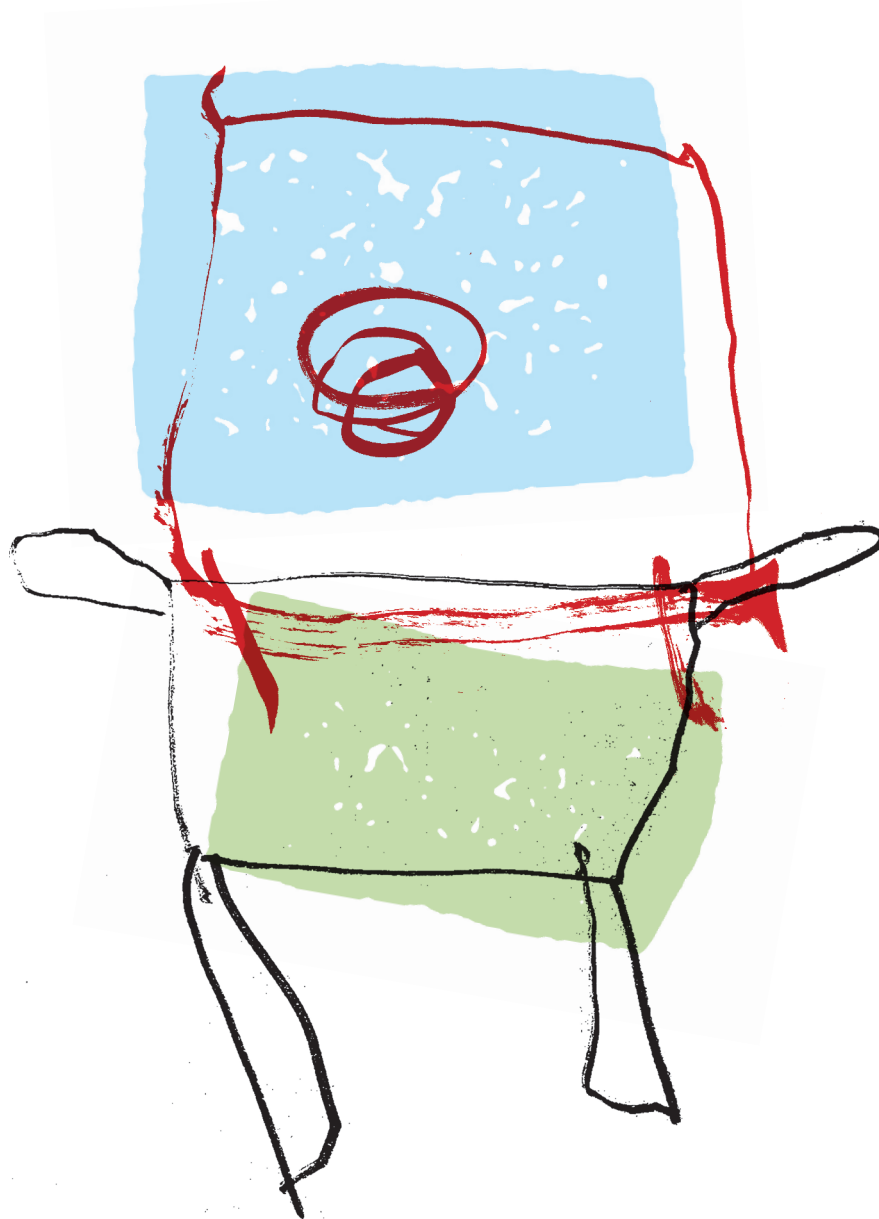


INTERNATIONAL ACADEMIC CONFERENCE

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

ZAGREB, 23 – 25 NOVEMBER 2023



Book of Abstracts



© 2023 Hrvatska udruga istraživača dječje književnosti (HIDK) /
Croatian Association of Researchers in Children's Literature (CARCL)
Savska cesta 77, 10000 Zagreb, Croatia <http://hidk.hr/>

**ZA ISTIM STOLOM: POLOŽAJ I STATUS
ISTRAŽIVANJA DJEČJE KNJIŽEVNOSTI I KULTURE /
AT THE SAME TABLE: THE POSITION AND STATUS OF
RESEARCH IN CHILDREN'S LITERATURE AND CULTURE**

Zagreb, Croatia, 23–25 November 2023

Organizatori / Organised by

Hrvatska udruga istraživača dječje književnosti
Odsjek za kroatistiku, Sveučilište u Zagrebu Filozofski fakultet
Odsjek za komparativnu književnost, Sveučilište u Zagrebu Filozofski fakultet
Centar za istraživanje dječje književnosti i kulture, Sveučilište u Zagrebu Učiteljski fakultet

Domaćin / Hosted by: Sveučilište u Zagrebu Filozofski fakultet / University of Zagreb
Faculty of Humanities and Social Sciences, Ivana Lučića 3, Zagreb

Organizacijski odbor / Organising Committee:

Sanja Lovrić Kralj (chair), Marijana Hameršak, Katarina Ivon, Ivana Milković,
Lana Molvarec, Petra Požgaj, Vladimira Rezo, Dubravka Zima

Tajnica konferencije / Conference Secretary: Tea Dvorščak Kavur

Službena mrežna stranica / Official website: <https://hidk.hr/ziskonf/>

KNJIGA SAŽETAKA / BOOK OF ABSTRACTS

Urednice / Editors: Sanja Lovrić Kralj, Tea Dvorščak Kavur

Lektura / Language editing: Petra Požgaj (English), Vladimira Rezo (Croatian)

Dizajn omota / Cover Design: Ivan Antunović

Korektura / Proofreading: Tea Dvorščak Kavur

Izdavač / Publisher:

Hrvatska udruga istraživača dječje književnosti (HIDK) /

Croatian Association of Researchers in Children's Literature (CARCL)

Konferenciju je financijski podržalo / The Conference is supported by:

Ministarstvo znanosti i obrazovanja Republike Hrvatske

Donatori / Donors:

Alfa d.d.

Biovitalis®

Hrvatska turistička zajednica

Moje malo zlato, Razvojne strategije d.o.o.

Odsjek za kroatistiku, Sveučilište u Zagrebu Filozofski fakultet

Segafredo Zanetti Croatia

Turistička zajednica grada Zagreba

Zahvaljujemo Knjižnicama Grada Zagreba i Hrvatskom centru za dječju knjigu na pomoći i ustupanju materijala. /

Special thanks to Zagreb City Libraries and to the

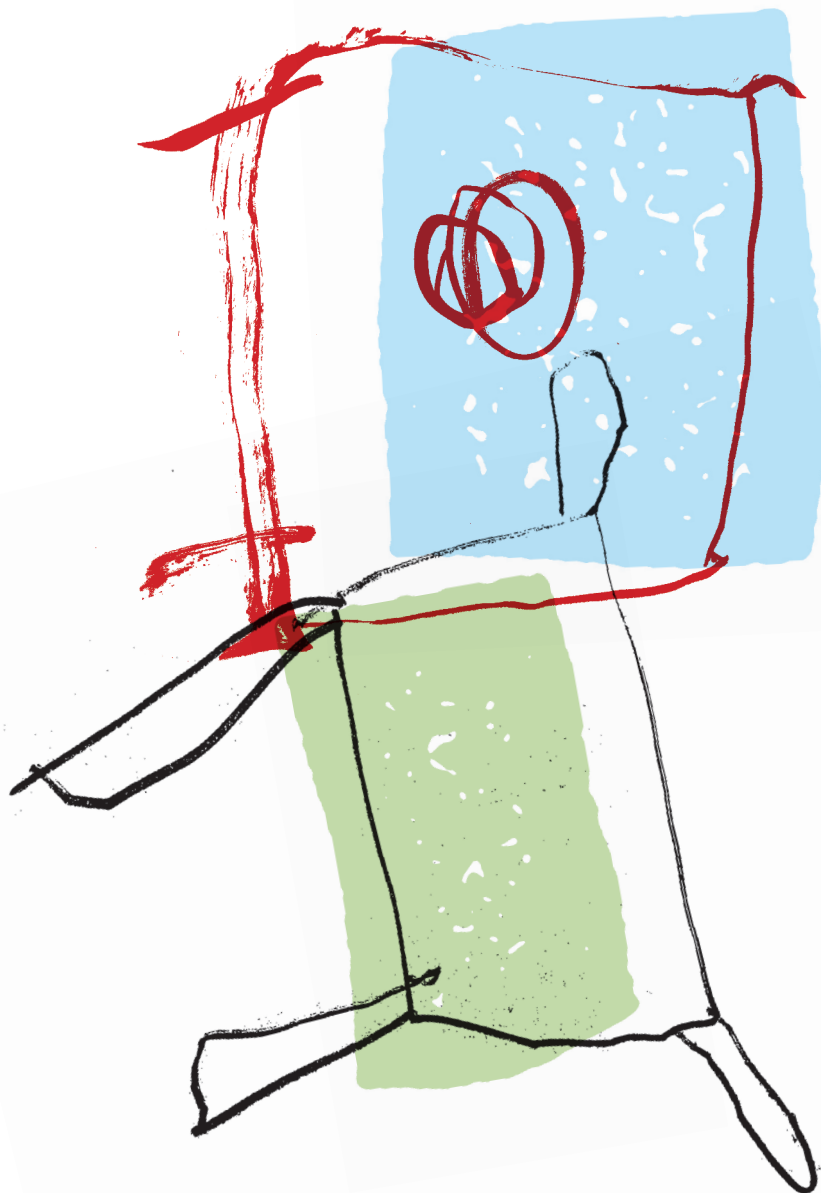
Croatian Center for Children's Books

ISBN: 978-953-57604-6-7

MEĐUNARODNA ZNANSTVENA KONFERENCIJA

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

ZAGREB, 23. – 25. STUDENOG 2023.



Knjiga sažetaka

TABLE OF CONTENTS

Conference Programme / Program konferencije	1
Cultural Programme / Kulturni program	6
Keynote Speakers / Plenarni izlagači	9
Abstracts / Sažeci.....	12
Donors and Partners / Sponzori i partneri.....	42

Conference Programme / Program konferencije



International Academic Conference

At the Same Table: The Position and Status of Research in Children's Literature and Culture

Zagreb, 23–25 November 2023



Thursday, 23 November 2023

8:00 - 9:00	Registration	
9:00 - 9:15	Conference opening	
	Moderator: I. Milković	
9:15 - 10:10	Matthew O. Grenby: At The Same Table, and Making an Impact: Making a Case for Children's Literature Studies in the Modern University	
	Session 1A, Room D1	
Moderator	Sanja Lovrić Kralj	
10:15 - 10:35	S. Fava: Drowned or saved? Research perspectives on children's literature in Italy	
10:40 - 11:00	T. Kachak & T. Blyznyuk: Research of children's literature in Ukrainian academic discourse	
11:00 - 11:20	R. Tanase Sahanagiu: Romania – a case where research in children's literature is hardly invited to any table	
11:20 - 11:30	Discussion	
11:30 - 12:00	coffee break	

	Session 2A, Room D1	
Moderator	Sabrina Fava	
12:00 - 12:20	B. Majhut: Literary history through the lens of periodization or history of genres: an example of Croatian children's literature	
12:20 - 12:40	M. K. Dagdelen: Raising tomorrow's mujahideen: A discourse theoretical	
12:40 - 13:00	C. Alborghetti: The 'easy' task of translating for children. The translator's responsibility and the pedagogical nature of translated children's literature	
13:00 - 13:10	Discussion	
13:10 - 15:00	lunch break	
	Session 3A, Room D1	Session 3B, Room A119
Moderators	Katarina Ivon	Petra Požgaj
15:00 - 15:20	L. Molvarec: Slikovnice i <i>celebrity</i> autorstvo: poetički i tržišni aspekti	N. Novaković & D. Kolednjak: Does it sparkle? An analysis of the AI-generated picturebook <i>Alice and Sparkle</i> (2022)
15:20 - 15:40	M. Verdonik: Lutkarske transpozicije suvremenih slikovnica	I. Calderon Reyes: Rescaling disasters: An argument about <i>The Kid Who Lies</i> (2011) by Ugas and Rondón
15:40 - 16:00	T. Sesar: Duhovi teksta: morfologija (meta)naracijskog koda u stvaralaštvu za djecu Dubravke Ugrešić	N. Kucirkova: Stimulating children's reading engagement with olfaction: a new avenue for children's literature
16:00 - 16:10	Discussion	Discussion
16:10 - 16:30	coffee break	
	Session 4A, Room D1	Session 4B, Room A119
Moderators	Mazlum Kemal Dağdelen	Berislav Majhut
16:30 - 16:50	J. M. Bland: Active reading and activism	V. Jurdana i M. Tomičić: Slika nacionalnih i socijalnih raslojavanja u Istri u dječjem časopisu <i>Mladi Istranin/Mladi Hrvat</i>
16:50 - 17:10	K. Kellett: Monster Book Club: Engaging with youth political knowledges through young adult literature	S. Wengert: Pripovjedač, prostor i čitatelj u <i>Dnevniku Anne Frank</i>
17:10 - 17:20	Discussion	Discussion
19:00	Conference dinner	

Friday, 24 November 2023

8:30 - 9:00	Registration	
	Moderator: L. Molvarec	
9:00 - 9:55	Peter Svetina: »RESTORAN LITERATURA«: pogledi na dječju književnost, u dječjoj književnosti i s dječjom književnošću	
	Session 5A, Room D1	Session 5B, Room A119
Moderators	Marina Protrka Štimec	Smiljana Narančić Kovač
10:00 - 10:20	T. Engler i S. Grgurić Ivanović: Prilog promišljanju nove periodizacije razvoja hrvatske dječje književnosti	R. T. Angelaki: “The reality of fantasy”: Subtle subtexts and the material aspect of picturebooks
10:20 - 10:40	B. Majhut: Skica socijalističke jugoslavenske dječje književnosti Danka Oblaka	B. Lostalé-Seijo & K. Manolessou: Museums in non-fiction picturebooks: negotiating space and storytelling in illustration practice
10:40 - 11:00	K. Lučić: Narativni stil, žanr i ideologija hrvatskog dječjeg filma jugoslavenskog razdoblja	K. Šimková & A. Kuzmičová: Looking for children’s imagining in non-fiction picturebooks
11:00 - 11:10	Discussion	Discussion
11:10 - 11:30	coffee break	
	Session 6A, Room D1	Session 6B, Room A119
Moderators	Diana Zalar	Roxana Tanase Sahanagiu
11:10 - 11:30	A. Kos-Lajtman i I. Videc: Tematika odrastanja u suvremenom hrvatskom romanu kao medijator između dječje književnosti i književnosti za odrasle	I. K. Larsen Vie: Sami representations in an early Norwegian informational picturebook about indigenous people
11:30 - 11:50	M. Protrka Štimec: Zajednički stol, otvorena vrata: transmisije i upotrebe bajke	D. Miralles-Alberola & M. Portalés-Raga: Visualizing the horrific secrets of residential schools through Native American picturebooks for intercultural education
11:50 - 12:10	Z. Simić: Priča/e o velikim i malima: Selena Dukić i (dečje) autorstvo	A. Pikalova: Simplicity as the phenomenon of achieving symmetry in children’s poetic discourse
12:10 - 12:20	Discussion	Discussion
13:00 - 15:00	lunch break	
	Session 7A, Room D1	Session 7B, Room A119

Moderators	Tetiana Kachak	Sanja Grakalić Plenković
15:00 - 15:20	M. Bednarek & A. Czernow: Parnassus, participation and politics. Three models of autonomisation in the field of children's literature in interwar Poland	K. Kolaković: Od bajke do suvremene dječje književnosti - od estetike do inkluzije
15:20 - 15:40	S. Lovrić Kralj & K. Ivon: An image of children's literature in Croatia between the two world wars	D. Dobrosavljević i N. Raos: O knjigama za djecu očima odraslih: iskustva ponovnog čitanja
15:40 - 16:00	S. Zhygun: The influence of the Ukrainiazation policy (1923-1932) on children's literature in Ukraine	L. Ostojić: „Nismo još spremni za to”: Utjecaj lektire na učeničku samopercepciju
16:00 - 16:10	Discussion	Discussion
16:10 - 16:30	coffee break	
	Session 8A, Room D1	Session 8B, Room A119
Moderators	Vjekoslava Jurdana	Andrijana Kos-Lajtman
16:30 - 16:50	J. Vignjević: Neobičnost uma slavnog Antuntuna: Frazeološko čitanje pjesme Grigora Viteza	D. Zalar: Recentna poezija za djecu i mlade u književnoj kritici
16:50 - 17:10	S. Grakalić Plenković i C. V. Plenković: <i>Priče iz davnine</i> Ivane Brlić-Mažuranić; dječja književnost kroz prizmu diskusije o kultivaciji moralnog znanja posredstvom umjetnosti riječi	A. Bukvić Pažin: Više od riječi: izazovi i prilike kritičkog pisanja o slikovnicama
17:10 - 17:20	Discussion	Discussion
18:30	Exhibition on the 150th anniversary of the Croatian children's magazines <i>Bršljan & Smilje</i> at the Croatian School Museum	

Saturday, 25 November 2023

8:30 - 9:00	Registration	
	Moderator: M. Hameršak	
9:00 - 9:55	Tijana Tropin: Geography in Children's Fantasy	
	Session 9A, Room D1	Session 9B, Room A119
Moderators	Anna Maria Czernow	Dubravka Zima
10:00 - 10:20	I. Milković & V. Rezo: Didacticism in Croatian translations of children's literature on examples from Anglophone literature	K. Giacometti: Utopijske strukture u hrvatskim dječjim znanstvenofantastičnim romanima u drugoj polovici 20. stoljeća
10:20 - 10:40	J. Šesnić: "We can't change [their] nature – only help it to develop in the right direction": Some points of the nature vs. nurture debate in Louisa May Alcott's juvenile literature	V. Jurdana i A. Klančar: Politički ciljevi i strujanja unutar hrvatskog narodnog preporoda u Istri kroz uređivačku politiku dječjeg časopisa <i>Mladi Istranin/ Mladi Hrvat</i>
10:40 - 11:00	Discussion	A. Jurišić: Dječja književnost u društveno-kulturnom kontekstu: uloga ideologije kroz prizmu djela Otfrieda Preußlera
11:00 - 11:10		Discussion
11:10 - 11:30	coffee break	
	Session 10A, Room D1	Session 10B, Room A119
Moderators	Inger-Kristin Larsen Vie	Vladimira Rezo
11:10 - 11:30	B. Pleić Tomić: The ideology of intensive mothering in contemporary Croatian children's and adolescent literature	I. Žufić: Trauma, smrt, napuštenost suočavanje sa snažnim emocijama putem dječje književnosti
11:30 - 11:50	S. Kaler: Because no one is 'asking for it': Exploring literary representations of sexual assault in young adult literature	M. Baković Andrić: Dječja književnost kroz suočavanje s kolektivnom traumom: odnos umjetničkoga, tabuiziranoga, didaktičkoga i terapijskoga u slikovnicama inspiriranima potresom i COVID 19 krizom
11:50 - 12:00	Discussion	Discussion
12:00	Closing of the Conference	

Cultural Programme



AN OVERVIEW OF THE HISTORY OF CROATIAN CHILDREN'S LITERATURE AND ITS RESEARCH

ZAGREB, 23-25 NOVEMBER 2023




Exhibition is prepared by: Berislav Majhut i Dubravka Težak

Graphic design and print by Alfa d.d.

The Exhibition takes place at the Faculty of Humanities and Social Sciences,
Ivana Lučića 3, Zagreb

Exhibition
of Manuela
Vladić-Maštruko's
picturebooks



Zagreb, 23-25 November 2023

Exhibition is prepared by: Marijana Hameršak i Petra Požgaj
and made in cooperation with the Croatian Center for
Children's Book, Zagreb City Libraries

The Exhibition takes place at the
Faculty of Humanities and Social Sciences, Ivana Lučića 3, Zagreb





The exhibition "Ivy and Immortelle – Beautiful Plants: Celebrating the 150th Anniversary of Two Croatian Children's Magazines" was curated by Štefka Batinić and Frano Dulibić.

It takes place at The Croatian School Museum, Hebrangova 5, Zagreb

The Exhibition showcases two Croatian children's magazines that were launched in 1873. Both magazines resulted from the efforts of teachers in the second half of the 19th century, who were actively involved in creating suitable content for children. The exhibition highlights the contribution of these magazines to children's literature, provides insight into the context of their launch, and illustrates their role in the school and everyday lives of lower-grade pupils. Additionally, it offers an overview of the exceptional artistic and graphic dimensions fostered in both magazines, featuring the work of some of the most prominent illustrators such as Clement Crnčić, Andrija Maurović, Julije Meissner, Vilko Gliha Selan, and others.

Keynote Speakers / Plenarni izlagači



Matthew O. Grenby

Newcastle University, United Kingdom

At The Same Table and Making an Impact: Making a Case for Children's Literature Studies in the Modern University

There are many ways that Children's Literature Studies has sought to graduate from the children's table to the main dinner party. None of them are right or wrong, and one would hope that Children's Literature is now such a mature discipline that many different approaches can thrive. This talk considers two approaches, both of which seem suited to the modern university as it itself redefining its purpose. One approach is to erase the differences between the study of children's literature and other forms of scholarly enquiry: an approach that has disadvantages as well as advantages, and which, if taken to its ultimate extent, would result in the abolition of children's literature as a separate academic field. The second is to emphasise the utility and civic benefits of children's literature studies, for instance as a force for social change or economic development. In the UK this is called 'impact', and has become an important element in what universities are trying to achieve. The study of children's literature is good at achieving 'impact', and perhaps this will not merely allow those of us who study it to sit at the adults' table, but even to be seated at its head.

Matthew Grenby is Pro-Vice-Chancellor for Research and Innovation at Newcastle University, as well as being Professor of Eighteenth-Century Studies in the School of English Literature, Language and Linguistics. He is the author of several books and articles on children's literature, including *The Child Reader 1700-1840*, and the co-editor of several widely-used studies, including *The Cambridge Companion to Children's Literature*, *Popular Children's Literature in Britain*, *Children's Literature Studies: A Research Handbook*, and most recently *Learning to Read, Learning Religion* and *Transnational Books for Children 1750-1900*.



Peter Svetina

Institut für Slawistik
Alpen-Adria Universität Klagenfurt, Austria

»RESTORAN LITERATURA«: pogledi na dječju književnost, u dječjoj književnosti i s dječjom književnošću

Polazimo li od ishodišta da literarno djelo ima tri funkcije, kognitivnu, didaktičku/idejnu i estetsku, može nam se postaviti pitanje u kojoj mjeri te pojedinačne funkcije nekom literarnom djelu dozvoljavaju slobodu interpretacije. Kako se dječjoj književnosti obično (i stereotipno) pripisuje jaka didaktička/idejna i kognitivna funkcija, a estetska je obično tek u drugom planu, to znači da joj se ne ostavlja puna sloboda interpretacije. Baš to, uz činjenicu da djeca ne donose društveni prestiž, između ostalog prouzrokuje da se dječju književnost obično stavlja za »svoj stol u restoranu literature«.

Kako je obično neproduktivno uvjeravati druge da dječja književnost ipak zaslužuje jednakopravno mjesto u literaturi, postoje načini da se taj status u literarnoj zajednici i u društvu ipak mijenja ili čak izmijeni. Referat će se dotaknuti nekih od tih mogućnosti: stilske i idejne karakteristike u razvoju literature, pitanje čitanja/knjige kao novodobnog mita, problematika literarnih likova u (narodnoj) priči u odnosu na umjetnu inteligenciju itd.

Peter Svetina (1970) studirao je slovensku književnost i jezik te slavistiku na ljubljanskom sveučilištu, a postdiplomski studij, osim na ljubljanskom, polazio je i na sveučilištu u Pragu. Od 2003. predaje slovensku književnost i odabrane teme južnoslavenskih književnosti na sveučilištu u Klagenfurtu. Kao istraživač najviše se bavi dječjom književnošću (odnos između dječje književnosti i društvene sredine) i problemima lirike. Prevodi i piše za djecu. 2017. izašla mu je monografija o slovenskoj dječjoj književnosti u razdoblju predratnog, građanskog i poratnog, socijalističkog društva. 2022. izašli su njegovi prijevodi lirike Ivana Slamniga. 2020. i 2022. bio je među finalistima za Andersenovu nagradu.



Tijana Tropin

Institute for Literature and Arts in Belgrade,
Serbia

Geography in Children's Fantasy

Imaginary geography is an important aspect of worldbuilding in contemporary fantasy literature. However, it is often linked to our reality – fantasy narratives can include the transposition of some existing geographical features into the depicted secondary world(s), they can be situated within our primary world, or present some combination of these two basic possibilities. This paper will trace some of the characteristics of imaginary geography in the works of contemporary Serbian and Croatian children's and YA fantasy, while relying on the theoretical framework of Ekman (2013) and Goga and Kümmerling-Meibauer (2017). In the texts of writers such as Morea Banićević, Darko Macan, and Zvonko Todorovski (Croatia) or Uroš Petrović, Mina Todorović and Zoran Penevski (Serbia), various geographical features contain different functions – they can serve to enrich the vision of a complex and credible imaginary world, to establish hidden yet important links between the primary and the secondary world and, more recently, to highlight the author's ecocritical message. Within the limited scope of this overview, we will attempt to discover and delineate possible general trends in contemporary regional fantasy.

Tijana Tropin, born in 1977 in Belgrade. Received her PhD in 2015 at the Belgrade University, Faculty of Philology, with the thesis "Theoretical Aspects of the Translation of Children's Literature from a Cultural Studies Viewpoint". Field of study: comparative literature and literary theory, translation studies, children's literature, fantasy literature. Published two monographs, *Motiv Arkadije u dečjoj književnosti [The Arcadian Motif in Children's Literature]* (2006), and *Poetika prevođenja za decu [The Poetics of Translating for Children]* (2022). Co-edited (with Stanislava Barać) *Časopisi za decu: Jugoslovensko nasleđe (1918-1991) [Children's Periodicals: Yugoslav Heritage (1918-1991)]* (2019) and (with Bojan Jović) *Marginal and Marginalized Genres in Literature* (2022). Translations from German and English. Currently senior research associate at the Institute for Literature and Arts in Belgrade, Serbia.

Abstracts / Sažeci

Rosy-Triantafyllia Angelaki

Aristotle University of Thessaloniki, Greece

aggelaki.rosy@gmail.com

“The reality of fantasy”: Subtle subtexts and the material aspect of picturebooks

According to many scholars, picturebooks are artifacts that deserve not only to be read, but also cherished. Artists and publishers nowadays experiment more and more with books’ architecture in order to attract consumers. As a result, picturebooks in interesting shapes, in 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 and tabs adds depth and significance to the picturebooks’ narratives and challenges the traditional reading process, as readers must observe their physical, multisensory and interactive elements carefully with a view to interpret the denotative and connotative meanings of the picturebooks and participate in storytelling.

But, would it be possible to help readers understand the validity and meaning of time concepts or that “the reality of fantasy” exists as truth through, for instance, a book about Greek mythology containing envelopes, slipcases, die-cuts, pop-ups and maps? How do contemporary author-illustrators help readers perceive fantasy as a search for the “real” with the use of die-cuts and acetate pages? Could the accordion book format contribute to successful retellings of classic stories or great operas or help connect materiality with intertextuality and theatricality? Based on previous academic research concerning the material of book-objects, this article aims to give insight into scholarly research questions regarding the role of materiality and the way it challenges or supports picturebooks’ fictional content, as well as to explore whether unconventional book formats inculcate old stories with new meanings.

Keywords: picturebook format, materiality, fictionality, reality, ideology

Claudia Alborghetti

Università Cattolica del S. Cuore, Italy

claudia.alborghetti@unicatt.it

The ‘easy’ task of translating for children. The translator’s responsibility and the pedagogical nature of translated children’s literature

Translated children’s literature has only recently found its way to scholars that investigated the relationship between translators and young readers, translations as cultural and social products of specific historical periods, the pedagogical nature of translations addressing a young audience, and the strategies adopted to make literary works travel among cultures.

Translation, much like literature itself, is never performed in isolation: the translator is a human being who grew up within a specific culture, who occupies a privileged position when translating works written for a young audience because s/he is at the same time an ideal reader and the writer

of the target text (Lathey, 2010; O'Sullivan, 2005; Shavit, 1986; Klingberg, 1986). The apparently easy task of translation is invested with responsibility for the translator who needs to keep the original author and the receiving audience (adults and children) in mind (Nord, 1991). But if we consider children's literature as an opportunity for young readers to create their own image of the world and reflect on their identity, translation can also foster the potential of a dialogue among translators and readers through the book.

The aim of this paper is to review academic studies in the field of translated children's literature, focussing on the open dialogue between translators and young readers. This invisible thread can suggest new research areas in children's literature that can bring this discipline at the centre of academic debate on the pedagogical role of translation in the development of passionate and curious readers.

Keywords: translation, young readers, literature as dialogue, children's literature, identity

Matea Baković Andrić

Gimnazija Marul, Hrvatska

mbakovicandric@gmail.com

Dječja književnost kroz suočavanje s kolektivnom traumom: odnos umjetničkoga, tabuiziranoga, didaktičkoga i terapijskoga u slikovnicama inspiriranim potresom i COVID-19 krizom

Brojne društvene promjene kao i kolektivna stradanja neminovno su se odrazili i na dječju književnost, no sustavno istraživanje toga aspekta zbog marginaliziranoga položaja dječje književnosti sve donedavno ostaje izvan domašaja ozbiljnih književnoteorijskih rasprava. Paradoksalno, s obzirom na događaje koji su započeli 2020. godine, potreba za konzumacijom takve vrste literature nikada nije bila izraženija. U sveopćoj nemoći i stvarnosti koja je podrazumijevala ponajprije zaustavljanje cijeloga svijeta, a potom i dodatnu paralizaciju hrvatskoga društva uzrokovanu razornim potresima, u nedostatku načina i adekvatnoga izraza kojim bi se obuhvatili odgovori na pitanja na koja ni odrasli nisu mogli odgovoriti, upravo je dječja književnost postala mjesto susreta sa strahom i vlastitom smrtnošću kroz jednostavne stilske figure, primjerenu naraciju, ilustracije, tematske i problemske slikovnice. U izlaganju će se pokušati odgovoriti na pitanja: je li takva književnost uopće književnost, je li rezervirana samo za one najmlađe i tko su njezini konzumenti, kakav je odnos tabuiziranih, terapijskih, didaktičkih i umjetničkih aspekata u objavljenim djelima, na kojim se sve mjestima dodiruju i kojim se postupcima ostvaruju te kakva je bila njihova recepcija.

Ključne riječi: dječja književnost, slikovnica, kolektivna trauma, potres, COVID-19

Magdalena Bednarek

Adam Mickiewicz University, Poland

magdalena.bednarek@amu.edu.pl

Anna Maria Czernow

Adam Mickiewicz University, Poland

anncze8@ext.amu.edu.pl

Parnassus, participation and politics. Three models of autonomisation in the field of children's literature in interwar Poland

From the perspective of Pierre Bourdieu's theory, Polish children's literature was shaped by the field of ideological power from its beginnings. During the 123 years of partitions, it reproduced cultural capital, primarily regarding national values. After independence was regained, its subjection to political power was overt: children's literature became part of the educational system, creating a new habitus in the new state, with national values partially replaced by state values.

Our presentation discusses the tendencies towards autonomisation in Polish children's literature of the interwar period (1918–1939). Through an analysis of Julian Tuwim's, Janusz Korczak's, and Halina Górska's works, three different models of liberating children's literature from the forces operating in the field of political power are established. Their strategies result in legitimate literature: not only autotelic but provoking artistic experiments expanding the scope of what is possible in general literature. Tuwim created humorous, often nonsense, expressively melic verses published in a consecrated literary magazine, Korczak experimented with epic conventions in the spirit of far-reaching participation, and Górska addressed the problem of the social oppression of children.

However, the authors' motivations for exploring children's literature as autonomous were different. For Tuwim, the motivation lay in avant-gardism, manifest in linguistic experiments; for Korczak, in modern pedagogical reflection; for Górska, in leftist political views. In laying the foundations of the autonomy of children's literature, all three used the conversion of capital, bringing in the authority gained in other fields: literary (Tuwim), pedagogical (Korczak), and political (Górska).

Keywords: Pierre Bourdieu, autonomisation, Polish children's literature, 20th century

Janice Mary Bland

Nord University, Norway

janice.m.bland@nord.no

Active reading and activism

This talk will consider the relationship between educational goals such as inclusion and ecology in children's literature and the artistic nature of the text. Supporting child agency, autonomy and activism with challenging contemporary children's literature can be an important part of language and literature education. A focus on social and environmental justice can motivate children towards in-depth learning, an approach that 'involves the students as agentive and motivated participants, working collaboratively and with empathy while preparing for and confronting the challenges of

today and of times ahead' (Bland 2022). Global movements are being led by young people across the world, fighting for climate justice and literacy for all girls, fighting against ableism and other critical issues. Young people have voices that must be heard, seeking to bring about change, by breaking rules when necessary, and as Trites has outlined (1997): 'Books which empower girls to recognize and claim their subject positions empower the entire culture, for our society can only grow stronger as we teach our children to be stronger'. Supporting my arguments with selected children's books, I will make the case that, as educators, we have a responsibility to disseminate the educational as well as artistic value of books, and, as Janks (2020) suggests, 'we have a responsibility to bring their ideas into the classroom, so our students are able to read climate change critically and engage with the crisis that affects their futures'.

Keywords: educational goals, activism, global issues, ecology, child agency

Anda Bukvić Pažin

Sveučilište u Zagrebu, Filozofski fakultet, Hrvatska

andabukvic@gmail.com

Više od riječi: izazovi i prilike kritičkog pisanja o slikovnicama

Ovaj je rad usmjeren na razmatranje dijalektalne dječje književnosti kao književnoga i kulturnoga fenomena u kontekstu oblikovanja čitanaka, odnosno integriranih udžbenika hrvatskoga jezika i njegovanja načela standardnoga jezika i zavičajnosti. Cilj je rada ustvrditi zastupljenost dijalektalne dječje književnosti u suvremenim čitankama i integriranim udžbenicima u predmetnoj nastavi Hrvatskoga jezika, nastalih prema kurikulumnim zahtjevima. Korpus istraživanja obuhvaća pet udžbeničkih kompleta od petoga do osmoga razreda koje je Ministarstvo znanosti i obrazovanja odobrilo za uporabu u osnovnim školama. Dijalektalna dječja književnost razmotrit će se prema kriterijima raznolikosti vrste tekstova, njihove tematike i autora u vidu skupne zastupljenosti u odnosu na druge književne tekstove te pojedinačne zastupljenosti unutar svakoga od triju narječja hrvatskoga jezika, čakavskoga, kajkavskoga i štokavskoga, za svaki udžbenički komplet zasebno i usporedbom svih udžbeničkih kompleta. Ovim će se radom tako uputiti na razinu recepcije, odnosno položaj dijalektalne dječje književnosti u nastavi hrvatskoga jezika čime će se odgovoriti na pitanje njezine afirmiranosti u obrazovnom sustavu te istaknuti smjernice za njezino pravovaljano vrjednovanje u budućnosti.

Ključne riječi: dječja književnost, dijalektalna književnost, nastava hrvatskoga jezika, osnovna škola

Isabel Calderon Reyes

Cornell University, United States

ic356@cornell.edu

Rescaling disasters: An argument about *The Kid Who Lies* (2011), by Ugas and Rondón

"El chico que miente" [The Kid Who Lies] (2011), by Marité Ugas and Mariana Rondón, was the first Venezuelan film selected to participate in the Berlin International Film Festival, in the 'Generation' section, which is dedicated to childhood and youth. According to the website, "Berlinale 'Generation' enjoys a unique position as the instigator of a convention-breaking young

people's cinema", as the films "take young people seriously" and "make their worlds tangible." (Berlinale). Set in Venezuela after the Vargas landslide of 1999, the protagonist of "El chico" is a boy who travels long distances, with no certainty of where he comes from, where he is going, or why he is alone. During his journey, he encounters different people, and, in each interaction, he assumes a different role. The film, as suggested by the title, refers to him as a "liar", but I argue that he is adjusting his childhood performance (Bernstein, 2013) to the reactions he receives from others. All his responses are both true and false, as he repeats what he has heard during his journey, confused and confident at the same time. Like the child in "What Maisie Knew" by Henry James, he is "making lies performatively true". (Kruger, 2020). I point out that Rondón and Ugas employ a child's gaze, not just a child character, to construct a narrative that allows us to rescale the tragedy of Vargas, viewing it through a lens that makes us small and therefore, offers something that "adult" cinema could not possibly offer.

Keywords: childhood in (Latin American) film, Latin American cinema, child's gaze

Mazlum Kemal Dağdelen

Institute of Communication Studies and Journalism, Faculty of Social Sciences, Charles University, Czech Republic

mazlum.dagdelen@fsv.cuni.cz

Raising tomorrow's mujahideen: A discourse-theoretical analysis of militarism in Turkish Cypriot children's magazines

Throughout the twentieth century, the eastern Mediterranean island of Cyprus has often captured international headlines with the inter/intra-communal conflicts shaped by the two ethnic-nationalist movements of the island's two major communities, Greek Cypriots and Turkish Cypriots. Gradually escalating throughout the 1960s, these conflicts left their mark on the social body, with war becoming internal to society. As integral parts of children's literature, children's magazines witness the intense violence of these periods and reflect how militarism intersected childhood through the nationalist and militarist discourses that exacerbated the conflicts.

Focusing on how Turkish (Cypriot) nationalism renders militarised childhood during the conflict in the context of the Cyprus problem, this research offers a discourse-theoretical analysis of Turkish Cypriot children's magazines, with an emphasis on the case of Tuncer. To better understand how childhood is discursively constructed to embrace militarism and its values, this research analyses twelve issues published between 1967 and 1968, a significant turning point in the Cyprus problem, with clashes between (para-) military formations becoming prominent.

Laclau and Mouffe's discourse theory (DT) provides the theoretical backbone for this research. Taking up a macro-textual/contextual position towards the concept of discourse, DT sees discourse as a framework of intelligibility. Accordingly, this study argues that militarism is a discourse, or in Enloe's words, 'a package of ideas' (219), providing meaning to social phenomena.

Methodologically, this research takes a retroductive (Glynos and Howarth) approach with its iterations between theory and analysis. For the analysis, an analytical variant of DT, the discourse-theoretical analysis (DTA), is employed together with the supportive multimodal analysis techniques.

Keywords: children's magazines, militarism, childhood constructionism, Cyprus problem

Tihomir Engler

Filozofski fakultet Sveučilišta u Osijeku, Hrvatska

tengler@ffos.hr

Sanja Ivanović Grgurić

Filozofski fakultet Sveučilišta u Osijeku, Hrvatska

sanjagrguric11@gmail.com

Prilog promišljanju nove periodizacije razvoja hrvatske dječje književnosti

U sklopu sve mnogobrojnih istraživanja koja se provode na području znanstvenoga proučavanja hrvatske dječje književnosti kao književnoga, kulturnoga i društvenoga fenomena nameće se potreba ponovnoga promišljanja načina i utemeljenja periodizacije razvoja hrvatske dječje književnosti. U izlaganju se uvodno polazi od opće-poznate Crnkovićeve periodizacije hrvatske dječje književnosti i Majhutove društveno-političke kontekstualizacije njegove periodizacije, da bi se u središnjemu dijelu izlaganja iznijeli novi prijedlozi o konkretizaciji Majhutova viđenja i načina i vremenskog ustrojavanja povijesnog razvoja hrvatske dječje književnosti kao poticaja za širu raspravu u znanstvenoj zajednici na putu do uspostave što objektivnije vremenske kartografije hrvatske dječje književnosti.

Cljučne riječi: Berislav Majhut, hrvatska dječja književnosti, Milan Crnković, periodizacija

Sabrina Maria Fava

Università Cattolica del S. Cuore, Italy

sabrina.fava@unicatt.it

Drowned or saved? Research perspectives on children's literature in Italy

Current literary criticism in Italy has recognised that it is still difficult to enclose children's literature within a category able to encompass its multifaceted characteristics (Beseghi, 2002; Cantatore, 2019). Therefore, any critical approach to its epistemological status needs to focus on multiple points of view.

On the one hand, a diachronic method is adopted when examining literary texts and authorship. On the other hand, it is essential to examine how young people respond to literary works, and what kind of problems are involved in teaching reading (Lollo, 2003).

This paper aims to clarify how the epistemological study of children's literature has been structured in Italy in recent decades and how an epistemological statute is capable of maintaining a balance between literary and educational considerations, today and in the past. Additionally, it aims to help consolidate the disciplinary identity of children's literature as distinct from other literary disciplines, but without losing sight of its unique features and flavour (Fava, 2019).

The fact that children's literature has no real centre of gravity may be interpreted as a flaw in the system, an undefined component of literary and historical knowledge causing its specific educational role for children to be overlooked. This research aims to investigate the benefits of slow research that, in the long run, will enable the discipline to save itself instead of being drowned by other areas of knowledge.

Keywords: literary text, authorial responsibility, young readers, history of pedagogy, children's literature

Marina Gabelica

Faculty of Teacher Education, University of Zagreb, Croatia

marina.gabelica@gmail.com

Electronic children's literature on the margins of research

Electronic literature has been developing since the 1980s, and today it is studied at prestigious universities. There are numerous studies, books, and papers on electronic literature, while electronic children's literature—although widespread on the market and available to many younger readers—seems to be on the margins of research. These are works in which the possibilities of shaping narratives in new media forms are explored innovatively and which, due to their technological aspect, are especially interesting to younger readers. In such works, technology is not only what "enables a new media form" (Peović Vuković, 2013), but technological features greatly influence the (pre)shaping of literary narratives. Electronic (children's) literature works are characterised by several peculiarities arising from the new digital environment: hyper textuality, modularity, interactivity, virtuality, and simulation. (Lister et al., 2009)—aspects affecting different perceptions of reading, and even the love of reading or resistance to it. The lecture will raise the question of the (lack of) theory and criticism of electronic children's literature and will review the relationship of adult and younger readers to new forms of production, reception, and reproduction of literary works.

Keywords: electronic literature, electronic children's literature, child-reader

Kristina Giacometti

OŠ Ivana viteza Trnskog, Nova Rača, Hrvatska

kristinagiacometti@yahoo.com

Utopijske strukture u odabranim hrvatskim dječjim znanstvenofantastičnim romanima u drugoj polovici 20. stoljeća

Iako je ZF književnost u početku namijenjena odraslima te se još uvijek spominje u kontekstu graničnih vrsta (usp. Zalar, Crnković, Težak), u drugoj polovici 20. stoljeća započinje razvoj hrvatskog dječjeg i adolescentskog ZF romana, a ističu se autori Jirsak, Bjažić, Furtinger, Matošec, Hitrec i Gardaš. Budući da je žanr znanstvene fantastike izrazito kompleksan na tematsko-motivskoj razini, odnosno odnosi se na stvaranje novih ideja, koncepata i vjerovanja, s njim često povezujemo utopijske, antiutopijske, ali i distopijske elemente. Služeći se dosadašnjim teorijskim spoznajama o znanstvenofantastičnoj književnosti, a presudno se oslanjajući na studije Darka Suvina, Andreja Zgorzelskog i Erica S. Rabkina u radu će se pokazati da se znanstvena fantastika isprepliće s utopijom, antiutopijom i distopijom. S obzirom na temu rada, iz korpusa dječjeg i adolescentskog romana u drugoj polovici 20. stoljeća izdvaja se književni predložak koji odgovara zadanim postavkama istraživanja (dječji romani koji uključuju utopijski organizirane društvene zajednice), a sačinjava ga ukupno tri romana: *Suvišan u svemiru* (1961.), *Eko Eko* (1979.) i *Ljubičasti planet* (1981.). Metodom deskripcije i komparacije izdvajaju se zajednički utopijski elementi društvenih

zajednica na književnome predlošku pri čemu će se spomenuti elementi proučavati kroz prizmu tada dominantnih društveno-političkih ideologija. Glavni cilj ovoga rada je istraživanje poveznica između romana preko utopijskih društvenih aksioma te sukladno tome situiranje ovih romana u širi, utopijski kontekst.

Ključne riječi: znanstvena fantastika, granične vrste, dječji roman, utopija.

Sanja Grakalić Plenković

Veleučilište u Rijeci, Hrvatska

sgrakal@veleri.hr

Cvijeta Veronika Plenković

Rijeka, Hrvatska

cvplenkovic@gmail.com

Priče iz davnine Ivane Brlić-Mažuranić; dječja književnost kroz prizmu diskusije o kultivaciji moralnoga znanja posredstvom umjetnosti riječi

Rad tematizira dvije bajke iz zbirke Priče iz davnine Ivane Brlić-Mažuranić, osvrćući se na njihovu edukativnu ulogu, elemente koje povezuje s autobiografskim radom autorice koji je uslijedio nakon izdanja zbirke, postavši vrelo teorijske i recepcijske interpretacije tijekom stoljeća koje će uslijediti. Intencija je rada istaknuti tendenciju bajki da čitatelja potaknu kako bi detaljnije naučio i modificirao vlastite stavove o moralu, što se potkrjepljuje primjerima u bajkama, a koji potvrđuju dio recentnih teorija autora pripadnika filozofske perspektive koja zastupa mogućnost moralne kultivacije putem narativne umjetnosti. Tendencija se bajki u formaciji moralnoga znanja, stoga, iščitava na nekoliko razina. Primarno je uočljiva u postupcima i djelima tipiziranih likova, koje će u fabulama bajki formatirati konačan ishod i sretne završetke, jer se odlike i postupci likova bajki mogu tumačiti kao poticajni u svojoj refleksiji na one čitateljeve, individualne, već usvojene determinante ponašanja, te pritom formirati etičke koncepte (problema odnosa dobra i zla, sagledavanje zla u njegovoj nužnosti univerzalne polarizacije i sl.). Nadalje, strukturirano proučavanje razvitka misli književnoga lika premeće se i mogućnošću ulaska u introspektivne dimenzije osobe koje može tumačiti, osobito kao primjer za moralno uzorito ponašanje. Stoga će u promišljanju i interakciji s djelom i emotivnim procesima kojima će ono rezultirati, aktivirati proces moralne kultivacije, čije će konačne zaključke čitatelj nadograditi na usvojeno znanje te tako formirati nove, šire etičke koncepte.

Ključne riječi: Ivana Brlić-Mažuranić, bajka, Priče iz davnine, moralni razvoj, etika

Vjekoslava Jurdana

Fakultet za odgojne i obrazovne znanosti, Sveučilište Jurja Dobrile u Puli, Hrvatska

vjekoslava.jurdana@unipu.hr

Alen Klančar

OŠ Veli Vrh Pula, Hrvatska

alen.klancar93@gmail.com

Politički ciljevi i strujanja unutar hrvatskog narodnog preporoda u Istri kroz uređivačku politiku dječjeg časopisa *Mladi Istranin/Mladi Hrvat*

Unutar hrvatskoga narodnog preporoda u Istri jedan od temeljnih ciljeva bilo je pokretanje i razvoj hrvatskoga školstva, a unutar toga djeci i mladeži pružiti književnu tiskanu riječ na hrvatskome jeziku. Riječ je o ozbiljnim političkim ciljevima u okolnostima snažnoga odnarođivanja hrvatskoga etnosa na tome području te nametanja i favoriziranja talijanskoga jezika kao službenoga jezika, odnosno alijanske narodne manjine na štetu hrvatske narodne većine. Najbrži i vrlo učinkovit način postizanja toga cilja u to doba bilo je pokretanje dječjih listova, kao komplementarno sredstvo narodne borbe. Toga se prihvatio hrvatski književnik, narodni borac i tajnik Družbe sv. Ćirila i Metoda za Istru–Viktor Car Emin. On je, u Opatiji 1909. godine, pokrenuo i uređivao dječji časopis *Mladi Istranin/Mladi Hrvat*. U ovome radu prikazat će se koje su političke ideje i poruke hrvatskoga preporoda u Istri bile prezentirane u tome časopisu i to pod Carevom uredničkom i autorskom rukom. Naime, hrvatski narodni preporod u Istri trajao je više desetljeća te se odvijao u nizu raznolikih faza i političkih strujanja u ostvarivanju glavnih političkih ciljeva. Kako bi se odgovorilo na naznačena pitanja, istražena je arhivska građa: pregledani su brojevi dječjeg lista *Mladi Istranin/Mladi Hrvat*. U ovome radu prikazuju se rezultati toga istraživanja kao i njihova analiza. Dio je to znanstvenoistraživačkoga projekta, „Viktor Car Emin i njegova uloga u razvoju hrvatskog školstva i dječje književnosti u Istri“.

Ključne riječi: hrvatski narodni preporod u Istri, Viktor Car Emin, dječji časopis *Mladi Istranin/Mladi Hrvat*, dječja književnost

Jurdana Vjekoslava

Fakultet za odgojne i obrazovne znanosti, Sveučilište Jurja Dobrile u Puli, Hrvatska

vjekoslava.jurdana@unipu.hr

Mariela Tomičić

OŠ Vidikovac Pula, Hrvatska

mariela.tomicic@gmail.com

Slika nacionalnih i socijalnih raslojavanja u Istri u dječjem časopisu *Mladi Istranin/Mladi Hrvat*

Hrvatski narodni preporod u Istri ostvario je puno plodova za hrvatsko stanovništvo zahvaćeno intenzivnom talijanizacijom. Posebice su djeca i mladi bili izvrgnuti sustavnim procesima odnarođivanja. Kako bi se zaustavili ti neželjeni procesi, pokrenuti su hrvatski časopisi za djecu i mladež. Te se zadaće prihvatio Viktor Car Emin, učitelj, pisac i preporoditelj uređujući časopis *Mladi Istranin*, tj. *Mladi Hrvat* koji je bio jedan od prvih hrvatskih dječjih časopisa u Istri.

Car je u časopisu objavljivao raznolike tekstove s naglaskom na borbi „mladog Hrvata“ protiv talijanizacije. Slike su to teške i neravnopravne borbe između ekonomski i politički moćne talijanske elite i siromašnih, potlačenihi neukih Hrvata. Glavni junaci bila su Hrvatska djeca, prikazana kao siromašni siročići koji su, unatoč svim nedaćama, pobijedili talijanizaciju te hrvatskom narodu vratili vjeru u bolje sutra. Emin djeci daje ulogu važnih aktera u pobuni protiv sveopće talijanizacije koja je ulazila u sve pore društva, a naročito u školstvo koje je tada, kao glavno područje intenzivne talijanizacije, bilo najveća briga hrvatskoga narodnog preporoda u Istri.

U ovom će se radu prikazati kako je uredništvo na čelu s Carem kroz časopisne priloge prikazivalo nacionalno i socijalno raslojavanje među djecom i mladima u Istri početkom 20.stoljeća.

Rad je dio znanstvenoistraživačkoga projekta „Viktor Car Emin i njegova uloga u razvoju školstva i dječje književnosti u Istri“.

Ključne riječi: Viktor Car Emin, dječji časopisi Mladi Istranin/Mladi Hrvat, talijanizacija, hrvatski narodni preporodu u Istri, dječja književnost

Anemarija Jurišić

Filozofski fakultet Sveučilišta u Osijeku, Hrvatska

anemarija.juriscic@gmail.com

Dječja književnost u društveno-kulturnom kontekstu: uloga ideologije kroz prizmu djela Otfrieda Preußlera

Dječja književnost relevantna je tema književne znanosti te je snažno povezana s društveno-kulturnim kontekstom u kojem nastaje. Kulturni identitet, ideologija, običaji, vrijednosti i ideje samo su neki od brojnih čimbenika koji utječu na formu, sadržaj i razvoj dječje književnosti. Tim se čimbenicima mladim čitateljima prenose različite vrijednosti :empatija, samopouzdanje, kreativnost, imaginacija i dr. U radu će se prikazati kako ideologija utječe na stvaranje i prihvaćanje dječje književnosti i kako djela koja propagiraju određene ideologije utječu na djecu koja ih čitaju. Prikazuje se raznolikost oblika i sadržaja dječje književnosti, ali i problematika njezine definicije i položaja u književnosti. Rad također daje kratak u vid razvoja (njemačke) dječje književnosti s naglaskom na korpus Otfrieda Preußlera. Analizom izabranih Preußlerovih djela zaključuje se kako je priznati autor za djecu svojim djelima i u njima sadržajnim ideologijama postao čuvarom i prenositeljem kulturnoga blaga i identiteta.

Ključne riječi: dječja književnost, ideologija, Otfried Preußler

Tetiana Kachak

Vasyl Stefanyk Precarpathian National University, Ukraine

tetiana.kachak@gmail.com

Tetyana Blyznyuk

Precarpathian National University, Ukraine

tetyana.blyznyuk@pnu.edu.ua

Research of children's literature in Ukrainian scientific discourse

Contemporary studies of children's literature are multidimensional and multidisciplinary. They cover texts and contexts, focus on both individual works and complete oeuvres, they provide theoretical generalizations of literary and cultural phenomena as well as, actualize national and comparative studies. However, in different countries, the study of children's literature has its own specifics and history of development.

In this presentation, we aim to provide an overview of and analyze the Ukrainian experience of researching children's literature. In doing so, we fulfill the following tasks:

- 1) trace the history of the study of children's literature in the Ukrainian literary and critical discourses of the 20th and-early 21st centuries;
- 2) determine the roles played and the contributions made by famous writers, scholars and teachers in the process of affirming children's literature as a full-fledged object of academic study;
- 3) highlight the key stages and trends in the development of Ukrainian studies of children's literature, taking into account social, literary-historical, cultural, ideological and other factors;
- 4) give an assessment of the long-standing tradition of considering children's literature in the didactic plane through the prism of the functional aspect;
- 5) characterize the conceptual potential of a systematic analysis of the poetics of an artistic work addressed to children, and determine the place of these studies in the general literary discourse;
- 6) note the influence of European and other national studies of children's literature on the Ukrainian academic discourse;
- 7) consider effective methodologies and critical approaches currently used by Ukrainian scholars in the research of children's literature.

Keywords: research of children's literature, literary strategy, didactic strategy, multidisciplinary studies of children's literature, methodology, critical approach.

Simran Kaler

University of Cambridge, United Kingdom

simrank_@hotmail.com

Because no one is 'asking for it': Exploring literary representations of sexual assault in young adult literature

Young adolescents trying to understand situations of sexual violence are typically at a loss, especially those who are dealing with them. This desk-based study examines depictions of sexual assault in fictional young adult (YA) novels as they provide significant and sometimes introductory

knowledge and insight for young people. This paper analyzes a range of texts published between 2015 and 2019 that feature sexual assault as a central plot point. Through acritical content analysis of these novels, this paper identifies common themes and representations of sexual assault in YA literature, including the impact of trauma on survivors, the role of social institutions in preventing and responding to sexual violence, and the potential intersections of sexual assault with other forms of oppression, such as race, class, and gender. This paper also considers the ethical implications of representing sexual assault in young adult literature, including questions of accuracy, responsibility, and audience impact, taking into account research from legal, psychological, educational, and feminist fields of study. Ultimately, this literature review concludes that young adult novels can play a vital role in educating readers about the realities of sexual assault while also offering nuanced and empowering representations of survivors and their experiences.

Keywords: sexual assault, sexual violence, young adult literature, sexual assault survivors, social justice

Kathleen Kellet

Stevens Institute of Technology, Hoboken, New York, USA

kathleenkellett17@gmail.com

Engaging with youth political knowledges through young adult literature

Due to the limits on minors' legal, geographic, and financial agency, many young people who wish to be politically engaged face difficulties accessing traditional means of political activism, especially if they live in situations where they cannot safely share political ideas with the adult members of their households. Researchers must therefore find creative ways of engaging with youth theories in a manner that is accessible to a broader number of young people.

To this end, I conducted a six-month study in which twelve American teenagers read works of young adult fantasy with political themes explored through monstrosity. Focusing on the affective dimensions of the monster metaphor, the participants developed three overarching categories of monstrosity: invisible monsters (internal forces), the monstrous oppressed, and monstrous oppressors. Their readings of YA monster novels shed light on trends in political messaging marketed to teenagers. Meanwhile, their discussions about monster metaphors in political rhetoric demonstrate the importance of analyzing cultural fantasies beyond the realm of the literary. Collectively, their theories reveal insights about contemporary life as experienced by adolescents whose political voices are constrained by perceptions and policies surrounding their age.

The methodological approach of digitally engaging with youth political knowledges through YA literature opens possibilities for researchers to more effectively integrate youth theories into discourses across disciplines. Lowering geographic barriers of entry and incorporating elements of enjoyment and peer community in youth research can lead to higher rates of inclusion among often-overlooked populations with valuable knowledges unconstrained by the disciplinary boundaries of academia.

Keywords: young adult literature, young adult fantasy, youth theories, political metaphor

Katarina Kolaković

Filozofski fakultet Sveučilišta u Osijeku, Hrvatska

kkolakovicffos@gmail.com

Od bajke do suvremene dječje književnosti – od estetike do inkluzije

Od početka 20. stoljeća vode se neumorni razgovori o statusu dječje književnosti u cjelokupnoj književnoj umjetnosti, ali razgovori o inkluzivnoj dječjoj književnosti u Hrvatskoj tek su u svojim povojima. Likovi osoba s invaliditetom u dječjoj su književnosti prisutni od njezinih početaka, a poznato je da su bajke prava riznica spektra likova osoba s invaliditetom (patuljci, pogrbljene vještice, slijepci, ljudi bez udova). Cilj je ovoga rada predstaviti status lika osoba s invaliditetom u dječjoj književnosti od bajke do suvremene dječje književnosti s naglaskom na proučavanje uloge uvedena lika osobe s invaliditetom u određeno književno djelo.

U današnje je vrijeme moguće primijetiti da su djeca urednoga razvoja sve više, prilikom obrazovnoga procesa, u doticaju s djecom koja imaju neki od vidova poteškoća. Upravo je zbog toga važno poticati stvaranje, a zatim i korištenje, inkluzivnih književnih testova za one najmlađe. Zbog navedenoga će se u radu uspostaviti jasna distinkcija između likova osoba s invaliditetom koji su u djelu prisutni zbog estetskoga popunjavanja praznina u fabuli i likova osoba s invaliditetom koji imaju pragmatičnu ulogu odgoja i obrazovanja djece i mladih testvaranja inkluzivne zajednice u svijetu onih najmlađih. Rad će interpretacijski pristupiti nekolicini bajki i primjerima djela inkluzivne dječje književnosti.

Ključne riječi: bajka, estetika, inkluzivna dječja književnost, lik osobe s invaliditetom

Andrijana Kos-Lajtman

Sveučilište u Zagrebu, Učiteljski fakultet, Hrvatska

andrijana.kos-lajtman@ufzg.hr

Iva Videc

Sveučilište u Zagrebu, Učiteljski fakultet, Hrvatska

iva.videc176@gmail.com

Tematika odrastanja u suvremenome hrvatskom romanu kao medijator između dječje književnosti i književnosti za odrasle

Rad se bavi razmatranjem problematike odrastanja (djetinjstva i/ili rane mladosti) kao tematske okosnice značajnoga broja suvremenih hrvatskih romana. Riječ je o romanima koji inicijalno nisu zamišljeni kao dječji ili tinejdžerski romani, niti su ih napisali vjereni književnici za djecu i mlade, ali koji zbog određenih karakteristika – dječji ili mladenački protagonist, problematika odrastanja, vršnjačkog konteksta, opozicionalnost svijeta mladih i svijeta odraslih, propitivanje relevantnih socijalno-psiholoških fenomena (rat, smrt, patrijarhat, rodni identiteti, socijalna isključenosti itd.) – funkcioniraju kao svojevrсни prostori medijacije između dječje književnosti i književnosti za odrasle. Kod nekih od takvih romana, kao što su *Sjećanje šume* Damira Karakaša ili *Hotel Zagorje* Ivane Simić Bodrožić, potonje potvrđuje i uvrštavanje u osnovnoškolske ili srednjoškolske programe (lektirne popise ili udžbenike). Analitičkim uvidom u desetak romana suvremenih hrvatskih autora i autorica razlaže se reprezentacija odrastanja u srazu s drugim tematskim, narativno-strukturalnim i jezično-stilskim aspektima njihova ustrojstva, kako bi se detektirale one

determinante koje navedene romane svrstavaju u krug dječjih ili mladenačkih romana, odnosno onih za odrasle. Također, razmatraju se društveni potencijali takve književnosti u kontekstu novih svjetonazorskih, kulturnih i socijalnih okolnosti današnjice, kao i hibridnih modusa umjetnosti i pismenosti.

Ključne riječi: roman za odrasle, dječji roman, tematika odrastanja, društvena kritičnost, socijalno-psihološka profilacija

Natalia Kucirkova

University of Stavanger, Norway

natalia.kucirkova@uis.no

Stimulating children’s reading engagement with olfaction: a new avenue for children’s literature studies?

Children’s contemporary reading experiences are characterized by a variety of formats and increasing diversity of content. However, although reading is a multisensory experience, the current design and study of children’s literature prioritise the “higher” senses of vision, hearing and touch, and de-prioritise the “lower” senses of smell, taste and proprioception. Our project “Sensory Books”, funded by the Norwegian Research Council, is the first project to examine the potential of smell for children’s fictional stories. In this presentation, I will outline a framework for designing and empirically studying children’s engagement with olfactory books, i.e. books enhanced with scent and smell cues. The study answers the following research questions: How can an interdisciplinary design process be orchestrated to support joint understanding of olfaction in children’s literature? How could adults (teachers or educational practitioners) use olfactory cues in reading sessions to promote children’s deep engagement with stories? How can literacy and literature scholars enhance children’s reading studies with a focus on olfaction? Based on an empirical testing of various olfactory books (e.g. scratch and sniff books; digital books accompanied by smell canisters), I will summarise the pragmatic challenges of the design-research collaborations and the empirical opportunities for advancing our understanding of the role of smell in children’s reading experiences. In particular, the power of smell to evoke autobiographical memories during reading, and thus increase children’s attention to the story, signals an important avenue for future studies.

Keywords: children’s literature, research-design partnership, olfaction, smell, new paradigms

Inger-Kristin Larsen Vie

Inland Norway University of Applied Sciences, Norway

Ingerkristin.vie@inn.no

Sami representations in an early Norwegian informational picturebook about indigenous people

In 1905, the Norwegian children's book author and illustrator Lisbeth Bergh published *En lappfamilie: tekst og bilder fra Nordland* [A Sami family: text and pictures from Nordland]. Bergh's book is one of the first Norwegian informational picturebooks for children about Sami life. It contains Bergh's own illustrations and text passages in Norwegian, English and German, which signals that the book addressed an international audience as well as the Norwegian one. Simultaneously, the Sami people was considered an exotic attraction in museums and "living exhibitions" around the world (Baglo, 2011), and tourism associated with the Sami population was emerging in Norway. According to Julia Keil (2004), museums and exhibitions were regarded as didactic "mediators" of objective knowledge (p. 1), a description that can be applied to informational picturebooks for children at that time. My paper includes a close reading of Bergh's book, discussing whether it represents a nuanced or an exotic portrayal of a Sami family. Furthermore, I discuss how the book positions itself between being an informational book for children and an advertisement aimed at an international adult audience. Theoretical approaches include perspectives on the aesthetics and didactics of informational picturebooks for children (for instance, Merveldt, 2018) and museums (Baglo, 2011; Keil, 2014).

Keywords: picturebooks, non-fiction, Sami, indigenous people, exotification

Beatriz Lostalé-Seijo

Anglia Ruskin University, United Kingdom

BL323@pgr.aru.ac.uk

Katherina Manolessou

Anglia Ruskin University, United Kingdom

kmanolessou@gmail.com

Museums in non-fiction picturebooks: negotiating space and storytelling in illustration practice

Museums share with a purpose to educate, delight and entertain children's books, making them a recurring theme and inspiration in picturebooks. Non-fiction titles have made use of the museum's architecture and display methods as a source of legitimacy, structure, and meaning. In this paper, we intend to determine the ways in which museums can be transposed into non-fiction books through the analysis of case studies and the results of one of the author's practice-based research. Contemporary non-fiction children's books show how the museum can be used to organise the book structure and pictorial space, distribute information, and construct a narrative. Books such as *How Life on Earth Began* and *Animalium* include qualities of the museum that manifest in the illustration

style and materiality, the organisation of information, accessibility, and interactivity. In other museum-oriented hybrid works, such as *The Museum of Me and My Museum*, the narrative, the physical space, boundaries, and organisation of information shift the focus to the child's reality, and their experience as a co-creator in relation with the museum. The analysis of produced practice focuses on how the legitimacy of the museum can be reproduced three-dimensionally in the bookform. From the codex to the carousel format, the architecture and boundaries typical of museums can be recreated through the physical presence of frames and the use of barriers. With this study, we look to show how the associations with museums can manifest in children's books through the visual, the textual, and also through the spatiality of the book.

Keywords: Non-fiction, museums, illustration practice, materiality of picturebooks, book format

Sanja Lovrić Kralj

University of Zagreb, Faculty of Teacher Education, Croatia

sanja.lovric@ufzg.hr

Katarina Ivon

University of Zadar, Department of Teachers and Preschool Teachers Education, Croatia

kivon@unizd.hr

An image of children's literature in Croatia between the two world wars

The period between the two world wars was favorable for Croatian children's literature both production-wise and reception-wise. It was a period that recognized the value of children's literature when it comes to its position and purpose, i.e. a period during which the role and purpose of children's literature were intensely contemplated and written about. The presentation imagologically interprets the literary-critical studies and articles on children's literature between the two world wars published in various magazines, including: *Napredak*, *Učitelj*, *Savremena škola*, *Književnik*, *Dom i škola*, *Obitelj*, and *Učiteljska riječ*. Discursive representations of children's literature between the two world wars are here understood as cultural and social constructions and representations. They mostly emerged as a result of ideological practices that significantly influenced their shaping, indicating the circumstances of their origin and use, invoking referential frameworks. On the other hand, the material deals with a complex socio-political context of Croatian culture (1930s), in which questions about the role and purpose of literature were particularly emphasized, while also problematizing the relationship between children's literature and storytelling in other (new) media, creating for the first time a distinction between artistic and popular children's literature. Therefore, we interpret the retrieved interwar discourse on children's literature by employing exploiting the dichotomies of ideologies (tendentiousness–art, socialism–capitalism, fantastic–realistic, children's–non-children's, high–low, commercialized–non-commercialized), which carry a significant semantic potential, thereby creating a significant link between text and context.

Keywords: children's literature, interwar period, imagology, discursive constructions and representations

Krunoslav Lučić

Sveučilište u Zagrebu, Filozofski fakultet, Hrvatska

klucic2@ffzg.hr

Narativni stil, žanr i ideologija hrvatskog dječjeg filma jugoslavenskog razdoblja

Središnji fokus izlaganja je analiza i tumačenje različitih pripovjednih, stilističkih, žanrovskih i ideoloških aspekata hrvatskoga igranog filma za djecu jugoslavenskoga razdoblja stvaralaštva u kontekstu tadašnje filmske kulture. Korpus uključuje djela koja su dominantno namijenjena dječjim gledateljima, primjerena njihovom horizontu razumijevanja, obrađujući karakteristične teme dječjega svijeta te s djecom kao protagonistima filmskoga prikazivanja. Također, izlaganje obuhvaća analizu primarno dugometražnih, ali i srednjemetražnih dječjih filmova, kao i ponekih koji nisu eksplicitno namijenjeni djeci, ali imaju dječje figure kao središte svojega interesa. Ovi filmovi proizvedeni su u produkciji Zora filma, Croatia filma te Jadran filma. U tome se kontekstu u prvome dijelu izlaganja tumači marginalnost, ali i različit status koji su dječji filmovi imali u jugoslavenskome nasuprot suvremenome razdoblju te ključne značajke pojma dječjega filma. U sljedeća tri segmenta naglasak se stavlja na stilske i pripovjedne odrednice dječjih filmova u kontekstu standardnih procedura klasičnoga narativnog stila primjerenih dječjemu razumijevanju stvarnosti, a potom se fokus premješta na funkciju tih procedura ograničenih žanrovskim konvencijama dječjega filma. Posljednji dio izlaganja fokusira se na uporabu tipičnih socijalističkih ideologema prisutnih i u žanru dječjeg filma, poput motiva kolektivističkoga djelovanja, antifašizma te modernizacije. Za reprezentativne primjere analize uzimaju se filmovi poput *Izgubljene olovke* (1960.) F. Škubonje, *Vlaka u snijegu* (1976.) M. Relje, *Družbe Pere Kvržice* (1970.) V. Tadeja, *Vuka samotnjaka* (1972.) O. Gluščevića ili *Sinjeg galeba* (1953.) i *Miliona na otoku* (1955.) B. Bauera.

Ključne riječi: filmsko pripovijedanje, filmski stil, hrvatski dječji film, jugoslavensko razdoblje dječjega filma, žanr dječjega filma

Berislav Majhut

Sveučilište u Zagrebu, Učiteljski fakultet, Hrvatska

bmajhut@gmail.com

Literary history through the lens of periodization or the history of genres: an example of Croatian children's literature

Despite the fact that Croatian children's literature has existed for five centuries, an integral history of Croatian children's literature has not yet been written. At least some of the reasons for this are to be found in the historical circumstances that did not favour research on the national children's literature. However, the underdeveloped research concepts constitute the majority of the reasons for this lack. As research efforts are mainly concentrated on the history of genres, their focus is placed on entire genre histories or their particular segments, which means that autonomous threads are

pulled out from the rich literary-historical texture. Attempts to take into account the historical course in its integrity along with the interdependence of all genres and their interaction with the socio-historical context present a considerably smaller portion of research activity. This approach usually entails studies of a particular literary period, and is thus based on a certain literary periodization. The aim of this study is to use the lens of these two approaches in order to find out what has occurred in the research of the history of Croatian children's literature and to determine which direction the future research efforts should take.

Keywords: history of genres, periodization, history of Croatian children's literature

Ivana Milković

Faculty of Teacher Education, University of Zagreb, Croatia

ivana.milkovic@ufzg.hr

Vladimira Rezo

Faculty of Croatian Studies, University of Zagreb, Croatia

vrezo@hrstud.hr

Didacticism in Croatian translations of children's literature on examples from Anglophone literature

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 child 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 among 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 in Croatian primary school required and recommended reading lists for many years.

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

Dolores Miralles-Aberola

University of Valencia, Spain

dolores.miralles@uv.es

Matilde Portalés-Raga

University of Valencia, Spain

matilde.portales@uv.es

Visualizing the horific secrecies of residential schools through native American picturebooks for intercultural education

For the little girl protagonists of the picturebooks *Shi-Shi-Etko* and *When I Was Eight*, learning to communicate through the Roman alphabet meant endangering their own languages, their identities and their culture. Not so long ago, for certian comunities, the access to functional literacy, as traditionally undestood, was intrinsically linked to acculturation and assimilation, which in the case of Indigenous children in Canada took place through residential schools in numerous instances. Fortunately, the multidimensional nature of literacy (Kucer, 2014; Kern, 2000) is undeniable nowadays, and the this paper deals with new dynamic ways to read, as a whole, the image and the word interwoven, allowing us to visualize these horrific educational experiences portrayed in two Native American picturebooks written by First Nations authors Nicola I. Campbell and Margaret Pokiak-Fenton. Paradoxically, while 21st century active pedagogies aim to take children out of the four walls of the traditional schools in order to immerse them in artful and sensorial experiences, *Shi-Shi-Etko* and *Margaret*, primarily educated in contact with nature by their communities, are abducted and sent to residential schools. The focus on intercultural awareness in the last decades has partly revolved around fostering safe spaces where individuals can share their cultures, identities and even languages, regardless of their backgrounds. By using the critical and visual content analysis of these two picturebooks we not only aim to bring the story of stolen Indigenous children's lives to scools, but above all, we want to unveil the critical memory of these horrible experiences to guide students to become committed humane and intercultural citizens of our digital world. Keywords: picturebook studies, multiliteracies, visual literacy, Indigenous critical literacy, intercultural citizenship of our digital world.

Keywords: picturebook studies, multiliteracies, visual literacy, Indigenous critical literacy, intercultural citizenship

Lana Molvarec

Sveučilište u Zagrebu, Filozofski fakultet, Hrvatska

lmolvare@ffzg.hr

Slikovnice i celebrity autorstvo: poetički i tržišni aspekti

Izlaganje počiva na dvjema pretpostavkama. Prvo, od početaka dječje književnosti kao autonomne književne prakse, neosporiv je izuzetno živ i uzajaman odnos s poljem popularne književnosti i kulture. Dio razloga leži u pretpostavljenim psihološkim, kognitivnim i socijalno uvjetovanim sličnostima namjeravanoga čitateljstva. Drugi aspekt jest onaj komercijalni. Dječja književnost je jednim dijelom svojega povijesnog razvoja otpočetka uključena u tržišne odnose i u potrošačku

kulturu. Drugo, autorstvo u dječjoj književnosti kroz povijest se konstituiralo u mnogim aspektima na drukčiji način u odnosu na polje nedječje književnosti. Za razliku od često povlaštene pozicije autora nedječje književnosti, postoje brojni primjeri zazora i nelagode od autorstva u polju dječje književnosti. Slikovnice su jedan od tržišno najjačih segmenata izdavačke industrije, čak ne samo u okvirima dječje književnosti. Recentni kulturni fenomen su slikovnice koje su napisale poznate osobe, tzv. *celebrityji*, kojima književnost nije primarna djelatnost. Namjera rada jest dvojaka. Na temelju analize korpusa slikovnica poznatih osoba osvjetlit će se njihove pripovjedačke, vizualne, stilističke, vrijednosne i ideološke karakteristike. Zatim će se progovoriti o konstituiranju autorstva poznatih neknjiževnih osoba: je li autorstvo slikovnica učinkovit mehanizam vlastitog brendiranja u medijskom prostoru? Je li autorstvo u polju dječje književnosti postalo prestižno? Je li u pozadini prvenstveno komercijalna motivacija? Dobiveni uvidi uklopit će se u širu diskusiju o statusu dječje književnosti u suvremenoj kulturi, te odnosu dječje književnosti, s jedne strane, te suvremenoga popularnokulturnoga, medijskoga i ekonomskoga polja, s druge strane.

Ključne riječi: autorstvo, tržište, slikovnice, mediji, popularna kultura

Nikola Novaković

University of Zagreb, Faculty of Teacher Education, Croatia

nikola.novakovic@ufzg.hr

Damjana Kolednjak

University of Zagreb, Faculty of Teacher Education, Croatia

damjana.kolednjak@gmail.com

Does it sparkle? An analysis of the AI-generated picturebook *Alice and Sparkle* (2022)

In 2022, Ammaar Reshi created a picturebook co-written and illustrated using artificial intelligence in only 72 hours and self-published it using Amazon's services. AI has been employed in the production of picturebooks both before (DeRobertis 2022) and since Reshi's effort (Rathod 2023), but *Alice and Sparkle* has achieved the dubious distinction of arguably becoming the most notorious such example to date. Although Reshi received some initial support after advertising on Twitter, many of the responses "were filled with vitriol" (Nolan 2023) and some even accused the author of theft. In addition to many positive reviews left by users on the Amazon store, the book has drawn numerous strong reactions from displeased readers calling the book "abysmal", "creepy", and "devoid of any spark of creativity". Despite Reshi's subsequent efforts at mollifying concerns over artistic theft (Popli 2022), *Alice and Sparkle* has entered the landscape of children's literature and inevitably affects its current status, not least by still being sold on Amazon's store. In an effort to contribute to the discussion about the modern position of the picturebook within the context of the growing influence of artificial intelligence, we will explore how (if at all) Reshi's book functions as a picturebook. By examining it against some of the widely accepted theories of picturebooks (e.g., Nikolajeva & Scott 2006), our paper will investigate its portrayal of character, narrative perspective, spatiality, and temporality, as well as its paratext and epitext. Most importantly, we will attempt to answer the question of whether Reshi's *Alice and Sparkle* achieves a high degree of interdependence between text and image, that important mark of "a picturebook proper": the interaction of the two expressive means in the process of meaning-making whose complex dynamics enable the overall impact of the work (Nikolajeva 2006: 107). In other words, does it sparkle?

Keywords: artificial intelligence, picturebooks, text-image dynamics

Luka Ostojić

Sveučilište u Zagrebu, Filozofski fakultet, Hrvatska

lostojic@ffzg.hr

„Nismo još spremni za to”: Utjecaj lektire na učničku samopercepciju

Protok vremena u ljudskom životu univerzalna je i objektivna činjenica, ali podjela života na vremenske faze nije. Razlikovanje između djetinjstva, mladenaštva i zrelosti relativno je novi povijesni fenomen koji se koristi za psihološku i društvenu samopercepciju. (Jenks, 2005) Generacije se stoga razlikuju prije svega po društvenim pozicijama i zajedničkim kulturnim simbolima, pri čemu kulturna djela služe i kao poveznica između pripadnika iste dobi i kao pripovjedni mehanizmi za promišljanje vlastita identiteta. (McCallum, 1999) Dok knjige za djecu ili mlade očito igraju veliku ulogu, u ovome radu bavimo se time kako srednjoškolska lektira neizravno vrši istu funkciju. Na temelju kvalitativnoga istraživanja neprofesionalnih čitatelja u Hrvatskoj (Pokus, 2022-) pokazat će se kako čitatelji vežu lektiru uz svoju dob na dva načina. Prvo, mladim čitateljima se na temelju djela koja ne uspijevaju razumjeti utvrđuje uvjerenje o razlici između aktualne nezrele faze kojoj osjećaju da pripadaju i nedokučive odraslosti, pri čemu škola perpetuira osjećaj inferiornosti i legitimira nejednakost, ali i potiče animozitet između učenika i obrazovne institucije. (Collins, 1986) Drugo, u kasnijim razredima čitatelji nailaze na djela koja uspijevaju razumjeti i povezati sa svojim aktualnim dilemama, zbog čega vide ta djela kao simbol prijelaza u zrelu fazu. U tom vidu će se demonstrirati kako djela koja nisu nužno zamišljena kao romani o odrastanju preuzimaju to značenje unutar lektire (*Zločin i kazna*, *Ana Karenjina*, *Stranac*...). Lektiri stoga nećemo pristupiti s pitanjem jesu li čitatelji doista zreli za nju, nego s namjerom da ukažemo kako čitanje lektire usađuje osjećaj (ne)zrelosti kakav dugoročno određuje čitateljsku samopercepciju.

Gljučne riječi: lektira, mladenaštvo, odnosi moći, odrastanje, samopercepcija

Anna Pikalova

The Department of Foreign Philology in Municipal establishment “Kharkiv Humanitarian-Pedagogical Academy” of the Kharkiv Regional Council, Ukraine

pikalova.aa@gmail.com

Simplicity as the phenomenon of achieving symmetry in children’s poetic discourse

From the very first years of life, a child gets acquainted with the heritage of fiction, in particular with children’s poetry. Children’s poetry is one of the components that shapes the child’s personality. The main recipient of it is the child and the main criterion for distinguishing children’s literature from literature in general is the category of a “reader-child”. Children’s poetry is created for the reader whose consciousness and emotional sphere are in the state of formation. It should be full of emotions, colourful and easy-to-understand. One of the main features of children’s literature discourse is asymmetry, that is, a violation of the symmetric relationship between the author and the reader. In children’s literature, communication is asymmetric as it is between an adult-author addressing a child-reader through the text. From these positions, the purpose of children’s literature is to achieve communicative symmetry with the help of establishing contact with the child on a

symmetric level, where both the author's linguistic and literary message is equitable for the reader. These aspects affect the poet's choice of linguistic and stylistic means, taking into account children's psychological, intellectual, emotional and age characteristics. One way of overcoming asymmetry is the application of the category "simplicity" (these ideas are borrowed from M. Lypp 2000), which represents the poet's masterful use of literary language that is adapted to children's perception. Thus, the simplicity of children's poetry makes it comprehensible to children. In general, simplicity of children's poetry demonstrates the author's sense of rhyme and skillful use of linguistics means, testifies to the talent of the poet to reach children's hearts and their pure emotions existing outside the laws of the adult world.

Keywords: children's poetry, simplicity, asymmetry, symmetry

Barbara Pleić Tomić

University of Zagreb, Faculty of Humanities and Social Sciences, Croatia

bpleic.tomic@gmail.com

The ideology of intensive mothering in contemporary Croatian children's and adolescent literature

Family representation plays a crucial role in literature aimed at young readers – children and adolescents. With the rise of the genre category of the so-called problem novel in the last decades of the 20th century, family pathology, along with other taboo topics, has become a fertile source of authorial motivation. Following the shift in social norms, gender roles and women's status in society, representations of mothers in children's novel have also experienced significant changes. Contemporary mothers are expected to perform their role in accordance with the guidelines and values of the currently dominant ideology of parenting which Susan Hays defines as *intensive mothering*, "a gendered model that advises mothers to expend a tremendous amount of time, energy, and money in raising their children" (Hays, 1996). The figure of the good mother is the result of the perpetual cycles of (self-)regulation and surveillance which foster "the constitution of an appropriately normalized mother identity" (Campbell, 2017). The aim of the presentation is to provide an overview of the representation of the ideology of intensive mothering in contemporary Croatian children's and adolescent novel, as well as of the ability of the characters of mothers to fit into the socially prescribed positions they occupy (or ought to occupy) both in the private sphere of family and in the public sphere of work. Furthermore, the paper will try to determine whether there is a possibility of resistance to traditional social perceptions of (what is considered to be) good motherhood in Croatian children's and adolescent novel.

Keywords: contemporary Croatian children's literature, parenting ideologies, intensive mothering, gender roles

Marina Protrka Štimec

Sveučilište u Zagrebu, Filozofski fakultet, Hrvatska

mprotrka@ffzg.unizg.hr

Zajednički stol, otvorena vrata: transmisije i upotrebe bajke

U zajedničkoj povijesti stvaranja, prenošenja i recepcije književnosti koja prelazi dobne barijere posebno mjesto pripada bajci – žanru koji se u svojem zlatnom dobu najprije ili podjednako dijelio u krugovima odraslih i djece. Kasnija specifikacija žanra u kanon prije svega dječje književnosti povezana je i s njezinim tematskim, recepcijskim i interpretativnim sužavanjem – kakvo se najizrazitije vidi u produkciji studija Walt Disney. S druge strane, uzmemo li u obzir autorska modernistička preispisivanja bajke u opusima klasika modernizma poput H. C. Andersena, I. Brlić-Mažuranić ili V. Nazora, pokazuje se kako taj prijenos prema polju dječje književnosti funkcionira i kao zasebna semantička cjelina sa specifičnim referentnim poljem. Prepoznatljiv je postupcima koji su autoreferencijalni i povijesno osviješteni u intertekstualnom dijalogu kojim se bajku povezuje s folklorom, mitološkim i nesvjesnim – najšire shvaćenim „djetinjstvom“ čovjeka i čovječanstva. U referentnome okviru tih oglednih transmisija i modernističkih upotreba žanra vidljivo je kako se u postmodernizmu ostvaruju novi pomaci prema performativnom i metafizijskom. Tako Danijel Dragojević svojom *Bajkom o vratima* okvir priče i uvjete pripovijedanja od prolaza u prostor priče pretvara u samo njezino neisprispovjedivo srce stvaranja. Započimanje, otvaranje vrata, istodobno označava prijelaz u priču koja se ostvaruje kao kruženje, kao metaforički lončić riječi koji ne prestaje kuhati. Takav njegov postupak reflektira izvor stvaranja te upućuje na postmodernu politiku književnosti koja u širokom luku zahvaća kritiku i hermeneutiku čitanja kao poveznice i mogući metodološki prinos zajedničkomu stolu.

Ključne riječi: *Bajka o vratima*, Danijel Dragojević, post/modernizam, intertekstualnost, performativ

Dina Dobrosavljević

Osnovna škola Malešnica, Hrvatska

dina.dobrosavljevic@skole.hr

Nevia Raos

Sveučilište u Zagrebu, Filozofski fakultet, Hrvatska

nraos@ffzg.hr

O knjigama za djecu očima odraslih: iskustva ponovnog čitanja

Kako profesionalni tako i neprofesionalni čitatelji posljednjih su desetljeća sve više zaokupljeni promišljanjem fenomena ponovnoga čitanja književnih tekstova. I jedni i drugi svjesni su prividnoga paradoksa da se uz golemu produkciju novih književnih djela čitatelji gotovo u maniri rituala ciklički vraćaju nekim njima bitnim već pročitanim, pri čemu se samo dijelom radi o književnim klasicima koje po definiciji nije dovoljno pročitati jedanput. Uz visoku književnost, ponovo se čita i ona popularna, na koju se velikim dijelom naslanja dječja knjiga, koja ima nezamjenjivu formativnu ulogu u oblikovanju osobnosti, stjecanju životnoga iskustva i izgradnji pogleda na život, te odgoju cjeloživotnoga čitatelja kojemu će čitanje biti potreba i navika. Uz neprijeporne klasike dječje književnosti, i knjige mimo kanona, koje mogu pripadati najrazličitijim

tematikama, žanrovima i poetikama, pronalaze put do djeteta te, otkrivajući mu čitanje iz užitka, postaju svojevrsni klasici djetinjstva na koje i u odrasloj dobi trajno asociraju. Rad progovara o čitateljskoj praksi ponovnoga čitanja dječjih knjiga dajući priliku kompetentnim i informiranim čitateljima profesionalno vezanima uz dječju knjigu i dječju književnost, i to učiteljima razredne nastave te knjižničarima u školskim i narodnim knjižnicama, da daju osvrt na vlastita iskustva ponovnoga čitanja omiljenih knjiga svojega djetinjstva. Rad donosi njihove naslove, utvrđuje njihov sadašnji položaj i status u školskim i narodnim knjižnicama, te izlaže zapažanja i osobne dojmove o učestalosti, razlozima te pozitivnim i negativnim učincima ponovnoga čitanja na razmaku vremena.

Ključne riječi: dječja književnost, čitanje književnih tekstova, ponovno čitanje

Tea Sesar

Sveučilišta u Zagrebu, Učiteljski fakultet, Hrvatska

sesar.tea87@gmail.com

Duhovi teksta: morfologija (meta)naracijskoga koda u stvaralaštvu za djecu Dubravke Ugrešić

Manji je dio opusa međunarodno priznate književnice Dubravke Ugrešić posvećen djeci, no i u dječjem je autorskom habitusu pokazala visoku razinu estetizacije književnoga teksta kao i svijest o narativnome postupku, što su neka od glavnih obilježja njezine književnosti za odrasle. Njezine su rane knjige za djecu *Mali plamen* i *Filip i Srećica* zamijetili tadašnji kritičari, no o njezinim se kasnijim ostvarenjima, slikovnicama *Kućni duhovi*, *Novogodišnje prase* i *Jedan dan u životu foke Marisol*, pisalo slabo ili se uopće nije pisalo. Ovim će se radom nastojati argumentirati uklopljenost cjelokupnoga Ugrešićkina opusa za djecu u postmodernističku narativnu matricu te pronaći i usporediti istovjetna poetička načela njezinih djela za djecu s djelima za odrasle. Kao dodirne točke dvaju autoričinih opusa analizirat će se ironija, humor i nonsens kojima Ugrešić pokazuje sličnost s ruskim autorima, ponajviše s Daniilom Harmsom, a to su realizacijske točke metanarativnosti u njezinim tekstovima. Jezična i semantička igrivost (pret)postavke su prepoznatljiva Ugrešićkina tipa moderne bajke, utvrđujući autoričin izniman senzibilitet za dječjega čitatelja. Autorica ovoga rada uočava potrebu za (re)valorizacijom stvaralaštva za djecu Dubravke Ugrešić bez političkih konotacija njezina života u egzilu, kao i želju da ono bude primljeno za isti stol s njezinom književnošću za odrasle te uklopljeno u prevladavajuća strujanja domaće i inozemne dječje književnosti.

Ključne riječi: Dubravka Ugrešić, dječja književnost, postmodernizam, metanarativnost, ironija, humor, nonsens

Zorana Simić

Institut za književnost i umetnost, Beograd, Srbija

zorana_simic@hotmail.com

Priča/e o velikim i malima: Selena Dukić i (dečje) autorstvo

U fokusu izlaganja jeste (dečja) književnost Selene Dukić (Rača, Srbija, 1909 – Golnik, Slovenija, 1936), svestrane književnice, publicistkinje i borkinje za prava ugroženih i ranjivih (grupa). Opus Selene Dukić, jedne od talentovanijih autorki u srpskoj i jugoslovenskoj kulturi, još nije dobio adekvatnu recepciju, ostajući na samom rubu naučnoistraživačke, akademske i kulturne javnosti. Tome je u izvesnoj meri doprinela, a o tome rečito i svedoči činjenica da je prvo izdanje njenih sabranih pripovetki za *odrasle* i odabranih publicističkih priloga u vidu *knjige* objavljeno tek krajem 2022. godine (*Pređa*, prir. Tatjana Janković, edicija „Graditeljke”, Narodna Biblioteka „Vuk Karadžić”, Kragujevac). Međutim, stvari ne stoje drugačije ni s njenom *dečjom književnošću* odnosno *autorstvom*, fenomenima višestruko podsticajnim za razmatranje. S jedne strane, Selena Dukić je već kao učenica nižih razreda osnovne škole, *dete-autorka*, publikovala pojedine svoje pesme u periodici, a one sugestivno najavljuju i njen talenat i predstojeće uspešne književne eksperimente u najrazličitijim žanrovima, tradicijama i registrima, koji su donedavno ostali rasuti u raznim međuratnim časopisima. S druge strane, shodno testamentarnoj želji sada *odrasle* Selene Dukić, 1937. godine, u izdanju „Gece Kona” (Beograd), publikovano je deset njenih pripovedaka za *decu*, prikupljenih iz periodičkog korpusa i objedinjenih u knjizi *Veliki i mali*. Svi aspekti knjige zavređuju pomno tumačenje i analizu – od netipičnog dizajna i uredničke koncepcije, (transmedijalnih) vidova usmeravanja recepcije, preko suodnosa auto/biografskog, publicističkog i fikcionalnog, sve do složenih pitanja dijalektike književnosti za *decu*, za *odrasle*, i modela (*dečjeg* i *odraslog*) autorstva Selene Dukić. Ovo izlaganje predstavlja prvi dosad poznat pokušaj takvog jednog tumačenja i analize.

Ključne reči: Selena Dukić (1909–1936), *Veliki i Mali*, dečje autorstvo / autorstvo za *decu*, auto/biografsko i fikcija, književnost za odrasle i/ili *decu*

Karolína Šimková

Institute of Czech Language & Theory of Communication ; Faculty of Arts, Charles University, Czech Republic

Karolina.Simkova@ff.cuni.cz

Anežka Kuzmičová

Institute of Czech Language & Theory of Communication, Faculty of Arts, Charles University, Czech Republic

anezka.kuzmicova@ff.cuni.cz

Looking for children’s imagining in picturebooks

Promoting children's own voices has only recently begun to emerge on the research agenda. Within literary studies, for example, Chawar et al. (2018) blazed the trail with work in which children acted as co-participant researchers. Our research was conducted with a similar intention. We will present an analysis of the imaginative makeup of contemporary Czech children’s nonfiction picturebooks (2 case studies from a larger corpus) wherein research into children’s authentic views and

preferences co-determined both the topic of the selected corpus (animal books) and the analytical categories employed (a typology of imaginings salient in children's everyday experience). First, we conducted a series of creative individual interviews (N = 20, age 9-11) inquiring into children's real-world interests and the imaginative activities (reading, watching, listening, playing, artmaking etc.) that help them nurture these interests. Animals emerged as the topic that most participants had in common. Next, we conducted creative focus groups (N children = 45, age 9-11) exploring children's bottom-up perceptions of the relationship between fiction and nonfiction where animal books of both genres were used as stimuli. Data from the two child-centred studies were then analysed qualitatively, yielding salient imaginative experience categories that we used in analysing two of the stimuli books, assessing them in terms of how they align or not to children's own inner worlds. The results of our research provide important insights into children's authentic experiences as well as their preferences within the widely neglected genre of nonfiction.

Keywords: imagining, child-centred approach, picturebooks, reading

Jelena Šesnić

University of Zagreb, Faculty of Humanities and Social Sciences, Croatia

jsesnic@ffzg.hr

“We can't change [their] nature – only help it to develop in the right direction”: Some points of the nature vs. nurture debate in Louisa May Alcott's juvenile literature

Louisa May Alcott is considered both a popular and prolific writer of children's and juvenile literature in post-Civil War America. As the nation was bracing for many challenges and transformations, Alcott sought to incorporate terms of national debates and possible responses to them in the presumably simplistic, unpretentious and middle-brow genres of literature. Placing these issues in the context of family and educational settings of a rapidly changing America, Alcott manages to convey both a sense of continuity and tradition and a feeling of irrevocable transmutation reflected in the key questions raised by the novels – how to educate new generations of American boys and girls. It is in particular in the context of Alcott's March trilogy (*Little Women*, 1868 – 69; *Little Men*, 1871; *Jo's Boys*, 1886) that some salient national issues receive hearing, and allow us to consider Alcott's novels as containers and mirrors of the abiding social and cultural concerns of the period. My analysis will focus on the layered concept of nature (in its complex formulations in the said period) and its complementary notion of nurture as they intersect or compete in late nineteenth-century America.

Keywords: Louisa May Alcott, the educational novel, nature, nurture

Roxana Tanase Sahanagiu

Centre of Excellence for the Study of Image, University of Bucharest, Romania

sahanagiuroxana@gmail.com

Romania – a case where research in children's literature is hardly invited to any table

Research in children's literature has been very prolific in the past two decades, which proves that, even though it is not sitting at the same table with other fields in the humanities yet, it is very much

alive and connected to modern times. This seems to be the case especially in countries that already have a strong tradition in children's literature (UK, Italy, USA, Germany, etc.), while countries with a weaker tradition, like Romania, have a hard time contributing to such research. My work as a literary agent of 12 years has been useful in observing how the demand for translations has increased in the Romanian market in the past years, but with no effect on the research and with no more than the occasional echo in the domestic production of children's literature. Support for research in this area should be coming from many directions, yet that doesn't happen easily. Identifying the stakeholders and analyzing the reasons why this lack of support exists would be a first step in creating room for future change and my presentation aims to sketch out such an overview. Further steps for creating change would include a debate among the stakeholders, international networking for the transfer of the know-how, translations of international research, support for local authors and illustrators, and opening universities up to advanced studies in children's literature.

Keywords: Romania, children's literature, research, book market, networking

Maja Verdonik

Sveučilište u Rijeci, Učiteljski fakultet, Hrvatska

mverdonik@uniri.hr

Lutkarske transpozicije suvremenih slikovnica

Mediji i poetika dječje književnosti (intermedijalnost i transmedijalnost dječje književnosti)

Revija lutkarskih kazališta u Rijeci održava se od 1996. godine kao godišnja smotra reprezentativnih lutkarskih predstava izvedenih u Hrvatskoj i inozemstvu, namijenjenih publici svih dobi. Kao takva, Revija pruža uvid u obilježja i smjerove razvoja suvremenoga lutkarstva te pozicionira hrvatsko lutkarstvo u kontekst europskoga i svjetskoga lutkarstva. Među polaznim predlošcima za predstave izvedene na Reviji pojavljuju se, pored ostalih, slikovnice čije su karakteristike, a osobito vizualna dimenzija, poveznica s lutkarskim scenskim izričajem. Stoga slikovnice, kao verbalno-vizualni umjetnički ostvaraji, pružaju brojne mogućnosti za kreiranje lutkarskih uprizorenja. Izlaganjem će biti predstavljene odabrane lutkarske predstave uprizorene prema slikovnicama hrvatskih i stranih autora, izvedene na Reviji lutkarskih kazališta u Rijeci u prethodnih desetak godina. Cilj izlaganja je predstaviti scenska izražajna sredstva, kao što su gluma, kreiranje i animacija lutaka, scenografija, dizajn svjetla, glazba itd., kojima su uprizorene odabrane slikovnice, te pokušati odgovoriti na pitanje u čemu se ogleda transmedijalnost njihovih lutkarskih transpozicija. Analiziraju se lutkarske predstave: *Deveta ovčica* uprizorena prema slikovnici Silvije Šesto i Ane Šesto, *Coprnica Dragica* uprizorena prema slikovnici Marijane Jelić, *Doviđenja* uprizorena prema slikovnici Lav i ptica Marianne Dubuc, *Velika tvornica riječi* uprizorena prema slikovnici Agnès de Lestrade i Valerie Docampo, te *Veoma gladna gusjenica* uprizorena prema slikovnici Erica Carlea.

Ključne riječi: dječja književnost, slikovnica, lutkarska predstava, Revija lutkarskih kazališta u Rijeci, transmedijalnost

Jelena Vignjević

Sveučilište u Zagrebu, Učiteljski fakultet, Hrvatska

jelena.vignjevic@ufzg.hr

Neobičnost uma slavnoga Antuntuna: Frazeološko čitanje pjesme Grigora Viteza

Antologijska pjesma Grigora Viteza „Kako živi Antuntun“ (*Prepelica*, 1956) tekst je nonsensnoga poetskog izričaja za djecu. Nonsensnost te pjesme u jezičnostilističkome smislu utemeljena je na adinatonu – stilskoj figuri kojom se ističe nemogućnost ostvarenja čega, odnosno uzaludnost čega (npr. „sađenja jaja u vrtu“, „grabljenja mraka loncem“ itd.). Antuntun je sklon tim i drugim besmislenim radnjama jer, riječima pjesme, „u njega je malko neobičan um“. U ovom radu pokušava se ući u trag neobičnosti Antuntunova uma. Pritom se, u teorijskom okviru kognitivne lingvistike, pozornost usmjerava na povezanost jezika i uma, odnosno na konceptualizaciju jezičnih elemenata u svijesti pojedinca. Analizira se stoga sastav i značenje frazemskih izraza hrvatskoga jezika sredinom dvadesetoga stoljeća, s kojima ova pjesma uspostavlja intertekstualnu vezu (npr. s izrazima „nasaditi kvočku“, „talasanje žita“ ili s poslovicom „Nije za guske sijeno“). Kako su frazemski izrazi po pravilu utemeljeni na metafori, njihovo se značenje ne iščitava na doslovnoj već na figurativnoj razini, drugim riječima – njihovo značenje ne proizlazi iz doslovnoga značenja sastavnica. Rezultati provedene jezičnostilističke analize pokazuju da Antuntunov neobičan um konceptualizira frazemske jezične izraze na razini doslovnoga značenja, odnosno razumijeva ih iz pojedinačnoga značenja sastavnica od kojih su načinjeni. A zbog toga što su razumijevanje i primjerena uporaba ustaljenih jezičnih struktura, odnosno metaforičkog značenja u jeziku, važne sastavnice sociolingvističke kompetencije govornika, Antuntunova nonsensna konceptualizacija značenja jezičnih struktura rezultira nonsensnim radnjama, u pjesmi oblikovanim poznatim adinatonskim strukturama.

Ključne riječi: frazeološka analiza, hrvatski jezik sredine 20. stoljeća, intertekstualnost, „Kako živi Antuntun“

Sabine Wengert

Osnovna škola Ivane Brlić-Mažuranić, Orahovica, Hrvatska

sabinewengert93@gmail.com

Pripovjedač, prostor i čitatelj u *Dnevniku Anne Frank*

Rad istražuje prikaz kulture židovske obitelji za vrijeme Drugoga svjetskog rata u *Dnevniku Anne Frank*, s fokusom na pripovjedača, opis prostora, ali i eksplicitnoga čitatelja. Anne Frank opisuje događaje, misli i osjećaje za vrijeme boravka u Skrovištu, kao i odnos s obitelji Van Pels. U radu se uspoređuje uloga pripovjedača u opisima prostorija s ulogom čitatelja u percipiranju i interpretiranju kulture. Pri usporedbi se pridodaje važnost dnevničkomu zapisu, kao književnomu djelu u kojemu se implicitno ističe privatnost autorice dnevnika, ali i autentičnost artefakta. Anne, kao autorski i nepouzdan pripovjedač, odlučuje koliko detaljno dopušta samomu čitatelju uvid u odnos s ukućanima Skrovišta, kao i odnos Židova i ostalih, koji to nisu, izvan Skrovišta. U opisanim prostorijama, onima u kojima ukućani obavljaju aktivnosti, mogu se istovremeno prepoznati implicitni opisi unutarnjega boravka autorice dnevnika. Iako se naizgled čini da su vanjski i unutarnji prostori nepovezani, prepoznaje se višedimenzionalna struktura prostorija koje su međusobno povezane i čine jednu cjelinu. Za uspješno percipiranje i interpretiranje povezanosti

opisa i kulture važan je čitatelj koji je upoznat događajima Drugoga svjetskog rata. Rad dolazi do zaključka da Anne Frank svojim dnevnim zapisom širi horizonte, ali i da utječe na buduće naraštaje čitatelja, jer daje detaljniji uvid u dio židovske kulture iz perspektive petnaestogodišnjakinje.

Ključne riječi: Anne Frank, *Dnevnik Anne Frank*, pripovjedač, prostor, čitatelj

Diana Zalar

Sveučilište u Zagrebu, Učiteljski fakultet, Hrvatska

diana.zalar@ufzg.hr

Recentna poezija za djecu i mlade u književnoj kritici

U posljednja dva desetljeća književna scena vezana uz hrvatsku poeziju za djecu i mlade obogaćena je poetikama posve novih tonova u odnosu na poeziju dvadesetoga stoljeća. Vrlo različite zbirke jasnije su oslikale profil ovoga žanra u postbalogovskome razdoblju. Poetike Aljoše Vukovića, Nikoline Manojlović Vračar, Svena Adama Evina, Josipa Sanka Rabara, Tomislava Zagode, Milijane Kovačević, Andrijane Grgičević i dr. kreću se od pronalaženja nove tematike, preko jezičnoga i misaonoga ludizma, filozofskih i povijesnih poniranja izrečenih djeci razumljivim sintagmama, neopterećenosti didaktikom, autoreferencijalnosti, istinske (a ponekad i lažne) dijalogičnosti, raznih oblika stilskih i značenjskih dvojnosti koje su katkad u kontrastu ili otvorenome suprotstavljanju. Najbolja suvremena poezija uvažava da je dijete danas sposobno razumjeti puno širu i dublju lepezu tema negoli što je to bilo prije masovne opsjednutosti medijima. Namjera je ovdje istražiti koliko je recentna kritika zamijetila ove fenomene te jesu li i na koje načine vrednovani. Shodno tomu, kakav je položaj navedenih pjesnika u hrvatskim i inozemnim književno-umjetničkim prostorima, u stoljeću koje polako zaokružuje svoju prvu četvrtinu.

Ključne riječi: književna kritika, poezija, dijete, suvremenost

Snizhana Zhygun

Borys Grinchenko Kyiv University, Shevchenko Institute of Literature, National Academy of Science of Ukraine, Ukraine

s.zhyhun@kubg.edu.ua

The influence of the Ukrainization policy (1923–1932) on children's literature in Ukraine

Western researchers of Soviet children's literature most often consider Russian literature. This leads to the fact that they do not notice the process of Russification, to which national literatures in the Soviet Union were subjected, and the resistance to it, which was carried out by national cultures. However, these processes are sufficiently studied with regard to the literature for adults. In my presentation, I will reveal the strategies of resistance to Russification employed by Ukrainian children's literature authors in the 1920s and the influence of the policy of *korenizatsiia* (in Ukraine – Ukrainization) on the subjects and problems in children's literature. This policy created the conditions for a powerful cultural development, which scholars have called the Ukrainian Renaissance. In the specific realm of children's literature, this resulted in a surge of authors writing for young readers, the development of various literary genres, and an increased sensitivity to national political issues. My analysis of the works will demonstrate how Ukrainian children's

literature promoted the ideas of national unity, the equality of nations, and their right to development. Focusing on children's texts, I will also trace the desire to defend the autochthonous origin of proletarian culture in Ukraine (not borrowed from Russia) and attempts to preserve historical topics in literature for young readers. In the end, I will show how, by the 1930s, the dismantling of Ukrainization and the execution of its promoters led to the rejection of all these issues and uncertainty about national identity in children's literature.

Keywords: Soviet children's literature, Ukrainian children's literature, Russification, Ukrainization, national identity

Žufić Ivan

Sveučilište Jurja Dobrile u Puli, Hrvatska

izufic@unipu.hr

Trauma, smrt, napuštenost: suočavanje sa snažnim emocijama putem dječje književnosti

Dječja književnost ne libi se uvesti teme i emocije koje se tradicionalno smatraju „teškima“ u spoznajni svijet djece. Temama kao što su gubitak, krivnja, bijeg od stvarnosti, napuštenost i usamljenost, suočavanje s traumom ili školskim i obiteljskim nasiljem, te smrt i njezino prihvaćanje ne prilazi se na isti način u dječjoj književnosti kao i u književnosti za odrasle. Ovaj rad, s posebnim osvrtom na *A Monster Calls* Patricka Nessa, *Most u Terabithiju* Katherine Paterson te *Petar Pan* J. M. Barrieja, istražuje na koje načine dječja književnost uvodi takve teme te kako ona može pridonijeti razvoju emocionalne inteligencije kod mlađih čitatelja, nudeći pritom neke književno-kreativne aktivnosti te istražujući emocionalne i spoznajne aspekte romana, poput samopoimanja, razvoja empatije, uspostavljanja međusobnih odnosa, prihvaćanja smrti te suočavanja s napuštenosti, usamljenosti i traumom.

Gljučne riječi: *A Monster Calls*, *Most u Terabithiju*, *Petar Pan*, snažne emocije, emocionalna Inteligencija

Donors and Partners / Sponzori i partneri

International Academic Conference At the Same Table: the Position and Status of Research in Children's Literature and Culture is supported by the following partners:



REPUBLIC OF CROATIA
Ministry of Science and
Education



Department of Croatian Studies, University of Zagreb, Faculty of
Humanities and Social Sciences



Alfa d.d.



Biovitalis®



Segafredo Zanetti Croatia



Moje malo zlato, Razvojne strategije d.o.o.



Croatian National Tourist Board



Zagreb Tourist Board



Zagreb City Libraries and
Croatian Center for Children's Books

The members of the organising committee of the conference express their gratitude to all donors and partners.

Libri & Liberi

Libri & Liberi: časopis za istraživanje dječje književnosti i kulture

Libri & Liberi: Journal of Research on Children's Literature and Culture

Libri & Liberi is an academic journal published twice a year in printed and electronic form (www.librietiiberi.org) by the Croatian Association of Researchers in Children's Literature (CARCL). It publishes peer-reviewed academic papers in Croatian, English and German, on various topics in the field of children's literature and young adult literature, and their wider cultural contexts. It fosters interdisciplinarity and intermediality. Manuscripts and inquiries should be submitted electronically to librietiiberi@gmail.com.

Guidelines for contributors can be found at www.librietiiberi.org. Papers published in *Libri & Liberi* are referenced in: Scopus® (Elsevier), Emerging Sources Citation Index (ESCI), Web of Science Core Collection, ERIH PLUS (European Reference Index for the Humanities and Social Sciences), MLA International Bibliography, MLA Directory of Periodicals, EBSCOhost, ULRICHSWEB – Global Serials Directory, CEEOL (Central and Eastern European Online Library), CEJSH (Central European Journal of Social Sciences and Humanities), ROAD (Directory of Open Access Scholarly Resources), Sherpa Romeo.

Editor-in-Chief: Smiljana Narančić Kovač (Zagreb)

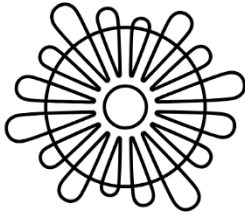
Deputy Editors: Tihomir Engler (Varaždin), Ivana Milković (Zagreb), Kristina Riman (Pula)

Journal Administrator: Ivana Lončar

Editorial Board:

Sandra L. Beckett (St. Catharines), Milena Mileva Blažić (Ljubljana), Clare Bradford (Melbourne), Marnie Campagnaro (Padova), Penni Cotton (Roehampton), Bernd Dolle-Weinkauff (Frankfurt), Sabrina Fava (Milano), Željka Flegar (Osijek), Marina Gabelica (Zagreb), Giorgia Grilli (Bologna), Helena Horžić, *Junior Editor* (Zagreb) Peter Hunt (Cardiff), Katarina Ivon (Zadar), Andrijana Kos-Lajtman (Čakovec), Alica Kulihová (Bratislava), Bettina Kümmerling-Meibauer (Tübingen), Sanja Lovrić Kralj (Zagreb), Berislav Majhut (Zagreb), Janelle B. Mathis (Denton, TX), Cynthia McDermott (Los Angeles), Thomas Möbius (Gießen), Karin Murriss (Cape Town), Nikola Novaković, *Review Editor* (Zagreb), Marek Oziewicz (Minneapolis, MN), Vladimira Rezo (Zagreb), Dubravka Težak (Zagreb), Ingrid Tomkowiak (Zürich), Terrell A. Young (Provo, UT), Jack Zipes (Minneapolis, MN)

Magistra Iadertina



Sveučilište u Zadru
Universitas Studiorum
Iadertina | 1396 | 2002 |

Magistra Iadertina is a scientific journal published by the Department of Teacher and Preschool Teacher Education at the University of Zadar, Croatia. Annual Proceedings were first published in 2001 when the Teachers College in Zadar gained its independence. With the foundation of the University of Zadar in 2003 the Proceedings were transformed into a journal of the Department of Teacher and Preschool Teacher Education. In 2006 the name was changed to *Magistra Iadertina*, but the topics remained the same. The journal publishes scientific and professional papers that use interdisciplinary approach to study programs of teachers and preschool educators study. The journal is published annually.

Sveučilište u Zadru

Odjel za izobrazbu učitelja i odgojitelja

Magistra Iadertina webpage: <https://morepress.unizd.hr/journals/index.php/magistraiadertina>

Ulica dr. Franje Tuđmana 24i

23000 Zadar

Tel.: 023/311-540, 023/345-043

E-mail: magistra.iadertina@unizd.hr