



Periodizacijski i žanrovski pristupi istraživanju dječje književnosti

*Međunarodna znanstvena konferencija posvećena stotoj
obljetnici rođenja Milana Crnkovića*

Rijeka, 7. – 10. svibnja 2025.

KNJIGA SAŽETAKA



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Periodisation and Genre Approaches to the Research of Children's Literature

*International conference dedicated to the centenary of the birth of Milan
Crnković*

Rijeka, Croatia, 7–10 May 2025
BOOK OF ABSTRACTS

Croatian Association of Researchers in Children's Literature (CARCL)
Hrvatska udruga istraživača dječje književnosti (HIDK)

Zagreb
2025.



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Program konferencije / Conference Programme

Wednesday, 7 May 2025	
13:00 – 14:00	Registration (F-006)
13:30 – 14:00	Opening of the Exhibition <i>Art resonance: Maribor in Rijeka</i> An exhibition of artists/art educators from the Faculty of Education in Maribor Lobby of the Faculty of Teacher Education
14:00 – 14:40	Conference Opening (F-006)
Moderator	Maja Verdonik and Ester Vidović
14:45 – 15:30	Diana Stolac: Milan Crnković i kroatistika u Rijeci
15:30 – 16:00	Coffee Break
Moderator	Ester Vidović
16:00 – 16:45	Stjepan Hranjec: Milan Crnković, naš svestrani učitelj
16:45 – 17:30	Dubravka Težak: Stručni i umjetnički rad Milana Crnkovića
17:30 – 17:40	Short Break
17:40 – 18:25	Berislav Majhut: Milan Crnković, hrvatska dječja književnost i povijesna prilika
18:30 – 19:00	Cultural Programme Jasmina Petrović performs musical interpretations of Milan Crnković's poetry
19:00	Coctail Reception

Thursday, 8 May 2025		
8:00 – 9:00	Registration (F-230)	
	Room F-006	
9:00 – 9:45	Peter Hunt: Children's literature criticism: 50 years of exploration	
9:45 – 09:55	Discussion	
	Session A1, Room F-230	
Moderator	Lissa Paul and Smiljana Narančić Kovač	
10:00 – 10:20	Lissa Paul: Children's literature and literary history: From <i>Beowulf</i> to Virginia Woolf and from <i>The Big Bad Wolf</i> to Tom Wolfe	
10:20 – 10:40	Claudia Alborghetti and Cristina Gumirato: The White Ravens. A literary-historical perspective on Italian children's literature from the <i>Internationale Jugendbibliothek</i> in Munich	
10:40 – 10:50	Discussion	
10:50 – 11:40	Coffee Break (F-230)	
	Session A2, Room F-230	Session B2, Room U-241
Moderator	Claudia Alborghetti	Kristina Riman i Irena Krumes
11:40 – 12:00	Milena Mileva Blažić: Life and work of Zlata Pirnat Cognard: Children's literature	Dragica Haramija: Tipologija književnih vrsta i žanrova u (slovenskoj) prozi za djecu i mladež
12:00 – 12:20	Barbara Zorman: The national liberation struggle picture books: an extinct genre?	Kristina Riman: Hrvatske i slovenske dječje priče Ljudevita Tomšića
12:20 – 12:40	Snizhana Zhygun: Historical fiction and non-fiction for Ukrainian youth of the 1920s and 1930s: Discourse and counter-discourse	Irena Krumes: Čitanje linearnih i nelinearnih tekstova pod utjecajem informacijsko-komunikacijske tehnologije u razrednoj nastavi
12:40 – 12:50	Discussion	Rasprava
13:00 – 13:30	Opening of the Exhibition <i>An Overview of the History of Croatian Children's Literature</i>	
13:30 – 15:00	Lunch Break – at the Kampus Restaurant	

	Session A3, Room F-230	Session B3, Room U-241
Moderator	Tihomir Engler	Maja Verdonik i Andrijana Kos-Lajtman
15:00 – 15:20	Estela Banov: Usmene priče u književnosti za djecu i mlade	Maja Verdonik: Tradicionalno i moderno u lutkarskim adaptacijama dječje književnosti
15:20 – 15:40	Tihomir Engler: Ponuda moralnih pripovijetki za djecu i mladež u katalozima hrvatskih knjižara s kraja 18. i početka 19. stoljeća	Julija Marjanović Jovičić: Dječja književnost i film – redosljed primateljske recepcije i transmedijacija
15:40 – 16:00		Andrijana Kos-Lajtman i Damir Radić: <i>Cvrčak i mravica</i> : transformativni principi žanrovsko-medijske i semantičko-idejne transgresije
16:00 – 16:10	Rasprava	Rasprava
16:15 – 17:15	Book Promotion: <i>Somehow, We Were Much More Children – Fragments of Childhood Memories in Mid-20th Century Croatia</i> (in Croatian, F-006)	
19:00	Conference Dinner at the Bistro Mornar	

Friday, 9 May 2025		
8:00 – 9:00	Registration (F-230)	
	Moderator: Sanja Lovrić Kralj, Room F-230	
9:00 – 9:45	Susanne Blumesberger: Innovative elements in Austrian children's and youth literature of the 20th century	
9:45 – 9:55	Discussion	
Moderator	Session A4, Room F-230	Session B4, Room U-241
	Željka Flegar	Marinko Lazzarich i Katarina Ivon
	Panel: Identity, Avant-garde and Transmediation: Polish Children's Literature of the 1920s and 1930s	
10:00 – 10:20	Anna Czernow: Revisions and demands. Polish criticism of children's literature of the 1920s and 1930s	Marinko Lazzarich: Sveučilišni nastavnik Milan Crnković
10:20 – 10:40	Magdalena Bednarek: An avant-garde revolution in Polish children's literature of the interwar period	Milutin B. Đuričković: Milan Crnković i njegova suradnja s časopisom <i>Detinjstvo</i>
10:40 – 11:00	Aleksandra Wieczorkiewicz: Cinema novels: Intermediality in Polish children's literature of the 1920s and 1930s	Katarina Ivon: Milan Crnković o Jagodi Truhelki
11:00 – 11:10	Discussion	Rasprava
11:10 – 11:40	Coffee Break	
Moderator	Session A5, Room F-230	Session B5, Room U-241
	Artemis Papailia i Sanja Lovrić Kralj	Sanja Vrcić-Mataija i Sabira Hajdarević
11:40 – 12:00	Artemis Papailia: Wimmelbooks: Rethinking visual narratives in children's literature	Sanja Vrcić-Mataija: Međugeneracijski roman u hrvatskoj dječjoj književnosti – pripovjedne strategije pri konceptualizaciji djetinjstva i starosti
12:00 – 12:20	Željka Flegar: The real time and place of Croatian children's literature adaptations	Sabira Hajdarević: Percepcija psa i kuje u Ezopovim basnama: prilagodba paradigme za dječje uši?
12:20 – 12:40	Sanja Lovrić Kralj: Children's films produced by the School of Public Health	Lea Šprajc: <i>Kosjenka i Regoč</i> (2024.) Vendi Vernić – žanrovske i rodne implikacije u slikovničkoj transpoziciji bajke Ivane Brlić-Mažuranić
12:40 – 12:50	Discussion	Rasprava
13:00 – 14:30	Lunch Break at the Kampus Restaurant	

	Session A6, Room F-230	Session B6, Room U-241
Moderator	Slavica Vrsaljko i Iris Šmidt Pelajić	Ana Batinić
14:30 – 14:50	Slavica Vrsaljko i Josip Lasić: Misao, fantazija i emocija u izvornome jeziku i prijevodima novozelandske spisateljice Amelije Batistich	Ana Batinić: Milan Crnković i animalistička dječja književnost
14:50 – 15:20	Iris Šmidt Pelajić: Objavljeni, odgođeni i nepostojeći prijevodi dječjeknjiževnih klasika s njemačkoga na hrvatski jezik	Matea Baković Andrić: Milan Crnković i stavovi o bajkama njemu suvremenoga okruženja
15:20 – 15:40	Tomislav Zelić: Naš čovjek, dobar čovjek – interkulturalna recepcija Krabata u Šimuna Šite Čorića	Dušica Đukić Bodlović: Sima Cucić kao istraživač književnosti za djecu
15:40 – 15:50	Rasprava	Rasprava
15:50 – 16:20	Coffee Break	
	Session A7, Room F-230	Session B7, Room U-241
Moderator	Ivana Odža	Robert Bacalja i Nikola Novaković
16:20 – 16:40	Ivana Odža: Dječja književnost u splitskome kulturnom krugu	Robert Bacalja: Gradišćanskohrvatska dječja periodika (<i>Od Malih crikvenih i školskih novina do Radosti</i>)
16:40 – 17:00	Goran Krapić i Kristina Krapić: Slikovnica <i>Zlatarovo zlato</i> Zdenka Bašića i Tanje Konforta, kulturna geografija i poučavanje književnosti	Iva Nemec: Dječji časopisi kao mjesto afirmacije dramskoga teksta te mehanizam oblikovanja i regulacije dječje književnosti
17:00 – 17:20	Dijana Abramović: Nagrađena djela hrvatske dječje književnosti u popisima lektire za osnovnu školu	Nikola Novaković: Strani stripovi u <i>Plavome vjesniku</i> tijekom prvoga desetljeća njegova izlaženja
17:20 – 17:30	Rasprava	Rasprava
17:30 – 17:50	Closing of the Conference (F-230)	

Saturday, 10 May 2025

8:00 – 16:00

Excursion to the Island of Krk

Kulturni program / Cultural Programme



An overview of the history of Croatian children's literature and it's history

Rijeka, Croatia, 7–10 May 2025



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 Science
Sveučilišna avenija 4, Rijeka, Croatia

LIKOVNA REZONANCA: MARIBOR U RIJECI

Izložba likovnih djela umjetnika - likovnih pedagoga
Pedagoškog fakulteta Sveučilišta u Mariboru (PEF UM)



Samuel Grajfoner / redoviti profesor,
akademički kipar i grafičar specijalist

10, 2009., akvatinta i gravura, 90 x 64 cm



Oto Rimele / redoviti profesor,
akademički slikar specijalist

Nebo i ljestve, 2020., akvarel na
papiru, 78 x 13,8 cm

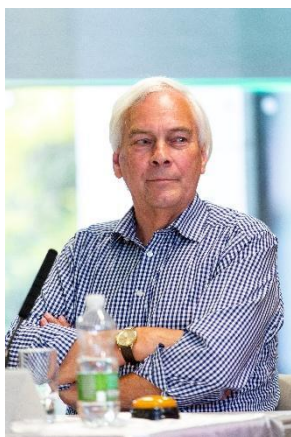
Učiteljski fakultet u Rijeci, Rijeka, 7. svibnja 2025.



Exhibition *Art resonance: Maribor in Rijeka* An exhibition of artists/art educators from the
Faculty of Education in Maribor

Exhibition is prepared by Zlata Tomljenović and Robert Lozar

The Exhibition takes place at the Lobby of the Faculty of Teacher Education
Sveučilišna avenija 6, Rijeka, Croatia



Peter Hunt

Professor Emeritus in English and Children's Literature at Cardiff University, UK., and Adjunct Professor at Dublin City University, Republic of Ireland

Children's literature criticism: 50 years of exploration

Children's Literature is a flourishing academic discipline worldwide, and an extremely complex one. If we are going to explore it, we must understand how it has developed and what it has developed into.

And so I would like to take you on two journeys. The first is diachronic—through time. Fifty years ago, there were perhaps six serious critical books in English on the subject: now there are thousands. How did we get to here from there? I would like briefly to outline my own experience, and the experiences of my contemporaries, in fighting our way through a jungle of academic prejudice to establish the discipline.

But what exactly is that discipline? I would like to take you on a more fanciful, synchronic, journey. I would like you to imagine an island—Children's Literature Land. It is densely forested with texts, and in the many clearings live the tribes who all claim to be the true owners of the island. Not only do they have their own dialects, but they can rarely agree on what is worth saying about the books around them.

They include the books-and-children people, the educationalists and the librarians, who spend their time getting real books to real children. At the other end of the island, there are ancient libraries and multi-dimensional archives, where lurk dust-covered bibliographers, bibliophiles and rare-book people. They live close to the antiquarian booksellers and the bookbinders and have nothing to do with children. Then there are the historians and the wild archivists, and those most extreme and addictive scholars who form the author-society tribes.

Dominating the island are the publishers and the media tribes with their slaves, the authors—although a few are still running wild—and there are possibly poets for children, although nobody knows whether they actually exist. Or can.

But where we must tread most carefully is in the Swamps of Academia, for the three main critical tribes—the reviewers, the theorists and the inclusivists—still rampage freely there.

The strangest tribes are the wandering literary tourists; the most benign, the independent booksellers, and the most harmless, the Professors of Children's Literature.

We explorers in Children's Literature must be equipped with more skills than many other literary explorers, and with a determination to champion our subject as one of the most important in the Humanities.

We explorers in Children's Literature must be equipped with more skills than many other literary explorers – as well as with a determination to champion our subject as one of the most important in the Humanities.

Peter Hunt has been a pioneer of the academic study of Children's Literature, and was the first full Professor of Children's Literature in a UK university. Has lectured at over 150 universities, colleges and to learned societies in 24 countries, and has written or edited 38 books and more than 500 papers and reviews on the subject. His books have been translated into Arabic, Chinese, Danish, Greek, Japanese, Korean, Persian, Portuguese (Brazil) and Serbian.

In 1995 he was awarded the Distinguished Scholarship Award from the International Society for the Fantastic in the Arts (USA); in 2003 the Brothers Grimm Award for services to children's literature, from the International Institute for Children's Literature, Osaka; in 2018 a Lifetime Achievement Award from the Università degli Studi Suor Orsola Benincasa, Naples; and in 2020 the Anne Devereaux Jordan Award for Distinguished Service to Children's Literature from the Children's Literature Association (USA).

Over the past few years he has been a Visiting Professor at Trinity College Dublin (Long Room Hub), Università Ca'Foscari Venice, Newcastle University (UK), and Hollins University (USA). His most recent books include *The Making of Lewis Carroll's Alice* (2020), and *Alice's Oxford* (forthcoming 2025), and he contributed to Laura Tosi's award-winning *The Fabulous Journeys of Alice and Pinocchio* (2018). He is currently one of the editors of *The Routledge Companion to Young Adult Literature*.



Mag. D. Susanne Blumesberger, MSc.

Head of the Repository Management Department PHAIDRA
Services at the Vienna University Library

Innovative elements in Austrian children's and youth literature of the 20th century

When we look back at the twentieth century, we can see how accurately children's and young adult books portrayed social developments and often reacted more quickly to new trends than literature for adults. Whether it is the artistically illustrated works of the 1920s, the books designed to make us forget the horrors of the First World War, or the literature that took up new educational trends in the inter-war period, books for young readers have always been full of surprising and groundbreaking ideas. Even in the era of Austrofascism and the Second World War, there were resistant and innovative tendencies to fight against these policies. The '60s and '70s of the last century gave rise to a spirit of optimism that could also be felt in children's and young adult literature. New themes were tackled and taboos such as illness, addiction, family problems and sexuality were broken. Austrian authors are also involved in discussions about women's rights, racism and diversity.

The lecture will explore these innovative strategies through a number of works and authors, including Béla Balász, Friedrich Feld, Mira Lobe, Anna Maria Jokl, Erica Lillegg, Vera-Ferra-Mikura and Christine Nöstlinger, to name but a few.

Keywords: children's literature, young adult literature, Austria, twentieth century, innovation

Susanne Blumesberger studied Media and Communication Studies and German Studies at the University of Vienna. Works as a research librarian in the field of research data management at the University of Vienna. From 1999-2014 coordinator and principal investigator of several scientific research projects at the Institute for Science and Art, Vienna. Since 2007 Repository Manager at the University of Vienna. Since 2016 Head of the Repository Management Department PHAIDRA Services at the Vienna University Library. Since 2007 Lecturer for Children's and Youth Literature at the University of Vienna Since 2013 President of the Austrian Society for Research in Children's and Youth Literature. Since 2023 2nd vice-president of the Association of Austrian Librarians. Main areas of research: Research on children's and youth literature, exile literature. Co-editor of the journal 'libri liberorum', numerous special sections in national and international journals in the field of children's and youth literature studies and library science.

<https://orcid.org/0000-0001-9018-623X>



Prof. dr. sc. Diana Stolac, profesorica emerita

Milan Crnković i kroatistika u Rijeci

Milan Crnković (1925. – 1998.) stekao je klasično obrazovanje u Klasičnoj gimnaziji u Zagrebu, koje je nastavio na Filozofskome fakultetu u Zagrebu, gdje je od 1945. do 1949. godine studirao jugoslavenske književnosti i francuski jezik. Na istome je fakultetu 1974. godine obranio doktorsku disertaciju o hrvatskoj dječjoj književnosti do kraja 19. stoljeća. Na početku svojega nastavničkog rada bio je više od deset godina srednjoškolski profesor (Ekonomska škola u Rijeci, 1949. – 1960.).

S osnivanjem Pedagoške akademije 1960. godine Milan Crnković ulazi u zgradu na današnjemu Trgu Ivana Klobučarića, priprema za rad buduće osnovnoškolske nastavnike hrvatskoga jezika i ostaje tamo do mirovine.

Sedamdesetih je godina ustrajno radio na ustrojavanju četverogodišnjega nastavničkog studija hrvatskoga jezika, što se i ostvarilo kada se 1977. godine Fakultet industrijske pedagogije udružio s tri pedagoške akademije (Rijeka, Pula i Gospić) i kada je nastao Pedagoški fakultet. Tada se, u skladu sa sociolingvističkom situacijom, studij za nastavnike hrvatskoga jezika zvao Hrvatski ili srpski jezik i književnost. Okupio je nastavnike koji su imali zanimanje za znanstvena istraživanja u južnoslavističkome području i omogućio studentima kvalitetnu nastavu iz književnosti i jezika.

Milan Crnković obavljao je više vodećih poslova na Pedagoškoj akademiji, odnosno Pedagoškome fakultetu: od 1968. do 1970. godine bio je direktor, od 1976. do 1978. dekan, a od 1978. do 1980. prodekan, potom direktor Radne organizacije, dajući najbolje od sebe u tim upravljačkim poslovima. Za buduću kroatistiku najvažniji je bio njegov rad predstojnika Filološkoga odjela, koji je okupljao nastavnike hrvatskoga te svih jezika koji su se na fakultetu slušali.

Po odlasku u mirovinu ostao je vezan za svoj fakultet te doživio 27. veljače 1998. preoblikovanje Pedagoškoga u Filozofski fakultet, Filološkoga odjela u Odsjek za kroatistiku i novi naziv studija Hrvatski jezik i književnost, kojim je ispunjena njegova najveća želja.

Ključne riječi: Milan Crnković, kroatistika u Rijeci, Pedagoški fakultet, Učiteljski fakultet

Milan Crnković and Croatian studies in Rijeka

Milan Crnković (1925–1998) received a classical education at the Classical Gymnasium in Zagreb, which he continued at the Faculty of Humanities and Social Sciences in Zagreb. From 1945 to 1949, he studied Yugoslav literature and the French language. In 1974, he earned his doctorate at the same faculty with a dissertation on Croatian children's literature up to the end of the nineteenth century. Early in his career, he spent more than a decade teaching at the secondary level, notably at the School of Economics in Rijeka (1949–1960).

With the founding of the Academy of Pedagogy in 1960, Crnković joined the institution located in what is now Ivan Klobučarić Square. There, he trained future primary school teachers of the Croatian language, remaining in that role until his retirement.

During the 1970s, he worked tirelessly to establish a four-year teacher training programme in Croatian language studies. This goal was achieved in 1977, when the Higher School of Industrial Pedagogy merged with three academies of pedagogy (Rijeka, Pula and Gospić) to form the Faculty of Pedagogy. Reflecting the sociolinguistic climate of the time, the programme was then titled Croatian or Serbian Language and Literature. Crnković brought together a team of lecturers with a strong interest in South Slavic literary and linguistic research, providing students with high-quality instruction in both literature and language.

Over the years, he held several leadership roles at the Academy of Pedagogy and later at the Faculty of Pedagogy: he served as director (1968–1970), dean (1976–1978), vice-dean (1978–1980), and later as director of the Work Organisation, consistently bringing dedication and excellence to his administrative work. Perhaps most significantly for the future of Croatian studies, he led the Department of Philology, which united Croatian language educators and educators teaching other languages at the College.

Even after his retirement, Crnković remained deeply connected to the Faculty. On 27 February 1998, he witnessed the transformation of the Faculty of Pedagogy into the Faculty of Humanities and Social Sciences, the Department of Philology into the Department of Croatian Studies, and the official renaming of the programme to Croatian Language and Literature, a moment that fulfilled one of his greatest aspirations.

Keywords: Milan Crnković, Croatian studies, Faculty of Humanities and Social Sciences, Faculty of Teacher Education

Diana Stolac rođena je 1956. u Zagrebu, diplomirala je na Filozofskome fakultetu u Zagrebu 1979. (jugoslavenski jezici i književnosti i opća lingvistika), magistrirala 1988. i doktorirala 1996. temama iz povijesti hrvatskoga kajkavskog književnog jezika.

Bila je lektorica na Filozofskome fakultetu u Pragu, od 1982. zaposlena na Pedagoškome/Filozofskome fakultetu u Rijeci. Sveučilište u Rijeci dodijelilo joj je 2022. počasni naziv *professor emeritus*.

Područja znanstvenoga zanimanja jesu: povijest hrvatskoga književnog jezika, sintaksa, sintaktostilistika, sociolingvistika, nazivoslovlje, hrvatski jezik u dijaspori i jezični krajolik.

Objavila je trinaest knjiga (monografija i terminoloških rječnika), 20 uredničkih knjiga, 170 znanstvenih članka i 30-ak stručnih članaka te sudjelovala na 180 znanstvenih skupova u zemlji i inozemstvu.

Organizirala je i/ili sudjelovala u organizaciji 14 znanstvenih skupova RFD (1994. – 2025.) i 10 savjetovanja HDPL-a (1998. – 2003.; 2015. – 2019.).

Od osnivanja 2007. do odlaska u mirovinu 2021. bila je voditeljica doktorskoga studija *Povijest i dijalektologija hrvatskoga jezika* na Filozofskom fakultetu u Rijeci.

Bila je predsjednica Hrvatskoga društva za primijenjenu lingvistiku (2016. – 2017.) te voditeljica Centra za jezična istraživanja Filozofskoga fakulteta u Rijeci (2019. – 2021.).



Članica je komisija za sociolingvistiku i za stilistiku Međunarodnoga slavističkog komiteta te uredništva ili znanstvenih savjeta časopisa *Fluminensia*, *Croatian Studies Review*, *Zeszyty Cyrilo-Methodiańskie* i *Studia Linguistica*.

Članica je Vijeća za hrvatski jezik.





Prof. dr. sc. Stjepan Hranjec, professor emeritus

Milan Crnković, naš svestrani učitelj

Naslovom se želi naglasiti dvoje. Prvo, Crnković je svojim ukupnim djelom – nastavničkim i književnoznanstvenim – bio učitelj naraštajima nastavnika i studenata. Svojim priručnikom *Dječja književnost*, knjigom koja je doživjela deset izdanja, postavio je temelje dječjoj književnosti, djelom koje se upravo zbog svoje pionirske uloge može nazvati kanonom u pristupu dječjoj književnosti, svjetskoj i nacionalnoj.

Drugo. Pored znanstvenoga bavljenja književnošću Crnković je i stvarao tu književnost, kao pjesnik i dramatičar te objavio nekoliko pjesničkih zbirki i dramskih tekstova. Osobitu vrijednost predstavljaju pjesme na materinskome mu, podravskome kajkavskom narječju, koje zrače zavičajnom toplinom, jednostavnošću i primjerenošću dječjoj dobi. Isto tako posebnu pozornost zavrjeđuje njegova zbirka *Hrvatske malešnice*, u koju je uvrstio dječjemu iskustvu primjerene usmene i pisane mikrostrukture, naglašeno ritmički strukturirane.

Ukratko, u ovoj obljetničkoj prigodi valja iznova naglasiti da je u osobi Milana Crnkovića riječ o svestranome i predanome sveučilišnom nastavniku, književnome povjesničaru i kritičaru, uredniku i prevoditelju, čovjeku s hrvatskoga sjevera, koji je taj zavičaj trajno nosio u sebi te u tome smislu reagirao kao pjesnik i dramski pisac. U suvremenoj nastavi dječje književnosti na visokim učilištima on je nedvojbeno stožerna pojava, čovjek koji je „iskopao“ temelje tomu kolegiju, ostavivši nekoliko vrijednih djela, koja nam bijahu i jesu orijentirima u našem radu.

Zato, svestraniče i učitelju – *fala Ti lépa na sêmu!*

Ključne riječi: Milan Crnković, istraživački kanon, žanrovski pristupi dječjoj književnosti, Crnkovićeva poezija, Crnkovićeve drame

Milan Crnković, our versatile teacher

The title aims to emphasise two key aspects. Firstly, through his life's work as both an educator and a literary scholar, Crnković served as a teacher for generations of students and future educators. With his handbook *Children's Literature*, a book that went through ten editions, he laid the foundation for the field of children's literature. Because of its pioneering role, the book can rightfully be considered a canonical work in both global and national approaches to children's literature.

Secondly, in addition to his scholarly engagement with literature, Crnković created literature himself as a poet and playwright. He published several poetry collections and dramatic texts. Particularly valuable are his poems written in his native Podravina Kajkavian dialect, radiating a sense of regional warmth, simplicity, and an inherent suitability for children. Special attention should also be given to his collection *Croatian Malešnice* in which he compiled oral and written micro-literary forms suitable for children's experiences, all marked by a strong rhythmic structure.

In short, this commemorative occasion calls for a renewed emphasis on Milan Crnković as a versatile and dedicated university professor, literary historian and critic, editor and translator—a man from northern Croatia who carried his homeland deeply within him and expressed it through poetry and drama. In the contemporary teaching of children's literature at institutions of higher education, he remains an indisputable central figure—the person who ‘dug the foundations’ for this academic field, leaving behind several important works that continue to serve as guiding lights in our own work.

And so, to our multifaceted teacher, thank you kindly for everything!

Keywords: Milan Crnković, research canon, genre-based approach to children's literature, Crnković's poetry, Crnković's plays

Stjepan Hranjec, professor emeritus, rođen je 18. kolovoza 1946. u Goričanu, Međimurska županija. Nakon osnovne škole upisao je Gimnaziju u Čakovcu, a na Filozofskome fakultetu Sveučilišta u Zagrebu diplomirao je 1971. VIII. dvopredmetnu grupu – jugoslavenske književnosti i komparativnu književnost. Stupanj magistra znanosti postigao je 1978. na Filozofskome fakultetu u Zagrebu temom „Usmeni narodni teatar na tlu Međimurja“. Na istome Fakultetu postigao je 1986. znanstveni stupanj doktora znanosti iz područja humanističkih znanosti, obranivši disertaciju „Književno djelo Jože Horvata“.

Još kao apsolvent zaposlio se 1970. na Tehničkoj i industrijskoj školi u Čakovcu, a iduće školske godine na Ekonomskoj školi u Čakovcu. Određeno vrijeme radio je izvan školstva: godine 1980. zaposlio se u Građevnome kombinatu „Međimurje“ na poslovima voditelja za obrazovanje i kulturu, a 1982. izabran je za prvoga direktora tada novootvorenoga Centra za kulturu Čakovec. Godine 1986. zaposlio se na čakovečkome Odsjeku zagrebačkoga Filozofskog fakulteta na poslovima bibliotekara, 1991. izabran je u zvanje docenta na Pedagoškome (Filozofskome) fakultetu u Osijeku i otada radi kao sveučilišni nastavnik na čakovečkome odsjeku Učiteljskoga fakulteta u Zagrebu, do umirovljenja 2012. godine. Godine 2000. i 2008. izabran je za suradnika-izvoditelja na poslijediplomskome studiju kroatistike na Filozofskome fakultetu u Zagrebu. Godine 2016. Senat Sveučilišta u Zagrebu izabrao ga je u počasno zvanje professor emeritus. Područje su njegova interesa dječja književnosti i (zavičajna) folkloristika, a među najvažnije publikacije ubrajaju se *Književno djelo Jože Horvata* (1998.), *Hrvatska kajkavska dječja književnost* (1995.), *Hrvatski dječji roman* (1998.), *Smijeh hrvatske dječje književnosti* (2000.), *Kršćanska izvorišta dječje književnosti* (2003.), *Dječji hrvatski klasici* (2004.), *Pregled hrvatske dječje književnosti* (sveučilišni udžbenik, 2006.), *Hrvatska kajkavska dječja književnost* (2022.), *Međimursko narodno stvaralaštvo* (1977.), *Usmena narodna književnost na tlu Međimurja* (knj.1 – 1980., suautor Ivo Zvonar, knj. 2 – 1987., suautori I. Zvonar i Andrija Strbad), *Međimurska narodna, katolička običajna baština* (2018.).



Prof. dr. sc. Dubravka Težak,
profesorica u trajnome zvanju

Stručni i umjetnički rad Milana Crnkovića

U radu se sažima stručni i znanstveni rad Milana Crnkovića. Objašnjava se geneza knjige *Hrvatska dječja književnost od početaka do 1955. godine* koja je ostala u nedovršenome rukopisu, a objavljena je 2002. godine. Navode se primjeri mojih intervencija u rukopisu i potkrepe određenih odluka u bilješkama koje je ostavio M. Crnković. Nakon toga analizira se Crnkovićeva zbirka dječjih priča *Put u Murvenicu* navodeći moguće utjecaje pisaca i djela o kojima je sam Crnković opširno pisao u svojim stručnim tekstovima.

Ključne riječi: ostavština Milana Crnkovića, stručni rad, umjetnički rad

Milan Crnkovic's professional and scientific work

Milan Crnkovic's professional and scientific work is summarised in the paper. The genesis of the book *Croatian Children's Literature from the Beginnings to 1955* is explained: the book remained in the unfinished manuscript and was published only in 2002. Examples of my interventions are cited in the manuscript and substantiated by certain decisions in the notes left by M. Crnković. After that, Crnkovic's collection of children's stories *Road to Murvenica* is analysed, stating the possible impacts of writers and works, written by Crnković himself extensively in his professional texts.

Keywords: Milan Crnkovic's legacy, professional work, artistic work

Dubravka Težak rođena je u Zagrebu 1955. godine. Na Filozofskome fakultetu u Zagrebu diplomirala je 1979. komparativnu književnost, indologiju i talijanski jezik. Doktorirala je s temom *Hrvatska poratna dječja priča*. Od 1982. predavala je dječju književnost i medijsku kulturu u Odsjeku za razrednu nastavu i Odsjeku za predškolski odgoj Učiteljskoga fakulteta u Zagrebu, a dvije godine je predavala dječju književnost na Filozofskome fakultetu u Rijeci. Sudjelovala je u izvođenju poslijediplomske nastave na studiju glotodidaktike na Filozofskome fakultetu u Zagrebu te na nekoliko poslijediplomskih studija na Učiteljskome fakultetu. Sudjelovala je u pet znanstvenih projekata te bila voditeljica dvaju znanstvenih projekata MZOS-a. Objavila je knjige: *Dječji junak u romanu i filmu*, *Hrvatska poratna dječja priča*, *Mato Lovrak – Ivo Kušan* (suautor M. Crnković), *Priče o dobru, priče o zlu* (suautorica M. Čudina-Obradović), *Mirotvorni razred* (suautorica M. Čudina-Obradović), *Antologija basne*, *Primjeri iz dječje književnosti* (suautori Z. Diklić, I. Zalar), *Interpretacija bajke* (suautor S. Težak), *Antologija bajke*, *Povijest hrvatske dječje književnosti* (suautor M. Crnković), *Kratki prikazi*, *Portreti i eseji o hrvatskim dječjim piscima* i *Kreativni pristup lektiri* (suautorica M. Gabelica). Autorica je nekoliko čitanki i priručnika za osnovnu školu te jednoga sveučilišnog udžbenika. Sudjelovala je na brojnim znanstvenim i stručnim skupovima u zemlji i inozemstvu. Znanstvenim i stručnim člancima javlja se u časopisima u

domovini i inozemstvu, objavljuje prikaze i kritike književnih djela u novinama i časopisima. Dobitnica je godišnje nagrade „Ivan Filipović“ za područje visokoga školstva za 2002. godinu.



Prof. dr. sc. Berislav Majhut,
profesor u trajnome zvanju

**Milan Crnković, hrvatska dječja književnost i
povijesna prilika**

S obzirom na činjenicu da je akademsko bavljenje dječjom književnošću započelo u razdoblju socijalističke Jugoslavije pa su prvi kolegiji na visokim učilištima posvećeni dječjoj književnosti održani 1961., prvi časopis *Umjetnost i dijete* koji se sustavno bavio između ostaloga i istraživanjima dječje književnosti započeo je s objavljivanjem 1969., prvi doktorat iz dječje književnosti obranjen je 1974., moglo bi se pomisliti da je upravo jugoslavenski komunistički sustav pružio naročito pogodne uvjete za razvoj teorijskoga bavljenja dječjom književnošću. Istina je ipak ponešto drukčija. Usprkos težnji i nastojanju da se etablira jedinstvena jugoslavenska dječja književnost čije bi ključno obilježje bio njezin socijalistički supstrat (zajednički temelj socijalističke revolucije provedene u narodnooslobodilačkoj borbi i „napredni“ društveni sustav koji počiva na društvenome vlasništvu i samoupravljanju) barem onako kako su to zamišljali Branko Ćopić, Mira Alečković, Grigor Vitez, Danko Oblak itd., dakle, usprkos takvim nastojanjima, istraživanje dječje književnosti krenulo je u sasvim drugome pravcu i to usred socijalizma i Jugoslavije. Usuprot tendencijama, društvenoj klimi, materijalnomu i svakomu drugom nastojanju da se dječja književnost razvija u duhu jugoslavenstva i socijalizma, istraživanje dječje književnosti krenulo je u pravcu estetskih kriterija koji su se željeli distancirati od dijalektičkoga materijalizma i uloge dječje književnosti u klasnoj borbi te u pravcu utemeljenja hrvatske nacionalne dječje književnosti.

Taj *u-turn* u pravcu pozicioniranja i istraživanja hrvatske dječje književnosti dogodio se upravo u vrijeme između 1966. i 1971. Do otprilike sredine šezdesetih godina sva nastojanja išla su za stvaranjem jugoslavenske socijalističke dječje književnosti. Od članka Ljudevita Krajačića iz 1946. „Omladinska knjiga i njeni današnji zadaci“ do članka Danka Oblaka iz 1968. „Knjiga, odgoj, društvo“ hrvatska dječja književnost sastavni je dio socijalističke jugoslavenske dječje književnosti. U drugoj polovici šezdesetih godina nastaju povijesne okolnosti koje će između ostaloga omogućiti Milanu Crnkoviću ne samo da se izbori za imanentnu poziciju proučavanja dječje književnosti, već i za utemeljenje hrvatske dječje književnosti.

Ključne riječi: jugoslavenska dječja književnost, socijalistička dječja književnost, autonomna hrvatska dječja književnost, istraživanja hrvatske dječje književnosti, umjetnički kriterij u dječjoj književnosti

Milan Crnković, Croatian children's literature, and a historical moment

Given that academic engagement with children's literature began during the period of socialist Yugoslavia—the first university courses on the subject were offered in 1961; the first journal *Umjetnost i dijete* (Art and the Child) was launched in 1969, which systematically explored children's literature among other topics; and the first doctoral dissertation in the field was defended in 1974—one might assume that the Yugoslav communist system provided particularly favourable conditions for the development of theoretical study in children's literature. However, the truth is somewhat different. Despite efforts to establish a unified Yugoslav children's literature defined by its socialist foundation—shared roots in the socialist revolution carried out during the People's Liberation Struggle and the 'progressive' social order based on social ownership and self-management, as envisioned by figures like Branko Ćopić, Mira Alečković, Grigor Vitez, Danko Oblak, and others—research into children's literature took a very different path, and this shift occurred squarely within the socialist Yugoslav framework. Contrary to the prevailing tendencies, the social atmosphere, and institutional efforts to shape children's literature in the spirit of Yugoslav unity and socialism, scholarly inquiry began moving in a direction guided by aesthetic criteria, aiming to distance itself from dialectical materialism and from the use of children's literature as a tool in the class struggle. Instead, this research began to lay the groundwork for a distinct Croatian national children's literature.

This pivotal turn towards the positioning and study of Croatian children's literature occurred between 1966 and 1971. Up until the mid-1960s, all major efforts were directed towards the creation of a Yugoslav socialist children's literature. From Ludevit Krajačić's 1946 article "Youth Literature and its Current Tasks" to Danko Oblak's 1968 essay "Books, Education, Society", Croatian children's literature was framed as an integral part of Yugoslav socialist children's literature. In the latter half of the 1960s, however, historical circumstances emerged that enabled Milan Crnković not only to secure an intrinsic, independent position for the study of children's literature, but also to help establish a foundation for Croatian children's literature as a field in its own right.

Keywords: Yugoslav children's literature, socialist children's literature, autonomous Croatian children's literature, research in Croatian children's literature, aesthetic criteria in children's literature

Berislav Majhut rođen je u Zagrebu 1956. Na Filozofskome fakultetu u Zagrebu diplomirao je komparativnu književnost i filozofiju. Od 1984. do 1993. radio je kao voditelj dnevnoga programa na RTZ-u/HRT-u. Daljnja istraživanja pripovjednoga prostora proveo je u

magistarskoj radnji Problem oblikovanja prostora u pripovijetki i prostor u pripovijetkama Vladana Desnice, 1988.

Od 1993. do 1997. radio je kao kustos u Hrvatskome školskom muzeju. Od 1997. predaje kolegije vezane za dječju književnost i medijsku kulturu na Visokoj učiteljskoj školi u Petrinji (danas Učiteljski fakultet Sveučilišta u Zagrebu). Doktorirao je s tezom Rani hrvatski dječji roman s točke gledišta impliciranoga čitatelja, 2003.

Pokrenuo je projekt Hrvatska bibliografija dječjih knjiga (2007. – 2013.) koji je financiralo Ministarstvo znanosti i sporta. U sklopu kritičkih izdanja Sabranih djela Ivane Brlić-Mažuranić urednika Vinka Brešića priredio je 2010. romane Ivane Brlić-Mažuranić *Čudnovate zgode šegrta Hlapića* i *Jašu Dalmatina*. Jedan je od utemeljitelja i prvi predsjednik Hrvatske udruge istraživača dječje književnosti (2010. – 2018.). Također, od samoga početka objavljivanja časopisa *Libri & liberi* (2012.), posvećenoga dječjoj književnosti i kulturi sudjeluje u radu njegova uredništva. Berislav Majhut autor je nekoliko znanstvenih knjiga. Hrvatskim dječjim romanom do 1945. bavio se u knjizi *Pustolov, siroče i dječja družba* (2005.). Dječjim romanom *Čudnovate zgode šegrta Hlapića* kao teorijskom polugom kojom se cijela hrvatska dječja književnost može pomaknuti kako bi se potpunije sagledala bavio se u monografiji *U carevoj misiji* (2016.). Petstotinjak najranijih hrvatskih slikovnica obradio je u suautorstvu sa Štefkom Batinić u *Hrvatskoj slikovnici do 1945.* (2017.). U knjizi *Oko hrvatske dječje književnosti* (2020.) u suautorstvu sa Sanjom Lovrić Kralj razmatra različite kontekste i rubne pojave koji određuju hrvatsku dječju književnost, a isti autori u knjizi *Naša dječja književnost* (2022.) istražuju prvo desetljeće hrvatske dječje književnosti i kulture nakon Drugoga svjetskog rata. U knjizi *Hrvatska dječja književnost okreće list* (2022.) predlaže novu povijesnu paradigmu za bavljenje hrvatskom dječjom književnošću. *Na Titonicu* (2022.) istražuje nekoliko bitnih aspekata hrvatske književnosti u razdoblju socijalističke Jugoslavije.

Dijana Abramović

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Nagrađena djela hrvatske dječje književnosti u popisima lektire za osnovnu školu

Istraživanja lektirne paradigme u hrvatskome osnovnom školstvu od 1972. do 2016. godine otkriva da su hrvatske nagrade za dječju književnost znatno utjecale na formiranje popisa obavezne i izborne lektire.

Najizraženiji je utjecaj prve i najdugovječnije, 1967. godine ustanovljene književne nagrade Grigor Vitez, kao i danas ugasle, nekad ugledne nagrade Ivana Brlić-Mažuranić. Osjetan je i utjecaj nagrade Mato Lovrak, a trag u popisima ostavile su i neke nagrade ustanovljene nakon 2000. godine. Iako se u radu ponajprije analizira odnos hrvatskih književnih nagrada za dječju književnost i lektirnih popisa, razmatra se i utjecaj regionalne nagrade Mlado pokolenje, kao i najvažnijih međunarodnih nagrada za dječju književnost.

Korelacija književnih nagrada i lektirnih popisa sagledava se kroz brojčane odnose sveukupno nagrađenih naslova te nagrađenih naslova uvrštenih na lektirni popis, kao i nagrađenih i nenagrađenih lektirnih naslova. Popisi i grafička prezentacija vizualno podupiru analizu.

Prikaz dinamike uvrštavanja nagrađenih naslova na lektirne popise pridonosi razumijevanju uzroka promjena popisa, kao i ciljeva nastave književnosti, zatim ukazuje na aktualne estetske i ideološke vrijednosti prepoznate u odabranim naslovima, posebno u vremenima krupnih političko-povijesnih promjena, u kojima su članovi povjerenstava za odabir lektirnih naslova radi popunjavanja novonastalih praznih mjesta u popisima lektire posezali za odavno nagrađenim književnim naslovima. Pregledom popisa nagrađenih djela hrvatske dječje književnosti uočeno je višestruko nagrađivanje pisaca koji se danas smatraju kanonskim autorima te čija se književna djela i dalje nalaze na lektirnim popisima, većinom kao obavezna, što potvrđuje da su nagrade za hrvatsku dječju književnost u promatranome razdoblju bile vrlo važan faktor u procesu odabira lektirnih naslova.

Ključne riječi: osnovnoškolska lektira, hrvatska dječja književnost, književne nagrade, kanonski autori

The awarded works of Croatian children's literature on primary school required reading lists

Research on the required reading paradigm in Croatian primary education from 1972 to 2016 reveals that Croatian awards for children's literature have significantly influenced the compilation of reading lists.

The Grigor Vitez Award, established in 1967 as the first and longest-standing literary award, has had the most substantial impact. The now defunct but once prestigious Ivana Brlić-Mažuranić Award has also left a mark. The Mato Lovrak Award, including several awards established after 2000, has also contributed to forming the lists. While this work primarily analyses the relationship between Croatian literary awards for children's literature and the required reading lists, it also addresses the influence of the regional Mlado pokolenje Award and some of the most relevant international awards for children's literature.

The analysis shows the correlation between literary awards and reading lists through the proportion of all awarded titles among those included in the reading lists and through the ratio of awarded titles to non-awarded titles. The graphical representation and lists visually reinforce the analysis.

The displayed dynamics of awarded titles' inclusion in reading lists clarifies the reasons behind changes in the lists and the objectives of literature teaching. Also indicated are the current aesthetic and ideological values recognised in the selected titles, especially during turbulent political and historical changes. In those times, the committee members responsible for choosing the reading titles turned to those awarded a long time ago, filling newly created gaps in the reading lists.

Reviewing the list of awarded works in Croatian children's literature has revealed the multiple awarding of writers now considered canonical authors, whose literary works continue to appear on reading lists as mandatory. It is the evidence that the awards for Croatian children's literature were crucial factors in the selection process of reading titles during the observed period.

Keywords: required reading in primary school, Croatian children's literature, literary awards, canonical authors

Claudia Alborghetti

Cristina Gumirato

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The White Ravens. A literary-historical perspective on Italian children's literature from the Internationale Jugendbibliothek in Munich.

The relevance of critical readings for the multitude of books published in the field of children's literature around the world is key to unearthing hidden treasures that deserve a chance to be read (Grilli, 2012). The groundbreaking initiative of the listing of children's and young adult literature called Die Weissen Raben, organised by the International Jugendbibliothek (IJB) in Munich, offers a unique critical-historical perspective on national publications from the point of view of the librarians working for the IJB and other collaborators

(Raabe, 2017). The librarians' extensive knowledge in the field of international children's literature, integrated by the cultural and linguistic competence of collaborators, ensures that the reviews highlight the key features of each publication in terms of topic, artistic value and literary finesse. Die Weissen Raben critical catalogue was printed for the first time in 1984, although its conception dates back to the 1960s, and its purpose, as stated in the introduction to each volume, is to focus on "books from around the world which the IYL finds especially commendable". This selection is meant to be a reference point for publishers and anyone interested in children's literature who needs support in orienting among the numerous titles released each year by national publishers. The books recommended for reading were initially exhibited at the Bologna Children's Bookfair and later also at the Frankfurter Buchmesse, both opportunities to reach a varied reading public, and provide a sound critical basis for further work such as the translation of recommended books in other languages (Lathey, 2010).

This paper observes the list of recommended books from Italy in Die Weissen Raben over the course of its first twenty years of publication (1984–2004) to understand the eventual changes in the internal organisation of reviews and to keep track of the multitude of voices that populated its pages. The objective of Gumirato's analysis is to see which authors and book types captured the interest of IJB librarians and to trace an overview of the characteristics inherent to the Italian market of children's literature on the basis of the book descriptions (Boero and De Luca, 1995). Alborghetti will investigate the added value of translation, looking at critical readings and providing suggestions on possible cultural crossings of these works in other languages through translation.

Keywords: translation, The White Ravens, children's literature, critical reading, history of children's literature

Robert Bacalja

Sveučilište u Zadru / University of Zadar

Odjel za izobrazbu učitelja i odgojitelja / Department of Teachers and Preeschool Teachers Education

Gradišćanskohrvatska dječja periodika (Od *Malih crikvenih i školskih novina* do *Radosti*)¹

U radu će se analizirati nekoliko važnih listova namijenjenih djeci i mladeži u Gradišću. Premda nalazimo pravo bogatstvo objava i pokretanja dječje periodike (*Misionske hartice* 1931. – 1932.; *Vazmeno pismo hrvatskih djakov*, 1937.; *Naš Dom*, 1946. – 1947.; *Ditinjstvo po Jezušu*, 1946. – 1947.; *Naša zora*, 1961. – 1962.; *Kolo*, 1966.; *Mlado Gradišće*, 1966. – 1968.; *Hrvatske novine za dicu*, 1966. – 1968.; i dr. izlaganje će se usmjeriti prema središnjim

¹ Izlaganje je dio institucionalnoga znanstveno-istraživačkog projekta „Kulturno pamćenje i ideološki kontekst(i) kanona hrvatske dječje književnosti“ (IP.01.2023.04) koji financira Sveučilište u Zadru.

periodicima u Gradišću *Malim crikvenim i školskim novinama*, 1931. – 1939.; *Mladosti*, 1953. – 1962. i *Radosti* 1977. – 1982. Kako je istaknuto u jednome opisu *Mladosti*: „Tendencija opskrba škola potrebnim školskim štivom, širenje interesa za književni jezik“ (usp. Benčić, 1985: 124) ti listovi imaju snažan nacionalnoidentifikacijski potencijal, a svjedoče i o tijesnoj suradnji s matičnom domovinom jer se u literaturi navodi kako su uzori *Malih crikvenih i školskih novina* bili „Das kleine Kirchenblatt“ i „Anđeo čuvar“ iz Zagreba (usp. Benčić, 1985: 96). Upravo jačanje odnosa i izgradnju kulturnih veza s matičnom domovinom ističu prvaci gradišćanskohrvatske kulture Mate Karall, Mate Mrešić Miloradić i Ignac Horvat i pritom kao bitan dio njihova djelovanja može se istaknuti shvaćanje kulturnoga jedinstva hrvatskoga naroda kao preduvjet razvoja gradišćanskohrvatske manjinske kulture. Tako treba sagledavati i sadržaj tih periodika koji je dijelom ispunjen i tekstovima važnih hrvatskih književnika od prvoga periodika *MCŠN* do *Radosti*. Izdvojit će se pojedini žanrovi i napose prijevodi u naznačenim listovima koji su imali zapaženu ulogu u izgradnji identiteta, osobito u ovladavanju materinskim jezikom. Premda je dugo dječja poezija u Gradišću imala atribut školske poezije u *Malim školskim i crikvenim novinama* afirmirali su se i prvi dječji pjesnici: Ivan Blažević koji nastavlja stopama utemeljitelja suvremene gradišćanskohrvatske poezije (pa i one dječje) Mate Meršića Miloradića i Slavko Marhold, koji osim što je jedan od najplodnijih dječjih pjesnika u Gradišću je i urednik *Malih crikvenih i školskih novina* („školski del“) i pokretač i urednik *Mladosti* 1953. godine. U *Radosti* će se također analizirati književne veze s matičnom domovinom, s obzirom na suvremena kretanja u hrvatskoj dječjoj književnosti.

Ključne riječi: Gradišće, dječja periodika, dječja poezija, prijevodi, Ivan Blažević, Slavko Marhold, kulturne veze s Hrvatskom

Burgenland Croatian children's periodicals (From *Male crikvene i školske novine* to *Radost*)²

This paper will analyse several significant periodicals intended for children and youths in Burgenland. Although there is a rich array of publications and established Burgenland Croatian children's periodicals (*Missionske Hartice* 1931–1932; *Vazmeno Pismo Hrvatskih Djakov* 1937; *Naš Dom* 1946–1947; *Ditinstvo po Jezusu* 1946–1947; *Naša Zora* 1961–1962; *Kolo* 1966; *Mlado Gradišće* 1966–1968; *Hrvatske Novine za Dicu* 1966–1968, among others), the presentation will focus on the main periodicals: *Male crikvene i školske novine* (1931–1939), *Mladost* (1953–1962) and *Radost* (1977–1982). As noted in a description of *Mladost*, due to their “tendency to provide schools with necessary reading material and to broaden interest in the literary language” (Benčić, 1985: 124), these periodicals possess a strong potential for national identity formation and testify to the close cultural ties with the homeland. Literature points out that the models for *Mala Crikvena i Školska Novina* were *Das kleine Kirchenblatt* and *Anđeo čuvar* from Zagreb (Benčić, 1985: 96). Strengthening ties and building cultural connections with Croatia was a key emphasis for major figures in Burgenland Croatian

² This presentation is part of the institutional scientific research project “Cultural Memory and the Ideological Context(s) of the Canon of Croatian Children's Literature” (IP.01.2023.04), funded by the University of Zadar.

culture—Mate Karall, Mate Meršić Miloradić and Ignac Horvat—who viewed the cultural unity of the Croatian nation as a precondition for the development of the Burgenland Croatian minority culture. The content of these periodicals should thus be interpreted within this framework, especially considering their inclusion of texts by prominent Croatian writers from the earliest periodicals, *Mala Crikvena i Školska Novina* to *Radost*. The paper will particularly highlight certain literary genres and the role of translations, which played a significant part in shaping identity and mastering the mother tongue. Although children's poetry in Burgenland was long characterised as 'school poetry', *Mala Crikvena i Školska Novina* marked the emergence of the first Burgenland Croatian children's poets, most notably Ivan Blažević, who followed in the footsteps of the founder of modern Burgenland Croatian (and children's) poetry, Mate Meršić Miloradić, and Slavko Marhold, one of the most prolific children's poets. Marhold was also the editor of *Mala Crikvena i Školska Novina* ("školski del") and the founder and editor of *Mladost* (1953). In *Radost*, the paper will also explore literary ties with Croatia in light of contemporary trends in Croatian children's literature.

Keywords: Burgenland, children's periodicals, children's poetry, translations, Ivan Blažević, Slavko Marhold, cultural ties with Croatia

Matea Baković Andrić

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Milan Crnković i stavovi o bajkama njemu suvremenoga okruženja

Suvremeno proučavanje dječje književnosti nezamislivo je bez uključivanja bajke. Ipak, žanrovski odrediti i vrednovati bajku tijekom povijesti književnosti podrazumijevalo je slijediti je kroz brojne promjene i skokovitu liniju njezina društvenoga prihvatanja i odbijanja. Sovjeti su, primjerice, bajkama zamjerali fantastičnost, nadnaravne koncepte, elemente i likove kraljeva, prinčeva odnosno viših slojeva društva. Maksim Gorki ipak vrednuje narodni element bajke, odstupajući od dotadašnjih krutih stavova brojnih svojih suvremenika, te na neki način ipak afirmira bajku, svodeći njezine fantastične elemente na realističan nivo. Nije zanemariv njegov stav iz kojega proizlazi kako je tvorac bajki narod, a koji je iskazao na Kongresu književnika 1934. godine, na koji će se referirati i Milan Crnković pišući svoju *Dječju književnost*. Osim toga, tridesete godine donijele su i sukobe u gledištima hrvatskih dječjih pisaca između socijalno angažiranih i onih tradicionalnih. Nakon 1945. moguće je uočiti i odbacivanje fantastične književnosti kao dekadentno buržuske, a socijalizam je okrenut realizmu. U Crnkovićevu radu moguće je uočiti terminološku analizu i pregled nazivlja, čime ovaj povjesničar književnosti gradi temelje za suvremeni pristup bajkama. Referirajući se na osobitosti narodne bajke, Crnković ističe njezinu važnost. Rad će tematizirati Crnkovićev povijesni, znanstveni, književni i kulturni doprinos istraživanju bajke te stavove o bajci njemu suvremenoga okruženja.

Ključne riječi: bajka, žanr, dječja književnost, povijest književnosti, Milan Crnković

Milan Crnković and perspectives on fairy tales in his contemporary context

The modern study of children's literature is unimaginable without considering the genre of the fairy tale. Nonetheless, the classification and critical evaluation of the fairy tale throughout literary history has required one to trace its evolution through numerous transformations and the oscillating trajectory of its social acceptance and rejection. For instance, Soviet critics reproached fairy tales for their fantastical elements, their supernatural motifs, and the inclusion of kings, princes and other representatives of the upper social strata. Maxim Gorky, however, diverged from the prevailing rigidity of his contemporaries by acknowledging the folkloric value of the fairy tale; in doing so, he affirmed the genre by interpreting its fantastic elements through a realistic lens. Particularly significant is Gorky's assertion that the true creators of fairy tales are the people, a view articulated at the 1934 Congress of Writers, which Milan Crnković would later reference in his book *Children's Literature*. The 1930s also witnessed ideological conflict among Croatian writers of children's literature, marked by tensions between socially engaged and more traditional authors. After 1945, fantastic literature was increasingly dismissed as decadently bourgeois, the socialist ideology privileging realism. Within this context, Crnković's scholarship is notable for its terminological analysis and detailed overview of genre nomenclature (*Children's Literature, A Hundred Faces of the Story*), thereby laying the groundwork for a contemporary approach to the fairy tale. By emphasising the distinctive features of folk tales, Crnković foregrounds their enduring significance. This paper will examine Crnković's historical, scholarly, literary and cultural contributions to the research of fairy tales, alongside his perspectives on the status and function of the fairy tale within his contemporary milieu.

Keywords: fairy tale, genre, children's literature, literary history, Milan Crnković

Estela Banov

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Usmene priče u književnosti za djecu i mlade

Od pojave prvih tiskanih izdanja namijenjenih djeci, usmene su priče i u svjetskoj i u hrvatskoj izdavačkoj praksi činile dio književnosti za djecu. Kroz povijesna razdoblja i stilske formacije mijenjao se način na koji su usmeni prozni tekstovi priređivani za mlađu čitateljsku publiku. Obično se izdanje *Dječjih i obiteljskih priča* braće Grimm iz 1812. godine smatra početkom tiskanja izvornih zapisa usmene folklorne književnosti namijenjene djeci, iako su

usmene priče bilježene i izdavane i ranije (Straparola, Basile, Perrault, ...), a novija istraživanja potvrdila priređivačke intervencije već u izdanjima braće Grimm (npr. Tatar 1987).

Milan Crnković usmene (odnosno narodne) priče opisao je na samome početku svojega pregleda dječje književnosti čije je prvo izdanje tiskala Školska knjiga 1967. godine, a posvetio im je pozornost i u antologiji dječje priče s interpretacijama iz 1987. pod naslovom *Sto lica priče*. U vremenu nakon toga izdanja brojne kulturne i društvene promjene, posebno razvoj digitalnih medija u našem stoljeću, uvjetovale su i promjene u recepciji književnosti koje su najintenzivnije baš kod najmlađe čitateljske publike. Posljedica toga promjena je u izdavačkim praksama zapisa usmenih priča za djecu, ali i u mjestu i načinu uključivanja tih tekstova u školski kurikulum i njihove interpretacije i primjene u nastavnim aktivnostima.

U izlaganju će se na odabranim primjerima tiskanih izdanja usmenih priča sagledati recepcija usmene priče u hrvatskoj dječjoj književnosti tijekom posljednjih pedesetak godina. Drugi dio izlaganja bit će usmjeren na obradu usmenih priča za djecu i njihovo mjesto u lektiri i predmetu Hrvatski jezik u osnovnim i srednjim školama.

Ključne riječi: dječja književnost, kulturna promjena, Milan Crnković, usmena priča, školska lektira.

Oral stories in children's and young adult literature

Since the appearance of the first printed editions for children, oral tales have been a part of children's literature in both global and Croatian publishing practice. The way in which oral prose texts have been edited for a younger reading audience has changed through historical periods and stylistic formations. The publication of the Brothers Grimm's *Children's and Household Tales* from 1812 is usually considered the beginning of the printing of original records of oral folklore literature intended for children, though oral tales had been recorded and published earlier (Straparola, Basile, Perrault...), and more recent research has confirmed editorial interventions in the Brothers Grimm's editions (for example, Tatar, 1987).

Milan Crnković described oral (or folk) tales at the very beginning of his university textbook entitled *Dječja književnost* [An Overview of Children's Literature], the first edition of which was printed by Školska knjiga in 1967; he also paid attention to them in the anthology of children's stories with interpretations from 1987 entitled *Sto lica priče* [A Hundred Faces of the Story]. Since that edition, numerous cultural and social changes, especially the development of digital media in our century, have caused changes in the reception of literature, these being most intense among the youngest reading public. The result of this is a change in publishing practices for collected oral stories for children, as well as in the place and manner of including these texts in the school curriculum and their interpretation and application in teaching activities.

Using selected examples of printed editions of oral stories, the presentation will examine the reception of oral stories in Croatian children's literature over the past fifty years. The other part of the presentation will be focused on the treatment of oral stories for children and their place in school reading and the Croatian language subject in primary and secondary schools.

Keywords: children's literature, cultural change, Milan Crnković, oral storytelling, required reading in schools

Ana Batinić

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Milan Crnković i animalistička dječja književnost

Ovim će se izlaganjem nastojati dati uvid u odnos Milana Crnkovića prema osobitoj niši u okviru korpusa dječje književnosti koja pripada animalističkoj dječjoj književnosti. Istraživanje će biti usmjereno na dijelove iz njegovih djela *Hrvatska dječja književnost do kraja XIX. stoljeća* (Školska knjiga, Zagreb, 1978.), *Dječja književnost* (Školska knjiga, Zagreb, 1980.) i *Povijest hrvatske dječje književnosti od početaka do 1955. godine*, nastale u koautorstvu s Dubravkom Težak i objavljene 2002., nakon Crnkovićeve smrti, u izdanju Znanja. U potonjoj, riječ je ponajprije o potpoglavljima „Roman o životinjama“ i „Basna“, o kojima Crnković piše u okviru uvodnoga, književnoteorijskoga poglavlja posvećenog vrstama dječje književnosti. Prema Crnković – Težak basne i romani o životinjama, uz avanturistički ili pustolovni roman, historijski ili povijesni roman, znanstvenofantastična djela, putopise i biografije pripadaju u drugu skupinu vrsta dječje književnosti, to jest u takozvane granične dječjeknjiževne vrste, za razliku od prve skupine u koju Crnković ubraja „glavne vrste dječje književnosti“: slikovnicu, dječju poeziju i dječji roman ili roman o djetinjstvu. Crnkovićev pristup dječjeknjiževnim animalističkim djelima nastojat će se analizirati u kontekstu suvremenih, domaćih i stranih, književno i kulturno animalističkih istraživanja, ali i s obzirom na promišljanja o dječjeknjiževnoj animalistici u radovima današnjih generacija istraživača (hrvatske) dječje književnosti.

Ključne riječi: dječjeknjiževna animalistika, Milan Crnković, odnos djeteta i animalnog, povijest (hrvatske) dječje književnosti, vrste dječje književnosti

Milan Crnković and children's literature about animals

This presentation will attempt to provide insight into Milan Crnković's relationship to a specific niche within the corpus of children's literature that belongs to children's literature about animals. The research will focus on parts of his works *Hrvatska dječja književnost do kraja XIX. stoljeća* (*Croatian Children's Literature to the End of the 19th Century*, Školska knjiga, Zagreb, 1978); *Dječja književnost* (*Children's Literature*, Školska knjiga, Zagreb, 1980); and *Povijest hrvatske dječje književnosti od početaka do 1955. godine* (*History of Croatian Children's Literature from the Beginnings to 1955*), co-authored with Dubravka Težak and published by Znanje in 2002, after Crnković's death. In the latter, we are primarily concerned with the subchapters “Novels about Animals” and “Fables”. Crnković writes about them in the introductory, literary-theoretical chapter dedicated to the types of children's literature. According to Crnković and Težak (2002), fables and novels about animals, along with

adventure novels, historical novels, science fiction, travelogues and biographies, belong to the second group of children's literature—that is, to the so-called borderline children's literature genres, in contrast to the first group in which Crnković includes the “main genres of children's literature”: picturebooks, children's poetry, and children's novels or novels about childhood. Crnković's approach to children's literary works about animals will be analysed in the context of contemporary, domestic and foreign, literary and cultural animal studies, but also with regard to reflections on the study of animals in children's literature in the works of today's generations of researchers of (Croatian) children's literature.

Keywords: children's literature about animals, Milan Crnković, relationship between child and animal, history of (Croatian) children's literature, types of children's literature

Milena Mileva Blažić

University in Ljubljana

Faculty of Education

Life and work of Zlata Pirnat Cognard: children's literature

This study examines the life and literary legacy of Zlata Pirnat Cognard, a prominent figure in the field of children's literature. It traces her life from her birth in Trsat, Croatia, in 1912 to her later migration to Ljubljana and France, where she studied history and sociology while developing a deep interest in children's literature. Cognard's academic work is characterised by extensive research on Yugoslav women writers, resulting in groundbreaking works such as *Bibliography of Slovenian Women Writers* (1936) and her doctoral thesis completed at the Sorbonne in 1975.

Her meticulous compilation of bibliographies and insightful critical analyses have highlighted the literary contributions of Slovenian and Croatian women writers, securing their place in academic discourse. Outside academia, Cognard worked as a journalist and writer, contributing original works and translations to the literary landscape. Additionally, her interactions with prominent figures emphasise her vital role as a catalyst for cultural exchange.

This study underscores the significance of Cognard's literary archive, housed at the National and University Library of Ljubljana, making it an indispensable resource for future research. Through a careful examination of her enduring legacy and its impact on Slovenian, Croatian and French literature, this study aims to illuminate Cognard's profound influence on children's literature and academic research.

Keywords: Zlata Pirnat Cognard, children's literature, literary archive, Yugoslavia, France, Slovenia, Croatia, correspondence, Sorbonne

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Sima Cucić kao istraživač književnosti za decu

U ovome radu riječ je o Simi Cuciću (1905. – 1988.), zrenjaninskome piscu i književnome kritičaru, dugogodišnjemu prosvjetnome radniku i kulturnome djelatniku, koji je utro put u proučavanju srpske književnosti za djecu i mlade. U vrijeme kad nije bila toliko razvijena književno-kritička misao u literaturi za mlade, taj je stvaralac svojim priložima, esejima, prikazima i ogledima dao velik i važan doprinos u tome području. Smatra se rodonačelnikom književne kritike u srpskoj književnosti za djecu i mlade. On je autor desetak žanrovski različitih knjiga za djecu i odrasle (znanost i beletristika), ali je ipak ostao najpoznatiji i najprepoznatljiviji kao književni kritičar i istraživač. U znak pažnje i pijeteta prema njegovu liku i djelu, u Srbiji je prije nekoliko godina ustanovljena nagrada „Sima Cucić“, koja se dodjeljuje najuspjelijim književnim i znanstvenim djelima u literaturi za djecu i mlade, a pokrenuta je i manifestacija „Proleće Sime Cucića“ (2008).

Cljučne riječi: Sima Cucić, književna kritika, književnost za djecu, povijest književnosti.

Sima Cucić as a researcher of literature for children

This paper will present Sima Cucić (1905–1988), a writer from Zrenjan as well as a literary critic, long-time educator and cultural worker, who paved the way in the study of Serbian literature for children and young people. At a time when literature was not so developed in terms of critical thinking related to literature for young people, this creator, with his essays, presentations and experiments, made a great and significant contribution in that area. He is considered the progenitor of literary criticism pertaining to Serbian literature for children and young people. He is the author of ten different books of various genres for children and adults (literary scholarship and fiction) but remains most famous and recognisable as a literary critic and researcher. In tribute and reverent memory of his character and contributions, the Sima Cucić award was established in Serbia a few years ago: it is awarded to the most successful literary and scientific works in literature for children and young people. In addition, the cultural event *Spring of Sima Cucić* was launched (2008).

Keywords: Sima Cucić, literary criticism, literature for children, history of literature

Milutin B. Đuričković

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Milan Crnković i njegova suradnja s časopisom *Detinjstvo*

Kao jedan od prvih akademskih proučavalaca književnosti za djecu i mlade ne samo u hrvatskim, već i u jugoslavenskim okvirima, Milan Crnković (1925. – 1998.) svojim je plodnim i dragocjenim teorijskim dostignućima ostavio velik trag i otvorio vrata budućim istraživačima u ovome području. Pored brojnih djela, naslova, eseja, studija i oglada raznovrsne tematike, Crnković je, također, ostvario zapažene rezultate i kao suradnik mnogih časopisa i listova. U tome smislu, cilj je ovoga rada osvijetliti i prikazati uspješnu suradnju Milana Crnkovića s časopisom o književnosti za djecu *Detinjstvo* (Zmajeve dečje igre, Novi Sad), u kojemu je od 1976. do 1988. objavio izvjestan broj dragocenih priloga književnokritičke i književnopovijesne provenijencije.

Ključne riječi: Milan Crnković, suradnja, književnost za djecu, časopis *Detinjstvo*.

Milan Crnković and his collaboration with *Detinjstvo* magazine

As one of the first academic researchers in literature for children and young adults not only in Croatian but also in Yugoslav frameworks, Milan Crnković (1925–1998) left a great impact with his fruitful and valuable theoretical achievements and opened the door for future researchers in this field. In addition to numerous works, titles, essays and studies on various topics, Crnković achieved notable results as a contributor to many magazines and newspapers. The aim of this work is to illuminate and show Milan Crnković's successful collaboration with the children's literature magazine *Detinjstvo* (Zmajeve dečje igre, Novi Sad) in which he published a number of valuable contributions in the period from 1976 to 1988.

Keywords: Milan Crnković, cooperation, literature for children, *Detinjstvo* magazine

Panel:

Identity, Avant-garde and Transmediation: Polish Children's Literature of the 1920s and 1930s

The interbellum, on the wave of Poland's regaining of independence in 1918, was a time of accelerated constitution of the field of juvenile literature. The needs and demands of the reborn statehood, as well as the dynamic technological progress and the social and cultural transformations it entailed, had a stimulating effect on children's literature, promptly

responding to the new challenges. The proposed panel, drawing on Pierre Bourdieu's sociology of literature, offers an analysis of the three phenomena relevant to this context.

Key words: Polish children's literature, interwar period, literary criticism, avantgarde techniques, transmediality

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Revisions and Demands. Polish Criticism of Children's Literature of the 1920s and 1930s.

In the interwar period, the number of committed agents willing to play in the field of Polish children's literature was on the rise. The previously active publishers and creators were joined by organised library and educational circles and, above all, by the Polish state represented by the Ministry of Religious Denominations and Public Enlightenment. It stimulated the debate on juvenile literature in the teachers', librarians' and literary magazines of the time. Leading professionals with different backgrounds took part in these discussions – critics specialising in children's books (Stefania Kossuthówna), publishers and editors of children's magazines (Janina Mortkowiczowa), recognised teachers and librarians (Maria Gutry) as well as prominent figures from the field of pedagogy (Janusz Korczak) and general literature (Maria Dąbrowska). Their articles searched for answers to the question of children's literature shape and role in the rapidly changing modern world, postulating its 'right of citizenship in general literature' (Słowo wstępne, 'Świat Książki' 4-5/1925). This exchange of ideas helped to develop the self-awareness and shape the identity of Polish children's literature – the foundation of the constituting field. This presentation aims to analyse several manifestos published at the turn of the 1920s and 1930s to reconstruct the main trends in interwar Polish literary criticism regarding juvenile literature.

Magdalena Bednarek

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An Avant-garde Revolution in Polish Children's Literature of the Interwar Period

This presentation aims to analyse the meeting points of juvenile and general literature in two characteristic avant-garde techniques: self-referentiality and transmediality, understood as incorporating sound and visual elements into literature. These techniques – developed in Polish children's literature of the interwar period – contributed to disrupting old forms and creating

new ones. The self-referentiality in Bronisława Ostrowska's *Książka jutra* [The Book of Tomorrow] and Janusz Korczak's *Kajtuś Czarodziej* [Kaytek the Wizard] posed important questions about the creative process in books for the young and presented their path to child readers as complex. The literary work itself, on the other hand, no longer retained its closed and definite status. The departure from the semantic dimension towards sound and visual aspects is noticeable in Julian Tuwim's poetry (experimenting with, among other things, the 'Zaum') and in books by Stefan and Franciszka Themerson, acclaimed avant-garde filmmakers. It encouraged questions about the boundaries and mediating functions of literature. Employing the techniques developed in literary works for adults in juvenile literature provided a new model of communication with the child, in which participation and play became essential and the adults stepped down from their pedestal. Thus elevating its status, children's literature entered the field of general literature.

Aleksandra Wieczorkiewicz

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Cinema novels: Intermediality in Polish children's literature of the 1920s and 1930s

The first half of the 20th century marked the beginning of the media revolution with the development of cinematography and radio broadcasting. In Poland the impact of the new media, introducing substantial changes in culture, was immense. Silver-screen adaptations of children's stories attracted both young and older audiences; the first screenings of Disney animations, including *Snow White* shown in cinemas in a Polish dubbed version in 1937, were particularly successful. In the 1930s, films were introduced into schools as part of a modernisation effort to bring education closer to the Western model. Critics, too, were keenly reacting to the emergence of a powerful medium, reflecting on its far-reaching impact on the young. From a wellspring of inspiration, juvenile literature quickly became also a mirror of cinema. Of particular interest in this context are two children's novels inspired by the cinematic world penned by the Polish author and screenwriter Zofia Dromlewickowa: *Dwaj chłopcy z filmu: powieść dla młodzieży* [The Two Boys from the Movie: a Novel for the Youth], 1933, and *Dziecko kina: powieść dla młodzieży i dorosłych* [A Child of the Cinema: a Novel for the Young and Adult], 1928. This presentation aims to explore the Polish film and literature affiliations in the light of transmedia theory and the social entanglements of cinema and juvenile literature of the time.

Tihomir Engler

Sveučilište Josipa Jurja Strossmayera u Osijeku / University of Josip Juraj Strossmayer in Osijek

Filozofski fakultet / Faculty of Humanities and Social Sciences

Ponuda moralnih pripovijetki za djecu i mladež u katalogima hrvatskih knjižara s kraja 18. i početka 19. stoljeća

Moralne pripovijetke za djecu i mladež u europskoj kulturi imaju prilično dugu tradiciju koja seže u same početke novovjekovne književnosti za djecu i mladež u 18. stoljeću. U izlaganju se uvodno predstavljaju temeljne odrednice žanra moralnih pripovijetki, kao i njegova funkcija unutar procesa autonomizacije njemačke dječje književnosti u 18. stoljeću. Potom slijedi prikaz ponude moralnih pripovijetki s njemačkoga govornog područja u katalogima hrvatskih knjižara s kraja 18. i početka 19. stoljeća da bi se na temelju analize nekoliko primjera iz kataloga ukazalo na to što se u njima nudilo pod navedenim žanrom, a što je mogla biti osnova za oblikovanje toga žanra unutar sustava hrvatske dječje književnosti u 19. stoljeću.

Cljučne riječi: Christian Gotthilf Salzmann, Jakob Glatz, Joachim Heinrich Campe, katalogi hrvatskih knjižara, moralne pripovijetke

The offer of moral tales for children and youths in Croatian bookstore catalogues from the late eighteenth and early nineteenth centuries

Moral tales for children and youths have a long tradition in European culture, dating back to the very beginnings of modern children's literature in the eighteenth century. The presentation first introduces the fundamental characteristics of the moral tale genre and its function within the process of the empowerment of German children's literature in the eighteenth century. It then provides an overview of the offer of moral tales from German-speaking areas in Croatian bookstore catalogues from the late eighteenth and early nineteenth centuries. Based on the analysis of several examples from the catalogues, the presentation highlights what was offered under this genre and what could have been the foundation for shaping this genre within the Croatian children's literary system in the nineteenth century.

Keywords: Christian Gotthilf Salzmann, Jakob Glatz, Joachim Heinrich Campe, Croatian bookstore catalogues, moral tales

Željka Flegar

Sveučilište Josipa Jurja Strossmayera u Osijeku / University of Josip Juraj Strossmayer in Osijek

Akademija za umjetnost i kulturu / Academy for Art and culture

The real time and place of Croatian children's literature adaptations

The presentation will discuss and review the periodisation of live-action film adaptations of Croatian children's books in the context of general adaptation trends in Croatian media and theatre spaces. Using Bakhtin's concept of the chronotope, visual semiotics and semiotic analysis, the study will attempt to distinguish aesthetic meanings and patterns in the production of children's film adaptations in Croatia. Whereas fantasy thrives on stage, realistic fiction is still seemingly dominant on screen. Therefore, adaptations of canonical and popular works, from adventure novels featuring bands of children, modernist and postmodernist children's books, to the metafictional and metamodernist, narratives rendered on screen generally revolve around realistic rural and urban spaces. And while film adaptations clearly favour the realm of the realistic, they have progressively been embracing the fantastic and the liminal through feats of imagination and the supernatural, as well as through their involvement with other artistic and media styles and formats. The perceived popularity of Croatian children's films, many of which are based on or inspired by famous children's novels, can be decoded from the hidden meanings and the artistic choices made in adaptations as aesthetically independent works. In what ways do the periodisation and categorisation of children's adaptations coincide with or diverge from those of the literary text and what does that tell us about the nature of Croatian children's stories? By looking at meaning-making involved in the production and reception of children's stories in the media, we highlight their endurance and importance. However, this is also a chance to discuss why some of the iconic stories and characters are only present in selected spaces and why Croatian children's stories are retold from only a very specific time and place.

Keywords: children's literature, adaptation, chronotope, visual semiotics, periodisation

Sabira Hajdarević

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Percepcija psa i kuje u Ezopovim basnama; prilagodba paradigme za dječje uši?

Iako o ciljanoj publici antičke basne možemo samo nagađati – što je nezahvalan i znanstveno problematičan pristup – opće karakteristike te književne vrste navode na

pretpostavku da je ona mogla biti namijenjena dječjoj populaciji. Kao što su ep i tragedija nudili krvave mitološke priče na kojima su odrasli grčki slušatelji/gledatelji stvarali moralne i etičke stavove, basna je možda poučavala djecu, ali na primjerima prikladnijih i manje šokantnih odnosa – onih među životinjama.

Percepcija pasa u sačuvanom korpusu antičke grčke književnosti ambivalentna je. Relativno su brojni spomeni odanih čuvara (poput Odisejeva Arga), ali gotovo redovito susrećemo i dozu nepovjerenja prema čudi pasa te svijest o njihovoj srodnosti s vukovima (usp. prikaze krvoločnoga Kerbera i pasa koji krađu hranu u Aristofanovim komedijama ili spomene psećih čopora sklonih jedenju ljudskog mesa u *Ilijadi*). Nadalje, istraživanje usmjereno na metaforičku upotrebu pojmova ‘pas’ i ‘kuja’ u djelima grčke književnosti pokazuje kako je fokus metonimija, metafora, čak i poredbi kojima se osobe, naročito ženske, izjednačavaju/uspoređuju s psima/kujama gotovo isključivo na *negativnim* psećim osobinama, a mitološke žene prikazivane su još od najranijih grčkih epova (*Ilijade*, *Odiseje*, *Teogonije* te *Poslova i dana*) kao prevrtljive i *pogubne kuje*.

Cilj je ovdje predloženoga istraživanja izdvojiti te detaljno analizirati sačuvane Ezopove basne u kojima se kao likovi pojavljuju psi te provjeriti ima li razlike u prikazu/percepciji mužjaka i ženki (koja bi, ukoliko postoji, mogla ukazivati na utjecaj spomenutih primjera mitoloških grešnica).

Ključne riječi: Ezop; antička basna; dječja književnost; pas; pseća metaforika; animalistika

Perception of male and female dogs in Aesop's fables: adapting the paradigm for children's ears?

Although the intended audience of ancient fables can only be hypothesised—an approach both speculative and methodologically problematic—the general characteristics of the genre suggest it may have been directed, at least in part, towards children. Just as epic poetry and tragedy offered blood-soaked mythological narratives through which adult Greek audiences formed their moral and ethical sensibilities, fable may have served an educational purpose for children, presenting less shocking and more appropriate examples through interactions among animals.

The perception of dogs within the extant corpus of ancient Greek literature is notably ambivalent. While loyal guardians such as Odysseus' Argus are frequently mentioned, literary references also consistently express a degree of distrust towards the canine temperament and an acute awareness of dogs' kinship with wolves (e.g. portrayals of the bloodthirsty Cerberus, food-stealing dogs in Aristophanes' comedies, and packs of man-eating dogs in the *Iliad*). Moreover, research into the metaphorical use of the terms “dog” and “bitch” in Greek literature reveals that metonymies, metaphors and similes equating or comparing individuals—particularly women—with dogs or bitches overwhelmingly emphasise negative canine traits. Mythological women have been depicted from the earliest Greek epics (*Iliad*, *Odyssey*, *Theogony*, and *Works and Days*) as fickle and destructive bitches.

The aim of the proposed research is to identify and conduct a detailed analysis of Aesop's preserved fables featuring dogs as characters in order to examine whether there is a discernible

difference in the depiction or perception of male and female dogs, a distinction which, if present, might reflect the influence of mythological portrayals of transgressive women.

Keywords: Aesop, ancient fable, children's literature, dog, canine metaphors, animal studies

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Tipologija književnih vrsta i žanrova u (slovenskoj) prozi za djecu i mladež

Književnost za djecu i mladež često ima posebne književne vrste i žanrove. S jedne strane, vrste i žanrovi slični su književnosti za odrasle, no s druge strane, na izbor mladoga čitatelja određene književne vrste ili žanra utječu ponajprije izvanknjiževne karakteristike teksta (npr. duljina teksta, broj riječi u rečenici). Članak se bavi kratkom, srednjom i dugom prozom, s tipologijom koja se temelji na proučavanju slovenske književnosti za djecu i mladež.

U kratkoj realističkoj prozi predstaviti će se kratka realistička priča i crtica; u kratkoj fantastičnoj prozi postoje tri vrste bajki (folklorna i njezina književna inačica, klasične autorske i moderne autorske bajke), kratke fantastične priče uključujući podvrstu nonsensnih priča, kratke znanstvenofantastične priče, mitovi, pripovijetke te basne.

U srednjoj prozi rad se bavi realističkom pričom i srednjom fantastičnom prozom, koja uključuje znanstvenofantastičnu pripovijest, fantastičnu pripovijest i klasičnu fantaziju.

U dugoj prozi predstaviti će se realistički roman; fantastična duga proza uključuje fantastični roman, znanstvenofantastični roman i modernu fantaziju.

Bit će predstavljeni najčešći žanrovi: povijesna, memoarska, pustolovna, ljubavna, sociopsihološka i iskustvena proza.

U završnome dijelu rada prikazati će se najčešće vrste i žanrovi književnosti za djecu i mladež (književnoteorijsko načelo) te vrstno-žanrovsko načelo prema vremenu nastanka teksta (književnopovijesno načelo).

Ključne riječi: književnost za djecu i mladež, književne vrste, prozni žanrovi

The typology of literary types and genres in (Slovene) children's and young adult prose

Children's and young adult literature often have specific literary types and genres. On the one hand, these are similar to the forms of literature for adults; on the other hand, what affects young readers' choices in certain literary types or genres are also the non-literary attributes of the text (e.g. the length, the number of words in a sentence, the number of sentences). In terms of content, this article looks at short, medium-length and long prose with a typology based on studying Slovene children's and YA literature.

The examples of short realistic narratives presented will be the short story and the literary sketch; with short fantasy prose we will look at three kinds of fairy tale (traditional folktale and its literary variant, the classic literary fairy tale, and the modern literary fairy tale), at short

fantasy tales including the subcategory of nonsense stories, and at short science fiction stories, fairy tales, short stories and fables.

Among medium-length prose, we look at the realistic story and medium-length fantasy prose, which includes science fiction stories, fantasy stories and classical fantasy tales.

With long prose, we will present the realistic novel and long fantasy prose, including the fantasy novel, the science-fiction novel and contemporary fantasy.

This will be followed by a presentation of the most common genres: historical, recollective, adventure, romance, social-psychological and descriptive prose.

The concluding part of the article will present the most common types and genres in children's and YA literature (the principle of literary theory) and consider the types and genres in relation to the period in which a text was produced (the principle of literary history).

Keywords: children's and YA literature, literary types, prose genres

Katarina Ivon

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Milan Crnković o Jagodi Truhelki³

Nakon ideološke represije uspostavljenje 1945. godine kojom je književni opus Jagode Truhelke potisnut i zaboravljen, krajem 1960-ih godina, zaslugom Milana Crnkovića, njezino književno stvaralaštvo doživljava postepenu rehabilitaciju. Četvrtim izdanjem *Zlatnih danaka* 1969. godine u biblioteci *Vjeverica* (Mladost) započinje proces aktualizacije Truhelkina književnoga stvaralaštva, a predgovor potpisuje Milan Crnković. Milan Crnković nekoliko godina ranije u svojem priručniku *Dječja književnost* (1966.) među prvim spominje narativ nepravedno zaboravljene književnice, koji se kasnije intenzivira i postaje paradigmatički u gotovo svim književnim pregledima i kritičkim osvrtima u kojima se spominje Jagoda Truhelka. Posebice je zanimljiv Crnkovićev članak objavljen u časopisu *Umjetnost i dijete* (1970) u kojemu autor potiče aktualizaciju nekad iznimne i vrijedne pojave u hrvatskoj dječjoj književnosti koja zaslužuje priliku dokazivanja svoje vrijednosti (1970: 29).

U izlaganju će se analizirati strukturiranje predodžbe o Jagodi Truhelki i njezine pozicije u kanonu hrvatske dječje književnosti i kulture koju pronalazimo u Crnkovićevim knjigama, priručnicima, znanstvenim člancima i predgovorima. Počevši od prvoga spominjanja Jagode Truhelke u priručniku *Dječja književnost* objavljenom 1966. godine (objavljeno je deset izdanja do 1990.), do prvoga pregleda dječje književnosti nakon osamostaljenja Republike

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Hrvatske *Povijest hrvatske dječje književnosti od početka do 1955.* (objavljenoga 2002., u suautorstvu s Dubravkom Težak).

Ključne riječi: Milan Crnković, Jagoda Truhelka, dječja književnost, književni kanon.

Milan Crnković about Jagoda Truhelka

After the ideological repression established in 1945, which suppressed and forgot Jagoda Truhelka's literary work, in the late 1960s, thanks to Milan Crnković, her literary work gradually underwent rehabilitation. With the fourth edition of *Zlatni danci* in 1969, the *Vjeeverica* (library) began the process of updating Truhelka's literary work, the foreword being written by Milan Crnković. A few years earlier, in his manual *Children's Literature* (1966), Milan Crnković was among the first to mention the narrative of the unjustly forgotten writer, which later intensified and became paradigmatic in almost all literary reviews and critical reviews in which Jagoda Truhelka is mentioned. Particularly interesting is Crnković's article published in the journal *Umjetnost i dijete* (1970), in which the author encourages the actualisation of a once exceptional and valuable phenomenon in Croatian children's literature that deserves the opportunity to prove its value (1970: 29). This presentation will analyse the structuring of the image of Jagoda Truhelka and her position in the canon of Croatian children's literature and culture that we find in Crnković's books, manuals, scientific articles and prefaces, starting from the first mention of Jagoda Truhelka in the *Dječja književnost* published in 1966 (ten editions were published up to 1990), to the first review of children's literature after the independence of the Republic of Croatia, *Povijest hrvatske dječje književnosti od početka do 1955* (published in 2002, co-authored with Dubravka Težak).

Keywords: Milan Crnković, Jagoda Truhelka, children's literature, literary canon

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Cvrčak i mravica – transformativni principi žanrovsko-medijske i semantičko-idejne transgresije

Basna *Cvrčak i mravi*, pripisana izvorno grčkomu pripovjedaču Ezopu (6. st. pr. Kr.), no poznata i u mlađoj, stihovanoj inačici francuskoga basnopolisca Jeana de La Fontainea (17. st.),

jedna je od najpoznatijih priča zapadnoga kulturnog kruga. Koncizna, jednostavna i didaktična ta je, kao i druge basne navedenih autora, bila dio kanonskoga odgojno-obrazovnog poligona na kojemu su oblikovane generacije mladih naraštaja. U suvremeno doba drevna basna doživjela je nova čitanja i interpretacije od kojih se neka zasnivaju i na transmedijskome pripovijedanju, odnosno na translaciji u različita medijska okruženja poput kazališta ili filma. U fokusu je ovoga rada animirani 3D film *Cvrčak i mravica* redatelja Luke Rukavine, za koji su scenarij – na predlošku Ezopove i La Fontaineove basne – napisali Luka Rukavina i Rona Žulj, a glavni je animator Siniša Mataić. U radu se analiziraju procesi žanrovsko-medijske i semantičko-idejne transgresije, točnije scenarističke, animatorske i redateljske intencije i postupci koji su uvjetovali transformativni lûk od jednostavne i arhaične basne plošne idejne dimenzije do suvremene fantastične animirane priče, kompleksne u svojoj fabularnoj izvedbi i prikazu likova, aktualne u motivima i tematici, angažirane u pristupu svjetonazorskim i društvenim pitanjima, izvedbeno-stilski atraktivne te prožete tonovima duhovitosti i humora. Taj prvi hrvatski dugometražni animirani film stvoren 3D tehnologijom moguće je promatrati i kao paradigmu semantičko-sintaktičke transgresije starih i čvrstih žanrova u nove izvedbene i interpretativne kontekste sukladne sa suvremenim društveno-povijesnim okolišem. Preciznije, na relaciji od *Cvrčka i mrava* do *Cvrčka i mravice* svjedočimo diseminaciji onoga etičkoga u ono etičko, političko i estetičko.

Ključne riječi: animirani film, basna, *Cvrčak i mrav(i)*, *Cvrčak i mravica*, Luka Rukavina, semantičko-sintaktička transgresija

Cricket & Antoinette: transformative principles of genre-media and semantic-conceptual transgression

The Ant and the Cricket, a fable initially attributed to the Greek storyteller Aesop (sixth century BC) but also known in a more recent verse version by the French fable author Jean de La Fontaine (seventeenth century), is one of the most famous stories of the Western cultural circle. Concise, simple and didactic, this fable, like the other fables by the mentioned authors, forms part of the canonical educational polygon on which many young generations were formed. In modern times, the ancient fable has experienced new readings and interpretations, some of which are based on transmedia storytelling—that is, translation into different media environments such as theatre or film. The focus of this paper is an animated 3D film, *Cricket & Antoinette*, directed by Luka Rukavina, for which the script, based on Aesop's and La Fontaine's fable, was written by Luka Rukavina and Rona Žulj, while Siniša Mataić took the role of lead animator. The paper analyses the processes of genre-media and semantic-conceptual transgression, more precisely scriptwriting, animating and directing intentions, as well as the procedures that conditioned the transformative arch from a simple and archaic fable with a flat conceptual dimension to a contemporary fantastical animated story, complex in its fabular performance and depiction of characters, current in its motifs and themes, engaged in its approach to the worldview and social issues, stylistically attractive, and imbued with tones of wit and humour. This first Croatian feature-length animated film created by 3D technology can be seen as a paradigm of the semantic-syntactic transgression of old and solid genres into

new contexts of performance and interpretation in accordance with the contemporary socio-historical environment. More precisely, in the move from *The Ant and the Cricket* to *Cricket & Antoinette*, we witness the dissemination of the ethical into the ethical, the political and the aesthetic.

Keywords: animated film, fable, *The Ant and the Cricket*, *Cricket & Antoinette*, Luka Rukavina, semantic-syntactic transgression

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Slikovnica *Zlatarovo zlato* Zdenka Bašića i Tanje Konforta, kulturna geografija i poučavanje književnosti

Slikovnica *Zlatarovo zlato* Zdenka Bašića i Tanje Konforta pobuđuje interes osnovnoškolskih i srednjoškolskih razreda za istraživanje Zagreba i čitanje Šenoina romana. Pogodna je za poučavanje književnosti s pomoću alata kulturne geografije. Njih je detaljno predstavila Laura Šakaja u knjizi *Uvod u kulturnu geografiju* te ona može biti vrelo informacija za učitelje i nastavnike Hrvatskoga jezika. Ovaj će rad predočiti mogućnost uklapanja navedene slikovnice u osnovnoškolsku i gimnazijsku nastavu književnosti te u konačnici njihova povezivanja. Iako je Šenoin roman namijenjen odrasloj publici, Zdenko Bašić i Tanja Konforta priču su približili djeci. Ona će, bogata ilustracijama i podacima o Zagrebu i okolnim mjestima, omogućiti korelaciju Hrvatskoga jezika s Geografijom i drugim nastavnim predmetima. Slikovnica, naime, na vrlo jednostavan način čitateljima predstavlja povijesnu jezgru grada Zagreba (crkvu sv. Marka, Kamenita vrata i Manduševac), širi prostor (Medvednicu i Samobor), povijesne ličnosti (Stjepka Gregorijanca i Barbaru Celjsku) te nudi recept za tradicionalne kolačiće (paprenjake). Tako se učenici, posebice oni iz drugih sredina Republike Hrvatske i svijeta, pomoću slikovnice pripremaju za čitanje i Šenoina romana i samoga Zagreba.

Ključne riječi: August Šenoa, intermedijalnost, metodika nastave književnosti, osnovna škola, gimnazija

Zdenko Bašić and Tanja Konforta's picturebook *The Goldsmith's Treasure*, cultural geography and teaching literature

Zdenko Bašić and Tanja Konforta's picturebook *The Goldsmith's Treasure* arouses the primary and secondary school classes' interest in exploring Zagreb and read Šenoa's novel. The picturebook is suitable for teaching literature using the tools of cultural geography. Laura Šakaja presented them in detail in the book *Introduction to Cultural Geography*. The picturebook can also be a source of information for Croatian language teachers. This paper will present the possibility of incorporating the mentioned picture book into primary and secondary school literature curricula, ultimately aiming to connect the two. Although Šenoa wrote the novel for an adult audience, Zdenko Bašić and Tanja Konforta brought the story closer to children. Rich in illustrations and information on Zagreb and the surrounding areas, the picturebook enables the correlation of the Croatian language with geography and other subjects. It presents the historical centre of Zagreb (St. Marc's Church, The Stone Gate and Manduševac), a wider area (Medvednica and Samobor) and historical figures (Stjepko Gregorijanec and Barbara Celjska), and offers a recipe for traditional cookies (paprenjaci). Thus, students, especially those from other areas of the Republic of Croatia and the world, can use the picturebook as preparation both for reading Šenoa's novel and for Zagreb itself.

Keywords: August Šenoa, intermediality, methodology of teaching literature, elementary school, gymnasium

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Čitanje linearnih i nelinearnih tekstova pod utjecajem informacijsko-komunikacijske tehnologije u razrednoj nastavi

Utjecaj informacijsko-komunikacijske tehnologije (IKT) na način poučavanja i učenja svakodnevno je uočljiv. Posljedice toga utjecaja ogledaju se u interesu za čitanje novih generacija učenika. Iskustvo se čitanja mijenja, a interes za čitanje prelazi s linearnih na nelinearne tekstove, posebno čitanje hiperteksta. Čitanje hipertekstova može biti vrlo zanimljivo zbog mnoštva poveznica i multimedijalnosti (Sorel, Janković-Paus 2012).

Koliko čitanje nelinearnih tekstova, kao što je hipertekst, utječe na čitanje linearnih tekstova i kakav je način čitanja učenika novih generacija, nastojalo se saznati anonimnim mrežnim anketiranjem učitelja razredne nastave. U istraživanju je sudjelovalo 168 učitelja razredne nastave s područja Republike Hrvatske.

Rezultati dobiveni deskriptivnom statistikom pokazali su da većina učitelja procjenjuje da je interes za čitanje učenika posljednjih generacija smanjen, a često se povezuje s utjecajem IKT-a. Učitelji su pokazali da imaju pozitivan stav prema nelinearnim tekstovima, ali su u anketi iznijeli da primjećuju negativne pojave kod učenika tijekom linearnoga čitanja kao što su površno čitanje, teškoće sa zadržavanjem koncentracije na dužemu tekstu, nasumično čitanje kako bi se pronašle ključne informacije. Većina učitelja ipak ne može povezati te pojave isključivo s utjecajem IKT-a. Učitelji smatraju da se u nastavne materijale za rad u učionici trebaju uključivati i nelinearni tekstovi prikladni za rad s učenicima, a iako oni već postoje u digitalnim udžbenicima za Hrvatski jezik, ne rabe se kako je očekivano.

Ključne riječi: informacijsko-komunikacijska tehnologija, čitanje u razrednoj nastavi, linearno čitanje, nelinearno čitanje

Reading linear and non-linear texts under the influence of information and communication technology in primary school

The influence of information and communication technology (ICT) on methods of teaching and learning is noticeable every day. The consequences of this influence are reflected in the interest in reading among new generations of students. The reading experience is changing, and interest in reading is shifting from linear to non-linear texts, especially reading hypertext. Reading hypertext can be very interesting due to the multitude of links and multimedia (Sorel and Jankvić-Paus, 2012).

Through an anonymous online survey of primary school teachers, an attempt was made to determine the extent to which reading non-linear texts, such as hypertext, affects reading linear texts and what is the reading style of new generations of students. Participants in the research were 168 primary school teachers from the Republic of Croatia.

The results obtained using descriptive statistics showed that most teachers estimate that interest in reading has decreased among recent generations of students, and this is often associated with the influence of ICT. Teachers showed a positive attitude towards non-linear texts, but in the survey they stated that they noticed negative phenomena in students during linear reading, such as superficial reading, difficulty maintaining concentration on a longer text, and random reading in order to find key information. However, most teachers cannot connect these phenomena exclusively with the influence of ICT. Teachers believe that teaching materials for work in the classroom should include non-linear texts suitable for working with students: although they already exist in digital textbooks for the Croatian language, they are not used as expected.

Keywords: information and communication technology, reading in classroom teaching, linear reading, non-linear reading

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Sveučilišni nastavnik Milan Crnković

Milan Crnković bio je redoviti profesor na riječkome Pedagoškom fakultetu na kojemu je u nekoliko mandata bio i dekan. Povjesničar književnosti, urednik književnih časopisa i sveučilišni profesor čiji su interesi bili usmjereni znanstveno-istraživačkomu radu u području dječje književnosti te književnopovijesnomu i kritičkomu radu povezanome s autorima iz riječke regije. Milan Crnković bio je intelektualac u punome smislu riječi – prevodio je s francuskoga, engleskoga, njemačkoga, ruskoga i talijanskoga jezika, a i sam je pisao pjesme. U biografskim zapisima najviše se spominje Crnkovićev znanstveni, književni i urednički rad. Uvijek se navodi kako je on prvi u Hrvatskoj počeo sustavno proučavati dječju književnost i na književnoteorijskoj i na književnopovijesnoj razini. Budući da je većinu svojega radnog vijeka proveo za katedrom kao sveučilišni nastavnik, taj dio njegova života nije dovoljno poznat široj javnosti.

U središtu izlaganja jest Crnkovićev nastavnički rad, metodika sveučilišne nastave. U retrospekciji motrit će se njegov pristup nastavi, način i stil predavanja, odnos sa studentima i utjecaj na buduće učitelje i nastavnike. Propitujući doprinos Milana Crnkovića razvoju sveučilišne nastave, pokušat će se odgovoriti na pitanja u kojoj je mjeri Crnković uspijevaao zaintrigirati i motivirati studente za sadržaj svojih kolegija, osposobljavajući ih za promicanje književnosti među mladom populacijom te jesu li aktivnosti povezane s nastavom na fakultetu bile u sjeni znanstveno-istraživačkoga rada.

Ključne riječi: Milan Crnković, dječja književnost, metodika, sveučilišna nastava

University lecturer Milan Crnković

Milan Crnković was a full professor at the Faculty of Education in Rijeka, where he also served as dean for several semesters. As a literary historian, an editor of literary journals and a university professor, he was interested in scientific research in the field of children's literature as well as the literary history and criticism of authors from the Rijeka region. Milan Crnković was an intellectual in the truest sense of the word: he translated from French, English, German, Russian and Italian and was himself a poet. His biographical notes emphasise his scientific, literary and editorial work. He is considered to be the first scholar in Croatia to have systematically studied children's literature on the level of literary theory and literary history. As he spent most of his career as a university lecturer, this aspect of his life is not well known to the general public.

This presentation will focus on Crnković's teaching activities and his university teaching methodology. Looking back, it examines his teaching approach, his lecturing style, his relationship with students and his influence on future teachers and educators. By exploring

Milan Crnković's contribution to the development of university education, the study aims to answer questions regarding the extent to which he succeeded in inspiring and motivating students through the content of his lectures, preparing them for the promotion of literature to a young audience, and whether his teaching activities at the faculty were overshadowed by his academic research activities.

Keywords: Milan Crnković, children's literature, methodology, university teaching

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Children's films produced by the School of Public Health

The School of Public Health was founded in 1926, supported by the activities of the Health Organisation of the League of Nations and funded by the Rockefeller Foundation. The person most responsible for the establishment of the School of Public Health in Croatia (then part of the Kingdom of Yugoslavia) was Andrija Štampar, who advocated for a broader understanding of medicine, emphasising preventive action and protection against the epidemic spread of diseases.

To that end, the School of Public Health organised numerous lectures, printed posters and publications, and arranged travelling exhibitions and film screenings. Film was recognised as an excellent means of communication, capable of conveying information to very wide segments of society (often including the illiterate) in an engaging and attractive way.

Thus, as part of the educational and promotional activities of the School of Public Health, numerous educational, documentary, feature and animated films were created, among them the first Croatian children's films. This analysis will focus on four such films: Čarobnjaci [The Magicians] (1928), Campeke Nevaljanac [Campeke the Naughty] (1929), Spas male Zorice [The Rescue of Little Zorica] (1929), and Zanemareno dijete [The Neglected Child] (1930). The first two were filmed using shadow-play techniques, while the latter two are live action films featuring professional actors. Although these works are of a functional and educational nature, they are primarily narrative fiction films with didactic messages, exhibiting a dominant narrative mode of cinematic expression and possessing a certain degree of artistic merit. At the same time, they offer historically significant testimony to key social issues of the period, thus holding ethnographic value for contemporary viewers.

Keywords: children's film, educational film, Milan Marjanović, Mladen Širola, Andrija Štampar, shadow-play film, first Croatian children's films

Narodne pripovijetke i fantastični likovi u religijskim časopisima za djecu

Časopisi *Anđeo čuvar* (1901. – 1944.) i *Vrtić* (1931. – 1945.) značajan su primjer časopisa namijenjenih djeci u kojima su djeca i stvaratelji sadržaja i primatelji poruke. Oba časopisa prožeta su katoličkim odgojem i nose snažnu moralnu poruku. Dokazujući da sakralno (katoličko) i profano (svjetovno) uspješno uspijevaju koegzistirati u prostoru časopisa u kojemu se osobito oprezno treba pristupati porukama koje djeluju odgojno i bivaju dijelom dječje recepcije, ti časopisi iz prve polovice dvadesetoga stoljeća svjedoče o liberalnome predstavljanju narodnih pripovijedaka. One su prožete fantastičnim motivima, likovima i događajima, a djeluju u funkciji proširivanja ideje dobra i zla, kao i njihova razlikovanja. Ovaj rad temelji se na sadržajnoj, jezičnoj i značenjskoj analizi narodnih pripovijedaka, s naglaskom na karakterizaciji likova i prikrivenoj ostvarenosti biblizama u samome tekstu te shvaćanju kulturnoga konteksta u kojemu su tekstovi nastajali.

Cljučne riječi: časopisi, *Anđeo čuvar*, *Vrtić*, narodna pripovijetka

Folk tales and fantastic characters in religious children's magazines

Anđeo čuvar (1901–1944) and *Vrtić* (1931–1945) are significant examples of magazines intended for children in which the children are both creators and receivers of the message. Both magazines carry the Catholic upbringing and a strong moral message. Proving that the sacred (Catholic) and profane (worldly) successfully coexist in the space of magazines where one should carefully approach educational messages that form a part of children's reception, these early twentieth century magazines testify to the liberal presentation of folk tales. They are filled with fantastic motives, characters and events, acting as a tool in spreading the idea of good and evil and the distinction between the two. This paper is based on an analysis of folk tales considering content, language and meaning, while emphasising the characterisation of the figures and the hidden existence of Biblisms in the text and comprehending the cultural context in which the texts were made.

Keywords: magazines, *Anđeo čuvar*, *Vrtić*, folk tale

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Dječja književnost i film – redoslijed primateljske recepcije i transmedijacija

U ovome radu razmatraju se status animiranoga filma, transmedijacija i recepcija književnosti za djecu u suvremeno doba, s posebnim osvrtom na bajku i njezinu multidisciplinarnost koja predstavlja poseban kulturni fenomen i kod nas i u svijetu. Dio je književnosti za djecu, ali i kinematološkoga i medijskoga diskursa. Kao važan segment odrastanja i određene pedagoške uloge, njezina pedagoško-didaktičko-psihološka funkcija ima važno mjesto koje u književnoj teoriji, ali i filmskoj, povlači za sobom mnogobrojna pitanja i otvara raspravu o njima. Primijenjena je u svakodnevnome životu i medijima, a naročito se vezuje za mlađu publiku. Transmedijalnost pomaže u razumijevanju književnoga djela kroz medijsku prisutnost, konvergenciju, optičke medije i uopće princip novih medija. Možda čak, kulturno transkodiranje omogućava i olakšava da književnu formu vidimo i doživimo na drukčiji način. Spojem ljudskih kultura i računara, likovnosti-ilustracije pa zatim i animacije, nastaje novi svet umjetnosti. Transmedijski *storytelling* novo je pripovedanje, čitanje i saznanje.

Ključne riječi: dječja književnost, recepcija, transmedijalnost, hibridnost, konvergentni mediji

Children's literature and film — the order of recipient reception and transmediation

In this work, we deal with the status of animated film, transmediation and the reception of children's literature in the contemporary era. A special focus will be on fairy tales and their multidisciplinary quality, representing a special cultural phenomenon both in Serbia and worldwide. They are part of children's literature, as well as of cinema and the media discourse. Fairy tales' pedagogical-didactic-psychological function has an important place in literary and film theory as an important part of growing up and a particular pedagogical role, entailing numerous questions and opening discussion on them. They are used in everyday life and in the media and are especially relevant to younger audiences. Transmediality helps us to understand a literary work through media presence, convergence, visual media and the principle of new media in general. Perhaps cultural transcoding facilitates us seeing and experiencing the literary form in different way. Through a combination of human cultures and computers, art illustration and animation, we get a new world of art. Transmedia storytelling is the new storytelling, reading and cognition.

Keywords: children's literature, reception, transmediality, hybridity, convergent media

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Dječji časopisi kao mjesto afirmacije dramskog teksta te mehanizam oblikovanja i regulacije dječje književnosti

Dječji časopisi medij su putem kojega dijete može ostvariti prve susrete s raznim književnim žanrovima pa tako i s dramskom književnošću. Osim te privilegirane pozicije „prvoga susreta“ s mladom čitateljskom publikom dječji časopisi i povijesnosu bili mjesta afirmacije pojedinih žanrova i pisaca te samim time i nezanemariv faktor u razvoju dječje književnosti. U radu se kreće od sažetoga uvoda u povijest dječjih časopisa u Hrvatskoj te analitičkoga pregleda statusa koje dramska književnost, odnosno dramski tekst zauzima u pregledima hrvatske dječje književnosti. Teorijsko-konceptualni cilj rada jest svojevrsna provjera pozicije i kvalitete koju dramska književnost zauzima u dječjim časopisima. Provedeno istraživanje daje uvid u način na koji je igrokaz, kao reducirani dramski tekst i najzastupljenija književna vrsta u dječjoj književnosti (Hranjec 2007.), zastupljen i tretiran u suvremenim dječjim časopisima. Deskriptivnom analizom sadržaja dječjega časopisa *Prvi izbor* (koji prati dinamiku školske godine te godišnje izlazi u deset brojeva) cilj je kvantitativno ustanoviti pojavnost i učestalost igrokaza unutar časopisa triju godišta (2000., 2010. i 2020.) te kvalitativno opisati popratne elemente igrokaza: likovnu opremljenost, zastupljenost domaćih i stranih autora, dobnu usmjerenost, tematsku orijentaciju te njezinu aktualnost, žanrovsku i strukturalnu razlikovnost, namjeravanoga čitatelja i broj glumaca za koji je dramski tekst pisan.

Ključne riječi: analiza sadržaja, dječji časopis, dramska književnost, igrokaz, dramski tekst

Children's magazines as a place for the affirmation of dramatic texts and a mechanism for shaping and regulating children's literature

Children's magazines are a medium through which children can have their first encounters with various literary genres, including dramatic literature. In addition to this privileged position of providing the first encounter for a young reading audience, children's magazines have historically been places for the affirmation of certain genres and authors, and therefore a significant factor in the development of children's literature. This paper begins with a brief introduction to the history of children's magazines in Croatia, followed by an analytical overview of the status occupied by dramatic literature, or dramatic texts, in surveys of Croatian children's literature. The theoretical-conceptual aim of this paper is to assess the position and quality of dramatic literature in children's magazines. The conducted research provides insights into the way in which the children's drama play, as a reduced dramatic text and the most neglected literary form in children's literature (Hranjec, 2007), is represented and treated in contemporary children's magazines. Through a descriptive analysis of the content of the

children's magazine *Prvi izbor* (which follows the dynamics of the school year and is published in ten issues annually), the aim is to quantitatively establish the occurrence and frequency of children's drama plays in selected three issues (2000, 2010 and 2020) and to qualitatively describe the accompanying elements of the children's drama plays: visual design, representation of domestic and foreign authors, target age group, thematic orientation and its relevance, genre and structural differences, intended readership, and the number of actors for whom the dramatic text was written.

Keywords: content analysis, children's magazine, children's drama play, dramatic literature, dramatic text

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Strani stripovi u *Plavome vjesniku* tijekom prvog desetljeća njegova izlazenja

Plavi vjesnik, popularno poznat kao *Plavac*, bio je tjednik za mladež koji je izlazio na području Jugoslavije od 1954. do 1973. godine, a u ukupno 970 brojeva svojim je brojnim čitateljima ponudio raznovrsne sadržaje, od članaka iz povijesti, znanosti i umjetnosti do zabavnih priča u nastavcima i reportažama o životima slavnih. No, svoju popularnost i legendaran status *Plavac* uvelike duuguje širokom opsegu stripova koji su se u njemu objavljivali, napose 60-ih godina za vrijeme urednika Nenada Brixija. Dok je prisutnost domaćih autora u *Plavome vjesniku* (kao što su Andrija Maurović, Julio Radilović – Jules, Norbert i Walter Neugebauer, Žarko Beker, Borivoj Dovniković, Vladimir Delač, Zdenko Svirčić i drugi) donekle prepoznata kao važan dio kvalitete i dugovječnoga utjecaja *Plavca*, nedovoljno je istraženo područje iznimno važne uloge koju je objavljivanje brojnih stranih stripova odigralo u oblikovanju njegova identiteta, ali i ukusa njegovih čitatelja.

S obzirom na to da *Plavac* počinje izlaziti nakon završetka Drugoga svjetskog rata, povijesno-političke okolnosti doprinijele su sve većem utjecaju američke i britanske kulture na području Jugoslavije, a upravo će putem stripa one biti najviše zastupljene u *Plavome vjesniku*. Istraživanjem će se pokazati koji su strani stripovi objavljivani u prvome desetljeću *Plavoga vjesnika* te će se pritom istaknuti i njihova vrlo raznolika žanrovska pripadnost. Popularnost stranoga stripa dovest će do toga da će *Dan Dare* (preimenovan u *Den Deri*), britanski znanstveno-fantastični strip koji je u nastavcima izlazio na naslovnici *Plavca*, privremeno postati njegov zaštitni znak, a karakteristike američkih stripova odražavat će se i na vizualni i pripovjedni pristup domaćih stripova objavljivanih u *Plavome vjesniku*.

Ključne riječi: *Plavi vjesnik*, strip, britanski strip, američki strip

Foreing comics in *Plavi vjesnik* during the first decade of publication

Plavi vjesnik [The Blue Herald], popularly known as *Plavac* [Bluey], was a weekly youth magazine published in Yugoslavia from 1954 to 1973. Over its 970 issues, it offered its numerous readers a wide variety of content, ranging from articles on history, science and art to serialised stories and reports on the lives of celebrities. However, *Plavac* owes much of its popularity and legendary status to the extensive range of comic strips it published, especially during the 1960s under the editorship of Nenad Bixy.

While the contributions of local authors (Andrija Maurović, Julio Radilović—Jules, Norbert and Walter Neugebauer, Žarko Beker, Borivoj Dovniković, Vladimir Delač, Zdenko Svirčić, and others) are recognised as an important part of the quality and enduring influence of *Plavac*, the crucial role of numerous foreign comics in shaping its identity and the tastes of its readers remains insufficiently explored.

Given that *Plavac* began publication after the end of World War II, the historical and political context contributed to the growing influence of American and British culture in Yugoslavia. These influences were most prominently reflected in *Plavi vjesnik* through comic strips. This research will identify which foreign comics were published during the first decade of *Plavi vjesnik* and highlight their diverse genres. The popularity of foreign comics led to the British sci-fi comic *Dan Dare* (renamed *Den Deri*), serialised on the cover of *Plavac*, becoming its hallmark, while the characteristics of American comics influenced both the visual and narrative approach of domestic comics published in *Plavi vjesnik*.

Keywords: *Plavi vjesnik*, comics, British comics, American comics

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Dječja književnost u splitskome kulturnom krugu

U svojoj knjizi *Knjižara Morpurgo u Splitu (1860. – 1947.) i razvoj kulture čitanja* (2017.), Nada Topić ponudila je značajnu sliku knjižarske djelatnosti u Splitu koja će poslužiti kao okosnica ovoga pregleda. Tematska i jezična analiza knjižarskoga korpusa knjižare Morpurgo ukazuje na to da položaj dječje književnosti u razdoblju od 80-ak godina (1860. – 1941.) nije bio na zavidnoj razini, ali i da je početak 20. stoljeća naznačio oblikovanje i postupno jačanje dječje publike. Cilj je ovoga rada, na temelju dostupnih podataka o izdanjima dječje književnosti zastupljenih u nakladničkom korpusu knjižare Morpurgo, zaključiti o položaju dječje književnosti u splitskome književnom krugu u odnosu na onodobna kretanja u Zagrebu kao kulturnoj središnjici. Pokazuje se da je splitska nakladnička djelatnost, iako u nešto manjemu obimu, pratila glavne tijekove književne produkcije za djecu u hrvatskoj

kulturnoj središnjici (Zagreb). Svrha je ove analize otvoriti prostor za istraživanja regionalnih kretanja na hrvatskome etničkome prostoru.

Ključne riječi: dječja književnost, knjižarska djelatnost, knjižara Morpurgo, regionalnost.

Children's literature in the cultural setting of Split

In her book *Morpurgo Library in Split (1860–1947) and the Reading Development Culture* (2017), Nada Topić offered an interesting view on library activity in Split that will be used as a framework for this review. The thematic and linguistic analysis of Morpurgo's book corpus indicates that the position of children's literature over a period of 80 years (1860–1941) was not at an enviable level; however, the beginning of the twentieth century showed the formation and gradual strengthening of the child audience. The aim of this work, based on data available from the editions of children's literature represented in the publishing corpus of Morpurgo library, is to conclude on the position of children's literature in the literary circle in Split in relation to contemporary trends in Zagreb as a cultural centre. It is shown that the literary production for children is somewhat modest compared to the cultural centre (Zagreb), but the cultural communication between the Croatian north and south remains constant. The goal of this analysis is to open up the space for research into regional trends in the Croatian ethnic area.

Keywords: children's literature, library activity, Morpurgo library, regionalism

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Wimmelbooks: rethinking visual narratives in children's literature

This paper examines an innovative form of visual storytelling, Wimmelbooks, that is redefining narrative structures in children's literature. Distinguished by their intricately dense and multilayered illustrations, Wimmelbooks generate a labyrinth of visual details whereby multiple storylines coexist within a single frame. Such compositional complexity invites readers to engage with layered imagery, uncovering concealed subplots and interwoven narratives that subvert the conventional linear, text-based paradigm. In doing so, Wimmelbooks foster an individualised, non-linear reading experience and reconceptualise the role of the reader/viewer as an active co-creator of meaning.

Employing a postmodern theoretical framework, this study explores how Wimmelbooks exemplify and operationalise key concepts such as fragmentation, multiplicity and intertextuality. The deliberate deconstruction of an integrated narrative in these texts is critically situated within broader cultural movements that advocate for the decentralisation of authorial authority and the proliferation of multimedia influences. Moreover, while the primary focus is on Wimmelbooks, the paper draws comparative insights with other emergent visual

formats, thereby illuminating the evolving lexicon of storytelling in an increasingly visually saturated society.

Drawing on theoretical perspectives, including Wolfgang Iser's (1974) notion of the implied reader, this study contends that active participation is indispensable for constructing meaning from *Wimmelbooks*. These complex visual narratives engage readers with diverse interpretative skills and heightened cognitive capacities, challenging traditional narrative hierarchies and fostering new aesthetic paradigms in contemporary children's literature.

Keywords: *Wimmelbooks*, visual narrative, wordless book, postmodern theory, reader engagement

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Children's literature and literary history: from Beowulf to Virginia Woolf and from the Big Bad Wolf to Tom Wolfe

Not so very long ago, an editor at a prestigious university press, on learning that I was writing about the children's books by the late British poet laureate Ted Hughes, asked if Hughes wrote for children under his own name. The implication was that writing for children was a shameful occupation, akin to churning out romance novels for quick cash.

By the late twentieth century, as approaches to understanding literary texts began to include attention to perspectives (including race and gender) beyond those strictly confined to words fixed on a page, scholars found that the study of children's literature offered new ways of understanding literature—that is, literature unqualified by the “for children” designation. In my talk, I will address the ways in which children's literature has evolved from being classified as something adults left behind to its current status, sitting comfortably and without apology in academia as well as in the nursery.

Keywords: Ted Hughes, children's poetry, literary history, canon formation

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Hrvatske i slovenske dječje priče Ljudevita Tomšića

Ljudevit Tomšić, učitelj slovenskoga podrijetla, zapamćen je u hrvatskoj književnoj historiografiji kao pokretač i urednik nekoliko časopisa od kojih je među poznatijima bio

časopis *Bršljan*. Njegovo književno stvaralaštvo na hrvatskome i slovenskome jeziku manje je istraženo, a posebno se ističe njegov rad posvećen djeci i mladima. U tome je blisko surađivao s bratom Ivanom, koji je također karijeru gradio u području književnosti za djecu i mladež uglavnom u Sloveniji.

Iako se Ljudevit Tomšić okušao u raznim žanrovima dječje književnosti, ovaj se rad fokusira na njegove dječje priče. One se klasificiraju, kompariraju i analiziraju prema tematskim, motivskim i žanrovskim obilježjima te pretpostavljenoj publici u kontekstu metodološkoga instrumentarija teorije recepcije. Priče pripadaju žanru moralne priče, prilagođenom očekivanjima čitatelja s kraja 19. i početka 20. stoljeća, s naglaskom na obiteljski život i djetinjstvo u ruralnim sredinama te promicanje moralnih vrijednosti.

Usporedbom priča na hrvatskome i slovenskome jeziku nisu uočene žanrovske, ali su identificirane motivske razlike, prilagođene osobitostima ciljane hrvatske ili slovenske publike. Prema promatranim odrednicama Tomšićeve priče ne odudaraju od dominantnoga kanona dječje književnosti svojega vremena, no posebne su po tome što je autor pisao i objavljivao radove za djecu i mladež na dvama jezicima, spajajući različite kulturne sfere i time oblikujući dva književna identiteta. Time je unosio iskustva iz jedne kulture u drugu, nastojeći doprinijeti razvoju čitateljskih navika djece i mladih.

Ključne riječi: Ljudevit Tomšić, dječja književnost, moralna priča, slovenski i hrvatski jezik, časopisi

Croatian and Slovenian children's stories by Ljudevit Tomšić

Ljudevit Tomšić, a teacher of Slovenian origin, is remembered in Croatian literary historiography as the initiator and editor of several journals, among which the magazine *Bršljan* was particularly well known. His literary work in both Croatian and Slovenian has been less explored, with special emphasis on his efforts dedicated to children and young adults. In this, he closely collaborated with his brother Ivan, who also built a career in children's and YA literature, mainly in Slovenia.

Although Ljudevit Tomšić dabbled in various genres of children's literature, this work focuses on his children's stories. These stories are classified, compared and analysed based on their thematic, motivational and genre characteristics, as well as their intended audience, within the methodological framework of reception theory. The stories belong to the genre of moral tales, adapted to the expectations of readers at the end of the nineteenth and beginning of the twentieth century, emphasising family life and childhood in rural settings and promoting moral values.

A comparison of stories written in Croatian and Slovenian did not reveal genre differences, but motivational differences were identified, tailored to the specificities of the targeted Croatian or Slovenian audience. According to the observed criteria, Tomšić's stories do not deviate from the dominant canon of children's literature of his time but are unique in that the author wrote and published works for children and youths in two languages, bridging different cultural spheres and thereby shaping two literary identities. In doing so, he introduced experiences from one culture into the other, aiming to contribute to the development of reading habits among children and young adults.

Keywords: Ljudevit Tomšić, children's literature, moral tale, Slovenian and Croatian language, journals

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Objavljeni, odgođeni i nepostojeći prijevodi dječjeknjiževnih klasika s njemačkoga na hrvatski jezik

Studije o zastupljenosti prijevodnih dječjeknjiževnih djela u ponudama hrvatskih izdavačkih kuća i u osnovnoškolskim lektirnim popisima, nastalima tijekom druge polovice prošloga, ali i početkom ovoga stoljeća, pokazuju da se književnost za djecu i mlade izvorno napisana na njemačkome jeziku, ne može pohvaliti snažnom prisutnošću svojih predstavnika (npr. Šmidt Pelajić 2017, Narančić Kovač i Milković 2019, Majhut i Lovrić Kralj 2019, 2020). Ni kad se usporedi sa znatno izraženijom zastupljenošću objavljenih djela, napisanih na engleskome jeziku, a niti u usporedbi s prisutnošću kakvu je bilježila u ranijim razdobljima, primjerice u prvoj polovici prošloga stoljeća.

Polazeći od klasifikacija i teorijskih spoznaja koje se temelje na opsežnim istraživanjima (primjerice Majhuta i Lovrić Kralj), rad propituje uzroke koji su doveli do takve situacije. Da bi se oni istražili, analizira se kulturna politika u tadašnjoj SRH tijekom 1950-ih (do 1960-ih) godina, u vrijeme konsolidacije novoosnovane države i njezina vrijednosnoga sustava. Razmatra se koji su čimbenici mogli biti važni osobama nadležnima za izdavačku politiku u bivšoj državi pri donošenju odluke o prevođenju nekoga djela na hrvatski jezik, njegovu odgađanju ili sprečavanju njegova uvođenja u ondašnji kulturni kontekst Lijepe Naše.

Analizirajući neke od klasika, nastalih uglavnom 1950-ih godina, koji su i danas svjetski poznate i priznate prozne uspješnice (primjerice djela Preußlera, Helda ili Krüssa), rad propituje u kojoj je mjeri i na koji način kulturni kontekst tadašnje države 1950-ih utjecao na odabir prijevodnih djela, odnosno u kojim su se aspektima onodobna poetika dječje književnosti, društveno-politički i ideološki okviri odrazili na odabir njemačkogovornih klasika koji će se prevoditi na hrvatski.

Ključne riječi: prijevodna dječja književnost, dječjeknjiževni klasici, njemačko govorno područje, kulturni kontekst, izdavačka politika

Published, delayed and non-existent translations of children's literature classics from German into Croatian

Studies on the presence of translated children's literature in the offers of Croatian publishing houses and in primary school reading lists created during the second half of the last century, but also at the beginning of this century, show that literature for children and young adults, originally written in German, cannot boast of the presence its representatives (e.g. Šmidt

Pelajić, 2017; Narančić Kovač and Milković, 2019; Majhut and Lovrić Kralj, 2019, 2020), not when compared to the significantly more pronounced presence of published works written in English, nor in comparison with the presence it recorded in earlier periods—for example, in the first half of the last century.

Starting from classifications and theoretical insights based on extensive research (e.g. Majhut and Lovrić Kralj), this paper examines the factors that led to such a situation. In order to investigate them, the paper analyses the cultural policy in the former SRH in the 1950s (to 1960s) during the consolidation of the newly founded state and its value system. It considers which factors could have been important to the persons responsible for the publishing policy at that time when making the decision to translate a work into Croatian, to postpone it, or to prevent its introduction into the Croatian cultural context.

By analysing some of the classics, mostly written in the 1950s, which even today are world famous and recognised prose bestsellers (like the works of Preußler, Held or Krüss), the paper questions the extent and the ways the cultural context of the former state in the 1950s influenced the selection of translated works—i.e. in which aspects the poetics of children's literature and the sociopolitical and ideological framework from the same period were reflected in the selection of German-language classics to be translated into Croatian.

Keywords: translated children's literature, children's literature classics, German-speaking area, cultural context, publishing policy

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***Kosjenka i Regoč* (2024.) Vendi Vernić – žanrovske i rodne implikacije u slikovničkoj transpoziciji bajke Ivane Brlić-Mažuranić**

Protekle je 2024. godine u nakladi hrvatskoga izdavača Mala zvona objavljena slikovnica *Kosjenka i Regoč* ilustratorice Vendi Vernić. Osmišljena prema bajci Regoč Ivane Brlić-Mažuranić, slikovnica otvara niz pitanja o mogućnostima transpozicije jezično i idejno višeslojne bajke u slikovnički oblik u kojemu se pripovijedanje gotovo u potpunosti posreduje slikom. Jezično je pripovijedanje u toj slikovnici svedeno na apstrahiranu legendu koja se donosi na unutarnjim koricama slikovnice, upoznajući čitatelja s glavnim likovima i motivima bajke te samo rudimentarno naznačujući njezina ključna fabularna čvorišta. S druge strane, oskudnošću jezičnoga diskursa u slikovnici potencira se čitateljeva autonomnost u kreiranju višestrukih pripovijesti, više ili manje osamostaljenih od originalnoga predloška, na temelju slikovnoga diskursa koji spretno balansira na granici figuracije i apstrakcije. Bitan pomak koji ta slikovnica donosi u odnosu na originalni predložak ogleda se i u njezinu naslovu. Dodavanjem i isticanjem Kosjenkina imena u naslovu slikovnice, izostavljenoga u naslovu predloška, otvara se mogućnost kritičkoga iščitavanja i kompariranja tekstualnoga predloška bajke i pretežito vizualne slikovnice iz pozicije rodnihi uloga, ponajprije uloga i statusa ženskih

likova u bajci o Kosjenki i Regoču, ali i u drugim bajkama Ivane Brlić-Mažuranić, pri čemu se kontekst autoričina života i književnoga djelovanja prepoznaje kao nedvojbeno bitan faktor.

Ključne riječi: *Kosjenka i Regoč*, Vendi Vernić, Ivana Brlić-Mažuranić, bajka, rodne uloge

***Kosjenka and Regoč* by Vendi Vernić (2024): genre and gender implications in the picturebook transposition of the fairy tale by Ivana Brlić-Mažuranić**

In 2024, the picturebook *Kosjenka and Regoč* by illustrator Vendi Vernić was published by the Croatian publisher Mala zvana. Based on the fairy tale *Regoč* by Ivana Brlić-Mažuranić, the picturebook raises a number of questions about the possibilities of transposing the linguistically and conceptually multilayered fairy tale into a picturebook form in which the narration is almost entirely mediated through images. The verbal narration in this picturebook is reduced to an abstracted legend on the inside cover of the picturebook that introduces the reader to the main characters and motifs of the story and only rudimentarily indicates its key plot nodes. The scarcity of verbal discourse in the picturebook emphasises the reader's autonomy in creating multiple narratives, which can be more or less independent of the original story. This is achieved through the pictorial discourse that skilfully balances figuration and abstraction. The title also reflects the significant shift that this picturebook brings in comparison to the original story. Adding and highlighting Kosjenka's name in the title of the picturebook, which was omitted in the title of the original story, offers the possibility of critically reading and comparing the original fairy tale and the predominantly visual picturebook from the perspective of gender roles, primarily the roles and status of female characters, both in the fairy tale about Kosjenka and Regoč and in other fairy tales by Brlić-Mažuranić. This analysis recognises the context of the author's life and work as a particularly significant factor.

Keywords: *Kosjenka and Regoč*, Vendi Vernić, Ivana Brlić-Mažuranić, fairy tale, gender roles

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Tradicionalno i moderno u lutkarskim adaptacijama dječje književnosti

Radom se predstavljaju odabrane lutkarske adaptacije književnih djela iz područja dječje književnosti i šire, izvedene tijekom godina u Gradskome kazalištu lutaka Rijeka.

Prema riječima Milana Crnkovića i Dubravke Težak (2002), Šenoina povjestica *Postolar i vrag*, objavljena 1863. godine, predstavlja svojevrsni nesuđeni početak hrvatske dječje književnosti s obzirom na to da se Šenoa njome približio karakteristikama svojstvenim dječjoj

priči. U Gradske kazalištu lutaka Rijeka ova je povjestica izvedena kao lutkarska predstava u režiji Zorana Mužića i u dramatisaciji Luke Paljetka, u prigodi svečanoga otvorenja obnovljene zgrade Kazališta 1996. godine.

Povodom stote obljetnice prvoga izdanja romana *Čarobnjak iz Oza* Lymana Francka Bauma, 2000. godine izvedena je u Gradskom kazalištu lutaka Rijeka lutkarska adaptacija te fantastične priče, u režiji Nevenke Filipović. Predstava je bila realizirana u suradnji sa Zagrebačkim kazalištem lutaka, kao vjerna obnova zagrebačke predstave izvedene 1971. godine u režiji Davora Mladinova i dramatisaciji Vojmila Rabadana, te s lutkama Berislava Deželića.

Godine 2002. u Gradske kazalištu lutaka Rijeka praiizvedena je bajka *Damjanovo jezero* suvremenoga hrvatskog književnika Ante Gardša, u režiji gosta iz Petrograda, umjetnika lutkara Alexandra Maximycheva i u Gardševoj dramatisaciji. Predstava je bila izvedena zahtjevnim, rjeđe primjenjivanim lutkama marionetama te kazalištem sjena.

Izlaganjem će se predstaviti scenske karakteristike navedenih lutkarskih predstava s obzirom na period u kojem su izvedene te s ciljem utvrđivanja njihovih dodirnih točaka s književnim predlošcima – povjesticom, fantastičnom pričom i bajkom.

Ključne riječi: August Šenoa, Lyman Franck Baum, Anto Gardš, lutkarsko kazalište

Tradition and modernity in the puppet adaptations of children's literature

The article presents selected puppet adaptations of literary works from the field of children's literature and beyond which have been performed in the Rijeka City Puppet Theatre over the years.

According to Milan Crnković and Dubravka Težak (2002), Šenoa's story *The Cobbler and the Devil*, published in 1863, represents a kind of unintentional beginning of Croatian children's literature, as it brought Šenoa closer to the characteristics of a children's story. At the Rijeka City Puppet Theatre, this story was performed as a puppet show, directed by Zoran Mužić and dramatised by Luko Paljetak, on the occasion of the grand opening of the renovated theatre building in 1996.

In 2000, on the occasion of the 100th anniversary of the first publication of Lyman Frank Baum's novel *The Wizard of Oz*, a puppet adaptation of this fantasy story was performed at the Rijeka City Puppet Theatre under the direction of Nevenka Filipović. The performance was realised in cooperation with the Zagreb Puppet Theatre as a faithful revival of the play performed in Zagreb in 1971 under the direction of Davor Mladinov, with dramatisation by Vojmil Rabadan and puppets created by Berislav Deželić.

In 2002, the Rijeka City Puppet Theatre premiered the fairy tale *Damian's Lake* written by contemporary Croatian writer Ante Gardš, directed by a guest from St. Petersburg, puppeteer Alexander Maximychev, and dramatised by Gardš. The performance was staged with sophisticated, rarely used puppets, marionettes and shadow theatre.

In the presentation, the stage characteristics of the aforementioned puppet plays will be presented with regard to the period in which they were performed and with the aim of determining their points of contact with literary models—story, fantasy and fairy tale.

Keywords: August Šenoa, Lyman Frank Baum, Anto Gardš, puppet theatre

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Međugeneracijski roman u hrvatskoj dječjoj književnosti - pripovjedne strategije pri konceptualizaciji djetinjstva i starosti

U izlaganju se interpretiraju pripovjedne strategije pri konceptualizaciji djetinjstva i starosti u *međugeneracijskome romanu* (Vrcić-Mataija 2018) hrvatske dječje književnosti. Slijedom primjene *studija dobi* u proučavanju dječje književnosti (Joosen 2015), interpretacijom su obuhvaćeni romani: Mladen Kušec, *Plavi kaputić* (1980), Joža Horvat, *Waitapu* (1984), Damir Miloš, *Bijeli klaun* (1988) i Nikola Pulić, *Kormoran* (1997). Cilj je okarakterizirati kompleksnost dobno oprečnih *psihemskih* i međugeneracijski uspostavljenih *sociemskih narativnih figura* (Peleš 1999), određenih odnosima bliskosti i razumijevanja.

Primjetno je uspostavljanje nekoliko različitih međugeneracijskih aspekata koji sukreiraju osobite narativne modele *međugeneracijskoga romana* na razini romanesknoga plana izraza i sadržaja. Uz dominirajuću dijalošku formu i lirske pasaže, na semantičkoj se razini javlja pojačan interes za priče i nadnaravno, vezu s poviješću i zavičajem, osviještenost o društvenim nepravdama i obiteljskoj disfunkcionalnosti te sklonost intuitivnom i Drugom.

U kulturološkome smislu uočljivo je različito tretiranje odnosa djetinjstva i starosti: od infantilizacije do mudrosti starijih osoba u odnosu na radoznale dječje likove, ali i proces uzajamnoga spoznajnog djelovanja. Time se pridonosi vrlo slikovitom društvenom kontekstualiziranju fiktivnih konstrukata: dijete – starija osoba.

Ključne riječi: međugeneracijski roman, hrvatski dječji roman, narativni modeli, koncepti djetinjstva i starosti

Intergenerational novels in Croatian children's literature: narrative strategies in conceptualisation of childhood and old age

The presentation examines narrative strategies in conceptualising childhood and old age within intergenerational novels (Vrcić-Mataija, 2018) in Croatian children's literature. Following the application of age-related studies in children's literature (Joosen, 2015), the interpretation includes the following novels: *Plavi kaputić* (1980) by Mladen Kušec; *Waitapu* (1984) by Joža Horvat; *Bijeli klaun* (1988) by Damir Miloš; and *Kormoran* (1997) by Nikola Pulić. The aim is to characterise the complexity of age-opposite psychically and intergenerationally established societal narrative figures (Peleš, 1999), defined by relationships of closeness and understanding.

Several distinct intergenerational aspects are observed, co-creating specific narrative models of the intergenerational novel on both semantic and syntactic levels. In addition to the dominant dialogical form and lyrical passages, the semantic level reveals an increased interest in storytelling and the supernatural, connections to history and homeland, an awareness of social injustices and family dysfunctionality, and a tendency towards the intuitive and the Other.

From a cultural perspective, it is evident that the relationship between childhood and old age is treated differently—from infantilisation to the wisdom of older characters in contrast to curious child protagonists, as well as the processes of mutual cognitive interaction. This contributes to a vivid social contextualisation of fictional child-older person constructs.

Keywords: intergenerational novel, Croatian children's novel, narrative models, concepts of childhood and old age

Slavica Vrsaljko

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Misao, fantazija i emocija u izvornome jeziku i prijevodu novozelandske spisateljice Amelie Batistich

U uvodnome dijelu dokumenta Kurikulum za nastavni predmet Hrvatski jezik za osnovne škole i gimnazije u Republici Hrvatskoj (2019) stoji kako (je) „svrha (je) učenja i poučavanja nastavnoga predmeta Hrvatski jezik osposobljavanje učenika za jasno, točno i prikladno sporazumijevanje hrvatskim standardnim jezikom, usvajanje znanja o jeziku kao sustavu, slobodno izražavanje misli, osjećaja i stavova te spoznavanje vlastitoga, narodnoga i nacionalnoga jezično-kulturnoga identiteta“. Sadržaji u nastavi Hrvatskoga jezika, koji pomažu (učeničkome) spoznavanju (i usvajanju) jezično-kulturnoga identiteta, posebno su vidljivi u predmetnome kurikulskom području književnost i stvaralaštvo (pokratom KiS). Već od prvoga razreda prisutni su izabrani autori i njihova djela u kojima se tematski usmjerava na spoznavanje vrijednosti (i važnosti) izgradnje jezičnoga i kulturnoga identiteta. U radu se kao predložak uzima hrvatski prijevod proznoga stvaralaštva novozelandske autorice hrvatskih korijena Amelije Batistich (1915 – 2004). Na primjerima se iz njezina zadnjega objavljenoga romana *Bolji život – dnevnik Ivane Ivanović, Dargaville (1924 – 1925)* (izvorno: *A Better Life: The Diary of Ivana Ivanovich (1924 – 1925)*) izdvaja jezični korpus prijevoda s izvornoga engleskoga na hrvatski jezik. Cilj je na izdvojenome korpusu prikazati je li u prijevodu na hrvatski jezik postignuto nužno (čitalačko) trojstvo – 1) misao, 2) fantazija i 3) emocija (Lazzarich 2017) za uspješno razumijevanje sadržaja u procesu usvajanja znanja o kurikulski predviđenome jezično-kulturnome identitetu. Sam je izbor stvaralaštva novozelandske Hrvatice Amelije Batistich ciljano izabran kako bi se uz jezično-kulturni aspekt književnoga teksta u prijevodu dotaknuo ovaj rad i dijelom aspekta nedovoljno (i nejasno) pozicioniranoga (hrvatskoga) književnog stvaralaštva za djecu i mlade nastao daleko izvan hrvatskoga geografskog (i jezično-kulturnog) prostora.

Ključne riječi: nastava književnosti, književnost za djecu i mlade u prijevodu, Amelia Batistich, jezično-kulturni identitet, hrvatska književnost izvan Hrvatske

Thought, fantasy and emotion in the original language and translation of the New Zealand writer Amelia Batistich

The introductory section of the Curriculum for the Croatian Language for Primary Schools and Gymnasiums in the Republic of Croatia (2019) states that the "purpose of learning and teaching Croatian as a subject is to enable students to communicate clearly, accurately, and appropriately using the standard Croatian language, to acquire knowledge about the language as a system, to freely express thoughts, feelings, and attitudes, and to develop an understanding of their own, national, and cultural-linguistic identity." The content of the Croatian language curriculum, which contributes to students' understanding and acquisition of cultural-linguistic identity, is particularly evident in the section dedicated to literature and creativity. From the first grade onwards, the content includes selected authors and their works that thematically emphasise the importance of building linguistic and cultural identity.

This study focuses on the Croatian translation of the prose works of Amelia Batistich (1915–2004), the New Zealand author of Croatian descent. Using examples from her last published novel, *A Better Life: The Diary of Ivana Ivanovich* (1924–1925) (in Croatian: *Bolji život – dnevnik Ivane Ivanović, Dargaville*), the linguistic corpus of the translation from the original English into Croatian is analysed. The aim is to examine whether the translation successfully conveys the necessary triad for effective reader comprehension—(1) thought, (2) fantasy and (3) emotion (Lazzarich, 2017: 39)—as part of the learning process related to acquiring linguistic and cultural identity, as outlined in the curriculum. The selection of Amelia Batistich's work is intentional, not only for its linguistic and cultural aspects in translation, but also to highlight the often underrepresented and insufficiently defined (Croatian) literary production for children and young adults created far beyond Croatia's geographical and linguistic-cultural space.

Keywords: literature education, translated children's and young adult literature, Amelia Batistich, linguistic-cultural identity, Croatian literature outside Croatia

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Naš čovjek, dobar čovjek – transformacija Krabata u Šimuna Šite Čorića

Književnik, psiholog i kantautor, franjevac Šimun Šito Ćorić (rođ. 1949.) objavio je 2018. godine roman pod naslovom *Naš čovjek Krabat*, a skraćeno njemačko-hrvatsko izdanje pod naslovom *Unser Mann Krabat* uslijedilo je 2020. godine. Podnaslov u njemačkoj inačici *Ein Roman für die heutige und einstige Jugend* (Roman za današnju i ondašnju mladost) jasno svrstava djelo u književnost za mlade. Radnja prati život izuzetne povijesne osobe, poznate u Gornjoj Lužici kao Krabat, to jest Janko Šajatović (*Johannes Schadowitz*) (1624. – 1704.). Ćorić navodi da je Krabat rođen na Žumberku potkraj Zagreba i da je plemićkoga podrijetla.

Kao uskoci, njegovi su preci tijekom osmanskih ratova bili prisiljeni bježati pred neprijateljima, najprije iz doline Neretve, a kasnije iz Dalmacije. Godine 1680. Janko Šajatović je stigao u Gornju Lužicu, gdje je upoznao izbornoga kneza Saske Johanna Georga III. komu služi kao tjelohranitelj, satnik i brigadir.

Zbog njegove osobujnosti i izuzetnih postignuća, obično pučanstvo u Gornjoj Lužici Janka Šajatovića smatralo je čarobnjakom. Kao što je poznato, pučka priča o Krabatu nadahnula je brojne pjesnike i pisce, a prije svega Ottfrieda Preußlera (1923. – 2013.) i njegovu poznatu knjigu za mlade pod naslovom *Krabat* iz 1971. godine. Čorić prikazuje Krabata u prvome redu kao nepobjedivoga ratnika, hrabroga viteza i dobrog čovjeka, ali za razliku od Preußlera, ne i kao čarobnjaka. U odnosu na Preußlerovu knjigu za mlade, u Čorićevu povijesnome romanu za djecu i odrasle elementi sage i legende, bajke i fantastike itd. svedeni su na minimum odnosno ograničeni su na djetinjstvo glavnoga lika. Osim toga, Čorić prikazuje i dihotomiju između crnoga čarobnjaka, vladara nad crnim mlinom i kantorke u posve drukčijem svjetlu nego Preußler.

Izlaganje će prikazati Čorićev roman u kontekstu žanrovskoga određenja, međunarodne recepcije i transformacije pučke priče o Krabatu, iz perspektive znanosti o dječjoj književnosti i kulturologije u interkulturalnim okvirima Gornje Lužice i Hrvatske.

ključne riječi: Janko Šajatović, Krabat, čarobnjaštvo, pučka priča, povijesni roman, dječja književnost i književnost za mlade, Ottfried Preußler, Šimun Šito Ćorić, interkulturalnost/transkulturalnost

Our man, a good man: transformation of Krabat in Šimun Šito Ćorić

Writer, psychologist, songwriter and Franciscan monk Šimun Šito Ćorić (b. 1949) published a novel in 2018 entitled *Naš čovjek Krabat* (Our Man Krabat) and an abridged German-Croatian edition entitled *Unser Mann Krabat* (Our Man Krabat) followed in 2020. The subtitle in the German version, *Ein Roman für die heutige und einstige Jugend* (A novel for today's and past youth) clearly classifies the work as literature for young people. The plot follows the life of an exceptional historical figure known in Upper Lusatia as Krabat, namely Janko Šajatović (Johannes Schadowitz) (1624–1704). Ćorić tells us that Krabat was born in Žumberak near Zagreb and that he was of noble origin. As Uskoks, his ancestors were forced to flee from enemies during the Ottoman Wars, first from the Neretva Valley and later from Dalmatia. In 1680, Janko Šajatović arrived in Upper Lusatia, where he met the Elector of Saxony, Johann Georg III, whom he served as a bodyguard, captain and brigadier.

Because of his personality and extraordinary achievements, the common people of Upper Lusatia considered Janko Šajatović a sorcerer. As is known, the folk tale of Krabat inspired numerous poets and writers, most notably Ottfried Preußler (1923–2013) and his famous book of 1971 for young people entitled *Krabat*. Ćorić portrays Krabat primarily as an invincible warrior, a brave knight and a good man, but, unlike Preußler, not as a sorcerer. Compared to Preußler's book for young people, in Ćorić's historical novel for children and adults, the elements of saga and legend, fairy tale and fantasy, etc. are reduced to a minimum, or rather limited to the childhood of the main character. In addition, Ćorić portrays the dichotomy

between the black sorcerer, the ruler of the black mill, and the cantress in a completely different light from Preußler.

In the spirit of the invitation to the international conference, organised by HIDK, this talk will present Čorić's novel not only in terms of children's and adults' genres/types, their meeting points and differences, but also the international reception and transformation of the folk tale about Krabat from the perspective of literary science and cultural studies in the intercultural and transcultural frameworks of Upper Lusatia and Croatia.

Keywords: Janko Šajatović, Krabat, sorcery, folk tale, historical novel, children's and young adult literature, Ottfried Preußler, Šimun Šito Ćorić, interculturality/transculturality

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Historical fiction and non-fiction for Ukrainian youth of the 1920s and 1930s: discourse and counter-discourse

The connection between Soviet children's literature and ideology has been studied in many aspects (see Husband, 2006; Kelly, 2007; Kirshenbaum, 2001, etc.). Still, since researchers work mainly with Russian literature, the Russification and devaluation of national traditions for children, as well as the struggle for the development of local culture in the national republics (in particular, within the framework of the policy of indigenisation), have remained outside their attention. My presentation aims to describe the peculiarities of the shaping the historical genre in the national Soviet republic caused by the contradictory influence of colonial and anti-colonial policies and practices.

The discourse on Soviet historical literature for adolescents is represented by original and translated literature on the following topics: 1) the world history of industry and technology (mostly translated non-fiction); 2) the history of popular uprisings (both translated and original fiction); and 3) the history of primitive society (mostly original fiction). This discourse demonstrates the Soviet authorities' desire to eliminate the national tradition and replace it with a class-based approach to history. The counter-discourse is represented by adventure-historical novels about the national past, mainly about the Cossack era, by several contemporary writers: Hryhorii Babenko, Vitalii Tal (Vitalii Tovstonis), Oksana Steshenko. The fascinating plots of these texts promoted the idea of the nation's unity over time. Thus, historical prose for young people became a battlefield for denationalisation and national resistance to colonisation in Soviet times.

Keywords: Ukrainian literature, literature for adolescents, historical genres, anti-colonial resistance

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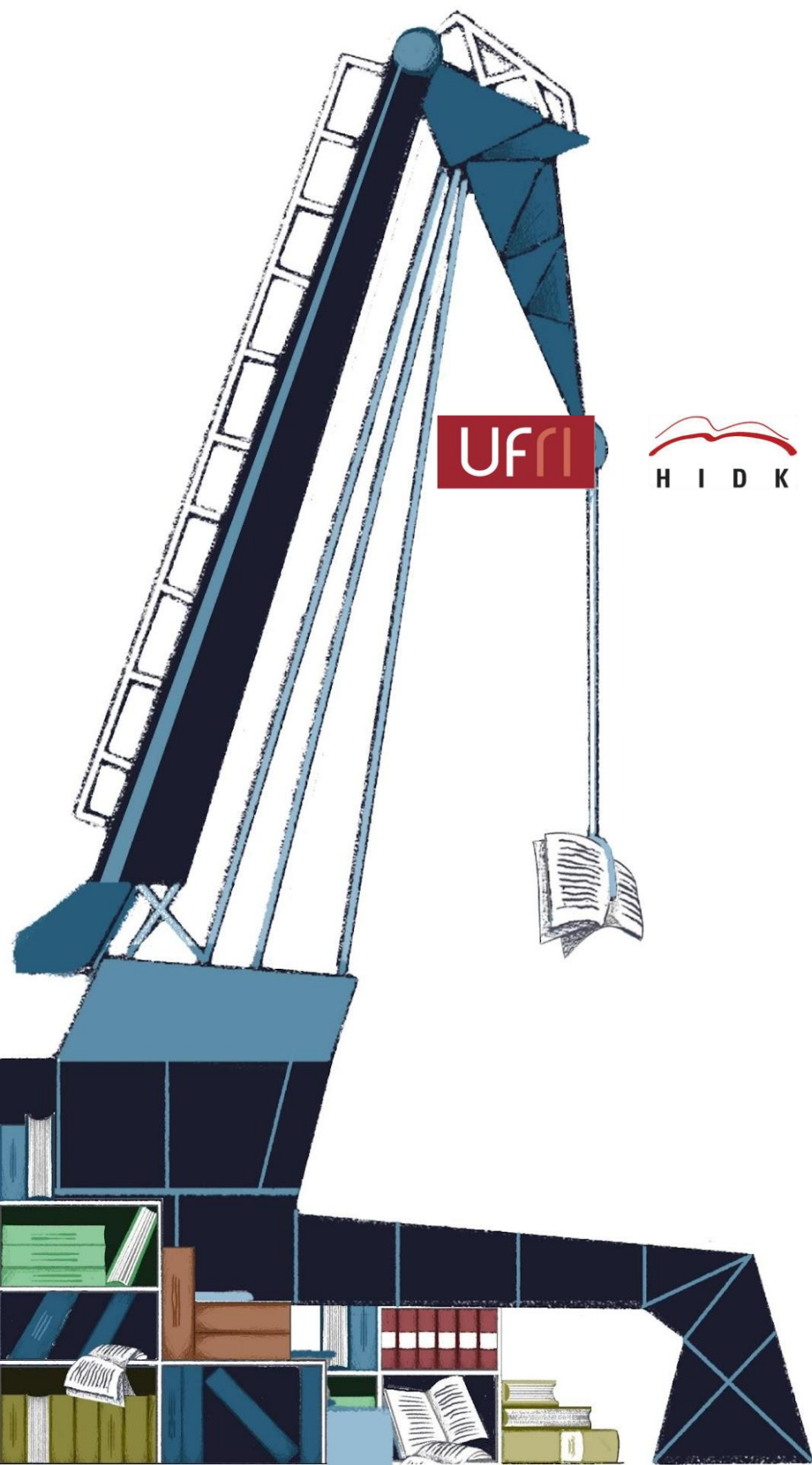
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The national liberation struggle picturebooks – an extinct genre?

No other Slovenian literary genre is as strongly determined by the desire to preserve memory as the picturebooks about the national liberation struggle (NLS). Yet today this genre is almost forgotten. While the Second World War is still a central theme in the most distinguished contemporary novels and a topic of literature teaching at the highest level, it is completely absent from children's literature and early literary education. Since both old children's texts and historical narratives as well as texts dealing with a variety of sensitive topics are currently being (re)published, one could argue that the representation of the NLS in Slovenian children's literature has become something of a taboo. One of the main problems of this genre seems to be the fact that the Communist Party has appropriated the desire to present NLS as a just war (and thus justify the sacrifice of human lives in its name) and has fostered its presentation within the dichotomous ideological narrative schema. While complex representation of the NLS appeared in Slovenian prose as early as 1951, the creative emphasis in children's literature seems to have shifted towards fantasy and nonsense in the second half of the 20th century. The corpus of NLS picturebooks is missing from critical accounts and historical overviews of children's literature that began to appear in the second half of the 20th century. Nevertheless, my contribution follows the desire to save the NLS picturebooks from oblivion. To this end, I will attempt to examine selected NLS picturebooks in search of narrative elements that have the potential to overcome the ideological constraints of post-war ideology.

Keywords: Slovenian children's literature// literary representation//memory // national liberation struggle



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