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ODJEL ZA IZOBRAZBU UČITELJA I ODGOJITELJA
MAGISTRA IADERTINA

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ODJEL ZA IZOBRAZBU UČITELJA I ODGOJITELJA

UNIVERSITY OF ZADAR

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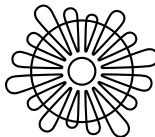
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ZA ISTIM STOLOM – POLOŽAJ I STATUS ISTRAŽIVANJA DJEČJE KNJIŽEVNOSTI I KULTURE

Tematski broj znanstvenog časopisa *Magistra Iadertina* donosi znanstvene radove koji su izloženi na Međunarodnoj znanstvenoj konferenciji „Za istim stolom: položaj i status istraživanja dječje književnosti i kulture“ koja je održana na Filozofskom fakultetu u Zagrebu, 23.-25. studenoga 2023. godine u organizaciji Hrvatske udruge istraživača dječje književnosti (HIDK), Odsjeka za kroatistiku Filozofskog fakulteta Sveučilišta u Zagrebu, Odsjeka za komparativnu književnost Filozofskog fakulteta Sveučilišta u Zagrebu te Centra za istraživanje dječje književnosti i kulture Učiteljskog fakulteta Sveučilišta u Zagrebu. Znanstvenom konferencijom željelo se propitati što istraživanja dječje književnosti i kulture mogu ponuditi humanistici, stoga se i samim naslovom htjelo uputiti na relevantnu metaforu „dječjeg stola“ Anne Mae Duane (2013) kojom autorica ilustrira položaj dječjih studija u humanistici, sugerirajući njihov gotovo marginalni status. S druge strane je i dječje književnost kao istraživačko polje dugo vremena uživala marginalni status, smještajući se na rubnu poziciju humanistike, u svojevrsnom procjepu između humanističkih i odgojnih znanosti, balansirajući svoj istraživački fokus od isključivo književnih aspekata teksta do njegovih recepcijskih učinaka u odgojno-obrazovnom kontekstu. Narančić Kovač (2013) opravdano navodi tri ključna razloga marginalizacije dječje književnosti, prvi je povezan s njezinom publikom (djetetom kao konzumentom), drugi sa samom svrhom dječje književnosti (funkcionalnost dječje književnosti), dok je treći usmjeren na povezanost dječje i popularne književnosti, vezujući apriori dječju književnost za *niski* književni registar, pomalo gubeći iz vida i činjenicu da bez razvijenih ekonomskih (komercijalnih) strategija niti jedno djelo *visokog* književnog registra neće naći put do čitatelja. Dječja se književnost kao zasebno područje istraživanja etablirala tek od početka 20. stoljeća, njezin marginalni status proizlazio je iz pozicije imanentne književne kritike koja joj je zamjerala jednostavnost i naglašenu namjensku ulogu. Pojavom kulturnoteorijskih istraživačkih koncepata koji usmjeravaju svoj istraživački fokus izvan imanentističkog pristupa književnosti te percipirajući književnost kao *označiteljsku praksu*, pritom razumijevajući različite diskursne manifestacije interdisciplinarno, dolazi do sve značajnijeg interesa za dječju književnost koja se oblikuje u interakciji sa širim kulturnim predodžbama

o djetinjstvu i djetetu. Danas je nužno u govor o dječjoj književnosti uzeti u obzir kulturne i socijalne uvjete njezina oblikovanja te specifičnosti estetske dimenzije dječje književnosti koja je otvara kao prilično kompleksno istraživačko polje. Kontekst suvremenog djetinjstva i oblikovanje drugačije dječje svakodnevice, različitih čitateljskih praksi i specifičnosti implicitnog čitatelja kojega diskurs dječje književnosti konstruira mijenja i samu dječju književnost, ali i istraživačke joj pristupe. Kategorija implicitnog čitatelja kao važna instanca dječje književnosti i diskursa o dječjoj književnosti zasigurno usmjerava pogled nadzoru (kontroli) dječje književnosti od strane odraslih, čime se dječjoj književnosti pridaje odgojno-obrazovna (utilitarna) svrha, što je u diskrepanciji s temeljnim razumijevanjem književnosti kao umjetnosti, no zanemaruje se činjenica da dječja književnost nije namijenjena isključivo djetetu. Ona otvara višestruke interpretativne mogućnosti i perspektive, obraćajući se gotovo uvijek dvojnoj publici, djeci i odraslima, pritom nudeći potencijalnu slojevitost vlastite interpretacije, što predstavlja svojevrsan istraživački izazov. Stoga je potrebno propitivati odnose dječje književnosti i društvene kontrole (odnose moći i ideologije u dječjoj književnosti), specifičnosti nacionalnih okolnosti strukturiranja dječje književnosti i diskursa o dječjoj književnosti, odnose dječje književnosti i književnosti za odrasle, odnose dječje književnosti i popularne kulture, specifičnosti odnosa funkcionalnog i umjetničkog u dječjoj književnosti te u konačnici i ekonomske aspekte dječje književnosti. Na tom tragu tekstovi pred nama propituju različite tematske i nacionalne vizure i diskurse o dječjoj književnosti, dotičući se aktualnosti koje prate suvremeno teoretiziranje o dječjoj književnosti.

Hrvatska dječja književnost u svom razvojnem hodu prolazila je kroz različita državna i ideološka uređenja, što je zasigurno utjecalo na oblikovanje čitateljskih praksi, aktualiziralo pitanja cenzure i oblikovanja književnog kanona dječje književnosti. Zahvaćajući široko u društveni kontekst strukturiranja hrvatske dječje književnosti Berislav Majhut propituje povijest dječje književnosti i njezine (re) prezentacije do 1965. godine, iz pozicije dvaju autora koja su obilježila navedeno razdoblje teorijskog bavljenja dječjom književnošću: Grigora Viteza i Dan-ka Oblaka, dok se pitanjima periodizacije hrvatske dječje književnosti, njezinim kulturnim i ideološkim specifičnostima te mogućnostima ustrojavanja hrvatske dječje književnosti kao kulturnog polja bavi rad Tihomira Englera i Sanje Ivanović Grgurić. Kompleksnost razvoja nacionalnih dječjih književnosti potvrđuje i primjer ukrajinske dječje književnosti o čijim specifičnostima pišu autorice Tetiana Kachak i Tetyana Blyznyuk. Autorice navode ključne trendove u razvoju

ukrajinskih istraživanja o dječjoj književnosti krajem 20. i početkom 21. stoljeća, ali razmatraju i strategije, metodologije i kritičke pristupe koji bi u istraživanju i afirmaciji dječje književnosti bili učinkoviti.

O didaktizmu u prijevodnoj dječjoj književnosti na primjeru dvaju djela anglofone književnosti, *Petar Pan* i *Medo Winnie zvani Pooh*, koji su dio hrvatskoga odgojno-obrazovnog konteksta pišu Ivana Milković i Vladimira Rezo. Autorice razmatraju i moguće interpretacijske utjecaje didaktičkih elemenata na tekst i čitateljsku publiku. O književnosti za mlade kao poticaju stjecanja političkog znanja među mladom publikom piše Kathleen Kellett. Autorica donosi metodologiju šestomjesečne digitalne etnografske studije tijekom koje je dvanaestero američkih tinejdžera čitalo i analiziralo beletristička književna djela namijenjena mladima u kojima su političke teme prikazane kroz prizmu metafore čudovišnosti, pritom potičući interdisciplinarnost u razumijevanju i stjecanju političkih znanja. Polazeći od višemodalnosti kao karakteristika slikovnice i lutkarske predstave Maja Verdonik analizira suvremene lutkarske predstave izvedene prema slikovnicama kao predlošcima. Autorica nastoji utvrditi karakteristike koje povezuju slikovnicu i lutkarsko kazalište te načina na koje se u lutkarskim predstavama očituju transformirani verbalno-vizualni elementi slikovnica prema kojima su predstave izvedene. Materijalnim aspektima slikovnice te pojmovima narativnosti i nenarativnosti, fikcije, nefikcije i metafikcije koji se dovode u svezu s materijalnosti raspravlja se u radu Rosy-Triantafyllia Angelaki, pritom razumijevajući slikovnicu kao predmet (artefakt) koji može neutralizirati granicu između stvarnosti i fikcije.

Ponudeni radovi donose novost te pokazuju raznolikost u istraživačkim pristupima dječjoj književnosti, ali i nesumljive istraživačke i semantičke potencijale koje dječja književnost i dječja kultura posjeduju kao predmet istraživanja različitih disciplina. U konačnici možemo se složiti s činjenicom da u promijenjenim okolnostima suvremenosti dječja književnost i kultura postaju veliki i prilično zahtjevni istraživački izazovi.

Katarina Ivon

EDITORIAL INTRODUCTION

AT THE SAME TABLE: THE POSITION AND STATUS OF RESEARCH IN CHILDREN'S LITERATURE AND CULTURE

The thematic issue of the scientific journal *Magistra Iadertina* presents scholarly papers that were delivered at the international scientific conference “At the Same Table: The Position and Status of Research in Children’s Literature and Culture”, held at the Faculty of Humanities and Social Sciences in Zagreb from November 23 to 25, 2023. The conference was organized by the Croatian Association of Researchers in Children’s Literature (HIDK), the Faculty of Croatian Studies at the Faculty of Humanities and Social Sciences, University of Zagreb, the Department of Comparative Literature at the Faculty of Humanities and Social Sciences, University of Zagreb, and the Centre for Research in Children’s Literature and Culture at the Faculty of Teacher Education, University of Zagreb. The aim of the conference was to critically examine what exactly the research in children’s literature and culture can contribute to the humanities. The conference title itself draws on the relevant metaphor that is the so-called “children’s table”, introduced by Anne Mae Duane (2013), which the author used to illustrate the position of childhood studies within the humanities, suggesting their somewhat marginal status. Similarly, children’s literature as a field of research has long been perceived as marginal, occupying a peripheral position within the humanities, situated in some kind of a gap between the humanities and the educational sciences, where it ranges in its research focus from the exclusively literary aspects of texts to their reception and pedagogical implications within educational contexts. Narančić Kovač (2013) rightly identifies three key reasons for the marginalization of children’s literature: the first is related to its audience (the child as a consumer), the second to the very purpose of children’s literature (its functional role), and the third to the association between children’s literature and popular literature, which a priori ties children’s literature to a *lower* literary register. This perspective often overlooks the fact that, without developed economic (commercial) strategies, no work of *high* literary value would find its way to readers. Children’s literature established itself as a distinct field of study only at the beginning of the 20th century, with its marginal status stemming from the position of immanent literary criticism, which criticized it for its simplicity and overtly utilitarian role. However, with the emergence of cultural-theoretical research frameworks that shift their focus beyond the immanentist approach to literature—perceiving literature as a form of a semiotic practice whilst understanding

various discursive manifestations in an interdisciplinary manner—there has emerged a growing interest in children’s literature which has been interactively forming within broader cultural conceptions of childhood and the child. Today, any discussion of children’s literature must take into account the cultural and social conditions of its creation, as well as the specificities of its aesthetic dimension, which opens it up as a remarkably complex field of research.

The context of contemporary childhood, along with the shaping of a different everyday life for children, diverse reading practices, and the specificities of the implied reader constructed by the discourse of children’s literature, transforms not only children’s literature itself but also the approaches to its study. The category of the implied reader, as a significant instance of children’s literature and the discourse surrounding it, inevitably directs attention to the oversight (control) of children’s literature by adults. This, in turn, assigns to children’s literature an educational (utilitarian) purpose, which is at odds with the fundamental understanding of literature as art. However, it is often overlooked that children’s literature is not intended exclusively for children. Instead, it opens up multiple interpretative possibilities and perspectives, addressing a dual audience—both children and adults—while offering a potential depth of interpretation, which constitutes a somewhat unique research challenge. It is therefore necessary to examine the relationships between children’s literature and societal control (power and ideology in children’s literature), the specificities of national contexts in structuring children’s literature and its discourse, the relationship between children’s literature and literature intended for adults, the interplay between children’s literature and popular culture, the balance between functionality and artistry in children’s literature, and, ultimately, the economic aspects of children’s literature. In this context, the texts presented here explore various thematic and national perspectives and discourses on children’s literature, addressing contemporary issues relevant to the theorization of children’s literature today.

Croatian children’s literature, throughout its development, has traversed various political and ideological systems, which have undoubtedly influenced the shaping of reading practices, raised issues of censorship, and impacted the formation of the literary canon of children’s literature. Addressing the broader social context of the structuring of Croatian children’s literature, Berislav Majhut examines the history of children’s literature and its (re)presentations up to 1965. His analysis focuses on two authors who defined this period of theoretical engagement with children’s literature: Grigor Vitez and Danko Oblak. On the other hand, the article by Tihomir Engler and Sanja Ivanović Grgurić explores the issues of periodization in Croatian children’s

literature, its cultural and ideological specificities, and the possibilities of organizing Croatian children's literature as a cultural field. The complexity of the development of national children's literatures is further illustrated by the example of Ukrainian children's literature, whose specificities are analyzed by Tetiana Kachak and Tetyana Blyznyuk. The authors identify key trends in the development of Ukrainian research on children's literature at the end of the 20th and the beginning of the 21st century, while also considering strategies, methodologies, and critical approaches that could be effective in the study and promotion of children's literature.

Ivana Milković and Vladimira Rezo write about didacticism in translated children's literature, using two works of Anglophone literature—*Peter Pan* and *Winnie-the-Pooh*—as examples, both of which are part of the Croatian educational context. The authors also consider the potential interpretative influences of didactic elements on the text and its readership. Young adult literature as a stimulus for acquiring political knowledge among young audiences is explored by Kathleen Kellett who presents the methodology of a six-month digital ethnographic study during which twelve American teenagers read and analyzed fictional works intended for young readers, in which the political themes have been depicted through the metaphorical lens of monstrosity. The study thus promotes interdisciplinarity in understanding and acquiring political knowledge. Starting from multimodality as a characteristic of picture books and puppet theater, Maja Verdonik analyzes contemporary puppet performances based on picture books as source material. The author seeks to identify the features that connect picture books and puppet theater, as well as the ways in which transformed verbal and visual elements of picture books are manifested in puppet performances derived from them. The material aspects of picture books, along with the concepts of narrativity and non-narrativity, fiction, non-fiction, and metafiction—linked to materiality—are explored in the work of Rosy-Triantafyllia Angelaki, who approaches the picture book as an object (artifact) capable of neutralizing the boundary between reality and fiction. The papers presented offer innovative perspectives and demonstrate diversity in research approaches to children's literature while highlighting the undeniable research and semantic potential that children's literature and culture possess as subjects of study across various disciplines. Ultimately, it can be agreed that, within the transformed circumstances of contemporary society, children's literature and culture represent significant and quite demanding research challenges.

Katarina Ivon

POVIJEST DJEČJE KNJIŽEVNOSTI KAKO SU JE VIDJELI SOCIJALISTIČKI ISTRAŽIVAČI U HRVATSKOJ DO 1965.

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SAŽETAK

I danas su rijetki istraživački radovi koji se bave socijalističkom dječjom književnošću pisanom u razdoblju socijalističke Jugoslavije. Stječe se dojam da takve dječje književnosti nije niti bilo. Kao da se u razdoblju socijalističke Jugoslavije ili nije pisala dječja književnost ili ako se pisala, ona nije imala nikakve veze sa socijalističkim ambijentom u kojemu je nastajala. Kao da je postojala jedna socijalistička stvarnost, a mimo nje i posve neovisno o njoj je nastajala dječja književnost. Takva slika hrvatske dječje književnosti pisane u razdoblju socijalizma koju nam nude istraživači dječje književnosti prisutna je i za vrijeme socijalističke Jugoslavije, ali i za vrijeme demokratske Hrvatske. Ipak, u jednom razdoblju komunističke Jugoslavije pisalo se o socijalističkoj dječjoj književnosti. Bilo je to u relativno kratkome vremenskom razdoblju koje je nastupilo kada je već prošlo dovoljno vremena od Drugoga svjetskog rata i revolucionarne promjene koja je zahvatila sve dijelove i aspekte društva, pa onda i dječju književnost, te kada je nastao već dovoljan broj književnih djela za djecu i praksi da bi se otvorila potreba za sagledavanjem učinjenog i projekcijom daljnjeg puta. Dva su autora koja su obilježila to razdoblje teorijskog bavljenja dječjom književnošću: Grigor Vitez i Danko Oblak. Grigor Vitez objavljivao je teorijske tekstove koji su se uglavnom bavili bajkom i dječjom poezijom, a nešto je radova ostavio i u rukopisu. Taj teorijski napor bio mu je potreban prije svega iz pragmatičnih razloga kako bi lakše nalazio smjer u svojoj

KLJUČNE RIJEČI:

*socijalistička dječja književnost,
dječja književnost u Jugoslaviji, komunistička dječja književnost*

uredničkoj politici koja je ujedno bila na neki način i ona koja je ukupno određivala smjer kretanja hrvatske dječje književnosti. Danka Oblaka, pak, zanimala je povezanost dječje književnosti sa socijalističkim trenutkom u kojemu se oblikovala. Da bi pak mogao što bolje odrediti karakteristike suvremenog trenutka dječje književnosti morao se okrenuti prošlosti, vidjeti razvoj, karakteristike pojedinih prethodnih razdoblja dječje književnosti i uvjete prelaska iz jednog razdoblja u drugo. Drugim riječima Danko Oblak oblikovao je skicu socijalističke jugoslavenske dječje književnosti kojom se bavi ovaj rad.

Danko Oblak u uvodnom izlaganju¹ na polemičkoj večeri 1959. održanoj u Društvu književnika Hrvatske posvećenoj dječjoj književnosti istaknuo je kako je glavna prepreka življem razvoju dječje književnosti nedostatak kritike.

Bez kritičke ocjene naše dječje literature mi ne možemo dizati njezin nivo, ne možemo pratiti njen razvoj, ne možemo utjecati na nju. Ne možemo se kretati dalje. Ili – krećemo se snagom inercije, ili snagom intuicije pojedinaca. (34)

Na samom početku 1959. nema kritičara koji bi se bavili dječjom književnošću. To što Danko Oblak negoduje nad nepostojanjem kritike dječje književnosti nama se čini u najmanju ruku čudnim. Kako bi uopće mogli postojati književni kritičari ako ne postoje povjesničari i teoretičari dječje književnosti? A ako nema onih osnovnih znalaca koji usustavljaju znanje o dječjoj književnosti, razumiju njezin tijek, uočavaju njezine vrhunce i padove, daju joj pojmove-alate kojima se uopće može pristupiti njezinoj specifičnosti, kako onda da postoje praktičari-kritičari kojima su ti pojmovi nužni da bi analizirali i ocijenili pojedina djela dječje književnosti?

No, smijemo li se uopće čuditi što 1959. ne postoje povjesničari i teoretičari dječje književnosti? Gotovo sva predratna dječja književnost odbačena je 1945. jer je utemeljena na buržujskim vrijednostima pa se tada pristupilo stvaranju posve nove socijalističke dječje književnosti, književnosti koja nastaje u posve drukčijim uvjetima, izraz je potpuno drukčijeg društva i ima posve drukčiju funkciju u društvu. Jednom kada se postavi čvrsti okvir socijalističke dječje književnosti, onda će se moći okrenuti unazad i u prošlosti odrediti što je to u njoj bilo vitalno te i prije Drugoga svjetskog rata stvaralo pretpostavke za pojavu i razvitak socijalističke dječje književnosti. Stoga se treba postaviti pitanje ima li dječja književnost u tom trenutku, te književne večeri 1959. godine, uopće na raspolaganju dovoljno prošlosti da bi mogla imati svoju povijest? Nije li 14 godina (1945. – 1959.) premalo vremena da bi se iz tako skraćene perspektive mogao prosuditi tijek i razvoj cijele jedne posve nove književne grane?

Najvažniji eksponenti dječje književnosti tog vremena u Hrvatskoj (govorim, dakle, o pedesetim godinama) Danko Oblak i Grigor Vitez osjetili su neodrživost takvog stanja stvari pa su obojica pokušala odgovoriti na tu potrebu doduše samo skicama povijesti dječje književnosti. Obojici je stalo do odgovora na to pitanje, i to ne samo zbog istaknutih društvenih položaja koje zauzimaju u sferi dječje književnosti jer od njih se očekuje da mogu odgovoriti na pitanja

¹ Polemička večer održana je negdje na samom kraju 1958. ili samom početku 1959. Danko Oblak održao je uvodno izlaganje s naslovom *Književnost za male i odnos prema njoj*.

koja im drugi postavljaju, već i osobno, intimno jer su obojica pisci koji žele znati koje i kakvo mjesto zauzimaju njihova vlastita književna djela u široj slici dječje književnosti. Naime, Grigor Vitez tada je glavni urednik dječjih izdanja u najvećoj nakladničkoj kući u Hrvatskoj, u Mladosti, a Danko Oblak, desetak godina mlađi od Viteza, urednik je *Pionira*, *Novina mladih*, poslije urednik časopisa *Umjetnost i dijete*, urednik je kulturne rubrike *Večernjeg lista*, umjetnički direktor Zora filma, aktivan u Društvu književnika Hrvatske, u izviđačima Hrvatske, u društvu Naša djeca itd. Obojica su već napisala svoja najvažnija djela dječje književnosti: Vitez zbirku dječje poezije *Prepelica* 1956., a Oblak dječji roman *Modri prozori* 1958. Stoga im obojci nije manjkalo motiva da pokušaju skicirati povijest dječje književnosti na čijem su stvaranju, dakle, aktivno radili i kao pisci.

Onaj tko se danas želi obavijestiti o povijesti socijalističke dječje književnosti nastaloj na tlu komunističkoga jugoslavenskoga društva nesumnjivo će biti razočaran škrtošću izvora. Radova o ukorijenjenosti i vezi djela dječje književnosti i društvene podloge na kojoj su izrasla jednostavno nema. Djela dječje književnosti objavljena za vrijeme komunizma lebde u zraku kao skup šarenih balona. Povjesničari onda u svojim razmatranjima pojedinih žanrova izdvajaju žute ili zelene balone i proučavaju koji je autor napuhao veći balon. Ali o tome postoji li veza, i kakva je, između dječjih književnih djela i društvene stvarnosti u kojoj su nastala toga nema. Nema takvih radova napisanih danas, a malo ih je bilo i u ono vrijeme. Može se tek računati na dio članka Slobodana Markovića iz 1958.² Raščlambu glavnih karakteristika poetike jugoslavenske socijalističke dječje književnosti moguće je naći u monografiji Zlate Pirnat-Cognard. Ona je objavila 1980. godine svoj doktorat obranjen na Sorboni 1975. (dakle, namijenjen francuskim znanstvenicima) *Pregled mladinskih književnosti jugoslovenskih naroda* (1945. – 1968.). Usprkos naslovu koji sugerira da postoje autonomne nacionalne jugoslavenske dječje književnosti Pirnat-Cognard razlaže osobitosti zajedničke jugoslavenske dječje književnosti u razdoblju 1945. – 1968. Svi ostali pregledi i sinteze dječje književnosti koji se bave razdobljem socijalističke Jugoslavije samo su skupovi književnih portreta najčešće razvrstanih prema

² Radovi izloženi na seminaru za knjižničare dječjih knjižnica u Jugoslaviji održanom u rujnu 1957. u Beogradu u organizaciji Saveta društava za staranje o deci i omladini u Jugoslaviji objavljeni su u zborniku *Književnost za decu i rad u dječjim bibliotekama* 1958. U zborniku je objavljen rad Slobodana Markovića: *Književnost za decu nastala između dva svetska rata na srpskohrvatskom jezičnom području*, gdje on daje, usprkos naslovu svojeg rada, i skicu povijesti dječje književnosti nakon Drugoga svjetskog rata.

žanrovima. Tim više nam se čini vrijednim truda pokušati rekonstruirati skice povijesti dječje književnosti koje su u najranijoj fazi tog razdoblja imali na umu Grigor Vitez i Danko Oblak.

Grigor Vitez³ bio je itekako svjestan svoje pozicije urednika najveće izdavačke kuće za dječju književnost Mladosti kao onoga koji osigurava uvjete i bitno utječe na način stvaranja novih, budućih djela dječje književnosti. Pri tome se ne misli samo na izbor objavljenih autora, već i na njihovu uredničku obradu čime se bitno utjecalo na profiliranje čitateljske publike: na formiranje njezinih očekivanja, njezinih ideoloških stavova, na formiranje njezinih preferencija. Ukratko, Vitez je bio potpuno svjestan svoje pozicije za kormilom hrvatske dječje književnosti. Smatrao da postoje dvije nacionalne dječje književnosti: srpska i hrvatska, ali koje se služe jednim jezikom: srpskohrvatskim. Također, smatrao je da „[...] se nijedna grana literature nije razvijala sa toliko uzajamnih prožimanja i zajedničkih značajki na području srp. hr. jezika kao dječja literatura.“⁴ Tvrdio je da jugoslavenska dječja poezija⁵ teče tek od kraja Drugoga svjetskog rata i iz zajedničkog izvora: književnog djela Jovana Jovanovića Zmaja.

„Iza oslobođenja po prvi put potekla je široka rijeka novih mladih originalnih talenata koja bi se tek mogla nazvati pravim nastavljačem i sljedbenikom Zmajevе tradicije.“ (isto)

Vitez se više trudio oko rasvjetljavanja konteksta dječje književnosti: odnosa nacionalnog i jezičnog, oko odnosa nakladnika i pisaca, statusa bajke, odnosa dječje poezije i poezije za odrasle, dok se Danko Oblak posvetio otkrivanju značajki i osobina poetike i povijesti jugoslavenske dječje književnosti.

Danko Oblak češće rabi pojam „naša dječja književnost“, a mnogo rjeđe termin „jugoslavenska⁶ dječja književnost“ na koji zapravo pri tome misli.

³ Više o književnoteorijskoj poziciji Grigora Viteza u knjizi Berislava Majhuta i Sanje Lovrić Kralj *Naša dječja književnost* na str. 60–64.

⁴ Grigor Vitez: „Prije no što se išta kaže čehoslovačkom čitaocu... [II. verzija]“ Arhiv HŠM, zbirka Grigor Vitez.

⁵ Treba imati u vidu kako je upravo dječja poezija dominantna književna vrsta u razdoblju nakon 2. svjetskog rata. Molim, usp. poglavlje *Žanrovska struktura hrvatske dječje književnosti u desetljeću nakon Drugog svjetskog rata* u knjizi Majhut – Lovrić Kralj: *Naša dječja književnost*.

⁶ Znači jedinstvenu srpsku i hrvatsku dječju književnost. Bosanska i crnogorska se ne vide kao zasebne dječje književnosti. Odnos te dječje književnosti prema slovenskoj, makedonskoj i pogotovo albanskoj posve je nejasan.

Sami početak jugoslavenske dječje književnosti nalazi u moralističkim djelima odgojnog karaktera.

U prvo vrijeme naše dječje literature, kad se ona stala javljati, pa makar još ne kao stvaralačka ili umjetnička, kad su se pojavila prva izdanja namijenjena djeci, tada je literatura bila sasvim podređena odgoju, moraliziranju, razvijanju korisnih navika, odnosno borbi protiv štetnih navika, a sve u dobroj mjeri u duhu kršćanskih uputa o dobrom čovjeku. Bilo je to krajem XVIII. stoljeća⁷, pa i u XIX., a duh takvih gledanja zadirao je dobrano i u XX. stoljeće.

Godine 1840. dubrovački paroh Georgije Nikolajević izdaje knjigu uputa: „Mladić, kako da se izобрази“, a iste godine izlazi knjiga „Uprave za dobro i kreposno vladanje i nekoje poslovice za mladež“⁸. (Bilten 1959: 45)

Danku Oblaku na početku razmatranja o početcima dječje književnosti najvažnije je utvrditi četiri stvari: 1) Početak „naše dječje književnosti“ posve je utilitaran, namjenski i neumjetnički jer je posvećen pitanjima morala što određuje cjelokupno kasnije gibanje i razvoj dječje književnosti: prema odbacivanju svedenosti na moral, od zamjene „dobra“ „pravilnošću“⁹, od usko građanskog pitanja morala na široka pitanja svijesti o klasnim suprotnostima. 2) Oblak smješta početke dječje književnosti u prosvjetiteljstvo i posve zaobilazi činjenicu njezina vjerskog izvora. I pri samom pokušaju ulaska u tu temu odmah bi se otvorila nacionalna pitanja, tako da je Oblak posve zaobišao tu tematiku iako su upravo katekizmi, molitvenici, pjevanke, priče iz Biblije prva takva djela namijenjena djeci koja u Hrvatskoj nekoliko stoljeća¹⁰ prethode ovima koje spominje

⁷ Danko Oblak na drugom je mjestu spomenuo na koja to djela točno misli kad kaže „s kraja 18. stoljeća“: „Kad je Dositej Obradović god. 1788. prevodio Ezopove basne, a župnik Vranić dao nam u Zagrebu slobodni kajkavski prijevod Campeove preradbe Defoea „Robinzona Kruzoa“ pod naslovom „Mlajši Robinzon iliti jedna kruto povoljna i hasnovita pripovest za decu“, to je bilo 1796. godine...“ (Bilten 1959: 32).

⁸ Pravi naslov Nikolajevićeve knjige jest: *Mladić kako treba da se izобрази*. Također, Oblak pogrešno navodi godinu objavljivanja knjige Mijata Stojanovića *Uprave: za dobro i krepostno vladanje, i nekoje poslovice za mladež*. Točna godina objavljivanja je 1844.

⁹ Oblak kaže „pravilnost“: (45)

„Pojam dobrote ustupio je mjesto pojmu pravednosti ili ispravnosti („pravilnosti“) nekog postupka; dobro je ono dijete koje postupca, reagira „pravilno“. To se naročito isticalo u našoj štampi za djecu, ali je našlo svog odraza i u knjigama.“ (48)

Taj pojam „pravilnosti“ uskoro će biti zamijenjen pojmom „partijnosti“.

¹⁰ Usamljeni glas o početcima „naše“ dječje književnosti upravo u glagoljaskim početnicama čuo se u članku Juraja Bukše iz 1952.: „Prve su naše knjige, pisane izričito za djecu, bile abecedari [istaknuo

Oblak. 3) Oblak svoj pregled započinje široko, iz svijeta, jer će mu to poslije omogućiti da lakše prijeđe na jugoslavensku dječju književnost. Da je kojim slučajem započeo tražeći korijene, prve knjige i prve autore, to bi ga primoralo govoriti o hrvatskoj dječjoj književnosti. 4) Oblak nacionalnom prvenstvu autora u „našoj dječjoj književnosti“ pristupa s pravilne strane, sa strane bratstva i jedinstva, jer koji god od Oblakovih početaka „naše dječje književnosti“ odabrali, uvijek su to stjecajem okolnosti srpski autori: Dositej Obradović ili Georgije Nikolajević (kod Viteza će to biti Jovan Jovanović Zmaj).

Nakon tih namjenskih, funkcionalnih početaka u kojima dječja književnost još zapravo i ne postoji javlja se umjetnička književnost. Ali iako je umjetnička, ona je još uvijek pisana u građansko-kršćanskom duhu.

Međutim, u to je vrijeme već postojala i umjetnička književnost u svijetu. Da spomenemo braću Grimm i Ezopa, koga već 1788. prevodi Dositej Obradović, a mnogo decenija kasnije (ali živeći i stvarajući još uvijek u atmosferi takvih gledanja na literaturu) javlja se Ivana Brlić-Mažuranić s bajkama najvišeg umjetničkog dometa, koje su prevedene i na mnoge strane jezike i predstavile je kao autora „hrvatskih priča iz davnina“ (Croatian Tales of Ong (sic!) Ago)¹¹.

Oblak dalje razlaže kako umjetnička dječja književnost traga za pustolovina-
ma, za zanimljivim iako ispraznim sadržajima. Tako, primjerice, Kästner prikazuje različite socijalne slojeve, ali on njihove odnose ne zaoštava, već ih pokušava pomiriti. Naprotiv, Lovrak i Pavičić mnogo su jasniji u svojoj osudi nepravednih društvenih odnosa. Lovrak „se buni, možda malo dobrodušno, ali se buni. Pavičić je ogorčen, on napada.“ (47)

Između tridesetih i četrdesetih godina – ponešto i prije, a naročito pred Drugi svjetski rat – naši pisci prelaze na tematiku vezanu uz socijalne odnose; značajno djelo toga vremena su „Poletarci“ Josipa Pavičića, kao i njegova zbirka „Koliba u vrbiku“, koja je protkana najnaprednijim stre-

J. B.] i ostali priručnici za đake samostanskih škola, benediktinskih, a poslije i franjevačkih.“ (Bukša 1952: 101).

¹¹ Neobično je kako Oblak predstavlja zbirku bajki Ivane Brlić-Mažuranić ne njezinim izvornim naslovom *Priče iz davnine* već hrvatskim prijevodom engleskog naslova: engleski naslov navodi pogrešno, a hrvatski prijevod engleskog naslova piše malim slovom.

mljenjima i otvoreno obojena antifašistički. Socijalne teme, kojih značajku nosi čitavo jedno književno razdoblje, našle su dakle svoje mjesto i u literaturi za djecu. (46)

Danko Oblak smatra da „naša“ dječja književnost (ili jugoslavenska dječja književnost) nije bila siromašna. Imala je Jovana Jovanovića Zmaja, Otona Župančića i Ivanu Brlić-Mažuranić. Grigor Vitez jugoslavenskom dječjom književnošću smatrao je onu od 1945., dok su prije postojale zasebne nacionalne dječje književnosti. Danko Oblak, pak, smatra da je jugoslavenska dječja književnost postojala i mnogo prije 1945. No, suvremena jugoslavenska dječja književnost započinje tek s Matom Lovrakom¹², dakle, suvremena jugoslavenska dječja književnost ne kreće s 1945., već postoji i mnogo prije, to jest od 1933. godine, kada je Lovrak objavio svoje najvažnije dječje romane:

Govoriti o Lovraku znači govoriti o literaturi za djecu i o njenom izrazu; znači govoriti o n a š o j [razmaci i podcrtavanja Danko Oblak] književnosti za najmlađe, koja je, pojavom M. Lovraka, stala na tlo savremenog izraza. Prije Lovraka nije jugoslavenska literatura za djecu bila siromašna. Bogatstvo su joj dali Zmaj, Župančić, Ivana Brlić-Mažuranić; i ne samo oni, naravno. Ali o savremenom životu i savremenim izrazom ipak je prvi progovorio Lovrak. Ivana Brlić-Mažuranić se približila realizmu svojim šegrtom Hlapićem, ali je realističnoj podlozi dodala priču koja nije neuvjerljiva, a ipak izgrađena na fantastičnom doživljaju, premalo svakodnevnom da bi mogao biti običan život. Lovrak nikad nije tražio priču; on ju je u životu n a l a z i o. (6)

Realizam nije samo vrijednosno neutralni književnopovijesni pojam, reali-

¹² Tako i Oblak utire put komunističkoj slici tridesetih godina u dječjoj književnosti: naime, komunistima je nužno trebalo, osobito nakon razlaza sa SSSR-om 1948., naći utemeljenje komunističke ideologije u domaćem tlu i prije NOB-a u kojoj se odigrala ne samo borba za oslobođenje od okupatora već i socijalistička revolucija. Tako su tridesete u dječjoj književnosti, prema komunističkoj historiografiji, obilježili Mate Lovrak i Josip Pavičić. Josip Pavičić, međutim, ubrzo će pasti u zaborav, a cijelo razdoblje između dvaju svjetskih ratova u dječjoj književnosti svest će se isključivo na ime Mate Lovraka. S gledišta dječje književnosti prebogate i prezanimljive tridesete godine komunistička historiografija posve će se isprazniti od svakog sadržaja. Jedino što će preostati od tridesetih godina i što će ih na kraju reprezentirati jesu dječji romani Mate Lovraka. Tako će u komunizmu, a i danas, pri prikazu razdoblja hrvatske povijesti u kojem će dominirati teme i vrijednosti koje zastupa Mačekov HSS, predstavljati dječji romani Mate Lovraka kojega su oduševljavale ideje Pribičevićeve Demokratske stranke. Dapače, zvijezda Mate Lovraka dominirat će nekom dječje književnosti.

zam je završni i najviši stupanj u razvoju književne umjetnosti. *Šegrt Hlapić* samo se približava realizmu za razliku od dječjih romana Mate Lovraka koji su ga dosegli u punom kapacitetu. Gdje su smještene u socijalističkoj hijerarhiji književnih djela *Priče iz davnine*, možemo samo naslućivati.

Dječju književnost u razdoblju NDH Danko Oblak ocjenjuje književno nezanimljivom.

U dječjoj književnosti nakon 1945. Oblak uočava dva razdoblja: prvo, od 1945. pa idućih sedam ili osam godina koje Oblak naziva i „plakatskim realizmom“, dok drugo razdoblje, ono koje je nastupilo „1950. ili 1951., ili 1952.“¹³, Oblak ne imenuje eksplicitno, ali bismo ga iz njegova opisa mogli nazvati suvremenom socijalističkom dječjom književnošću. Koja su obilježja prvog razdoblja socijalističke jugoslavenske dječje književnosti, to jest „plakatskog realizma“?

Godine nakon Oslobođenja dale su mnogo novoga. Već u Narodnooslobodilačkoj borbi rađa se jedan novi duh pristupanja literaturi za djecu, a djela, ponajviše stihovi, vezana su uz borbu, pionire, kurire, partizane i sl. (47)

a nakon rata

[...] objavljuje se mnogo priča i pjesama o NOB, o obnovi i izgradnji, o Petogodišnjem planu. [...] Akcent u književnim tvorevinama za djecu je na aktualnosti i naprednosti (u bukvalnom smislu shvaćanja prvih poslijeratnih godina), a to se u to vrijeme izražavalo time, što su se pisci klonili svega zastarjelog. Religija kao element u dječjoj literaturi, osim u crkvenim listovima, potpuno je otpala. [...] Naivno rodoljublje, koje je nekad bilo snažno zastupljeno u dječjoj književnosti (Kumičićeve priče u „Srcu“, listovi „Mladi Hrvat“, „Mladi Istranin“), a u bivšoj Jugoslaviji dobilo boju jugoslavenskog nacionalizma u sokolskom duhu („Jugoslovenče“ i sl.), sada ustupa mjesto socijalističkom patriotizmu, razbijanju osjećaja nacionalne inferiornosti i divljenja pred inozemstvom¹⁴. [...] U

¹³ Oblak nije posve siguran gdje postaviti granicu razdoblja. Oblak je datiranje „1950. ili 1951., ili 1952.“ napisao 1959., a formulaciju „sedam - osam poslijeratnih godina“ 1968. otisnuto u Oblak 1975b: 37.

¹⁴ U tom pogledu važnu ulogu odigrao će mit o socijalističkom djetinjstvu prema kojemu su djeca socijalističke Jugoslavije najsretnija djeca koja su ikad postojala igdje na svijetu (usp. Majhut i Lovrić Kralj 2022: 177–210).

dječjoj književnosti javlja se novi lik – lik naprednog djeteta, kakvo ranije nije postojalo. I to je dijete, nerijetko, prikazivano naivno – kao suviše napredno i pametno, kao nosilac novoga, koji nadrašta primitivnost okoline, koji „nepismenog djeda uči čitati i pisati“ i „zastarjeloj baki drži lekcije o socijalizmu. (47)

To razdoblje „naše dječje književnosti“ koje je slijedilo odmah nakon Drugoga svjetskog rata Oblak ocjenjuje iskrenim i ideološki jasnim, međutim manjkavim u izvedbi. Znalo se „što“, ali nije se znalo „kako“. Prevladava dječja poezija. Inzistira se na „aktualnosti i naprednosti“, to jest na novom svijetu koji je započeo tek u NOB-u i koji odbacuje sve tradicionalno i tom vremenu prethodeće. Također, književnost mora biti napredna, u službi marksističke ideje. Stoga treba odbaciti religiju i nacionalno (rijetki junaci starih vremena koji preživljavaju moraju biti u službi naprednih ideja, otuda takva sklonost prema Matiji Gupcu). Dijete postaje „napredno dijete“¹⁵, dijete nositelj i promicatelj socijalističkih ideja. Nestaje tema siročadi, a književnost postaje poletna i vihorska, ona koja nosi „sveopću radost“.

U istom radu Danko Oblak tvrdi kako se i u tako kratkom razdoblju, nakon „plakatskog realizma“, stvara drukčija, umjetnička ili slobodna socijalistička dječja književnost:

Od 1950. ili 1951., ili 1952. granicu ne možemo točno odrediti¹⁶ - situacija se bitno mijenja. Dječja se literatura približava općim književnim stremljenjima u našoj zemlji, a to znači realnosti, većoj slobodi književnog stvaranja, sa stavljanjem umjetničke istine na prvo mjesto. [...] plakatski realizam iščezava, forma i sadržaj se sjedinjuju i daju cjelovita umjetnička ostvarenja. To je, neosporno, značajan korak naprijed. Zapravo, čini mi se, to je uistinu prvi, sasvim prvi korak naprijed, s defi-

¹⁵ O kojoj to književnosti Oblak govori kada priča o liku naprednog djeteta koje „nadrasta primitivnost okoline, koji nepismenog djeda uči čitati i pisati“? Što je takva dječja književnost mogla značiti gradskoj djeci koja su ipak ostala glavni konzumenti dječje književnosti? Kako to gradsko dijete uči nepismenog djeda čitati i pisati? Kako će se gradski dječji čitatelj poistovjetiti s „naprednim djetetom“? Govoreći o „naprednom djetetu“, Oblak šablonski izriče floskule o seoskoj djeci. Ali zanimljivo je pitanje što je s gradskom djecom koja su živjela svoje uobičajene živote i nisu bila uvučena u ratna zbivanja? Kao u *Ulici predaka*, samo što je taj roman o gradskoj djeci u ratu napisan mnogo poslije. Ili u *Uzbuni na Zelenom Vrh*u Ivana Kušana koji također govori o gradskoj djeci.

¹⁶ U radu *Knjiga, odgoj, društvo* Danko Oblak razdoblje nakon Drugoga svjetskog rata omedio je na „sedam - osam poslijeratnih godina“. (Oblak 1975: 37).

nitivnim oslobađanjem balasta koji dječja literatura vuče iz prošlosti, a kojeg se u početku nakon 1945. oslobađala samo djelomično... (Oblak 1959b: 49)

Pojavljuju se umjetnički vrijedna dječja djela u poeziji Dušana Radovića i Grigora Viteza te u prozi Arsena Diklića, ali „vrijedna književna ostvarenja ne daju još legitimaciju cijeloj dječjoj književnosti“ (49)¹⁷. Oblak smatra da dječja književnost nije dotaknula mnoga pitanja suvremenoga socijalističkog djetinjstva. Pri tome treba biti oprezan što smatrati „suvremenim“. Treba književno i umjetnički istražiti to socijalističko djetinjstvo koje djeca žive u Jugoslaviji i pri tome se treba čuvati šabloniziranog pristupa prema kojem su danas djeca pametnija od nas jer znaju tehnikaliju ili dvije. Nije bit suvremenosti tehnika, već „odnosi među ljudima socijalističkog društva“:

Nije, dakle, ispravno nabrojiti elemente (ili) teme kojih nedostaje u suvremenoj literaturi za djecu, time „otkriti Ameriku“, a zatim ustvrditi da je sve, što se danas piše, besmislica i nastaviti sa sumnjivom teorijom o tome, kako su naša današnja djeca pametna (zato jer znaju princip benzinskog motora ili rakete, ili nekoliko maraka automobila, kao da znaju s v e; takvim poznavanjem zrnaca iz tehnike djeca nesvjesno blefiraju odrasle, kojima su ta zrnca nepoznata ili ih tek sada upoznavaju, pa se dive toj djeci, zaboravljajući da ta ista djeca pojma nemaju o stotinama običnih životnih istina, koje su, ipak, za život i formiranje ličnosti bitnija od benzina i rakete!). (21)

Znači, nije riječ samo o „suvremenom“ u smislu pomodnosti (i tehnike kao njezina možda najvažnijeg nositelja), već je riječ o stvarnosti oblikovanoj na radikalno nov način, iskovanoj u revoluciji, nastaloj na nikada prije viđeni način. Dakle, ono što je od presudne važnosti za dječju književnost jest da ona „umjetnički oblikuje suvremene odnose među ljudima socijalističkog društva“, da pomogne „djetetu da te odnose spozna i kroz literaturu“. Takvu bi stvarnost trebala obrađivati suvremena socijalistička dječja književnost:

¹⁷ Zanimljivo je da Oblak ne spominje Branka Ćopića, jugoslavenskog pisca za djecu za kojeg je Ljudevit Krajačić ustvrdio da je prvi izvorni dječji pisac nove socijalističke jugoslavenske dječje književnosti. (Krajačić 1946: 12) Također, Oblak nigdje ne spominje Vladimira Nazora.

Pomanjkanje osjećaja za životnu dinamiku i nove odnose čovjeka prema čovjeku (pa prema tome i djetetu i t. d.), za nove odnose prema radu i životu uopće onemogućuje nam da ljude vidimo osvjetljene novim plamičcima koji trepere posvuda oko nas. Da ih vidimo, ne bismo se plašili smjelo ući u literarno razmatranje pojava i odnosa među ljudima, pa makar pisali i za dječju publiku. Ali mi gledamo jednostrano, često pod starim kutevima, pa plaho prosuđujemo: ovo se smije, ovo ne, ovo je zgodno, a ovo bi moglo biti nezgodno. Mislim da je u cjelokupnoj našoj literaturi, pa i u dječjoj, jedino NOB osvjetljen objektivnije, s više strana i s više poznavanja. [...] NOB da, ali još ne u suvremen život u kojem vri od sukoba starog i novog, ponajviše u svijesti ljudi, što dolazi najčešće do izražaja u porodici, ali i izvan nje. Možda je upravo borba suprotnosti onaj karakteristični momenat za život naše zemlje; suprotnosti ima i drugdje, u drugim zemljama, prema tome i borbi, ali naša borba upravo takvog kvaliteta i upravo na tom nivou i upravo u sadašnjem našem vremenu postoji samo u Jugoslaviji. Treba je, stoga, sagledati, osjetiti, zapaziti njen odraz na ljudima – velikim i malim. (50–51)

Treba, dakle, hrabro bez „ovo se smije, ovo ne, ovo je zgodno, a ovo bi moglo biti nezgodno“ pristupiti plamičcima koji osvjetljavaju našu socijalističku stvarnost. Da vidimo gdje bismo, oko čega, najlakše mogli skupiti tu nužnu hrabrost? U što se to „ne bismo plašili smjelo ući u literarno razmatranje“? Evo, da probamo s Crkvom, to se definitivno smije i to je, dapače, poželjno.

Učiteljica pita u školi: „Tko od vas, djeco, ide u crkvu?“ Veselo dižu ruke oni koji ne idu i viču: „Ja ne idem, ja ne idem!“ Što se događa u glavama mališana, koji nisu u mogućnosti da tako veselo poviču i dižu ruke? Hoće li to ispričati kod kuće i kako će ispričati? Što će reći roditelji (a dijete čuje što oni govore)? Ili dječje diskusije o bogu. Ili gledanje djeteta religioznih roditelja (ili bake) na drugu djecu. Ili ljubav. Ili jedna nova laž: kad dijete ne vjeruje u boga, a kod kuće to taji. Ili kad postaje licemjerno: negira u školi nešto čega se stidi ili plaši. Ili nešto što su mu roditelji zabranili priznati. Ili moment pristojnosti i poštivanja starijih – a dijete je, recimo, napredno, a baka (tko drugi!) nazadna i praznovjerna. Kakav odnos tog djeteta prema baki i bake prema njemu? Što se sve tu događa?! Događa se – život, a života ima premalo u našim knjigama za djecu. (51)

Iako Oblak nastoji stvoriti dojam kao da je on tu, eto, slučajno baš odabrao temu vjere i Crkve kao slučajni plamičak među mnogim mogućim plamičima da osvjetli nove odnose u socijalističkom društvu, stvari stoje upravo obratno. Oblak je odabrao temu Crkve u kojoj se više nego u bilo kojoj drugoj reflektiraju sve druge bitne teme: teme odnosa socijalističkog društva i obitelji, tema tradicije i odnosa prema tradiciji, prošlosti i sadašnjosti, vjere i suvremenoga, naprednog znanstvenog pogleda na svijet i život i više od svega pitanje religije je u Jugoslaviji krucijalno pitanje jer to je zapravo pitanje međunacionalnih odnosa pospremljenih pod tepih „bratstva i jedinstva“.

Božena Begović¹⁸ osvrćući se na Oblakov primjer s religijom na sastanku Centra 2. travnja 1959. primjećuje da je to u izravnoj vezi i s odnosom djeteta i obitelji, djeteta i roditelja. Prema Begović, „mi ne možemo danas prikazati roditelje u jednom neprikosnovenom svjetlu“. Dječja književnost treba podržati dijete koje se bori protiv uvjerenja svojih roditelja.

Mi imamo mnogo literature, ali nemamo prikazan odnos djece i roditelja, odnos djece prema susjedima u jednom drugom svjetlu, kao što bi mi to danas htjeli. Mislim da je potrebno ono što je rekao drug Oblak, t. j. pitanje odnosa djece prema roditeljima. Mi ne možemo danas prikazati roditelje u jednom neprikosnovenom svjetlu. Dijete se danas bori i s greškama svojih roditelja. Imali smo slučajeve da dijete prisiljavaju da ide na pričest, a ono neće da ide. (54)

Dijete je na strani suvremenosti, to jest Partije koja motri i bdije nad svom stvarnošću. Dijete, školovano dijete, dijete koje je temeljito ideološki obrađeno kroz četiri ili pet sati izloženosti nastavi koja se sva upregnula u ideološki ispravno tumačenje svijeta, takvo se dijete koristi kao poluga u borbi protiv zaostataka prošlosti koji se najčešće očituju u stavovima roditelja odgajanih u predratnim vremenima. Dakle, školujući dijete, mi ne školujemo samo dijete, već, ako pristaju na to, odgajamo i roditelje, obitelj, pa čak i susjedstvo. Ali ako oni ne pristaju na to, onda zabijamo klin između djece i roditelja, obitelji, pa čak i susjedstva. Zato se „dijete danas bori i s greškama svojih roditelja“.

¹⁸ Božena Begović (1901. – 1966.), hrvatska glumica, prevoditeljica, književnica i prva spikerica na Radiju Zagreb 1926.

Naročito mislim da se djetetu mora u takvom svijetu u kojem se dnevno kreće, pokazati kako ono može prevazići izvjesne poteškoće u rješavanju izvjesnih problema koji se njemu nameću. Mi znamo da se djeca sukobljuju s religijom, sukobljuju se u kući s roditeljima, susjedima i t. d. To se mora, po mom mišljenju, stavljati u prvi postupak. Ali svakako da moramo izbjegavati da piscima namećemo neke recepte, o čemu bi trebali pisati. (55–56)

Kako znamo da se djeca sukobljavaju s religijom? Pa moraju se sukobljavati jer ih mi tomu učimo u školi i gdje god stignemo.¹⁹ „Mi ne možemo danas prikazati roditelje u jednom neprikosnovenom svjetlu. Dijete se danas bori i s greškama svojih roditelja.“²⁰ Dijete se bori s pogreškama roditelja, jer roditelji su odgajani u starom sustavu, a djeca u novome, nepogrešivom sistemu, pa je normalno da djeca ispravljaju pogreške roditelja.

To su primjeri teme kakve treba obrađivati dječja književnost u vremenu suvremene socijalističke dječje književnosti: religija vs. napredni stavovi, odnos djece i roditelja, odnos djece i okoline, iskrenost i licemjerje, ali uvijek i prije svega suvremeno, sadašnji trenutak.

Jednom tako tematski postavljena jugoslavenska socijalistička dječja književnost kakva bi trebala biti? Prema Oblakovu mišljenju: centralizirana te dio opće književnosti.

¹⁹ *Pojave licemjerja kod djece* (Izlaganje Milene Večerine na sastanku Centra 16. IV. 1959.): No, takvo obilaženje, ne samo u knjigama, nego i u životu, rada vrlo negativnu crtu, koju uočavamo kod djece, to je licemjerje u vezi s problemom religije i u vezi problema drugih, zapravo baš onih, s kojima djeca svakodnevno dolaze u sukob. Jedno im se govori i daje u školi, a drugo u roditeljskoj kući, odnosno bližoj okolini. [...] Vi svi znate takve primjere, kako ima djece koja taje da odlaze u crkvu, koja taje da vrše razne vjerske dužnosti, koja se u sebi grizu i muče, ne snalaze se. (62) (Nadopuna Karmene Stipčević)

Podržavam drugaricu Večerina u pogledu problema religije u vezi s time javljanja licemjerja kod djece. Međutim, osim licemjerja javlja se još nešto drugo kod djece; javlja se borba u djetetu, koje hoće da sebi koješta objasni. To licemjerje dolazi do izražaja u drugom obliku, naime, očituje se kao licemjerje prema vlastitim roditeljima. Djeca varaju roditelje, ne govore o svojim osjećajima.

Jedan slučaj: jedna mala htjela je poći u političku školu za omladince. Roditelji joj nisu dozvolili. Imala je borbu na život i smrt. To je fantastična tema, koju bi pisci mogli obraditi. (62)

²⁰ To je samo izraz općeg nastojanja komunističkih ideologa za slabljenjem utjecaja obitelji i jačanjem utjecaja komunistima nadziranim institucijama (školi, pionirima, izviđačima, sportskim klubovima itd.). Najsvjetliji primjer svakako je sovjetski pionir Pavel Morozov koji je sovjetskim vlastima prokazao vlastitog oca kao onoga tko skriva žito pred prisilnim otkupom. Ili prebacivanje darivanja djece u obiteljskom krugu za Božić na Dan Dječje radosti u poduzećima gdje rade roditelji. Usp. Majhut 2022: 157.

Uzmimo kao primjer časopise, kojih – za djecu! – ima u zemlji više od 30. Ni jedan nije jak, centralni koji bi odgovorio potrebama odgoja savremenog jugoslavenskog djeteta. Imamo li mi uopće snage („kadrova“!) da dobro uređujemo 30 listova?! Sumnjam u to. Da ih imamo 10, ali da su to solidni, veliki listovi, bar jedan od njih da je snažna revija s visokom nakladom i bogatom opremom, sa stručnom i visokosposobnom redakcijom, bar jedan da je takav jugoslavenski koji može da reprezentira nas i našu dječju štampu i literaturu... [...] Život i odgoj djece u FNRJ ne bi smio biti prepušten slučaju, on to i nije, kad je riječ o školi – ali čim se odmaknemo od škole, zađemo u literaturu, časopise, u dječje organizacije, u ljetovališta i igrališta, primjećujemo nedostatak jedinstvene ideje i volje, nedostatak koncentriranih snaga. (35)

Decentralizacija i demokratizacija, sloboda umjetničkog stvaranja - sve su to momenti koji djeluju stimulatивно na naš život. Ipak, možemo li se složiti da umjesto centralističkog rukovođenja zavlada stihija? Kad je riječ o djeci, onda bismo morali eksperimentiranja svesti na razumnu mjeru. (36)

To znači, da bi se „neozbiljnom“ radu i nahočetu naše književnosti moralo prilaziti ozbiljnije. Makarenko je zgodno rekao da je „radost nešto, što se može organizirati“. (36)

Jugoslavenska dječja književnost trebala bi imati jedan jaki dječji časopis. Također, moramo se složiti da centralističko rukovođenje nema alternativu. Stoga je razumljivo da eksperimentiranje u dječjoj književnosti kao izraz volje pojedinca treba svesti na razumnu mjeru. Ukratko, „organizirana radost“. Uostalom, nisu li upravo to imali na umu u CK KPJ 8. lipnja 1950. kada su u pismu upućenom centralnim komitetima republika i CK NOJ tražili da se uvede više igre i zabave u rad s pionirima (to jest u izvanškolskom vremenu djece) kako bi se mogla dosljednije sprovoditi opća linija Partije u pionirskoj organizaciji (usp. Majhut i Lovrić Kralj 2022: 126 i dalje).

PREMA ZAKLJUČKU

Dakle, kako Danko Oblak vidi **jugoslavensku dječju književnost** ili našu dječju književnost? Ona započinje krajem 18. stoljeća s literaturom koja još nije „stvaralačka ili umjetnička“ nego je sva okrenuta „odgoju, moraliziranju“ (Oblak 1959b: 45). **Umjetnička jugoslavenska dječja književnost** započinje sa Zmajem Jovanom Jovanovićem (1833. – 1904.), a tu pripadaju Oton Župančić (1878. – 1949.) i Ivana Brlić-Mažuranić (1874. – 1938.). To je umjetnička književnost, ali još nedovoljno realistična. Ivana Brlić-Mažuranić sa svojim *Šegrtom Hlapićem* samo približila realizmu. Druga je etapa **suvremena jugoslavenska dječja književnost** i ona započinje s Matom Lovrakom negdje valjda početkom tridesetih godina. Ona se već bavi i socijalnim pitanjima i uistinu je realistička. Lovrak je „pisac dječjih kolektiva“ te „stoji na naprednim pozicijama“ (Oblak 1959b: 46). Oblak Lovrakov realizam naziva **odgojnim realizmom**. „Tematika dječje literature se širi. Djeca više nisu samo u školi i pod okriljem roditeljskog doma, već ulaze i u tuđe domove, na ulicu, u svijet primaju nova saznanja i sagledavaju život u drugačijim osvjetljenjima – u svijetlu klasnih suprotnosti.“ (Oblak 1959b: 46–47) Dječja književnost za NDH „nije dala ništa pozitivno“ „iako se mnogo pisalo i mnogo štampalo“. Onda, 1945. nastupa vrijeme posve nove revolucionarne socijalističke dječje književnosti. U počecima to je **plakatski realizam** i traje idućih sedam-osam godina. To doba obilježava prevlast dječje poezije. „U književnim djelima ono je često bilo protkano parolaškim uzvicima i gubilo od istinske umjetničke vrijednosti.“ (Oblak 1959b: 47). „Od 1950. ili 1951., ili 1952. granicu ne možemo točno odrediti“, započinje vrijeme suvremene literature za djecu. Suvremena socijalistička jugoslavenska dječja književnost mora zahvatiti životnu dinamiku i „nove odnose čovjeka prema čovjeku (pa prema tome i djetetu i t. d.), nove odnose prema radu i životu uopće“. Ona mora vidjeti ljude „osvijetljene novim plamićima koji trepere posvuda oko nas“.

Na kraju kako je Danko Oblak vidio 1959. ogranak te nove, jugoslavenske, suvremene socijalističke dječje književnosti u Hrvatskoj?

Ocijenio ju je kao „prazninu i mrtvilo“:

Ima li u ovom našem gradu, kao centru Hrvatske, ikoga tko bi podsticao pisce za djecu, tražio nešto od njih, pomagao im? Nažalost, moram reći decidirano – ne. A rezultat? Nemamo pisaca za djecu. Bar ne mlađih.

A zreli i afirmirani pisci – ukoliko se dječjom književnošću specijalno ne bave, a malo je takvih – ne pokazuju zanimanje za taj rad, kao što ga redovno pisci u Sloveniji, Makedoniji, BiH – pokazuju. Život dječje literature u Hrvatskoj – praznina i mrtvilo. Porazno, ali istinito. A sve to govori o odnosu prema literaturi za male kod nas. (36)

Oblak govoreći o dječjoj književnosti Hrvatsku shvaća kao isključivo geografski pojam. U Zagrebu 1959. je „praznina i mrtvilo“. Zanimljivo, Oblak daje takvu ocjenu nakon što je Grigor Vitez 1956. objavio *Prepelicu*, prvu suvremenu zbirku dječje poezije; Ivan Kušan 1956. *Uzbunu na Zelenom Vrhu*, prvi kriminalistički dječji roman te dječji roman *Koko i duhovi* 1958.; omladinski roman *Divota prašine* Vjekoslava Kaleba objavljen je 1954.; od 1951. izlazi dječji časopis *Radost*, a od 1954. izlazi *Plavi vjesnik*; pa onda i šire, kad pogledamo dječju kulturu, Branko Bauer snimio je niz cjelovečernjih dječjih filmova *Sinji Galeb* 1953., *Milioni na otoku* 1955., *Ne okreći se, sine* 1956.; na televiziji caruju Mendo Mendović i Slavica; iznimno je popularna serija za omladinu *Stoljetna eskadra*; Gustav Krklec objavljuje *Telegrafске basne* 1952.²¹; Anđelka Martić prvi dječji ratni roman *Pirgo*; Ratko Zvrko niz zbirki stihova za djecu, a, na kraju, i on, Danko Oblak objavio je 1958. svoje najvažnije djelo za djecu, dječji roman *Modri prozori već iduće godine*, 1959., ovjenčan saveznom nagradom „Mlado pokolenje“. Osim ove društveno priznate produkcije, tu je i onaj dio koji Oblak sigurno nije uzimao u obzir, kao što su ponovno oživljeni romani u svescima i trivijalna literatura poput Marije Jurić Zagorke, Karla Maya, Arthura Conana Doylea, Alexandre Dumasa itd. koja u velikim nakladama zapljuskuje novinske kioske nastojeći utoliti glad publike za zabavnim sadržajima.

Dio kritičnosti Oblakova prikaza možemo slobodno pripisati namjeri izazivanja rasprave u uvodnom izlaganju na polemičkoj večeri u Društvu književnika Hrvatske. No svakako dio Oblakova nezadovoljstva proizlazi iz njegove političke i ideološke pozicije. Gledajući s te pozicije, možda berba kulturnih i umjetničkih plodova koji bi istovremeno bili i ideološki zadovoljavajući i nije preobilna. Ima tu i previše ideološki sumnjive zabave a nedovoljno ideološki bremenitih djela.

²¹ I tu neminovno činimo nepravdu i ne spominjemo zbirke dječjih pjesama Bore Pavlovića, Nikole Miličevića, otvaranje dječjih odjeljenja u javnim knjižnicama, međunarodni dječji festival u Šibeniku od 1958. i tko zna što još.

Napuštanje bavljenja poviješću dječje književnosti i prelazak Danka Oblaka u „ozbiljnije vode“ novinarstva²² 1965. poklapa se ugrubo sa smrću Grigora Viteza 23. studenoga 1966. Tako da možemo reći kako tumačenje dječje književnosti kao integralne jugoslavenske dječje književnosti u Hrvatskoj završava sredinom šezdesetih godina. Milan Crnković objavljuje svoju *Dječju književnost* 1967. I ta je knjiga još uvijek na tragu jugoslavenske dječje književnosti. No, vrlo brzo, padom Aleksandra Rankovića 1966., Deklaracijom o nazivu i položaju hrvatskoga književnog jezika iz 1967. godine, buđenjem hrvatskog proljeća steći će se uvjeti za posve drukčiji stav prema hrvatskoj dječjoj književnosti.

²² Početkom 1965. preuzeo je dužnost urednika kulturne rubrike *Večernjeg lista* i obnašao je do odlaska u mirovinu 1979.

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THE HISTORY OF CHILDREN'S LITERATURE AS VIEWED BY SOCIALIST RESEARCHERS IN CROATIA UNTIL 1965

ABSTRACT

Even today, research papers dealing with socialist children's literature written in socialist Yugoslavia are rare. One gets the impression that such literature for children never existed. It is as if children's literature was either not written in the period of socialist Yugoslavia, or if it was, it had nothing to do with the socialist environment in which it was created. As if children's literature was being created beyond the existing socialist reality and entirely independently of it. Such a perception of Croatian children's literature from the period of socialism, presented to us by researchers of children's literature, has persisted in socialist Yugoslavia as well as in democratic Croatia. However, there was one period in communist Yugoslavia when the topic of socialist children's literature was addressed in various publications. This happened during a relatively short interval after enough time had passed since the Second World War and the revolutionary change that affected all parts and aspects of society, including children's literature, and when a sufficient number of literary works for children and practices already existed. There are two authors who marked that period of children's literature studies: Grigor Vitez and Danko Oblak. Grigor Vitez published theoretical texts that focused mainly on fairy tales and children's poetry, whereas some of his works were left behind in manuscript form. This theoretical effort was primarily pragmatically motivated, making it easier for him to create editorial policies, which have also influenced the general direction of Croatian children's literature. Danko Oblak, on the other hand, was interested in the connection of children's literature with the socialist era in which it took shape. In order to better determine the characteristics of contemporary children's literature, he had to turn to the past, explore the development, features of certain previous periods of children's literature, and the circumstances in which one period transitioned to another. In other words, Danko Oblak created an outline of socialist Yugoslav children's literature, which is the subject of this paper.

KEYWORDS:

Children's literature in Yugoslavia, communist children's literature, socialist children's literature

MONSTER BOOK CLUB: ENGAGING WITH CONTEMPORARY YOUTH POLITICAL KNOWLEDGES THROUGH YOUNG ADULT LITERATURE

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ABSTRACT

Due to the limits on minors' legal, geographic, and financial agency, many young people face difficulties directly engaging in civic activity or political activism. Researchers must therefore find creative, desire-centered ways of engaging with youth theories in a manner that is accessible to a broad number of young people. This paper explores the methodologies and theoretical findings of a six-month digital ethnographic study in which twelve American teenagers read and analyzed works of young adult speculative fiction that explore political themes through the central metaphor of monstrosity. Over the course of the study, the participants' theories of monstrosity fell into three conceptual categories: invisible monsters (internal forces), the monstrous oppressed, and monstrous oppressors. This paper aims to demonstrate that the methodological approach of engaging with youth political knowledges through young adult literature leads to theoretical bridges across academic disciplines and offers social, emotional, and intellectual benefits to young research participants.

KEYWORDS:

Monster book club, political knowledges, theories of monstrosity, young adult literature

INTRODUCTION

According to historian of American popular culture and politics W. Scott Poole (2011), monsters “do not mean one thing but a thousand” (xiv). Ubiquitous across cultures, monsters uncover what societies prefer to hide and lay bare the consequences of breaking the most fundamental rules of being human. Jeffrey Jerome Cohen (1996), in his seminal “Monster Culture: Seven Theses,” argues that every iteration of the monster represents anew the “fear, desire, anxiety, and fantasy” (4) of its specific cultural context. Scholars of psychology, sociology, cultural studies, literature, media studies, and history can all, from their academic perspectives, try to decode monsters’ myriad meanings. Indeed, disciplinary boundaries are almost foolish to consider when discussing a concept as multifaceted as monstrosity. Literary historian Franco Moretti (1982), for instance, justifies his unorthodox combination of psychoanalysis and Marxist theory to analyze Mary Shelley’s *Frankenstein* by explaining that fear, the primary affective result of horror literature, arises from “economic, ideological, psychical, sexual (and others should be added, beginning with religious fear)” (82) sources and dimensions. For this reason, it is “possible, if not obligatory, to use different tools in order to reconstruct the multiform roots of the terrorizing metaphor” (Moretti 1982: 82-83).

Because of this inherent overabundance of meaning, definitions of monstrosity are notoriously difficult. However, I will lay a baseline claim here to read monstrosity as the anti-human. Whether geographically, bodily, or behaviorally, a monster is that which is not just outside but actively antagonistic to what are considered acceptable expressions of humanity within a particular sociocultural context. Key to this definition is that the designation of monstrosity is read as an encultured judgment, not an objective or ontological state. Within the context of speculative fiction, there may be depictions of bodies or abilities that are outside the human range; however, to be *monstrous*, a fictional society must deem these expressions inimical to humanity. Similarly, outside of the speculative, our own societies declare certain behaviors and ways of being as monstrous. This is not to say that all people within a common cultural context will agree on this designation or read monsters the same way. Certainly authors take many approaches to writing them. Sympathetic monsters are nothing new; however, when a literary monster is meant to evoke sympathy or empathy, often that requires a reader to think critically

about what made this figure “monstrous” in the first place. This in turn inspires what Marina Levin and Diem-My T. Bui describe as a “representational approach” to reading and studying monsters, which can “illuminate discursive formations through which ... texts shape bodies and subjective – both human and nonhuman” (5).

Many scholars have also turned to Julia Kristeva’s (1984) work on abjection to define monstrosity. The abject is that which is undefinable, except by what it is not: it is *not* the subject. It is not an object, either, because an object can be defined in contrast to the subject, while the abject is simultaneously closer and more opposed to the subject: it is waste, violence, death, and rot, the parts of human experience that “if I acknowledge it, annihilate me” (Kristeva 1984: 2). While these aspects of annihilation share certain characteristics across time and space, many are culturally dependent; hence Cohen’s (1996) statement that the mediated monster is “pure culture” (4). Scholarship about monstrosity as a subset of cultural studies, according to Simon Asa Mittman (2013), is intended to investigate the ways in which the monster “calls into question our (their, anyone’s) epistemological worldview, highlights its fragmentary and inadequate nature, and thereby asks us ... to acknowledge the failures of our systems of categorization” (8). One of the key functions of the anti-human monster is to raise questions about how we define humanity.

Arriving at these definitions is a fundamental quest of humanistic scholarship, but I wish to take Moretti’s (1982) intervention of multi-theoretical interpretation a step further by arguing that scholarly discourses, however disparate, are, when taken in academic isolation, still insufficient to understand monstrosity (and by extension humanity). Monsters are, after all, found in oral storytelling, novels, film, theater, political rhetoric, and everyday figurative language. They are not reserved for quote-unquote experts. And monsters certainly know no bounds of age. Indeed, since monstrosity is intimately intertwined with alienation and exclusion, it is vital to engage with the knowledges of people whose theories – their deliberate explanatory interpretations of the phenomena they encounter – are regularly discounted. Given prevailing associations of ignorance so often ascribed to youth, adolescents are among these commonly dismissed populations.

I use the plural “knowledges” for two reasons. First, I wish to call attention to young peoples’ interpretations of cultural discourses – here, literary and political analysis – as a legitimate means of knowledge production. This framing

disrupts the prevailing Western notion that children's intellectual output is inherently inferior to adults'. Like children's rights scholar John Wall (2017), I base my work on the assumption that children are "equally important contributors to society" (4). This does not mean – nor should it mean – that young people's epistemological contributions are identical to adults'. Therefore, my second reason for the plural is to acknowledge knowledges as "situated and embodied" (Haraway 1988: 583) and therefore distinct from any illusory objective Truth. The plural calls attention to the important distinctness of what young people can offer to humanistic discourses.

In this paper, I discuss the methodology and some of the theoretical findings from my ethnographic research project entitled "Monster Book Club." In this project, I worked with a dozen participants, ages fourteen through eighteen, to analyze themes of monstrosity and political commentary in contemporary young adult speculative fiction. The participants were based in the United States; as this is my country of origin, on top of my primary familiarity with Anglophone literature and its political commentaries, the road to institutional approval for work with minors within my own nation was much more straightforward than if I were to attempt to work with an international cohort of underage participants. Where I include the insights of the participants of Monster Book Club, I wish for the reader to approach their ideas not as a blanket representation of "how youth think," but as examples of how theorists speaking from the standpoint of youth can offer particular insights into monstrosity, humanity, and related topics of scholarly interest. Standpoint theory within feminist research methodologies posits "that all knowledge is constructed from a specific position and that what a knower can see is shaped by the location from which that knower's inquiry begins" (Sprague 2016: 58). Within this theory, the knowledges produced by the scholars mentioned above – Moretti (1982), Haraway (1988), Kristeva (1984), etc. – are inextricable from their sociocultural positionalities, but do not speak for everyone within similar contexts. Indeed, standpoints are context, not knowledge itself, and the former is not the sole determinant of the latter: "a standpoint is not how people in a particular social location think" (Sprague 2016: 97-98). Therefore, the context of youth pervades the theories that the Monster Book Club participants produce, but the participants themselves remain individual theorists, not a monolith of adolescence.

The context of youth in the production of monster theories is important

to seek out for many reasons, one of which is the popularity of monsters in literature and media intended for young people. In a great deal of contemporary young adult literature, the political dimensions of monstrosity, particularly those relating to marginalized racial, gender, and sexual identities, are of paramount thematic importance. Adults speaking to young people are using monsters to communicate political meaning – but what do the intended young readers themselves do with these metaphorical constructs? To understand more than one side of the textual conversation, as it were, youth theories are invaluable to include when analyzing monstrosity, particularly in youth media. Not only are young people who have not yet engaged in higher education less constrained by the disciplinary boundaries within which older scholars can become siloed, but they can also offer particularly important accounts of their own positionalities and knowledge standpoints that are so frequently overlooked by the adult-centric world of scholarship.

In this study, I implemented principles of desire-centered research to facilitate a participatory environment in which participants' needs and comfort were incorporated into the research design and their ideas were taken seriously as valuable theory. Together, the participants and I developed a tripart taxonomy of the monsters that appear in YA literature: invisible monsters, the monstrous oppressed, and monstrous oppressors. Due to the intellectual and affective fruitfulness of this participatory research project for both myself as a scholar as well as the young participants, I believe that this study serves as a persuasive call for scholars of children's literature – or any other field that intersects with the lives of young people – to find creative ways of engaging youth voices in ongoing scholarly conversations about complex theoretical concepts.

TABLE 1 Monster Book Club Participants

Chosen pseudonym	Age during fieldwork	Pronouns	US Geographic Region
Levy	17	she/they	Midwest
Percy	15-16	he/him	East Coast
Eason	17	she/her	Southeast
Sirius	17-18	she/they/he	Alaska
Kelly	17-18	she/her	Deep South
Bill	15-16	he/him	Midwest
Lotus	17-18	he/him	West Coast
Redamancy	14-15	she/they	Southwest
Lex	17	she/her	Deep South
Lily	16	she/her	West Coast
Pluto	16	they/them	Pacific Northwest
Eliza	17-18	she/her	Pacific Northwest

TABLE 2 Monster Book Club Novels

Title	Author	Publication Year
<i>Six of Crows</i>	Leigh Bardugo	2015
<i>The Taking of Jake Livingston</i>	Ryan Douglass	2021
<i>Pet</i>	Akwaeke Emezi	2019
<i>Lobizona</i>	Romina Garber	2020
<i>The Fever King</i>	Victoria Lee	2019
<i>Sawkill Girls</i>	Claire Legrand	2018
<i>Release</i>	Patrick Ness	2017
<i>The Fell of Dark</i>	Caleb Roehrig	2020
<i>Out of Salem</i>	Hal Schriever	2019
<i>This Savage Song</i>	V.E. Schwab	2016
<i>Cemetery Boys</i>	Aiden Thomas	2020

DESIRE-CENTERED METHODOLOGY

Parameters of the Fieldwork

At the outset of the fieldwork in January 2022, fifteen young people had signed up to participate, though three discontinued in the early days of the study. All twelve of the remaining participants were high school students; those who either were eighteen at the outset or turned eighteen during the course of the study had not yet had the opportunity to exercise their right to vote. Only three of the participants began the study at the age of fourteen or fifteen; the rest were between the ages of sixteen and eighteen. Six of the twelve participants were white, two were Black, two were mixed race, and two Latine. If I were to reproduce this study, I would attempt to reach communities of color earlier in the recruitment process to have more racial diversity represented among the participants. Ten of the twelve identified as belonging to the LGBTQ+ community. As far as neurodiversity and disability, five participants directly disclosed diagnoses, but of course I cannot know what the participants did not choose to share. It is partly for this reason that I have provided this demographic information unattached to the participants' names. I believe it is significant to note the variety of intersecting social positionalities that inform this cohort of young theorists' standpoints, but I do not wish to simply provide data about these twelve people. Since I constrain the demographic information that I provide about individual adult scholars to the information they themselves choose to include in their work, I endeavor to do the same for the participants. In the examples provided later in this paper, I include the identities that the participants themselves directly connected to their ideas.

Due to the nature of the self-selected participation, all potential participants came into the study with preexisting interests in literature and politics, and almost all of them with a particular fascination with monsters. I advertised the study on Instagram and received a few dozen responses. (I attempted recruitment via other networks, as well, including TikTok and reaching out through educators and librarians within my own networks but Instagram was far and away the most successful venue, and ultimately all of the participants arrived via that channel.) Many of the young people who reached out ceased communication upon receiving consent forms for their parents if they were under the age of eighteen. I do not know their reasons, but I did attempt to receive a parental consent waiver when I applied for approval with my university's Institutional Review Board, on

the grounds that these participants are cognitively and emotionally capable of informed consent to participate in a book club, and that they may not wish to share their intellectual activities with their guardians depending on their relationship with them. Considering the rising rates of book censorship in the United States, guardians and children do not always agree on literary and political matters (Meehan, et al: 2024). My request was denied.

The Monster Book Club fieldwork took place between January and July 2022. During this time, the participants and I read and discussed eleven young adult science fiction, fantasy, and horror novels that included literal monsters (i.e., supernatural beings with bodies and/or abilities that their textual societies deem as dangerously anti-human) alongside overtly political thematic material. With the understanding that apolitical literature is an impossibility, I defined “overtly political” themes as the inclusion of issues of topical social and legal debate, such as immigration and asylum, queer identities, race relations, empire and colonialism, and economic injustice. The texts that we examined were published no earlier than 2015, and the latest of them were published in 2021, the year before the fieldwork. This timeline covers the rise of Donald Trump’s candidacy to the earliest days of the aftermath of his first presidential administration. The political context of the Trump presidency accounts for the vast majority of the participants’ political awareness, as the oldest participants would have been roughly eleven years old in 2015.

Using these parameters, I created a preliminary list of roughly thirty texts. In the first meeting of the book club, I invited participants to propose novels they thought fit the criteria, as well. This is one example of the ways in which I sought to include participatory elements in the research design. Participatory methods can allow young participants to influence the course of a study in ways that adult researchers could not have anticipated from their own standpoint (Torre et al.: 2012, Campos-Holland: 2017). The participants voted to determine which books from the list to discuss each month. In the first month, all participants read the same novel, *Lobizona* by Romina Garber (2020). Thereafter, each participant voted on two novels for the month and then chose to read one or both of those books. At the midpoint of the study, by which time I had been able to read many of the participants’ recommendations, we added some of their choices. Texts included American YA juggernauts like Leigh Bardugo’s (2015) *Six of Crows* to independent publications like *Out of Salem*, Hal Schriever’s (2019) alternate queer and monstrous take on the 1990s U.S. Pacific Northwest, which was recommended by one of the participants.

The study was conducted via the social communication platform Discord. On

our private Discord server, Monster Book Club held synchronous audio calls every two weeks and maintained several ongoing asynchronous text chat “channels.” The digital design allowed for a great deal of geographical diversity; the club boasted participants from across the United States, spanning five time zones. In addition to participating in the meetings and chat channels, I also conducted one-on-one semi-structured interviews at the midpoint and end of the study.

It is worth noting that the market for Instagram recruitment advertisements about monster-based research studies primarily included left-of-center teenagers, so their readings of the texts would not be shared among all young people, who, like adults, span the spectrum of political ideologies. No generalizable claims about the reading habits of teenagers can be made from this cohort of participants, and I was clear throughout our time together that I in no way expected them to be the voice of their generation. These are twelve specific people with a high level of interest in literary and political conversation. Instead, as I communicated to the participants at the outset, I always intended to treat their ideas as real theory by placing their discussions into conversation with the ongoing scholarly discourses to which they are relevant.

Centering Participant Desire

From the outset of this project, it was vital to design a study based in principles of desire-centered research. Eve Tuck (2009), from her perspective as an Indigenous scholar working with Indigenous, youth, and urban communities, argues for researchers to reject the legacy of pain-centered research that limits its focus to points of struggle due to a grounding in “a theory of change that establishes harm or injury in order to achieve reparation” (412). Tuck (2009) argues that such research, while it may be well-intentioned, reinforces constructs of the inherent brokenness of marginalized communities, which in turn leads to members of these communities facing negative consequences of this reinforced and internalized identity (409). If we are to understand age as an axis of marginalization, then this is an important concept for youth researchers to incorporate into our projects at the level of research design, especially in studies such as mine in which young participants occupy a variety of intersecting minoritized identities.

Tuck (2009) explains that hyper-focusing on pain or struggle as one’s object of analysis does not enable holistic research, as pain provides a fundamentally incomplete view of the lives of research participants (416). Desire, by contrast, “more closely matches the experiences of people who, at different points in a sin-

gle day, reproduce, resist, are complicit in, rage against, celebrate, throw up hands/fists/towels, and withdraw and participate in uneven social structures — that is, everybody” (p. 420). In Tuck’s later elaboration of these principles through her collaboration with decolonization scholar K. Wayne Yang, the authors explain that “[desire]-centered research does not deny the experience of tragedy, trauma, and pain, but positions the knowing derived from such experiences as wise” (Tuck and Yang 2014: 231). Desire will still articulate pain, due to the desire for freedom from pain. However, centering desire(s) in research also allows for a deeper and broader understanding of lived experiences.

Renata M. Leitão (2020) adds to this discussion from her perspective as a researcher in human-centered design as it pertains to social justice, physical environments, and marginalized communities. She explains that desire is vital for the affective and energetic sustainability of research participation, as opposed to the “drudgery” (5) of a focus on pain. By this logic, desire is necessary for the translation of knowledge into theory, because theorizing is a practice of deliberate critical thinking that one only engages in when one *wants* to form and share understanding. Indeed, nearly all the participants of Monster Book Club explained that their experiences of minoritization were what led them to be interested in monstrosity. These experiences often included pain, but exploring these experiences’ effects on the participants’ engagement with the monster metaphor incorporated more than that.

One of the participants, Lotus, explained in his final interview, “I was surprised how many very difficult things were being able to be talked about in the books without me feeling like they were getting too uncomfortable where I wanted to stop reading. I really enjoyed all of them.” These “very difficult things” that arose in Monster Book Club’s chosen novels included topics like mass shootings, sexual assault, familial rejection, and experiences of racist violence. The participants’ desire to theorize about identity and politics through literary analysis also often included responses to their own experiences of pain or struggle deriving from marginalization and exclusion. For example, the participant Kelly commented on her appreciation for what she perceived as a high level of verisimilitude in Ryan Douglass’s (2021) supernatural horror novel *The Taking of Jake Livingston*. The eponymous protagonist, like Kelly, is a Black student in a predominantly white high school in the American Deep South, and he experiences acts of racism from both his peers and the school faculty, in addition to being haunted by the ghost of a school shooter. Similarly, when discussing Aiden Thomas’s (2020) *Cemetery*

Boys, the participant Bill segued from the discussion of the transgender protagonist to his difficult and frustrating search for resonant literary representations of transgender characters while still young and closeted.

On top of the desire to understand and see reflections of their own struggles through literature, the participants' desires for participation in Monster Book Club *also* encompassed their specific personalities and experiences of joy. They traded book recommendations, discussed hobbies – including their own creative writing – and connected with each other through discussions of school, friends, families, and media. Examples of the joyful desires expressed through Monster Book club include Percy's tendency to wax poetic about monstrosity in myth, Pluto's sarcastic jokes that would set the whole club laughing, and the late-night conversations among Sirius, Bill, and Levy that left hundreds of chat comments to greet me in the morning. From the participants' joy and desire came youth theories of monstrosity that add to our collective understandings of metaphor, emotion, oppression, and resistance.

Generative Refusal

One particularly important aspect of desire-centered research is the careful incorporation of participant refusal, or actions that constitute “attempts to place limits on conquest and the colonization of knowledge by marking what is off limits, what is not up for grabs or discussion, what is sacred, and what can't be known” (Tuck and Yang 2014: 225). All ethical youth research necessitates special attention to refusal due to the inherent power dynamics between adult researchers and young participants. However, Tuck and Yang (2014) remind us that refusal is not only ethical but generative: “Refusal is not just a ‘no,’ but a redirection to ideas otherwise unacknowledged or unquestioned” (239). I discovered this for myself in the discussion of the “news channel” on the study Discord. I had initially envisioned this chat room as a space for participants to post news media articles and videos that they thought had some relationship to the concept of monstrosity. However, this channel on the Discord server remained empty. When I asked the participants about this silence a month into the study, they told me that engaging frequently with news media had proven detrimental to their mental health. That is not to say that they did not want to discuss political issues and conflicts – after all, their desire to analyze political themes in literature is what drove them to join the book club. However, the framing of these discussions as “news” destroyed their

desire for engagement, since they associated news media with overwhelming affective states of anxiety, fear, and even despair.

In my research proposal, the incorporation of news media in the book discussions had been a significant facet of the research that I intended to carry out. However, due to the participants' collective refusal, expressed at first only through silence, I reworked my approach. Therefore, when the group discussed the major global and national events that took place during the six-months of the fieldwork, such as Russia's initial invasion into Ukraine in February 2022, the deadly elementary school shooting in Uvalde, Texas, in May, and the overturn of abortion rights in the United States in June (which the participants collectively interpreted as a harmful judicial move), we did so without referencing specific articles or televised coverage, even though we did discuss news media framing in a broader sense. The participants' refusal to engage with the news channel demonstrates an affective aversion to traditional news media that does not necessarily extend to newsworthy *events*, no matter how dire. The barrier exists in the emotionally heightened rhetoric of news media and communications. This finding is generative indeed: with this understanding of the ways in which the teenage participants navigate the boundaries between their political engagement and the maintenance of their mental health, additional research can be designed to further investigate this area. One can imagine that this would be a particularly important avenue for Media Studies and Journalism scholars. Meanwhile, future studies can be designed with an awareness of these potential participant boundaries. It would also be worthwhile to compare orientations towards news media based on political views; since there were no self-identified conservatives in my study, I cannot speak to how right-leaning young people would respond. These are just some of the future inquiries the participants' generative refusal can prompt. My approach to desire-centered and participant-influenced research design helped to create a more positive, and therefore more fruitful, experience for everyone involved.

Theories of Monstrosity

From Monster Book Club's discussions, three intersecting categories of monstrosity emerged: invisible monsters, the monstrous oppressed, and monstrous oppressors. The participants' theories about different iterations of this narrative cannot be comprehensively unpacked within the space of a single ar-

ticle. Through a brief discussion of some of these theories, however, I hope to demonstrate the depth of the intellectual work that the Monster Book Club participants collaboratively developed. Their theories demonstrate the efficacy of non-academic approaches for uniting related discourses among different scholarly disciplines and breaking down boundaries between theoretical lenses. The participants often independently produced interpretations of monstrosity that mirrored the work of existing scholars in a variety of fields while expanding those conversations by virtue of the ways in which their youth influenced their interpretations. I offer these excerpts of the collective theorizing of Monster Book Club, therefore, to serve as a springboard for scholars to begin engaging with youth theory as scholarship, and to devise ways of furthering research that incorporates youth knowledges. To this end, I will briefly unpack Monster Book Club's three categories of monstrosity.

Invisible Monsters

The participants of Monster Book Club developed their use of the term “invisible monsters” before we had even read a book together, during our very first synchronous audio meeting. At first, the term arose during a conversation about the final type of monstrosity that I discuss in this paper, the monstrous oppressor. The participant Sirius listed “antisemitism, homophobia, and racism” as not monstrous traits, but monsters in and of themselves. Lotus agreed with this categorization and said, “I’ve heard them referred to as invisible monsters sometimes, which can be really big problems that people try to either ignore, or sometimes problems that people don’t see or they think are natural or normal or can’t be fixed, when really they’re causing a lot of suffering in the world and *can* be fixed.” Where Lotus first heard this term, he never said, but Eason appreciated the usefulness of the turn of phrase:

I really like the idea of invisible monsters, because I think something we’re seeing a lot, especially now in like our modern society is the topic of mental illness and how that affects so many people, and, you know, the only kind of real ways you can see it is, of course, in brain scans and different functioning patterns, but also how it affects their lives individually, which you wouldn’t know unless you really talked about like with the person, and how it affects everyone who suffers from it individually, which is, to me, really

interesting. And I think it [i.e. mental illness] definitely could be considered a monster to some people. But that also kind of makes the point of how far do you go to describe if the monster is human or not?

Unknowingly, the participants were already engaging in further developing a branch of monster scholarship elucidated by Jeffrey Andrew Weinstock (2013) in his work “Invisible Monsters: Vision, Horror, and Contemporary Culture.” Weinstock describes modern monstrosity as “a kind of invisible disease that eats away at the body and the body politic, and manifests visibly through symptomatic behavior” (276). He includes examples of literal disease, psychopaths and terrorists who cannot be detected by appearance alone, the drive for revenge, and “the faceless corporation or government agency that finds its impetus in greed and corruption” (Weinstock 2013: 276). Weinstock notes that when understandings or ideas about monstrosity change, “it reflects the fact that we – our understanding of what it means to be human, our relations with one another and to the world around us, our conception of our place in the greater scheme of things – have changed as well” (275). It is therefore serendipitous that the participants of Monster Book Club reproduced some of his theoretical language, as it allows us to look at what young theorists are deeming worthy of classification as the invisible monster, and what that tells us about their views of humanity as influenced by their standpoint of youth.

To the participants, the term “invisible monster” was immediately malleable. It was Eason’s conceptualization that took off in the club. From this point on, whenever a participant used this phrase, what they described was internal and intangible forces steeped in an affective experience they classified as monstrous due to the forces’ destructive effects on the person experiencing them. Mental illness was an example that the participants were eager to continuously revisit. Other examples that the participants generated include secrets, fear, surveillance, and dishonesty. Through these examples, we can see the continued malleability of the participants’ “invisible monsters,” as the monster can either be identified as the intangible forces that cause negative emotional states, *or* the emotions themselves. Ultimately, the invisible monster is an antagonist that either traps a human body in an unwanted and unsafe place or propels it forward into one.

To understand how this concept was applied as a means of analyzing young adult literature, we can turn to the participants’ discussion of Romina Garber’s (2020) *Lobizona*. In this novel, the protagonist Manu is an undocumented Argen-

tine immigrant living in Miami, Florida. After her mother is arrested and slated for deportation, Manu discovers that she is also the offspring of a human and a werewolf, or a lobizón. Werewolves are part of the secret society of Septimus, who live parallel to the human world. However, all Septimus men are werewolves and all women are witches, or brujas. Since Manu is a hybrid, she is the only known female werewolf. Such a being is illegal in the Septimus world, making Manu's undocumented existence unlawful twice over.

The novel opens with a U.S. Immigration and Customs Enforcement (ICE) raid on Manu's apartment building. Kelly summarized this scene by identifying the first monster in the text: "So like in the beginning, there's like definitely an emphasis on like fear, like the invisible monster of being scared for like being deported." Indeed, fear pervades the opening pages of the novel and is expressed through highly embodied language from the first two sentences: "The morning takes a deep breath. And holds it" (Garber 2020: 1). As Manu and her family hide, Garber (2020) repeatedly calls attention to their emotional and physical stress. In addition to fear, Percy identified the secrecy that Manu must maintain in both the human and Septimus worlds as something monstrous that her life "revolves around." Some of the participants expressed frustration with the reading experience, in part due to Manu's seeming passivity or even stagnancy as a protagonist. Others found that this facet of her character made sense for her lifelong necessity to hide. The opening scene of *Lobizona*, Kelly and Percy's application of the "invisible monster" concept, and the participants' character analyses are all aspects of the overall concept of invisible monstrosity that developed in the group, in which the invisible monster is a force that negatively affects the mobility of bodies and minds.

The concept of the invisible monster adds to ongoing scholarly conversations around affect theory, emotion and language, and metaphor in general. For instance, affect theorist and feminist scholar Sara Ahmed (2014) describes the spatial and embodied dimensions of fear thus: "Fear creates the very effect of 'that which I am not', through *running away from an object*, which nevertheless threatens as it passes by or is displaced. To this extent, fear does not involve the defense of borders that already exist; rather fear makes those borders, by establishing objects from which the subject, in fearing, can flee" (67, emphasis original). Similarly, though working from a different discipline, linguist Zoltán Kövecses (2000) names "EMOTION IS FORCE" as the "master metaphor" (61) used to conceptualize emotion in language. In metaphor after metaphor, emotion

is framed as an antagonist that pushes, fills, or otherwise acts upon the subject's body (Kövecses 2000). The Monster Book Club participants' use of the monster metaphor to frame forceful, embodied dimensions of negative emotion not only brings Ahmed (2014) and Kövecses (2000) into conversation with one another, but also opens new ways of considering how emotion can be conceptualized and understood through a shared cultural narrative like the monster mythology. Their ideas add to the work of scholars like Weinstock (2013) by illuminating how the invisible forces that seem most monstrous may vary across demographics. Instead of psychopathy or viral contagion, two of Weinstock's (2013) examples, the participants instead focused on their experiences with mental illnesses such as depression, OCD, or eating disorders, as well as chronic illnesses and pain. By using the invisible monster framework, these young people make visible the hidden struggles that they find most challenging.

The Monstrous Oppressed

The concept of monsters as metaphors for marginalization is well trod academic ground. Poole's (2011) survey of American monsters explores iterations of monstrosity that include the relationships between cannibal stories and the enslavement of Africans, sexualized vampirism and the women's rights movement, and lynch mobs and the 1931 Hollywood film adaptation of *Frankenstein*. Scholarship about monstrosity as a way of conceptualizing marginalized gender, sexuality, race, and disability abounds (Cohen 1996, Stryker 1994, Oswald 2013, Thomas 2019, Papps 2019). This combination of monstrosity and representations of actual marginalized identities make a frequent appearance in YA literature. Consider Hal Schriever's (2019) two focalizing characters, a nonbinary zombie and a Turkish-American lesbian werewolf, Garber's (2020) undocumented hybrid Manu, and Douglass's (2021) Black gay medium Jake.

The Monster Book Club participants' discussions of the monstrous oppressed enrich literary and scholarly conversations with valuable grounded accounts of youth experiences of oppression. Many of the participants expressed deep concern about the erosion of rights for marginalized populations in the United States over the course of the study. They had a keen eye for the relationship between fictional narratives and actual events. For instance, the participant Redamancy, a 14-year-old Mexican American, relayed an anecdote about sharing the plot of a mystery novel with their father. When they described a scene of a shooting, their

father told them a story not from a book, but from recent history, in which a mass shooter had targeted Mexicans and Mexican Americans at a shopping mall. Redamancy explained, “You put yourself in that position. Like if I was at that mall and he saw me, I would’ve been shot. And that’s really scary to think about, that like it’s not just in books. It’s not just in literature. Literature reflects life.”

Dehumanizing narratives of monstrosity are not just abstract academic concepts. Consider the opening campaign speech of Donald Trump in 2015, in which he compared Mexican immigrants to rapists. This antagonistic cultural framework allows people to insert themselves into a recognizable monsters-versus-heroes narrative, but only along identity lines. The shooter’s ideology can be understood as a play in which he inhabits what he perceives as the role of a hero, transforming his violence into a defense against monstrosity. Redamancy – who, as the youngest in the book club, would have still been a prepubescent child at the time of the shooting their father described – is placed by Trump’s narrative in the same ontological, unchangeable category as the allegedly violent immigrants. Therefore, Redamancy can only locate herself in this story as one of the monsters who are feared and fought unto their deaths: “I would’ve been shot.”

So what can young people do when their social contexts place them in positions of oppression via monstrous narratives? One avenue that many young adult fantasy novels explore is the act of reclamation. Monstrosity is positioned as an identity of power, pride, and potential, as long as the “monstrous” young person in question is able to positively reinterpret the aspects of their identity that are socially outcast. For instance, in the climactic scene of *Out of Salem*, the monstrous teen protagonists tap into the powers that their society abhors – such as the werewolf Aysel’s magic of change and the zombie Z’s merging of life and death – to transform arresting police and police cars, agents of the state that has legally declared them less than human, into a mystical forest landscape (Schriever 2019). This denouement is a culmination of the novel’s themes of forming powerful connections among a found family of Othered people (with magical and real racial, gender, and sexual identities textually intertwined) and using the very things that society fears about them to help themselves and each other.

Quite a few of the Monster Book Club participants found this narrative of reclaiming the monstrosity of the oppressed to be resonant, placing them among the ranks of scholars such as transgender theorist and activist Susan Stryker (1994), who writes of the power she derives from a monstrous understanding of herself, and urges others to do the same: “I call upon you to risk abjection and flourish

as well as have I” (241). As Pluto explained, “I feel like the power of like monstrosity is all about like identifying like an implied threat or like even just like a potential danger, so then like reclaiming it can be like, yeah, this *is* a danger to your ideals. This is because your ideals like are kind of harmful.” Lotus agreed: “Yes! Definitely. I can relate to that feeling as a queer teenager.” Speaking from his position as a multiracial youth, Lotus also noted that reclamation of fearsome power is a strategy that can have tangible community effects. He related the police intimidation strategies employed by the Black Panther Party during the American Civil Rights movement: “I kind of feel like that was a way of using the very negative stereotype that still exists today of like the angry Black man, threatening Black man with a gun, to get these police officers scared enough that they will stop brutalizing and victimizing these innocent people who want to go about their days.” Lily concurred, explaining that reclaiming monstrosity is a way of “re-stating who we are, like showing who’s boss, you know? Like instilling fear into the people, but also showing like decency in a way.” Returning to the notion of fear as an “invisible monster,” we can understand why Lily sees such potential power in being the one to control fear – and the potential “decency” of using this power to aid one’s own marginalized communities.

Crucially, however, the realities that necessitate reclamation should not be forgotten. Levy explained, “Well, you never want people to make you a monster. You want to be celebrated for who you are, not demonized. So personally, I always want to make people see me for who I am and not the preconceived notions of what’s been presented to them as a monster.” In other words, one can only reclaim the power of the monstrous oppressed if one has already been oppressed in the first place. Authors and scholars who would pay attention to Levy’s caveat would be in a strong position to craft or analyze monster narratives in ways that cleave closely to the experiences of multiply marginalized young people. When working with youth, it is especially essential for adult thinkers to remember the many geographical, financial, and legal restrictions that minors face when determining how feasible it is for young people facing oppression to meaningfully “reclaim” power that they might have little access to in the first place.

The Monstrous Oppressor

The third type of monster that the participants discussed flips the most common scholarly script. Eason defined what I name the monstrous oppressor succinctly: “At least in my view, a lot of times, people in the real world that I would kind of consider monstrous tend to be those who try and take power away from others in a cruel way.” Economic historian and political scientist David McNally (2011), author of *Monsters of the Market: Zombies, Vampires, and Global Capitalism*, calls out what he sees as an often one-sided scholarly approach in the “giddy embrace of monstrosity is underway, as monsters are positioned as heroic outsiders, markers of nonconformity and perversity, representing all those marginalized by dominant discourses and social values” (10). He reminds us that monstrosity is not a metaphor that belongs only to the powerful: “subaltern groups in capitalist society attach images of monstrosity to oppressive powers, not just subversive ones” (McNally 2011: 12). Remembering that by calling someone or something a monster, a person or group designates that entity as anti-human according to their definitions of humanity, we can therefore use subaltern designations of monstrosity to determine how oppressed and marginalized people *define humanity differently* than their oppressors, who deny them access to that category in turn. Here again, engaging with young people’s theories can help us understand how the standpoint of youth may influence these definitions.

Explorations of the monstrous oppressor appeared in some of the YA selections for the book club, such as Victoria Lee’s (2019) *The Fever King*. In this dystopian novel, Calix Lehrer, the chancellor of the post-nuclear nation of Carolina, wields magical pandemics and refugee crises for his own political ends, all while crafting a political narrative that tricks the public into seeing his victims, and not him, as the ones who are truly monstrous. This depiction falls in line with Weinstock’s (2013) discussion of the monstrous government that “[furthers] its own clandestine and menacing agenda without regard for the health or welfare of the general populace” (284). Lehrer’s state-wide manipulations are also reproduced on a smaller scale, as he abuses two orphaned teenagers in his charge, one of whom is the novel’s protagonist Noam. Redamancy noted that this pairing of macro and micro abuses was an effective way of telling a story about abusing power for young people, since “definitely younger people are persuaded by like people that they see as like parental figures. Like it’s very easy for younger people to be persuaded by those that they see so highly.” The “monstrous” portrayal of

Lehrer reflects the way that the participants most frequently used the language of monstrosity to denounce people and systems that they saw as dangerous. To them, “real” monsters are determined not by identity categories or difference, but by the infliction of mental and/or material harm.

If monstrous oppressors are those who use outsize power to harm others, minors make a very easy target. Multiply marginalized young people may feel the need for caution in their expressions of self or belief, even if that means stifling their own values. For instance, Lily discussed being reticent to share her opinions about border control and immigration as a Latina because “you don’t know what [other people] could say, as well.” Levy, meanwhile, had to exercise caution in the home. When she first expressed interest in joining the study partially based on her nonbinary gender and pansexuality, she implored me not to reveal that information to her mother when requesting her signature on the parental consent form. Then, during a one-on-one interview, I asked about her political views, and she typed “liberal-leaning” in the Zoom chat as opposed to saying it aloud, again because her conservative religious mother was in earshot. Later, when she talked about how her views on immigration differ from her family’s, she said, “My mother’s looking at me like I did something weird.”

Young people with minoritized identities must often protect themselves by concealing their own knowledge from adults who wield power over the material circumstances of their lives. Minors must live under the legal guardianship of adults, and their political knowledge is minimized by the social norms and laws that devalue the autonomy of youth, up to and including age restrictions on voting. Not all youth political engagement can safely look like activism. For researchers to reach youth theorists where they are and bring their ideas into politically-charged conversations – such as more theorization of the monstrosity of oppressors, as McNally (2011) calls for – projects where young people’s political ideas are explored through a more oblique approach, such as engagement with media, can help to paint fuller scholarly pictures.

When we engage with young people’s political criticisms, we can gain access to invaluable insights. Returning to the question of what constitutes a truly monstrous expression of power, Percy argued, “I think it’s ridiculous that we still have wars for anything in the year 2022 when pretty much like we have the resources to meet everyone’s basic needs, if we can just wrest it from the hands of the billionaires.” Percy’s word choice of “ridiculous” conveyed not just frustration but *exasperation*. The implication, which was often shared in this study, was that if

the participants had the power to make a change, it would already be done. On the surface, this framing of geopolitical challenges as “ridiculous” would strike many adults as youthfully idealistic or naive. But during that discussion and others, Percy described his eager self-education on topics such as nuclear energy, economic exploitation, and media propaganda. His declaration that war is a “ridiculous” means of resource acquisition was not an expression of ignorance. To my mind, the derision inherent in “ridiculous” is not just a potential means of diminishing the power of the monstrous oppressor, but also a contribution that young people specifically can offer to political discourse. Topics such as war, resources, and human rights are often presented as thorny, controversial issues by adult politicians and pundits. “Ridiculous” rejects the reliance on complexity as excuse. “Ridiculous” is an accusation, an indictment to those with the power that teenagers lack. Percy’s exasperation cannot be separated from his standpoint as a sixteen-year-old with little influence on political outcomes, down to his inability to vote. Minors cannot gain from rhetoric that emphasizes how difficult these problems are to solve, because they are not in the position to solve them. They do not have to cater to opponents, constituents, or stakeholders. Young people’s lack of political influence can lend them a sort of freedom in their language that makes their ideas all the more important to seek out and engage with.

CONCLUSIONS AND RECOMMENDATIONS

Monstrosity is a common language by which all strata of society, for better or worse, distance or disqualify certain actions or ways of being from the category of humanity. Monster Book Club and ethnographic projects like it can interrogate how these fundamental concepts of language and shared narrative are understood beyond academia. This study allowed young people to participate in knowledge production in a manner consistent with their desires for peer connection and narrative pleasure. Exploring inherently cross-disciplinary topics such as monstrosity through ethnographic research only deepens and broadens the contributions that young participants can provide.

If monsters have a thousand meanings (Poole 2011: xiv), then we must recognize that at least one of them is *fun*. The novels that Monster Book Club discussed, as thematically dark as they often were, were intended for the leisure and entertainment of teenage readers. Through discussing these novels, the participants

explored their own racialized, queer, disabled, and/or gendered identities; inequalities across geography and class; and the cultural metaphors of monstrosity that help to define the aforementioned concepts and codify our social norms. The participants did this work not in spite of but because of the fact that these conversations also included zombies, werewolves, mediums, vampires, and illicit magic. Many of the members of this group would not have had the opportunity – or the desire – to hold these discussions if the study had been a current events or activist organization, as opposed to a book club. If I had not provided a free, accessible, enjoyable, and interpersonal research opportunity, I would have missed out on learning from this group of young thinkers.

When adults take young people seriously, there can be benefits for youth participants, as well – and if we take up the call to involve young people in our intellectual endeavors now, those benefits will arrive at a moment when many teenagers sorely need them. Eason complained that she has often heard the criticism that Gen Z has “no motivation.” She countered that, in her experience, what adults see as apathy is often an expression of hopelessness when faced with environmental, economic, and political harms that Eason and her peers did not create and yet are forced to spend their lives combatting. Lex noted that the charge of apathy is part of a broader pattern of older generations scapegoating youth for societal problems. Lex theorized that this pattern, which has reoccurred continuously throughout history, is an adult reaction to experiencing the same feelings of helplessness that Eason expressed. It is easier to blame young people with relatively little social power than to oppose the massive systems that Monster Book Club classified as monstrous oppressors – yet this is the work that is necessary for people of all generations. Finding ways to research with and listen to young people can build solidarity between generations. Otherwise, generational blame is only reproduced, sometimes by young people themselves, as Bill explained: “There are even kids right now who are like, this generation sucks, like a lot of them.” When a population’s knowledge is dismissed, or reduced only to harm or struggle, as Tuck (2009) tells us, people learn to distrust the experiences of their communities, thereby alienating them from their own perspectives.

At the same time, adult scholars need to be wary of tokenizing youth participants and generalizing experiences beyond reasonable conclusions. This, too, would be a form of warping or diminishing youth knowledge. As Pluto explained, the role of “the smart one” can be stifling for a young person to perform, and it is easily revoked:

... if anyone in my family wants to like prove a point, they'll just be like, Pluto, what do you think? And then the like result is usually either that like I will say something and agree with them and they'll be satisfied and move on with their day, or I'll say something that disagrees with them, and they'll be quite unhappy, and be like, okay, well, you're only sixteen, so what do you even know, really?

To avoid the two common adult pitfalls of engaging with youth theory – dismissal and tokenization – principles of desire-centered research are crucial. Honoring refusal, listening to silences, and allowing participants to express their whole selves, not just whatever seems most relevant to the scholar's lens, are not complete safeguards against the inherent power imbalance between adult researchers and youth participants, but they are a solid and important start.

A major tenet of feminist and decolonizing research methods is that research with other humans should not be primarily extractive (Sprague 2016, Tuck 2009, Tuck and Yang 2014). At the end of Monster Book Club, the participants conveyed their appreciation for the opportunity to take part in the study. Eason expressed gratitude for what she described as a “safe space for everyone.” Pluto described Monster Book Club as a “really good and really fun experience.” When I attempted to demur from their thanks, as I believed that it was the participants who had made the experience so positive, Kelly replied, “No, but you gave us a chance to like talk about things, issues, and like a space that was safe and comfortable for everybody.” Lily followed with, “This has been one of the best experiences I've had, talking with other people and just getting to know everyone and their opinions. It just – it was really amazing.” Sirius extended his gratitude to his fellow participants, as well: “Yeah, it was really great to be here, mostly because I get to talk to people who don't get annoyed when I talk about books for an hour.” Levy summed up the participants' feelings by describing Monster Book Club as “an aggressively positive experience.”

I include these comments not to toot my own horn, but because I am eager to share the benefits that the participants felt this experience granted them. The social and emotional outcomes of a project that provides intellectual stimulation, peer connections, access to desired media, and an adult that takes youth theory seriously are perhaps the most significant reason I can cite for more scholars to undertake studies like Monster Book Club. Participatory, desire-based, *fun* research gives young people a way to reclaim their voices while also providing access to

adult listeners they cannot usually reach. Youth knowledge does not depend on academic disciplines, yet throughout my study, the participants echoed and added to all the humanities and social science fields in which monsters reside – which is to say, nearly all of them. The participants’ theories open the door to further exploration of the politics of monstrosity as they are experienced by people who read about, reference, and are often made to feel like monsters.

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**KLUB ČITATELJA KNJIGA O ČUDOVİŠTIMA: KNJIŽEVNOST ZA MLADE
KAO POTICAJ STJECANJU POLITIČKOG ZNANJA MEĐU SUVREMENOM MLADOM
PUBLIKOM**

SAŽETAK

S obzirom na to da je postupanje maloljetnika ograničeno u pravnom, zemljopisnom i financijskom smislu, mnogi se mladi ljudi suočavaju s poteškoćama kad je posrijedi izravno angažiranje u društvenim aktivnostima ili političkom aktivizmu. Istraživači stoga moraju teoretskim spoznajama o mladima pristupiti kreativno i u fokus postaviti osobnu motivaciju kako bi doprli do što većeg broja mladih. U ovom se radu obrađuju metodologija i teoretski zaključci šestomjesečne digitalne etnografske studije tijekom koje je dvanaestero američkih tinejdžera čitalo i analiziralo beletristička književna djela namijenjena mladima u kojima su političke teme prikazane kroz prizmu metafore čudovišnosti. Tijekom studije sudionici su teorije o čudovišnosti podijelili u tri pojmovne kategorije: nevidljiva čudovišta (unutrašnje sile), potlačena čudovišnost i čudovišni tlačitelji. Cilj je ovoga rada dokazati da metodološko uključivanje književnosti za mlade u poticanje stjecanja političkog znanja među mladima rezultira teoretskim premrežavanjem akademskih disciplina, a mladim sudionicima istraživanja nudi društvene, emocionalne i intelektualne prednosti.

KLJUČNE RIJEČI:

klub čitatelja knjiga o čudovištima, političko znanje, teorije o čudovišnosti, književnost za mlade

DIDAKTICIZAM U HRVATSKOJ PRIJEVODNOJ DJEČJOJ KNJIŽEVNOSTI NA PRIMJERIMA IZ ANGLOFONE KNJIŽEVNOSTI

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SAŽETAK

Usmjerimo li se na čitanje bilo kojega književnog djela s namjerom pronalaženja životnih istina i pouka ili autorskih stavova, političkih ili ideoloških poruka, pronaći ćemo niz eksplicitnih ili implicitnih pokušaja poučavanja ili usmjerenja čitatelja. Tragamo li za njime, didaktičizam je element koji se može pronaći u svakome književnom djelu. Ipak, didaktičizam se najčešće povezuje s dječjom književnošću jer se često smatra da je upravo dječjim čitateljima potrebna takva vrsta pouke, poruke i usmjerenja.

Didaktičizam se prepoznaje po namjeri da se čitatelja usmjeri k nekoj ideji ili ponašanju, a tematski obuhvaća spektar od moralnih pouka do društveno-političkih dogmi. U hrvatskome kontekstu zanimljiv je fenomen metodički obrađene lektire. Metodički obrađena djela posebna su po svojem konačnom cjelokupnom obliku i mogućnostima interpretacije jer se književnomu tekstu pridružuje paratekst sastavljen od metodičkoga instrumentarija, najčešće u obliku popratnih tekstova i rječnika stranih riječi. Na taj način djelo dobiva smjer vjerojatne interpretacije u odgojno-obrazovnome kontekstu i kod mlađih čitatelja.

Iako se u metodički obrađenoj lektiri pojavljuju i hrvatski naslovi i prijevodi, u radu će se analizirati elementi didaktičizma u prijevodnoj dječjoj književnosti na primjeru dvaju djela iz anglofone književnosti, *Petar Pan* i *Medo Winnie zvani Pooh*. Oba su djela klasici svjetske dječje književnosti, a njihovi prijevodi na hrvatski jezik uvršteni su u hrvatske osnovnoškolske lektirne popise dugi niz godina.

KLJUČNE RIJEČI:

prijevodna dječja književnost, didaktičizam, paratekst, lektira, odgojno-obrazovni kontekst

UVOD

Dječja književnost, njezina namjena i didaktičizam

Dječja književnost od samoga je početka usko povezana sa svojom namjenom, a katkad je i nerazdvojna od nje. U središtu je tradicionalne definicije dječje književnosti upravo njezina namjena, jer je dječja književnost „književnost namijenjena djeci“ (Crnković i Težak, 2002: 7). Nešto širu definiciju nudi Klingberg (2008: 21) kada u pojam dječje književnosti, uz književnost koju čitaju djeca, uključuje književnost koja je djeci preporučena i književnost koja je za njih objavljena.

Suprotno tomu, dječju književnost možemo razumjeti u njezinu najširem smislu kao svu književnost koju djeca čitaju bez obzira na to je li prvotno namijenjena dječjem, mladom ili odraslom čitatelju, uključujući adaptacije djela za odrasle (Kümmerling-Meibauer, 1999: X), kao što je to slučaj s Defoeovim *Robinsonom*, pri čemu više nije u središtu njezina namjena, već se u obzir uzima dječji čitatelj i njegov doživljaj djela.

Istina, prve knjige namijenjene djeci koje danas ubrajamo u dječju književnost bile su uistinu odgojno-obrazovne čitanke, izrazito namjenskoga karaktera i prije svega didaktične. Upravo zbog izraženosti namjene, takve knjige nisu ni ubrojene u dječju književnost, pa se donedavno pogrešno smatralo da hrvatska dječja književnost počinje djelom Ivana Filipovića *Mali tobolac raznog cvjetja za dobru i pomnjivu mladež naroda srbsko-ilirskoga* 1850. godine (npr. Crnković, 1978: 15–16; Zalar, 1991: 31; Crnković i Težak, 2002: 130–134), dok se istovremeno npr. početak anglofone dječje književnosti redovito smještao u 17. stoljeće (npr. Russell, 2009: 5–6; Crnković i Težak, 2002: 42), a kao kronološki prvo navodilo se djelo Johna Cottona *Spiritual Milk for Boston Babes* (1646). Zanimljivo, slično djelo iste, duhovne namjene, autora Antuna Kanižlića, *Obilato mliko duhovno* (1754), nije zavrijedilo svoje mjesto u počecima hrvatske dječje književnosti jer su istraživači pristupali „dječjoj književnosti kao estetskoj tvorevini koja se razvija u vremenu“ (Majhut, 2022: 17). Ta je nepravda tek nedavno ispravljena promišljanjem o pojavama dječje književnosti i dječje knjige prije Filipovićeve *Tobolca*, poput prvoga hrvatskog prijevodnog romana *Mlajssi Robinzon* (1796) Antuna Vranića (Majhut, 2022: 86–87), ilustriranih dječjih knjiga (Majhut i Batinčić, 2017) i cijeloga niza namjenskih dječjih knjiga-početnica počevši od hrvatske glagoljske početnice kao prve poznate hrvatske knjige namijenjene djeci, objav-

ljene u Veneciji 1527. godine (Majhut, 2022: 82; usp. Hameršak i Zima, 2015: 24).

Didaktičizam ili moralna pouka i danas je važna karakteristika dječje književnosti koja je prisutna od 17. stoljeća u različitim žanrovskim oblicima, a posebice u realističkoj dječjoj književnosti (Grenby, 2014: 62). Ponekad je didaktičizam i jedina prava svrha ne samo dječje već književnosti uopće, pri čemu su često zanemarene druge funkcije književnosti poput užitka čitanja ili načina provođenja slobodnoga vremena. Pritom pojam ‘didaktičizam’ razumijemo kao gledište o postojanju univerzalnih moralnih vrijednosti i o mogućnosti njihova prenošenja putem književnosti (Casement, 1987: 102). Danas postoji određena odbojnost prema mogućnosti postojanja didaktičizma u književnosti. Tako Russell (2009: 51–52) oštro napominje kako didaktičkomu ili moralističkomu tonu pripovijedanja nije mjesto u književnosti koja bi se trebala čitati radi užitka, pa ni u dječjoj književnosti gdje autori često žrtvuju estetske ili književne kvalitete djela radi potrebe poučavanja. Ipak, neki teoretičari i dalje smatraju kako je didaktičizam zapravo neodvojiv od književnosti, jer je u književnost u cijelosti utkana povijest kulturnih ideja svojstvenih nekomu vremenu i prostoru (Casement, 1987: 101). Osim toga, što se tiče dječje književnosti, Shavit (2006: 26, 39) napominje kako didaktičizam obuhvaća i pokušaje obogaćivanja rječnika dječjega čitatelja.

U ovome radu didaktičizmom smatramo bilo koji postupak kojim se čitatelj namjerno vodi k ideji, ponašanju ili neposrednomu poučavanju, a posebice eksplicitno usmjeravanje k željenoj interpretaciji dječjega čitanja pri čemu se ograničava prostor za individualne interpretacije književnoga djela.

U hrvatskome odgojno-obrazovnom kontekstu pojavljuje se i fenomen „didaktički obrađene lektire“. Riječ je, naime, o anotiranim izdanjima književnih djela s lektirnoga popisa. Anotacije su didaktičke naravi, a cilj im je ponuditi određenu interpretaciju djela te razumijevanje teksta i konteksta. Metodički obrađena djela posebna su po svojem konačnom cjelokupnom obliku i mogućnostima interpretacije jer se književnomu tekstu pridružuje paratekst sastavljen od metodičkoga instrumentarija, najčešće u obliku popratnih tekstova i rječnika stranih riječi. Na taj način djelo dobiva smjer vjerojatne interpretacije u odgojno-obrazovnome kontekstu i kod mlađih čitatelja, ali se također ukida mogućnost stvaranja individualne interpretacije čitatelja.

Prijevodna dječja književnost

Prevođenje je izrazito složen proces. Za Catforda (1965: 20), Nidu i Tabera (1969/1982: 12) te Ivira (1978: 9) uspješno prevođenje podrazumijeva pronalaženje najprikladnijega ekvivalenta u skladu s kontekstom. S druge strane, proces prevođenja uključuje tri ključna čimbenika: prevoditelja, autora i recipijenta. Uloge autora i recipijenta posebno su važne u diskusijama o ograničavajućim smjernicama za interpretaciju analiziranih djela, osobito onih koje možda nisu prilagođene dobi djeteta. Kada god je to moguće, preporučuje se da autor izvornika i prevoditelj budu u bliskome kontaktu tijekom procesa prevođenja. Razlog tomu leži u činjenici da je prevoditelju često teško samostalno u potpunosti razumjeti autorovu namjeru, a ona igra ključnu ulogu u preciznome prijenosu značenja.

Još jedan važan aspekt procesa prevođenja predstavlja recepcija teksta ciljnoga čitatelja (recipijenta). Tekst se stvara upravo za recipijenta, zbog čega je nužno uzeti u obzir njegovu potencijalnu reakciju i interpretaciju. Stoga je interpretacija teksta temeljni korak u pronalaženju adekvatnoga ekvivalenta koji će na recipijenta proizvesti učinak sličan onomu izvorne poruke (usp. Eco, 2006: 16). Ova dimenzija osobito dolazi do izražaja u prijevodima dječje književnosti, gdje kulturne i jezične razlike mogu znatno utjecati na način na koji će djelo biti doživljeno i interpretirano.

Nadalje, cilj prevođenja nije samo postizanje određene ekvivalentnosti u smislu formalnoga i sadržajnoga usklađivanja s izvornim tekstom, već i ostvarenje kulturnoga prijenosa. Stoga je u procesu prevođenja potrebno sagledati i kulturne specifičnosti. Kako ističe Tomislav Kuzmanović (2011: 187), „Prijevod, ako želi biti uspješan, u sebi nosi elemente obje kulture, obje književnosti, oba jezika, dakle, kulture, književnosti, jezika izvornika i primatelja“.

U prijevodnoj dječjoj književnosti element didaktičizma može biti kulturno osobita jedinica (KOJ) koja predstavlja problem zbog nedostatka ekvivalenta u ciljnoj kulturi i zahtijeva primjenu prevoditeljskih strategija (usp. Milković, 2023: 33–38). López Ruiz (2022: 316–317) uspoređuje ideološke i didaktičke elemente u francuskome i španjolskome prijevodu romana *The Case of Five on a Treasure Island* Enid Blyton i otkriva kako se ciljni tekstovi znatno razlikuju od izvornika: francuski prijevod putem strategije odomaćivanja zbog prilagođavanja ciljnoj kulturi gubi suptilnost jezika i didaktičke elemente izvornika, dok je španjolski prijevod kulturno bliži izvorniku uz znatno prilagođavanje (izostavljanje i neutralizaciju) ideoloških i didaktičkih elemenata. Lathey (2006: 2–4) pak analizira predgovore prevoditelja klasika dječje književnosti kao posrednike kulture

u kojima prevoditelji odrasloj čitateljskoj publici otkrivaju vlastite interpretacije tekstova, didaktičke elemente i stavove o dječjem čitatelju.

Klasici dječje književnosti do hrvatskih čitatelja dolaze i putem lektire, na čijim se popisima nalaze uz značajna djela hrvatske književnosti. Danas je lektira često izvor raznih prijepora. Razmatrajući problematiku današnje lektire, Gabelica i Težak (2017: 19) ističu moguće razloge za negativan stav prema lektiri uključujući tematsku i žanrovsku neraznolikost lektirnih djela, opseg knjiga i nezanimljiv način obrade lektire.

U popisima lektire od najmlađe pa do najstarije školske dobi mjesto imaju i prijevodi međunarodnih klasika dječje književnosti. Prijevod Milneova djela *Medo Winnie zvani Pooh* (*Winnie-the-Pooh*, 1926) nalazi se na popisu lektire od 1960. godine, preporučan od 1. do 4. razreda, te ponovno 1968. i 1972. godine preporučan za 2. razred osnovne škole (Narančić Kovač i Milković, 2018). Zanimljivo je da je riječ o srpskome prijevodu Luke Semenovića pod naslovom *Vini Pu*, koji je prvi put objavljen na ćirilici 1951. godine u Beogradu, a zatim je isti prijevod otisnut i na latinici i na ćirilici te preimenovan u *Vini zvani Pu* (1966) (Kujundžić i Milković, 2021: 123). Prvi hrvatski prijevod djela *Medo Winnie zvani Pooh* pojavljuje se 1986. godine u biblioteci Vjeverica u nakladi zagrebačke Mladosti, dok je drugo izdanje u istoj biblioteci uslijedilo već 1991. godine (Kujundžić i Milković, 2019: 376). Od 1993. do 2006. godine *Medo Winnie zvani Pooh* redovito se pojavljuje na popisima obvezne i preporučene lektire za 2. razred osnovne škole (Narančić Kovač i Milković, 2018.). Naslov je izostavljen s aktualnoga popisa obveznih djela za cjelovito čitanje u nižim razredima osnovne škole (*Kurikulum nastavnog predmeta Hrvatski jezik za osnovne škole i gimnazije*, 2019), ali ga učitelji mogu odabrati za lektiru prema vlastitome izboru kao preporučeni naslov (usp. *Lektire za 2. razred osnovne škole*).

Slično *Winnieju*, ni *Petar Pan* (*Peter and Wendy*, 1911) nije bolje prošao u hrvatskome kontekstu. Iako se već 1922. godine lik Petra Pana pojavljuje u prijevodu Barriejeva djela *Peter Pan in Kensington Gardens* (1906), objavljenoga pod naslovom *Peter Pan u perivoju Kensington*, koji je načinila Ivana Rossi (Lovrić Kralj i Milković, 2018: 51–54), nakon čega je prisutan i putem Disneyjevih adaptacija (Kujundžić i Milković, 2018) i u prijevodima s drugih jezika – na prvi cjelovit hrvatski prijevod Barriejeva djela *Peter and Wendy* bilo je potrebno čekati do 1980. godine. Tada je u zagrebačkoj Mladosti objavljen *Petar Pan* u prijevodu Marije Salečić. Što se tiče popisa lektire, *Petra Pana* zadesila je ista sudbina kao i *Winnieja*: naslov je uključen u popis lektire prije nego što je objavljen hrvatski prijevod, i to 1968. godine. Do sljedećega je uključenja u popis lektire trebalo

čekati do 1991. godine, ali je tada već bio prisutan hrvatski prijevod, kontinuirano prisutan na lektirnim popisima za četvrti razred osnovne škole do 2006. godine (Narančić Kovač i Milković, 2018). Iako naslov nije uključen u aktualni popis obveznih književnih tekstova za cjelovito čitanje u nižim razredima osnovne škole (*Kurikulum...*, 2019), nalazi se na popisu preporučenih naslova za treći razred osnovne škole (*Popis djela za osnovnu školu, Lektire za 3. razred osnovne škole*).

METODOLOGIJA

Cilj istraživanja

Cilj je ovoga rada analizirati elemente didaktičizma u prijevodnoj dječjoj književnosti na primjeru dvaju djela anglofone književnosti, *Petar Pan* i *Medo Winnie zvani Pooh*, koji su dio hrvatskoga odgojno-obrazovnog konteksta kao preporučeni lektirni naslovi za niže razrede osnovne škole. Razmotrit će se i mogući interpretacijski utjecaj didaktičkih elemenata na tekst i čitateljsku publiku.

Za razliku od prethodnih istraživanja hrvatskih prijevoda anglofonih klasika koji su bili usmjereni na prevoditeljske strategije (Kujundžić i Milković, 2019, 2021; Erent, Narančić Kovač i Milković, 2021), ovo je istraživanje usmjereno na peritekst. Prema Genetteu (1997), razlikujemo sam književni tekst i paratekst kao element zbog kojega tekst ima mogućnost postati djelo, pri čemu unutar pojma parateksta raspoznavamo peritekst, koji se nalazi uz samo književno djelo, i epitekst, koji uključuje distancirane elemente izvan teksta.

U ovome istraživanju analizirat ćemo vizualni i verbalni peritekst i njihove elemente (Tablica 1) u potrazi za elementima didaktičizma. U analizi verbalnoga periteksta analizirat će se predgovor, rječnik nepoznatih riječi i pogovor, a u analizi vizualnoga periteksta korice i ilustracije.

TABLICA 1. Područja analize periteksta

Peritekst	
Verbalni	Vizualni
Predgovor ili uvodni tekst prije čitanja djela	Korice
Rječnik nepoznatih riječi	Ilustracije
Tekstovi nakon čitanja djela	

Korpus istraživanja

Istraživanje obuhvaća izdanja hrvatskih prijevoda dvaju klasika britanske dječje književnosti: *Winnie-the-Pooh* (1926) Alana Alexandera Milnea i *Peter and Wendy* (1911) Jamesa Matthewa Barrieja koja su objavljena kao metodički obrađena lektira. Korpus ovoga istraživanja čini šest takvih izdanja, od kojih su dva prijevodi romana *Petar Pan*, a četiri izdanja nose naslov *Medo Winnie zvani Pooh*, kao što je prikazano u Tablici 2.

TABLICA 2. Korpus istraživanja

Oznaka dalje u tekstu	Naslov	Godina objavljivanja	Mjesto objavljivanja / Nakladnik	Izdanje	Seriya	Prevoditelj/ica	Ilustrator/ica	Autor/ica anotacija
P1	<i>Petar Pan</i>	2004.	Varaždin / Katarina Zrinski		Biblioteka Pčelica	Marija Salečić	Monika Marić-Tepšić	Jadranka Županić
P2	<i>Petar Pan</i>	2005.	Zagreb / ABC naklada		Biblioteka Lektirna knjiga	Jasna Šojer	Matija Pisačić	Inga Čajić
W1	<i>Medo Winnie zvani Pooh</i>	2005.	Varaždin / Katarina Zrinski	3. izd.	Biblioteka Pčelica	Marina Leustek	Nevenka Macolić	Jadranka Županić
W2	<i>Medo Winnie zvani Pooh</i>	2007.	Varaždin / Katarina Zrinski	4. izd.	Biblioteka Pčelica	Marina Leustek	Ernest H. Shepard	Jadranka Županić
W3	<i>Medo Winnie zvani Pooh</i>	2012.	Varaždin / Katarina Zrinski	5. izd.	Biblioteka ABC	Marina Leustek	Ernest H. Shepard	Jadranka Županić
W4	<i>Medo Winnie zvani Pooh</i>	2017.	Varaždin / Katarina Zrinski	6. izd.	Biblioteka ABC	Marina Leustek	Ernest H. Shepard	Jadranka Županić

Prvi prijevod *Petra Pana*, P1, u obliku metodički obrađene lektire, objavljen je 2004. u Varaždinu u nakladi Katarine Zrinski kao dio serije Pčelica. Prijevod je

načinila Marija Salečić, ilustracije Monika Marić-Tepšić, a autorica anotacija je Jadranka Županić. Već je sljedeće godine objavljeno novo metodički obrađeno izdanje *Petra Pana*, P2, u Zagrebu u ABC nakladi. To je jedina metodički obrađena lektira u korpusu kojoj nakladnik nije varaždinska Katarina Zrinski, inače profilirana za izdanja metodički obrađene lektire, te jedini tekst kojemu je autorica anotacija Inga Čajić. P2 tiskan je u biblioteci Lektirna knjiga, autorica prijevoda je Jasna Šojer, a ilustrator Matija Pisačić.

Svi metodički obrađeni naslovi *Medo Winnie zvani Pooh* tiskani su u nakladi varaždinske Katarine Zrinski. Prva metodički obrađena lektira *Medo Winnie zvani Pooh*, W1, otisnuta je kao treće izdanje toga naslova u biblioteci Pčelica 2005. godine i jedini je takav naslov koji ne sadrži izvorne ilustracije Ernesta H. Sheparda, već je ilustratorica Nevenka Macolić. Sljedeće je izdanje metodički obrađenoga *Mede Winnieja zvanoga Pooh*, W2, otisnuto 2007. godine u Biblioteci Pčelica, a zatim su u Biblioteci ABC tiskani W3 2012. godine i W4 2017. godine. U svim je izdanjima W1-W4 riječ o istome prijevodu Marine Leustek, a iako je autorica svih anotacija Jadranka Županić, one se razlikuju u pojedinim izdanjima.

Obje autorice anotacija u analiziranome korpusu su učiteljice, što upućuje na moguću recepciju i interpretaciju, ali i čitateljsku publiku.

REZULTATI I DISKUSIJA

Verbalni peritekst

Predgovor / tekst prije čitanja

Cilj je predgovora pripremiti dječjega čitatelja za susret sa samim tekstom, pobuditi interes za čitanje djela i ponuditi informacije o žanru i podrijetlu knjige (Kujundžić i Milković, 2021: 132).

Medo Winnie zvani Pooh

Predgovor u izdanjima W1-W4 je isti. Počinje kratkim uvodom u kojemu je izravno adresiran dječji čitatelj: „Čitajući knjigu saznat ćeš mnoge uzbudljive, maštovite zgrade i nezgode oživljenih igračaka. Možda pronađeš sličnosti sa svo-

jim omiljenim igračkama koje si sam oživio u igri, ili možda dobiješ poticaj da to učiniš“ (W4: 4). U nastavku teksta svi se likovi nazivaju životinjama, pa dolazi do djelomične pogreške: poznato je da je samo dio likova nastao prema igračkama glavnoga lika Christophera Robina i da su u izvorniku likovi i antropomorfne igračke i životinje.

Pokušavajući razjasniti podrijetlo knjige, u nastavku predgovora, tekst „O dje-lu“ započinje:

A. A. Milne došao je na ideju da napiše ovu knjigu promatrajući sina C. Robina u igri. Naime, dječak je udahnuo život svojim igračkama od kojih su neke (medo Pooh, Praščić, magarac Njar) već bile stanovnici Robinove sobe, dok je ostale izmislio pisac. No, i te su igračke, prilikom stvaranja priče, roditelji nabavljali i donosili dječaku (W4: 4).

Predgovor W1-W4 sadrži i prikladnu kratku bilješku o kompoziciji i jeziku djela: „Pripovijetka ima deset poglavlja i naslova. Naslovi ukratko objašnjavaju što će se u poglavljima događati dok je svako poglavlje zasebna zgodna koja se može čitati kao samostalna priča. Jezik je jednostavan, a rečenice kratke, jasne i duhovite“ (W4: 5). Ovdje je prepoznat karakterističan Milneov stil izvornika, no već u sljedećoj rečenici o likovima se govori na pomalo neobičan način: „Kako likovi nisu obrazovani, nisu ni previše pametni, no pisac im se zbog toga ne izruguje“ (W4: 5). Ako uzmemo u obzir da je naslov preporučan za čitanje u 2. razredu osnovne škole dječjem čitatelju koji nije imao priliku steći znatniju izobrazbu do druge godine svojega školovanja, stječe se dojam o komentaru visoka koji je upućen upravo dječjem čitatelju. Nadalje, u nastavku Predgovora opisuju se likovi u sličnome stilu, npr.: „SOVA je najobrazovanija od svih životinja. Malo zna čitati, pa čak i napisati vlastito ime (OSVA)“ (W4: 5). Očito je obrazovanje vrlo važno, čak je jedna od glavnih karakteristika likova koji se pokušavaju predstaviti kroz dozu humora.

Petar Pan

Uvodni tekstovi *Petra Pana* P1 i P2 znatno se razlikuju. U P1 autorica teksta želi zadobiti dječju pozornost i naklonost. Stoga se svojemu pretpostavljenom dječjem čitatelju izravno obraća već u samome naslovu „Draga čitateljice / dragi čitatelju!“ (P1: 7). Obraća mu se kao sebi jednakomu, rabeći 2. lice jednine, ti:

„čezneš“, „odabrao si“, „nećeš učiti“, „bi trebao“, „ne bi trebao biti“, „da budeš“, „jesi“ (P1: 7). No, onda mu se, vjerojatno nesvjesna „iskliznuća“, već u sljedećemu odlomku obraća u 2. licu množine i pritom se priklanja metodičkomu diskursu prikladnomu za učionicu: „Zamislite svijet koji nikada niste vidjeli, svijet u kojem je svaki dan ispunjen pustolovinom, gdje ne moraš odrasti – to je svijet Petra Pana“ (P1: 7). Obraća se skupini djece iz perspektive odrasle osobe, učiteljice, koja poučava svoj razred. Razvidno je i prenošenje vlastitoga doživljaja karakterizacije likova. Slično predgovoru u izdanjima W1-W4, autorica predgovora izdanja P1 nudi pozadinu nastanka priče o Petru Panu kako bi zainteresirala čitatelje za čitanje teksta:

Danas je poznato da dječaci iz priče nose imena dječaka iz obitelji Llewelyn, koje je James Barrie volio i brinuo se za njih nakon smrti njihovih roditelja. Također, Ime [sic!] Wendy, dotad nepostojeće, uveo je prema krivom izgovoru riječi „freendy“ rano umrle djevojčice, kćeri prijatelja s kojim se družio (P1: 8).

Prethodne su informacije točne i mogle bi zainteresirati čitatelja, a imena prenesena iz polazne kulture djeci ne bi trebala predstavljati problem, već poslužiti kao potencijal za razvijanje međukulturne kompetencije (Milković, 2023: 221–229). U nastavku teksta, nakon opisa glavnoga lika, Petra Pana, slijedi opis Wendy: „Wendy je djevojčica svjesna svoje ljepote i često se drži kao dama, no ujedno je dobra, plemenita i voli pomagati drugima“ (P1: 8). Ovdje se dječjem čitatelju nameće doživljaj lika Wendy bez objašnjavanja i pokušaja premošćivanja kulturne i povijesne razdvojenosti polaznoga i ciljnoga teksta, tj. kulture i vremena u kojemu je izvorni tekst nastao i kulture današnjega dječjeg čitatelja. Naime, izraz „često se drži kao dama“ može se shvatiti i kao negativan komentar iz perspektive današnjega čitatelja. Tijekom teksta vidimo osjetna kolebanja u odabiru glagolskoga lica: u zadnjemu se odlomku obraćanja autorica vraća na 2. lice jednine: „možeš dobiti“, „pridružuješ“, „dobrodošao“ (P1: 9), da bi predgovor završila efektivnim i afektivnim pozivom mališanu: „Želimo Ti uzbuđljiv let!“ (P1: 9). Na kraju predgovora, nakon prikladnoga citata prijevoda, upisivanjem vlastite interpretacije teksta ukida se fikcionalnost priče: „Možda bismo svi mi mogli letjeti kada bismo bili smrtno uvjereni da možemo... Kako tu mogućnost u stvarnosti nemamo, možeš je dobiti čitanjem zgodna o jedinom dječaku koji nikada nije odrastao“ (P1: 9). Nažalost, uz upisivanje vlastitih interpretacija, znatna količina

ideja u uvodnome tekstu dolazi parafrazirana iz predgovora *Petra Pana* koji je Dubravka Zima napisala za prijevod Predraga Raosa u izdanju Mozaik knjige 2001. godine.

U kratkome „Uvodu u čitanje“ P2 vješto se izbjeglo zamci ponude interpretacije prije čitanja djela i zadržala se dječja perspektiva:

Pogledaš li oko sebe u svijet odraslih, vidjet ćeš da svi oni žele ostati mladi, veseli, luckasti i zvrkasti. Odrasli se zaigraju s tvojim igračkama, crtaju sa zadovoljstvom po tvojim bilježnicama (ponekad zažele napisati i tvoju zadaću, no – nemoj im dopustiti), a ti se pitaš zašto se žele vratiti u djetinjstvo (P2: 5).

Uz dosljedno obraćanje dječjemu čitatelju autorica ukratko daje korisnu informaciju o tome kako se vodi Dnevnik čitanja:

Zapisuj redosljed događanja – fabulu u tim poglavljima. Opiši osobine likova i njihovo ponašanje. Svoj opis potkrijepi citatima. Zabilježi svoja zapažanja o postupcima likova. Možda bi tvoji postupci bili drugačiji. Kakvi? Obrazloži svoju odluku (P2: 5).

Upute su kratke, jasne i korisne, a istovremeno potiču na razmišljanje o pročitanoj.

Rječnik nepoznatih riječi

Medo Winnie zvani Pooh

Sva izdanja uvrštena u korpus na marginama donose objašnjenja riječi za koje priređivači smatraju kako ih djeca možda neće razumjeti. Iako broj objašnjenja ništa ne govori, ipak je zanimljivo koliko unosa sadrže. Već i površan pogled na tablicu s brojem natuknica po izdanjima (Tablica 3) jasno pokazuje njihovu brojnost u svim izdanjima *Mede Winnieja zvanoga Pooh*.

TABLICA 3. Broj rječničkih i leksikonskih natuknica po izdanjima Mede Winnieja zvanoga Pooh

Izdanje	Broj natuknica
W1	600
W2	595
W3	481
W4	427

S obzirom na to da je djelo uvršteno u preporučenu lektiru za 2. razred, očekivano je da će djeci trebati objašnjenja pojedinih riječi. Ipak, zanimljivo je, i pomalo neočekivano, da su priređivači uvrstili čak šest stotina natuknica u W1. Nadalje, uvidom u tablicu uočavamo neznatno odstupanje između prvih dvaju izdanja, znatnije smanjenje u W3, a potom još jedno, iako ne tako znatno, u W4. S obzirom na to da je priređivačica učiteljica razredne nastave, rječnik nepoznatih riječi priredila je na način da je uputila svoje učenike neka zabilježe svaku nepoznatu riječ pri samostalnome čitanju djela (Ptiček, 2018), a nepoznate riječi i njihova objašnjenja uvršteni su u W1. Logično je pretpostaviti da je tako postupila i prije pripreme sljedećih izdanja metodički obrađene lektire djela *Medo Winnie zvani Pooh*, ali to ne objašnjava u potpunosti izmjene broja natuknica. Nadalje, potrebno je uzeti u obzir da je određeni broj nepoznatih riječi pri čitanju djela uvijek dobrodošao, s obzirom na potrebu razvijanja učeničkoga fonda riječi, te da je lektiru, posebice duža djela u nižim razredima osnovne škole poželjno čitati s učenicima u obliku potpomognutoga i suradničkoga čitanja (Milković i Narančić Kovač, 2012: 879). S obzirom na to da nemamo više informacija o postupku odabira riječi i izmjena nastalih u sljedećim izdanjima, ne možemo sa sigurnošću razjasniti cjelokupni proces i razloge koji stoje iza njega.

Bilješke su kategorizirane na rječničke natuknice i leksikonske natuknice.

Pravila za oblikovanje rječničkih natuknica jasna su i nedvosmislena. Kanonski oblik imenice u rječniku je u N jd., pridjeva, pridjevne zamjenice, broja jedan i rednih brojeva u N jd. m. r., osobne zamjenice i glavnih brojeva (2, 3, 4) u N, glagola u infinitivu, a nepromjenjivih riječi u potvrđenome obliku (Tafra, 1994: 302). U izdanjima W1-W4 nalazimo zamjetan broj odstupanja, a još su češća u izdanju P1. Najmanje ih je u P2, očekivano, jer je izdanje popraćeno s najmanjim brojem rječničkih unosa. Sve detaljne razlike po izdanjima, vrstama riječi i vrstama odstupanja nalaze se u prilogu radu (Dodatak), uobličene u Tablicu 5 radi bolje preglednosti.

Uz mnoštvo vrlo korisnih pojmova koji djeci itekako olakšavaju čitanje, u svim izdanjima *Mede zvanoga Winnie Pooh* nalazimo mnoštvo natuknica (uglavnom glagola i priloga načina) čija se objašnjenja ponavljaju (nekad i triput) u posve istome ili neznatno drukčijemu obliku. Tako se glagol „izustiti“ objašnjava kao „reći“ u prvim dvama izdanjima čak triput (W1: 19, 28, 78; W2: 23, 39, 101), a u potonjim dvama dvaput (W3-W4: 20, 38), dok se prilog načina „nemarno“ u prvim dvama izdanjima triput objašnjava kao „bezbrizno“ (W1: 29, 34, 78; W2: 40, 46, 89), a objašnjenje u potonjim dvama izdanjima izostaje u potpunosti. Također su prisutni unosi različitih vrsta riječi iste porodice riječi pa tako nalazimo: „skvičavim – piskutavim“ (W1-W4: 12, 12, 10, 10), potom „skvičeći – piskutavo vičući“ (W1-W3: 59, 77, 65) te kraće i duže, u svim izdanjima isto, objašnjenje svršenoga infinitiva „zaskvičati“ – „zacviliti piskavim glasom“ (W1-W4: 35, 48, 39, 39) i „zavikati / zacviliti piskavim glasom“ (W1-W4: 83, 107, 90, 90). Zanimljive su i iste rječničke natuknice sa znatno različitim objašnjenjima pa se infinitiv „stršati“ jednom objašnjava kao „dizati se u zrak, visinu“ (W1-W4: 24, 33, 27, 27), a nakon nekoliko stranica kao „viriti“ (W1-W4: 30, 41, 34, 34), dok objašnjenje glagolskoga priloga sadašnjega „šmrcajući“ jednom glasi „plačljivo govoriti“ (W1-W4: 30, 41, 34, 34), a drugi put „lagano uvlačeći izlučinu u nos, plačljivo“ (W1-W3: 71, 92, 78). Brojna ponavljanja rječničkih natuknica sugeriraju nedostatak povjerenja u dječje intelektualne sposobnosti, a nedosljednost u objašnjavanju čimbenik je koji unosi zbunjenost u recepciju toga dječjeg klasika. Zbunjujuće su natuknice u čijim se objašnjenjima pojavljuju riječi koje su katkad zastarjelice, primjerice „crnilo“ (W1-W4: 12, 12, 10, 10) ili se u objašnjenju nalaze riječi koje nisu prečeste ni u vokabularu odraslih, npr. „suparništvo“ (W1-W4: 12, 12, 10, 10), „podražaj“ (W1-W4: 65, 86, 73, 73), „opčinjen“, „zanesen“ (W1-W4: 19, 23, 20, 20) itd. Također valja istaknuti natuknice koje nude objašnjenja koja djeca ne mogu razumjeti, npr. „jutro – mjera za površinu zemljišta – 5754 m²“ (W1-W4: 43, 58, 49, 49), a još je zahtjevnije za razumijevanje objašnjenje natuknice „Mjesec“ koje glasi „Zemljin prirodni satelit koji kruži oko nje“ (W1-W2: 69, 90).

U Dodatku (Tablica 6) prikazana su sva ponavljanja identičnih objašnjenja u izdanjima W1-W4, potom onih sličnih, zbunjujućih, netočnih, nepotrebnih i inih, kao i nekoliko pogrešnih i nepotpunih natuknica.

Dio je svakoga rječnika i leksikon, neizdvojen, ispisan na marginama svih izdanja. Leksikonski unosi jednočlani su ili višečlani izrazi specifični za izvornu kulturu (britanska), potom ciljnu kulturu (hrvatska) te za druge kulture iz kojih

„posuđuju“ autor, prevoditelj i autor leksikona. Djeca u 2. razredu možda neće razumjeti te riječi jer se njihovo značenje ne može zaključiti iz konteksta. Leksikonska kategorija koja bi tumačila različitosti među kulturama (ne, dakle, leksikon u cijelosti) u izdanjima W1-W4 jedva je u natruhama. Riječ je o trima zemljopisnim pojmovima od kojih jedan dolazi iz izvorne kulture, „London – glavni grad Engleske / Velike Britanije“ (W1-W4: 11, 11, 9, 9), a preostala su dva iz drugih kultura, „Južni pol – smješten na kontinentu Antarktici“ (W1-W4: 105, 135, 115, 115) te „Sjeverni pol – najsjevernija točka Zemlje smještena na Sjevernom ledenom moru koje je zaleđeno cijele godine“ (W1-W4: 88, 113, 96, 96). Tu ubrajamo još i dvočlanu sintagmu „polarni medvjedi – medvjedi koji žive na Sjevernom polu i imaju bijelo krzno“ (W1-W2: 11, 11), povezanu sa zadnjom spomenutom leksikonskom natuknicom. Djelomice je riječ o dobi za koju je djelo pisano i autorovu svjesnome smještanju djela u kronotop koji ne podliježe „preispisivanju“ pri prevođenju. Možda u tome i leži tajna *Winniejeve* globalne popularnosti? U svakome slučaju, dobro je imati na umu da je Milne pri pisanju djela vodio računa o dječjoj perspektivi iz koje su mnoge riječi, koje su odraslima svakodnevne, djeci nerazumljive pa ih često pogrešno izgovaraju ili razumiju. Štoviše, Milne je upravo na to i računao kada se poigrao s takvim riječima. Tako npr. kada Pooh otkrije Sjeverni pol, zapravo ne zna što je to: nerazumijevanje proizlazi iz engleskoga naziva za Sjeverni pol, *North pole*, pri čemu *pole* razumije samo u njegovu drugome značenju, ‘štap’. Iz toga razloga, nakon potrage za Sjevernim polom, likovi zabiju štap u zemlju, pri čemu sam „štap“ predstavlja „pol“. Igra riječima izgubljena je u hrvatskome prijevodu, unatoč izvornim ilustracijama, pa i cijela epizoda gubi humor i specifični Milneov nonsens. Ovakvi primjeri također svjedoče veličini izazova s kojim se prevoditelji Milneova teksta susreću kako bi prenijeli izvornu poruku i specifični Milneov humor do čitatelja na ciljnome jeziku i ciljnoj kulturi. Prijenos izvorne poruke teksta podrazumijeva višeslojnu manipulaciju i niz izmjena, što katkad ipak ne rezultira uspješnim prenošenjem poruke. U ovome slučaju, taj nedostatak uspješnoga prijevoda postaje još uočljiviji zbog ilustracija koje prate tekst i dodatno naglašavaju njegovu odsutnost.

Gubitak Milneova specifičnoga nonsensa primjećuje se i u suvišnim objašnjenjima izmišljenih bića, kao npr. u petome poglavlju u kojemu Prašćić susreće Slo-ma. Riječ je o nepostojećemu biću nazvanomu „Heffalump“ koji je u izvorniku nadahnut „dječjim nastojanjima da izgovore riječ ‘elephant’ ‘slon’“ (Kujundžić i Milković, 2019: 385), a budući da ga i Shepard prikazuje nalik na slona, u hrvatskome prijevodu on postaje „Slom“, moguće nepoznata riječ dječjemu čitatelju.

Ona je objašnjena u rječniku nepoznatih riječi „Pooh i Prašćić misle da je to životinja, a zapravo je stanje kada se čovjek osjeća klonulo, nevoljko i utučeno“ (W1-W4: 56, 72, 61, 61). Nažalost, u ovome je slučaju racionalno objašnjenje uputilo čitatelje na racionalnu interpretaciju i dokinulo mogućnost humora i maštarenja.

Petar Pan

Što se tiče *Petra Pana*, postoje velike razlike između dvaju analiziranih izdanja (Tablica 4). P2 sadrži osam puta manju količinu leksikonskih i rječničkih natuknica od prvoga. P1 očigledno stavlja djecu čitatelje na nižu razinu znanja i iskustva.

TABLICA 4. Broj rječničkih i leksikonskih natuknica po izdanjima
Petra Pana

Izdanje	Broj natuknica
P1	717
P2	90

Kad je riječ o izdanjima *Petra Pana*, P1 se ističe po broju natuknica, čak i u usporedbi sa svim izdanjima *Mede Winnieja zvanoga Pooh* koji je namijenjen mlađim recipijentima. S druge strane, korpus natuknica u čijim se objašnjenjima pojavljuju manje uobičajene riječi, čak i kad je riječ o odraslim govornicima, u P1 je neznatan u odnosu na W1-W4, premda bismo očekivali obrnuto. U izdanju P1 ponavlja se objašnjenje 20-ak pojmova, neka su u identičnome obliku, potom sličnome – uz ponavljanje dijela objašnjenja, bez ponavljanja objašnjenja te objašnjenje koje zahvaća porodice riječi.

Objašnjenja nekih riječi se vrte u krug: „moidor“ se objašnjava kao „zlatnik“ (P1: 55), znatno kasnije u tekstu se „zlatnik“ objašnjava kao „zlatan novac“ (P1: 92), a onda se na istoj stranici, nakon samo nekoliko riječi „dukat“ opet objašnjava kao „zlatnik“ (P1: 92).

moidor – zlatnik → **zlatnik** – zlatan novac ← **dukat** – zlatnik

Neka su objašnjenja netočna. Tako se „mrska“ objašnjava „s mržnjom“ (P1: 126) premda je razvidno da bi trebalo objasniti kao: ‘koja se komu ne sviđa’. Ili, primjerice, pored riječi „zapečatiti“ stoji objašnjenje „odrediti“ (P1: 127) jer iz teksta nije u cijelosti prenesen frazem „zapečatiti sudbinu“.

Suprotnost suviše detaljnomu rječniku u P1 je iznimno koncizan rječnički segment u izdanju P2 u kojemu se ponavljaju samo jedan pridjev i prilog iste osnove

riječi: „gracioso – ljubak, dražestan“ (P2: 36) i „gracioso – dražesno, skladno“ (P2: 50).

Kulturološki bitni unosi leksikona u izdanju P1 navedeni su u Dodatku (Tablica 8), a leksikonski sloj P2 štur je kao i rječnik pa je mali čitatelj u prilici pronaći objašnjenje za svega pet riječi koje izlaze iz okvira njegovih dotadašnjih spoznaja: „tapioka – korjenasta biljka od koje se proizvodi brašno za prehranu ljudi u tropskim krajevima“ (P2: 94); „tajfun – jak vjetar“ (P2: 108); „squaw – indijanska žena“ (P2: 122); „tomahawk – indijanska sjekira“ (P2: 142) i „tam-tam – indijanski bubanj“ (P2: 145).

Tekstovi nakon čitanja djela Medo Winnie zvani Pooh

Nakon prijevoda u W1-W4 slijedi poglavlje „Razgovarajmo o djelu“ koje je u W4 potpisala Jadranka Županić. Uključuje niz pitanja o djelu nakon čitanja, aktivnosti i kreativne zadatke. Cilj je provjeriti znanje i razumijevanje pročitanoga: „Kada i kako je Poohova glava završila u vrču meda? [...] Koji su ti se postupci životinja učinili pomalo neprimjereni, a koji smioni (hrabri)? [...] Zajedno s prijateljima otpjevaj neku Poohovu pjesmicu u raznim stilovima“ (W4: 137–138). Sva pitanja o likovima izrijekom govore o životinjama, ponovno negirajući da su neki likovi antropomorfizirane igračke. Slijede bilješka o piscu (W1-W4) i bilješka o ilustratoru (W2-W4), no tekstovi su nepotpisani. U kratkoj „Bilješci o piscu“, među informacijama o njegovu privatnome životu, pogrešno se navodi kako je Milne prvo počeo pisati za djecu kada mu se rodio sin Robin Christopher [sic!], a „[k]ad je dječak počeo stjecati vlastitu osobnost, Milne prestaje pisati dječje igre i počinje pisati romane i drame za odrasle te članke za novine“ (W4: 141). Činjenica je da je Milne bio priznati pisac za odrasle prije nego što je počeo pisati za djecu. „Bilješka o ilustratoru“ izostaje iz W1 koji je ilustrirala Nevenka Macolić, dok se u W2-W4 pojavljuje nakon „Bilješke o piscu“ i kratko donosi nekoliko biografskih informacija o Ernestu Howardu Shepardu.

Petar Pan

Na kraju romana *Petar Pan* P1 donosi poglavlje naslovljeno „Zaključak“ koje sadrži dijelove „Razgovarajmo o djelu“ i „Bilješka o piscu“. U dijelu „Razgovarajmo o djelu“ pokušava se potaknuti dječji čitatelj na razvoj književnih kompe-

tencija usporedbom različitih žanrova priča o Petru Panu, promišljanjem o vrstama romana, te pitanjima o tekstu. Poglavlje završava citiranjem gusarske pjesme i poticajem na dramske aktivnosti u kojima bi čitatelji trebali glumiti gusare i smišljati gusarske pjesme. No, prethodni odlomak ponovno donosi sud o djelu i likovima:

Junaci romana „Petar Pan“ razlikuju se od likova uobičajene (klasične) bajke. Naime, Petar Pan je uobražen i hvalisav, vila nije umiljata već je zajedljiva i ljubomorna, izgubljeni dječaci umjesto da strahuju što su izgubljeni, uživaju u opasnim i pustolovnim zgodama... (P1: 163).

Opet je prisutna perspektiva odrasloga koji prosuđuje negirajući iskustva dječjega i djetinjstva. Ako imamo na umu da djeca prolaze razne razvojne faze, pa i one u kojima su pomalo sebična (ili bolje reći sama sebi na prvome mjestu), u kojima se vole hvaliti i rado hrle u različite avanture, tada je blisko dječjemu doživljaju da se izgubljeni dječaci ne boje pustolovina, već u njih hrle bez straha. Kao i u obraćanju na početku P1, i u „Zaključku“ nalazimo izmiješana obraćanja u jednini i množini. Pored: „si letio“, „si osjetio“, „si zamislio“, „ne dopusti“, „nisi“, „si gledao“, „pronađi“ i „pokušaj“ (P: 161) te „izdvoji“, „objasni“, „opiši“ i „pronađi“ (P1: 162), autorici „Zaključka“ potkrali su se i: „ćete se zabavljati“ (P1: 161) i „protumačite“ (P1: 163). Autorica u svim tekstovima kojima oprema knjigu dvoji između adresata u jednini, s kojim će biti prisna i na istoj razini, i onoga grupnog, kojemu se obraća poput učiteljice, neizostavno docirajući.

Bilješka o piscu u P1 donosi nekoliko biografskih informacija o Jamesu Matthewu Barrieju i o nastanku djela *Peter and Wendy*.

U izdanju P2 autorica u poglavlju „Nakon čitanja“ na tri stranice rezimira pročitano, uz istodobno naglašavanje ključnih mjesta u romanu na marginama stranice: doživljaj djela, vrsta književnoga djela, likovi (P2: 209), mjesto zbivanja, fabula – redosljed osnovnoga zbivanja, sastav / kompozicija (dijalog, monolog, pripovijedanje) (P: 210) te kraj (P: 211). Za razliku od P1, P2 je sličniji W1-W4 u razvijanju književnih kompetencija jer donosi pitanja koja potiču na promišljanje o sastavnicama romana i njegove recepcije uz poštovanje dobi dječjega čitatelja. Ipak, na samome kraju poglavlja pojavljuje se neobičan pritisak na dječjega čitatelja:

Odraslima sigurno ne bi bilo drago da i tebe odvede Petar Pan, no to nije njihov izbor nego tvoja sposobnost uživanja u maštanje. Zato slobodno na krilima mašte odleti daleko koliko želiš. Kamo ćeš letjeti? Možda u Nigdjezemu? Napiši, naslikaj ili ispričaj prijatelju svoju pustolovinu. Možeš ispričati i nekome odraslomu, ali samo onomu koji se zna ponekad ponašati kao dijete (P2: 211).

Čini se kako autorica periteksta želi steći poseban odnos s dječjim čitateljem i potaknuti ga na promišljanje i maštanje. Ipak, više se ne postavlja na istu razinu na koju je smjestila dječjega čitatelja, a ne preuzima u potpunosti ni ulogu odrasloga. Postavlja se u sredinu u kojoj je s dječjim čitateljem povezuje tajna. Biografska bilješka o piscu u P2 sastoji se od samo osam redaka u kojima su sadržane samo osnovne informacije o Barriejevu rođenju, smrti i najpoznatijemu djelu.

Vizualni peritekst

Medo Winnie zvani Pooh

Sve prijevode W1-W4 načinila je Marina Leustek, te su u svima, osim u W1, preuzete izvorne ilustracije E. H. Sheparda. W1 je popraćen ilustracijama Nevenke Macolić koje se znatno razlikuju od izvornih ilustracija i upućuju na različitu interpretaciju prijevoda od izvornika. Na koricama se nalazi Macolićkina interpretacija Christophera Robina koji je stariji od predškolskoga djeteta prikazanoga na Shepardovim ilustracijama. Osim toga, Christopher Robin odjeven je u suvremenu odjeću, traperice i tenisice, čime je „raskinuta veza s izvornim biografskim kontekstom polaznoga teksta, a istovremeno uspostavljena suvremenost pričosvijeta i vremena čitatelja“ (Narančić Kovač, 2019: 221). Ilustracije otprilike prate raspored i sadržaj izvornika, a neke su ilustratoričina interpretacija izvornih ilustracija: primjerice prikaz Pooha kako sjedi ispred kuće, san koji je usnuo o Slomu (Heffalump), Prašćića kako puše maslačak, prizor kad Christopher Robin „zakucava“ Njaru rep itd. Neke su ilustracije izostavljene, npr. Christopher Robin kako puše balon, prikaz pčela, a potom cijela epizoda Winniejeve potrage za medom: scena penjanja na visoko drvo, zatim „silazak“ naglavce te prizor u kojemu stoji pored grma borovice s leđima punim njezinih bodlji. Različito je i to što Macolić sve likove prikazuje kao životinje, i to odjevene. Pritom se Winnie često „presvlači“, tj. prikazan je u različitim kombinacijama: jednobojne kratke

hlače s tregerima i majica kratkih rukava na vodoravne pruge, karirane duge hlače i jednobojna majica bez rukava, duge hlače s tregerima s uzorkom okomitih, potom i vodoravnih pruga, a na naslovnici duge hlače bez uzorka s prugastom majicom dugih rukava. Ideju Winniejeva „preodijevanja“ podupire prikaz rublja koje se suši obješeno na grane drveta iza njegovih leđa dok sjedi na pragu na prvoj ilustraciji u knjizi. Osim Winnieja, „presvlači“ se i Praščić: nosi donje rublje na točkice, potom točkasti kombinezon bez rukava te kombinezon kratkih rukava na vodoravne pruge. Ostali su prikazani samo jednom u odjeći: Zekoslav nosi majicu bez rukava na kvadratiće, Klo jednobojnu majicu kratkih rukava, Njar pleteni žuti prsluk, a Sova je odjevena u dugi ogrtač, poput staroga, mudrog filozofa.

Ilustratorično prikazivanje likova kao životinja vjerojatno uzrokuje konfuziju o likovima prenesenu u verbalni peritekst, tj. zaključak da su svi likovi životinje (Kujundžić i Milković, 2021: 132). Jednom kada je formiran verbalni peritekst uz Macolićkine ilustracije, višekratno se ponavljao u sljedećim izdanjima metodički obrađene lektire, uz izvorne Shepardove ilustracije. Osim toga, na samome početku W1 izostaje karta *100 Aker Wood*, čime je raskinuta metafikcijska veza između stvarnoga mjesta i fikcionalnoga mjesta radnje (Narančić Kovač, 2019: 220–221).

W2-W4 prenose izvorne Shepardove ilustracije, uključujući i kartu *100 Aker Wood* u izvorniku, uz prijevode prenesene u anotacijama. Jedino je ilustracija na koricama u boji, a prikazuje Christophera Robina koji čavličem i čekićem pričvršćuje rep Njaru, što je logično ako je Njar zapravo antropomorfizirana igračka.

Petar Pan

U prvome analiziranom izdanju *Petra Pana*, P1, nalazi se ukupno 11 ilustracija Monike Marić-Tepšić. Na koricama je ilustracija u boji koja prikazuje Petra Pana, Zvončicu, Wendy i njezinu braću, te dio Nigdjezemske u pozadini. Likovi su prikazani primjerenih godina, crno-bijelim crtežima, posve u kulturnome kontekstu ciljne kulture i vremena. Petar Pan zaista je odjeven u zelenu odjeću, a gornji dio zelene košulje-tunike pada u resama nalik na listove preko uskih zelenih hlača, što odgovara izvorniku u kojemu je kratko opisan kao odjeven u lišće. Nadalje, Petar je obuven u smeđe čizmice, nosi smeđi pojas oko struka, a kosa mu je kratka i raščupana, što odgovara Disneyjevoj interpretaciji fizičkoga izgleda Petra Pana dobro poznatoj i u hrvatskoj kulturi. Wendy i njezina braća John i Michael osuvremenjeni su. Njihova odjeća i frizure bliži su današnjemu čitatelju nego vremenu i kulturi izvornika. Osim toga, Wendyn stariji brat John nosi naočale čega

u izvorniku nema. Iznimka je epizoda u četrnaestome poglavlju naslovljenomu „Gusarski brod“ u kojemu se spominje kako je Michael probao Smeetjeve naočale:

Da se boje! Njega, Smeetja! Na palubi briga nije te noći bilo više ni jednog djeteta koje ga nije zavoljelo. Izgovorio im je najružnije pogrde, i davao im čuške, jer nije mogao udarati šakom; ali to kao da ih je još više vuklo k njemu. Michael je već isprobavao njegove naočale (P1: 125).

Čini se da je naočale kao dio instrumentarija povezanoga s Johnovim likov također inicirao Disneyjev klasik iz 1953. Noćnu košulju i cilindar zamijenila je osuvremenjena odjeća, pidžama dugih nogavica i rukava, a naočale su ostale.

Ni ostali likovi nisu mnogo bolje prošli kada je riječ o njihovom izgledu: odjeća im je suvremena i ne odgovara uvijek verbalnomu diskursu. Tako su npr. izgubljeni dječaci odjeveni u majicu i hlače, a nogavice su im često podvijene. Suprotno tomu, peto poglavlje, pod naslovom „Otok postaje stvarnost“, donosi opis izgubljenih dječaka: „Petar im je najstrože zabranio da oponašaju njegov izgled; zato oni nose kože od medvjeda što su ih sami ubili, i u njima su kao krznene lopte: ako padnu, otkotrljaju se. Zahvaljujući tome postali su vrlo sigurni na nogama“ (P1: 53).

U P1 gusari nisu pretjerano strašni. Na slici uz brodsko kormilo, kapetan Kuka (odnosno Hook jer je prevoditelj prenio ime iz izvornika) prikazan je u maniri kovrčavoga kicoša, navoštenih dugih brkova, sa svilenkastim šalom oko vrata, prugastim frakom i bijelim manšetama, poput onoga u Spielbergovu filmu *Kuka*. Jednomu od dvojice gusara uz Kuku vidimo samo lice i torzo, on je ozbiljan, glave povezane u gusarsku maramu ispod koje viri repić raščupane kose. Drugi gusar nema sve zube, ali se zato i on okitio šalom sličnim Kukinu, kao i prslukom od tvida, kariranoga uzorka. Na drugoj slici oba gusara imaju marame na glavi, jedna je ukrašena crtežom prekrizene mrtvačke glave. Gusar koji nosi tu „strašnu“ maramu ima i povez na oku, mač o pojasu, a odjeven je u traperice i majicu kratkih rukava. Njegov kolega isto nosi traperice, a s njima svilenu košulju, širokih dugih rukava, skupljenih orukvicama. Na nogama su mu šminkerske cipele s kopčom, a još veća i kičastija kopča krasi Kukine cipele na ilustraciji koja prikazuje kako Petar baca Kuku u more ispred krokodila. Kukina dotjeranost u skladu je s autointrospekcijom potkraj njegova života (i romana): „A cipele su mu bile prvorazredne, i prsluk mu je bio kao saliven, i kravata je bila izvrsna, i čarape su bile prave“ (P1: 138). I dok prikaz kapetana Kuke ima sličnosti s izvornim ilu-

stracijama Francisa Donkina Bedforda iz 1911., dotle su gusari daleko odmaknuli od izvornih prikaza ne osobito simpatičnih muškaraca, koji nose ušiljene, duge brade, u kapama u obliku duguljastih tuljaca koje vise niz jedno rame, dugim tunikama, omotanima oko pasa komadom tkanine u koji je umetnut bodež, uskim hlačama i podvrnutim čizmama, opasani sabljama.

Indijanci su prikazani poluduge i duge kose, glave zavezane platnenom trakom iz koje viri pero. Goli su do pasa, o ramenu nose tobolce sa strijelama, uske hlače (vjerojatno sačinjene od životinjske kože) ugurali su u podvrnute čizme. Lily Tigrica ima dugu tamnu kosu upletenu u dvije pletenice koje padaju na prsa, a odjevena je u haljinicu (isto vjerojatno kožnu) kratkih rukava s resama na dnu suknje i rukava, ukrašenu geometrijskim uzorkom oko vrata i oko rukava. Oko vrata nosi ogrlicu, a o pojasu nož. U romanu nema opisa Indijanaca i Lily Tigrice, a ni prvotisak nije opremljen tom ilustracijom pa je njihov prikaz ilustratoričina interpretacija tih likova na koju su zasigurno utjecali vesterni američke filmske industrije.

Ilustracijama u P2 navodi se na drukčiju interpretaciju Petra Pana jer ilustracije ne odgovaraju mjestu i vremenu pričosvijeta. Gotovo polovica ilustracije na korici zaklonjena je naslovom i okvirom oko naslova, a prikazuje bitku između Petra Pana i gusara. Lica gusara znatno su strašnija nego u izdanju P1, nacere-na, često otvorenih usta, po pravilu obrasla kraćim brkovima, katkad i bradom (na svim ilustracijama). Glave im prekrivaju marame i trorogi šeširi, mnogi nose povez na očima. Njihova korpulentna tijela prekrivena su nemarno odjevenim haljeticima, stegnutima u pasu širokim remenom ili su goli do pojasa, a na ilustraciji potkraj romana hlače jednoga među njima pridržavaju tregeri. Uz gusare se nalazi brojno oružje: sablje nose za pojasom, kubure i noževe u rukama, a potonje i među zubima. Kuka nema uvojke, općenito mu se ne vidi previše kose, no zato na svakoj ilustraciji, pored velikoga i širokoga perja, ima instalaciju na šeširu: na naslovnici je riječ o apstrakciji sačinjenoj od raznih materijala, uključivši kosti, na drugoj se ilustraciji na šeširu nalazi jedrenjak, dok su na trećoj postavljene 3-4 kuće, gradska kula, drvo, a čini se i batak. Njegov dendijevski odjevni stil uključuje čipkastu košulju i svilenu maramu, dugi kaput s epoletama, uske hlače nalik na tajice te visoke, ušiljene čizme bogatoga obruba s četvrtastom ukrasnom kopčom.

U mnoštvu boja i oblika naslovne ilustracije Petar Pan se ističe karakterističnom zelenom odjećom i kratkom crvenom kosom. Prikazan je kao mladić na pragu zrelosti, što je potpuno u suprotnosti s pričom o dječaku koji odbija odrasti. Wendy

i njezina braća također su prikazani starijima od očekivanoga. Scena Petrova i Wendyna sjedenja u istome naslonjaču više je nalik na adolescentsko udvaranje nego na nedužno Wendyno raspitivanje o Petrovoj majci i njegovu mjestu stanovanja – u toj dobi Petar sigurno zna da poljubac nije naprstak. Izuzev Petra, svi su odjeveni u pomalo vrećastu, suvremenu odjeću, a cilindar na Johnovoj glavi posljedica je, opet, Disneyjeva crtanoga filma iz 1953.

U sceni sukoba s gusarima prikazana su četiri Indijanca, trojica u pozadini i jedan u prvome planu ilustracije. Ne vidi im se odjeća, samo jedan iz drugoga plana sprijeda ima usku traku platna zavezanu oko struka. Jedan od Indijanaca iz dubine ilustracije nosi golemu perjanicu dok su glave preostale trojice zavezane trakama iz kojih viri po nekoliko pera. Najupadljiviji su na ilustraciji izrazi lica svih likova, četvorice Indijanaca i dvojice gusara: zastrašujuće grimase, otvorenih usta, u slučaju Indijanaca naglašene ratničkim bojama kojima su oslikana njihova lica, napose Indijanca koji zauzima trećinu ilustracije.

Valja još napomenuti da su Izgubljeni Dječaci, poštujući izvornik, prikazani zaogrnuti u krzno, no nije jasno zašto jedan od njih, Mrvica, nosi avijatičarsku kapu i naočale.

Naposljetku, kuća obitelji Darling nije kuća u nizu kakvu bismo očekivali u Kensingtonskome perivoju nego u potpunosti odgovara suvremenim samostojećim kućama u predgrađu Zagreba ili nekoga drugog kontinentalnog hrvatskog grada.

ZAKLJUČAK

U ovome su radu analizirani elementi didaktičizma u hrvatskim prijevodima dvaju klasika anglofone dječje književnosti, *Petra Pana* i *Mede Winnieja zvanoga Pooch*, objavljenih kao metodički obrađene lektire. Pri analizi vizualnoga periteksta zabilježene su nelogičnosti u odnosu na izvorni tekst. U slučajevima kada se ne preuzimaju izvorne ilustracije, autori ilustracija objavljenih uz prijevode unose svoju interpretaciju književnoga djela pri čemu dolazi do nepodudarnosti ilustracija s mjestom i vremenom pričosvijeta ili pogrešnoga određenja dobi likova.

Očekivano je da će elemenata didaktičizma biti najviše u dijelovima periteksta koji su posebno kreirani za odgojno-obrazovne svrhe, tj. u tekstovima prije i nakon čitanja, što se potvrdilo u analizi. U namjeri da se čitatelja pripremi na čitanje djela, nude se i dodatne informacije o nastanku djela, o autorima i ilustratorima,

koje, nažalost, često znaju biti i pogrešne. Nadalje, nije jasno obraćaju li se autorice uvodnih tekstova dječjim ili odraslim čitateljima, a često je slučaj oboje (naizmjenično u tekstu), što može zbuniti dječjega čitatelja na kojega se redovito vraćaju nakon obraćanja kolegama učiteljima. Takvi su tekstovi djelomično nalik na pripreme za nastavu koje sadrže pripremljena pitanja i konstruirane odgovore, te gotove interpretacije raznih elemenata. Ipak, ti su tekstovi samo pomoć i učitelji ih mogu upravo kao takve i shvatiti, a nastavni proces kreirati prema svojim i učeničkim individualnim karakteristikama, sposobnostima i interesima.

Nezaobilazan su dio metodički obrađene lektire rječnici nepoznatih riječi, pri čemu su nizovi i nizovi riječi ispisani na marginama stranica zajedno s objašnjenjima. Takvi su rječnici zaista dobrodošli pri samostalnom čitanju lektire, no njihov opseg poziva na oprez pri procjeni što je djeci nepoznato, a što poznato, ili što je djeci zaista potrebno objasniti, a što je potrebno prepustiti njihovu istraživanju, zaključivanju iz konteksta ili maštovitim i humorističnim pokušajima konstrukcije smisla. Nepoznate su riječi uistinu uvijek prisutne i potrebne, te je i iz toga razloga potrebno čitati s djecom što je više moguće, istraživati značenja riječi i interpretacije djela. Jer, ako je svaka riječ objašnjena, kako ćemo uživati u izmišljenim bićima i nepostojećim imenima? Stoga rječnici nepoznatih riječi moraju biti prikladni, jasni i točni, bez precjenjivanja ili podcjenjivanja dječjega čitatelja.

U analiziranome korpusu zbunjuje jednak broj natuknica koje se ponavljaju s identičnim ili sličnim objašnjenjima u izdanjima W1-W4 i P1. Izdanja W1-W4 obiluju i objašnjenjima u kojima se pojavljuju riječi koje se čine nepoznatijima malomu čitatelju od onih u samoj natuknici, uključujući i nekoliko nerazumljivih, nepotrebnih te teško zamislivih objašnjenja te zamjetan broj ne posve točnih objašnjenja. Dakle, izdanja W1-W4 pristupaju dječjemu čitatelju sa znatnom dozom dociranja, no pritom autorica rječnika prilično griješi i otežava recepciju. No, s obzirom na dob kojoj je namijenjen roman *Petar Pan*, autorica njegovog rječnika odstupa još više tretirajući potencijalne čitatelje jednako kao one kojima je namijenjen *Medo Winnie zvani Pooh*. Može se zaključiti da je riječ o neprilagođenome pristupu dobi koji se provodi u svim analiziranim izdanjima Katarine Zrinski, neovisno o dobi čitatelja i razredu za koji je lektirno djelo preporučeno. Tek izdanje P2 ispravlja takav pristup, smanjuje broj unosa i izbjegava ponavljanja, izbjegava dociranje, a ne upada ni u zamku neodlučnosti po pitanju zamišljenoga recipijenta.

Pri prevođenju djela na hrvatski jezik već je neminovno došlo do reinterpretacije dijelova teksta, ako ne i cijeloga teksta. Tomu su dodatno pridonijele i različite

ilustracije koje unose nove interpretacije ilustratora. Pridružimo li tomu i prije spomenute upute na interpretaciju, unošenjem neposrednoga i posrednoga didaktičizma, vrlo je malo preostalo dječjem čitatelju za otkrivanje i vlastitu interpretaciju djela. Peritekst metodički obrađene lektire trebao je poslužiti kao most ili pomoćni alat za lakše razumijevanje djela, pri čemu je autor periteksta jedan od sudionika komunikacije između izvornika i konačnoga čitatelja djela. Umjesto toga, većina autora periteksta analiziranoga korpusa unosi svoju interpretaciju književnoga djela i svoje razumijevanje psiholoških i razvojnih potreba čitatelja.

S obzirom na to da je ovo istraživanje ograničenoga korpusa, u budućim je istraživanjima potrebno dodatno istražiti i ostale naslove metodički obrađene lektire, uključujući i izvorno hrvatska djela dječje književnosti, što bi omogućilo sveobuhvatniji uvid u pristup preradama lektirnih djela za čitanje i mogućim interpretativnim posljedicama.

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DODATAK

TABLICA 5. Odstupanja od kanonskih oblika rječničkih unosa po izdanjima i vrstama riječi

W1–W4			
IMENICE			
MUŠKI ROD			
N mn. umj. N jd.			
POTVRĐENI OBLIK	KANONSKI OBLIK	OBJAŠNJENJE	STR.
<i>oblačci</i>	<i>oblačak</i>	maleni oblaci	42, –, –, –
<i>rojevi</i>	<i>roj</i>	gomile	17, 22, 19, 19
<i>papci</i>	<i>papak</i>	rožnate navlake koje pokrivaju vrhove prstiju nekih sisavaca (svinje, krave, ovce, koze) / nožni prsti kod nekih sisavaca (svinje, krave, ovce, koze)	38, 52, 44/44
<i>češeri</i>	<i>češer</i>	plodovi jele	43, 58, –, –
<i>obronci</i>	<i>obronak</i>	blago nagnute strane brda	43, 58, 49, 49
<i>korita</i>	<i>korito</i>	oblici tla nastali na mjestima gdje protječu rijeke ili potoci, po njima se rijeke kreću	43, 58, 49, 49
<i>borovi</i>	<i>bor</i>	crnogorično drveće s češerima	51, 67, –, –
<i>jarci</i>	<i>jarak</i>	otvoreni kanali (duguljasti prokopi u zemlji) za odvođenje vode	103, 131, 111, 111
<i>zakuci</i>	<i>zakutak</i>	skromno i mirno mjesto u kući	105, 143, 112, 112
<i>izgledi</i>	<i>izgled</i>	mogućnosti, šanse	110, 141, 119, 119
<i>miomirisi</i>	<i>miomiris</i>	ugodni mirisi	116, 147, 124, 124
ŽENSKI ROD			
N mn. umj. N jd.			
POTVRĐENI OBLIK	KANONSKI OBLIK	OBJAŠNJENJE	STR.
<i>pčele</i>	<i>pčela</i>	kukci s krilima koji daju med	16, 20, –, –
<i>vrištine</i>	<i>vriština</i>	mjesta na kojima raste vrijes	43, 58, 49, 49
<i>napomene</i>	<i>napomena</i>	objašnjenja	77, 101, 85, 85
<i>zalihe</i>	<i>zaliha</i>	rezerve, pričuve (hrane)	91, 116, 98, 98
<i>stijene</i>	<i>stijena</i>	tvrde kamene mase, grebeni, hridi	96, 122, –, –
PRIDJEVI			
odr. prid. N jd. m. r. umj. neod. prid. N jd. m. r.			
POTVRĐENI OBLIK	KANONSKI OBLIK	OBJAŠNJENJE	STR.
<i>ukliješteni</i>	<i>ukliješten</i>	stegnuti, zaglavljani	31, 43, 36, 36

<i>zabitni</i>	<i>zabitan</i>	zabačen, teško pristupni	40, 55, 46, 46
<i>trapavi</i>	<i>trapav</i>	nespretni	59, 77, 65, –
<i>hrapavi</i>	<i>hrapav</i>	promukao	78, 102, 86, 86
<i>okrutni</i>	<i>okrutan</i>	nemilosrdan	78, 102, 86, –
<i>razdragani</i>	<i>razdragan</i>	veseli, radostan	84, 109, 92, 92
<i>pusti</i>	<i>pust</i>	nenaseljen, neobrađen	104, 132, 112, 112
I jd m. r. umj. N jd. m. r.			
POTVRĐENI OBLIK	KANON-SKI OBLIK	OBJAŠNJENJE	STR.
<i>skvičavim</i>	<i>skvičav</i>	piskutavim	12, 12, 10, 10
<i>zatravljenim</i>	<i>zatravljen</i>	opčinjenim, zanesenim	19, 23, 20, 20
<i>gromkim</i>	<i>gromak</i>	glasnim	44, 59, 49, 49
<i>tromim</i>	<i>trom</i>	lijenim, sporim	91, 116, 98, 98
N mn. m. r. umj. N jd. m. r.			
<i>osamljeni</i>	<i>osamljen</i>	u kojem nisu prisutne osobe (životinje)	76, 99, 84, 84
<i>slasni</i>	<i>slastan</i>	ukusni, fini	89, 114, –, –
N jd. ž. r. umj. N jd. m. r.			
POTVRĐENI OBLIK	KANON-SKI OBLIK	OBJAŠNJENJE	STR.
<i>žarka</i>	<i>žarki</i>	vruća, blistava	42, 58, 48, 48
<i>krševita</i>	<i>krševit</i>	kamenita	43, 58, 49, 49
<i>veličanstvena</i>	<i>veličanstven</i>	predivna	43, 58, 49, –
<i>mudra</i>	<i>mudar</i>	pametna	44, 59, –, –
<i>lukava</i>	<i>lukav</i>	mudra, prepredena	51, 68, –, –
<i>divlja</i>	<i>divlji</i>	koja nije pripitomljena	62, 82, 69, 69
<i>pitoma</i>	<i>pitom</i>	koja je blage naravi	62, 82, 69, 69
<i>naklonjena</i>	<i>naklonjen</i>	prijateljski raspoložena	77, 100, 84, 84
<i>zasuta</i>	<i>zasut</i>	zatrpana	89, 114, 97, 97
<i>obložena</i>	<i>obložen</i>	prekrivena	89, 114, 97, 97
<i>vrludava</i>	<i>vrludav</i>	krivudava, koja često mijenja smjer	95, 121, 103, 103
<i>namreškana</i>	<i>namreškan</i>	lagano nabrana	105, 135, 114, 114
N mn. ž. r. umj. N jd. m. r.			
POTVRĐENI OBLIK	KANON-SKI OBLIK	OBJAŠNJENJE	STR.
<i>zloćudne</i>	<i>zloćudan</i>	zle, opasne	35, 48, 40, 40
izvanredne	<i>izvanredan</i>	izuzetne, izvrsne	43, 58, –, –

<i>profinjene</i>	<i>profinjen</i>	koje se odlikuju finoćom, pristojne	44,59,49,49
<i>općenite</i>	<i>općenit</i>	koje se ne bave pojedinostima	77,101,85,85
GLAGOLI			
POTVRĐENI OBLIK	KANONSKI OBLIK	OBJAŠNJENJE	STR.
<i>ogrnule</i>	<i>ogrnuti</i>	lišćem zaštićene i obavijene	43, –, –, –
<i>skvičēci</i>	<i>skvičati</i>	piskutavo vičući	59,77,65, –
<i>petljajući</i>	<i>petljati</i>	mucajući	59,77,65,65
<i>trtljajući</i>	<i>trtljati</i>	brbljajući	59,77,65,65
<i>daščući[!]</i>	<i>dahtati</i>	brzo i teško dišući	59,77,65,65

P1			
IMENICE			
MUŠKI ROD			
N mn. umj. N jd.			
POTVRĐENI OBLIK	KANONSKI OBLIK	OBJAŠNJENJE	STR.
<i>mikrobi</i>	<i>mikrob</i>	sitni organizmi	15
<i>jardi</i>	<i>jard</i>	eng. jed. za dužinu (0,914 m), lakat	29
<i>sagovi</i>	<i>sag</i>	tepisi	74
<i>tragovi</i>	<i>trag</i>	(ovdje) karakteristična obilježja nečijeg utjecaja	81
<i>vezovi</i>	<i>vez</i>	tanka traka koja služi za vezanje	83
<i>zakoni</i>	<i>zakon</i>	pravila kojima se nešto određuje, dopušta ili zabranjuje	109
<i>elementi</i>	<i>element</i>	sastavni dijelovi nečega, u ovom slučaju iznenađenja	111
<i>intervjui[!]</i>	<i>intervju</i>	razgovori koji se tiskaju za novine	143
<i>vršci</i>	<i>vršak</i>	vrhovi	150
<i>sluge</i>	<i>sluga</i>	onaj koji ponizno ispunjava tuđe želje	68
<i>razbojnici</i>	<i>razbojnik</i>	oni koji otimaju, pljačkaju i provode nasilje	85
<i>žutokljunci</i>	<i>žutokljunac</i>	mлади, neiskusni, naivni	109
<i>balavci</i>	<i>balavac</i>	mлади, neiskusni	144
<i>majstori</i>	<i>majstor</i>	ljudi osobito vješti u nečemu	109
<i>povjesničari</i>	<i>povjesničar</i>	oni koji se bave proučavanjem povijesti	111
<i>podanici</i>	<i>podanik</i>	oni koji slušaju gospodara i čine sve što on traži	127

<i>lupeži</i>	<i>lupež</i>	kradljivci, lopovi	133
D jd. umj. N jd.			
POTVRĐENI OBLIK	KANONSKI OBLIK	OBJAŠNJENJE	STR.
<i>elementu</i>	<i>element</i>	(ovdje) stanju	130
ŽENSKI ROD			
N mn. umj. N jd.			
POTVRĐENI OBLIK	KANONSKI OBLIK	OBJAŠNJENJE	STR.
<i>sardine</i>	<i>sardina</i>	srđela, vrsta morske ribe	74
<i>ćuške</i>	<i>ćuška</i>	pljuske / pljuske; udarci dlanom po licu	67/125
<i>pogrde</i>	<i>pogrda</i>	psovke	125
<i>bore</i>	<i>bora</i>	brazda, nabor na koži	143
SREDNJI ROD			
N mn. umj. N jd.			
POTVRĐENI OBLIK	KANONSKI OBLIK	OBJAŠNJENJE	STR.
<i>lovišta</i>	<i>lovište</i>	u ovom slučaju život poslije smrti	82
<i>vlakna</i>	<i>vlakno</i>	tanka nit koja je sastavni dio tkanja	74
<i>okna</i>	<i>okno</i>	prozori	127
zbir. im. umj. N jd.			
POTVRĐENI OBLIK	KANONSKI OBLIK	OBJAŠNJENJE	STR.
<i>užad</i>	<i>uže</i>	uže, konop	83
<i>burad</i>	<i>bure</i>	bačve	115
<i>derišćad</i>	<i>derište</i>	bezobrazna djeca	143
PRIDJEVI			
odr. prid. N jd. m. r. umj. neod. prid. N jd. m. r.			
POTVRĐENI OBLIK	KANONSKI OBLIK	OBJAŠNJENJE	STR.
<i>prestravljeni</i>	<i>prestravljen</i>	prestrašeni, užasnuti	86
<i>mukli</i>	<i>mukao</i>	prigušeni, tih	65
<i>autentični</i>	<i>autentičan</i>	izvoran, originalan, poseban	74
<i>odani</i>	<i>odan</i>	vjeran	99
<i>prekaljeni</i>	<i>prekaljen</i>	izdržljivi,iskusni	109
<i>vjerolomni</i>	<i>vjeroloman</i>	(ovdje) bezobzirni	110

<i>zasopljani</i>	<i>zasopljen</i>	zaduhani	111
<i>ispaćeni</i>	<i>ispaćen</i>	koji je pretrpio patnje, boli, stradanja	112
<i>priprosti</i>	<i>priprost</i>	prostodušan	112
<i>nemili</i>	<i>nemio</i>	nemilosrdan, nesmiljen	114
<i>zluradi</i>	<i>zlurad</i>	zloban	114
<i>tanani</i>	<i>tanan</i>	tanki	115
<i>mahniti</i>	<i>mahnit</i>	ludi, bijesni	118
<i>pomamni</i>	<i>pomaman</i>	ludi, bijesni	125
<i>bezazleni</i>	<i>bezazlen</i>	dobronamjerni	152
I jd m. r. umj. N jd. m. r.			
zažarenim	zažaren	usijanim kao žar	139
N jd ž. r. umj. N jd. m. r.			
POTVRĐENI OBLIK	KANONSKI OBLIK	OBJAŠNJENJE	STR.
<i>valjana</i>	<i>valjan</i>	dobra, vrijedna	94
<i>fin</i>	<i>fin</i>	uljudna, pristojna / pristojna	37/99
<i>elegantna</i>	<i>elegantan</i>	dotjerana	103
<i>najbeščutnija</i>	<i>beščutan</i>	najneosjetljivija, nije ih nimalo briga	103
<i>ganuta</i>	<i>ganut</i>	dirnuta, potresena	106
<i>bojna</i>	<i>bojni</i>	ratna	111
<i>zapečaćena</i>	<i>zapečaćen</i>	unaprijed unaprijeđena	113
<i>zajapurena</i>	<i>zajapuren</i>	crvena u licu	119
<i>mrška</i>	<i>mrzak</i>	s mržnjom	126
<i>vrsna</i>	<i>vrstan</i>	odlična	140
<i>odvažna</i>	<i>odvažan</i>	hrabra	140
N mn. ž. r. umj. N jd. m. r.			
POTVRĐENI OBLIK	KANONSKI OBLIK	OBJAŠNJENJE	STR.
<i>osorne</i>	<i>osoran</i>	grube, neugodne u razgovoru	15
<i>razuzdane</i>	<i>razuzdan</i>	raspuštene, nepristojne	72
GLAGOLI			
POTVRĐENI OBLIK	KANONSKI OBLIK	OBJAŠNJENJE	STR.
<i>migolji</i>	<i>migoljiti</i>	kretati uvijajući se	13
vapila	vapiti	žudjeti	28

<i>grunuo</i>	<i>grunuti</i>	naglo se pojavio	115
<i>oteglo</i>	<i>otegnuti</i>	razvući se	152
P2			
IMENICE			
MUŠKI ROD			
N mn. umj. N jd.			
POTVRĐENI OBLIK	KANONSKI OBLIK	OBJAŠNJENJE	STR.
<i>gnomi</i>	<i>gnom</i>	ružni patuljci	15
<i>plamenci</i>	<i>plamenac</i>	ružičaste ptice močvarice	16
SREDNJI ROD			
zbir. im. umj. N jd.			
POTVRĐENI OBLIK	KANONSKI OBLIK	OBJAŠNJENJE	STR.
<i>deriščad</i>	<i>derište</i>	bezobrazna djeca	187
PRIDJEVI			
N jd. ž. r. umj. N jd. m. r.			
POTVRĐENI OBLIK	KANONSKI OBLIK	OBJAŠNJENJE	STR.
<i>nazočna</i>	<i>nazočan</i>	prisutna	89
<i>gizdav</i>	<i>gizdav</i>	nakićena, kitnjasta	94

TABLICA 6. Rječničke natuknice u izdanjima W1-W4 s identičnim, sličnim, različitim, zbunjujućim, nerazumljivim, nepotrebnim i netočnim objašnjenjima te netočne i necjelovite natuknice

IDENTIČNA OBJAŠNENJA			
GLAGOLI	STR.	PRILOZI NAČINA	STR.
<i>dokučiti</i> – shvatiti	34,46,38,38 40,55,46,46	<i>gromko</i> – glasno (+ <i>gromkim</i> – glasnim)	27, 37, 31, 31 85, 109, 92, 92 (44, 59, 49, 49)
<i>izustiti</i> – reći	19,23,20,20 28,39,32,32 78,101, –, –	<i>nemarno</i> – bezbrižno	29, 40, –, – 34, 46, –, – 68, 89, –, –
<i>uprijeti</i> – snažno pritisnuti	36,50,42,42 90,114,97,–	<i>ozareno</i> – sretno (+ <i>ozaren</i> – sretan)	31, 42, 35, 35 91, 116, 98, 98 (52, 68, 58, 58)
<i>uvidjeti</i> – shvatiti	78,101,85,85 112,144,121,121	<i>pozorno</i> – pažljivo	44, 59, 49, – 75, 96, –, – 81, 104, 88, –
<i>zaputiti</i> – krenuti	11,11,9,9 20,27,22,22 42,58,–,–	IMENICA	STR.
<i>zavapiti</i> – preklinjući moliti	36,50,42,42 59,77,65,65 69,91,76,76	<i>zamisao</i> – plan, ideja – ideja, plan	58, 76, 64, 64 96, 101, 85, 85
SLIČNA OBJAŠNENJA			
DIO TEKSTA SE PONAVLJA			
GLAGOL			STR.
<i>zapažiti</i> – primijetiti, vidjeti – primijetiti			78, 101, –, – 79, 103, 86, –
PRILOZI NAČINA			STR.
<i>natmureno</i> – namrgođeno, mrzovoljno – namrgođeno			31, 42, 35, 35 61, 80, 67, 67
<i>preneraženo</i> – zaprepašteno, iznenađeno – zaprepašteno, zgroženo (+ <i>preneraziti</i> – zaprepastiti, iznenaditi)			28, 38, 31, 31 36, 50, 42, 42 (30, 42, 35, –)
<i>ushičeno</i> – oduševljeno – oduševljeno, radosno			92, 117, 100, 100 122, 156, 133, 133
TEKST SE NE PONAVLJA			
GLAGOLI			STR.
<i>dosjetiti se</i> – naglo shvatiti što treba učiniti – dobiti iznenada neku ideju			56, 72, –, – 79, 103, 87, 87
<i>iskušati</i> – isprobati <i>iskušavati</i> – isprobavati			109, 139, 117, 117 116, 147, 124, 124
<i>prigristi</i> – pojesti malo na brzinu – na brzinu pojesti			28, 39, 32, 32 46, 61, –, –

<i>protisnuti</i> – s mukom izgovoriti – reći s teškom mukom – teško izgovoriti	59, 77, 65, 65 71, 92, 78, 78 78, 102, 86, –
<i>posumnjati</i> – početi nekome ne vjerovati – ne vjerovati u nešto	21, 28, 24, 24 53, 69, 59, 59
<i>prožeti</i> – preplaviti, ispuniti – obuzeti, potpuno ispuniti	84, 108, 91, 91 85, 109, 92, –
<i>sinuti</i> – odjednom se sjetiti nečega – naglo pasti na pamet	58, 76, 64, 64 69, 90, 76, 76
<i>toptati</i> – bučno hodati / bučno gaziti – bučno gaziti	49, 66/56, 56 69, 91, 76, 76
<i>zapomagati</i> – zvati u pomoć kukajući – jaukati, kukati	59, 77, –, – 110, 141, 119, 119
IMENICA	STR.
<i>dovratak</i> – gornja poprečna greda okvira vrata – gornja poprečna greda kuće / gornja poprečna greda okvira, vrata, štok	25, 33, 28, 28 92, 117, 99/99
SLIČNA OBJAŠNENJA ZA PORODICE RIJEČI	
PORODICA RIJEČI	STR.
<i>ponosan</i> – onaj koji je jako zadovoljan sobom i svojim postupcima <i>ponos</i> – osjećaj zadovoljstva radi vlastitih postupaka – osjećaj zadovoljstva radi vlastitih postupaka – osjećaj časti i dostojanstva	23, 30/25, 25 52, 69, –, – 111, 142, –, –
<i>pentrati se</i> – penjati se s mukom <i>ispentrati se</i> – popeti s mukom – s mukom izaći / penjati se s mukom <i>uspentirati se</i> – popeti se	16, 21, 18, 18 55, 71, 60, 60 99, 126, 107/107 58, 77, 65, 65
<i>uzdahnuti</i> – ispuštiti uzdah – duboko udahnuti i izdahnuti radi žaljenja i patnje <i>uzdah</i> – dubok udisaj i izdisaj radi tuge	53, 69, –, – 31, 43, 36, – 42, 57, 47, –
<i>skvičavim</i> – piskutavim <i>skvičeći</i> – piskutavo vičući <i>zaskvičati</i> – zacviliti piskavim glasom – zavikati / zacviliti piskavim glasom	12, 12, 10, 10 59, 77, 65, – 35, 48, 39, 39 83, 107, 90/90
<i>dojmljivo</i> – ostavlja jak utisak, dojam <i>dojmiti</i> – ostaviti jak utisak, dojam	11, 11, 9, 9 68, 89, 75, 75
ZBUNJUJUĆA OBJAŠNENJA	
<u>OBJAŠNENJA SE VRTE U KRUG</u>	
NATUKNICA	STR.
<i>brundavi</i> – mumljavi <i>zabrundati</i> – zamumljati / zamumljati kao medvjed <i>mumljati</i> – nerazgovjetno govoriti <i>odmumljati</i> – nerazumljivo govoriti	14, 19, 16, 16 110, 142, 120/120 28, 39, 32, 32 89, 114, 97, 97
<i>prionuti</i> – posvetiti se nečemu (poslu) <i>posvetiti se</i> – obratiti punu pažnju	96, 122, 104, 104 73, 94, 80, 80

<u>ZNATNO RAZLIČITA OBJAŠNJENJA</u>	
NATUKNICA	STR.
<i>šmrcajući</i> – plačljivo govoriti – lagano uvlačeći izlučinu u nos, plačljivo	30, 41, 34, 34 71, 92, 78, –
<i>stršati</i> – dizati se u zrak, visinu – viriti	24, 33, 27, 27 30, 41, 34, 34
<i>prostranstvo</i> – velik dio površine Zemlje – velika površina, u ovom slučaju, vode	104, 132, 111, 111 109, 140, 118, 118
<u>NERAZUMLJIVA RIJEČ U OBJAŠNJENJU</u>	
NATUKNICA	STR.
<i>tinta</i> – tekućina za pisanje perom, crnilo	12, 12, 10, 10
<i>ljubomoran</i> – onaj koji osjeća suparništvo prema drugoj osobi (Poohu)	12, 12, 10, 10
<i>med</i> – sladak gust sok što ga pčele rade od nektara koji skupljaju na cvjetovima	16, 20, –, –
<i>zatravljenim</i> – opčinjenim, zanesenim	19, 23, 20, 20
<i>hrast</i> – visoko listopadno stablo kojem je plod žir	22, 29, –, –
<i>kitica</i> – stihovi u pjesmi (tj. jedan red u pjesmi) koji čine cjelinu	23, 31, 26, 26
<i>dovratak</i> – gornja poprečna greda okvira vrata	25, 33, 28, 28
<i>papci</i> – rožnate navlake koje pokrivaju vrhove prstiju nekih sisavaca (svinje, krave, ovce, koze) / nožni prsti kod nekih sisavaca (svinje, krave, ovce, koze)	38, 52, 44/44
<i>kopito</i> – rožnati tvrdi dio noge kojom životinja gazi	63, 83, 70, 70
<i>alka</i> – kolut, mali obruč od kovine	–, 58, 49, 49
<i>paprat</i> – bescvjetna biljka sjenovitih šuma kojoj široki listovi rastu iz podzemne stabljike	61, 80, 67, 67
<i>trnci</i> – unutarnji podražaji pod kožom izazvani povećanom željom za medom, žmarci	65, 86, 73, 73
<i>pjesništvo</i> – umjetnost stvaranja pjesama, poezije	81, 104, 87, 87
<i>tuča</i> – smrznute kapi kiše koje padaju kao zrna leda, grad	82, 105, –, –
<i>inje</i> – sitni kristalići leda koji se talože po travi i granju	82, 105, 89, 89
<i>osjećaj</i> – reakcija, stanje organizma na neki podražaj (užas)	84, 108, 91, –
<i>saće</i> – ćelije od voska koje grade pčele i ose u obliku pravilno raspoređenih redova radi čuvanja meda i polaganja jaja	88, 113, 96, 96
<i>vješti</i> – koji lako umiju, umješni / koji se razumije u nešto	91, 115, 98/98
<i>maslačak</i> – biljka nazubljenih listova i žuta cvijeta koji se dozrijevanjem pretvara u bijeli rastresit klobuk	92, 117, –, –
<i>stijene</i> – tvrde kamene mase, grebeni, hridi	96, 122, –, –
<i>poluga</i> – duže tanje drvo / duže tanje drvo, motka	97, 124, 105/105
<i>milimetri i centimetri</i> – jedinice za mjerenje dužine	124, 158, –, –
<u>NERAZUMLJIVO OBJAŠNJENJE</u>	
NATUKNICA	STR.
<i>jutro</i> – mjera za površinu zemljišta – 5754 m ²	43, 58, 49, 49

<i>Mjesec</i> – Zemljin prirodni satelit koji kruži oko nje	69, 90, –, –
<u>NEPOTREBNO OBJAŠNENJE</u>	
NATUKNICA	STR.
<i>pčele</i> – kukci s krilima koji daju med	16, 20, –, –
<i>čep</i> – ono čime se zatvara boca	33, 45, 36, –
<i>namrštene obrvi</i> [sic!] / <i>obrve</i> – nabiranje dlakom obraslog dijela čela iznad očiju / <i>namršteno</i> – ljutit izraz lica, naborano čelo	75, 98, 83/83
<u>TEŠKO ZAMISLIVO OBJAŠNENJE</u>	
NATUKNICA	STR.
<i>pješčani nasip</i> – pijesak izdignut na tlo / <i>pješčani sprud</i> – pijesak izdignut nad tlo	27, 37, 31/31
<i>korita</i> – oblici tla nastali na mjestima gdje protječu rijeke ili potoci, po njima se rijeke kreću	43, 58, 49, 49
<i>korito</i> – udubljeni oblik tla nastao protjecanjem rijeke ili potoka	104, 132, 111, 111
<i>strmi sprudovi</i> – jako ukošene površine pješčanog tla uz obalu rijeka	43, 58, 49, 49
<u>NE POSVE TOČNO OBJAŠNENJE</u>	
NATUKNICA	STR.
<i>uzica</i> – deblji i duži konac koji služi za vezanje balona (Uzica može služiti za vezanje raznih predmeta.)	21, 27, 22, –
<i>maslac</i> – masnoća izdvojena iz mlijeka (Masnoća se izdvaja iz slatkog vrhnja.)	28, 39, –, –
<i>vila</i> – kuća koja omogućuje potpunu udobnost (Vila je velika, skupa, raskošna, no ne nužno udobna.)	43, 58, –, –
<i>prepečenic</i> – kruh rezan na kriške i dva puta pečen, tost (Kruh koji se prepeče razrezan na kriške.)	44, 59, 49, –
<i>rasprsnuti se</i> – razletjeti se u sitnu prašinu i prah (Ne moraju produkti rasprsnuća biti prašina i prah.)	69, 90, 76, 76
<i>hrapavi / hrapav</i> – promukao (Hrapava može biti i neka tekstura na dodir.)	78, 102, 86/86
<i>povorka</i> – životinje koje se kreću jedna za drugom / ovdje: životinje koje se kreću jedna za drugom (U izdanju W4 točno je kontekstualno objašnjena natuknica.)	92, 118, 100/100
<i>pukotina</i> – zemlja koja se u jednom dijelu raspukla (I druge površine mogu imati raspuklinu.)	94, 121, 103, –
<i>ispentratiti se</i> – s mukom izaći / penjati se s mukom (Popeti se s mukom.)	99, 126, 107/107
<u>NETOČNO OBJAŠNENJE</u>	
NATUKNICA	STR.
<i>zastrugati</i> – oštro potegnuti	27, 37, 31, 31

<i>šmrcajući</i> – plačljivo govoriti	30, 41, 34, 34
<i>uzvišeno</i> – ističući nečije značenje	47, 64, 54, 54
<i>otkvačiti</i> – skinuti / odvojiti	47, 64, 54/54
<i>surla</i> – prednji dio glave gdje su usta i nos	56, 73, 62, –
<i>gromoglasan urlik</i> – vrlo glasan jauk	59, 77, 65, –
<i>provaliti</i> – izaći bez namjere	59, 77, 65, 65
<i>mudrost</i> – vješto smišljen postupak	61, 80, 67, –
<i>osamljeni</i> – u kojem nisu prisutne osobe (životinje) / osamljen – bez društva	76, 99, 84/84
OBJAŠNENJE NIJE U POTPUNOJ VEZI S NATUKNICOM	
*NATUKNICA	STR.
<i>pohlepan</i> – pretjerana želja za nečim (hranom)	28, 39, 32, 32
<u>UPITNO, NEKOREKTNO OBJAŠNENJE</u>	
NATUKNICA	STR.
<i>otmjena</i> – lijepa i ukusno uređena	34, 46, 38, 38
OBJAŠNENJA DOKIDAJU IGRU RIJEČIMA	
NATUKNICA	STR.
<i>bžikanje i zujanje</i> – glasanje pčela koje se predočuje s „zzzzzzzz“ i „bzzz“	16, 19, 17, 17
<i>uobličeni poštupak</i> – krivi izgovor za uobičajeni postupak	44, 59, 51, 51
<i>raspcihati</i> – raspisati	44, 61, 51, 51
<i>Slom</i> – Pooh i Praščić misle da je to životinja, a zapravo je stanje kada se čovjek osjeća klonulo, nevoljko i utučeno	56, 72, 61, 61
<i>ekspucija</i> – krivi izgovor, misli se na ekspediciju (putovanje u istraživačke svrhe)	88, 113, 96, 96
NETOČNA I NEPOTPUNE NATUKNICE	
<u>NETOČNA NATUKNICA</u>	
NATUKNICA	STR.
<i>pršati</i> – razigrano letjeti / <i>pršiti</i> – polagano padati u rijetkim pahuljicama (Natuknica je ispravljena u izdanju W4.)	82, 105, 88/88
<u>NEPOTPUNE NATUKNICE</u>	
NATUKNICA	STR.
<i>zbijati</i> – šaliti se / <i>zbijati šalu</i> – šaliti se (Natuknica je dopunjena u izdanju W4.)	84, 108, –/91
<i>tili</i> – odmah (za tili čas)	86, 110, 93, 93
<i>posrijedi</i> – o tome se radi (posrijedi je)	87, 112, 94, 94
<i>nadjenući</i> – dati (nadjenući ime)	87, 112, 94, 94

TABLICA 7. Rječničke natuknice u izdanju P1 s identičnim, sličnim, različitim, zbunjujućim, nerazumljivim i netočnim objašnjenjima te netočne i necjelovite natuknice

IDENTIČNA OBJAŠNENJA			
IMENICE		GLAGOLI	STR.
<i>fenjer</i> – ručna svjetiljka	84,133	<i>odlanuti</i> – osjetiti olakšanje	71,99
<i>jeza</i> – osjećaj užasa, straha	32,128	<i>odbrusiti</i> – oštro odgovoriti	37,97
<i>muk</i> – tišina	65,131	<i>razgnjeviti</i> – razljutiti	83,105
<i>pučina</i> – otvoreno more, nepregledna morska površina	17,52	PRILOZI NAČINA	STR.
<i>zasun</i> – naprava koja zatvara i otvara vrata	119,145	<i>prosječni / prosječan</i> – običan, kao većina	18,72
		<i>ushićeno</i> – oduševljeno	33,54
		<i>taman</i> – upravo, baš	77,115
SLIČNA OBJAŠNENJA			
DIO TEKSTA SE PONAVLJA			
IMENICE			STR.
<i>ćuške</i> – pljuske – pljuske; udarci dlanom po licu			76 125
<i>greben</i> – stijena koja strši iz mora ili rijeke – stijena koja strši iz površine mora			17 89
<i>samopuzdanje</i> [!] – vjerovanje u vlastite sposobnosti i mogućnosti <i>samopouzdanje</i> – vjerovanje u svoje mogućnosti			48 86
<i>tratina</i> – neobrađeno zemljište obraslo travom – neobrađeno zemljište obraslo travom			57 115
GLAGOLI			STR.
<i>dvoumiti</i> – biti u nedoumici <i>dvoumiti se</i> – kolebati se, biti u nedoumici			21 107
<i>smazati</i> – pojesti sa slašću bez ostatka – pojesti			78 94
<i>zamrti</i> [!] – utihnuti <i>zamrijeti</i> – polagano utihnuti			89 132
<i>snužđiti</i> – osjećati se tužno, neveselo – postati neraspoložen <i>snužđiti se</i> – postati neraspoložen			35 132 106
<i>slutiti</i> – predosjećati – predosjećati, naslućivati			14,53,100,142 29
<i>šmugnuti</i> – naglo pobjeći; zbrisati – naglo pobjeći			59 83

PRIDJEVI	STR.	PRILOZI NAČINA	STR.
<i>fina</i> – uljudna, pristojna – pristojna	37 99	<i>lakomo</i> – gramzivo, pohlepno – pohlepno	64 96
<i>oštrouman</i> – pametan, pronjav – pronjav	13 115	<i>nasumce</i> – naslijepo, slučajno – slučajno	51 92
		<i>navlas</i> – sasvim, potpuno – potpuno	21 69
TEKST SE NE PONAVLJA			
IMENICA			STR.
<i>nagon</i> – poriv, instinkt – sposobnost čovjeka da svojim radnjama (o kojima ne razmišlja) pridonese svojem održanju			105 126
GLAGOLI			STR.
<i>propentati</i> – reći zapinjući u govoru – izgovoriti zapinjući u govoru			71 133
<i>sinuti</i> – pasti na pamet – iznenadno, naglo pasti na pamet – naglo se pojaviti u svijesti			61 125 84
<i>snužđiti</i> – osjećati se tužno, neveselo <i>snužđiti</i> / <i>snužđiti se</i> – postati neraspoložen			35 106/132
<i>trzati</i> – naglo, brzo i isprekidano se kretati – raditi brze, nagle i kratke pokrete			41 151
<i>zadirivati</i> – u šali peckati riječima – bockati riječima			79 91
<i>zaječati</i> – glasno kliknuti – oglasiti se jakim glasom			43 125
PRILOG NAČINA			STR.
<i>gizdavo</i> – dotjerano (ovdje, ponosno) – kičeno			15 139
SLIČNA OBJAŠNENJA ZA PORODICE RIJEČI			
PORODICA RIJEČI			STR.
<i>blaženo</i> – sretno <i>blažen</i> – presretan			38 157
<i>derati se</i> – vikati prodornim glasom <i>zaderati</i> – zaurlati, zavikati			83 106
<i>drzak</i> – nepristojan, bezobrazan <i>drsko</i> – bezobzirno <i>drskost</i> – bezobzirnost			18 92 112

<i>elegantno</i> – profinjeno, fino, uglađeno	42
<i>elegantna</i> – dotjerana	103
<i>gundati</i> – tiho i nejasno izražavati nezadovoljstvo	86
<i>progundati</i> – reći kroz zube	32
<i>zagundati</i> – mrljati, prigovarati	51
<i>kormilariti</i> – upravljati	91
<i>kormilar</i> – onaj koji upravlja brodom	131
<i>logor</i> – uređeno privremeno prebivalište pod vedrim nebom	48
<i>ulogoriti</i> – podići privremeno boravište	110
<i>mukli</i> – prigušeni, tih	65
<i>muklo</i> – prigušeno	132
<i>odvažnost</i> – hrabrost	26
<i>odvažan</i> – hrabar	42
<i>odvažna</i> – hrabra	140
<i>posmicani</i> – ubijeni	136
<i>posmicati</i> – ubiti	145
<i>priprosta</i> – jednostavna	74
<i>priprosti</i> – prostodušan	112
<i>prkosno</i> – tvrdoglavo, nepopustljivo	28
<i>prkos</i> – inat	115
<i>slutnja</i> – predosjećaj koji upućuje na zlo	40
<i>slutiti</i> – predosjećati	14,100,142
– predosjećati, naslućivati	29
<i>naslutiti</i> – predosjećati	53
<i>smrknuti</i> – namršiti se, namrgoditi	49
<i>smrknuto</i> – mrzovoljno, neraspoloženo	59
<i>spokojan</i> – smiren	19
<i>spokojno</i> – mirno	94
<i>uzrujano</i> – uznemireno	47
<i>uzrujati</i> – uznemiriti	92
<i>zajedljiv</i> – zloban	24
<i>zajedljivo</i> – zlobno	131
<i>zajedljive primjedbe</i> – zlobne zamjerke	142
<i>zlurado</i> – zlobno	91
<i>zluradi</i> – zloban	114
<i>žustrina</i> – brzina, okretnost	121
<i>žustro</i> – brzo	140
ZBUNJUJUĆA OBJAŠNENJA	
OBJAŠNENJA SE VRTE U KRUG	
NATUKNICA	STR.
<i>moidor</i> – zlatnik	55
<i>zlatnik</i> – zlatan novac	92
<i>dukat</i> – zlatnik	92

<i>mamiti</i> – privlačiti	106
<i>vabiti</i> – mamiti	107
<i>zaprepastiti</i> – jako iznenaditi, prestrašiti	33
<i>zabezeknuti</i> se – zaprepastiti se, preneraziti	68
<i>zgroziti se</i> – zaprepastiti se	96
ZNATNO RAZLIČITA OBJAŠNENJA	
NATUKNICA	STR.
<i>struja</i> – smjer kretanja	52
– kretanje površinskog sloja mora u određenom pravcu	91
<i>udesiti</i> – upropastiti, u tom smislu srediti	59
– srediti	77
<i>teturati</i> – letjeti nesigurno, posrtati	120
– hodati nesigurno; posrtati	132
<i>satrti</i> – (ovdje) izmoriti	28
– uništiti	136
NERAZUMLJIVA RIJEČ U OBJAŠNENJU	
NATUKNICA	STR.
<i>alka</i> – kolut, manji obruč od kovine	71
<i>tinta</i> – tekućina za pisanje perom, crnilo	153
<i>mineral</i> – derivat organskih spojeva (preneseno: kovina, metal)	86
<i>školjka</i> – morski i slatkovodni mekušac s oklopom od dva nasuprotna priljubljena kapka; u ovom slučaju oklop služi kao čaša (šalica)	96
TEŠKO ZAMISLIVO OBJAŠNENJE	
NATUKNICA	STR.
<i>klisura</i> – uska dolina između strmih stjenovitih uzvišenja	77
NE POSVE TOČNO OBJAŠNENJE	
NATUKNICA	STR.
<i>povorka</i> – kretanje životinja (jedna za drugom) (Ne kreću se u povorci samo životinje.)	57
<i>lomača</i> – velika vatra na kojoj se spaljuju ljudi (Ne spaljuju se na lomači samo ljudi.)	110
<i>nogavice</i> – dio hlača ispod koljena Nogavice su i do koljena, čim se razdvoje.)	140
<i>intervju</i> [!] – razgovori koji se tiskaju za novine (Intervju se mogu poslušati na radiju, pogledati na televiziji itd.)	143
NETOČNO OBJAŠNENJE	
NATUKNICA	STR.
<i>tesati</i> – skidati i odbacivati sloj zemlje (obrađivati drvo)	68
<i>zapečaćena</i> – unaprijed unaprijeđena (unaprijed određena)	112

<i>mrška</i> – s mržnjom (koja se komu ne sviđa)	126
<i>postrugati</i> – lagano dodirnuti (pogrebatu po čemu)	149
<i>zastraniti</i> – udaljiti se (poći ustranu)	16
<i>zabludjeti</i> – otići pogrešnim smjerom (Trebalo naglasiti da se ne misli u doslovnom smislu, nego je riječ o pogledu na svijet i idejama.)	16
<i>načrčkano</i> – neuredno posloženo (neuredno napisano)	18
<i>dužica</i> – duguljasta smokva (dio bačve, dužice se slažu u krug i opasuju se obručima)	92
<i>bubotatati</i> [!] – mahati nogama (udarati)	100
<i>poklopiti</i> – reći u isto vrijeme (nekoga pobiti dokazima)	102
OBJAŠNJENJE NIJE U POTPUNOJ VEZI S NATUKNICOM	
NATUKNICA	STR.
<i>roj</i> – okupljati se u velikom broju živo i bučno; gomilati se	16
<i>otrcanost</i> – onaj koji je u lošem stanju	123
NETOČNA I NEPOTPUNE NATUKNICE	
<u>NETOČNA NATUKNICA</u>	
NATUKNICA	STR.
<i>plamenak</i> – močvarna ptica iz reda roda (plamenac)	17
<u>NEPOTPUNE NATUKNICE</u>	
NATUKNICA	STR.
<i>mah</i> – istovremeno (u isti mah)	51
<i>nadijevati</i> – davati (nadijevati ime)	59
<i>elementu</i> – (ovdje) stanju (biti u elementu)	128
<i>ozariti</i> – usrećiti, razveseliti (ozariti se – biti obasjan unutarnjim svjetlom)	37

TABLICA 8. Leksikon kulturoloških natuknica u izdanju P1

A) Izvorna kultura	STR.
<i>njufaundlenska kuja</i> – velik, snažan i okretan pas; ima dugu, ravnu i gustu dlaku i odličan je za djecu	15
<i>Kensingtonski perivoj</i> – dio kraljevskog Londona u kojem je palača, vrt i veliki park	15
<i>lord</i> – osoba iz višeg plemstva u Engleskoj	153
<i>jardi</i> – eng. jed. za dužinu (0,914 m), lakat	29
<i>milja</i> – eng. jedinica dužine (1680)	42
B) Ciljna kultura	
<i>Kumova slama (Mliječna staza)</i> – naša galaksija kojoj pripada više od 100 milijardi zvijezda	30
<i>gunj</i> – domaći pokrivač od vune	94
C) Ostale kulture	
EUROPA	
<i>mea culpa, mea culpa</i> (lat.) – moj grijeh, moj grijeh!	23
<i>Napoleon Bonaparte</i> – veliki francuski car, vojskovođa i osvajač iz 18. st.	12
<i>Goja</i> – grad u Portugalu	55
<i>moidor</i> – zlatnik	53
<i>Azorski otoci</i> – otočje u Atlanskom[!] oceanu, pripada Portugalu	140
<i>bakalar</i> – riba sjevernih (hladnih) mora	86
SJEVERNA AMERIKA	
<i>crvenokožac</i> – Indijanac	53
<i>poglavica</i> – vođa indijanskog plemena	82
<i>squaw</i> – indijanski naziv za ženu	94
<i>pleme</i> – zajednica ljudi povezana rodbinskim vezama, zajedničkim jezikom i istim mjestom stanovanja	82
<i>wigwam</i> – koliba sjeverno[!] – američkih Indijanaca	17
<i>lovišta</i> – u ovom slučaju život poslije smrti	82
<i>tamtam</i> – indijanski bubanj	112

<i>tornado</i> – zračni vrtlog razorne snage	24
<i>kojot</i> – mesojed iz porodice psa	109
<i>revolver[!]</i> – lako ručno vatreno oružje s mecima u rotirajućem bubnju	109
<i>yam</i> – slatki krumpir	75

<i>Flint</i> – poznati kapetan jednog broda čiji mornari su se pobunili protiv njega	135
<i>Karipsko more</i> – nalazi se u području Srednje Amerike	55
JUŽNA AMERIKA	
<i>plamenak</i> [!] – močvarna ptica iz reda roda	17
<i>Rio de Janeiro</i> – grad u Brazilu, u Južnoj Americi	136
AZIJA I AFRIKA	
<i>Daleki istok</i> – prostorna cjelina u Aziji (poznata po uzbudljivosti i egzotičnosti)	12
<i>Zlatna obala</i> – obala u državi Gani u Africi	140

DIDACTICISM IN CROATIAN TRANSLATIONS OF CHILDREN'S LITERATURE ON EXAMPLES FROM ANGLOPHONE LITERATURE

ABSTRACT

Reading any literary work with the intention of finding life's truths and lessons or authorial views, political, or ideological messages in the text, we will find a series of explicit or implicit attempts to teach or direct the reader. If we specifically look for it, the element of didacticism can be found in every literary work. However, didacticism is most often associated with children's literature because it is often believed that it is precisely children readers who need this kind of instruction, message, and direction.

Didacticism is recognised by the intention to direct the reader towards an idea or behaviour, and thematically encompasses a spectrum from moral lessons to socio-political dogmas. In the Croatian context, the phenomenon of annotated editions of works included in the required and recommended reading lists is interesting. Methodically annotated works are special for their final overall form and interpretation possibilities, because the literary text is joined by a paratext composed of a methodical instrument, usually in the form of accompanying texts, annotations, and a dictionary of foreign words. In this way, the work acquires the direction of probable interpretation in the educational context and in younger readers.

Although both Croatian titles and translations appear in methodically annotated editions, this paper will analyse elements of didacticism in translations of children's literature on the example of two works from Anglophone literature, *Peter Pan* and *Winnie-the-Pooh*. Both works are considered classics of children's literature and their Croatian translations have been included on Croatian primary school required and recommended reading lists for many years.

KEYWORDS:

Croatian translations of children's literature, didacticism, paratext, reading, educational context

MATERIALITY, METAFICTION AND “THE REALITY OF FANTASY” IN CONTEMPORARY PICTUREBOOKS

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ABSTRACT

According to many scholars, picturebooks are artefacts that deserve not only to be read but also cherished. Artists and publishers nowadays experiment more and more with book architecture in order to attract consumers. As a result, picturebooks in interesting shapes and different sizes, featuring impressive fabrics and boasting odd paper qualities and unusual textures are published, imbued with aesthetic and ludic appeal. The use of cuts, flaps, foldouts, envelopes, slipcases, die-cuts, pop-ups, and tabs in picturebooks, all challenge the traditional reading process, as readers must carefully observe their physical, multisensory and interactive elements so as to interpret the denotative and connotative meanings of the picturebooks and participate in storytelling. Those materials also draw attention to the status of books as objects, dissolving the boundaries between fiction and reality. Based on previous academic research regarding the differences between concepts such as narrativity and nonnarrativity, fiction, nonfiction and metafiction, and the material aspects of picturebooks, this article correlates the concepts of metafiction and materiality. It discusses the role of movable parts in picturebooks and the way they offer readers a playful experience, compelling them to embed that narratives are artefacts of fiction and making them aware of the interplay between reality and illusion, allowing the latter to become part of their world.

KEYWORDS:

picturebook, materiality, metafiction, fiction, reality

INTRODUCTION

Children’s picturebooks serve as a means through which readers can primarily be entertained, educated, develop their imagination, and explore the world and its possibilities, as can be seen in several chapters of *The Routledge Companion to Picturebooks*, edited by Bettina Kümmerling-Meibauer (2018). They also contribute to readers’ growth by fostering their literacy skills and laying the foundations for lifelong reading habits (Reese & Riordan, 2018); yet these also constitute consumer products, manipulable and aesthetic objects that deserve not only to be read but also to be cherished (Brown, 2006; Chambers, 1983: 174). Assuming that picturebooks are objects, they can be characterised by their material aspects, with materiality constituting one of their primary features, to which authors, illustrators, and publishers attach great importance (Kümmerling-Meibauer, 2015; Nikolajeva, 2008:57). In contemporary picturebooks, text, images, and their material properties whether compete or collaborate to convey the message(s) of each book and perform the narrative with certain materials being valued over others. Readers are called upon to engage with them in multiple ways: play with the book as an object, read the words, examine the pictures, and interact with the book itself, its pages, and its “movable” parts (Diehn, 1999; Veryeri Alaca, 2019).

Materiality is related to materials, signs, scripts and graphic systems, physical phenomena, organisms, substances and artefacts and is also intrinsically connected to the child’s cognitive development (Veryeri Alaca, 2019). The materials used in order to create children’s picturebooks define their very purpose and action, the illustrators’ colour choices (Campagnaro, 2019: 363), as well as the stages of development and cognitive abilities of the implied readers. Isabelle Nières-Chevrel argues that the materiality of picturebooks contributes to making them work as fictional narrative worlds (2009: 119), and Silva-Díaz acknowledges it as an inherent feature of picturebooks “that favour metafictional strategies” (ibid: 69), while questioning the realism of fiction. Jiwone Lee comments that the picturebooks’ materiality serves as a “border between fantasy and reality” (Lee, 2022:22) and, while discussing Suzy Lee’s art, claims that the works’ formats, the reading direction, the binding, the covers, and the page margins not only make the narratives but also invite readers to actively engage with the stories, “and ponder over what they are looking at and what they have been taking for granted” (ibid: 23).

Metafiction is characterised as a type of fictional writing that deliberately high-

lights its own nature as an artefact. It aims to question the relationship between fiction and reality (Waugh 1984: 2) and to suspend the illusion of fiction (Stephens, 1992: 101) through specific devices, such as games, fantasy and mystery (McCallum, 1996), or the use of play, unusual designs and layouts that call attention to the books’ objecthood (Silva-Díaz, 2018: 77). Metafictive picturebooks “educate young readers not just about what books do, but how they do it” (Viswanath, 2018: 68). They achieve the latter by challenging, on the one hand, “the fiction and reality dichotomy” (Deng, 2024), and, on the other, by challenging readers to interact with the creator of the works; by doing so, they reach an understanding of who the creator actually is –for the story’s meaning to be fully realised – keeping in mind the different levels of fictionality that exist within and outside of such texts.

Drawing upon the model of the narrative-communication situation Tharini Viswanath, who focuses on metafictional picturebooks, discerns the completely fictive world of the text that the characters presumably create: the text’s “fictive reality”, in which the situation is real for the characters and is nothing but an imitation of any reader’s outside of the text reality; and the reality of the individual reader (2018: 68-9). Sungyup Lee defines books as “meta-fictional mediums” and “physical borders where illusion meets reality” that, due to their objecthood, compel their readers “to recognise that what is contained inside is simply fiction” (2016: 18). In this vein, this article correlates the concept of metafiction with the material qualities of picturebooks, based on the arguments that both metafictional and movable books, with the help of their tangible parts, call attention to the books as artefacts; undermine the realism of the text and images; prompt readers to embed that the narrative is an artefact of fiction; invite them to playfully participate in the act of reading; and suggest that reality cannot be fully captured or encompassed by a single, unified interpretation. The study seeks to demonstrate how the material aspects of the selected picturebooks offer readers a new way of seeing the world (Goldstone, 2008), acting as portals that facilitate transitions between illusion and the real world, posing “ontological questions about nature and existence of reality, the creation of literary universes and the nature of human artefacts”, “laying bare the construction of fictional reality” (Grieve, 1998: 5, 10). The relationship between fantasy/dream, fictional reality and metafiction in the selected picturebooks is examined considering academic studies that investigate these subjects from a narratological and literary-theoretical point of view.

THE “REALITY OF FANTASY”

Fantasy provides young people with a world they can trust, prompts them to contemplate universal human pursuits and conflicts with objectivity and allows them to understand natural emotional reactions. As young people use their senses, intellect, and fantasy to perceive phenomena and laws of nature, they realise that imagination does not necessarily serve as an escape from reality. Conversely, it can form the basis for their pursuit of the “real” through fostering creative visionary abilities. Often, someone’s love for literature reflects their pursuit of “reality”, as the truth of events is more eloquently articulated and more easily understood when expressed within fictional stories (Angelaki, 2024; Ramsden, 2011).

Literary worlds are accessed through the act of reading and are considered fictional in the sense that they do not entirely align with the real world (Puchner, 2011: 342). Within children’s literature scholarship, there is a distinction between fantastic and realistic fiction, with the latter referring to narratives featuring events that could plausibly happen to people or animals, presenting situations that, despite being fictional, are conceivable, and involving characters who respond to these scenarios in ways that align with how actual individuals might realistically react (Galda & Cullinan, 2002). Among children’s literature scholars, fictionality is correlated with narration, while description and nonnarrativity have traditionally been linked to factual content, as theorists frequently consider that such texts provide objective truths rather than imaginative or fictional content (Rybak, 2022). However, Smiljana Narančić Kovač (2020, 2021) challenges this view.

Building upon classical narratology, transmedial narratology, and picturebook scholarship, Narančić Kovač discusses fiction picturebook and its subcategories, aiming to describe its content and discourses with respect to fictionality. She established a semiotic model for narrative picturebooks (2015; 2018) and subsequently expanded this to form a semiotic model for nonnarrative picturebooks. She defines nonnarrative picturebooks as texts that incorporate both factual and fictional elements, noting that, apart from describing real-world people, objects, events, or phenomena, they may also explore beliefs or fictional concepts. Narančić Kovač underlines that while the discourses of fictional and nonfictional texts may offer an array of strategies for conveying meanings, most of them being nonfictional, the line between fictional and nonfictional is indeed thin (Narančić Kovač, 2021:70). After all, items of knowledge and ideas do not necessarily refer exclusively to factual reality, but rather include abstract concepts and fiction-

al worlds. Drawing on Marie-Laure Ryan’s concept of the “storyworld” (Ryan, 2014) – a term encompassing both factual and fictional stories – she contends that a narrative is typically classified as nonfiction if it depicts a storyworld on the same ontological plane as the real-life author and reader. She proposes that if a narrative aligns with a storyworld that exists at the same level as the real-world author and reader, it is nonfiction – just like it similarly happens with nonnarrative texts referencing real-world elements (Narančić Kovač, 2020: 70).

Narančić Kovač claims that in narrative nonfiction picturebooks, the verbal discourse typically provides expository information aligned with real-world knowledge, and the pictures correspond to this factual basis (2021). The latter argument verifies Ryan’s reasoning, according to which “a text of non-fiction cannot use fictional devices without losing its credibility, [while] a fictional text can always imitate non-fiction” (2010: 10). Narrative voices in these picturebooks employ storytelling devices to structure information, whereas nonnarrative texts rely on logical or scientific methodologies, such as comparison, classification, description, and explanation, to organise content. Conversely, nonnarrative nonfiction picturebooks may blend fictional and factual elements within the same work while maintaining an overall nonfictional purpose. In these texts, imaginative or invented elements appear primarily in the visual discourse, retaining their fictional status only when associated with fantasy contexts. When pictures evoke realistic rather than fantastical concepts, their nonfictional integrity is upheld by the factual nature of the accompanying verbal text, as the images derive their nonfictional status from the words. Only when visual elements represent something that cannot be related to factual reality do they introduce a fictional aspect to the nonfictional composition.

Narančić Kovač’s analysis regarding the structure of nonnarrative and narrative picturebooks recognises that both forms utilise multimodal discourse, foster intermodal relationships, convey layered meanings, and encourage readers’ active engagement through exploration, interaction, and inquiry. However, nonnarrative picturebooks diverge by not conveying linear stories or constructing storyworlds. Instead, they present structured information and knowledge, inviting readers to engage with the content through a dynamic, dialogic exchange rather than narrative immersion. Kovač underlines that the nonfictionality of children’s books is secured through their educational function, while the foundation of fictionality is rooted in the game of make-believe; however, she stresses that this metafictional play (through invented concepts, layered meanings, and the interactive elements encouraged by picturebook discourse) remains anchored in the reader’s own re-

al-world experience, with the distinction between fiction and nonfiction being ultimately influenced by her interpretation.

According to metafiction scholars, fiction represents, reconstructs and re-invents reality (Waugh, 1984), and metafictional strategies highlight the disparity between the world depicted in literature and actual reality, intentionally exposing the conventions that realistic fiction uses to construct fictional worlds. This approach reveals narratives as word constructions rather than direct reflections of reality (Silva-Díaz, *ibid*: 69). Ann Grieve in *Metafictional Play in Children’s Fiction* refers to the “doubly fictional worlds” (*ibid*: 10), that is, the invented worlds that can be found within invented worlds; in these layered fictional constructs, one possible world becomes accessible from within another by means of manipulating entities within the initial world. A secondary world is considered accessible if it can be imagined or conceived by the inhabitants of the primary world. Mary Holland discusses metafictional realism, identifying it as “a new kind of metafiction”, in which the metafictional foregrounding, if the composition process produces a sense of the real authors’ presence, encourages an encounter with the reader (Holland, 2020). In conclusion, separating factual from fictional narratives is a controversial task since fiction and reality rely on each other (Nikolajeva, 1996: 7-8, 207) to the extent that, trying to circumscribe fiction and non-fiction into predefined categories, constitutes an eternal quest for the ouroboros tail.

MATERIAL AND SENSORY ASPECTS OF PICTUREBOOKS

According to the existing literature, the term “movable books” encompasses a wide array of interactive and creatively designed children’s books that incorporate diverse materials, engaging formats, and activities to stimulate the readers’ imagination and cognitive development, which have existed for centuries (Haining, 1979; Montanaro Staples, 2018: 180). They obtain movable parts such as acetate pages, flaps, slots, slipcases, wheels, toys, three-dimensional cards, and other artefacts, such as colouring pencils or stickers, thus inviting children to use these gadgets which function “as statements about the artefact in which they figure” (Ommundsen, 1990:172), to use metafiction theorists’ words. Movable parts create the illusions of movement, challenge the traditional codex and its fixed way of reading and are made of imaginative materials, such as shiny cardboard, wood, plastic, cloth, edible materials, etc. (Ramos, 2019; Reid-Walsh, 2012; Reynolds,

2010: 156). Since these may adopt any form of contemporary art and craft, movable books often turn out to be hybrid objects that are both books and toys (Hurst, 1995), as well as crossover readings that invite adults to interact with them to interpret the words, the images and their material structures (Beckett, 2012: 19-80; Kreider, 2015). Movable books feature various innovative types: for example, there exists an extensive range of books that engage the reader to participate in specific actions, such as building, piling up/stacking, setting up, painting, arranging and gardening. There are also books with fold-out or acetate pages, accordion fold books, or carousel books, like *The Carousel of Animals* (2018) (Figure 1) of Gerard Lo Monaco; a book that serves as a game, inviting readers to meet new, different animals and worlds as they “ride” the carousel. Its movable parts and the reader herself assume responsibility for the telling of the tale, which is told differently with every new spin, allowing fiction to become part of the readers’ world.



FIGURE 1 Gerard Lo Monaco’s *The Carousel of Animals* (2018), Shelf Publications

Pop-up books are also popular, with their three-dimensional pages inviting readers into a complicated world; their materiality may provide a sense of reality to readers but, at the same time, compel them to realise that they are objects that allow physical reality and imagination to interact. Miriam Körner’s pop-up book titled *Fox and Bear* (2022) (Figure 2) could be characterised as a material part of a child’s and an adult’s act of reading and arguably its material agency, as it cannot be unno-

ticed, has the potential to forge an emotional connection between the book itself, the message it carries and its audience. Körner aims to underline the profound disruption of a forest’s natural equilibrium, underscoring the environmental consequences of unchecked industrial expansion and the abandonment of sustainable practices. The book is made of reused paper cutouts and recycled cardboard dioramas that operate in tandem with the text and the illustrations as a third narrative system.



FIGURE 2 *Fox and Bear* (2022) by Miriam Körner, Red Deer Press Inc.

Books with mix-and-match pages that invite readers to flip them are also much-liked and admired, such as Emily Gravett’s *Spells* (2008) (Figure 3). In it, Gravett’s approach, which consists of using torn pages as part of the narrative, elevates the reading experience; it invites the audience to consider how the physicality of a text itself can transform meaning and prompts them to engage not only with words, but also with the way they are visually and materially pre-



FIGURE 3 Emily Gravett’s *Spells* (2008), Pan Macmillan

sented, making every tear and rearranged fragment a potential shift in the story’s reality. In *Spells*, the horizontally split pages enable readers to “cast” their own spell-combinations along with the little green frog, whose wish is to become a prince but forgets to read the fine print as he tears through the book. Until the frog completes his effort to put the spell together from all the ripped pages, it turns into various creatures before becoming transformed into a prince and, therefore, multiple characters become involved in the storytelling, assuming the roles of the “author” and the “illustrator” within the text.

AIM OF STUDY AND METHODOLOGY

Even though the scholarly discussion about the material/structural aspect of children’s picturebooks is not exhausted, it is undeniable that the materials for the creation or technical aspects of page flipping and decoration are not randomly chosen; they can actively challenge the writing, storytelling, or the reading process as well as support or subvert the ideology of words and images. For the purpose of this study, the research material consists of six multisensory picturebooks in which content, materiality, graphic design, shape, texture, and colour transform into verbal, visual and tactile narratives and may foster embodied experiences, juxtaposing the illusion of reality and the reality of fantasy, as well as the limits of our knowledge about things. All books are addressed to both adult and underage readers. As they deal with their “real” experiences, they invite them to go beyond a literal interpretation and challenge them to participate in a playful reading experience. At the same time, they prompt them to pay attention to the spatial presence of the book –objects for interpreting the denotative and connotative meanings of the text and the visual images – while relying on their previous experiences, imagination, and creativity.

In the selected books, messages are conveyed by words, images and materiality, precisely all three dimensions of picturebooks: objects that concern (i) the materials the picturebooks are composed of, (ii) the type of books, and (iii) the types of actions that are associated with picturebooks as objects. Acknowledging that readers of multisensory books rely on the text, images, and their senses to comprehend their meaning and messages (Messerli, 2018), this article examines whether the material aspects of each selected book facilitate the readers’ interaction while supporting the ideological messages of the visual and verbal modalities. The article also examines

whether materiality challenges the readers’ established perceptions about fiction and reality while encouraging them to seek knowledge in the most unlikely places, striking a balance between truth and dream, objectivity and subjectivity, evidence for something real and the sense that it exists even if it is not visible.

As mentioned above, both metafictional texts and movable picturebooks require a high degree of play and interaction on behalf of the readers, challenge the storytelling process as they create multiple levels of reality –especially in the cases where they deal with real concepts in the verbal discourse –while inviting readers to enter into the world of picturebooks in order for the stories’ “meaning to become complete” (Viswanath, *ibid*: 68). Therefore, this research relies on the existing literature regarding the physical properties of book-objects and how their material qualities can generate a tension between reality and fiction; on studies concerning metafictional picturebooks and those that recognise book objects as metafictional texts; and on academic studies that discuss the relationship between fiction and reality from a narratological, and literary-theoretical point of view.

ANALYSIS

When the Sun Goes to Sleep

Accordion books (also known as concertina books, fanfolds, oriental fold books, panorama books, orihon or leporellos) are created from a long strip of paper that folds back and forth upon itself. They can be read in multiple ways, stimulating all the senses of the readers and encouraging both physical and mental interaction with the book. One can read them as double books, look at individual folds or separate pages, and read them whether from left to right or from back to front. Additionally, readers can unfold the entire book to have a better view of the sequence of images (Beckett, 2012: 64-66). This allows them to acquire an idea about the story’s beginning and end, even if the plot involves dreamlike discourse and/or imagery. Such an experience is traditionally viewed as chaotic, where something is perceived as true but is not real. Consequently, the narrative may appear disjointed, lacking a clear beginning, middle, and ending (States, 1990: 28).

Accordion books can stand and be placed on a table or the floor, thereby opening new reading perspectives (Beckett, 2014: 62). They can even be folded to

form a circle, allowing the reader to make associations with circular patterns and ideas (Smith, 2000: 63), as in the case of *When the Sun Goes to Sleep* (2020) by Argyro Pipini (Figure 4). This picturebook sets the scene for interactivity, inviting readers to use their imagination to explore its meanings, engaging them in an intellectual game; its discourses combine both fictional concepts, representing events that cannot be related to factual reality, as well as nonfictional ones, such as animals, countries, and phenomena of the real world, in the same work. The book spans over 2.5 meters in total length and leverages the accordion book’s possibilities in expressing movement and the passage of time. The work verbally, visually, and kinaesthetically communicates the daily cycle on Earth. The simplicity of this accordion book, combined with its creative versatility, makes it particularly effective in engaging children in storytelling. Its format allows the narrative to adopt a circular structure, looping back on itself. Moreover, the front and back texts can be read independently, creating two distinct yet parallel story-worlds within the same work.



FIGURE 4 A. Pipini’s *When Sun goes to Sleep*. (Il. Iris Samartzi). Martis

Taking it out of its protective cover, the reader reads that “when the Sun goes to sleep, and grown-ups finish dinner, when birds stop singing, and flowers close their petals, when the sea calms down, and darkness covers the mountains, when the moon floats in the sky, and the Evening Star adorns the firmament [...] Sleep arrives”¹. Thus, narration delves into the world of dreams, the intermediate space between objective and subjective truth and imagination, while its material quality presents the book’s nonfictional content to readers. Turning the pages slows down the reading process, much like time slows down in dreams. Moreover, the sense of fluidity in the dream and the sequence of dreamy impressions is supported by the unfolding process of the book’s pages.

¹ This book is originally written in Greek. For the purposes of this article, extracts have been translated from Greek to English by the author herself.

The visual discourse introduces a fictional aspect to the book’s nonfictional composition, as it draws readers into a dreamy journey of seven days, during which Sleep takes children on a ride to “wondrous worlds”, “to the moon, to a feline wedding”, “to England and India” and “to the jungle”, where “zebras complain because they don’t want to learn spelling” and “hippos are bored in History and Geography lessons”. As in fairy tales, the phenomenon of anthropomorphism is evident in the narration, hence underlining the hybridism of the accordion book format. Sleep is depicted as a man who “wears pyjamas and socks”, “carries blankets and little bears”, and encourages children “to form a choir” with elephants. One side of the book features a checkered design pattern reminiscent of a fluffy quilt, and, on the other side, when all the images are unfolded, a child appears surrendered to his dreams, wearing a sleeping cap and pyjamas. In the pyjamas pocket hides the smiling Sun, ready to appear once the dream ends. All aspects of the depicted child’s dream are contained within the folds of the book, and readers can follow whichever reading path they desire.

Isol’s Nocturne: Dream Recipes

Dreams are understood as mental images created by human imagination, based on impressions of the soul, which are liberated during sleep (Harris, 2009: 254-255); as the medium that reveals the truth about ourselves (Zhu, 2013: 664-667); and as a mechanism that fulfils unconscious desires that, during sleep, intertwine with ideas, recent memories, and emotions (Ragland, 2000: 64-74). Due to their mysterious nature, dreams often serve as plot elements in literary stories (Brown, 1999), as in the case of *Nocturne: Dream Recipes* (2012) by Isol (Figure 5). Its structure has physical, sensory, and metaphoric qualities, with readers being drawn into a revelatory journey between reality and imagination, where they are called to bring order to the mystery of dreams as they interact with the book. This picturebook crosses the borderline between fiction and reality as it evokes two storyworlds; its materiality sets the scene for interrogation, and its visual discourses present two realities in parallel: one of them refers to a storyworld existing at the same level as the real author and the real reader of the text, whereas the second one gives “real” substance to the dreams depicted in the book. Each page simultaneously narrates two different stories (Figures 6,7) that readers can see as soon as they illuminate the pages of the book with a flashlight and then darken the environment to discern what lies within each page. Nocturne prompts

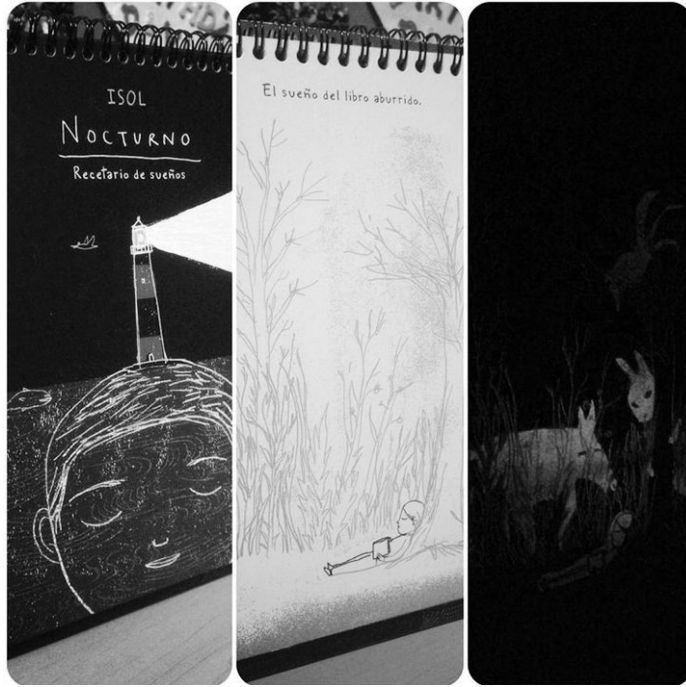


FIGURE 5 A. Isol's Nocturno: *Dream Recipes* (2012) (Trans. E. Amado), Groundwood Books



FIGURE 6, 7

children to transform the phosphorescent images into verbal narratives and to give substance to the depicted dreams. This book is not the only one that reveals the artist’s inclination to experiment with the book format in an attempt to question the hegemony of the classic story and blur the boundaries between fiction and reality: Isol’s work, *It’s Useful to Have a Duck* (2007) (Figure 8), is a non-fictional picturebook that, despite combining different reference worlds, manages to preserve its unity. It requires physical manipulation and interaction, as well as readers’ interpretation.

It’s Useful to Have a Duck; It’s Useful to Have a Boy

Both the verbal and visual narration, aided by materiality, in this ‘dos à dos’ format, meaning ‘back-to-back’ (Veryeri Alaca, 2018: 66), stimulates a special physical and cognitive interaction with readers, fostering their empathy and broadening their perception of reality. As soon as they take this accordion book off its slipcase, since it cannot be read only in a single direction and linear order is altered, readers can recount two different realities, depending on the storyteller’s perspective. Should readers choose to read the boy’s story, who exists at the same level as the real-world author and reader, they learn that he “finds a duck” and “rides it like a riding horse”. By turning the book over, they find the same story told from the duck’s point of view, which interprets its riding as “a rubbing in his back”. Accordingly, the duck “uses the boy’s head to see the view” and believes that “he gives him kisses”, whereas, on the back, the boy informs the readers that



FIGURE 8 Isol’s *It’s Useful to Have a Duck; It’s Useful to Have a Boy* (2007) (Trans. E. Amado), Groundwood Books

“he uses the duck as a hat” and that “it can be a whistle or a straw”. It could thus be argued that accordion books support the exploration of diversity and, through their unfolding, readers can develop their sensitivity and respect for diversity. The boy’s perspective is narrated in a yellow background. If the story is read from the duck’s perspective, narrating how it feels to have a little boy, the background becomes blue, and the book acquires a different title: *It’s Useful to Have a Boy*.

There’s a ghost in this house

Another picturebook that encourages the readers’ participation and understanding of the actions of the author, illustrator, characters and readers, while broadening their imagination and idea of reality through sensory, playful materiality, is Oliver Jeffers’ *There’s a ghost in this house* (2021). This work combines drawing, paper art, digital technology and collage, a technique that entails a dissolving of narrative and syntactic relationships (Drucker, 2018: 51). In it, multiple levels of reality are detected: the reality of the individual reader, supported by the illustrations, and the photographs of old houses and other real-life objects; the fictive reality of the text; and the text’s fictive world created by the characters. The book’s material quality calls attention to the reading process and the book as an object, serving as a means of traversing narrative levels within the story, urging the readers to use their imagination so as to “look beyond the apparent, to strip a situation to its core, and to find the essentials” (Richardson, 1976:549).

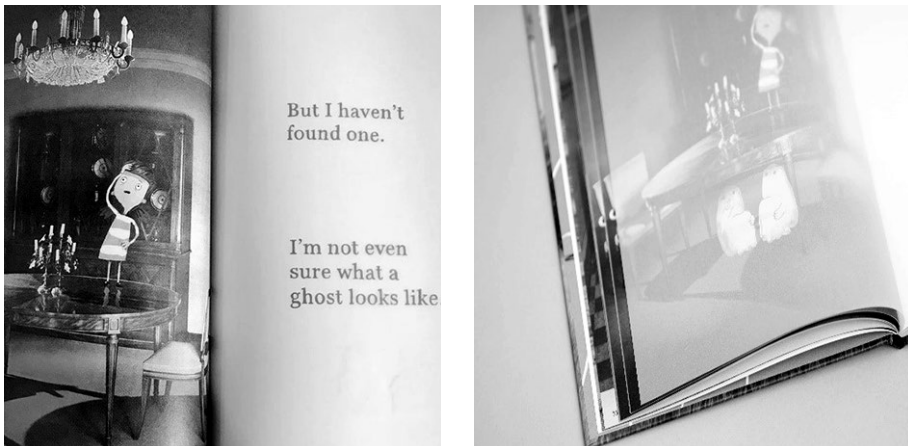


FIGURE 9,10 Oliver Jeffers’ *There’s a Ghost In This House* (2021), HarperCollins GB

The story revolves around a young girl residing in a haunted house “built in 1760”, according to the sub-caption, firmly believing in the existence of ghosts. The depiction of the girl on the opaque pages incorporating photographs and pictures from printed media, as well as the ghosts’ portrayal on the vellum ones, all allude to their different ontological nature (Figures 9, 10). The cartoonish, green-coloured little girl, whose appearance “embraces the irrational and child-like” (Drucker, *ibid*: 53), communicates directly with the actual readers, demonstrating that “a fictional character both exists and does not exist” (Waugh, 1984: 91). She invites them in the eerie house, asking for their help to discover whether “there are ghosts in the house” since she “had not found one” and is “not even sure what a ghost looks like”, but she is sure that they do reside in the house. On the next page, the readers see smiley ghosts on the milky acetate paper, “white, with holes for eyes”, wandering above the protagonist, struggling to gain control over the narrative.

The girl, despite being drawn as a cartoon, evokes a realistic concept secured by the verbal discourse’s status, temporarily deluding readers “into believing that ‘real’ people are engaged in ‘real’ events”, to use David Lewis’ words (2001: 93). Ghosts, on the contrary, are invented entities that possibly exist only in a fantasy world, adding a supplementary layer of fictionality to the narrative (Narančić Kovač, 2020:83). The fantastic images of the ghosts that appear on the translucent pages of the book playing hide-and-seek with the little girl, finding hiding spots under the baroque table, “behind all the wardrobes” or among paintings hung on the walls of the carved staircase, all create a sense of the dream’s elusiveness and intensify the readers’ sensibility, who might feel they have entered into an invisible yet real world as they wander through the misty scenery; there, they can actually see the ghosts the protagonist is searching for, those she cannot see for herself (Campagnaro, 2017). The house thus becomes a narrative space in which a multitude of possible modes of existence and “realities” coexist and interact (Stephens, 1992:52). Additionally, since the colour is a dominant system of non-verbal communication able to highlight a story’s content and to bring out the spatiotemporal framework and the development of the plot while evoking the reader’s emotional responses, Jeffers most likely chooses the black-and-white and grey background in the double spreads to create visual stimuli to the readers and enable them not only to engage in the book’s fictional, eerie world but also to sense the heroine’s effort to differentiate dreams from reality.

Mythology The Gods, Heroes, and Monsters of Ancient Greece (Ologies)

Hesiod’s Theogony is the oldest and most authoritative of the Greek creation myths, which was composed to satisfy the human need for answers to fundamental metaphysical questions about the existence and origin of the cosmos and the ultimate nature of reality. In this poem, cosmogony intertwines with theogony. As cosmogony and theogony unfold, they transform into the modalities of heroic genealogy and anthropogony. The theogonic myths are not considered a reliable historiographical source. However, they were used as a source of knowledge in early Western thought, and it is believed that they owe their charm to their mysterious, dreamlike nature (Haarmann, 2015). In Hesiod’s poetry, mystery intertwines with explanation, logic with imagination, fiction with reality; accordingly, this happens in Steer’s and Twist’s picturebook titled *Mythology The Gods, Heroes, and Monsters of Ancient Greece (Ologies)* (2007) (Figure 11), a book that “goes far beyond facts” and awakens children’s curiosity (Merveldt, 2018:232), verifying Ryan’s argument that fictional texts “can always imitate non-fiction” (2010: 10)².

The information indicated by this book’s visual and verbal discourse refers to the mysterious world of ancient myths. In the first double spread, the narrator, who exists at the same level as the real-world author and reader but does not reveal his identity until the end of the book, addresses the readers and informs them that he used this book as a guidebook of Greece while gathering ancient Greek antiquities. He explains that he did so upon Mr Benakis’ request, a Greek historical personage born in 1873 and art collector, who later founded the Benaki Museum in Athens. According to the mysterious narrator’s note in the beginning of the book, which he wrote from Mount Olympus and glued it in the first double spread, this book was initially written by Lady Hestia Evans, a fictive figure who is presented as the book’s real author. According to the narrator, she decided to travel across Greece, inspired by Lord Byron. She visited Greece aiming to delve into ancient Greek mythology, cosmogony, theogony, and anthropogony, with the readers following her journey to the country; in fact, she gives way to time travel, an opportunity to learn about the Hesiodic work. Lady Hestia Evans is not visually represented in the book, yet, as readers can find the comments she added to the book’s pages, along with several sketches, she evidently vies for control over the narrative.

The text, image and paper-based activities and novelties of the book involve

² The phrases are lifted from another context, in order to review the book with this language.

the readers in a game of make-believe and encourage them to mentally embark on the beginning of the world and the etheric kingdom, ruled by Zeus; the sea, ruled by Poseidon, and the underworld, ruled by Hades. Readers are prompted to immerse into these worlds and discover the mysteries of the cosmos, the gods and goddesses, the constellations, the monsters and other mythical creatures, and immortal heroes as they turn from one page to another. Simultaneously, they are encouraged to sense the qualities of the paper itself and interact with the various tangible objects within it that draw attention to the medium at hand and convey specific messages and, thus, are part of the narrative. The book’s movable parts deploy a wealth of materials: oak leaves, reminiscent of the oracle of Zeus that “spoke” through rustling oak leaf; a three-dimensional Pandora’s box unleashing curiosity and hope; a booklet recounting the story of Odysseus; a set of playing cards showcasing the twelve Gods of Olympus; the cloth of the Golden Fleece; or a silver obol, that was paid as a fee to Charon, the ferryman of the underworld, who transported the shades of the dead across the river Styx or Acheron to Hades.

The numerous 3D maps, slipcases, cuts, flaps, envelopes, pull-outs, and other delightful properties engage readers in a memorable reading experience, “bringing the book to life” (Scott, 2014: 40). While materiality becomes the book’s narrative voice in conversation with its verbal and visual modalities, the pages become transformed into a mythical stage and support the human tendency to invent and believe in imaginary realities (Arnett, 2022). Although nothing of what is written in the book can be historiographically verified, the strict organisation of the genealogical tree of the gods, demigods and heroes, in addition to the chronological order in which their appearance is listed in correspondence with the Hesiodic work, all make the educational aspect undisputable. Moreover, the book possesses the ability to draw the reader into the allegorical universe of the theogonic myth, suggesting that, even when fiction does not directly reflect reality, it can nevertheless teach how the world works (Johansson & Löfgren, 2022). Furthermore, the details in the newspaper clippings dispersed throughout the book “establish continuity between one’s own private universe and the world outside, to make from what is already there something that is one’s own” (Perloff, 1998: 43).

At the end of the book, readers come across the narrator’s note, signing as John Oro, his name meaning gold in Italian. In his note, the narrator encourages the reader to keep a journal and write on the papers enclosed in the envelope within the picturebook, using a real feather as a pen. However, Oro warns readers that the papers might turn gold. At the same time, the book’s colour changes, creating the



FIGURE 11 Steer's, D. & Twist's,C. *Mythology The Gods, Heroes, and Monsters of Ancient Greece (Ologies)* (2007), Candlewick (Greek version)



FIGURE 12 Steer's, D. & Twist's,C. *Mythology The Gods, Heroes, and Monsters of Ancient Greece (Ologies)* (2007), Candlewick (Greek version)

illusion that it becomes golden (Figure 12), while in the previous double spread, Oro narrates the story of Croesus, the king of Lydia, who reigned from 585 BC until his defeat by the Persian king Cyrus the Great in 547 or 546 BC. Despite Croesus being famed for his immense wealth, the royal figure is portrayed as a shepherd living on Mount Olympus, whom the narrator claims to have met,

implying that either he or Croesus travelled in time, too. Furthermore, John Oro mentions that he conducted research to verify whether Croesus’s claims about his lost fortune, mainly consisting of gold bars, which the Greek authorities transported to America were accurate statements. The metafictional devices in the book, alongside its physical attributes and material quality, reveal the construction of a fictional illusion, questioning the connection between the imaginary, the fictional, and the real, as well as the actions of readers during and around the act of reading. Since the truth in this picturebook is inherently unstable and open-ended, creating the effect of indeterminacy (Silva-Díaz, *ibid*: 69), readers are placed in the role of resolving this ambiguity while also playing with the book’s movable parts, which foreground the book’s nature “as an artefact to be handled and manipulated as well as read” (Lewis, *ibid*: 98).

Once Upon a Time There Was and Will Be So Much More

The size and shape of visual representations in children’s illustrations are related to the rendering of a sense of time, movement, emotion and place (Dowd Lambert, 2018: 32). Additionally, the pages are not only a means of conveying the text and images but also elements that influence the way in which stories are read (Gressnich, 2012: 169). In Johanna Schaible’s *Once Upon a Time There Was and Will Be So Much More* (2021) (Figure 13), the malleability of space and time is communicated through words, pictures and the book’s material aspect. The work encourages a unique reading experience that fosters education, entertainment, interactivity, and physical engagement with the book’s materiality, thus contributing to the blurring of boundaries between reality and fiction. The use of various paper sizes is reminiscent of *Open This Little Book* (2013, Chronicle Books), written by Jesse Klausmeier and illustrated by Suzy Lee. Arguably, both Lee and Schaible conceive art as a form of play.

The abstract concept of time in this picturebook is transformed into a tangible process thanks to the foliation of the book. At the same time, the narrative manages to preserve “a balance between the innovatory and the familiar” (Grieve, *ibid*: 6) since Schaible addresses not only adults but also children who might not have experience in decoding texts. Its graduated pages reflect the passage of time. Concurrently, the interplay of image, discourse and materiality enables the author-illustrator (Haynes & Murriss, 2019: 300) to encourage the readers to ask themselves what time it is after all. As one page succeeds another, the distinction



FIGURE 13 Johanna Schaible's *Once Upon a Time There Was and Will Be So Much More* (2021) Candlewick Press

between past, present and future is problematised: the double spreads become smaller and smaller until the readers reach the middle of the book, where they encounter the present (the “now”). From that point onwards, the second part of the work begins; in it, the paper size in each double spread gradually increases until the book's last two-page spread becomes the size of the original two-page spread.

In the first double spread, readers are transported to “millions of years ago” when “dinosaurs lived on Earth”. In the following two pages, they travel back in time, “thousands of years ago”, when “people built towering pyramids” that stand eternal in Africa, to remind us of human works and days³. As readers are informed that “100 years ago”, “a journey” by boat “took a long time”, they are naturally prompted to learn how to perceive time and its flow by focusing on technological achievements. Arguably, they are also led to the realisation, on the one hand, that time differs according to the place where one experiences it, and on the other, that its flow depends on our inability to see the world in all its details; hence the reference to “the landscape” that “looked different” “ten years ago” and the narrator's statements “a month ago, it was still summer”, “a minute ago, the light was turned off”. In the middle of the book, in the smallest double spread,

the narrator interferes by imploring the reader to “make a wish” “now!” while the visual narrative depicts a shooting star.

Although the primary aim of the book’s pages is to support children in understanding the abstract concept of time, the material aspect of the work and the narrator’s address to the reader are designed to capture their attention. Even the book title starts with the words “once upon a time”, “a convincing indicator of fictional content” (Narančić Kovač, 2020:72). Yet the book’s materiality is what keeps the reader satisfied as mimesis is being challenged. In the following pages that gradually grow, the initial affirmative texts are replaced by questions posed by the narrator to the reader, such as “How will you celebrate your birthday next year?”, “What will you discover when you are older?” or “What will hold you in awe forever?” demonstrating the gap between the world represented in literature and reality (Silva-Díaz, *ibid*: 69). By employing such questions, readers are possibly led to the conclusion that time constitutes a complex network of events, in which humans project sequences of the past, present and future.

CONCLUSION

Contemporary children’s picturebooks showcase the progress and development of publishers, illustrators, and graphic designers and cater to the evolving nature of children themselves. The selection of materials used in constructing modern picturebooks and the embellishments on their pages significantly contribute to how readers interpret the verbal and visual content. Moreover, it amplifies the interaction between the narrative, the visual elements, and the book’s physical form (Kümmerling-Meibauer, 2011; 2015). Metafictive texts and movable picturebooks require readers to engage in a significant degree of playfulness and interaction, thereby challenging conventional storytelling by creating multiple layers of reality. This is especially evident when they address real-world concepts within their verbal discourse. Such works invite readers to actively immerse themselves in the world of the picturebooks, as the full realisation of the stories’ meaning depends on this participatory engagement. From this perspective, the study correlated the terms “metafiction” and “materiality” and explored picturebooks that combine innovative handlings of materials and objects, different forms of expression, narratives, graphic layout, book format and design in an attempt to examine whether their movable parts operate as a third narrative system, and function as portals

to transitions between reality and fantasy, triggering/challenging/confronting the readers’ “conventional expectations of meaning and closure” (Waugh, *ibid*:22), while invoking “some context of the everyday world” (*ibid*:115).

The analysis revealed that the reading process is enriched thanks to the materiality of books, which can serve as a gateway for the reading audience to both the visible and invisible worlds through their physical engagement. Materiality becomes intertwined with the verbal and visual narratives in the selected books, creating conditions for a playful type of reading, blurring the boundaries between the narrative space and the actual physical space (Do Rozario, 2012). Readers are challenged to go beyond surface appearances through the experiential handling of the books, to consider the spatial presence of the books, and to develop sensitivity towards their material properties. Through these properties, not only are the explicit and hidden meanings of authors and illustrators supported as to where fiction ends and reality begins (Thoburn, 2016:5), but rather the books themselves become sensory environments and “books-as-performance” (Smith, 1984: 342) where different types of literary practices converge, rendering the reading process into an embodied experience with numerous implications. Just as in the case of metafictional picturebooks, reader engagement in movable books often arises from an appreciation of the text’s intricate artifice and the active negotiation of the dynamic interplay between multiple sign systems presented within the narrative.

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MATERIJALNOST, METAFIKCIJA I „STVARNOST FANTAZIJE“ U SUVREMENIM SLIKOVNICAMA

SAŽETAK

Mnogi znanstvenici smatraju da su slikovnice artefakti koje ne treba samo čitati nego i čuvati. Danas umjetnici i izdavači sve više eksperimentiraju u osmišljavanju knjiga kako bi privukli publiku. Stoga se objavljuju slikovnice zanimljivih oblika i različitih formata, opremljene impresivnim tkaninama, neuobičajenom kvalitetom papira i osebnim teksturama, estetski i ludički primamljive. Primjenom rezova, omota, preklopa, omotnica, mapa, izrezanih šablona, trodimenzionalnih umetaka i anotacija u slikovnicama preispituje se tradicionalni proces čitanja zato što čitatelji moraju pomno pratiti fizičke, multisenzorne i interaktivne elemente kako bi rastumačili denotativno i konotativno značenje slikovnice i sudjelovali u pripovijedanju. Ti materijali također pozornost usmjeravaju na status knjige kao predmeta, rastačući granicu između fikcije i stvarnosti. Na temelju prethodnih istraživanja o razlikama između pojmova narativnost i nenarativnosti, fikcije, nefikcije i metafikcije te o materijalnim aspektima slikovnica, ovaj rad u međusobnu vezu dovodi pojam metafikcije i materijalnosti. Raspravlja se o ulozi pomičnih dijelova slikovnice i metoda koje se primjenjuju kako bi se čitateljima omogućilo da ih dožive kao razigrane, čime ih se potiče da pripovijesti usvoje kao fiksijske artefakte i osvijeste interakciju stvarnosti i iluzije, a ovo potonje integriraju u svoj svijet.

KLJUČNE RIJEČI:

slikovnica, materijalnost, metafikcija, fikcija, stvarnost

USUSRET NOVOJ PERIODIZACIJI HRVATSKE DJEČJE KNJIŽEVNOSTI: PRILOG PROMIŠLJANJU USTROJA I RAZVOJA KULTURNOG POLJA HRVATSKE DJEČJE KNJIŽEVNOSTI

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SAŽETAK

U sklopu sve mnogobrojnih istraživanja koja se provode na području znanstvenog proučavanja hrvatske dječje književnosti kao književnoga, kulturnog i društvenog fenomena nameće se potreba ponovnog promišljanja načina utemeljenja periodizacije razvoja hrvatske dječje književnosti. U radu se uvodno polazi od Crnkovićeve periodizacije hrvatske dječje književnosti i njezine društveno-političke kontekstualizacije koju je poduzeo Majhut, da bi se u središnjem dijelu rada iznijela daljnja razmatranja u vezi s njezinim načinom ustrojavanja kao kulturnog polja, a koja bi mogla poslužiti kao poticaj za raspravu u znanstvenoj zajednici u svrhu što objektivnijeg iscrtavanja razvoja hrvatske dječje književnosti.

KLJUČNE RIJEČI:

Berislav Majhut, hrvatska dječja književnost, kulturno polje, Milan Crnković, periodizacija

UVOD

Kao što je općepoznato, Crnković i Težak (2002)¹ u svojoj periodizaciji iznesenoj u *Povijesti hrvatske dječje književnosti od početka do 1955. godine* apostrofiraju četiri temeljna razdoblja u razvoju hrvatske dječje književnosti: pripremno razdoblje ili Filipovićevo doba (do 1912.); doba Ivane Brlić-Mažuranić (1913. – 1932.); doba Mate Lovraka (1933. – 1955.) i doba Grigora Viteza (od 1956.). Takva je periodizacija utemeljena prije svega na književno-estetskom kriteriju vrhunskih djela, odnosno na kanonskim autorima hrvatske dječje književnosti (usp. Majhut 2022: 77).

U više navrata Majhut ističe zasluge Crnkovićeve periodizacije koja je „su-protstavivši se tadašnjem nametanju modela unitarne jugoslavenske književnosti“ (Majhut 2022: 67) uspješno ostvarila svoju zadaću utoliko što je uspjela očuvati svijest o autonomnosti razvoja hrvatske dječje književnosti u širim uvjetima jugoslavenske kulture i književnosti. No, budući da je u suvremenom trenutku nestao povijesni kontekst jugoslovenstva kao noseće idejno-kulturne konstrukcije, Majhut najprije u nizu članaka poput onog o *Periodizaciji hrvatske dječje književnosti i književnosti za mladež od 1919.* (Majhut 2008: 180–181) ili *Treba li nam nova povijest hrvatske dječje književnosti?* (Majhut 2015: 200–201), a potom i sumarno u knjizi *Hrvatska dječja književnost okreće list* (Majhut 2022: 11–13) zagovara potrebu novog pristupa korpusu hrvatske dječje književnosti.

Suvremena je zadaća istraživača, smatra Majhut (2022: 67), preispitati Crnkovićeve periodizaciju i njezine temeljne odrednice, i to iz očista koje bi bilo primjerenije njezinu povijesnom razvoju, ali i suvremenom trenutku hrvatskog društva, što predstavlja poticaj i ovom radu. Cilj je rada pružiti dodatni impuls za reevaluaciju i rekonstrukciju hrvatske dječje književnosti kao kulturnog polja, u sklopu kojih bi se isporučile osnove za mapiranje sadržaja i razvoja tog polja, popunile dosadašnje praznine unutar polja novim znanstveno-istraživačkim spoznajama, a cjelokupno polje još više otvorilo spram razmišljanja koja su relevantna ne samo za razvoj hrvatske dječje književnosti već i humanističkih znanosti općenito.

¹ Detaljnije o problemu početaka hrvatske dječje književnosti i njezine periodizacije usporedi i doktor-sku disertaciju Lovrić Kralj, u kojoj se ističe da je „početak hrvatske dječje književnosti pitanje na koje i danas nema usuglašenih odgovora. I dok Crnković postavlja Filipovića i godinu 1850. kao početak hrvatske dječje književnosti (Crnković 1972), a u tome ga slijede i nastavljaju Zalar, Ivo (1978), Skok, Joža (1979), Idrizović, Muris (1984), Hranjec, Stjepan (1998), Crnković, Milan i Dubravka Težak (2002), Zima, Dubravka (2001); drugi znanstvenici ipak pomiču početak hrvatske dječje književnosti na 1796. godinu i prvi dječji roman objavljen na hrvatskom jeziku *Mlaissi Robinzon* (Horvat, Branka (1933), Peroš, Vilim (1937), Jembrih, Alojz (1994), Pašagić, Blanka (1998), Majhut, Berislav (2003).“ (Lovrić Kralj 2014: 8).

MAJHUTOV PRIJEDLOG KOREKTIVA CRNKOVIĆEVA PRISTUPA POVIJESNOM RAZVOJU HRVATSKE DJEČJE KNJIŽEVNOSTI

Mnogim primjerima i zornim argumentima Majhut ističe da fokusiranjem prikaza razvoja hrvatske dječje književnosti uz isključivo estetske kriterije mnogi važni čimbenici književne transakcije unutar polja hrvatske dječje književnosti bivaju izostavljeni (Majhut 2022: 78). Riječ je, s jedne strane, o nizu važnih podataka o utjecaju i statusu unutarknjiževnih čimbenika poput čitateljske publike, recepcije, nakladnika, knjižara i knjižnica u određenim razdobljima, a s druge o ništa manje zanemarivom utjecaju izvanknjiževnih, odnosno društveno-političkih i povijesnih odrednica na pojave unutar kulturnog polja hrvatske dječje književnosti.

Tako Majhut upućuje na to da je i mnogo prije Filipovićeve *Malog tobolca*, koji se općenito uzima kao početak hrvatske dječje književnosti, objavljen prvi prijevodni roman za djecu i mlade (Vranićev *Robinzon iz 1796.*), zbirka Ezopovih basana eksplicitno namijenjenih djeci (1804.), prijevod Schmidove *Genoveve* (1846.) kao najpopularnije hrvatske dječje knjige u idućih sto godina te pokrenut niz ilustriranih knjiga za djecu (*Spisi za mladež od Kristofa Schmida*) (usp. Majhut 2022: 56–57), što govori o postojanju mlade čitateljske publike i čitateljskih praksi i prije sredine 19. stoljeća.² Iako prijevodna i autorska književnost nemaju i ne mogu imati istu vrijednost, navedeno razdoblje primjer je kako je dječja književnost od samih početaka nadilazila jezične granice, a razvila se zahvaljujući i međunarodnim poveznicama, pa stoga istraživanje njezina povijesnog razvoja ne bi trebalo biti ograničeno na „zemljopisno interne tekstove“ (Bouckaert-Ghesquière 1992: 93). Sličnog je stava i Solar, koji tvrdi da se ni jedna nacionalna književnost nije razvila samostalno (usp. Solar 2005: 146). Čitateljsku publiku Majhut stavlja u fokus i kada je riječ o prijevodu sentimentalne djevojačke književnosti i petparačkih romana s raznih svjetskih jezika (usp. Majhut 2022: 275). Iako estetski irelevantni, ti oblici svojom brojnošću i čitanošću ostavljaju trag na publici u razdoblju između dvaju svjetskih ratova jer predstavljaju neposredni odgovor nakladnika na želje same čitateljske publike.

U Crnkovićevoj se periodizaciji zanemaruje i utjecaj društveno-povijesnih čimbenika, pa tako, primjerice, ostajemo bez odgovora, ističe Majhut, na pitanje o

² Uz to, prema Majhutovu mišljenju, razvoj hrvatske dječje književnosti započinje djelovanjem svećenika u razdobljima prije 19. stoljeća (usp. Majhut 2022: 58) da bi tek potom uslijedilo i djelovanje naprednih učitelja.

društvenim razlozima pojavljivanja tako velikog broja pripovjednih tekstova o nestašnoj djeci upravo nakon završetka Prvoga svjetskog rata (usp. Majhut 2022: 270). Uz to se ni društveno-povijesno relevantne godine, kao što je to, primjerice, 1945., ne uzimaju u obzir kao važne prekretnice u razvoju hrvatske dječje književnosti (usp. Majhut 2022: 18), ali i mnogi autori koji su tijekom Drugoga svjetskog rata i nakon njega prognani ili na druge načine isključeni iz javnog prostora (usp. Majhut 2022: 64–65).

Svi ti primjeri upućuju na potrebu prevrednovanja povijesti hrvatske dječje književnosti. Nadovezujući se na to, u radu se tematiziraju dva pitanja: S jedne strane, na koji način uopće funkcionira dječja književnost, a s druge, koji su sve čimbenici utjecali, odnosno utječu na njezin razvoj?

TEMELJNE ODREDNICE I NAČIN USTROJAVANJA KULTURNOG POLJA HRVATSKE DJEČJE KNJIŽEVNOSTI

Pored kulturnih studija koje su propitujući podjele između kanonskog i trivijalnog uvele koncept kulture koji nije usko povezan s estetskom vrijednosti književnih djela, već zagovaraju koncept o kulturi kao načinu života, važan utjecaj na promišljanja o književnosti imala je teorija kulturnog polja francuskog sociologa Pierrea Bourdieua, koja obuhvaća različita područja kulturne produkcije, uključujući i „visoku“, kanoniziranu te „nisku“, popularnu kulturu. Njegova teorija kulturnog polja umjetnička djela smješta unutar društvenih uvjeta njihove proizvodnje, cirkulacije i potrošnje (usp. Bourdieu 1983: 312–313). Pritom se književno ili umjetničko polje shvaća kao područje utjecaja različitih sila koje teže transformaciji ili očuvanju dotičnog polja (usp. Bourdieu 1995: 215), dok je status djela konstantno podložan promjeni te ovisan o elementima prisutnim u polju (usp. Bourdieu 1983: 313). Radikalnije promjene u strukturi polja, kao i inovativni zahvati u njega, mogući su samo ako su te promjene već prisutne u potencijalnom stanju, kao „strukturalne praznine“ (usp. Bourdieu 1995: 235). Uz to na ulazak agenata utječu i izvanjske pojave, kao što su npr. političke promjene poput revolucionarnih kriza koje mijenjaju odnose moći unutar polja (usp. Bourdieu 1993: 57–58).

S takvim fluidnim poimanjem kulturnog prostora slaže se i Boschetti koja smatra da je koncept polja posebno zanimljiv za istraživanje književnosti jer je inicijalno zamišljen i razvijen kako bi uzeo u obzir specifičnosti književnih praksi (usp. Boschetti 2012: 15). Kulturnom je polju svojstven „efekt prizme“ u skladu

s kojim dolazi do prelamanja vanjskih odrednica sukladno vlastitoj logici polja jer književni mikrokozmos nikada nije posve (ne)ovisan o društvenom prostoru u koji je uključen (usp. Boschetti 2012: 17–18). Stoga se i književne prakse na zadovoljavajući način ne mogu objasniti samo biografskim pristupom kao izravno očitovanje osobnih iskustava i osjećaja (usp. Boschetti 2012: 17). Naprotiv, u svrhu objašnjenja književnih činjenica potrebno je rekonstruirati stanje književnog polja u trenutku njihova nastanka (usp. Boschetti 2012: 23).

Daljnja prednost Bourdieuova modela leži u mogućnosti povijesnog smještaja djela i unutar polja proizvodnje i recepcije, uključujući i primjenu transnacionalne perspektive, čime se na raspolaganje stavljaju alati promišljanja o promjenama u književnim oblicima i kanonima (usp. Ahearne/Speller 2012: 8). To omogućuje i uočavanje odnosa između činjenica koje se inače proučavaju zasebno, čime se eliminiraju granice u proučavanju književnosti, a istraživanja otvaraju spram novih smjerova poput onih unutar sociologije i povijesti kulture (usp. Boschetti 2012: 18–19).

Iako je značenje Bourdieuove misli za razvoj sociologije umjetnosti neupitno, od 90-ih godina 20. stoljeća javljaju se i kritička gledišta (usp. Shusterman 1999: 22–26, Butler 1999: 117–118, Bohman 1999: 146). Tako novija kritika Bourdieuove teorije naglašava nekoliko slabih točaka u vezi s njezinim primjenama poput problema naturalizacije koncepta „polja“ (usp. Boschetti 2012: 20), prevelike fokusiranosti na francusku književnost (usp. van Maanen 2009: 67), kao i privilegiranja već kanoniziranih književnika, odnosno njihovo ograničavanje na nacionalnu razinu (Boschetti 2012: 20). Podjednako je prijeporna i činjenica da Bourdieu ne uspijeva objasniti problem niveliranja kulturne hijerarhije i pluralizacije kulturnih polja (usp. Gartman 2002: 261). Hockx (2012: 54) pak na primjeru Kine pita se nije li primjena Bourdieuova modela dovela do pretjeranog naglašavanja „relativne autonomije“ književnog polja, osobito u slučaju snažnog uplitanja države u 20. stoljeću?

Premda se neke primjene teorije kulturnog polja evidentno dovode u pitanje, čini se da ti problemi ne diskvalificiraju Bourdieuovu teoriju kao takvu. Hockx tako ističe korisnost Bourdieuova modela u „kontekstualnim“ studijama, kojima je cilj dati širi pregled književne produkcije³ ili rehabilitirati prethodno margi-

³ Michel Hockx uporabu Bourdieuove paradigme, često otvoreno optuživane da je „rankocentrična“, prikazuje u sasvim drukčijem kontekstu, smatrajući da su Bourdieuove ideje u Kini pomogle da se proučavanje književnosti odmakne od pretjerano politiziranih paradigmi književne historiografije (usp. Hockx 2012: 56).

nalizirane autore i djela (usp. Hockx 2012: 56). Boschetti tvrdi da ni jedan od okvira⁴ utemeljenih na konceptu sustava ne predlaže teoriju djelovanja ni izdaleka usporedivu s Bourdieuovim modelom te ističe sposobnost tog modela da objasni raznolikost praksi koje se mogu klasificirati kao književnost, pri čemu se pozornost ne pridaje samo odnosima između književnog polja i različitih oblika moći (političke, ekonomske, vjerske), nego i evoluciji kulturnog polja u cjelini (usp. Boschetti 2012: 17–18).

Zaključno je moguće ustvrditi da istraživači književnosti još uvijek cijene mogućnosti koje Bourdieuova teorija nudi za povijesno smještanje književnih djela unutar polja njihove proizvodnje i recepcije, uključujući i transnacionalnu perspektivu koju ona otvara. Sociolozi su napustili stariji model refleksije, koji kulturu objašnjava kao odraz vanjskih društvenih struktura i promjena te se, nasuprot tomu, kultura poima kao barem djelomično autonomno područje s vlastitim unutarnjim ustrojstvom i dinamikom (usp. Gartman 2002: 255). Umjesto koncepta zatvorenog sustava Bourdieuovu se teoriju može promatrati kao „kontinuirani rad u tijeku“ (usp. Boschetti 2012: 19), pri čemu se ključnim strukturnim čimbenikom čini unutarnje natjecanje agenata, ali i pojavljivanje novih sudionika kada je riječ o labavljenju već utabanih pozicija (usp. Boschetti 2012: 24).

Majhut pak temeljno načelo razvoja kulturnog polja prepoznaje u tome da u njemu „nove pojave [...] ne nastaju nenadano i odjednom. Najčešće se one neko vrijeme najavljuju prije no što će stupiti na književnu pozornicu u punom svjetlu. Također te pojave neće biti izbrisane dolaskom novih razdoblja. One će se jednostavno povući u pozadinu i otamo nastaviti djelovati“ (Majhut 2022: 82). U skladu s tim razvoj kulturnog polja hrvatske dječje književnosti trebao bi se moći (re)konstruirati kao posljedica uzajamnog djelovanja svih čimbenika koji utječu na nastanak tog polja, ali i na njegovo preslojavanje u mijeni vremena.

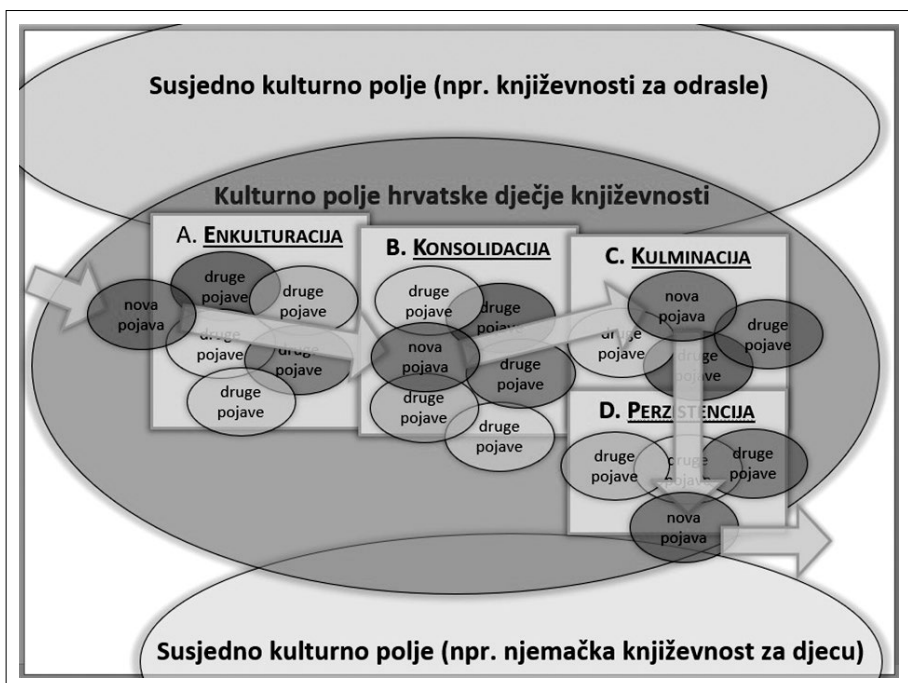
S tim u vezi predlažemo model ustrojavanja kulturnog polja kojim bi se mogao opisati način ulaska, opstanka i nestanka pojedinih pojava unutar kulturnog polja:⁵ u prvoj fazi, *fazi enkulturacije*, dolazi do postupnog uobličavanja neke

⁴ Odlučujuća uloga koja se pripisuje akterima i njihovim konkurentskim odnosima jedna je od glavnih razlika koja razlikuje Bourdieuovu teoriju od drugih pristupa književnosti, tvrdi Boschetti (2012: 17): Formalistički okviri, po definiciji, ne uzimaju u obzir agente. Čak ni Michel Foucault, iako je prepoznao, kao što to čini Bourdieu, povijesnost „simboličkih oblika“, nije objasnio prijelaz iz jedne konfiguracije u drugu, niti raznolikost praksi koje se mogu promatrati u istoj povijesnoj „epistemi“, jer je izričito odbio uzeti u obzir agente, njihove putanje i njihove specifične interese (usp. Boschetti 2012: 18).

⁵ Riječ je o modelu koji prema spoznajama autora u ovakvom obliku nije razrađen u recentnoj sekundarnoj literaturi o razvoju i ustroju književnoga kulturnog polja.

nove književne tvorbe/pojave u vidu niza pokušaja njezina osmišljavanja u kojima zadobiva svoje prve obrise (poput, primjerice, početaka stripa u drugoj polovici i kraju 19. stoljeća). U drugoj fazi, *fazi konsolidacije*, ta se tvorba/poja etablira unutar aktualnog ustroja kulturnog polja time što zadobiva ustaljena obilježja kojima se standardno izdvaja od ostalih pojava (primjerice strip na početku 20. stoljeća naspram starijeg žanra slikovnice). U toj fazi pojava prolazi i kroz proces „intrafiksacije“, pod čime se podrazumijeva njezina unutarnja konsolidacija uslijed koje stječe svoja nezamjenjiva obilježja po kojima se prepoznaje kao upravo takva vrsta pojave (npr. dječji strip), i kroz proces „ekstrafiksacije“, kojim zadobiva svoju više ili manje čvrstu poziciju unutar samoga kulturnog polja, dakle, učvršćuje svoju poziciju unutar tog polja i u formalno-oblikovnom i u strukturno-hijerarhijskom pogledu (primjerice dječji strip kao tzv. „šund-literatura“).

Na to može uslijediti treća faza kulminacijskog razvoja te pojave i/ili četvrta faza njezina pukog perzistiranja unutar kulturnog polja, pri čemu te faze mogu, ali ne moraju, uslijediti ili paralelno ili sukcesivno. U *fazi kulminacije* pojava će



SLIKA 1. Prikaz načina ustrojavanja kulturnog polja hrvatske dječje književnosti

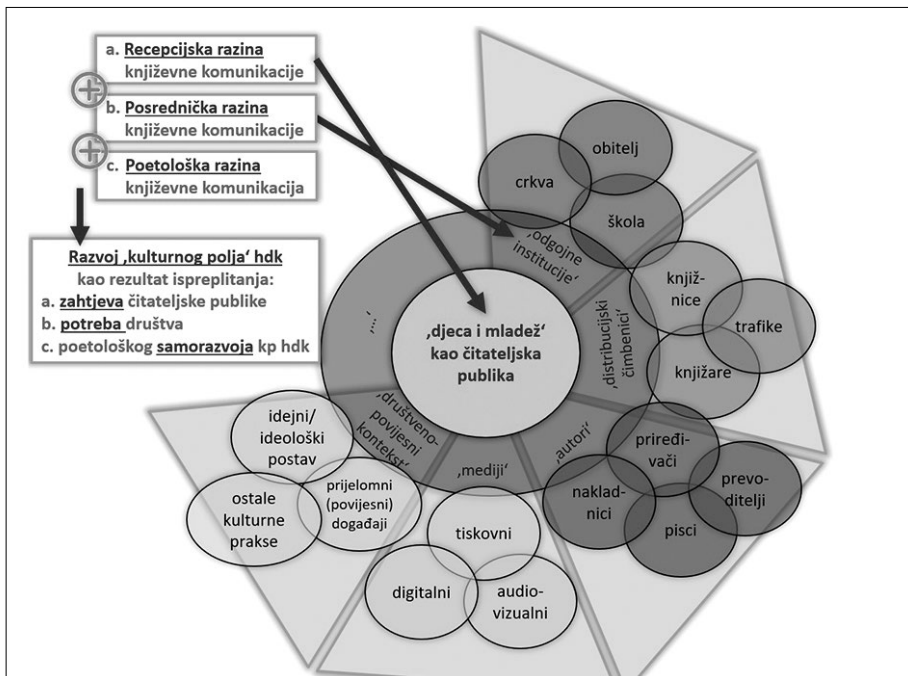
se razviti u jednu od vrhunskih tvorbi unutar polja, dosežući time i svoj estetski vrhunac, tako da će njezina stilska obilježja moći postati čak i jedna od temeljnih odrednica cjelokupnog razdoblja. U *fazi perzistiranja* ta ista pojava može, nakon što je zauzela određenu poziciju u kulturnom polju i u većoj ili manjoj mjeri razvila svoja obilježja, dospjeti u pozadinu polja i odande svojom centrifugalnom snagom djelovati ne samo na ostale pojave unutar vlastitog polja nego i na pojave u drugim, srodnim kulturnim poljima. Pojava će uz to već od samog ulaska u kulturno polje pa sve do svojeg nestanka biti u neprestanoj interakciji s drugim pojavama iz vlastitog ili srodnog polja, i to i s onima koje već postoje u tom polju i s novopridošlim, pri čemu će kao posljedica interakcije doći do permutacije njezinih obilježja ili će, obratno, pojedina njezina obilježja migrirati u druge pojave tako što će ih one preuzeti i prilagoditi vlastitom ustroju.

Gruba je to skica (inter-)aktivnog modela opstanka pojava u kulturnom polju koji predstavlja okvir unutar kojeg je moguće analizirati i konkretni razvoj kulturnog polja hrvatske dječje književnosti tako da se na taj model primijene oni specifični čimbenici koji utječu na oblikovanje kulturnog polja hrvatske dječje književnosti, što vodi drugom pitanju, naime, onom o temeljnim čimbenicima s obzirom na koje se to polje razlikuje od drugih kulturnih polja.

Osobitost književne komunikacije u kulturnom polju dječje književnosti posljedica je prije svega njezine usmjerenosti na specifične potrebe djece i mladih, čije centripetalno težište s obzirom na povijesni razvoj te komunikacije i uloge odraslih u njoj tvori shvaćanje da djeca i mladi imaju specifične potrebe/želje, pa je stoga upravo *receptijska razina* književne komunikacije u kulturnom polju dječje književnosti od presudnog značenja. Stoga joj je i u analizi povijesnog razvoja potrebno dodijeliti središnju ulogu.

S tom je razinom književne komunikacije usko povezana i ona *posrednička* s obzirom na to da djeca i mladež načelno ne predstavljaju autonomne recipijente književnih pojava, već ih u tome usmjeravaju različiti njima bliži ili udaljeniji čimbenici, među kojima se ističu razne primarne i sekundarne *odgojne institucije* (poput, primjerice, obitelji, crkvenih i školskih institucija ili pak *družine/grupe istomišljenika*), *distribucijski čimbenici* (poput knjižara, knjižnica, kioska i drugih prodajnih/nabavnih mjesta), *autorske institucije* (poput nakladnika, priređivača književnih djela, prevoditelja i pisaca), kao i *mediji* (poput tiskovnih, audiovizualnih i digitalnih). Navedenim se unutarknjiževnim čimbenicima koji djeluju na posredničkoj razini komunikacije unutar kulturnog polja dječje književnosti pridružuju i daljnji, izvanknjiževni čimbenici iz drugih, više-manje

srodnih kulturnih polja koji svi zajedno tvore *društveno-povijesni kontekst* unutar kojeg funkcionira i kulturno polje dječje književnosti, a među kojima se mogu istaknuti *prijelomni* (povijesni i/ili društveni) *događaji*, *idejni i ideološki postav* nekog društva kao i *druge kulturne prakse* toga društva (poput njegova tehničkog razvoja, različitih predodžbi o djetetu i djetinjstvu ili običaja i tradicija koje se njeguju u nekom razdoblju).



SLIKA 2. Prikaz čimbenika razvoja kulturnog polja hrvatske dječje književnosti

Čini se da je kao treću razinu književne komunikacije koja podjednako tako utječe na proliferaciju kulturnog polja dječje književnosti potrebno istaknuti onu *poetološku*. Na toj razini kulturno polje dječje književnosti usko se isprepliće s onim književnosti za odrasle utoliko što oba interagiraju, primjerice, u pogledu poetoloških predodžbi o tome što je književnost, odnosno književna pojava te o načinu funkcioniranja književne komunikacije. Riječ je o više ili manje autoreferencijalnoj razini obaju kulturnih polja na kojoj se oni uzajamno usko isprepliću, a da ipak svaki za sebe razvija vlastite i poetološke i žanrovske i estetske odrednice koje se tada ustaljuju u svakom polju zasebno.

U svrhu određivanja ali i omeđivanja kulturnog polja *hrvatske* dječje književ-

nosti potrebno je naposljetku u obzir uzeti i *jezičnu komponentu* tog polja. To se polje svakako odnosi na mlade recipijente koji stasaju unutar hrvatskoga kulturnog polja, odnosno jezičnog područja, što, međutim, ne znači da se u tom polju radi isključivo o književnim djelima na hrvatskom jeziku, već i o onim iz drugih, stranojezičnih (dječje-)kulturnih polja koji su svojim prisustvom u originalu i/ili prijevodu u hrvatskome kulturnom polju omogućili između ostalog stvaranje čitateljskih navika, ali i različitih drugih procedura recepcije književnih djela na hrvatskom jeziku.

OBILJEŽJA KULTURNOG POLJA U ODREĐENIM FAZAMA HRVATSKE DJEČJE KNJIŽEVNOSTI KAO SMJERNICA PREMA OBRISIMA NOVE PERIODIZACIJE HRVATSKE DJEČJE KNJIŽEVNOSTI

Prema Bitiju, uporaba se periodizacijskih kategorija kao pomagala u vremensko-prostornom omeđivanju kulturnog polja književne produkcije čini nužna (usp. Biti 1997: 263), premda se danas postupku periodizacije povijesti književnosti upućuju sve brojniji prigovori (usp. Majhut 2022: 69–76). Kao i nacionalna književnost za odrasle, tako se i nacionalna književnost za djecu i mlade javlja u onom trenutku kada se pojavi potreba za zadovoljenjem specifičnih potreba određene, naime, u ovom slučaju mlađe čitateljske publike. Stoga se čini primjerenim, kao što to i Majhut čini, periodizaciji hrvatske dječje književnosti pristupiti uzimajući u obzir prije svega specifični razvoj toga kulturnog polja.

Potrebe publike unutar kulturnog polja hrvatske dječje književnosti u prvom se trenutku, smatra Majhut, zadovoljavaju izvana – posredstvom odraslih – što uzrokuje nastanak *funkcionalne ili namjenske književnosti* (početnicama i katekizmi-ma) kao prvog oblika hrvatske dječje književnosti.⁶ Da predodžba o potrebama dječje čitateljske publike stoji na početku razvoja i hrvatske dječje književnosti, svjedoče i popisi knjiga koje nude hrvatski knjižari poput Novosela s kraja 18. i početka 19. stoljeća u kojima se jasno izdvajaju knjige namijenjene djeci (usp. Majhut/Lovrić Kralj 2022: 33, Tingle 2019: 76, 79, 85, 117, Ivanović Grgurić/

⁶ Ono započinje s prvom poznatom hrvatskom knjigom namijenjenom djeci, glagoljskom početnicom objavljenom 1527. godine u Veneciji, premda u to doba prevladavaju knjige otisnute na njemačkome i latinskome jer su jednostavno dostupnije od onih na hrvatskom jeziku.

Lukić 2022: 392), što upućuje na to da već u to doba postoji svijest o dječjoj publici kao zasebnom čitateljskom sloju jer u protivnom takvi popisi knjiga ne bi ni nastali. Stoga bi se moglo ustvrditi da je u prvoj fazi razvoja hrvatske dječje književnosti temeljni čimbenik koji inicira oblikovanje toga kulturnog polja upravo predodžba, odnosno ideja o mladoj čitateljskoj publici i njezinim specifičnostima unutar širega hrvatskog kulturnog polja.

S vremenom se pored funkcionalnih djela objavljuju i ona koja djecu žele poučiti na zabavni način. Stoga razdoblje koje započinje s Vranićevim prijevodom Campeova *Mlaissega Robinzona* 1796. godine obilježava nastanak *zabavne dječje književnosti*, čija je svrha ispuniti dječju dokolicu, pa je to razdoblje u kojemu se zadovoljenje potreba dječje čitateljske publike zbiva naoko iznutra – iz želje dječje publike za zabavnim štivom.⁷

Novi čimbenik unutar polja hrvatske dječje književnosti predstavlja kontinuirana nakladnička djelatnost koja započinje Županovim izdavanjem *Zabavne knjižnice* (1844.), odnosno objavljivanjem Schmidove *Genoveve* u izdanju *Kola mladih rodoljuba* (1846.), da bi im se 60-ih godina 19. stoljeća pridružio i Hartmán sa svojim nizom. Ponudu dječjeg štiva upotpunjuje i izdavanje prvih hrvatskih dječjih časopisa *Bosiljak* i *Smilje*. Budući da glavni način distribucije dječjih knjiga u to doba predstavljaju „nagradne knjige“ (Majhut 2022: 93) i „zakonom poduprta institucija školskih knjižnica“ (Majhut 2022: 94), kao čimbenici dječje književnosti u tom razdoblju na scenu u sve većoj mjeri stupaju učitelji, odnosno školski sustav. Tako nakon svećenstva u ovom razdoblju presudnu ulogu u književnoj komunikaciji igraju knjižari i učitelji, pri čemu u svakoj fazi književne komunikacije nalazimo odrasle koji djeluju za čitateljske navike djece (usp. O’Sullivan 2011: 191).

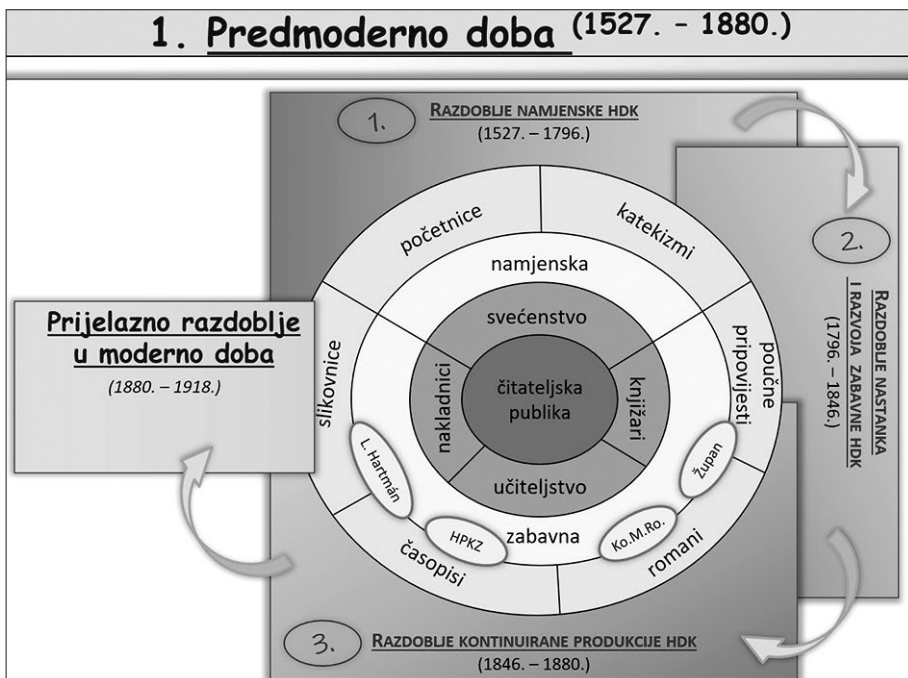
Do sada razmatrano razdoblje od 16. stoljeća pa sve do 80-ih godina 19. stoljeća bilo bi moguće shvatiti kao prvo veliko razdoblje u razvoju hrvatske dječje književnosti, pri čemu se nameću dva načelna problema: s jedne strane, onaj omeđivanja pojedinih razdoblja, a s druge nazivlje pojedinih razdoblja. Rješenje prvog problema nudi načelo u skladu s kojim granice pojedinih razdoblja prema opisanom modelu ustrojavanja kulturnog polja omeđuje ulazak, opstanak i nestanak onih pojava unutar kulturnog polja, koje će se s vremenom pretvoriti u domi-

⁷ No u tom je razdoblju, primjećuje Majhut (2022: 88), zbog skromnih financijskih sredstava nakladnika objavljivanje dječjih knjiga još uvijek stvar izoliranih i diskontinuiranih izdavačkih pothvata pojedinih prevoditelja, priređivača ili autora, što uvelike utječe na skroman i spor razvoj hrvatske dječje književnosti sve do sredine 19. stoljeća.

nantne odrednice cjelokupnog polja u određenome povijesnom razdoblju. S tim je usko povezan i drugi problem naziva pojedinih i makrorazdoblja i mikrorazdoblja. U ovoj preliminarnoj fazi istraživanja problematike periodizacije kulturnog polja hrvatske dječje književnosti, u kojoj još ne postoje odgovarajuća opsežna povijesna istraživanja, čini se primjerenim poslužiti se privremenim nazivljem koje bi imalo isključivo usmjeravajuću funkciju za daljnja istraživanja, na temelju čijeg će daljnjeg razvoja uslijediti ili verifikacija ili falsifikacija ovdje predloženih granica i naziva pojedinih razdoblja.

Uzimajući u obzir navedena ograničenja, prvom se velikom razdoblju od 1527. do 80-ih godina 19. stoljeća može nadjenuti naziv predmoderno doba, nakon kojeg bi od 80-ih godina 19. stoljeća do 90-ih godina 20. stoljeća slijedilo drugo razdoblje moderno doba, a potom i treće, suvremeno doba. Privremenu razdjelnicu između tih triju navedenih doba predstavlja stupanj razvoja tržišta – središnjega pogonskog elementa toga kulturnog polja – kao mjesta ponude i potražnje, odnosno oblikovanja i preoblikovanja ustroja tog polja. U skladu s tim u „predmoderno doba“ ne postoje još obilježja modernog tržišta književnih djela za djecu i mladež, dok se nakon 1918. može već govoriti o „modernom dobu“ u kojemu se razvijaju tržišni mehanizmi i unutar kulturnog polja hrvatske dječje književnosti. Počevši od 90-ih godina 20. stoljeća, to je tržište izloženo učincima njegova razvoja u suvremenom trenutku, pa bi u skladu s tim bio primjeren naziv „suvremeno doba“, čija će se granica razvojem istraživanja sve više približavati današnjem trenutku, a razdoblje od 90-ih godina 20. stoljeća do 10-ih godina 21. stoljeća zasigurno postati zasebnim povijesnim razdobljem.

Što se tiče podjele pojedinih doba ili makrorazdoblja na kraća mikrorazdoblja, prvo razdoblje predmodernog doba moguće je u skladu s navedenom analizom razdijeliti na tri kraća razdoblja: 1. razdoblje namjenske hrvatske dječje književnosti (1527. – 1796.); 2. razdoblje nastanka i razvoja zabavne hrvatske dječje književnosti (1796. – 1844.); 3. razdoblje uspostave kontinuirane produkcije hrvatske dječje književnosti (1844. – 1880.). Kriterij razlikovanja leži prije svega u dominantnom položaju pojedinih čimbenika i njihovih interesa u komunikacijskom lancu, tako svećenstva s vjerskom i moralnom poukom u prvom razdoblju, knjižara s promocijom zabavno-poučne priče u drugom razdoblju, dok treće razdoblje obilježava sve veća aktivnost i nakladnika i učiteljstva iniciranjem nakladničkih nizova i osnivanjem dječjih časopisa (usp. Majhut 2022: 93).



SLIKA 3. Prikaz predmodernog doba u razvoju kulturnog polja hrvatske dječje književnosti

Tek uzletom modernih slikovnica 80-ih godina 19. stoljeća postupno se etablira novi oblik distribucije književnih djela. Slikovnica je, naime, u to doba takva vrsta dječje knjige koju nije bilo moguće distribuirati uvriježenim kanalima poput nagradne knjige ili školske knjižnice jer se obraćala djeci u predškolskoj dobi pa se mogla ponuditi jedino na slobodnom tržištu. To pak tvori osnovu za razvoj modernog tržišta knjiga i unutar kulturnog polja hrvatske dječje književnosti, koji obilježava sve veći dodir mladih recipijenata s književnom produkcijom te posljedično umnažanje žanrovske ponude. Stoga bi se razdoblje od 80-ih godina pa sve do propasti Austro-Ugarske Monarhije 1918. godine moglo označiti kao prijelazno razdoblje u kojemu kulturno polje hrvatske dječje književnosti postupno stječe moderna obilježja, a razdoblje od 1919. pa sve do 90-ih godina 20. stoljeća kao drugo veliko makrorazdoblje, kao moderno doba u razvoju hrvatske dječje književnosti, u kojemu ta moderna obilježja dopijevaju u prednji plan.

Razdoblje između završetka Prvog i Drugoga svjetskog rata, dakle od 1919. do 1941. godine, obilježavaju tri temeljne odrednice. Prva je nastanak i postojanje Kraljevine Jugoslavije, zbog čega hrvatska dječja književnost napušta do-

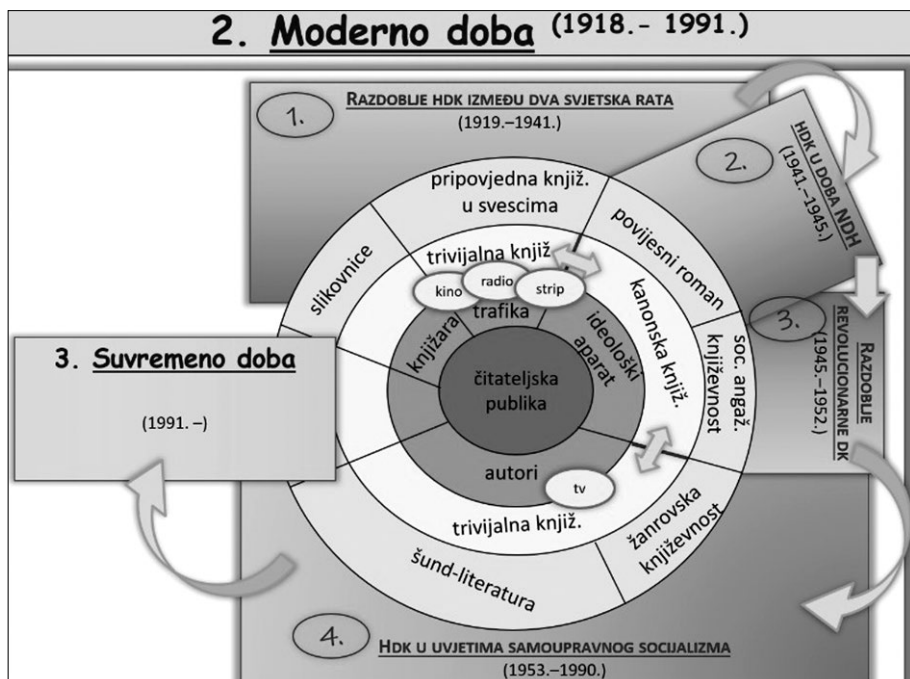
tadašnji kulturno-povijesni kontekst „srednjeeuropskog društvenog tkiva“ (Majhut 2022: 97), uklapajući se postupno u novonastajuće jugoslavensko društvo. Druga je odrednica tog razdoblja „uvođenje novih tiskarskih tehnologija“, što je „omogućilo vrlo jeftinu proizvodnju tiskovina“, čiju dostupnost podupire „silno širenje alternativne prodajne mreže preko trafika“ (Majhut 2022: 97–98). Treću pak odrednicu tog razdoblja Majhut sagledava u „pojavi novih medija“ (Majhut 2022: 97–98), radija, kina, stripa i žutog tiska, koji utječu na oblikovanje poetike dječje književnosti u 20-im i 30-im godinama 20. stoljeća. Riječ je o nastanku „pripovjedne književnosti u svescima“ (Majhut 2022: 101) koja se prodaje kao „književna roba“ s „privlačnom vanjskom opremom i niskom cijenom“ (Majhut 2022: 98–100) na trafikama te je „nakladnik knjižar po prvi puta u direktnom kontaktu s djetetom kupcem“ (Majhut 2022: 100). U takvom kontekstu nastaju i prvi hrvatski *pulp fiction*-romani, kojima se ustoličuje raslojavanje dječje književnosti na „ozbiljnu dječju književnost“ pod nadzorom odraslih i onu nenadziranu „trivijalnu“ (Majhut 2022: 107).

Smjenu razdoblja unutar razvoja hrvatske dječje književnosti u prvoj polovici 20. stoljeća određuju, čini se, prije svega izvanknjiževni, odnosno društveno-politički događaji, premda će hrvatska dječja književnost iznutra razvijati raznovrsne oblike književne produkcije. Tako nakon prvog razdoblja, razdoblja hrvatske dječje književnosti između dva svjetska rata (1919. – 1941.) slijedi drugo, razdoblje hrvatske dječje književnosti u doba NDH (1941. – 1945.),⁸ a neposredno nakon završetka Drugoga svjetskog rata i treće, razdoblje revolucionarne dječje književnosti (1945. – 1952.). U posljednje spomenutom razdoblju „zatečene se temeljne vrste dječje književnosti odbacuju i zabranjuju (bajke, fantastična književnost, pustolovni romani, stripovi)“ (Majhut 2022: 115), dok se potiču oni oblici dječje književnosti koji pridonose „novoj revolucionarnoj izgradnji društva utemeljenog na revolucionarnim vrijednostima“ (Majhut 2022: 116). Utoliko je, čini se, temeljna odrednica hrvatske dječje književnosti od 1941. do 1952. godine ideološka instrumentalizacija u svrhu njezina pretvaranja u „agitacijsko sredstvo“ (Majhut 2022: 116), zbog čega u potpunosti nestaje ili je znatno reducirana utjecaj slobodnog tržišta kao regulatora komunikacije unutar kulturnog polja hrvatske

⁸ Majhut kraj tog razdoblja ne postavlja s raspadom Kraljevine Jugoslavije 1941. godine, navodeći da su i Banska Hrvatska i Nezavisna Država Hrvatska „trajale prekratko da bi se uspio ostvariti neki prepoznatljiv i osebniji razvoj dječje književnosti“ (Majhut 2022: 110). No ujedno ističe da razvoj dječje književnosti u doba NDH još nije potpuno istražen, dok istražena građa upućuje na to da su „državne institucije s jedne strane stavile dječju književnost pod čvrsti nadzor, a s druge se strane usrdno angažirale u njenom razvoju“ (Majhut 2022: 111).

dječje književnosti.

U sklopu izgradnje samoupravnoga socijalističkog poretka kao društveno-političkog okvira jugoslavenske zajednice 50-ih godina 20. stoljeća ponovno se uvode određeni oblici slobodnog tržišta, što je predstavljalo snažan poticaj za razvoj dječje književnosti zbog procvata nakladništva i s njime usko povezanoga petparačkog pripovijedanja (usp. Majhut 2022: 122–125), čiju socijalnu osnovu tvori urbanizacija društva, kada je u gradovima, naime, potrebno riješiti problem slobodnog vremena novonastajućega građanskog sloja. U tom kontekstu javlja se i „briga“ odraslih oko konzumacije trivijalne literature koja se kao produkt zapadne kulture ideološki ujedno smatra i prijetnjom temeljima socijalističkoga društvenog poretka (usp. Majhut 2022: 128–132). Kulturno polje tog razdoblja, koje je zbirno moguće imenovati kao razdoblje hrvatske dječje književnosti u uvjetima samoupravnog socijalizma (1952. – 1990.), obilježava prije svega ambivalentno nastojanje da se, s jedne strane, izgradi slobodno tržište, a s druge prostori slobode ograniče socijalističkom ideologijom. Premda se u to doba sloboda ideološki dozira, kulturno polje hrvatske dječje književnosti rezultira silnom heterogenošću i



SLIKA 4. Prikaz modernog i suvremenog doba u razvoju kulturnog polja hrvatske dječje književnosti

polivalentnošću, koje tada zahtijeva raspodjelu tog razdoblja na još kraće vremenske isječke, kojima bi se istaknule pojedine tendencije i odrednice u vrlo živom razvoju hrvatske dječje književnosti u drugoj polovici 20. stoljeća.

Na kraju preostaje i pitanje određenja razvoja kulturnog polja hrvatske dječje književnosti nakon raspada Jugoslavije, od 90-ih godina 20. stoljeća naovamo. Pritom se ponovno nameće dilema trebaju li se uzeti u obzir kriteriji koji su nastali izvan samoga kulturnog polja hrvatske dječje književnosti, pa bi u skladu s tim bilo riječi o npr. razdoblju hrvatske dječje književnosti u uvjetima domovinskog rata (1991. – 1995.) i/ili u poslijeratnom razdoblju ili bi se to pak razdoblje moglo, odnosno moralo, sadržajno neutralno razlomiti na ono hrvatske dječje književnosti u 90-im godinama 20. stoljeća (1991. – 1999.) i hrvatske dječje književnost u novom mileniju (2000. – 2020.)?

RETROSPEKTIVNI POGLED NA POKUŠAJ NOVE PERIODIZACIJE HRVATSKE DJEČJE KNJIŽEVNOSTI

Kao odobreno mjesto međugeneracijske komunikacije, dječja je književnost spremnik kolektivnog pamćenja nacionalne, regionalne ili etničke skupine (usp. O'Sullivan 2011: 190). S obzirom na prethodno istaknute čimbenike, moguće je ustvrditi da je razvoj kulturnog polja hrvatske dječje književnosti rezultat uzajamnog ispreplitanja predodžbe o zahtjevima/potrebama (dječje i mladenačke) čitateljske publike kao centripetalne sile tog polja, i s društvenim potrebama u određenom razdoblju razvoja šireg kulturnog polja kao društveno-povijesnog konteksta i poetološkog samorazvoja tog polja. Pritom je uzajamni utjecaj navedenih čimbenika potrebno promatrati dijakronijski, dakle u prepletu vremenskog slijeda oblikovanja pojedinih pojava unutar kulturnog polja, kako bi se odatle mogli izvesti i sinkronijski prikazi kulturnog polja hrvatske dječje književnosti u određenom trenutku, i to i u prošlosti i u sadašnjosti. Svi ti čimbenici zajedno utjecali su, a utječu još i danas, na ustroj toga kulturnog polja te su kao takvi relevantni za suvremenu znanost o književnosti. Uključivanjem, dakle, i nekanonskih, odnosno popularnih djela, razmatranjem utjecaja čitateljstva, nakladnika, knjižara i knjižnica, ali i presudnih povijesnih događaja, odnosno ideološkog postava društva znatno se širi kulturno polje hrvatske dječje književnosti.

Nakon ovoga letimičnog pogleda na razvoj kulturnog polja hrvatske dječje književnosti potrebno je istaknuti da su prethodno predloženi obrisi tog polja zajedno

s navedenim kriterijima i nazivima pojedinih razdoblja tek zamišljeni kao poticaj za raspravu, a pogotovo za povijesna istraživanja, čiji će rezultati u najmanju ruku poslužiti kao korekturno sredstvo predloženim rješenjima. A možda će se na temelju rezultata svi navedeni izvanknjiževni kriteriji čak morati i odbaciti jer će se na temelju podrobno provedene analize povijesnog razvoja hrvatske dječje književnosti ustanoviti tom polju imanentne unutarknjiževne odrednice njegova povijesnog razvoja. Na taj bi se način oblikovala i najpouzdanija periodizacijska terminologija jer bi proizlazila iz samoga kulturnog polja hrvatske dječje književnosti, iz njezina organskog razvoja, koji obuhvaća ne samo njezine estetske uspješnice već i više ili manje uspješne pokušaje oblikovanja dječje-književnih tvorbi, pa čak i trivijalno-konfekcijsku robu, koja je u nekome književnom pogonu podjednako tako prisutna, a katkad u razvojne svrhe čak i nužna.

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**TOWARDS A NEW PERIODIZATION OF CROATIAN CHILDREN'S LITERATURE:
A CONTRIBUTION TO REFLECTING ON THE STRUCTURE AND DEVELOPMENT
OF THE CULTURAL FIELD OF CROATIAN CHILDREN'S LITERATURE**

ABSTRACT

As part of numerous studies that are carried out in the field of scientific examination of Croatian children's literature as a literary, cultural and social phenomenon, there is a need to rethink the way of establishing the periodization of the development of Croatian children's literature. The paper starts from Crnković's periodization of Croatian children's literature and its socio-political contextualization undertaken by Majhut, and in the central part of the paper, presents a proposal to consider its cultural field, which could serve as a further incentive to outline the development of Croatian children's literature as objectively as possible.

KEYWORDS:

Berislav Majhut, Croatian children's literature, cultural field, Milan Crnković, periodization

PUPPET THEATER TRANSPOSITIONS OF CONTEMPORARY PICTUREBOOKS

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ABSTRACT

The paper examines selected contemporary puppet theater transpositions of picturebooks in order to explore the connections between picturebooks and puppet theater, focusing on how transformed verbal-visual elements of picturebooks are manifested in puppet plays. The starting point are common characteristics of picturebooks and puppet plays, such as the multimodal nature of picturebooks – the synthesis of various art forms as a component of puppet plays. The analysis is informed by Milan Čečuk's thesis (2009) that picturebook expression is evident in multiple ways in puppet plays, which the author interprets as animated three-dimensional picturebooks. In all the analyzed puppet plays, the narrative progression and visual expression of the picturebook are retained in ways that enhance stage dynamics. Additionally, the transformation of verbal and visual discourses of picturebook templates into components of puppet plays is reflected in the pictorial sequencing of scenes.

KEYWORDS:

picturebook, verbal discourse, visual discourse, theater of different means of expression, classic puppet theater

INTRODUCTION

Puppet theater transpositions of picturebooks as literary-artistic templates in contemporary Croatian puppetry represent a phenomenon that invites exploration of the connections between these two artistic forms of expression. By analyzing selected contemporary puppet play renditions of picturebooks, this paper seeks to address the following questions: What are the connections between picturebooks and puppet theater? How are transformed verbal-visual elements of picturebooks reflected in puppet plays? The analysis begins by examining the shared characteristics of picturebooks and puppet plays, such as the multimodality of picturebooks—the synthesis of various art forms as a fundamental component of puppet plays. It draws on Milan Čečuk's thesis (2009) that picturebook expression manifests in multiple ways in puppet plays. Verbal-visual discourses of picturebooks are analyzed in terms of their narrative level and the degree of their participation in storytelling (Grdešić, 2015), which are linked to the morphological analysis of puppet plays, which includes key elements such as text, visual art, music, puppet animation, and acting (Kolár, 1992). In analyzing puppet plays, the research considers the principles of puppet dramaturgy and the unique features of puppet genres, encompassing both traditional puppet theater and theater of different means of expression, to which the analyzed plays belong.¹

THE PUPPET THEATER AND THE PICTUREBOOK – THEORETICAL DETERMINANTS

The puppet theater is an art form that integrates multiple disciplines – literature, theater, visual arts, and music (Kolár, 1992). It shares a connection with the picturebook, a multimodal form that combines verbal and visual discourses to convey a story (Narančić Kovač, 2018). In the context of picturebooks, “each of the two discourses has separate means of expression, in accordance with the possibilities

¹ The term classic puppet theater refers to plays performed exclusively with puppets; the term theater of different means of expression refers to plays in which live actors and puppetry as means of expression are intertwined on stage. According to Henryk Jurkowski (2007), such performances mediate between live dramatic and material puppetry elements, and in addition to puppets on stage, they include actors, masks, props, and objects. As the analysis will show, contemporary Croatian puppetry includes puppet plays of all genres, which shows that the artistic tendencies of Croatian puppet theaters are in line with those in Europe.

of the two respective media, that is, communication systems” (Narančić Kovač, 2015: 101). Moreover, as Marijana Hameršak and Dubravka Zima observe, the picturebook is considered “an art form, independent of the field of (children’s) literature. And, because of its specific visual dimension, it outgrows the category of ‘literariness’ characteristic of the literary field, but also owing to its spatiality or sculptural quality (the book as a tactile object)” (Hameršak and Zima, 2015: 163). Similarly, Narančić Kovač (2015: 8) emphasizes that “a picturebook is essentially determined by its three-dimensionality. Like a sculpture, it occupies real space, is tactilely accessible, and the individual elements of its appearance convey meanings integral to the work as a whole.”

Milan Čečuk (2009) identifies a kinship between the narrative conveyed by a hand puppet in stage space and the storytelling achieved through the literary and artistic elements of a picturebook. Although Čečuk’s analysis primarily focuses on the relationship between hand puppets and picturebooks, his conclusions extend to puppet plays involving other types of puppets. Čečuk asserts that: “A puppet play in itself is a kind of living, three-dimensional picturebook. From an artistic perspective, it is always most effective and expressive when conceived as such. In some cases, a puppet play is literally constructed like a picturebook” (2009: 70). Čečuk highlights two fundamental ways in which a puppet play incorporates the narrative progression and pictorial expression of a picturebook. The first is

“a static way that only requires the decor to suggest the setting of the story in a picturebook way, only associative in the picturebook sense, which thus creates an adequate visual and spatial atmosphere for the action, and (the second) much more puppeteer way that understands the possibility of pictorial sequencing of scenes in connection with the development of stage dynamics so that the decor serves as much more than merely an artistic and architectural means for creating a spatial ambiance” (Čečuk, 2009: 70-71).

The following analysis will demonstrate which of these staging methods were used by the authors of the selected puppet plays.

PUPPET THEATER TRANSPOSITIONS OF CONTEMPORARY PICTUREBOOKS

Silvija Šesto, Ana Šesto, and Adriana Meglaj: *The Ninth Sheep* (2011)

The picturebook *The Ninth Sheep* (*Deveta ovčica*), written by Silvija Šesto and illustrated by Ana Šesto and Adriana Meglaj, features not only a verbal discourse but also two visual discourses. These extradiegetic-heterodiegetic narrators² tell the story of a boy, Ivica, who is anxious about his first day of school and its associated responsibilities. The night before school, Ivica struggles to fall asleep. His mother helps him using a traditional method – counting sheep. This leads to her intradiegetic-heterodiegetic narration of the little sheep’s story, which unfolds in Ivica’s dream as they engage in dialogue. In the story, Ivica attempts to count the sheep but, being unable to count yet, falls asleep when he reaches the ninth sheep. This sheep becomes trapped in his dream. As the little sheep converse with Ivica, they teach him how to count. Eventually, Ivica successfully counts to nine, freeing the ninth sheep from his dream (Šesto, Šesto, and Meglaj, 2011).

The intertwining of reality and dream gives the picturebook’s verbal and visual discourses the qualities of a fantasy story.³ When the mother says the word “sheep” during her conversation with Ivica, the sheep respond from their framed photos, where their names are listed, with the words, “Someone is calling us...” (Šesto et al., 2011: 8). In the visual discourse, the figure of the Dream is depicted as a drawing on the first surface. Meanwhile, the surfaces featuring the sheep incorporate an intra-pictorial text that references a “big, wide, green meadow (from a dream)” (Šesto et al., 2011: 9), echoing a line from the popular musical *Yalta*, *Yalta* by Milan Grgić and Alfi Kabiljo.⁴ This intertextual reference caters to both

² This signifies polyphony in picturebooks that “is established not only when the voices of the two narrators meet, but also through the different points of view they introduce into the narration; not only through the expressive possibilities of linguistic discourse but also through those of visual discourse” (Narančić Kovač, 2015: 154).

³ Milan Crnković and Dubravka Težak define the term fantasy story as a story in which “miraculous things arise in such a way that inner reality (dreams, desires, subconscious cognitions, fears, repressed experiences) is presented as an apparent reality. The key moment in such a story is the so-called shift into the unreal that is carried out by a special process (dream, unconsciousness, illness, play, etc.)” (Crnković and Težak, 2002: 23-24).

⁴ According to the website (accessed on 23 June 2024): <https://www.komedija.hr/www/repertoar/jalta-jalta/>

child and adult audiences, a characteristic typical of contemporary picturebooks (Beckett, 2012, as cited in Narančić Kovač and Zalar, 2015: 3).

The verbal discourse uses capital letters, making the picturebook suitable for young readers who are about to start or have just started primary school.

The visual discourse in the picturebook consists of photographs of Ivica, his mother, and the sheep, depicted as knitted hand puppets (*ginjoli*). This use of photographic imagery classifies the work as a photographic picturebook.⁵ Ivica's anxiety about attending school is depicted in the visual discourse of the picturebook through a series of photos. These images show Ivica's puppet in various positions (e.g., sideways, upside down) alongside intra-image text such as "TERRIFYING SCHOOL!!!" (displayed on a black-and-white photograph of the school building) and "WORRY - FEAR - IVICA PETRIFIED!!!" (printed in bold red letters). In contrast, the second part of the same double spread features photos of his mother's puppet with a friendly expression, recounting her fond memories of school. The accompanying text, displayed in a warmer ocher color, reads: "JOY - BEAUTIFUL MEMORIES," alongside a color photograph of a school building constructed from Legos (Šesto, Šesto, and Meglaj, 2011). The photographs⁶ are further enriched with drawings of the Dream character, an ambulance car, and a fence that sheep jump over. These elements are paired with intra-pictorial text in the visual discourse, adding a humorous tone and incorporating elements of comic style into both the illustrations and the picturebook as a whole. Through the use of intra-pictorial text, the visual discourse of this picturebook evolves into a dual discourse, as it "offers iconic and symbolic signs that supplement the linguistic discourse" (Narančić Kovač, 2015: 207).

⁵ As author Jane Wattenberg (2018: 302-314) writes: "...most picturebooks contain hand-illustrated pictures, while photographic picturebooks are full of photographs or photo-based illustrations. Whether without words or as a fusion of words and pictures, a photographic picturebook usually highlights a continuous narrative and covers a wide range of topics. Whether in color, partial color, or simple black and white, photographic picturebooks range from photo-documented scenes from real life to photographic fantasies that use photomontage and collage techniques."

⁶ Photos from the puppet play *The Ninth Sheep* can be viewed on the website of the Branko Mihaljević Children's Theatre in Osijek at the following link (accessed on 15 December 2024): <https://www.djecje-kazaliste.hr/galerija/deveta-ovcica/>

Ljudmila Fedorova: *The Ninth Sheep* Children's Theater Branko Mihaljević in Osijek, 2014

The puppet play *The Ninth Sheep* premiered in 2014 at the Children's Theater Branko Mihaljević in Osijek. It was staged as a classic puppet theater production, directed and dramatized by the renowned Russian puppet director Ljudmila Fedorova.

Following the dramatized text of the picturebook's storyline, Fedorova, according to critics, elaborated on the characters' psychological motivations by adding numerous narrative and visual details. The storyline is dramaturgically coherent and well-justified, with themes and expressions tailored to appeal to both children and adults (Biskupović, 2014). The play combined table puppet animation with shadow theater, a dual approach that mirrors the dual visual discourse of the picturebook *The Ninth Sheep*.

Natalija Burnos, the designer of the puppets and the scenography, created figures such as "a chubby boy, a small shaggy sheep, and a mother puppet proportional in size to the boy and their respective ages" (Biskupović, 2014) as table puppets. The boy Ivica's thoughts, fears, and restless dreams, as well as his mother's memories, were presented through shadow theater.

The puppet theater stage "was extremely practical and well utilized. It featured a room with a single closet, a bed, a bookshelf, and a model airplane hanging from a rope, all set on a higher level than the main theater stage to create additional play space. The closet and side shelf were used for shadow theater scenes, with the shelf unfolding to transform into a meadow where sheep jump" (Biskupović, 2014). A particularly striking scene depicts the ninth sheep singing a song about its dreams and hopes in the lower part of the stage, where everything is inverted. The sheep hangs from grass positioned at the top of this space, surrounded with clouds that have been transformed into flowers. The inverted scenography visually conveys that this sequence occurs in the boy's dream, maintaining a connection to the fantasy elements of the original picturebook.

Eric Carle: *The Very Hungry Caterpillar* (1969)

The extradiegetic-heterodiegetic narrators of the verbal and visual discourses in Eric Carle's picturebook *The Very Hungry Caterpillar* recount the story of a small caterpillar that progressively consumes more fruit and other foods with

each page, ultimately cocooning and transforming into a butterfly. The visual discourse, beginning with the peritext of the picturebook, introduces motifs reflected throughout the story using irregularly shaped, colorful circles. The picturebook's illustrations, created by using a collage photography technique,⁷ incorporate an interactive component designed to engage the child reader. Ivana Batarelo Kokić, in her categorization of picturebooks based on the level of representation of interactive elements, includes *The Very Hungry Caterpillar* in the group of printed picturebooks with interactive features. She notes that these features “include interactive components that are directly linked to the story” (Batarelo Kokić, 2015: 392) and appear on nearly every page of the picturebook (Batarelo Kokić, 2015: 388). According to Smiljana Narančić Kovač, beyond the linguistic and pictorial discourses of the picturebook, the design of the book as a three-dimensional object significantly influences its individual discourses and their characteristics. The trimmed and die-cut pages of *The Very Hungry Caterpillar* exemplify additions that expand the expressive potential of pictorial discourse, with the pictorial storyteller using these features to convey narrative meanings (Narančić Kovač, 2015). Moreover, alongside its trimmed and die-cut pages, *The Very Hungry Caterpillar* includes flaps that conceal portions of the illustrations, making it a lift-the-flap book (Batarelo Kokić, 2015: 380, as cited in Matulka, 2008).

**Ivana Đula and Milica Sinkauz (based on Eric Carle's picturebook):
The Very Hungry Caterpillar, Zadar Puppet Theater, 2021**

The puppet play *The Very Hungry Caterpillar* premiered at the Zadar Puppet Theater in 2021. It is based on the picturebook by American writer and illustrator Eric Carle and presented as a theater production of different expressive means. The play was directed by Renata Carola Gatica and dramatized by Ivana Đula and Milica Sinkauz.

In Renata Carola Gatica's vision, puppet actors appear both as animators of

⁷ According to Goldsmith (2003), Carle's illustration technique consisted of assembling collages cut from tissue paper that the author colored in a full spectrum of colors, cutting and gluing the paper to cardboard to create the images, and sometimes highlighting individual details with crayons. Carle would photograph the finished collages, and the color photo would serve as an illustrated page. While preparing the famous picturebook *The Very Hungry Caterpillar* (1969), Carle found that his own playful use of the hole puncher could expand the narrative of his illustration, and, in his subsequent picturebooks, he manipulated the size of the pages, as in *The Grouchy Ladybug* (1977), and used raised surfaces, as in *The Very Busy Spider* (1984).

puppets and props and as storytellers alongside the Caterpillar puppet. The Caterpillar puppet is a hybrid design, combining features of a table puppet and a yawning puppet, reflecting its transformation as it grows larger and more sluggish day by day (Kolega, 2022).

Ivana Đula and Milica Sinkauz incorporated into their dramatization of Carle's picturebook two intradiegetic-heterodiegetic narrators who compete about who will get to tell the story to the audience. Once they reach an agreement, they become intradiegetic-homodiegetic narrators, recounting a hypodiegetic story about a small, hungry caterpillar. As the caterpillar's hunger becomes apparent, they offer him fresh fruit each day, which enables him to grow. Meanwhile, the songs by Ivana Đula and Luka Vrbanić, featuring playful wordplay, onomatopoeic sounds, and layered meanings, serve as a link to the scenes involving each type of fruit and other foods consumed by the caterpillar (Kolega, 2022).

The visual design of the play, created by Alena Pavlović, draws on the visual discourse of Eric Carle's picturebook. The stage is set with white screens adorned with floral motifs and a white floor. Puppeteers wear white overalls embellished with multicolored buttons, while oversized representations of apples, plums, strawberries, and oranges, as well as the ever-growing caterpillar, take center stage. Similarly to the picturebook, where pages are cut to show where the caterpillar has eaten through the fruit, the stage props also develop holes, with the missing pieces becoming part of the caterpillar. However, in contrast to the picturebook the caterpillar is not entirely green. Instead, he becomes more colorful as he grows. Each new ring added to the caterpillar puppet matches the color of the food he has just eaten⁸ (Kolega, 2022). As in the picturebook, the play concludes with the caterpillar's transformation into a butterfly. This metamorphosis is achieved through the puppeteer-actress, who transitions from animating the caterpillar puppet to embodying the butterfly herself. The transformation is accomplished by attaching wings to the costume of the puppeteer-actress, Sanja Grgina, who has previously controlled the caterpillar puppet. The performance ends with a direct address to the children in the audience, culminating in a song about growing up, performed collectively by the three puppeteers.

⁸ Photos from the puppet play *The Very Hungry Caterpillar* can be viewed on the website of the Zadar Puppet Theater at the following link (accessed on 15 December 2024): <https://www.klz.hr/repertoar/predstave/vrlo-gladna-gusjenica>

Vjekoslav Jurdana and Radovan Kunić: *Tončić Petešić* (2017)

The picturebook *Tončić Petešić* (2017), written by Vjekoslava Jurdana and illustrated by Radovan Kunić, is composed in verse and uses the Liburnian Ekavian dialect (Grakalić Plenković, 2017).

The story's protagonist is Tončić, a young rooster facing the trials of growing up, with his greatest challenge being the fox, Belica. Tončić's father, Zvane Peteh, offers him advice on dealing with the fox, but Tončić must ultimately navigate his own path, learning from personal experiences. As Sanja Grakalić Plenković (2017) observes, the story presents an ideologically and thematically desirable framework for young readers. This is evident in the characterization of the protagonist and his transformation, where good triumphs over evil: the young rooster matures into a brave and victorious individual. Tončić's journey of growth and self-reliance underscores the challenges and efforts required during childhood, symbolizing the universal struggles of maturation. The picturebook also encourages children to reflect on parental authority, making it relatable through the subjective experiences of the main character.

The verbal discourse of the picturebook is composed of rhythmic verses enriched with rhyme, sonority, and onomatopoeia. The extradiegetic-heterodiegetic narrator occasionally shifts into the intradiegetic level through the author's use of metalepsis,⁹ addressing Tončić directly with questions such as "What are you going to do now? How will you, poor thing, solve the problem?" (Jurdana, 2017: 23). Tončić's childhood is emphasized through the diminutive form of his name (*Tončić*) and the playful nicknames his father lovingly gives him (*otročić*, *minji petešić*). Similarly, the sweet-talking fox uses affectionate terms like *kuščić* to address him (Grakalić Plenković, 2017). The vocabulary of the picturebook includes archaic, stylistically marked Chakavian lexemes, reflecting the oral literary heritage of Istria and the Croatian Littoral (Grakalić Plenković, 2017). To aid readers unfamiliar with the Chakavian dialect, the book's peritext features a glossary that facilitates understanding for those outside the Chakavian-speaking region.

The extradiegetic-heterodiegetic narrator of the visual discourse narrates the

⁹ "According to Genette, the author's metalepsis is a causal relationship that unites the creator of an artistic representation with the representation itself (Genette 2006: 11), while in the reader's metalepsis, the author pretends to draw the reader into the fictional world, connects the reader or listener with the act of narration (according to Genette 2006: 19-20)" (as cited by Kuvač-Levačić, 2014: 557).

rooster Tončić's story through a series of surfaces rendered in warm pastel tones. These illustrations often feature verses overlaid on colorful backgrounds. During the story's most intense moments – such as Tončić's confrontation with the fox Belica and his courageous act of crowing – the illustrations span double-page spreads, with verses seamlessly integrated into the artwork. In some instances, the visual narrator employs metalepsis, directly engaging the reader on the intradiegetic level by positioning Tončić's gaze toward the audience, thereby creating a direct connection between the protagonist and the reader.¹⁰

Vedrana Balen Spinčić
(According to the motifs from the picturebook by Vjekoslava Jurdana and Radovan Kunić): *Tončić Petešić*, Dramatic text for narrative theater, Rijeka City Puppet Theater, 2023

The puppet play *Tončić Petešić* premiered at the Rijeka City Puppet Theater in 2023. It is based on the picturebook authored by Vjekoslava Jurdana and illustrated by Radovan Kunić. The play is presented as a narrative theater production in the form of a story-play,¹¹ centered around the theme of regional heritage. Directed by Serđo Dlačić and dramatized by Vedrana Balen Spinčić, the play belongs to the genre of theater that incorporates diverse expressive means as well as object theater.

According to Patrice Pavis, narrative theater is a form of text and/or play that utilizes non-dramatic narrative materials (novels, poems, and various texts) and does not organize them around characters or dramatic situations. Instead, it emphasizes the actor's role as a storyteller (Pavis, 2004). This approach aligns with the concept of theater of different means of expression – a form of puppet theater in which the actor and the animated puppet, as inanimate matter, are interconnected. This form also draws upon elements of narrative theater and traditional storytelling techniques (Jurkowski, 2013).

Following the guidance of director Serđo Dlačić, dramatist Vedrana Balen Spinčić introduced a new element into the play's text: the character of the Actor in Black. This narrator interacts with the audience in standard Croatian, while

¹⁰ Cf.: Kuvač-Levačić, 2014: 557.

¹¹ This is a peculiar stage form, conceived as a combination of narrative, performance-acting, and musical expression with elements of animation, in repertory at the Rijeka City Puppet Theater since 2016 (cf. Verdonik, 2019: 69-78).

the animal characters – who appear only in visual form in the picturebook – now speak in the Chakavian dialect. This linguistic adaptation was inspired by the verbal discourse of the original picturebook, thereby reinforcing the play's regional and cultural identity.

Radovan Kunić, who created the scenography and the puppets, based his designs on his original illustrations for the picturebook *Tončić Petešić*. By applying the same color palette to both the painted background screen and the figure of Tončić Petešić – crafted as a hybrid of a table puppet and a yawning puppet – Kunić achieved the visual effect of animating the three-dimensional quality of the picturebook.¹²

Puppeteer Alex Đaković serves a dual role in the play. In addition to narrating the story, he also assembles the scenography for each scene live on stage. Moreover, he animates various objects, transforming them into puppet characters within the story. These objects are everyday items commonly found in village yards, which take on the roles of specific characters.¹³ For example, a broom becomes Zvane, Tončić's grandfather; a bucket of water represents Tihomir the pig; hedge shears are used to depict Belica the fox; and items of clothing – like shirts, scarves, or sunglasses – are repurposed to portray other characters (Bošnjak, 2023).

CONCLUDING REMARKS

The multimodality of the picturebook, as a combination of verbal and visual discourse, establishes a connection between picturebooks and puppet theater, a scenic form of expression that integrates multiple art forms. Since visibility is a fundamental feature of puppet theater, a puppet play can be perceived as a

¹² Photos from the puppet play *Tončić Petešić* can be viewed on the website of the Rijeka City Puppet Theater at the following link (accessed on 15 December 2024): <https://www.gkl-rijeka.hr/index.php/toncic-petesic/>

¹³ Henryk Jurkowski emphasizes the theater of objects as one of the phenomena that has marked the aesthetics of puppetry in the twentieth and twenty-first centuries. Jurkowski writes about the object as a stage character: "The object on the stage visually remains what it is. The (spectator's) perception of objects in the theater in the first moments refers to what we know about the objects and to what we see on the scene in the first moment. During the play, the puppeteer suggests to us other meanings behind the objects that arise from the play's plot. Thus, we constantly see the same object on the scene, whose action suggests a new connotation arising from the associations it evokes. What we see consists of two opposite elements, depending on which of them is stronger: we see either the object or the stage character, which is why their existence in stage perception has the character of a flicker" (Jurkowski, 2007: 194-195). Jurkowski (2007) calls this phenomenon opalization.

three-dimensional picturebook brought to life (Čečuk, 2009). This idea is further supported by interpretations of picturebooks as art books that, with their three-dimensional and sculptural nature, enter real space and become tactilely accessible (Hameršak and Zima, 2015; Narančić Kovač, 2015).

The performances analyzed in this paper highlight several approaches to interpreting picturebooks within puppet theater, all of which build on the shared characteristics of these two artistic forms.

The picturebook *The Ninth Sheep* by Silvija Šesto, Ana Šesto, and Adriana Meglaj employs visual discourse through photographs of hand puppets (*ginjoli*), which directly reference puppet theater. This reflects Milan Čečuk's assertion that there is an inherent kinship between the story developed in stage space by hand puppets and the story conveyed in picturebooks through literary and artistic means (Čečuk, 2009). In the puppet play performed at Branko Mihaljević's Children's Theater in Osijek, based on *The Ninth Sheep*, the production diverges from the picturebook's use of *ginjoli*. Instead, it utilizes table puppets and shadow theater, creating a visual parallel between the events occurring in reality and those taking place in the protagonist's dream – an essential characteristic of a fantasy narrative. The dynamism of the stage production is heightened by using puppets to activate all planes of the stage, thus drawing the performance closer to the visual expression of the picturebook.

The picturebook *The Very Hungry Caterpillar* by Eric Carle is particularly notable for its visual discourse. Its die-cut illustrations introduce a sculptural element, making it an ideal source for puppetry adaptation. This picturebook was adapted for the stage at the Zadar Puppet Theater in the form of a theater production of various means of expression. In this production, actors also assume the role of storytellers. Besides animating the puppet, they actively shape the stage space, which is visually inspired by Carle's original illustrations.

The picturebook *Tončić Petešić* by Vjekoslava Jurdana and Radovan Kunić, with its rich verbal and visual layers, served as the foundation for a story-play production by the Rijeka City Puppet Theater. The production was presented as narrative theater with elements of object theater. Radovan Kunić, who designed the scenography and the puppets, based his designs on his original illustrations for the picturebook, further enhancing them with a three-dimensional quality. This adaptation effectively transfers the visual and narrative elements of the picturebook into the three-dimensional, tactile world of puppet theater.

The play *The Ninth Sheep* incorporates elements of both the dramatic and lyrical

principles of puppet dramaturgy (Česal, 1984, 1987; Vigato, 2008). This means that the dramatization follows a literary template, with scenic imagery playing a crucial role, particularly in terms of the play's visuality. In contrast, the plays *The Very Hungry Caterpillar* and *Tončić Petešić* apply the epic principle of puppet dramaturgy (Česal, 1984, 1987; Vigato, 2008). This approach places significant emphasis on the role of narrator-actors, who actively recount the unfolding events as part of the performance.

In conclusion, it can be observed that, in all the analyzed puppet plays, the narrative flow and pictorial expression of the picturebook are present in ways that contribute to the development of stage dynamics, as Milan Čečuk (2009) argues. The pictorial sequence of scenes is evident in the transformation of the verbal and visual discourses of the picturebooks into components of the puppet plays. The verbal discourses of the picturebooks are adapted into stage performances through the introduction of new characters and songs, while their visual discourses are consistently transformed into essential visual components of puppet plays, such as puppets, scenography, and costumes. This transformation supports Milan Čečuk's (2009) assertion regarding the connection between the artistic expressions of picturebooks and puppet plays, with the latter being described as a kind of animated, three-dimensional picturebook. Therefore, it can be concluded that the results presented in this paper provide answers to questions regarding the connection between picturebooks and puppet theater, as well as the transformation of verbal-visual components of picturebooks into stage-like modes of expression in puppet theater. In this way, the findings contribute to ongoing research in the field of children's literature theory – specifically picturebook theory—as well as contemporary puppetry theory.

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CRITICAL REVIEWS

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<https://www.klz.hr/repertoar/predstave/vrlo-gladna-gusjenica> Rijeka City Puppet
Theater

<https://www.gkl-rijeka.hr/index.php/toncic-petesic/>

LUTKARSKE TRANSPOZICIJE SUVREMENIH SLIKOVNICA

SAŽETAK

U radu se analiziraju odabrane suvremene lutkarske predstave izvedene prema slikovnicama kao predlošcima s ciljem utvrđivanja karakteristika koje povezuju slikovnicu i lutkarsko kazalište te načina na koje se u lutkarskim predstavama očituju transformirani verbalno-vizualni elementi slikovnica prema kojima su predstave izvedene. Polazi se od zajedničkih karakteristika slikovnice i lutkarske predstave kao što je višemodalnost slikovnice odnosno sinteza više umjetnosti kao sastavnica lutkarske predstave, te od teze Milana Čečuka (2009) prema kojoj je ekspresija slikovnice na različite načine prisutna u lutkarskim predstavama koje autor interpretira kao oživljene trodimenzijske slikovnice. U svim analiziranim lutkarskim predstavama prisutni su tijekom radnje i vizualna ekspresija slikovnice na način koji doprinosi razvijanju scenske dinamike te je slikovničko nizanje prizora prisutno u transformiranju verbalnih i vizualnih diskursa slikovnica predložaka u komponente lutkarskih predstava.

KLJUČNE RIJEČI:

slikovnica, verbalni diskurs, vizualni diskurs, kazalište različitih izražajnih sredstava, klasično lutkarsko kazalište

RESEARCH OF CHILDREN'S LITERATURE IN UKRAINIAN SCIENTIFIC DISCOURSE¹

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ABSTRACT

Contemporary studies of children's literature are multi-dimensional and multidisciplinary. They cover texts and contexts, focus on both individual works or a writer's body of work and on theoretical generalizations of literary and cultural phenomena, as well as on national and comparative studies. However, in different countries, study of children's literature has its own specifics and history of development. In this article, the authors reviewed and analyzed the Ukrainian efforts in researching children's literature. The role and contribution of famous writers, scientists and teachers in affirming children's literature as a full-fledged subject of scientific studies was determined. The key trends in the development of Ukrainian studies of children's literature in the late 20th and the early 21st century were highlighted, listing the main problems which they raise. In this context, effective strategies, methodologies and critical approaches were considered in the research. These efforts revealed the potential of a systematic study of contemporary Ukrainian prose for children and youth as a multifaceted subject. They resulted in an outline of the concept of the artistic-aesthetic paradigm and the methodology of its cognition, which is based on the literary analysis of poetics that encompasses narrative, receptive-aesthetic, gender, post-colonial and other approaches as well as multidisciplinary studies.

KEYWORDS:

*research of children's literature,
literary strategy, didactic strategy,
multidisciplinary studies of
children's literature, methodology,
critical approach*

¹ In some parts, this article is based on fragments of our report on International Academic Conference "At the Same Table: The Position and Status of Research in Children's Literature and Culture" (Zagreb, 23–25 November 2023 Faculty of Humanities and Social Sciences).

INTRODUCTION

Contemporary Ukrainian children's literature, as well as its scientific understanding, are overcoming marginality and have a good chance to be integrated into global scientific discourse. However, it was not always like that. In Ukraine, the study of children's literature has its own specifics and history of development. Social events determine key trends when it comes to scientific interest in literature that belongs to a certain topic or genre, the prevalence of particular images and motifs and activation of specific approaches to interpretation or analytical concepts.

Before becoming a full-fledged subject of Ukrainian scientific discourse, children's literature went "Cinderella's way" (Slavova, 2002). Even after a powerful stage of development at the beginning of the 20th century, which made it possible to talk about Ukrainian children's literature as an artistic and aesthetic phenomenon, its research was reduced to modest reviews of individual works or general remarks about the superiority of certain topics or genres that were considered useful for children's reading. It was only when literary and critical materials emerged at the beginning of the 20th century that Ukrainian writers and teachers started to create a tradition of scientific understanding of children's literature.

At first, analysis was dominated by the didactic optics, which involved the assessment of works addressed to children on the basis of their educational impact on the reader, i.e., their functional potential. However, already in the second half of the 20th century, children's literature research took on a different character. With the appearance of specialized magazines, which published articles and reviews focusing exclusively on this segment of literature, research became more systematic and scientifically analytical, causing a certain resonance and sparking discussion in literary circles. Well-known literary experts were involved in the analysis and assessment of children's literature, and some of them devoted separate scientific studies to the topic. However, many contemporary materials were ideologically driven.

It was only at the beginning of the 21st century that Ukrainian studies of children's literature managed to shed their marginal status and ideological dependence and censorship. Under the influence of foreign practices of active and versatile research of children's literature, which became widely available to the Ukrainian scientific audience from the late 1990s, more than two dozen scientists have been purposefully studying the theory and history of children's literature, forming a high-quality literary and critical discourse. Some of the factors fostering this

development include revival of book publishing, a new level of teaching of children's literature in institutions of higher education, development of programs for the promotion of children's reading, expansion of philological and pedagogical studies and implementation of interdisciplinary studies.

It is worth noting that the issue of the development of the Ukrainian tradition of children's literature research has not been comprehensively considered until now. However, there are works in which scientists Nataliia Marchenko (2024), Emilija Ogar (2012), Vitalina Kyzlylova (2013a), Tetiana Kachak (2015), Olga Papusha (2004a) and Uliana Baran (2016a, 2016b) analyze various data, summarize and describe the state of research in children's literature dedicated to a certain period or a thematic or genre segment and tackle other components of textual or contextual consideration. Unfortunately, this remains limited to Ukrainian scientists because neither children's literature nor scientific studies about it were available to readers outside of Ukraine until recently. Open-access publications in English started to appear only in the last decade.

METHODOLOGY

In our article, we aim to review and analyze the Ukrainian efforts in researching children's literature, specifically:

- 1) to determine the role and contribution of famous writers, scientists and teachers in affirming children's literature as a full-fledged subject of scientific studies;
- 2) to highlight the key trends in the development of Ukrainian studies of children's literature at the end of the 20th and in the early 21st century;
- 3) to consider effective strategies, methodologies and critical approaches in this context.

The methodological basis of our research is a thorough analysis of scientific articles, monographs, critical materials and publications in periodicals devoted to the issues of theory, history and criticism of children's literature and published by Ukrainian scientists during the 20th and in the early 21st century.

Literary and didactic approaches are employed in order to highlight the selected problem. We define the conceptual potential of a systematic analysis of the poet-

ics of an artistic work addressed to children. We partially justify the expediency of using gender and narratological research approaches and methods as well as communication theory in children's literature studies.

CHILDREN'S LITERATURE AS A SUBJECT OF SCIENTIFIC AND CRITICAL REFLECTION BY UKRAINIAN WRITERS AND TEACHERS OF THE 20TH CENTURY

In Ukraine, literature addressed specifically to children began to actively develop only at the end of the 19th century. It flourished at the beginning of the 20th century, when famous writers Olena Pchilka, Ivan Franko, Lesya Ukrainka, Mykhailo Kotsyubynskyi, Borys Grinchenko, Oleksandr Oles, Dniprova Chai-ka, Ulyana Kravchenko, Kostyantina Malytska and others were writing for children. The well-known magazine "Dzvinok" ("Call", 1890-1914) was published in Lviv. Olena Pchilka was publishing the children's periodical "Moloda Ukraina" ("Young Ukraine", 1900 – 1903, 1923 – 1926). Ukrainian translations of well-known works by Daniel Defoe, Mark Twain, Fenimore Cooper and others were printed and made available for children's reading.

Ivan Franko (1856 – 1916), Olena Pchilka (1849 – 1930), Lesya Ukrainka (1871 – 1913) and Borys Grinchenko (1863 – 1910) not only wrote for children, but also thought about what literature for children should be like. They paid attention to the peculiarities of children's reading, the choice of topics and genre design of texts. They laid the foundations for the perception of children's literature as a subject of critical evaluations, literary and pedagogical scientific studies.

Ivan Franko believed that children should read works that develop their minds, feelings and spirituality. These include short travelling stories, folk and family life tales, where the presentation is vivid and clear and the expression short, simple and clear. Science and morality should be the main elements and foundations of such works. Therefore, many works translated from English were very well suited, such as the well-known "Robinson Crusoe" and the life of Uncle Tom, Cooper's "Hawkeye" and its sequels (Franko, 2008).

Even then, I. Franko drew attention to the gender aspect of children's literature: "We will give the boy a story, vividly and easily created, and the girl (a little later) a poem, not written for children, but imbued with deep and true feelings, or an invitation from family, home life" (Franko, 2008). These reflections were based

on the societal gender stereotypes at that time.

The writer expressed his personal views on the fairy tale genre in the afterword to the collection "When the beasts still spoke" (1899), entitled "Fable about the fable". Tales about animals, in his opinion, are the best lectures for young children as they convey to the young reader a wise folk view of life's conflicts, an optimistic belief in the victory of what is good and true. The fairy tale "introduces the world of simple characters and simple relationships", where "everything is clearly visible and sympathies do not need to be shared" (Franko, 1979).

Borys Grinchenko reflected on the theoretical problems of children's literature and "demanded artistry, the absence of moralizing from works for children" (Kostiuchenko, 2009). In the article "Regarding the issue of a magazine for children's reading in the folk school" (published under the pseudonym B. K. Vilkhivskyi in 1895), the author sets requirements for children's periodicals and for works of art:

- 1) every work in a magazine must be imbued with a moral ideal;
- 2) in their works, authors should depict real life for children, but not omit "a lot of dark things";
- 3) works must be truthful and artistic, must foster a sense of truth, goodness and love for all people;
- 4) the plot should always be interesting, chosen from life, always wise (Vilkhivskyi, 1895).

In practice, these requirements were implemented in the children's magazine "Dzvinok", and the mentioned article is almost the only literary and critical material about children's literature at that time.

B. Grinchenko defended the opinion that children's literature is a specific type of literature, committed to the stimulation of national self-knowledge. The same opinion was held by Olena Pchilka, who stated in "Autobiography": "... although there were almost no Ukrainian books for children, there were still only a few families who wanted to get them; because at that time, children's books were not clearly distinguished from non-children's books. Children read Kulish's works and Marko Vovchko's stories with great pleasure. The work "Mr. Tvardovsky" by Hulak-Artemovsky was known by heart. Andersen's fairy tales and Serbian songs translated by Starytskyi were a great contribution to children's lectures" (Pchilka, 1930). These were the last decades of the 19th century, and the fact that

at that time children's and non-children's books were not differentiated also testifies to the lack of thorough research in this context.

Unfortunately, with the beginning of the creation of the Soviet Union, children's literature was limited to ideological ideas and subjected to strict censorship. In fact, from the 1920s to the 1990s, pedagogical and ideological points of view prevailed in understanding children's literature. Cognitive and educational influence on the reader was considered in children's literature, which was seen as a pedagogical instrument and not a subject of scientific studies from the artistic and aesthetic perspective. In the early 1930s, there were even discussions on this matter, the genre of fairy tales was banned, and the issue of children's literature was brought to the All-Ukrainian meeting in 1934.

From the 1920s and 1930s, the People's Commissariat of Education strictly controlled the publication and distribution of children's literature, considering it to be the main means of ideological education of the younger generation (Kachak, 2016: 137-140).

The printed word was considered to be one of the most powerful tools for the party's influence on the masses, and "children's literature was one of the most important tools in the process of creation homo sovieticus" (Świetlicki, 2015).

It is worth noting that the full-fledged development of Ukrainian children's literature, and therefore its research, was made impossible not only by ideological bias, but also by Russification and cultural colonialism, which was relentlessly implemented by the Soviet government. The popularization of Russian authors and works took place against the backdrop of repressions, accusations against writers of Ukrainian nationalism (M. Johansen, G. Epic, V. Vynnychenko, B. Lepky, V. Koroliv-Stary, etc.), prohibitions and restrictions on the use of the Ukrainian language in education, book publishing and other spheres of public life, discrimination against Ukrainian culture and art. In analyzing the publication of children's literature in Ukraine in the 1920s and 1930s, S. Zhygun notes the presence of an ideological component, the "rejection of national traditions" and the "dominance of Russia and its representatives" (Zhygun, 2022).

The situation with research in the Ukrainian diaspora was different. This is evidenced by the work "Ukrainian Children's Literature. An Attempt at a Review and Problems" (Hoshovskyi, 1966) by Bohdan Goshovskyi (1907 – 1986), who managed to avoid ideological requirements in his periodization and interpretation of the history of the development of Ukrainian children's literature. He also analyzed texts from a philological point of view in a socio-cultural context. He wrote

about the theory and criticism of children's literature, condemned the communist and russifying character of both Soviet children's literature and the articles about it. The writer noted that "research, critical consideration and problems of Ukrainian children's literature have deepened especially in the last twenty years" (Hoshovskiy, 1966, p. 14), which resulted in a "complete and not falsified" history of literature. "And this can be worked out and published not in the enslaved Ukraine, but only in a free country", which was the task of Ukrainian emigration.

In the 1960s, during the so-called Khrushchev era, following Stalin's death, there was a revival of national literature. Artistic and aesthetic works for children appeared (stories by Dmytro Pavlychko, Lina Kostenko, Grihyr Tyutyunnyk, Yevhen Gutsalo, Mykola Vingranovskiy, Vsevolod Nestaiko, Viktor Blyznets, etc.). The 1970s were marked by the activity of "Veselka", the only publishing house for children's books in the Soviet Ukraine.

In 1968, 1969, 1971 and 1972, annual literary and critical collections "Vesnyani obrii" ("Spring Horizons") were published, and later, from 1976 to 1990, several issues of the literary and critical journal "Literature. Children. Time" (15 volumes in total) were released (Gazhaman & Timochka, 2014). They contained reviews of published children's books, articles, research papers and literary portraits of children's authors. These publications filled the gap in children's literature research at that time (Kachak, 2020). "Spring Horizons" editions were published on over 200 pages and were divided into sections: "Literature for children and modernity", "A word to our brothers", "Literary portraits and explorations", "Reader and children's literature", "Reviews". As Iryna Boiko notes, "A prominent place in the almanacks was given to the comprehensive section 'Literature for children and modernity'. So, achievements or miscalculations in individual genres (fairy tales, prose, poetry, humor, fiction) were analyzed here, works of the same theme (heroic-patriotic, international, labor education) were compared, reviews of the work of individual writers were presented (for example, Oles Donchenko, Yurii Zbanatskii, Dmytro Bilous, Panas Vysikana and others" (Boiko, 2014: 5).

"Literature. Children. Time" covered a much wider range. In the updated edition, thirty-three pages of color inserts were added, on which the covers and illustrations of children's books were placed. Every year, new sections were added, reflecting the diversification of the publication's content: "The artist and the book", "Chronicle" (since 1976), "Tribune of the young critic", "On the artistic meridians", "Literary calendar" (since 1977), "School and literature for chil-

dren", "Golden seeds of the classics" (since 1980), "In the writer's workshop" (since 1982), "Foreign literature" (since 1983), "School reform is a national issue" (1985), "School reform in action", "Library. Book. Reader" (since 1986), "School reform and teaching of literature", "A word to high school students" (1987), "Native language" (1988), "Restructuring of school and teaching of literature" (1989), "Just saw the world" (1989). Since 1983, bibliographic lists of publications devoted to children's literature have been published.

Among the authors of the annual edition "Literature. Children. Time" (edited by V. Nedilko), there were eminent writers (O. Gonchar, N. Zabyla, O. Ivanenko, Yu. Zbanatskyi, Yu. Mushketyk, G. Boyko, V. Blyznets, D. Bilous, E. Gutsalo, V. Nestaiko, Yu. Yarmysh, T. Kolomiets, etc.) as well as many new writers. Active authors were also teachers at Ukrainian institutes and universities, school teachers and employees of children's libraries.

In the early 1990s, due to financial instability, the collection ceased to exist. In 2014, the National Library of Ukraine for Children published a systematic index of the contents of collections of literary and critical articles on children's literature (Gazhaman & Timochka, 2014).

As we can see, the number of publications devoted to children's literature started to increase already in the 1970s. Dissertation studies appeared, in which texts were thoroughly and comprehensively analyzed. A philological approach to the study of children's literature in the late 1970s was offered by Lyubov Kilichenko, the author of the textbook for students "Children's Literature" (1988). Scientists Dmytro Biletskii ("Paths of development of Ukrainian children's literature (1917 - 1967)" (1972), Yurii Yarmysh ("Ukrainian Soviet literary fairy tale (1917 - 1967)" (1974) and Sergii Ivaniuk ("Ukrainian Soviet prose for children. 1917 - 1941. The hero and the concept of the addressee" (1987) also analyzed the truth behind Soviet children's literature.

The number of literary and critical materials about children's works and books is increasing. For example, in 1983, "27 articles, reviews, four portraits of writers, 56 reviews and 7 materials on artistic design appeared. In the following year, the number of reviews increased by several dozen, and in 1988, it already exceeded 100" (Boiko, 2014: 8).

Since the 1990s, when Ukraine's independence was restored, the prejudiced attitude towards children's literature as a marginal subject of literary or bibliographic research has finally disappeared. Children's literature has become the focus of attention of publishers, organizers of children's readings and scientists.

THE KEY TRENDS IN THE DEVELOPMENT OF UKRAINIAN STUDIES OF CHILDREN'S LITERATURE AT THE END OF THE 20TH AND IN THE EARLY 21ST CENTURY

Contemporary Ukrainian literature for children and youth as an artistic-aesthetic and socio-cultural phenomenon emerges on the basis of the best national literary traditions on the verge of destruction by a totalitarian and the formation of a post-totalitarian society. It is not a coincidence that the countdown to this stage started in 1991 - the time when Ukraine's independence was restored. This was the time of the collapse of the Soviet Union, which became a colony for many peoples and prevented free development of their national culture and literature for decades.

The factors that contributed to the development of contemporary Ukrainian children's literature are:

- 1) Active development of book publishing for children of all ages, a broad and diverse range of both original and translated literature; more than 60 Ukrainian publishers have issued books for children and young adults over the past 20 years.
- 2) A new school canon is being created, in which a significant part is occupied by contemporary literature addressed specifically to young readers;
- 3) In recent decades, numerous campaigns promoting reading, literary competitions, awards, projects and state programs have supported children's reading.
- 4) Active cooperation with partners from other countries, translations of new foreign books into Ukrainian, and vice versa. Ukrainians participate in European and global literary events and reading projects (participation in book exhibitions, competitions and programs).

Specific interest in Ukrainian children's literature and children's books is growing. This is evidenced by translations into other languages and awards at international book fairs. More than two dozen Ukrainian books were included in the annual catalogue of book recommendations for international children's and youth literature "White Ravens" from 2011 to 2023, and the "Old Lion Publishing House" was recognized as the best publisher of children's literature in Europe at the 60th Bologna International Children's Book Fair (2023). Children's books are

also being published during the war which is ongoing in our country.

Contemporary Ukrainian literature for children and youth as an artistic-aesthetic and socio-cultural phenomenon is an attractive and promising subject of literary and multidisciplinary scientific research.

Many works on its various aspects have appeared in Ukrainian literary criticism (Kachak, 2018, p. 33). We briefly mention the most eminent scholars of Ukrainian children's literature:

- Emilia Ohar (2012) explores children's books as a literary and publishing phenomenon;
- Vitalina Kyzylova (2013a), Tetiana Kachak (2016; 2018; 2019; 2022b), Lilia Ovdychuk (2015), Iryna Boitsun (2013), Olha Buduhaj (2007), Oksana Garachkovska (2008), Olha Gorbonos (2008), Natalia Devyatko (2009) and others explore the artistic specifics, themes and genres of Ukrainian children's literature;
- Olha Papusha (2004 b), Kateryna Zaitseva (2012), Ulyana Baran (Hnidec) (2011; 2016a) analyze children's literature through the prism of narrative theory and communication theory;
- Natalia Marchenko (2010; 2014; 2024) studies biography for children and interprets the work of writers using a combination of biographical and other approaches;
- Bohdana Salyuk (2013) works on the issue of comparative literature and explores the typology of main characters;
- Lydia Matsevko-Bekerska (2011) and Tetiana Kachak (2017c; 2018; 2019) elaborate theoretical issues of interpretation and poetics of texts for young readers;
- Oksana Panko (2014) and Tetyana Blyznyuk (Kachak, Blyznyuk et al., 2022) conduct receptive analysis of children's literature from a comparative point of view;
- Yulia Kumanska (2021) offers interpretation of children's literature using the theoretical framework of environmental criticism;
- Vitalina Kyzylova (2013b; 2014), Tetiana Kachak (2009; 2017b; 2017d) and Olena Ryzhko (2023) analyze contemporary Ukrainian literature for children and young adults using the perspective of gender studies;
- Maryna Vardanyan (2018) analyzes emigrant Ukrainian children's literature.

Ukrainian Research Center of Children's and Youth Literature has resumed the publishing of the journal "Literature. Children. Time" (2011) and also organizes annual festivals and conferences dedicated to the study of children's literature.

In the 21st century, attention to children's literature in the cultural space is noticeably growing. Thanks to the work of libraries and professional associations of public activists, Internet platforms are emerging that provide information about old and new children's books, interviews with authors, professional reviews and scientific articles on the topic of children's literature. The National Library of Ukraine for Children has launched a project called "Key", aimed at young readers and specialists and researchers of children's literature (KLIUCH, 2010), as well as the children's reading support project "BaraBooka. The space of the Ukrainian children's book" (Barabooka, 2014).

In the research of children's literature in the past 20 years, we have noticed the following trends:

- focus on artistic features of the poetics of texts, more frequently in the historical context and less frequently within the framework of the theory of literature or study methodology;
- attention to individual works, the work of a certain writer, but not on the literature of a particular historical and literary period;
- thematic literary and critical reviews of published books prevail over systematized and generalized studies of children's literature within a certain period or cultural process;
- prose works rather than poetic works are more common in the field of researchers' vision;
- sporadic study of literature for children and youth in the context of the Ukrainian and global literary process;
- more frequent use of historical-typological and receptive-aesthetic approaches, insufficient attention to psychological, cultural, gender, post-colonial, psychoanalytic, hermeneutic, structuralist, etc. approaches;
- insufficient practice of comparative studies.

In the 2020s, Ukraine was once again forced to fight for its independence, against the occupation and genocide committed by Russia. The full-scale war that Russia started in February 2022 implies not only murders of Ukrainians, total destruction of cities and villages and ecological disaster; it also hinders

the economic and cultural development of society. All the events that we are experiencing now, childhoods ruined by war – everything is reflected in contemporary children's books. The war topic was prevalent in dozens of children's books from 2022 to 2024. Among them, there were picture books, fairy tales, illustrated books, short stories, poems and novels for teenagers (Kachak & Blyznyuk, 2024).

Emphasis is also changing in research discourse. The following areas of children's literature research are particularly relevant now:

- military topics and interest in other socially important issues in writers' works addressed to children;
- analysis of psychologism, emotional load of texts;
- young characters and models of their behavior in modern books;
- formation of general developmental trends (including European trends);
- evolution of certain genres of children's literature, in particular picture books as a combination of verbal and visual art;
- problems of translation and representation of Ukrainian children's books worldwide;
- interdisciplinary research of children's literature;
- comparative studies;
- use of children's books in the education and adaptation of Ukrainian refugee children in European schools.

STRATEGIES, METHODOLOGIES AND CRITICAL APPROACHES IN CONTEMPORARY UKRAINIAN STUDIES OF CHILDREN'S LITERATURE

At the beginning of the 21st century, in terms of scientific discourse in children's literature research, Ukrainian literary studies reached the threshold of overcoming the chaotic search for “methodological support, sometimes in pedagogy and psychoanalysis, then in information theory and semiotics, then in receptive aesthetics and cultural studies” (Slavova, 2002, p. 8), characteristic of the 1990s. Back then, Margaryta Slavova aptly noted that “the diachronic perspective of approaches to children's literature leads to the ‘didactic-artistic’ relation, which remains unchanged in its essence and self-awareness since it examines aesthet-

ic issues through a pedagogical perspective” (Slavova, 2002, p. 8). She singled out four main approaches to children’s literature (pedagogical and psychological approaches, analysis of children’s literature in the context of receptive aesthetics and cultural studies). Most often, literature for children and youth is the subject of philological attention (in the broadest sense). It is far less frequently considered through the prism of the pedagogical approach that was popular in the 20th century. This approach was based on a didactic strategy centered on the functional aspect of literature. For Slavova, a work is not just an artistic and aesthetic phenomenon, but a means of learning, cognition and upbringing.

Among the interpretive strategies applied to works for children and youth, the most common is the literary one, which unfolds on the plane of analysis of the work as an aesthetic and artistic phenomenon and is designed to reveal the specifics of literature for children at the level of the poetics of texts, as well as to point out its artistic originality and trends. In recent years, a multidisciplinary strategy has become popular. It involves the interaction of various branches of scientific knowledge in the study of literature for children and youth as a multifaceted socio-cultural phenomenon. The cognitive basis and tools for its research are knowl-

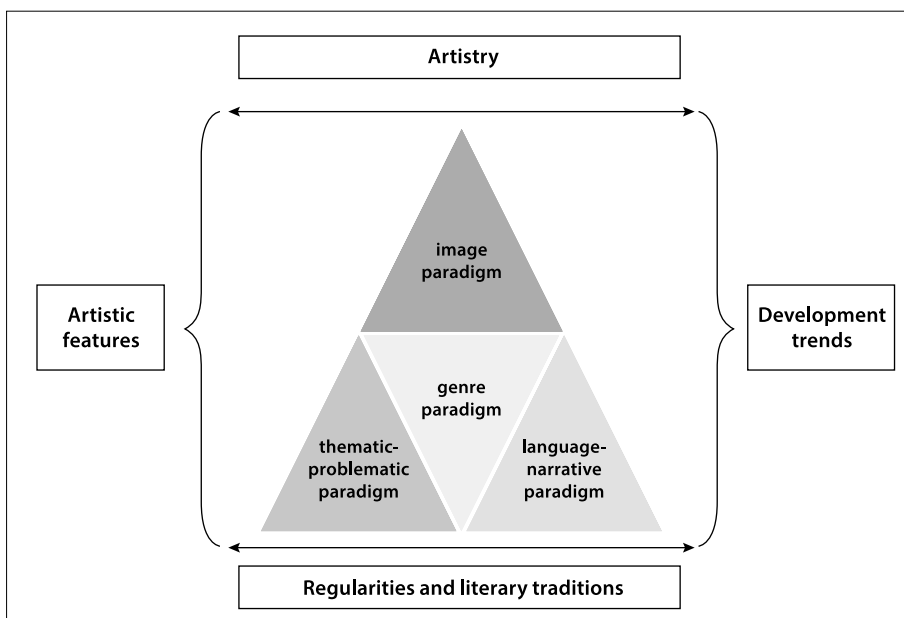


FIGURE 1 Structure of the artistic and aesthetic paradigm of contemporary Ukrainian prose for children and youth

edge and methodology of various academic courses: literary studies, pedagogy, psychology, philosophy, cultural studies, anthropology, sociology and others.

In order to understand the essence of contemporary Ukrainian literature for children and youth as a holistic literary phenomenon, we developed the concept of analyzing the artistic and aesthetic paradigm of a certain segment of literature at a particular stage (Kachak, 2019) (Fig.1).

This paradigm is a multi-component macro-system which consists of poetic sub-paradigms (thematic-problematic, genre, figurative, language-narrative, time-space) and paradigmatic relations of their structural units. Its nature is determined by artistic features and trends in the development of a specific segment of literature. The use of the abstract concept of "artistic-aesthetic paradigm" is legitimate, taking into account the multifaceted essence of the subject of research (a collection of works, various substantive and formal ways of textual implementation of various aspects, which make up a multi-component structure built on paradigmatic connections).

This concept is built on the basis of a systematic analysis of the poetics of the text, strengthened by the toolkit of current critical approaches (communicative, narrative, receptive, gender, psychoanalytical, postcolonial, etc.) and multidisciplinary studies.

The philological interpretation focuses first of all on a text that represents the problem of the author and the reader, creation and perception. Only after finding out the WHAT (the essence of the subject) is it possible to conduct a full-fledged study of HOW and WHY; for what purpose this WHAT was created by the author (the author's intentions, artistic thinking, motives for building a dialogue with a young reader, aspects of the author's artistic creativity, etc.) and HOW it is perceived by the reader.

This concept was tested in the study of contemporary Ukrainian prose for children and youth (Kachak, 2018) and received positive reviews (Świetlicki, 2019). On the basis of the analysis of the artistic and aesthetic paradigm and its key sub-paradigms, we defined general tendencies of the prose evolution for children of preschool and junior school age and the teenage-youth audience: scope of thematic and genre niches, artistic and aesthetic quality, updating the poetics of works, mastering the experience of foreign writers; changes in functional aspects of the artistic text, i.e., the rejection of didacticism and ideological engagement; the orientation to the modern child and adequate conversation with him/her. As a result, certain generalizations were made:

- chart of the most relevant topics and problems,
- by taking into account structural and historical-typological methods as well as receptive poetics, the genre system of contemporary Ukrainian prose for children and youth is explored and a classification of prose genres suggested,
- from the standpoint of narratology, receptive aesthetics and psychoanalytic studies, the specifics and patterns in creation of children-heroes in texts of different genres with specific narratives were revealed and analyzed; the typology of the main characters in realistic, adventure, biographical and fantastic prose was determined,
- the peculiarities of narrative practices and the specifics in the depiction of place and time in texts of various genres were outlined.

Literature for children and youth cannot be studied outside of contexts as its specifics lie in the *orientation* to the addressee, who is outside the text (receptive-aesthetic approach), in *psychological features* of creating and reading textual meanings (psychoanalytic approach), in *prescribing feminine and masculine concepts* in the text (gender, feminist approaches, masculinity studies), in *societal ideas* about childhood and childhood subculture (cultural), etc.

The theory of communication is a productive methodological platform for researching literature for children and youth.

Foreign researchers Michael Benton, Hans-Heino Ewers, Cordula Kahrman, Bettina Kümmerling-Meibauer, Emer O'Sullivan, Maria Nikolajeva, Peter Hunt and Zohar Shavit study in detail the problems of communication between the author and the reader through the text in various national and historical-literary contexts. In Ukraine, Ulyana Baran, Alyona Boychuk, Kateryna Zaytseva, Lidiya Matsevko-Bekerska, Oksana Panko, Olga Papusha and others address these questions.

“Author-text-reader” is the conceptual basis, the key to understanding the tendencies of the narrative and receptive-aesthetic plan. The author, as one of the components of the communication paradigm, is interesting as an optic in the interpretation of textual reality, which can also be considered through the prism of biography and the analysis of national and cultural context. The text as a component of communication is the main subject in the process of determining trends and artistic features of modern literature for children and youth. The reader (in the textual and contextual dimension) is a category that determines the specifics

of literature for children and youth, which can be proven by taking into account the theoretical ideas of R. Barthes, G. Jauss, V. Iser, U. Eco, M. Zubrytska and D. Appleyard.

The type of reading and perception of texts by readers depends on their belonging to the age category (reader-player, reader-hero, thinking reader, reader-interpreter, pragmatic reader (Appleyard, 2005) and explains the interest in works of a certain genre, compositional structure or direction (adventure or psychological; realistic or fantastic) and the possibility of receiving enjoyment (Barthes, 1975) in the process of reading.

“Writers addressing works to children consciously project the reader of a certain age with a certain level of life experience, a certain gender, with its inherent mechanisms of understanding what is read and creation of new meanings of the work” (Kachak, Blyznyuk et al., 2022). Often, adult authors are guided by the “partial experience” of their addressees, trying to simplify their own vision of the world, offer “the world through the eyes of a child”. Much also depends on whether the writer has crossed the line beyond which the conflict between the author's and the reader's experiences begins. An important factor in a child's perception of a work is the author's orientation to the horizon of the reader's expectations, the new format of childhood and the implementation of the initial function of literature. Children strive to acquire new experience, “improve empirical knowledge”, so each new book is a step of great initiation (Matsevko-Bekerska, 2011).

The writer's orientation towards a potential reader (U. Eco) occurs through the choice of a peculiar linguistic code, literary style and specialized indices. “Adequate understanding of the text by young readers, as well as its strategic direction, depend on the inner textual projection, the author's intentions, the ability to predict the model reader and “create competence” (Kachak, Blyznyuk et al., 2022). The reading behavior of the child-recipient has its own specifics and is also determined by literary and non-literary factors.

Although the subjective nature of reader receptions complicates their study, research through the prism of phenomenological-receptional ideas is an important key to a holistic discourse on the interpretation of literary texts.

Narrative theory makes it possible to characterize the features of narrative discourse in children's literature, to classify narrative models in texts (which can be based on the criteria of content (what is said) or form, discourse (how it is said)), to analyze more deeply the dominant trends of plot-oriented or psychology-ori-

ented prose for children and youth (Nikolayeva, 2004), to create a typology of child heroes in various genres of texts or to analyze a gallery of characters within one text.

Application of the narrative approach in the study of children's literature concerns the following aspects:

- 1) determining the type of narrator (extradiegetic or diegetic or intradiegetic; homodiegetic (metadiegetic) or heterodiegetic) (Schmid, 2010), a characteristic of the author's presence and position in the text, from which events and situations in the artistic narrative are presented to readers, as well as the "point of view" (a way of expressing the subject).
- 2) overview of structural units of the narrative text (motif, event, plot); attention to plot modeling, presentation of sequence of events in literature for children and youth, order of the narrative (including functions of anachronisms), duration and forms of movement in narratives (narrative frequency: functions of iterative and singular narrative, manifestations of isochrony) (Papusha, 2004);
- 3) definition of the type of narrative structures (action-oriented or character-oriented, proposed by M. Nikolajeva (2004, p. 166)) and narrative models (traditional and non-traditional, linear and non-linear, centric and acentric types (Siruk, 2003), or autobiographical, monological and postmodern narrative models of two varieties (with intertextual structure and with game structure), fantasy narrative model (Riabchenko, 2011);
- 4) typology of character representation from the standpoint of narrative theory, which takes into account narratological aspects of the character (a set of artistic techniques used by the author to reveal the character), static/dynamic character depiction, centering on one hero, several heroes or a group of main characters (Kachak, 2022a) within the framework of a single work. Contemporary Ukrainian prose for children and youth uses different variations of including a character in the narrative framework of the text and practices different ways and types of presenting the thoughts and statements of characters (Fig. 2).

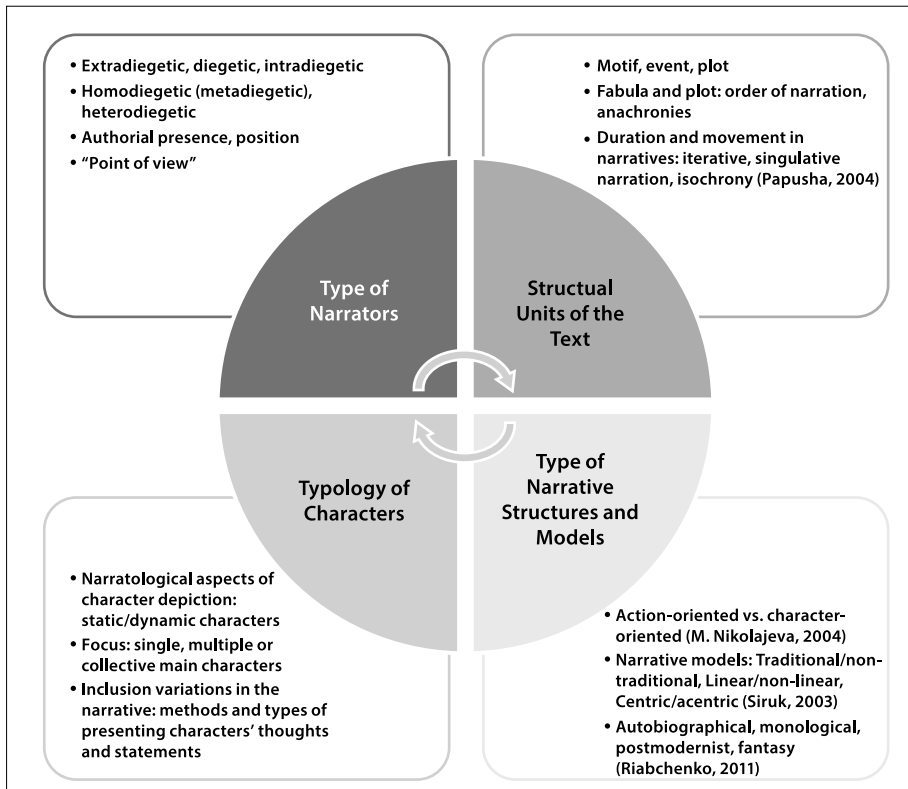


FIGURE 2 Application of the narrative approach in the study of children's literature

We consider the gender approach an effective tool for learning about contemporary prose for children and youth. The relevance of its use in relation to this research is determined by the appearance of texts addressed to young readers with clear gender marking and functional aspects related to gender identification and socialization (Kachak, 2018: 218 - 273).

Feminist criticism (the works of Simone de Beauvoir, Kate Millet, Elaine Showalter, Nila Zborovska, etc.) is part of the theoretical and methodological base for research into the peculiarities of artistic thinking and "female writing", the main construct of "girlish/feminine experience" in the so-called "girlish texts" written mostly by female authors ("Behind the Looking Glass" by Oksana Lushchevska, "Schoolgirl from the Suburbs" by Oksana Dumanska, "My Mother's Transitional Age" by Iryna Matsko, a collection of short stories "Chat for Girls", "Marta from St. Nicholas Street", etc.) (Kachak, 2017b).

In the study of children's literature, masculinity studies (Elizabeth Badinter, Robert Conel, Michael Kimmel, Pierre Bourdieu, Igor Kohn, Zbyszek Melosik, Jacek Kohanowski, Eva Kosowska Sedgwick, Agnieszka Matusek, Mateusz Świetlicki) provide the methodological basis and toolkit for gender studies prose about boys (Serhii Hrydin, Oleksandr Gavrosh, Volodymyr Rutkivskiy, Andriy Kokotyukha, etc.), where male identity dominates and a masculine discourse unfolds.

The gender approach is also relevant in understanding and interpretation of gender-symmetrical prose, in which stereotypes and images of masculinity and male identity are reproduced alongside similar feminine phenomena (Stepan Protsyuk, Nadia Bila, Vasyl Teremko).

The toolkit for feminist critique, masculine and gender studies revealed an understanding of realistic teenage-youth texts with gender labelling, which formed a vivid paradigm tendency of contemporary literature for children and youth - the formation of real girls, boys and gender-symmetrical discourses. The definition of texts as those "for girls" and "for boys" was based on the criteria relating to the interrelated categories – "author / text / reader" and the dichotomy "feminine / masculine". In a work resulting from the author's gender-marked experience, articulation is taken into account along with autobiographical moments, gender poetics, centring of characters of a certain gender, the type of narrative model, orientation and addressing of the text to the readers of a particular gender.

The interpretation of texts through the prism of gender reading reveals the manifestations of male and female self-presentation, ways of creation and reception. These aspects are specific in the literature addressed to children as it relates to the theory and practice of upbringing, formation of young personalities with properly formed ideas about gender roles, gender stereotypes and mechanisms of gender identity. Children's literature is one of the factors in gender socialization of a child, and the use of the gender approach in its research involves consideration of scientific achievements in age- and gender-psychology and gender pedagogy.

We offer our own model of children's literature research by using the tools of the gender approach, which is built on the communication paradigm "author-text-reader", where the hero/character dominates at the text level as a representative of gender identity, a certain type of behavior, a participant in gender relations, a carrier of gender culture (both stereotypical and going beyond gender perceptions) (Kachak, 2019). The subject of research is gender

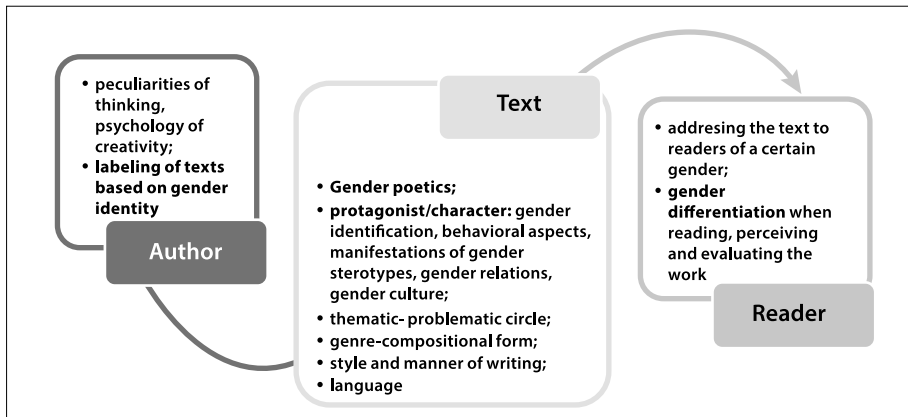


FIGURE 3 Model of children's literature research using the tools of the gender approach

poetics as a set of artistic, gender-marked features of the work. Methods of creation, distribution, functioning and reception of texts are taken into account (Fig.3).

POSTCOLONIAL THEORY (CRITICISM) AND LITERATURE RESEARCH FOR CHILDREN AND YOUTH

Taking into account that the focus of this research is the Ukrainian literature for children and youth which was written after the 1990s in the post-Soviet, post-colonial and post-communist period, the tools of the post-colonial approach turned out to be relevant (Roderick Mc Gillis and Meena Khorana, Perry Nodelman, Karín Lesnik-Oberstein, Deborah Cogan Thacker, Charles Sarland, Mateusz Świ- etlicki). Post-colonial interpretation was used in the process of studying works on anti-colonial and post-colonial themes (Kachak, 2014; 2017a), which depict children and childhood in totalitarian, transitional, post-totalitarian and post-com-munist times in realist and psychological novels for teenagers (prose by Volo- dymyr Rutkivskyi, Zirka Menzatyuk, Stepan Protsyuk). The concepts of “lost childhood”, totalitarian trauma of the generation of Soviet children and depiction of children of the transitional era are explored as subjects of postcolonial research. The functional possibilities of literature for children and youth, considered in the light of the post-colonial practice of writing and reading, are important.

The research of the artistic and aesthetic paradigm and the analysis of trends in

their statistical and dynamic manifestations deepen and define scientific achievements in the sphere of contemporary Ukrainian literature for children and youth and provide insights into its specificity (in content, genre-style, figurative, narrative, linguistic and receptive aspects). The work expands scientific understanding of the basic principles of functioning and development of this segment of literature; opens up a scientific perspective and enriches the heuristic tools of knowledge from the point of view of this artistic, aesthetic and socio-cultural phenomenon.

Conclusion. As evidenced by the analysis of scientific articles, monographs, critical materials, publications in periodicals devoted to the issues of theory, history and criticism of children's literature and published by Ukrainian scientists during the 20th and in the early 21st century, the study of children's literature in the Ukrainian scientific discourse has originated in literary and critical reviews and literary considerations about this segment provided by famous writers and teachers in the period of transition from the 19th into the 20th century – Ivan Franko, Borys Grinchenko, Olena Pchilka, Lesya Ukrainka.

Later, children's literature was considered by Soviet critics through the prism of the didactic approach and the ideological aspect. And only thanks to diaspora publications, in particular the research of B. Hoshovsky, we now have an ideologically disengaged understanding of the history of Ukrainian children's literature, its periodization and general overview.

From the second half of the 20th century onwards, the research of children's literature became systematic, purposeful and professional owing to the appearance of the collections "Spring horizons" and "Literature. Children. Time", which used to publish articles and reviews dedicated only to books addressed to young readers. Dissertation and monographic studies appeared, but those were, unfortunately, largely based on the requirements posed by the Soviet ideology of the time. The systematic history of children's literature was presented in a textbook by L. Kilichenko.

The situation changed with the restoration of Ukraine's independence in the 1990s. Ukrainian scientists have been introduced to a much wider methodological platform of foreign studies of children's literature, have started using various critical approaches and producing thorough scientific studies. The leading Ukrainian researchers of children's literature include Ulyana Baran, Tetiana Kachak, Vitalina Kyzylova, Emilia Ohar, Natalia Marchenko, Lilia Ovdiychuk, Bohdana Salyuk, Marina Vardanyan and others.

Despite wartime difficulties, children's literature, children's reading and scientific research on children's literature are developing in Ukraine. In the Ukrainian scientific discourse on children's literature, philological and interdisciplinary studies are emerging. They focus on the problems of:

- trends in the development of modern children's literature as an artistic-aesthetic and socio-cultural phenomenon;
- the analysis of texts dealing with the topic of war;
- the evolution of certain genres of children's literature, in particular picture books as a combination of verbal and visual art;
- comparative studies.

The analysis of artistic features of individual works or works of children's writers prevails, while less attention is dedicated to the problems of the theory of children's literature. There are not many works of a general nature that would give a comprehensive assessment of children's literature with regards to all its manifestations and components, from different points of view and through the prism of different critical optics.

Using our experience as an example, we revealed the potential of a systematic study of contemporary Ukrainian prose for children and youth as a multifaceted subject. We outlined the concept of the artistic-aesthetic paradigm and the methodology of its cognition, which is based on the literary analysis of poetics that encompasses narrative, receptive-aesthetic, gender, post-colonial and other approaches as well as multidisciplinary studies.

Further studies would benefit from developing and testing other methodological models and concepts for a systematic, versatile and complex analysis of the phenomenon of children's literature.

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ISTRAŽIVANJE DJEČJE KNJIŽEVNOSTI U UKRAJINSKOM ZNANSTVENOM DISKURSU

SAŽETAK

Suvremeno proučavanje dječje književnosti multidimenzionalno je i multidisciplinarno. Razmatra tekstove i kontekste, bavi se individualnim djelima, ali i opusom pojedinih pisaca te teoretskim generalizacijama o književnim i kulturološkim fenomenima, kao i nacionalnim i komparativnim studijama. Međutim, istraživanje dječje književnosti u svakoj zemlji ima vlastite specifičnosti i vlastitu povijest razvoja. U ovom članku autori donose pregled i analizu ukrajinskog djelovanja na području istraživanja dječje književnosti. Defnirana je uloga i doprinos slavni pisaca, znanstvenika i nastavnika u afirmiranju dječje književnosti kao punovrijedne istraživačke teme. Istaknuti su ključni trendovi u razvoju ukrajinskih istraživanja o dječjoj književnosti krajem 20. i početkom 21. stoljeća te navedeni glavni problemi. U ovom su se radu stoga razmatrale strategije, metodologije i kritički pristupi koji bi u ovom kontekstu bili učinkoviti. Utvrđen je potencijal sustavne studije o suvremenoj ukrajinskoj prozi za djecu i mlade kao kompleksne istraživačke teme, što je urodilo razradom koncepta umjetničko-estetske paradigme te njezine kognitivne metodologije, utemeljene na književnoj analizi poetike koja obuhvaća narativni, receptivno-estetski, rodni, postkolonijalni i druge pristupe, kao i multidisciplinarno istraživanje.

KLJUČNE RIJEČI:

istraživanje dječje književnosti, književna strategija, didaktička strategija, multidisciplinarno istraživanje dječje književnosti, metodologija, kritički pristup