

Terra Incognita?

Adolescent Fiction in the Higher Classes in Secondary Education

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Introduction

In 1991, *The Perfect Adolescent*, an anthology of adolescent fiction, was published in the Netherlands. Skimming through the book reveals that all the extracts but one are taken from adult literature. Extracts from the works of Dutch and Flemish authors are included as well as pieces from foreign authors such as James Joyce, Milan Kundera, Robert Musil, and Philip Roth. Juvenile books about adolescence are absent, with the exception of Sue Townsend's *The Secret Diary of Adrian Mole, 13 ¾*. In the introduction, the Dutch literary critic, Jaap Goedegebuure justifies this choice with reference to an essay written by the Dutch children's book writer Guus Kuijer that was published in 1980:

Guus Kuijer correctly whipped all those writing educators and experts on children's books, and consigned their seemingly provocative but ever so edifying products to the waste-paper basket. 'For those who are interested in literature, the children's book has never been worth studying', he sneers in his essay *The Despised Child*. 'The children's book is concerned with answers, not with questions, with solutions instead of puzzles.' It is the best possible answer to the anticipated question of why in this anthology no attention is paid to books that are intentionally written for adolescents. A person may read *Alice in Wonderland* and *The Adventures of Huckleberry Finn* over and over again at any age, and even a ten year old will recognise *David Copperfield* as an ally, but re-reading nine out of ten *real* (emphasis is Goedegebuure's) children's books later on in life only causes embarrassment, pity or annoyance.

Early in his introduction, it becomes clear that Goedegebuure alludes in particular to the problem novels of the seventies, which he describes as 'subject to trends' and 'boring'. Because of the good intentions of the authors, they 'are as flush as a brand new climbing frame with rubber paving stones to protect against falling'.

Goedegebuure pays no attention to the developments in juvenile literature that have taken place since the seventies. He does not give a reason for that, but it seems that he, as a critic of adult literature, is simply not acquainted with the fascinating changes which occurred within juvenile literature during the last twenty-five years. And it is this indifference, owing to a lack of information, maybe indolence, and perhaps also prejudice, that confirms the supposed distance between juvenile literature and adult literature. The literary reality is different now.

In this presentation, I will outline, in this presentation, how different this literary reality in the field of adolescent literature has become since the seventies. On the basis of this overview, I will plea for the reading and studying of adolescent literature in literature lessons in the highest grades of secondary education. I will then briefly present some of the results of a survey among teachers of the Dutch language and literature in two types of secondary school: higher general secondary education (havo) and pre-university education (vwo). The main question of this survey was to what extent the teachers were familiar with literature published for adolescents.

Adolescent fiction since the seventies

An investigation of the history of adolescent literature for juveniles in the Netherlands (originally Dutch as well as translated books), shows that, till the seventies, the male adolescent was absent. One may say that the history of the novel for young adults in the period 1880-1970 largely coincides with that of girls' fiction. In the Dutch juvenile literature of that time psychological descriptions of adolescent boys were unusual. A history of Dutch children's literature leads to the conclusion that:

'In books for boys (...) strugglings of the soul are rarely if ever a theme. If boys are supposed to learn that a good character is worth fighting for, then this is addressed in a roundabout way using brave Indians or explorers. Normal boys growing up struggling and worrying and tossing and turning in their beds, are absent in Dutch children's books.'

Social developments in the sixties and seventies, in particular a less strict division of roles between men and women, cleared the way for male adolescents as main characters. Not only girls and women were allowed to show emotions, but also boys and men. Turning it around, you may say that, from that time on girls were expected to be more assertive (Van

Lierop-Debrauwer, 1994).

The entrance of the male adolescent in juvenile literature is not the only change which occurred in the seventies. The content also underwent a remarkable change. Topics that till then could only be discussed in adult literature, also became debatable in juvenile books. The German critic Malte Dahrendorf (1983) points out that the content of the books has changed most with regard to the erotic and sexuality. Especially Scandinavian juvenile literature was a pioneer in this field. The same goes for another important theme in this period, namely, the position of the individual in a changing society.

However, the attention that was paid to the content was at the expense of the form. In these hyperrealistic books, the discussed taboos and themes were put first. A good story and credible characters were of secondary importance. From a literary perspective, these so-called problem novels were far from original. Concerning the erotic and sexuality, the physical aspect was emphasized. There was no room for psychological aspects, for what the actions meant for the characters.

Criticism was inevitable. The most important objection against the problem novels was that they allowed for only one interpretation. The message of the author was too obvious. There was no room for the imaginative or deductive powers of the reader. But that wasn't the first concern of the authors. They wanted to break taboos. And in that respect, they certainly have been of importance for the development of the genre.

The reaction to the problem novel came in the form of books written by authors who were first and foremost interested in art and in writing stories with literary qualities. In the beginning, only a small group of authors went against the stream of problem novels. One Dutch author who played a major role in this development was Miep Diekmann. Her novel, *De dagen van Olim* (in English, *The days of Olim*; the book, however, has not been translated into English), which occupies a key position in this, was published as early as 1971. At first sight, it is a typical problem novel about assault and an attempted suicide. Closer consideration shows that the construction and the language of the book contrast sharply with the average juvenile book of that time. The actions are described implicitly. The perspective is personal instead of auctorial. Because of this, the reader learns more about the disturbed thoughts of the main character than about the actual events. It is left unresolved what exactly happens. In this way, the reader is actively involved in the story. He has to make his own interpretation.

Discussed in terms of the perspective of the author, the difference between Diekmann's book and the problem novels can be described in terms of the contrast pointed out several times by the English author Aidan Chambers. Chambers distinguishes between 'writers' and 'authors'. If you write a problem novel this makes you a 'writer'. The most important characteristic of 'writers' is that the first thing they ask themselves is whom they are writing for and what needs these readers have. They then adapt to these needs. 'Writers' never leave one in any doubt about how their books are supposed to be read. As said earlier, they are not concerned with their readers' imaginative powers. In contrast, 'authors' write for themselves and they are primarily interested in producing art. They ask themselves, as Chambers puts it, how a story can be told in such a way that it has more layers of meaning. They do not ask themselves what readers make of it.

Of course, Diekmann was not the only author to give the genre an important impulse. Robert Cormier did the same in the United States. His book *The Chocolate War* was published in 1974 and was soon awarded as the best book for young adults. In *The Chocolate War*, the main character has to compete against the school management and a school gang which wants to force him to support a fund-raising effort. The boy resists both groups stubbornly till the last moment which results in the end in a public thrashing by his fellow pupils. An ending like this is typical of the books of Cormier: his main characters always get the worst of it. Till then, positive chastening was a permanent ingredient of juvenile literature and in that respect the young adult novel resembled the 'Bildungsroman'. In Cormier's novels such a positive chastening is absolutely out of the question. His books are depressing books. The same goes for the work of Peter Pohl, an author who started publishing in the mid-eighties. It is illustrative of the development of the genre that one of Pohl's books, *The Rainbow Only Got Eight Colours*, was published in Sweden in 1986 as adult literature, while, in 1995, the Dutch translation was published as a juvenile novel.

Without doubt, the most interesting author in the development of the young adult novel is the English author, Aidan Chambers. His efforts for the genre were recently awarded the Hans Christian Andersen prize, the most important international prize in the field of children's and young adult literature. His adolescent novels, beginning with *Breaktime* (1978) and, later, *Dance On My Grave* (1982), *Now I Know* (1987), *The Toll bridge* (1992), and *Postcards From No Man's Land* (1999) show how essential form is for Chambers and how much he is concerned with the nature of literature. *Breaktime*, for example, is a young adult

novel that discusses its own fictionality. At that time this was something new in juvenile literature. This book about literature plays with the problematic interrelatedness of fiction, reality, and language. At first sight *Breaktime* would seem to be a cliché-teenage novel. Boy meets girl, son resists parents and has first secret sexual experience. However, *Breaktime* is not just your average teenage novel and that is because it plays with the clichés in such a way that they alert the reader to the linguistic aspects of the text. The book is littered with clichés to underline that everything has been said before. Language refers to language. Another striking thing of this book is the many references to other literary texts by authors such as Dylan Thomas, Charles Dickens and Sir Arthur Conan Doyle. *Breaktime* is a metafictional novel. In this respect the final sentences are characteristic. Morgan, the friend of the main character Ditto, is convinced that literature is a lie, surrogate and he challenges Ditto to prove it isn't. Ditto writes down his experiences and in the end Morgan admits that Ditto has taken the edge off his arguments against literature. However, he has still one question left:

'I'm in the thing', he said as he went. 'Are you saying I'm just a character in a story?'
'Aren't we all?' said Ditto and laughed. (Aidan Chambers, *Breaktime*, 1978, p. 139)

Authors such as Diekmann, Chambers, Cormier, and Pohl were the first to introduce a specific phenomenon in juvenile literature. By doing this, they cleared the way for other authors to elaborate upon these new developments in young adult books in the nineties, so that we can now speak of a grown-up literary genre. To illustrate this, I will give a few more examples of recent adolescent novels.

'An artistic incorporation' of adolescence

Above, I mentioned books about sexuality in which the physical aspect is stressed and in which authors cater to the taste of the average young adult by using language forms that are popular among young people, and by giving their books a traditional form. These novels still form an important part of the young adult books. However, next to these novels, other books for adolescents have been published since the eighties. In these modern books, sexuality is naturally integrated in the story. It is a matter of the 'artistic incorporation' of adolescence.

What is striking in the books of Dutch and Flemish authors such as, for example,

Veronica Hazelhoff and Marita de Sterck is the attention paid to the way in which sexuality is experienced. By changing the point of view in one of her books (*Splinters*, 1998; in English *Splinters*) De Sterck, in a literary way, provides insight into the differences between the ways in which boys and girls experience sexuality.

A development that already started in the seventies, but became more fully realized in the eighties and nineties because of the complex narrative strategies used by authors, is the greater openness with respect to relationships other than heterosexual relations. Dutch authors such as Ted van Lieshout and Edward van de Vendel and foreign authors as for example Katerina von Bredow and Cynthia Voigt give adolescents who have different sexual preferences than most of their peers the opportunity to explore their own experiences in a literary way. The books of these authors are characterized by an unconventional structure and style. A lot of attention is paid to an artistic representation of reality. The unique composition of, for example, *Brothers* from the Dutch author Ted van Lieshout (1996; published in English in 2001), in which time and space play a special role, gives an extra dimension to the content of the novel.

The individual and society

As said before, in the seventies, one of the distinctive features of the problem novel was the treatment of actual societal themes. The emphasis was on a sound content that was a true representation of the new views on society. Giving depth to the characters in the novel seems to have been considered of no importance at all. In recent adolescent novels, societal conflicts are still an important theme. But, unlike the so-called problem novels, contemporary novels such as, for example, *Falling* from the Flemish author Anne Provoost (1994; published in English in 1997) are primarily concerned with how individual young people cope with conflict. What makes *Falling* so special, is that there is no judgement or denouncement. On the contrary, the sophisticated rendition of the characters makes the choices of the main character credible and incites the reader to think about his own decisions. Out of ignorance and doubt, the main character of *Falling* is seduced by the charisma of a neo-nazi. He makes the wrong choice and when, in the end, he becomes aware of this, he loses the grip on his own life:

From then on, my story was caught in a vortex. I lost all control. Fiction and reality merged. The rumours being spread about me took on a life of their own . I didn't resist. I was in a daze. (Anne Provoost, *Falling*. St.Leonards, NSW, Allen & Urwin, 1997, p. 268)

Adolescent literature and literary education in the highest classes of secondary schools

The developments just described show that literary critics who base their knowledge of juvenile literature on books from the seventies have overlooked a lot. Young adult books are no longer 'flush as a brand new climbing frame' and the 'rubber paving stones to protect against falling' have also been taken away in quite a number of books. Many contemporary novels for young people can be read over and over again at any age, because there is a perfect ensemble between form and content. Ready-made answers have been replaced by choices. Traditional compositions have been traded in for more experimental ones, as is illustrated by the subtitle of Aidan Chamber's *Dance on my Grave*:

A life and death
in two parts
one hunderd and seventeen bits
six running reports
and two press clippings
with a few jokes
a puzzle or three
some footnotes
and a fiasco now and then
to help the story along

Many contemporay novels for young adults are literary explorations of different views on reality, linguistic reflections on existential problems and no more nor less so than are many adult novels.

Now the young adult novel has grown up, attention for this genre in literary education is justified, and not only in the lower classes, but also in the final grades of secondary schools. Juvenile books form a literary system like adult literature. In both systems, a dinstinction can

be made between works of literature that meet the literary standards of some period and works of literature that don't. Seen from this perspective it is time that secondary schools seriously work on a longitudinal literary education programme. Although the conditions for such a curriculum are certainly not ideal yet (because textbooks for literary education in the highest grades exclude juvenile literature and teachers are not well prepared in their studies to teach these texts) and these should be improved in the near future, it is possible to make a start. The objectives of teachers in respect of their literary education can also and even better be realized by an education in which juvenile literature is presented together with adult literature rather than by literature lessons in which only adult literature is taught. In general, young adult books match better with young people's perception of their environment than most adult books. Therefore, objectives like reading pleasure and personal development can be better realized. However, also objectives like cultural literacy and aesthetic awareness need not be ignored. Juvenile literature is also part of our cultural heritage and an integrated overview of developments in juvenile and adult literature will broaden the view on our culture.

Teachers try to improve their pupil's aesthetic awareness in contemporary literary education by their treatment of literary theory in the classroom. Texts from adult literature are analyzed and judged on the elaboration of literary criteria. Since, through content and/or style and composition, most adult literature is remote from the pupils, the search for, the understanding, and the discussion of literary criteria are complicated. Young adult literature such as the texts from the above-mentioned authors can be read in the same literary way as adult literature. However, because the pupils, in general, feel more involved with these texts and have a better understanding of them, working with these young adult books will give them a better insight into literary terms and more competence in applying them than working exclusively with adult literature. Moreover, comparison of analyses of young adult books with readings of adult literature forms a good starting-point for discussions about matters such as attribution of literary quality, the border between juvenile and adult literature, and the role literary institutions play in this.

The teaching of juvenile literature in literature classes is not linked to a specific approach to literature and literary education. Juvenile texts can be studied from a literary historical, a structural analytic, a literature sociological, and a reader-oriented point of view. The key words are comparison and confrontation. Departing from the reading experiences of

the students, literary competence, the 'new' objective of literature education in the Netherlands as formulated in secondary literature, can be realized. The term literary competence comprises knowledge of what literature is available, the political and social context of literary texts and literary conventions and genres and competence in reading, analyzing, and interpreting literary texts. The literary competent reader is expected to formulate his own opinion on literature and to confront this view with the judgements of others. Adolescent literature can play an key role in realizing this objective of literary competence.

Literary education as described above depends on the knowledge teachers have of contemporary adolescent literature and their willingness to pay attention to it during literature classes despite the limited time available. On the basis of presentations during congresses, one suspects that the situation on this point is far from ideal and that the mother tongue teacher who the Dutch author Edward van de Vendel (2000) described is not an exception. Van de Vendel told how a seventeen-year old pupil went to his teacher of Dutch language and literature and asked him if he could read Van de Vendel's adolescent novel *De dagen van de bluegrassliefde* (in English: *The days of the bluegrass love*; the book has not been translated):

The teacher thought a while, skimmed through the book, read the blurbs and then said, 'No.' 'Why not?' asked Fabian. The teacher pointed at a sentence below the picture of the author: 'It says here that it is a youth novel. You are not allowed to read youth novels.'

The next day, Fabian again went to his teacher, this time with my novel *Gijsbrecht*. The teacher looked at the book and inspected it. Fabian was allowed to read it for his literature list: the publisher had been wise enough not to put the word 'youth novel' on the cover.

The question is if this teacher is representative of other teachers. I will base my answer on the results of an explorative study.

Method of research and some critical observations

Because the research had to be done in a short time, a survey was chose, as the method of research. The questionnaire contained 35 questions, some with open, some with fixed

answers. The first group of questions inquired after personal data like age, sex, and teaching experience. The other questions were about teaching methods in the literature class and whether or not the school worked with a prescribed list of literary works and, in particular, whether or not the teachers were familiar with or paid attention to juvenile literature, especially novels for adolescents.

In November 2001 630 questionnaires were sent to schools of higher general secondary education and pre-university education throughout the country. Out of the 630 questionnaires sent, 55 could not be delivered. Of the remaining 575, 117 completed questionnaires were returned, which is about 20%. Although it is a known fact that teachers are not very willing to participate in written surveys (Janssen, 1998), this method was, as was already mentioned, chosen because of the limited time available. Apart from this general tendency, the low response may be attributed to some other factors as well. The directory used contained the names of schools, not the names of individual teachers. Therefore, the survey was addressed to the Dutch departments of the schools. Teachers may have thought that a colleague would take care of the questionnaire. Perhaps a more important reason lies in the recent changes in the Dutch school system. Because of these changes, literature is no longer by definition a part of the Dutch language classes. Literature has become a separate subject, which is not necessarily taught by teachers belonging to the Dutch department. To what department literature did belong in the different schools was not known. Therefore, the survey was addressed to the Dutch departments. It is possible that a number of questionnaires did not arrive at the correct department.

Consequently, the outcome of the survey cannot be generalized. However this is not essential for an explorative study. The results do give a first insight into the familiarity of teachers with and their attitude towards novels for adolescents and, this can be the starting-point for further research.

The respondents

All 117 respondents teach Dutch in schools of higher general secondary education and/or pre-university education. Some of them also teach in schools of lower general secondary education and some teach other subjects too. The majority of the survey group was male (62%). These numbers are in accordance with the countrywide division of men and women in

secondary schools. Almost half of the teachers were older than 50 years (47%); another 35% was between 41 and 50 years old. The younger teachers were not very well represented. Perhaps the heads of the departments filled out the questionnaires; they are usually the more experienced teachers and, therefore, probably older. Older teachers are also, in general, more represented in the higher classes. Now I shall explain the most important results of this explorative survey.

Teaching of literature: Objective and subject matter

The teachers were asked to name their primary objectives in teaching literature. Promoting reading pleasure is most important for 42.2%, cultural literacy (25%) comes next, and then personal development (16.4%) and literary aesthetics (12.1%). Only 1.7% aims at developing social awareness and, finally, 2.6% named a different objective.

The literature discussed in the higher classes of the secondary schools is mostly modern literature written after 1880 (98.3%). Older literature, written before 1880, was mentioned by 88.8% and secondary literature by 72.4%. Juvenile literature (in this question, referring to literature for children from 0 – 18 years old; in following questions, the definition is more refined) is only named by 12.1% of the respondents as an issue in the literature class.

Knowledge is tested in several ways. Most teachers use a reading file, sometimes combined with separate discussions with each pupil about the file or reading list (77.9%).

The literature list

The answers show that the list of prescribed books is no longer widely used. Almost 80% of the teachers in schools of higher secondary education and 73% of the pre-university teachers said they did not use a list of prescribed literature. Most respondents indicated that pupils decided themselves what they read in consultation with the teacher. 32.4% of the teachers indicated that they did let the pupils read literature for adolescents but that they did not let them read children's books. More than half (57.7%) made more restrictions, meaning that only literature for adults can be discussed. They indicated as the main reason for this the qualitative criteria that need to be set. Pupils need to read high quality books. Juvenile literature has been discussed enough in the lower classes, according to these teachers, and in

the higher classes, they should therefore read literature for adults. Teachers who do allow novels for adolescents indicated that this is done to stimulate reading pleasure.

Knowledge of developments in juvenile literature

Almost all teachers (more than 98%) follow the developments in literature for adults. They do this out of personal interest as well as because they feel a need to keep up professionally. A little more than half (55.7%) keeps track of new publications in juvenile literature. These teachers do so because they are interested in juvenile literature or because they also teach in the lower classes. The teachers who do not follow juvenile literature (44.3%) indicated lack of time as primary reason. It is difficult enough, they remarked, to keep up with developments in literature for adults. A closer look shows that a much larger percentage of the female teachers (72.7%) is occupied with juvenile literature than of the male teachers (45.1%). Most likely, this can be explained by the fact that more female teachers teach also in the lower classes and/or in schools for lower secondary education.

In order to find out if they get their information about juvenile fiction from the professional literature, the teachers were questioned about their familiarity with journals and reference books on juvenile literature. The answers show that, of the named periodicals and reference books, only one periodical, namely *Tsjip/Letteren*, is known by more than half of the respondents (60.8%). The most likely explanation for this lies in the fact that this periodical addresses itself most directly to the practice of literary education and pays attention to literature for both adults and adolescents within that scope. It is striking that many respondents (46.5%) also are familiar with a journal (i.e. *Leesgoed*) that concentrates mainly on reading and juvenile literature in schools for primary education. Of the reference books, *De hele Bibelebontse berg*, a literary history of children's books published in 1989 is most well known (45.7%). Again the female teachers are the ones who are most well informed on periodicals and reference books on juvenile literature.

Novels for adolescents

In the questionnaire, novels for adolescents were defined as novels aiming at the age category of 12 years and older, wherein the search of characters for their own identity is described. In these books, the main issue is the stage of life between youth and adulthood.

The first question was whether the teachers read novels for adolescents themselves. More than 60% (62.2%) does so. They do this out of interest, to keep up with their field of study, and to be able to advise their pupils. Teachers who indicated that they did not read these books ascribed this primarily to lack of time. Again it is mainly female teachers who read novels for adolescents: 84.1% to 49.3% of the men.

The respondents were asked to name the titles of the last 3 novels for adolescents they had read. 75 different authors were named and 113 titles. Applying the given definition of novels for adolescents, 54 of the 113 titles and 39 of the 75 authors fit in the category of these books. The authors most frequently named (whether they fit in the category or not) were the Dutch author Carry Slee (16 times), J.K. Rowling (11 times), the Flemish author Anne Provoost (10 times), Aidan Chambers (7 times), and the Dutch author Hans Hagen (7 times). Of the 75 named authors, 60 were Dutch or Flemish.

The teachers were also confronted with a list of authors and their novels for adolescents which were mentioned in the recent discussion in secondary literature on the differences between juvenile literature and literature for adults (the so-called 'border traffic' discussion; Van Lierop-Debrauwer, 2000). They were asked if they were familiar with these novels for adolescents. More than half of the respondents indicated that they knew *Vallen (Falling)* by Anne Provoost, *Ongelukkig verliefd* (in English: *Unhappily in love*; this book has not been translated) by Imme Dros, and *Gebr. (Brothers)* by Ted van Lieshout. Less than 20% of the teachers said they knew *Kus me* (In English *Kiss me*; not translated) by Bart Moeyaert (19.2%), *De dagen van de bluegrassliefde* (in English *The days of the bluegrass love*; the book has not been translated; in the Netherlands this book was recently awarded the most important prize for young adult novels) by Edward van de Vendel (19%), *Verleden week (Breaktime)* by Aidan Chambers, *Chocolade oorlog (The Chocolate War)* by Robert Cormier (14.4%), *Met mij gaat alles goed* (In English *With me everything is fine*; the book has not been translated) by Jan Simoen (13.3%), *De Arkvaarders* (in English *The Sailors of the Ark*; the book has not been translated) by Anne Provoost (10.3%) and *Nachtogen* (in English *Night Eyes*; the book has not been translated) by Peter van Gestel (9.2%). Again, the female teachers are most familiar with these novels for adolescents.

To the question whether or not novels for adolescents should be considered as literature, 67% of the teachers answered yes. Some of the teachers who answered positively indicated that it depends on the quality of the books. Some of these novels have literary quality, others

not. The teachers who responded negatively think either these novels are not of high enough quality or they should be considered juvenile literature because they are written for youngsters.

'Literature is alien to target groups and didactical principles'

The results of this pilot study of the familiarity of teachers of Dutch with novels for adolescents and the willingness to incorporate these novels in the literary education, show that Fabian's teacher as described by Edward van de Vendel is no exception. Although more than half of the teachers keep up with developments in juvenile literature, read novels for adolescents themselves, and view the genre as literature, they have, at the same time, reservations when it comes to incorporating the books in literary education in the highest classes. These restrictions seem to be mainly based on the fact that these books are published as juvenile novels. To give the novel for adolescents in literary education a fair chance, there seems to be only one solution. That solution, offered by various sides in an issue on adolescent literature of *Literatuur zonder leeftijd* (in English *Literature without Age*; a Dutch periodical on juvenile literature), is to give up thinking in target groups. 'Literature is alien to target groups and didactical principles,' Joke Linders, a Dutch literary critic rightly notes. '*Zwart als inkt*' (in English '*Black as ink*') by Wim Hofman is both a fairytale which you can read to six year olds and a novel for adolescents about standing up for yourself, getting loose from your parents, making your own choices and being a grown-up in life.' Or, in the words of the Flemish author Bart Moeyaert, 'The target group does not appear by endless yacking on about the difference between young and old. Assume Similarity, then the target group may appear, if you transform the publishers logos to meaningless curls, shut up, and read.' And, I would like to add, if you speak about it in the literature classes.

