's assertion could apply to the public's reaction in *Nothing*. If Sofie's loss of innocence had been identified before the world gazed upon the heap of meaning and its adolescent creators, the public and the world of adult gazes might not have been averted from any eroticization involved with the creation of the heap of meaning. Agnes's own gaze and reflection here provides an interesting counterpoint to the possible outrage from this world of adult gazes; Agnes' narration presents a certain nostalgia and awe of Sofie, almost as if she does "crave the forbidden" (Kincaid 1998: 248). Or does she crave the apparent agency of Sofie after the incident? Agnes' nostalgia for Sofie's eroticism among muted social complications indicates not only "child-loving" between children (Sofie and Hans), but a voyeuristic child-loving from the adult Agnes to the child

Sofie that feels like nostalgia with the novel's retrospective narration. The world's gaze is averted, while Agnes' gaze becomes suspect, though a suspicion tinged with nostalgia.

While adult Agnes' gaze is suspect, the adult gaze on an erotic child in Patricia McCormick's *Sold* (2006) offers levels of child eroticism deemed monstrous. Lakshmi is sold by her stepfather into prostitution, while Lakshmi and the rest of her family believe she is sent to earn extra money as a maid. Lakshmi refuses to willingly do the work for Mumtaz, the proprietor of the whorehouse, and tries to escape her situation. An American man posing as a sexual client tells Lakshmi – the child/adolescent narrator – that “what the fat woman [Mumtaz] does here to you is bad...very bad” (McCormick 2006: 249). The type of child-loving being performed in *Sold* is not between two children, but between adults and children. Even the pornographic parodies that Tribunella examines denote that while “sex between boys is celebrated as ideal, sex between adults and boys is condemned as abuse” (Tribunella 2008: 145). There is nothing acceptable about the child-loving which is happening to Lakshmi. While Lakshmi denies to be complicit in her job as a child prostitute, she is forced into accepting her sexuality by Mumtaz, whose gaze is implicated in perpetuating an unacceptable child-loving. Mumtaz's clients are adults who not only gaze upon Lakshmi as a sexualized child, but as a sexual partner. Child and adult sex is a taboo.

I extend Tribunella's “between boys” to “between children”, where “boys” becomes metonymic for all children, “idealizing children and what children can do” (2008: 151). This extension would then bring into question if the sexual interaction between Sofie and Hans in *Nothing* – two children on the verge of adolescence – can be considered ideal. While that position may be superficially arguable, the sexual encounter between Sofie and Hans was forced and thus not a celebration of childhood sexuality, but an abuse of it. Their situation more closely parallels Lakshmi's situation, where her thirteen-year-old body is used for adult sexual pleasure. Lakshmi is subject to adult sexual gazes and since neither Sofie nor Lakshmi engage in sexual relations willingly, neither in any way resembles Tribunella's child-sex ideal. This point is underscored by the various adult gazes present in *Sold*; Mumtaz remains a villain for exploiting children sexually, her clients gaze upon children without shame – or aversion or nostalgia – which Lakshmi feels when one of the adult males complicit in selling her to the whorehouse, “trains his eyes on [her] and [her] pink dress, and [she] imagine[s] he can see right through it” (McCormick 2006: 74). So Mumtaz and these men explicitly violate Tribunella's levels of acceptable child-loving. For a year the exploits continue, surrounded by

-muted political and social complications, and for this year Lakshmi almost lives in an adult carnival, where the adults avoid outside punishment for their actions and for unacceptably gazing upon a child as sexual prey. Christine Wilkie-Stibbs notes that “the principal of the carnival is that it is an interruption to, and suspension of, everyday life, and that it is founded in bodily excess and feasting” (2002: 52). Both settings of *Nothing* and *Sold* fit this definition of carnival in the sense that the discerning adult gaze is averted, allowing unacceptable child-loving and gazing by other adults upon sexualized children to occur without consequence. The carnival in *Sold* ends when an American man, who pretends to be a client, but is actually seeking to fight against child prostitution, becomes a discerning gaze – a gaze that follows society’s acceptability of adult-child relations. He unmutes the various complications, whereas the carnival encompassing the entire narration of *Nothing* ensues without the consequences found in *Sold*.

While Agnes, Sofie, and Lakshmi began their narratives at age thirteen – an age often relegated to the realm of adolescence – their situations placed them in the world of adolescence. Since young adulthood or adolescence straddles the worlds of childhood and adulthood, it is both defined by gained experiences as well as by the “*have nots*” of childhood. The questions of sexual agency, experience and self-awareness of young adulthood further complicates the adult gazes and the acceptability of child-loving. Jacob, the protagonist of *Postcards from No Man’s Land* (Chambers 1999) remains firmly outside the realm of childhood, and firmly in the realm of young adulthood.

Where it has been established that “child-loving between children” can be ideal, this concept, as Tribunella defines it, remains absent from *Nothing* and *Sold*. *Postcards from No Man’s Land*, however, offers a means to expand the definition into young adulthood. While cultural norms expect teenagers to be gaining awareness of their sexual awareness and agency, the adolescent as subject to any sexual gaze proves to be more acceptable. Tribunella argues that the sexual parodies of Kent “celebrate childhood, albeit a sexualized childhood that combines the possibilities of both children and adults, both innocence and sexuality” (2008: 138), it seems that an extension outside of the explicit parody parallels definitions of sexual awareness in adolescents. This sexualized childhood seems to be a definition of that transitional period of teenage years when “the transition to manhood is frequently associated with bodily sexual development, the ritual or process of initiation is bound up with sexual energy, exploration, or play” (2008: 144). These quotations refer directly to the childhoods presented in Kent’s works, yet they speak truth about adolescence in general. While the differences in experience and age correlate

to adolescent agency, they are still subject to an adult gaze. The discerning adult gaze is less often averted from adolescent sexuality since it becomes an expectation of young adulthood to gain agency. Yet, the implicit gaze remains present because even though this transition is expected, there remains residue from the stigma of childhood innocence.

Young adults can both reflect with nostalgia as readily – as implicitly – as adults, and even avert their own self-aware gaze from childhood and sexuality. Jacob's character development in *Postcards to No Man's Land* depends upon his learning of his grandmother's past, coupled with developing a relationship with a girl as he travels to Amsterdam to visit his family. His is a story of a transition into adulthood, into making decisions and into sexual agency. For example, Jacob "regarded leaving [his grandmother's house, where he was raised] as the end of childhood. By giving it up he had taken the next step toward becoming an adult, a person in charge of himself... He had never really liked being a child, had always wanted to be grown up, independent, responsible for himself" (Chambers 1999: 121). His own reflection suggests a self-awareness of identity, a detached gaze upon his own transitions. Jacob can, though most likely not put so eloquently, "recognize that subjective identity is not fixed, or given, but is potentially multiple and unfixed, borne out of his willingness to experiment with different selves" (Wilkie-Stibbs 2002: 154). The search for identity, being such a crucial trope for young adult, allows for a search for sexual identity and agency as well – something that is not considered culturally acceptable for *children*. Jacob's encounters with Hille, then, become an acceptable type of "child-loving", where consensual sex occurs between two young adults searching for sexual agency and awareness beyond mere childhood. Adolescents then deal not only with an adult gaze upon them, but a growing awareness of their own gaze and its return from other adolescents. Peter Manlove explains in his article "Visual 'Drive' and Cinematic Narrative" that any gaze must be returned, that gazes force intersubjectivity between subjects and objects (2007: 98). Jacob's awareness of *his* gaze upon Hille – one of desire – does not just end there; he is aware that he wants his gaze returned. This provides a crucial difference between the adolescent and the child: the adolescent becomes aware of the gazes, while the child remains unaware. Adolescents understand their sexual agency is two-fold: both something to be embraced and something that still needs to be averted by the discerning adult gaze, or later embraced as nostalgic.

The subtleties of discernment between the adult gaze upon children and the adult gaze upon adolescents prove problematic. While Tribunella argues the rewritings of childhood that occur in Kent's parodies, that construction of childhood extends beyond those individual works, and into the body of actual children's and young

adult literature. Nostalgia for a childhood lost, or more importantly a childhood that *could have been*, proves crucial in examining how adults' gazes avert or become implicit in childhood and young adult sexuality. Since discussion of children's sexuality is so often considered taboo by cultural norms, it becomes difficult to then prove that such an erotic child, by Kincaid's standard, exists within the body of children's and young adult literature. But exist it does; the three titles examined in this paper present cases for the existence of the adult gaze upon the taboo sexuality and how it complicates the levels of acceptable "child-loving" by presenting sexual encounters in settings that mute the political and social implications, thereby allowing the discerning adult gaze a means of aversion, implication, and especially nostalgia.

References

Young Adult Literature - Primary Sources

- Chambers, Aidan. 1999. *Postcards from No Man's Land*. London: Random House.
 McCormick, Patricia. 2006. *Sold*. New York: Hyperion.
 Teller, Janne. 2010. *Nothing*. Trans. Martin Aiken. New York: Atheneum.

Secondary Sources

- Hemmings, Robert. 2007. "A Taste of Nostalgia: Children's Books from the Golden Age – Carroll, Grahame, and Milne." *Children's Literature* 35: 54–79.
 Hubler, Angela E. 2010. "Faith and Hope in the Feminist Political Novel for Children: A Materialist Feminist Analysis." *The Lion and the Unicorn* 34 (1): 57-75
 Harris, Marla. 2002. "'How Difficult It Is Being Human!': Transforming Bodies in Patrice Kindl's Fiction." *Children's Literature Association Quarterly* 27 (4): 212-219.
 Kincaid, James. 1998. "Producing Erotic Children." In *The Children's Cultural Reader*, edited by Henry Jenkins, 241-253. New York: NYU Press, 241-253.
 Kincaid, James. 1994. *Child-loving: The Erotic Child and Victorian Culture*. New York: Routledge.
 Manlove, Clifford T. 2007. "Visual 'Drive' and Cinematic Narrative: Reading Gaze in Lacan, Hitchcock, and Mulvey." *Cinema Journal* 46 (3): 83-108.
 Mulvey, Laura. 1999. "Visual Pleasure and Narrative Cinema." In *Film Theory and Criticism: Introductory Readings*, edited by Leo Braudy and Marshall Cohen, 833-44. New York: Oxford UP.
 Nodelman, Perry. 1992. "The Other: Orientalism, Colonialism, and Children's Literature." *Children's Literature Association Quarterly* 17 (1): 29-35.
 Tribunella, Eric L. 2008. "From Kiddie Lit to Kiddie Porn: The Sexualization of Children's Literature." *Children's Literature Association Quarterly* 33 (2): 135-155.
 Wilkie-Stibbs, Christine. 2002. *The Feminine Subject in Children's Literature*. New York: Routledge.
 Wilkie-Stibbs, Christine. 2004. "Childhood, Didacticism and the Gendering of British Children's Literature". *International Companion Encyclopedia to Children's Literature*, 2nd edition, edited by Peter Hunt, 352-361. New York: Routledge.

Kristina Lareau

Westfield Athenaeum, Westfield, MA

Sjeta za čednim djetinjstvom: implikacije odrasloga pogleda na spolnost u djetinjstvu i adolescenciji

U radu se istražuje odrasli pogled na dječju književnost kroz vizuru članka „From Kiddie Lit to Kiddie Porn“ Erica Tribunelle (2008), koji propituje implikacije dječje spolnosti analizirajući djela Chrisa Kenta tj. njegovih parodija romana The Coral Island [Koraljni otok] R. M. Ballantyne i Tom Brown's Schooldays [Školovanje Toma Browna] Thomasa Hughesa. Preuzima se Kincaidov nazivak 'djecoljublje' (child-loving) i razmatraju implikacije različitih vrsta 'djecoljublja' na tragu istraživanja te pojave u dječjoj književnosti i književnosti za mladež. Romani Nothing [Ništa] Janne Teller, Postcards from No Man's Land [Razglednice iz ničije zemlje] Aidana Chambersa i Sold [Prodana] Patricie McCormick poslužili su kao primjeri na kojima se utvrđuje kako se odrasli pogled usmjerava na dječju spolnost koja je neprihvatljiva konstruiranoj kulturi dječje nedužnosti i čednosti, pri čemu je onda taj pogled odvrćen, upleten ili sjetan. Oslanjajući se u analizi pogleda na radove Laure Mulvey (1999) i Clifforda Manlovea (2007) određuju se razine 'djecoljublja' i sjetnih idealizacija te se pokazuje da odrasli pogled usložnjava žudnju za djetetom, nedužnošću, ali i prošlošću.

Ključne riječi: dječja spolnost, adolescencija, pogled, dječja nedužnost, književnost za mladež, dječja književnost

Sehnsucht nach unschuldiger Kindheit: Implikationen eines auf Sexualität und Adoleszenz gerichteten Erwachsenenblickes

In diesem Beitrag wird der Erwachsenenblick auf die Kinderliteratur fokussiert. Grundlage der Untersuchung bildet der Artikel „From Kiddie Lit to Kiddie Porn“ von Eric Tribunella (2008), der die Implikationen der kindlichen Sexualität, gestützt auf eine Analyse von Christ Kens Werken als einer Parodie der Romane The Coral Island [Koralleninsel] von Robert Michael Ballantyne und Tom Brown's Schooldays [Tom Browns Schuljahre] von Thomas Hughes, hinterfragt. Zu diesem Zweck wird auf Kincaids Begriff der ‚Kinderliebe‘ (child-loving) zurückgegriffen, um die Implikationen unterschiedlicher Formen von ‚Kinderliebe‘ im Rekurs auf bereits vorliegende Studien im Bereich der Kinder- und Jugendliteratur zu erörtern. Eine eingehende Analyse der Romane Nothing [Nichts] von Janne Teller, Postcards from No Man's Land [Nachricht aus dem Niemandland] von Aidan Chambers und Sold [Verkauft] von Patricia McCormick demonstriert, dass der Erwachsenenblick gerade auf eine bestimmte Form von Kindersexualität gerichtet wird, die nicht mit dem kulturell konstruierten Bild kindlicher Unschuld und Sündlosigkeit kompatibel ist, so dass dieser Erwachsenenblick entweder als abgewandt oder als ins Erzählte nur eingeflochtener bzw. nostalgischer Blick charakterisiert wird. Anknüpfend an die Arbeiten von Laura Mulvey (1999) und Clifford Manlove (2007) werden unterschiedliche Ebenen der ‚Kinderliebe‘ und damit konnotierter nostalgischer Verklärungen dargelegt, wodurch die Sehnsucht nach dem Kinde, nach dessen Unschuld und nach der eigenen Kindheit fokussiert wird.

Schlüsselwörter: Kindersexualität, Adoleszenz, Blick, kindliche Unschuld, Jugendliteratur, Kinderliteratur