

# **Surrounded by Conflicts: Children's War Literature in the Making**

Aarhus University, Denmark, June 12-13, 2025

## **WORKSHOP PROGRAMME**

### **DAY 1: 12 JUNE 2025**

Aarhus Institute of Advanced Studies (AIAS), build. 1630, r. 301 Høegh-Guldbergs Gade 6B  
(Tram L2 from Aarhus Central St. to "Universitetsparken")

#### **9:00 Registration / Coffee**

#### **9:30 – 10:00 Welcome and Introduction**

- Birgitte Beck Pristed and Nina Christensen (Aarhus University)

#### **10:00 – 12:00 PANEL 1: Writing and Reading by War Children and Therapists**

Chair: Nina Christensen

- Lucy Stone (Dublin City University): Kids' Own Publishing: A Case Study of Child Authors in Wartime for Raising the Voices of Today's Ukrainian Children
- Aliona Yarova (Malmö University): War Stories in the Classroom: Children Reading and Writing the War in Ukraine
- Nadiia Pavlyk (University of Aarhus): A Pilot Study of Shared Reading of Children's Books about the Russian-Ukrainian War
- Svetlana Efimova (Ludwig Maximilian University of Munich): Psychologists as Children's Books Authors: A Contemporary Wartime Phenomenon in Ukraine, Germany, and Poland

Discussant: Mateusz Swietlicki (University of Wroclaw)

#### **12:00 – 13:00 Lunch Break**

#### **13:00 – 14:30 PANEL 2: Publishing: Cultural Wars in Publishing**

Chair: Ekaterina Shatalova

- Svetlana Maslinskaia (Université Grenoble Alpes): War Literature for Children in Russia (2000-2024): Continuum and Challenges
- Larissa Rudova (Pomona College): Culture Three and Children's War Literature of Resistance in Contemporary Russia
- Bella Delacroix Ostromooukhova (Sorbonne Université) and Laure Thibonnier (Université Grenoble Alpes): The W-word: Words and silences about war in Russian literature for teenagers revisited by Russia's large-scale invasion of Ukraine

Discussant: Birgitte Beck Pristed (Aarhus University)

#### **14:30 – 15:00 Coffee Break**

#### **15:00 – 16:00: General Discussion**

## **DAY 2: 13 JUNE 2025**

### **9:00 – 9:30 Coffee Break**

### **9:30 – 11:00 PANEL 3: Transborder Circulations, Translations, and Responses to War**

Chair: Nadiia Pavlyk

- Ekaterina Shatalova (University of Aarhus): Border Crossing in Russian and Ukrainian editions of Yuri Nikitinsky's *Vovka Who Saddled the Bomb*
- Anke Vogel (Johannes Gutenberg-Universität Mainz): When war moves into children's books: The need to explain and encourage even under the most difficult conditions
- Mateusz Swietlicki (University of Wroclaw) and Anastasia Ulanowicz (University of Florida): Dolphins, Adventure, and History: The Russo-Ukrainian War in Anglophone Middle-Grade Fiction

Discussant: Larissa Rudova (Pomona College)

### **11:00 – 11:30 Coffee Break**

### **11:30-13:00 PANEL 4: Books for Storage of War Memory and Trauma**

Chair: Birgitte Beck Pristed

- Ani Chubinidze (Newton Free School & National Center for Educational Quality Enhancement, Tbilisi): Young Adults and war Trauma in *Buried Vine* by Artur Yurkevich and Malkhaz Jajanidze
- Vladimira Rezo (University of Zagreb): "Little War Diary" – example of policy interference in the Croatian required reading list
- Daria Semenova (Vilnius University): Patriotic pets and vengeful wildlife: stories about animals as sites of memory about the ongoing war in Ukrainian children's literature

Discussant: Inga Kapustian (University of Southern Denmark)

### **13:00 – 14:00 Lunch**

### **14:00 – 15:00 Wrap Up and Publication Plans**

## BOOK OF ABSTRACTS

### PANEL 1: Writing: War Children and Therapists as Writers

- **Lucy Stone: Kids' Own Publishing: A Case Study of Child Authors in Wartime for Raising the Voices of Today's Ukrainian Children**

Following the Russian invasion of Ukraine in February 2022, Ukrainian publishing houses have produced over 120 books to provide emotional support to children and adolescents living through the war, as Emily Finer and Viktoria Medvied reported in *The Conversation* in June 2024. The need to help these young readers cope is a priority; psychologists have been involved in the production of many of these titles and provided practical advice and activities (Finer and Medvied), and Medvied has looked at ways to avoid traumatising Ukrainian children in literature. But what are the stories that children feel they need to tell, and how are they being published? Author-illustrators Romana Romanyshyn and Andriy Lesiv acknowledge that children living through the ongoing conflict are responding to it in the drawings and/or writing they send them (76), the exhibition, “War Diaries: Unheard Voices of Ukrainian Children”, invites children to share their stories via their website to raise public awareness of the trauma they have suffered, but, to my knowledge, it is only the diary of adolescent refugee Yeva Skaliestka that has been published as a children's book.

When considering how and why do publishers, authors, illustrators, educators and other adult actors continue creating and communicating about war literature for children amidst the Russia-Ukraine War, it is important to consider how children's own literature can be included. To this end, this paper considers case studies of Kids' Own Publishing in Ireland and Australia that has connected children affected by conflicts in Syria, Palestine and South Sudan with artists and academics to publish their own stories. This paper will consider what worked well in these initiatives, what other publishing houses might learn from them and replicate, and how children's literature scholars – particularly those interested in juvenilia –might facilitate and advocate for this transfer of knowledge and practice.

- **Aliona Yarova: War Stories in the Classroom: Children Reading and Writing the War in Ukraine**

This paper addresses the question of how and through what pedagogies war narratives can be approached in Ukrainian and European schools to build reflective and inclusive space for children to talk about the war. The paper explores the challenges and possibilities of using creative writing techniques to approach the theme of war in the classroom. The study draws on educational potential of picturebooks (Arizpe and Ryan 2018, Bland 2018, Tarbox 2017) and therapeutic potential of creative and life writing (Jensen 2019, King et al. 2013, Hunt 2000, Costa et al. 2018). Specifically, the paper explores how the stories in the books selected for workshops (such as *The Yellow Butterfly*) are read, interpreted, discussed, sequenced and complemented with children's textual and visual storytelling. Children's narratives created by groups of children in 6th and 8th grades during creative writing workshops facilitated in three Ukrainian schools (Lviv, Lutsk and Khmelnytsky) are analyzed. Children's narratives are interpreted in relation to the primary materials (drawings and texts and storytelling) and further illuminated by the teachers' feedback through interviews and discussions. There are several creative writing techniques applied in the study: genre-focused approach when children are asked to tell war stories through the genre of comics or short story; narrating sequels or prequels

of the stories using text-based or visual narratives; narrating missing episodes in the story; creating dialogues where two or more characters are involved, illustrating the story with additional images. By working in groups, children are free to choose how much they are willing to contribute to the story-making. The study explores how this approach creates an inclusive environment where the making of the story blurs the boundaries between real and fictional: each child can share their real-life experience through the fictional character or create fictional story based on their real experiences. The patterns and common themes (such as hopeful narratives or the belief in victory) in children's works show that through storytelling children gain agency, the sense of control and build resilience.

- **Nadiia Pavlyk: A Pilot Study of Shared Reading of Children's Books about the Russian-Ukrainian War**

This empirical pilot study investigates the alignment between the theoretical and methodological foundations of "shared reading" groups for children, mainly developed in a Western context during peacetime, and their practical application in the current Ukrainian wartime context. Shared reading is defined as organised systematic reading by groups or families, followed by discussion of the readings. Existing studies of shared reading (Ahrensberg, 2024; Andersen & Nielsen, 2016; Grilli & Terrusi, 2014) show that participating readers increase their rate of literacy acquisition, heighten their level of wellbeing associated with reading, and foster conscious interaction with other dialogue partners' experiences. This study is focusing on the possible strengths, limitations, and observed outcomes of reading children's books about the Russian-Ukrainian war. Drawing on focus group interviews with children's librarians in Ukraine and a qualitative analysis of activities in reading groups, the study examines how young readers perceive and engage with literature addressing the ongoing war. Based on the findings, the paper proposes methodological recommendations for librarians, educators, and parents to introduce shared reading practices for books on war-related themes among Ukrainian-speaking child readers.

- **Svetlana Efimova: Psychologists as Children's Books Authors: A Contemporary Wartime Phenomenon in Ukraine, Germany, and Poland**

Russia's full-scale invasion of Ukraine in 2022 has affected children and young adults in many ways. Numerous Ukrainian children have experienced trauma, with millions forced to leave their homes. Children in the EU have encountered unprecedented media coverage of war, the threat of its expansion, and the arrival of Ukrainian refugees in need of help.

In Ukraine and the two EU countries with the most significant number of Ukrainian refugees (Germany and Poland), professional psychologists have responded to the need to support distressed children by creating literature for young readers. This is part of a larger international tendency: the "merging of psychological discourse and children's literature" (Kidd 2011: XXVI). Books created to help children cope with distressing experiences have gained new relevance as a contemporary wartime phenomenon.

This paper first identifies different roles of psychologists in contemporary war-related children's literature (advisors, authors of texts, and/or paratexts, such as prefaces and afterwords). Then, it focuses on three books authored by psychologists in Ukraine, Germany, and Poland in 2022 and 2024. *Smikhovys'ko* (2024) by Svitlana Roiz is about a Ukrainian girl who learns to cope with her refugee experience. *Ola, Borys i nowi przyjaciele* (2022) is a story about the adaptation of two Ukrainian refugee children in Poland, created by a team of

psychologists. It was published in Polish and Ukrainian versions, thus addressing both refugees and children of the host society. *Mama, Papa... wie passiert Krieg?* (2022) by Gabriele Liesenfeld is based on a fairy tale about a war between mountain- and water-elves. Although this book primarily addresses German children, it was also published in a Ukrainian version.

This analysis will examine both the poetics of these books within children's literature and the interplay between their fictional stories and paratexts, situating these books within different social discourses and civic networks.

## **PANEL 2: Publishing: Cultural Wars in Publishing**

- **Svetlana Maslinskaia: War Literature for Children in Russia (2000-2024): Continuum and Challenges**

When studying military literature for children, it is worth distinguishing between war literature in peacetime and war-themed children's literature during a war. In my paper I will consider how the military theme was presented to children before the full-scale invasion of Ukraine and after the invasion.

During 2000-2021, large publishing houses founded in Soviet times (*Children's Literature*) republished historical war stories published before 1991, mostly works about the Great Patriotic War. Since 2014 the number of war-themed book series has increased. But the quantitative increase of books about war for children was exclusively due to reprints, not new works in the genre. Only small independent publishing houses printed a few novel works (for example, *Cloud Regiment* by Eduard Verkin published by *KompasGuide*). Thus, the reproduction of the Soviet commemorative narrative about the war was happening. Alternative points of view were not presented.

An analysis of publishing policy after February 2022 allows us to identify two strategies. Large publishing houses, on the one hand, continued to reproduce the same Soviet commemorative narrative about the past wars. Ostensibly, they do not respond to direct orders from the authorities to legitimize the current war. While small children's publishing houses, on the contrary, are involved in the propaganda of pro- and anti-war values.

The norm for depicting a war has not changed qualitatively. The only qualitative difference with the pre-war period is the strengthening of the theme of children's heroism and heroism in general. The new pro-war children's book after 2022 inherits precisely this theme. Heroic narrative usually takes the form of pseudo-folkloric fairy tales which fulfills the state's request for "traditional values." The new anti-war book is characterized by experiments with form and content, primarily in the use of metaphor to convey the anti-war message.

- **Larissa Rudova: Culture Three and Children's War Literature of Resistance in Contemporary Russia**

In his book *The Old and the New: A Book of Articles on Children's Literature*, the great Soviet critic and literary theoretician Viktor Shklovsky observed that "Soviet children's literature turned out to be a cross-section in which the laws of the construction of our literature in general are seen." His words certainly resonate with the state of contemporary children's literature and culture that responds to the political and ideological realities mandated by the Putin

government. If in the Soviet Union there were two models of culture, as articulated by Vladimir Paperny in his seminal book *Culture Two*—the free and experimental Culture One of the avant-garde and the authoritarian and tendentious Culture Two that emerged in the Stalinist 1930s and 1940s—then in contemporary Russia we are dealing with a new cultural model, Culture Three, as postulated by Evgeny Dobrenko who argues that unlike Culture One and Culture Two, which were capable of generating new aesthetic models and meanings, contemporary Culture Three demonstrates a tragic “exhaustion of cultural soil.” Breaking away from the traditions of the European Enlightenment, alive even in Soviet times, Culture Three stalls any creative development and sinks into stagnation.

In this paper, I will discuss how contemporary children’s war literature is shaped by a conservative Third Culture worldview and how an alternative model of children’s war literature continues to undermine its efforts. My main argument is that although books about the war in Ukraine cannot be published in Russia, and the children’s book market is oversaturated with books about Russian war patriotism and military valor, the existence of literature by Russian and translated authors that clandestinely subverts the militaristic and imperialist tendency of Culture Three and inculcates anti-war and humanistic values in young readers deserves more attention. My focus will be on the children’s literature of resistance that includes such contemporary authors as, for example, Evgeny Rudashevsky, Olga Kolpakova, Yulia Yakovleva, Jose Jorge Letria, and Franck Pavloff. The publication, dissemination, and discussion of these books signifies an act of defiance against Culture Three.

- **Bella Delacroix Ostromooukhova and Laure Thibonnier: The W-word: Words and silences about war in Russian literature for teenagers revisited by Russia’s large-scale invasion of Ukraine**

The war is a very present topic in Russian-language children’s literature. During the Soviet period, the civil war (1917-1921) and the “Great Patriotic War” (1941-1945) generated a large number of books for children and teenagers where children are “reforged” as soviet citizens (Kostetskaya 2023), exemplifying those who were considered as heroes (Maslinskaia 2023). This type of narrative, although modified, has persisted in post-Soviet Russian children’s literature (Maslinskaia 2023, Lanoux, Herold, Bukhina 2024, p.198-206). More recently, since the 2000’s and 2010’s, new anti-war narratives appeared on this segment of the russian-language children book market (Bogatyreva, Timoshchenkova 2021, Friess 2022). The start of the Russia’s full-scale invasion of Ukraine has turned the world of children’s book publishing upside down and lead to the apparition of new prohibitions and injunctions (Thibonnier, Maslinskaia, Ostromooukhova 2023).

In this paper we propose to examine the way Russia’s war in Ukraine can (or not) be said in Russian-language children’s literature today. In the first part, we retrace the editorial context: relying on interviews with several actors of the book market, we show the setting of the mechanisms of (auto-)censure and the way these actors perceive the possibility and necessity to speak with children about the ongoing invasion. In the second part, we focus on the collection of short stories “Слово на букву В” (The W-word), published outside of Russia by the publishing house *Freedom Letters* in 2023. Using both literary analysis and sociological interviews with authors and publisher, we show how the full-scale invasion of Ukraine can be depicted and how these narratives rely on previous representations or invent new ways of saying or silencing the war.

**DAY 2: 13 JUNE 2025**

**PANEL 3: Transborder Circulations, Translations, and Responses to War**

- **Ekaterina Shatalova: Border Crossing in Russian and Ukrainian editions of Yuri Nikitinsky's *Vovka Who Saddled the Bomb***

This paper will look at Russian and Ukrainian editions of *Vovka Who Saddled the Bomb*, a middle grade short novel about two friends separated by death during the 2014 annexation of Crimea, written by Russian-Ukrainian writer Yuri Nikitinsky (1970–2023). First published in Russian in a Kiev-based journal in 2014, the text was then republished (also in Russian) in a 2016 anthology of contemporary Ukrainian literature for young adults before making it to the Russian market in 2018. Under the contract with the Russian publisher, the author retained the right to publish his text in Ukraine in both Russian and Ukrainian languages (both published in 2019). In 2020, it was awarded the Volodymyr Korolenko Prize for best Russian-language fiction published in Ukraine.

Despite the use of the same language in Russian and Ukrainian editions, this case of intralingual translation is complicated by political, ideological, national, and cultural factors, especially the intensified sensitivity of the 'language question' and decreased rate of reading in Russian in Ukraine. By comparing the changing text through various editions and versions, including paratextual elements, as well as the accompanying illustrations, this work explores the degree of mediation and ideological manipulation (Lefevere 2017; Leonardi 2020) occurring during textual production to suit different purposes and target different audiences.

- **Anke Vogel: When war moves into children's books: The need to explain and encourage even under the most difficult conditions**

The Russian invasion of Ukraine in February 2022 shook many people in Germany to the core, as armed conflicts have not taken place in such close geographical proximity for a very long time. In addition, the effects were felt immediately in the form of shortages of energy, certain foodstuffs, etc. In addition, many people fled from Ukraine to Germany. As the war had a direct impact on life in Germany, which was also experienced by children and fuelled fears, there was a growing need to talk to children about the war in an appropriate way, which led to a large number of corresponding books (new and first editions) in the publishing programmes. The publication of relevant books, such as 'Als der Krieg nach Rondo kam' by the Ukrainian creative duo Romana Romanyschyn and Andrij Lessiw, was a special form of solidarity with authors and artists from Ukraine. Overall, the German children's book scene showed solidarity with its colleagues threatened by the war in many ways. In addition, a few books were produced specifically for refugee children. At the same time, however, production conditions deteriorated, with a shortage of raw materials, delays in production and delivery and also price increases. The talk will look at the production of children's books in the context of the war in Ukraine from a holistic perspective. The focus will be on the German or German-language book industry, but where possible references will also be made to Ukrainian book people.

- **Mateusz Swietlicki and Anastasia Ulanowicz: Dolphins, Adventure, and History: The Russo-Ukrainian War in Anglophone Middle-Grade Fiction**

Children's literature has played a crucial role in helping young Ukrainian people understand and cope with their experiences of war and occupation (cf. Yarova and Sundmark; Efimova;

Kachak). Since 2014, Ukrainian publishers have published war-themed novels and picturebooks for all age groups, but only picturebooks have been translated and published outside of Ukraine. However, as this paper argues, it is also important for children in other parts of the world to be introduced to the history of Russia's invasion of Ukraine through engaging and historically- and culturally-accurate narratives, yet ones meeting the reading expectations of non-Ukrainian youth. In this paper, then, we argue that Chrystyna Lucyk-Berger's middle-grade novel, *Swimming With Spies* (2024), issued by Scholastic and blurred by Marsh Forchuk Skrypuch, is a particularly effective example of a text that addresses the nuances of Russia's ongoing war on Ukraine for a North American audience without oversimplifying its complexity. In our reading of the novel, we will also demonstrate that the author skillfully combines elements of historical fiction, thriller, and adventure.

Written by a diasporic author fluent in both Ukrainian and US-American culture, and set at the beginning of Russia's occupation of Crimea in 2014, *Swimming With Spies* depicts the efforts of a group of ethnic Ukrainian and Russian children living in Sevastopol to rescue a pod of dolphins seized by the Russian army for military use. By offering a well-wrought thriller whose plot is reminiscent of those with which North American young people may be familiar – for example, *Dolphin Tale* (2011) and *Free Willy* (1993) – Lucyk-Berger is able to capture the attention of young people who might otherwise have little knowledge of or interest in the war in Ukraine. In doing so, however, she subtly and expertly introduces readers to the basic historical facts of the preliminary Russian invasion – including the appearance of “little green men” and the forced referendums that rationalized the Russian occupation of Crimea – which might amplify and contextualize readers' received knowledge of the current full-scale war. Notably, Lucyk-Berger also deploys such literary elements as characterization and setting to counter misinformation about the war and about Ukraine in general. For example, by featuring two main characters of both Ukrainian and Russian parentage who are equally fluent in Ukrainian and Russian and who are also aware of the politics of language, the author effectively dispels Western conventional images of Ukraine as a predominately Russophone country that only achieved national self-awareness after the Russian full-scale invasion in 2022. Likewise, by inserting minor but significant details such as neighborhood taco food trucks that cater to vegetarian diets and English classrooms in which pupils engage in transnational social media projects, Lucyk-Berger equally counters dominant images of Ukraine as a backwater semi-democracy woefully behind its more progressive Western neighbors. Finally, although it furnishes a happy – yet open – ending requisite of the conventions of middle-grade novels, *Swimming With Spies* does not spare its readers more painful details about the on-going war, such as the difficult decisions children of mixed parentage must make about their national identity, or Russia's forced conscription of both humans and animals in its neo-imperialist project.

#### **PANEL 4: Books for storage of Memory and Trauma**

- **Ani Chubinidze: Young Adults and war Trauma in *Buried Vine* by Artur Yurkevich and Malkhaz Jajanidze**

The ongoing war between Ukraine and Russia has renewed interest in war literature. Showcasing that Ukraine is not the only target of Russian aggression, the article will examine Georgian war literature, particularly in the context of Georgia, a nation of 3.7 million people that has endured two wars with Russia following the dissolution of the Soviet Union and its regained independence in 1991. The paper will analyze the novel *Buried Vine* (დაძვრული ვაზი) co-authored by Artur Yurkevich, a Latvian writer, and Malkhaz Jajanidze, a Georgian



author who also serves as the story's protagonist. The novel portrays real-life events from Malkhaz's teenage years in a war zone, intertwined with the Abkhazian War of 1992-93—one of the most traumatic chapters in modern Georgian history.

Since there are no Georgian academic studies about war and young adult representation in literature, the article will employ a Western theoretical framework for the text analysis. Specifically, it will apply literary trauma theory and its pluralistic approach, according to which social context and cultural history determine the meaning of a traumatic event represented in fiction. Through this lens, the article will argue that *Buried Vine* can be classified as young adult trauma literature. Although originally published as adult fiction, the analysis seeks to demonstrate the novel's potential to educate young readers about the collective trauma experienced by a society while also helping adolescents process the trauma associated with armed conflict.

- **Vladimira Rezo: “Little War Diary” – example of policy interference in the Croatian required reading list**

Throughout history, Croatia has been part of other empires and monarchies, but literary production of Croatian writers has always been called the Croatian name. During the state Union with other South Slavic peoples from 1918 to 1991, there was never any “Yugoslav” literature, either for adults or for children. The writers wrote in their national language, and when they presented themselves outside the Yugoslav borders, it was the name for a package of national literature. The proclamation of Croatian independence continues the tradition interrupted by the Yugoslav episode. The function of Croatian children's literature created during and after the Homeland War is to strengthen the national identity more than to build it because it already exists, only discontinuously. With the aim of raising national awareness, a three-part novel “Little War Diary” (1992) by Stjepan Tomaš, also known for his first part “My Dad sleeps with Angels”, was included in the required reading list. After eleven years of complaints based on the condemnation of portions of a novel taken out of context, the novel was erased from the required reading list. It leads to the conclusion that individual interest groups used the novel for daily political purposes and created a controversy that served their interests. Despite attempts to make Croatian children's literature about the Homeland War tendentious and politicized, the novel also came out in 2024 as the 13th edition of the Mozaik knjiga publishing house. The Russian aggression against Ukraine, which has continued since 2014 and intensified in 2022, is a reminder of a very similar Croatian situation some 30 years ago that promotes the production of children's literature. That is why we are not surprised by the repeated editions of the novel, which, while the Ukrainian agony persists, continues to strengthen the national component of the identity of Croatian children.

- **Daria Semenova: Patriotic pets and vengeful wildlife: stories about animals as sites of memory about the ongoing war in Ukrainian children's literature**

Ukrainian children's literature has been prolific in commenting on the ongoing Russo-Ukrainian war, especially since the full-scale invasion in 2022. Along with the stories about human protagonists, which provide child readers with relatable characters whose experiences of displacement and loss they might share, quite a few standalone titles and collections of stories have appeared that communicate about war through stories about animals. The proposed paper offers to look at different communicative functions of these stories, specifically focusing on those based off images of specific real-life animals that entered the public imagination through media (e.g. Patron the Dog, Shafa the Cat, the Raccoon from Kherson, etc.) and/or

certain recognizable space-bound “segments” of wartime experience (e.g. evacuation from Mariupol, occupation and deoccupation of the Kyiv region). I argue that the images of animals become something of “sites of memory” (Pierre Nora), symbols that develop to be containers of the collective memory about specific past events. This function becomes especially critical, as the real-life stories are retold according to the genre rules, addressed to very young readers who did not have the capacity to process the original events but are making sense of the ongoing historic events from the adapted versions. As such, they explore the notion of belonging to the (national) collective and help children form mental maps of the country. Primary sources for the article: picturebooks, story books and comics about Patron the Dog by Halyna Tkachuk, Tania Orlyk, Yulita Ran, and others; “The Fairytale Forest. Adventures of Mischievous Raccoons” (2023) by Yuliia Olefir; “Ommm. The Spirit of Irpin Forest” (2023) by Tasha Torba; “Patriotic Cats” (2023) by Zoriana Byndas; “Rocket the Raccoon and Other Heroes” (2024) by Yevheniia Zavalii; “Beehouse Ukraine and Other Fairytales from the War” (2024) by Dara Kornii and “Saved Tails” (2023) by Anastasiia Muzychenko.