A Treasury of 19th Century European Folk and Fairy Tales


Leafing through the latest offering by one of the leading experts in the field of fairy-tale studies, Professor Emeritus Jack Zipes, one is instantly reminded of this amazingly prolific scholar’s 2001 anthology, *The Great Fairy Tale Tradition: From Basile and Straparola to the Brothers Grimm.* Indeed, *The Golden Age of Folk and Fairy Tales* is, by the author’s own admission, intended as a “complement” (xxxv) to the previous collection and, in a sense, picks up where its predecessor left off. Both books are collections of folk and fairy tales, but with different thematic and temporal focuses: while *The Great Fairy Tale Tradition* brings together literary fairy tales spanning three centuries (from G. F. Straparola in the 16th to the Brothers Grimm in the 19th century), *The Golden Age* contains oral tales written down and published during the “long” 19th century (more precisely, between 1812 and 1912). The reason for choosing this particular time frame is that it constitutes a period when “hundreds of educated European collectors, who called themselves antiquarians, philologists, traditionalists, and later folklorists, began taking an intense interest in the tales of the folk […] and gathering all sorts of oral stories, writing them down, and publishing them so that they would not perish” (xvii). A narrower time span allows Zipes to bring numerous lesser known (some even previously unavailable in English) tales and authors/collectors to the reader’s attention (in contrast, the previous anthology mostly consists of Italian, French and German “classics”). In addition to his invaluable work as an editor and collector, Zipes should also be commended for his translation efforts (he is responsible for most of the translations from German, French and Italian).

Both informed and informing, this anthology does a great service to the scholarly community by bringing together a large number of texts (182 tales, to be exact) and making them conveniently accessible by organizing them into 18 comprehensive sections, each built around one or more tale types. This kind of organization is particularly conducive to comparative readings and analyses which simultaneously highlight the national/cultural *differentia specifica* of each tale, as well as the common features shared by all tales belonging to the same type. Each of the 18 sections opens with a contemporary black-and-white illustration of the tale type in question, made by a student at the Art Department of Anglia Ruskin University, and a succinct introductory text by Zipes himself. The introductions generally begin with a brief description of the tale type(s), and then proceed to discuss the historical and cultural background of the tales presented in the section, their variants, sometimes even contemporary (literary, film, etc.) retellings. The texts usually conclude with comments on the Grimms’ tales featured in that section (it should be noted that many of the sections, as well as substantial portions of the introductory texts, overlap with those found in *The Great Fairy Tale Tradition*).
Though the reader is treated to a variety of tales from different (European) sociocultural contexts and storytelling traditions, the staple of the collection is Zipes’ pet topic, the Brothers Grimm. Tales from their collection *Children’s and Household Tales* (*Kinder- und Hausmärchen* hereinafter: *KHM*) are featured in every section, appearing in both their final (1857) and first published versions (varies depending on the tale, but usually 1812, 1815 or 1819). Zipes’ decision to include the lesser-known original versions of the *KHM* tales is predicated on the fact that these older variants are much closer to the oral tradition the Grimms were (by their own admission) trying to capture. Furthermore, he wanted to give his readers a glimpse of the complex editorial history of the *KHM*.

The 18 sections which form the central part of this anthology are framed by a general introduction and two appendices (sections containing biographical and bibliographical information). The majority of Zipes’ introductory text entitled “The Golden Key to Folk and Fairy Tales: Unlocking Cultural Treasures” is dedicated to the Grimms and their collection, which is viewed as a metaphorical golden key which “opened the golden casket so wide that thousands if not hundreds of thousands of wonderful folk tales came pouring out into books throughout Europe, and they have kept coming” (xvi). After outlining a brief history of the *KHM* and debunking some of the most popular and persistent myths about the *Märchenbrüder* and their work, Zipes discusses the influence which the Grimms’ tales as well as their pioneering work in the emerging field of folkloristics had on other European scholars and collectors. Stating the importance of ideological, social and political aspects of the process of collecting and publishing tales in the 19th century, Zipes ends the introduction with a brief discussion of the problems brought on by attempts to draw up a classification of folk and/or fairy tales.

The section entitled “Short Biographies” includes biographical notes on the 81 authors/collectors whose work is featured in the anthology. The extensive bibliography section (which contains some minor, technical errors, such as omissions of authors’ names) is divided into two parts: the lengthier 17-page part lists numerous collections of folk tales, legends, myths, fairy tales and other types of folk narratives from all over the world. Regardless of how exhaustive they are, lists such as this one (understandably) cannot encompass the full extent of available publications, so a certain degree of omissions and even “imbalances” in representations of specific countries/parts of the world (depending on the author’s field of expertise, linguistic competences, etc.) is to be both expected and excused. The second part of the bibliography section includes a useful list of select works of criticism.

With the publication of *The Golden Age of Folk and Fairy Tales*, Zipes has presented us with a rich and comprehensive anthology which functions equally well as a reference/resource book and a textbook, thus being well-suited for both the seasoned researcher and the novice scholar. Like *The Great Fairy Tale Tradition* before it, it seems to lend itself particularly well for use in the classroom. This accessible and highly useful volume will certainly make an excellent addition to the library of any scholar or student interested in folk narratives in general, and folk and fairy tales in particular.

*Nada Kujundžić*
Some Caps and Riding Hoods


The story of Cinderella, which, according to some interpretations, is widespread all over the world (from Asia to the Americas) and across history (from the oral traditions of Herodotus’ time, to the film, electronic and printed interpretations of our age), has long enjoyed the status of undisputed global literary inspiration and a favourite text for analysis. Today, however, it shares this status with several fairy tales and stories, including “Little Red Riding Hood”, or “Little Red Cap”, which, as early as the 1980s, was in the spotlight of a few monographic studies and selections considered seminal today. First, in 1982, Jack Zipes published a book in German on “Little Red Cap”, which in the following year appeared in an extended edition in English. Besides thirty or so variants of the Red Riding Hood story, coming from different literary traditions and periods, Zipes’ book also contains a comprehensive and detailed introductory study, which has also proved to be very influential. In 1987, Danish folklorist Bengt Holbek published an exceptional monograph on fairy tales, though it remained mainly unknown outside a narrow circle of folklorists. In this book, mythological reconstructions, ritualistic aspects, archetypal and psychoanalytic criticism, the morphological, structuralist and other relevant approaches to the fairy tales of the 19th and 20th centuries are postulated through different passages and summaries of studies on “Red Riding Hood”. Finally, at the very end of the decade, in 1989, a casebook edited by American folklorist Alan Dundes was published, bringing a snapshot and a selection of analytical texts on “Red Riding Hood”.

Meanwhile, numerous studies on “Red Riding Hood” have been written, approaches have been expanded by feminist, iconographic and other readings, and a number of authors have devoted several studies or even books to “Red Riding Hood”, or, better to say, “Red Riding Hoods”. These inevitably include the name of Sandra L. Beckett, professor at Brock University in Canada, who published not one, but two books on “Red Riding Hoods” in the first decade of the 21st century. In her book *Recycling Red Riding Hood* (2002), Beckett investigates contemporary literary interpretations of the title heroine, whereas in her book *Red Riding Hood for All Ages: A Fairy-Tale Icon in Cross-Cultural Contexts* (2008) she deals with the articulation of “Red Riding Hood” in different cultural and literary traditions.

Part of the literary texts analysed by Beckett in the latter work represent the basis for her most recent book, *Revisioning Red Riding Hood Around the World: An Anthology of International Retellings*, published in 2014 in the propulsive *Series of Fairy-Tale Studies* by Wayne State University Press. For this occasion, those texts, along with the added ones, were translated into English for the first time from as many as fifteen languages. Many of the translations are her own, a significant number of texts were translated by the contributors and some of them by the authors themselves. As can be seen from the introductory acknowledgments, notes and the list of originals, numerous collaborators, scholars, literary authors, writers and illustrators from all over the world contributed to the
making of the anthology. Thus, the introductory reviews of individual texts, including some of Beckett’s translating solutions, are the result of cooperation with authors, translators and others with specialist knowledge of the context in which the texts were originally published.

The anthology Revisioning Red Riding Hood Around the World contains fifty or so texts of different genres, ranging from fairy tales, through poems, to novels, and almost a hundred illustrations. The originals come from different parts of the world, from almost every continent, precisely from twenty-four countries, including Croatia, which is represented by the writers Zoran Pongrašić and Damir Miloš and by the illustrators Ivana Guljašević, Radovan Devlić and Krešimir Skozret. In the anthology, Pongrašić is represented by “Little Red Cap Another Way”, and Ivana Guljašević by her illustration of his tale (Zašto (ne) volim bajke [Why I (Don’t) Like Fairy Tales], 2010), whereas Miloš, Devlić and Skozret are portrayed with “Two Stories about the Little Red Cap” from Sniežni kralj [The Snow King] (1986). In sum, the volume comprises texts published in a time span between the beginning of the 20th and the beginning of the 21st century, with an emphasis, as the author’s choice of the “Red Caps” stories from Croatian literature suggests, on texts published at the turn of the 21st century.

Most authors are represented in the anthology by one text, or, in the case of a longer one, by a passage from a text. However, the number of authors exceeds the number of texts, as multi-authored genres, such as picturebooks, rightfully include illustrators. Since the majority of the represented authors are, with just a few exceptions, such as Vladimir Mayakovsky or Janosch, unfortunately not known to Croatian readers, and, since the list of contents of the book is easily available on the internet, I will not, due to limited space, and in the name of information flow, enumerate their certainly relevant names. Starting from the assumption that a short text such as a book review cannot present in detail the imposing number of authors and texts included in the anthology Revisioning Red Riding Hood Around the World: An Anthology of International Retellings, I will hereafter focus on the structure of the book and the features of the selection.

The anthology opens with an introductory text in which Beckett describes the genesis and structure of the book, as well as the key relationships and differences among the chosen literary texts. This is followed by the literary texts, grouped into seven thematic and stylistic sections, all but the third and fourth sections corresponding to those introduced by Beckett in her study Red Riding Hood for All Ages. Every literary text is preceded by an interpretative introduction, frequently longer than the text itself, which presents and contextualises the author of the text, the characteristics of the original and its translation, their differences, as well as the connections with other “Red Riding Hoods” included in the anthology.

Since the book, according to its subtitle, defines itself as an anthology of international literary adaptations of “Red Riding Hood”, it is important to point out that in the context of this anthology the term “international” is used in a narrower sense than the one we are, thanks to Jella Lepman and other “internationalists”, accustomed to in the field of children’s literature which also comprises a large number of the “Red Riding Hoods” that appear in the book. Although international by vocation, this anthology does not contain any text initially written in English, so its international dimension is recognised primarily from the Anglophone perspective. Readers can, indeed, depending on which part of the
world they belong to, quite easily complement the selection presented in the anthology with an insight from anthology selections of “Little Red Riding Hood” originally appearing in English. On the other hand, this volume’s international dimension would have been more complete had the “Red Riding Hoods” of, say, Roald Dahl, Angela Carter, Anne Sexton or Anthony Browne been included along with the translated ones. The mentioned texts and similar ones are even more missed, as this anthology goes beyond the modes of exotisation of otherness at other levels, and does not group the selected texts according to language, country or chronology but according to their literary features, themes, procedures and mutual relationships.

Despite its thus not fully extended international range, Revisioning Red Riding Hood Around the World offers, through its selection, variety and way of presenting literary texts, an impressive insight into the complexities and scope of the recent literary production of “Little Red Riding Hoods”. In a nutshell, it brings texts that, according to the demands of high literature, tell their story with awareness and care, addressing sometimes directly only children, at another time exclusively adolescents, sometimes only adults, and at another time all of them, with or without distinction.

On the other hand, not at all less relevant for further consideration, all the included texts rely, at least remotely, on either of two single sources, namely Perrault’s and/or the Grimms’ variants of “Red Riding Hood”. Those variants established themselves from as early as the 19th century as global urtexts of “Red Riding Hood” in the context of a growing mass, popular culture, and have thus become the dominant starting point for different interpretations, including literary ones. These interpretations which, as demonstrated in the texts selected for this volume, successfully follow and question not only the originals but also the literary traditions, tendencies and movements, other “Red Riding Hoods”, such as Angela Carter’s, as well as political and social imperatives, including interpretations of fairy tales, among which Bruno Bettelheim’s simplified and controversial, yet obviously popular interpretations, hold a significant position.

On the whole, the texts included in this anthology redefine all the levels of “Red Riding Hood”: from the age and types of the protagonists to the motivational links and functions of the story itself. The Red Riding Hoods of this anthology are not always girls, but sometimes boys, too, and sometimes almost grandmothers. They sometimes take cakes to grandmas, another time it is pizza or KFC (Kentucky Fried Chicken) meals. Their caps or hoodies are not necessarily red, but can be yellow, grey, black or green. Sometimes their stories are politically hypercorrect, another time exactly the opposite. They sometimes speak the language of political satire, another time the language of moral tales. They may be an amalgam of several fairy tales, but may also have no common points with fairy tales. Some of them investigate sexuality, others do not notice the wolf at all. In some stories, mum is to blame for everything, in others, no one is to blame.

As suggested by a whole series of recent titles, the most prominent among them being Vanessa Joosen’s Critical and Creative Perspectives on Fairy Tales: An Intertextual Dialogue between Fairy Tale Scholarship and Postmodern Retellings (2009) and the collection Fairy Tales Reimagined: Essays on New Retellings edited by Susan Redington Bobby (2009), literary interpretations of fairy tales and stories have become a major topic
of fairy-tale studies this century. Anthologies such as *Revisioning Red Riding Hood Around the World* best show by the number, innovativeness and the thought-provoking qualities of the literary texts themselves why this is the case.

*Marijana Hameršak (translated by Marija Andraka)*

A Possibility of Children’s Fiction


This is the most recent publication of David Rudd, Professor of Children’s Literature at the University of Bolton, UK. He has published numerous articles, mainly in the field of children’s literature, but also on other subjects, including education, information science, media and film. His earlier works include *A Communication Studies Approach to Children’s Literature* (1992) and *Enid Blyton and the Mystery of Children’s Literature* (2000). He is also the editor of *The Routledge Companion to Children’s Literature* (2010).

In this book, Rudd examines and discusses some key ideas of several scholars in the field of children’s literature, including Jacqueline Rose, Bruno Bettelheim, Jack Zipes, Perry Nodelman and Maria Nikolajeva. He also offers close readings of a few classic works of children’s literature, *Peter Pan, Alice in Wonderland*, and *Where the Wild Things Are*, among others.

In the introduction, Rudd makes an interesting point by claiming that “we sometimes seem to be trying too hard, that we have become too ponderous in our deliberations about children’s books (we murder to dissect) such that we lose the actual excitement of reading” (1). He further suggests our analysis should be based more on ‘energetics’, and less on ‘mechanics’, and argues for more openness in the field of children’s literature.

The rest of the book is organised in four parts, centred on key notions of the French psychoanalyst Jacques Lacan, who claimed that we as human beings exist within three overlapping orders: the Real, the Symbolic, and the Imaginary. These terms are additionally explained in the book’s glossary.

The first part of the book (the first two chapters) is concerned with the Imaginary. In Chapter 1, Rudd examines the influential 1984 book by Jacqueline Rose, *The Case of Peter Pan, or The Impossibility of Children’s Fiction*. Although he agrees with many of Rose’s ideas, he rejects her conclusion that children’s fiction is impossible, opposing it with a more interactive model of Mikhail Bakhtin, in which “children’s fiction is always and forever possible, though its effectivity can never be fully gauged” (23). Chapter 2 offers a close reading of *Peter Pan* in the light of several Lacanian concepts. While the protagonist of Barrie’s novel, an idealised image of eternal youth and innocence, “seems to incarnate the Imaginary, Captain Hook epitomises the Symbolic” (42). Rudd’s detailed analysis shows deeper layers under the seemingly perfect surface of Neverland, and reinforces many of the disturbing issues from the book by examining Geraldine McCaughrean’s 2007 official sequel to *Peter Pan*, i.e. *Peter Pan in Scarlet*. This section, among other ideas, draws a
parallel between Peter Pan and Jesus Christ, and will be especially interesting for those who
have not thought of this classic in psychoanalytic terms.

In the second part of the book, the focus moves from the Imaginary to the Symbolic. In
Chapter 3, Rudd asks an important question: “are we content to expose children to the world
of books (adult and children’s), as so many of us, as avid young readers, probably were,
or do we want to try to control this reading, to try to inoculate children against devouring
books indiscriminately and illicitly, though often passionately?” (58). After giving examples
of Roald Dahl and Enid Blyton, popular children’s writers who are often dismissed, he
suggests “a need for more openness; for an approach that avoids finding texts, after being
sieved through a particular theoretical grid, as either progressive or reactionary” (61), which
can be problematic because “Valéry always seems to end up as petit bourgeois, just as
Tolkien is reduced to being ‘a conservative upper-middle class English male’” (ibid.). The
section continues with an analysis of Milne’s Pooh stories and Louis Sachar’s Holes, in
which Rudd contrasts his interpretation with those of other critics. Chapter 4 is dedicated to
Perry Nodelman’s magnum opus, The Hidden Adult (2008). Rudd argues that “the notion of
a shadow text, attractive as it seems, is actually itself very amorphous” (97), and suggests a
more open approach than his binary adult-child model, in which shadows, who indubitably
exist in all texts, do not necessarily correlate with the adult position.

In Chapter 5 the emphasis is on the Real, the third order of human existence according
to Lacan. It examines the notion of the uncanny in children’s literature, as seen by other
critics, and then proceeds to exploit it in another classic, Alice in Wonderland, a book in
which uncanny images abound.

Chapters 6 and 7 make up the final, fourth part of the book, in which all the three
orders, Real, Symbolic and Imaginary, are discussed. Chapter 6 is dedicated to the division
between fantasy and realism which, according to Rudd, are far more interlinked than we
might imagine. In the rest of the chapter, he offers analyses of two picturebooks, Anthony
Browne’s Zoo, and Maurice Sendak’s Where the Wild Things Are. In Chapter 7, the focus
is on The Children’s Book by A.S. Byatt which, despite the title, is anything but a book
suitable for children. Rudd uses it to show the difficulties in drawing a line between works
for adults and children. He claims that the novel shows “how children’s literature can never
be pure, but neither can it be impossible: it is always a hybrid, negotiated place” (187).

Rudd gives a fresh perspective on various topics in the field of children’s literature,
even ideas that are taken for granted, examining questions of children’s literature as a genre,
adult-child and fantasy-realism binaries, among others.

His goal seems to be to create a more open approach by encouraging further discussion.
With his unique style of writing (“‘How does this have anything to do with the Möbius
strip?’ I might hear you asking (although disembodied voices, dear reader, are a sign of
psychosis, to say nothing of that habit of apostrophising absent beings”), he captures
readers’ attention, while at the same time giving the reader many concepts to study further.

Dina Alexandra Pavković
Essays on J.R.R. Tolkien


J.R.R. Tolkien is one of the most popular and influential fantasy writers. His position in literature is controversial but his popularity is never ending. His works have sparked many discussions and are constantly critically examined because of the issues surrounding the status of the fantasy genre and the never-ending debate of quality and popularity. The latest examinations and discussions are due to the development of children’s literature studies and approaches to children’s and young adult texts.

The recently issued collection of critical essays in the *New Casebooks* series by Palgrave Macmillan, edited by Peter Hunt, focuses on J.R.R. Tolkien and two of his most popular books, *The Hobbit* and *The Lord of the Rings*. This interesting collection of original essays explores these works from various perspectives and examines numerous issues such as gender, language, worldbuilding, the placement of Tolkien within the field of children’s literature, and the visual representation of his works, including Peter Jackson’s movies. The authors of the essays reflect a critical attitude that accepts the value of Tolkien’s work and attempt to connect it to its linguistic and cultural roots and to the politics and literature of its time. The authors also consider the relevance of the work to contemporary discussions of fantasy, gender, cultural theory and film.

In the Introduction, Peter Hunt examines the critic’s confusion with *The Hobbit* and *The Lord of the Rings* (LOTR) regarding how to place them in literature. He states that one of the problems critics had with these works was the fact that normal critical tools were not appropriate. Since then, the critical landscape has shifted and developed, fantasy has become part of the mainstream, and children’s literature a respectable academic discipline. The readership of these books is what defines them. They are both read by adults and children, but the ‘story shapes’ are what distinguishes *The Hobbit* as a children’s book and *LOTR* as a book for adults. Hunt ends the Introduction to this collection by commenting on the complexity of Tolkien’s works and their importance in the discussion of fantasy literature, children’s literature and contemporary popular culture.

The first essay deals with *The Hobbit’s* precarious position in literature thought appropriate either for children or for adults. Children are the implied reader of the story, and the story has a simple narrative structure which deals with the maturation of a child-like protagonist. The author, Keith O’Sullivan, covers various critical viewings of this story: as a *bildungsroman* and as a quest-story. He also states that *The Hobbit* is comprised of writings for both children and adults and as such encourages crossover readings, meaning it can be read by both adults and children. The second essay, by Maria Sachiko Cecire, deals with Tolkien’s influences. Tolkien’s interest in northern European languages and mythology, medieval literature and fairy stories is well known and has influenced his work greatly. The author of this essay also reflects on Tolkien’s teachings at Oxford and the curriculum he designed to do so. Tolkien’s influence on other authors is another issue that is explored in this essay.
The third essay, written by Hazel Sheeky Bird, explores escapism and ‘pastoralism’ in *The Hobbit* and its influence on Britain during the interwar period. The author of the essay claims that the story of *The Hobbit* offers a means of facing the future with renewed optimism and strength by affirming principles of friendship, mutual understanding and cooperation. The issue of pastoralism in *The Hobbit* comes from the enduring equation between the Shire and England. The mythical English national countryside was often used in these kinds of stories as a refuge from the modern world. With other examples of British interwar children’s fantasy and ‘camping and tramping’ fiction, the author of the essay demonstrates the ability of such works to use escapism and pastoralism in a dynamic way.

The fourth essay, by C.W. Sullivan III, explores Tolkien’s story as a traditional dragon tale. In it the author argues that Tolkien was a traditional storyteller in the ancient sense, meaning he created and shaped his narrative in an individual way, creating a variation on a formula like all the traditional storytellers before him. Only Tolkien did so in a modern medium. As a traditional storyteller, Tolkien recreated and told an old dragon-slayer story but then made it his own when he made Bard the dragon-slayer and not Bilbo, the main character of *The Hobbit*.

Several essays in this collection deal with Tolkien’s creation of Middle-earth. Catherine Butler explores the implications and ramifications of worldbuilding, the art of constructing a universe with its own history and geography, cultures and languages, and other components. Tolkien famously worked on the creation of Middle-earth for sixty years, even after the publication of *The Hobbit* and *The Lord of the Rings*. He made sure that every detail fitted into the total pattern where everything had to be entirely consistent. Jane Suzanne Carroll deals with the topoanalytical readings of landscapes in Middle-earth. She explores the role of the spatial-cultural intertext in Tolkien’s fiction and does so by focusing on a single topos, a topological commonplace, the sanctuary. The essay explores the homes, halls and strongholds of Tolkien’s fiction, and the author shows how medieval literature influenced Tolkien and his topoi. Tolkien did not just copy the landscapes of older literature but adapted and modified them to fit into his world. In the last essay concerning Tolkien’s worldbuilding, Shelley Saguaro and Deborah Cogan Thacker focus on the importance of trees in Tolkien’s novels. Tolkien, a lover of trees, littered his world with them, for they stand for attitudes towards nature, offering real or imaginary respite from the modern world. In his work, Tolkien created magical ancient tree beings ( Ents) under the influence of older literature, like the Grimms’ fairy tales, all infused with the view that a tree is a beautiful aspect of creation.

Louise Joy deals with language and Zoë Jaques with gender in Tolkien’s work. While writing *The Hobbit*, Tolkien understood he was writing for children and thus modified his language to fit his audience. But this does not mean he limited his vocabulary. Joy explores especially the language used by Bilbo Baggins. Jacques states that Tolkien’s work has been criticised for depicting outdated or stereotypical models of gendered behaviour and for the shortage of female characters. However, if one considers gender a mode of behaviour separate from a certain sex, then Tolkien’s characters (the Hobbits) are given various opportunities for gendered development on their journey through Middle-earth.
In the last essay in this collection, Kate Harvey explores different methods used by adapters of Tolkien’s work to address specific audiences through a range of visual media. The Alan Lee illustrated edition is the best known and has influenced and is referenced in all the other works mentioned in this essay. Other adaptations of Tolkien’s work into visual media i.e. comic books, graphic novels, animation and films, face a problem in transforming the text from a verbal to a graphic medium since efforts are generally made to fit as much of the original text as possible into the new pages, illustrations, animations and film.

This interesting and compelling collection of essays deals with various issues in J.R.R. Tolkien’s work and offers a new critical approach through the lens of children’s literature studies and looks at some problems through adult and fantasy literature. This collection will be attractive to students of children’s literature, fantasy, illustration, film and anyone who has an interest in Tolkien’s work.

Maja Loborec

Desire: Right or Wrong?


In this study, Lydia Kokkola explores one of the most controversial topics in young adult literature: carnal desire. Reviewing about 200 Anglophone novels and short stories published in more than one English speaking country and featuring sexually active teenage characters, Kokkola has arrived at interesting generalisations about Anglophone society’s attitudes to adolescence, adolescent sexuality, and the messages adult writers convey to their young readers on the topic. The author points out that though this is a literary enquiry, the root phenomenon is of a social character because teen fiction does not reflect real teens but rather what adults think about them and what they should be, proving that despite the liberal democratic stance Anglophone society takes, it remains conservative regarding adolescent sexuality.

In the introductory chapter, the author starts off by examining the social beliefs embedded in the concepts of childhood, adolescence and adulthood. She states that “adolescence is a social construction” (2) just like the myth of innocent childhood, both existing because of adults’ urge to “privilege adulthood as a period of balanced maturity” (6). In Anglophone cultures, Kokkola argues, adolescent *sturm und drang* is actually invented by adults for this very reason. Focusing on inner turmoil, the angst-ridden teen is celebrated through the media and literature, actually perpetuating stereotypes in order to serve broader social purposes, as this enables the younger child to remain innocent for longer.

Kokkola claims that the “aetonormative” order of society, as Maria Nikolajeva terms adults’ power over children, allows adults to decide what constitutes age-appropriate behaviour and to convey it to their offspring via literature for youth which offers an “ideal site for indoctrination” (14). Thus, instead of reflecting reality, literature has been used as a
didactic tool, “a means by which adults attempt to educate and guide young people” (12). To prove her point, the author points out the problem with problem novels which place sex as the problem that requires resolution, especially in novels featuring gay and lesbian characters, thus conveying society’s view that there is something wrong with this.

In the chapter “Adolescence, innocence and power”, Kokkola explores child-adult boundaries and how they were constructed. She focuses on the concept of innocence and argues that it is a socially assigned property of childhood. Placing it in a socio-historical context, the author attempts to demonstrate how the Victorian era turned the Romantic myth of childhood innocence into a concept specifically implying sexual innocence.

Kokkola quotes the words of Marah Gubar: “innocence is all about what you lack” (35) and goes on to say that knowledge about sexuality can transmute a child into an adult through a single act, a situation that constantly repeats itself in almost all literature for youth. A “knowing child”, in Anne Higonnet’s terms, is no longer a child but is instantly reclassified as a teenager, a person whose identity is synonymous with trauma and stress. Biologically, the transition is also marked by the onset of sexual desire, and time and time again adolescent literature portrays adolescent sexuality with pain and punishment. “By observing trends which occur across numerous titles, we can investigate the social ideology underlying the text” (39) and in the author’s opinion the ideology is that “adolescent sexuality is deviant” (39).

The following chapter, “The calamitous consequences of carnality” deals with the consequences that befall teen characters when they act upon their sexual drives. These consequences usually involve unplanned pregnancies, damaged relationships and emotional pain, sexually transmitted diseases and death. The author is highly concerned with the emphasis which literary texts place on these calamitous consequences, although she admits there is the possibility of an underlying real-world trend being reflected. However, she also states that the obviously didactic nature of the novels is impossible to ignore and that “this didacticism may even be contributing to the problem it purports to address” (52). Thus, instead of reflecting the reality and providing useful information and valuable life insights, the author deems this literature to be judgemental, with the main goal of repressing teens’ carnal desire through exaggerated emphasis on punishment. For instance, a shocking revelation, especially bearing in mind the liberal commitment of the Anglo-Saxon world, concerns the intimate link between teen homosexuality and death, again conveying the message that “sex can kill you” (93).

The chapter “Teen carnalities” juxtaposes teen with queer carnalities and demonstrates how society treats teens as deviant in much the same way. By extension, the author finds queer where it is not obvious, by reading through a queer lens, and suggests that “the reading teen can be empowered by learning to read against the grain, seeking out queer expressions desire” (100). She also points out the double marginalisation that queer adolescents face for being not only desiring teens, but also for experiencing queer desires.

In what follows, the author points out the common queer stereotypes in adolescent fiction, such as the stereotype of the typical gay/lesbian physical appearance or the insatiability of gay sexual desire. Another stereotype reflected concerns cross-generational relationships and the notion of informed consent. In the depictions of these relationships,
teenage characters are always represented as the victims, regardless of their, at times, manipulative behaviour to seduce the older partner. The author also finds that lesbian characters are “ghosted” in adolescent literature in order to avoid their direct representation.

In the chapter “The beastly bestiality of adolescent desire”, Kokkola comes to an interesting conclusion that the Romantic child is often set in a pastoral surrounding to emphasise “natural” child innocence, whilst the typical settings for teenagers are quite different. Either the setting is an urban area, implying that sexuality belongs to the civilised world, as opposed to the natural, or the teen story is set in the wild and violent natural world, suggesting that adolescent sexuality is bestial, less mature and shorter lasting than that of adults, and cannot be tamed once it is released.

Indeed, there are many examples of depictions of adolescent sexuality that draw parallels with the animal world in the corpus, such as the metamorphosis of teenage characters into animals. In the author’s opinion, this trope can be used to promote cross-generational communication on the topic of adolescent sexuality while staying in the readers’ comfort zone, as sexuality is often only evident to those readers who have already recognised their own sexual desires. However, at the same time, the trope also sends ambiguous messages, blurring the line between the adolescent and the beast, once again sending a message of the bestiality of adolescent sexuality. In addition, the metamorphosis is also employed to depict the abuse of the teenage character, which, unfortunately, often contributes to the blaming of the victim due to the vileness of the image of the abused character.

“The abjection of abused adolescents” discusses the depictions of the taboo theme of sexual abuse in teenage literature. The number of novels tackling this topic has increased significantly in recent years, which may suggest that social change is taking place, signalled by the willingness of adults to speak to teenagers as their equals on such difficult topics. However, Kokkola does not consider that this author-reader relationship is as candid and benevolent as it seems. On the contrary, she feels that it only confirms the aetonormative order as these representations “do not offer an apology for the fictional adults’ behaviour” (204). Moreover, she states that “there is still a strong tendency to blame the teenage characters for failing to protect themselves” (205). In this sense, it may be suggested that trauma novels conflate abjection with adolescence, as the abuse renders the character unstable, and recovery with adulthood, which all aligns with Kokkola’s theory of childhood innocence as a product of the aetonormative social order. Therefore, the author lauds the existence of novels which acknowledge that recovery is not always possible, thus also fostering the process of forming skilful and ruminative young readers. That being said, Kokkola also points out that young adult literature fosters stereotypes by connecting victimhood with racial and/or ethnic minorities, usually the Black and, almost always, the poor.

In the final chapter “The end of innocence and the on-set of knowledge?” Lydia Kokkola summarises her points about adult views of adolescence in today’s society expressed in teenage literature and discusses the so-far proposed solutions. In her opinion, promoting abstinence and keeping sexual secrets is not the way to go, since such moves instead place children in danger, as teenage pregnancy, abortion, rape, incest, child abuse and other related problems are spiralling and society is facing a crisis revolving around adolescent sexuality.
Thus the author offers a different solution: “radical teenage literature”. Adopting the term from Kimberly Reynolds, Kokkola explains that radical literature is “a literature that tries to get to the root phenomenon of desire and would situate that desire within the entirety of the society they [the readers] inhabit. It would be literature that endeavours to speak honestly and openly to its readers, which invites dialogues and refuses to either condescend or to pander to the youngster’s lack of experience and/or knowledge” (211). In the corpus, Kokkola has found three works that match these requirements, all of which are shockingly among the oldest novels included in this study: *Forever* by Judy Blume (1973), *It’s OK If You Don’t Love Me* by Norma Klein (1977) and *Breaktime* by Aidan Chambers (1978).

Although newer novels do show some tendency towards radical literature, there is no smooth movement towards this comprehensive new view of adolescence. On the contrary, in Kokkola’s opinion the majority of authors view adolescents as “sexy sinners and delinquent deviants” (214).

As has been said, this study scrutinises the depictions of teenage sexuality in literature intended for this audience and has come to some intriguing conclusions about our society in general, which makes this a social study as well as a literary one. In the author’s opinion, a crisis is taking place in the way adolescence is perceived and treated in Anglo-Saxon society, especially in terms of sexuality. However, some may argue that this crisis is not only taking place in the realm of childhood/adolescence, but throughout society in general. Some believe we are facing a moral crisis in which sexuality, among other aspects of the human being, is taken out of context and mistreated to serve political or financial ends, which is then consequently passed on to the next generation.

As society has not yet come up with the means to deal with the large-scale crisis, the easiest solution is to try and stop it from spreading, cautioning the young via literature not to go in that direction. Hypocritical or not, society’s intention, as Kokkola also admits, is not ill-intended, although we can easily agree it is obviously not the most effective one.

However, I am doubtful that the crisis in the way society perceives and treats adolescent sexuality can be solved without addressing the root issue of the way society perceives and treats a human being in all his or her integrity and complexity. This change will follow when large-scale social change takes place: a radical change that will bring people back to their roots and stimulate them to embrace the entirety of the human being. In this sense, the radical literature Kokkola proposes could be a welcome stepping stone towards a more pleasant society.

*Tea Babić*

Happy Thinking!


Does the end always justify the means? Is temptation a prerequisite for will power? Is it important to be an individual, and if so why? These are just some of the numerous thought-
provoking questions raised in the new book by Thomas E. Wartenberg *A Sneetch Is a Sneetch and Other Philosophical Discoveries*. While the questions themselves, having been a staple of philosophy for hundreds of years, hardly seem innovative or revolutionary, what is truly innovative is Wartenberg’s claim that the discussion of these and similar conundrums should be expanded to include children, who are “natural-born philosophers” (x). Not only do children naturally possess the inquisitiveness which is a *sine qua non* of philosophical thought, but child-friendly and engaging material ideally suited to initiate them into the field is already at our disposal in the form of illustrated children’s books. The author claims that children’s books – really “philosophical texts in the guise of simple children’s stories” (143) – are a source of prompts that parents, teachers and other professionals working with children can use to initiate discussions about various philosophical concepts and questions. The *raison d’être* of Wartenberg’s book is thus to provide the adult reader with the knowledge and tools necessary to fully utilise this philosophical potential. Rather than an introduction to philosophy *per se*, *A Sneetch Is a Sneetch* is an introduction to philosophical thought, inviting readers to “do” philosophy by questioning and reflecting on the various aspects of their daily existence, while encouraging their children to do the same.

Each of the 16 chapters that comprise this book uses a different children’s text to present and discuss various philosophical problems, tackling issues such as the relationship between imagination and reality (Crockett Johnson, *Harold and the Purple Crayon*), features of language (William Steig, *Shrek!*), means and (im)possibilities of communication (Mo Willems, *Knuffle Bunny*), the relativity of knowledge (James Thurber, *Many Moons*), (a)theism (William Steig, *Yellow and Pink*), artistic standards (Peter Catalanotto, *Emily’s Art*), deceit (Harry Allard, *Miss Nelson is Missing!*), environmental ethics (Shel Silverstein, *The Giving Tree*), willpower (Arnold Lobel, *Cookies*), discrimination (Dr. Seuss, *The Sneetches*), feminism (Robert Munsch, *The Paper Bag Princess*), (non-)conformity (Daniel Manus Pinkwater, *The Big Orange Splot*), etc.

Each chapter is framed by an introductory overview of the plot of the book in focus and a final list of suggestions for discussions with children. In line with the book’s educational agenda, the names of prominent philosophers and key terms are written in bold font, while the notions and schools of thought central to each chapter are explained in a separate text box, intended for those “interested in learning about philosophy in a bit more depth” (5). Despite the author’s invitation to do so, the reader is advised not to read the (semi-independent) chapters out of order: seeing that they are heavily cross-referenced, the non-linear reader might find him/herself having to peruse the rest of the book to find explanations for relevant terms and concepts.

The chapters are followed by an afterword and several appendices: a list of “thumbnail biographies” of relevant philosophers, a glossary of key philosophical terms and two reading lists intended for those who wish to read more “philosophical picture books” and those interested in expanding their knowledge of philosophy. Unfortunately, the reading list on philosophy is disappointingly brief and consists mostly of general introductions and informative websites, rather than actual philosophical writings.

Wartenberg’s reader-friendly text is filled to the brim with examples, clear and careful explanations of abstract concepts and guided questions which help the reader follow the
author on the road to philosophical thinking. The simple, straightforward language and conversational tone help make the book a most interesting and engaging read. The only thing that occasionally interrupts the otherwise flowing style is the author’s self-conscious attempts at humour. Not that the word games the author seems quite fond of are not amusing or witty in themselves, it is just that the he insists on following up on the jokes by stating that he has in fact made a joke. Consider this example from the chapter on *Harold and the Purple Crayon*: “[Harold’s] final act is to draw up the covers of his bed – notice the pun on ‘drawing’ here” (13). Finally, this reviewer has spotted some factual mistakes, such as calling Viola Swamp (a character in H. Allard’s *Miss Nelson is Missing!*) Viola Sharp (82, 88).

By demonstrating both the ‘seriousness’ of philosophy hidden in children’s books and the childlike wonder found in the very foundations of philosophy, Wartenberg’s book posits itself on the intersection between children’s literature and philosophy. However, it is certainly much more (if not exclusively) about philosophy and less about children’s literature, which is primarily treated as a platform for teaching and discussing all things philosophical. Scholars of children’s literature might thus be disappointed to find that the texts themselves are not discussed for their literary merit, but are more or less reduced to entertaining teaching tools. While this might be expected in a study intended as an introduction to philosophical thought, the insistence that children’s book should be taken ‘seriously’ (just) because they teach ‘serious’ lessons is not without its problems.

Another thing that might surprise the children’s literature specialist is Wartenberg’s treatment of the fact that children’s books have ‘deeper meaning’ as something of a revelation. Admittedly, the idea that philosophy and children’s literature go hand in hand may be a relatively novel one, but the idea that children’s books are not ‘just for fun’ (or ‘just for children’, for that matter) is not. Though each of the books Wartenberg discusses has been carefully selected to illustrate a specific philosophical concept, this one-concept-per-book approach might have profited from at least a hint of alternative possibilities of interpretation. The suggestions section at the end of each chapter might be a good place to draw the reader’s attention to the fact that the books under discussion do not have one definitive meaning, but can in fact be read from different perspectives and with other issues in mind.

Wartenberg’s comprehensible and engrossing book is likely to appeal to both the seasoned philosopher and the uninitiated. The one-sidedness and lack of focus on the books themselves might result in a somewhat limited appeal for the scholar of children’s literature, but the author’s enthusiasm and novel approach should certainly be commended. Wartenberg effectively argues for liberating philosophy from academia’s ivory tower and presenting young minds with intellectual challenges. Despite some flaws in its execution, his mission to teach children philosophy and his battle against false assumptions regarding both philosophy and children(‘s literature) is a most welcome one.

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_Nada Kujundžić_
Rethinking Childhood


The Routledge History of Childhood in the Western World is designed and written with the intention to create a new history of childhood to supersede Philippe Ariès’s Centuries of Childhood (1960), the ultimate seminal book in this area of research. In one way, the appointed task was necessary because after fifty years there was a need to revise Centuries of Childhood and to rethink Ariès’s key concepts. On the other hand, as Paula S. Fass emphasises in the book’s introduction titled “Is there a story in the history of childhood?”, it is hard to bring new research results and scholarship to a large audience, since Ariès’s book has become essential reading and has been incorporated in so many other studies in various fields of interest.

The book reviewed here is divided into three parts: the first deals with childhood in Ancient times, the Middle Ages and in Early Modern Europe. The second covers the creation of childhood in the Western World since 1500 and thematically focuses on different aspects of childhood experience in the past, such as growing up in the countryside and in the city, war, emotions, legislation, labour, schooling, adolescence, sex, games and toys, fine art, literature and children as consumers. The last part of the book focuses on childhood at different times and in different places (children as slaves in North America, childhood in Sweden, social welfare and children’s rights, children and crime, scouting organisations, childhood in the Great Depression, childhood in Nazi Germany and in Latin America, as well as international child saving).

The authors whose papers are gathered in the book extract some key problems from Ariès’s concepts and offer a theoretically founded alternative that is likely to become a new paradigm of the history of childhood. The first and the biggest objection they make to Ariès’s concept of childhood is concerned with his approach. Fass claims that Ariès wrote a brilliant, compelling and even sensational story accompanied by simple and vivid arguments, but that he made rough generalisations. As opposed to Ariès, the authors of the chapters of this book emphasise the great variety of childhood experiences due to status, class, wealth, poverty, gender, race, geographical location (continents, north/south, east/west, urban/rural, etc.) and other environmental and cultural differences. Accordingly, it is not possible to say (as Ariès did) that childhood emerged in the 16th century when social, cultural and economic conditions turned childhood into a privilege because these conditions were available only to a few. The privilege of childhood as a general ideal emerged not earlier than the 19th century “when nation states inserted it among the ideals of citizenship” (3). In addition, considering childhood as a privilege, which became not only an ideal but a requirement of proper development, is the basic assumption that helped create the paradigm of childhood in the modern Western world.

The authors of this book aim to change this paradigm. They stop searching for various shapes of what we consider as (desirable) childhood in the past and turn to traces that confirm that people in the past recognised the child as different and that they treated childhood as a special stage of life. This approach resulted in a completely new insight, which Ariès never included in his study, i.e. that forms of childhood can be found well before the modern
period: in the ancient classical world and in the ancient Middle East where the dominant western religions of Judaism and Christianity were born, and also in the medieval period, as well as in early modern and modern times. The main and perhaps the most important conclusion Fuss arrives at is that our modern concept of childhood is culturally constructed. Our view “of child and the values we attach to childhood were subject to change” (5). Therefore, the assumption of the book is that our present-day paradigm of privileged childhood prevents us from seeing other forms of childhood in the periods when childhood had different values attached to it. This does not mean that before the 16th century the notion of childhood did not exist, but that the concept of childhood then was different.

The second big complaint to Ariès’s study is his statement that parents did not love their children before early modern times (16th century). Unlike Ariès, Keith Bradely, Steven Mintz, Margaret L. King, Joanne M. Ferraro, and Bengt Sandin emphasise in their respective chapters that the affection of parents to their child cannot be measured and valued by our modern concepts of parental love. Historical research shows that the conditions in which children grew up from ancient until modern times were marked with a high degree of child mortality (around 50%) which was the consequence of poor living conditions: diseases like the plague, malaria, typhoid, tuberculosis were rife, and medicine was largely ineffectual, water was contaminated, there were food shortages, etc. The death of a child used to happen pretty often, but the question is how parents coped with this loss. Bradely writes that “Grief could be intense, at all social levels […] The notion that the ancient Persians did not see their children at all until they were well beyond infancy, so that loss could be borne more easily if the children died beforehand, whether true or not, is comprehensible” (29).

Ferraro points out that most historians studying childbirth and the nourishment of infants generally conclude that parents were attached to their babies, irrespective of the high death rates (6). Also, as Grant claims, “the fact that more children died at a younger age does not mean that parents were dispassionate about their deaths” (106).

However, the situation was not universal and it cannot be applied to every time and to every child. There was a great difference in behaviour towards children of free people and the children of slaves. Furthermore, infanticide was quite common, even until the 18th century, and almost legal. As Ferraro points out, judges were reluctant to view infanticide as homicide (69) and in ancient Rome, King reports, the pater familias could decide – shortly after the birth of a child (eight days for males and nine for females) – whether the family would raise the child or let it be murdered (46). Bradley lists possible reasons for such an act, which is nothing but monstrous today: physical defectiveness, illegitimacy, parental disputes, the need to divide estates among sons, and the need to bestow a dowry on daughters (30). On the other hand, in Judaic and Christian communities, infanticide and abortion were strictly prohibited by religion.

Another problem was abandoning children due to famine and, again, poor living conditions. Ferraro explains that parents used to leave children to foundling homes or orphanages, or would farm them out as domestic labour (62). However, it is clear that parents did love their children before modern times. Grant clarifies that the inhibition of mourning was sometimes just the easiest way for those suffering such a loss to cope, and sometimes it was part of religious belief which “attempted to constrain their grief by urging them to regard their children’s death as a ‘gift of God’” (106).
Unlike modern child-oriented societies, Ferraro writes, childhood prior to the 19th century was considered a transitory period, a preparatory stage of life (72), i.e. children were expected to take responsibility in family life from an early age. Their responsibilities grew exponentially through the years (65) and their chores were gender differentiated in order to prepare for future adult roles. Toys and games were used for this purpose, and for developing the child’s skills. In medieval and early modern societies, boys usually “undertook athletic and military training that fostered teamwork and built moral character” (64). In contrast, girls were prepared for domestic responsibilities.

Schooling was usually a privilege of the elite classes, while the remaining majority of the unprivileged had to work, and children were involved in everyday family chores (herding livestock, weeding, cleaning, carrying water or preparing food) at a very early age, from about six. Colin Heywood questions the widespread opinion about child labour during the Industrial Revolution. Childhood until the early modern period (c. 1500 – 1800), which implied working from a very early age on farms or in domestic workshops, is compared to childhood of the 19th century when children worked in tough conditions and had full-time jobs in industry. The difference accentuates leisure time: children working on family farms could still play as well as work, but working in a factory reduced leisure time. Heywood illuminates the problem from another perspective; aware of our contemporary negative attitude towards child labour, he tries to avoid the snare of a presentistic judgment of historical facts, and concludes that work was always an inseparable part of childhood. It made children useful to their families, and they wanted to be useful. Furthermore “Work would mean long hours out in the fields in all weathers […] or the monotony of sewing, hammering, turning wheels, and so forth, but it also brought a rise in status within the family and the local community” (137). From the historical point of view, labour was necessary for survival, regardless of the conditions that we today consider brutal. The great turnaround in the history of child labour happened with the introduction of compulsory schooling, and it leads to our modern image of childhood. This was the moment when school replaced work in a child’s life (125).

The changing perspectives in telling the story about childhood, based upon the historicist point of view and the abandonment of presentism, are the central idea of The Routledge History of Childhood in the Western World. The question is posed whether it is applicable to the story of children’s literature. Maria Nikolajeva sets fundamental premises on the nature of children’s literature and its cyclical historical development. Defining the borders of children’s literature is a delicate task, as they are blurred and overlap with literature in general, and defining the beginnings of children’s literature is equally as elusive, considering the crossover readership of folk tales and the utilitarian purposes of children’s books in history. Still, children’s literature is defined by its audience. Nikolajeva applies this principle to the literature of other (disempowered) social groups: women, the working classes, sexual minorities, ethnic minorities and indigenous people of colonised territories (313). However, it is just a formal similarity. While these disempowered social groups nowadays write their own literatures and histories, children’s literature is the only marginalised category in which literature for the disempowered (children) is written and marketed by the empowered, i.e. adults. The result is that “every book addressing a young audience inevitably has its shadow text that reflects the beliefs and opinions of the adults
behind” (313). This implies that adults are using children’s literature for a transfer of social norms and behaviour codes, to instruct and educate children, and this is the reason why storytelling is a powerful factor in ideology and education” (313). Nikolajeva argues that forms of children’s literature can be traced in oral and written storytelling, in accordance with “today’s evolutionary literary theory criticism [which] claims that storytelling played a significant role in our ancestors’ survival strategies” (313). Contrary to the concept of this book, Nikolajeva concludes that children’s literature could not have existed before the invention of printing and that it is a phenomenon of the modern and post-modern era. Her arguments to support this include the economic development of printing and the book market, the “consolidation of the middle class with economic potential for buying books and sufficient leisure for perusing them; the general rise of literacy and the establishment of mandatory schooling” (314). Inclining towards a constructivist view of childhood, Nikolayeva stays within the scope of today’s views on children’s literature.

However, the question remains whether it is possible to go beyond this framework. Is it acceptable to define the beginning of a phenomenon by establishing all contextual conditions (for instance, market development and the rise of literacy) for its massive development, or can it be traced by some rudimentary forms before these conditions are fully met? Perhaps the contextual conditions only accelerated the rise of already existing forms of children’s literature. Besides, perhaps our present-day demands for artistry in children’s literature prevent us from seeing and acknowledging other types of literary texts for children. These interrogations can also be transferred to the problem of adolescent or young adult literature. Nikolajeva claims that The Adventures of Tom Sawyer by Mark Twain (1876) is “a forerunner of the novel of adolescence” (317) while she is aware of the existence of a whole genre of instructional reading for young girls (or boys) before it, such as The Governess or The Little Female Academy by Sarah Fielding (1749). Such literary texts had the task of educating and socialising young girls “into conventional gender roles of obedient daughters, wives, and mothers” (318), which implies that those texts were written for adolescents, pre-marriage girls or boys, to prepare them for adulthood. Why then is The Governess, published a century before The Adventures of Tom Sawyer, not the forerunner of adolescent literature? Is the lack of literary value a strong enough reason to neglect historical facts? Perhaps the book had literary value for people of that time, but our criteria are different today.

Obviously, this shift in values of a literary text is closely connected to the changed perspective of childhood. While earlier in history childhood was, as Ferraro suitably highlights, a “preparatory stage of life” (72), a stage that should be quickly passed, during which children were supposed to adopt as soon as possible a useful role in the family and in society, the modern paradigm of long, playful and never-ending childhood tends to prolong the period of childhood and promote its own values against the values of adulthood.

The choices that Nikolajeva makes are strongly founded in the decades where the scholars of children’s literature struggle to separate children’s literature from literature in general. Children’s literature has often been identified as a lower genre of mainstream literature, as a less worthy copy of “real literature”, and the child reader has often been bundled with readers of “simple taste”. Scholars of children’s literature have put a lot of effort and energy into proving the autonomy of the field. The main and most frequently
emphasised differences that distinguish children’s literature from mainstream literature are:
a different history (the emergence of children’s literature is connected with the emergence
of the child reader), differently defined historical periods (children’s literature emerged later
and developed in a specific exchange of periods, mainly due to the oscillation between the
two extremes of education and pleasure), the canon (children’s literature has its own canon,
independent of mainstream literature, and its own distinction of lower and higher genres)
(315, 319).

The biggest burden for children’s literature is the claim that it is not artistic. To
emphasise the opposite, scholars have been writing a history of children’s literature focusing
on highly appreciated children’s books (establishing the canon), and everything else created
and published for children has been judged according to this. But if the immanent literary
critic is put aside and the problem of children’s literature (as defined by a specific group of
readers) is reconsidered from the perspective of contextual literary criticism and childhood
studies, it is obvious that the development of children’s literature imitates the flow of
changing paradigms of childhood at a particular time in history. At once, all those didactic
and moralistic stories find their proper place and purpose in the ideologies dominant at
certain points in time.

Following this sequence of thought, Nikolajeva arrives at a surprising conclusion.
Commenting on the cultural and literary phenomenon of Harry Potter, she notices a cyclic
pattern of the evolution of children’s literature: “Nevertheless, scholars are inevitably re-
defining children’s literature from the vantage point of the twenty-first century. With today’s
conspicuous crossover literature, the evolution has gone full cycle, back to the situation
when adults and children shared their reading matter. […] It shows that young readers
can easily manage books of well over five hundred pages if these are engaging enough;
that children’s books can be popular without losing complexity and artistic quality; that
children’s books can be enjoyed by readers of all ages and transcend cultural borders” (325).

The Routledge History of Childhood in the Western World certainly accomplishes the
set task: to impose a new perspective on childhood research, to question Aries’s almost
axiomatic thoughts on childhood, and to encourage the application of a new paradigm in
other studies and fields of research.

Sanja Lovrić Kralj

Picturebooks and Intercultural Education

Anne M. Dolan. 2014. You, Me and Diversity: Picturebooks for Teaching
Development and Intercultural Education. London: IOE Press and Trentham

You, Me and Diversity, with its engaging title, draws one into the world of development
and intercultural education and Dolan’s project merits its DICE funding in selecting
appropriate material for classroom use. She proposes a very helpful three-part framework
for teachers to follow and devotes a chapter for each, suggesting themes that could be
introduced. Every topic is extremely well researched and she details much historical
information when explaining her choices. She then lists a large number of picturebooks which could support the relevant themes, some of which are discussed in more detail than others, and makes many important textual quotations. What she doesn’t do, however, is refer to the skilful ways in which the illustrators implement specific visual codes to make these picturebooks so powerful. Although she uses the current term ‘picturebook’ – signifying the unity of picture and text – a great deal of her references could be to picture-less short novels.

Her first chapter provides nothing new in terms of picturebook research, but she investigates the subject well and provides a basis from which she can launch her theories and allow her argument to develop. Her aim is to demonstrate how carefully selected picturebooks can “promote critical thinking and action-based projects in line with contemporary thinking in development and intercultural education” (1). After her initial research trawl, she begins to find her voice and focus on classroom teachers whose influence she says is “paramount in determining the means through which the child interacts with the picturebook” (13). None would dispute this, but her essential premise revolves around the need for enquiry-based learning and she believes that “the challenge for teachers is to interrogate the picturebook images” in order to promote this (16). Her point of departure differs from many researchers in as much as her geographical background leads her to believe that “picturebooks have the potential to supplement the work of the teacher in the development of a variety of development education concepts and skills” (17). From here she lists numerous examples of picturebooks which could be used for her purpose, concluding with Desmond Tutu’s *Desmond in the very mean world* (21) where Desmond learns the power of words and the meaning of forgiveness. She then sets out her “core-values for development and intercultural education” which she believes can “help and extend children’s perspectives in preparation for active citizenship in a global society” (24).

In her second chapter, Dolan provides the much needed definitions for her terminology which help the reader to understand her argument better. The observable and non-observable aspects of culture (25) are very useful, as are her definitions of the terms “multicultural” and “intercultural”; and her explanation of development education is vital for comprehension of what is to follow. She presents her core themes for culturally responsive teaching in a very interesting and informative discussion on development education, particularly child labour (31). This focuses on a number of picturebooks which give the reader insights into the variety of stories available on themes such as justice, equality, refugees and hunger. The books listed show extensive research and help to explain her standpoint. The follow-up work for use in schools, which is based on the books, is excellent although the activities could be done with any book format. Her argument would have been strengthened if she had given some indication as to why picturebooks are so special and how they can help us to “read” a character’s feelings through facial expressions or body gestures; how specific circumstantial details can help us to “experience” the squalor of their surroundings; or how a tightly framed image can help us to “understand” the claustrophobic nature of some children’s work conditions.

Chapter Three provides much helpful information on how to create a culturally diverse classroom and, as well as listing numerous books that can facilitate this, Dolan explains what a number of issues mean to her. These include diversity (of the book’s title), gender, integrating quality multicultural literature into the curriculum, identity and cultural identity.
She also discusses the importance of authenticity in multicultural picturebooks, authors/illustrators and criteria for selection. Each of these sections is heavily supported by relevant research and, occasionally accompanied by reference to the illustrations; such as when she talks about Africa not being a country but a continent. Here she suggests that “realistic illustrations are used to explore the cultural, environmental and social diversity of Africa” and “show people having breakfast, going to school, doing homework, shopping and playing” (51). Rather than stating that this is a “colourful, easy to read book” and that the “vast and varied continent is shown with different people inhabiting different environments”, she might have explained how the illustrations convey this and bring the book to life.

In Chapter Four, Dolan presents a number of terms relating to critical literacy and the concept of development and intercultural education which she believes are necessary in order to prepare learners to participate effectively in society (60). She includes a helpful framework for exploring this and believes that challenging picturebooks can help children to “view themselves in a different and more informed manner than they did previously” and provide “a lens” through which they can do this (64). She supports her ideas with references from Mallan (68) and Smidt (72), textual examples from a variety of picturebooks, and visual remarks about Anthony Browne’s books (68, 71). Her comments about these picturebooks being unique, beautiful, works of art, extraordinary, good or beautifully illustrated (65) don’t really support her argument for using them; but the curriculum framework she presents for teaching development and intercultural education through picturebooks is sound, and the specific sections very useful to teachers.

In the following chapters, Dolan examines the concepts of Respect, Understanding and Action – the three parts of her framework. Respect is seen in terms of self-respect and she suggests that it is a “key part” of development and cultural education – the “first rung” on the ladder of intercultural relations (93). In presenting a selection of picturebooks that deal with self-esteem, self-respect, identity, bullying, human rights and environmental issues, Dolan supports her argument and suggests ways in which teachers might make use of certain books. Her choice is excellent, in terms of the themes that she covers and, when discussing environmental issues, she begins to acknowledge the importance of the visual narrative in books like The Window which “uses several visual devices to indicate the passage of time” (88). What she does well in this chapter is to demonstrate the ways in which some of her chosen stories fit her thesis, although at times listing books which would have been better placed in an appendix. Understanding, the second part of her framework, is explained by looking at social movements which can help children to learn and appreciate complex development and intercultural issues. Dolan chooses specific picturebooks to support topics such as: climate change; deforestation; slavery; gender inequality; apartheid and the Holocaust and supports each of these with very vivid accounts of events relating to each. These accounts are again very informative and well researched, providing perhaps an “eye-opener” for many readers. After each section, she again lists many picturebooks which she feels develop greater understanding of these happenings and recounts, in some cases, their storylines. Chapter Seven addresses Action, the third part of her framework, and indicates how children can learn about different kinds of action through the ways in which picturebook authors and illustrators allow their young readers to “dream” and create
a vision for a better society (136). Whilst this is a vast expectation, Dolan nevertheless puts forward a number of helpful and informative themes to support her belief. The books she introduces to exemplify this, however, are still presented in list format and she doesn’t often refer to specific illustrations.

In her final chapter, Dolan focuses on picturebooks that she feels “embrace” the refugee experience, enlighten children about their plight and reassure refugee readers that there is life and hope for them. She defines refugee and asylum seekers for her adult readers and suggests a range of picturebooks which she feels share these themes. As with the other chapters, her research is sound, informative and followed by examples of carefully chosen picturebooks that could be used by teachers. Occasionally she does mention how visual cues are used to convey meaning, such as during her discussion about Shaun Tan’s The Arrival (147) but these moments are rare. This is in fact the first chapter that includes any illustrations and none are from inside the books. A great pity, as this would have enabled her to illustrate in depth why picturebooks are so powerful in conveying the sometimes harsh reality.

You, Me and Diversity is a well-researched, illuminating book which sets out the aims of developmental and intercultural education clearly and fulfils its aim in suggesting themes and picturebooks that will help teachers to guide children on the path to learning about controversial and complex social issues. In her concluding chapter, Dolan states that teachers cannot expect picturebooks alone to teach a theme and hopes that You, Me and Diversity will help them (151). This is certainly likely to be the case in terms of knowledge but teachers may still need guidance on how to discuss the picture-text relationships semiotically in order to make full use of the picturebooks. To complement her approach, the methodology used in a number of academic picturebook projects, to help both teachers and children to learn more about intercultural themes through visual narratives, might be useful.

Penni Cotton

Literature = Education


If you look up the term ‘literature’ in a dictionary, you will find these definitions. Literature is “the production of literary work” or it presents “writings in prose or verse which have excellence of form or expression that support ideas of universal interest” and of course it is “the body of written works in a particular language, country or age”. Literature, naturally, is a form of art, and because it is a form of art it is hard to explain why something should be considered literature, and why something else should not. If you take the definition of literature from the Merriam Webster English Learner’s Dictionary, you will find that: “literature presents written works that are considered to be very good and to have lasting importance”. In this arena we come across “children’s literature”, and, as Bland puts it in her introduction, for a long time this term has been used generally to describe any kind of literary work, either written, illustrated or an oral interpretation, aimed at children and
teenagers. Fairy tales, nursery rhymes, graphic narratives and young adult literature have all been considered to reflect children’s vast interests. However, what is children’s literature exactly? Is it only aimed at a child audience, and can we use it to teach language? These questions are raised in the volume of work titled Children’s Literature in Second Language Education.

This book, edited by Janice Bland and Christiane Lutge, offers a collection of studies by various authors as well as the editors’ own reflections on the subject that focus on using literary texts as both literature and language-acquisition input. This is something that, until very recently, has been uncommon in modern research studies on the nature of English as a foreign language (FL) or second language (L2). The book is organised so that it offers a number of different approaches that show the advantages or potential disadvantages of using literature for L2 education. Bland and Lütge divide the studies of their fellow researchers and approaches into four major focal points, each addressed in detail within the individual authors’ own chapters. The tone set in one chapter defines the next, guiding readers to see the quantifiable benefits of using literature to teach language.

Part one, “Extensive reading with children’s literature”, deals with the approach to extensive or free reading (reading for pleasure) inaugurated and studied by Stephen Krashen. Krashen’s chapter “Free Reading: Still a Great Idea” presents the background for other studies in the first part of the book. He presents an extensive collection of the most recent empirical studies combined with his own research on free reading as a highly beneficial approach to learning. The findings show how this approach to reading leads to multiple benefits, such as better reading and writing skills. The other authors whose contributions are included in the first part, such as Beniko Mason, all expand upon Krashen’s views and further validate them. Mason, in her text, makes a positive correlation between free reading and listening to stories, while other authors recommend an early start to free reading, deeming it highly beneficial since it allows the child to create language patterns and simply to enjoy language. The contributors generally agree with the claim that if children have learned to read properly in their first language, then extensive reading is appropriate at all stages of language learning. The never-too-early or too-late attitude, a wide range of reading material, as well as interest and enthusiasm coming from the teacher, can greatly help in motivating children to read.

The first part also includes a chapter on extensive reading of picturebooks in primary EFL (English as a Foreign Language) classes by Annika Kolb and an account of a project on extensive reading by Johan Strobbe.

Part two, “Visual literacy with picturebook and graphic novels in ELT” (English Language Teaching), directly picks up on ideas presented in part one. For a child to become an avid reader, it is necessary for initial exposure to literature through picturebooks and graphic novels to be positive, interesting and motivating. Thus, the second part stresses the need for a “visual turn” in language teaching. The goal, of course, is not only to help the child develop into someone who loves to read, but also to think about what he or she is reading. In this sense, picturebooks are a nurturing ground for children to develop cognitively and to practise inferential thinking. Individual chapters focus on specific aspects of this topic. Eva Burwit-Melzer discusses the role of picturebooks and graphic novels in improving literary and language competence in EFL teaching, Sandie Mourão explores the
picturebook as an object of discovery, and Janice Bland focuses on fairy tales, especially postmodern versions, in the primary and secondary ELT classroom.

“Intercultural encounters with children’s literature”, focusing on intercultural communicative competence, presents the central point of the third part of this book. Here, the authors make connections between imagined storyworlds and intercultural competences. Literature can be a useful tool for children to develop the feeling of “otherness” and discover and appreciate diversity. This part also deals with (cultural) identity and context, themes often found in young adult literature. Specific topics comprise otherness in children’s and young adult literature, including the fantastic world of the Harry Potter books as a special case, i.e. “otherness turned magic” (101), addressed by Christiane Lütge, transcultural learning through young adult fiction addressed by Susanne Rechl, intercultural competence achieved through graphic narratives, addressed by Carola Hecke, as well as studies related to individual cultures as presented and conveyed by literature. Sigrid Rieuwerts analyses culture and ethnicity in Benjamin Zephaniah’s novels, raising the issues of British inclusiveness and London as a multicultural city. Li-Feng Lee shares the results of a reader response study of Taiwanese adolescents reading American young adult literature, showing that the students included in the study increased their intercultural understanding through literature, and that they “adopted a strategy of cognitive progression from wondering to reflection as they tried to understand a different culture” (147). Girt Alter “uncovers the problematic representation of First Nation and Native American cultures by analysing a selection of contemporary children’s books” (151) that frequently distort the image of the other by naming Canadian aboriginal peoples and Native Americans “savages” and “Indians”. The author suggests using authentic literature written by First Nation and Native American authors themselves in order to develop intercultural competence in young learners of English.

The final part of the book, “Empowerment and creativity through story”, highlights creative writing performance and active literary interpretation as vital steps towards linguistic creativity. Alan Maley focuses on creative writing with second language students, while Maria Luisa García Bermejo and Maria Teresa Eleta Guillén apply story making and storytelling and creative story writing in the EFL classroom. Maria Eisenmann describes how literary proficiency can be promoted in mixed-ability classes, and Paola Traverso focuses on a multi-sensory approach to storytelling and the potential of stories and children’s literature in general to enhance self-esteem in students. This part of the book stresses the important role of the teacher in the process of empowering children to express and create. Teachers themselves must improve their skills and knowledge, such as creative story making and storytelling, in order to help their pupils develop their creative expression.

Although all four parts have their own focus, the main questions posed throughout the book are on why we should use literature in primary and secondary school and what exactly hinders us from using it in language education. Questions of the availability of reading materials and access to motivating books are also commented on, as is children’s culture in teacher education. The contributors debate how much of the canon (works with the most artistic and educational merit) is usable in today’s classrooms, and ponder whether teachers should allow other works of literature that are more popular to be used to teach language or understand culture. The editors of this collection of works seek to provide readers with
arguments for the use of children’s authors and works of literature that go beyond the canon at schools.

In her concluding chapter, Christiane Lütge gives a brief overview of the main focal points addressed in the book, i.e. extensive reading, visual literacy, inter- and transcultural learning and empowerment, and creativity, emphasising the potential that children’s and young adult literature has for the an EFL or an ESL classroom. Finally, she opens a window on the future of children’s literature research and second language education, and foresees an interest in electronic fictions for children, considering that “the connection with media literacy and the concept of multiliteracies may be of special importance for future developments in EFL contexts” (221).

Children’s Literature in Second Language Education is perfect reading material for older and new generation teachers because it offers practical examples they can transfer into their classrooms. Students of primary education, as well as literature and language students and scholars, can find the described studies interesting and motivating. The book itself is written in an academic style, with some amount of education-related terminology, but it is not difficult to understand the underlying principles. In my opinion, younger, older, academic or non-academic readers can try this book and take advice from it. The most important being that our education lasts a life time, and it is never too late to learn something new.

Petra Beš

Literature in English Classes


It is quite natural to expect a book like this from Janice Bland since she is a well-experienced scholar and teacher of English for all ages, and literature has been frequently present in her teaching materials; she has published numerous papers and written her own drama scenarios, picturebooks and textbooks.

This hardcover book is divided into four main parts where the author’s key ideas are laid out and developed: an introduction, and three chapters on visual literacy, literary literacy, and critical cultural literacy in the EFL (English Language Teaching) classroom. The book also includes a bibliography, references and an index.

There are similar books that advocate the use of literature in second language teaching (e.g. Parkinson and Reid-Thomas 2000) or first language teaching (e.g. Collie and Slater 1987; Lazar 1993). In this book, Janice Bland writes about including original pieces of children’s literature in teaching students who learn English as a foreign language and covers a broad review of abundant previous scholarship on this topic, as well as example analyses, providing strong arguments for implementing children’s literature in the (foreign) language education of both children and teenagers.
The introductory part outlines the contents of the following pages, opening with a brief theoretical rationalisation on how EFL students should be exposed to selected pieces of literature to develop their language skills. Further, the author examines the “implications of ever-younger EFL classrooms” (2), which evokes the use of age-appropriate books like picturebooks and fairy tales in teaching. In the next segment, two ends are opposed: “well-crafted versus poorly crafted texts, language and content” (7). The next stage describes the “literacy spectrum” which includes three main aspects of literacy: visual, literary, and critical cultural literacy. The introduction is completed with the assurance that this book brings “innovative approaches for achieving language, literary and educational goals in the EFL-literature classroom” (28).

The main body of the book is based on three large parts discussing the aforementioned visual, literary, and critical cultural literacy in the EFL classroom. Every part has literary examples that can be used in the classroom, and they are presented chronologically, according to the learners’ ages.

Part one explains the importance of visual input that is widely present in teaching with picturebooks. In this chapter, Bland explains the scope of picturebooks according to Lawrence Sipe: wordless, nearly wordless, playful postmodern and those which deal with serious social issues. Besides, she introduces the role of graphic novels in the EFL-literature classroom, and how they help students cross the “curricular gap between the study of language and the abrupt start to literary studies employing adult literature” (75). In short, they are the link between the visual and the abstract.

Part two describes post-modern fairy tales that have the property of co-constructing meaning, and graphic novels (with special regard to engaged reading, participatory reading and reading against the text). There are also examples that can be exploited in teacher education (e.g. the use of poetry and creative writing, different levels of language play, language patterning, children’s plays).

Part three deals with critical cultural literacy, providing arguments that support engaged reading with students. For example, heteroglossia, which implies the plurality of voices within a novel, the intercultural involvement of the reader in life stories that can increase cultural awareness from an early age, the dialogic relationship of the particular and the universal, an appeal to the idealism of the pre-adult reader, textual and cultural hybridity, and allowing the unmasking of bias with the meta-cognitive skill of critical cultural literacy. Other issues addressed in what follows are critical language and critical cultural awareness, human rights and global issues in the EFL classroom. Furthermore, the critical cultural element is shown in the example of popular fantasy novels like the Harry Potter series.

In her conclusion, Janice Bland clearly states that original pieces of children’s literature are far more appropriate for foreign language teaching than graded readers. Bland agrees that, on the one hand, the authors of these original pieces “are writing for a critical audience of young people, as well as meeting the important criteria of high readability, age-appropriate topics and high literary quality” (295), and, on the other hand, graded readers “don’t always respect the semiotic domains of the child” (294).

Having read all the examples, references, statements and conclusions, one might observe that Janice Bland could have added some original students’ responses (especially
in Part I) to the pieces of children’s literature they were exposed to. If that were so, this book would not only promote learner empowerment in such a teaching environment, but it would also contribute to the digestibility of the text, and it would certainly make a more powerful point while convincing readers to include the author’s recommendations in their EFL teaching.

However, the study is very carefully structured. Page after page, it feels as though the author is steering the reader towards the idea that there is an original piece of literature for every level of EFL learner. As opposed to the idea that picturebooks are mostly for very young learners, Bland finds and presents examples that can be used for teaching more mature learners. It is also up to teachers how they use the materials, that is, what their teaching goals are, and how they can use, for example, picturebooks to stimulate the students’ use of language. In short, the proper consumption of children’s literature should bring students to the point where they are ready to enjoy adult literature.

Janice Bland communicates her ideas fluently by means of academic discourse, and she offers abundant references that are often interwoven with her own thoughts. She nevertheless manages to construct a clear message that certainly finds its way to the reader who engages with the topic.

As advertised, this book aims at practising teachers who are looking to advance their FL (foreign language) teaching with useful literature pieces, and those who wish to expand their existing knowledge and possibly find an inspiration for further research regarding children’s literature in the EFL classroom. Numerous researchers are cited on every page, so it is evident that the author of this book is thoroughly acquainted with research in her field. For this reason, this book inclines more to scholars than to classroom teachers who usually look for hands-on teaching ideas. In essence, teacher trainers would benefit from this book the most: they could use at least some of the chapters to foster the use of children’s literature in foreign language teaching. In this way, student teachers are led in a valuable direction: they would grow more sensitivity to the three literacy aspects that Janice Bland promotes in her three central chapters. At the same time, as she claims, “a literary study of children’s literature in teacher education is necessary to equip ongoing teachers with sufficient know-how to select suitable texts and to analyse their potential for visual and literary literacy” (297). In addition, a pedagogical study of children’s literature leads to the third issue, “critical cultural literacy”, as promoted in this book.

Silvija Hanžić Deda

Književni odgoj u kurikulskome kontekstu


Knjiga Dragutina Rosandića Obrazovni kurikulumi, standardi i kompetencije: s posebnim usmjerenjem na jezično-književno područje objavljena je u trenutku kad se u
obrazovnome sustavu Republike Hrvatske intenzivno promišlja o kurikulu, standardima i kompetencijama. Novoizšlo djelo omogućuje uvid u kurikulske teorije i metodologiju izrade kurikula te daje pregled razvoja kurikulske teorije tijekom povijesti.


Osobit interes čitatelja u Hrvatskoj potiče prikaz prvoga pokušaja stvaranja hrvatskoga nacionalnoga kurikula te nacrt koji mu je prethodio još 1989. godine, a autor mu je Dragutin Rosandić. Autor zaključuje da utvrđivanje strategije preobrazbe i razvoja hrvatskoga školskoga sustava treba temeljiti na znanstvenoj metodologiji koja obuhvaća sustav različitih postupaka i sredstava među kojima ističe raspravu, valorizaciju, recenziju, anketne i normative. Vrijedno je istaknuti da autor navodi temeljne međunarodne i nacionalne dokumente na kojima se treba temeljiti izrada nacionalnoga kurikula, odnosno dokumente koji temeljito opisuju i reguliraju različite aspekte odgojno-obrazovne djelatnosti.


U poglavlju „Vrste kurikuluma“ Rosandić daje prikaz austrijskoga, talijanskoga, njemačkoga, švedskoga i finskoga kurikula za materinski jezik. Sastavljajućima kurikula preporučuje finski model predmetnoga kurikula za materinski jezik u kojemu se jasno definiraju ove odrednice: ciljevi koji su usmjereni na povećanje komunikacijskih vještina, vještina čitanja i pisanja te oblikovanja učeničkoga odnosa s književnošću i jezikom.

Knjiga zahvaća korpus znanstvene i stručne literature o kurikulu, a autor također izdvaja najvažnija djela koja mogu biti uporište za oblikovanje i stvaranje kurikula. U tu

U poglavlju „Jezično-komunikacijsko područje“ može se pronaći opis Hrvatskoga jezika kao nastavnoga predmeta i važnost sadržaja predmetnih područja u stjecanju jezične komunikacijske kompetencije.

Nadalje, Rosandić prikazuje kronologiju promjena u hrvatskome školstvu u poglavljima „Metodologija promjena hrvatskoga školstva“ i „Promjene hrvatskoga odgojno-obrazovnoga sustava“. Može se istaknuti teza o nepouzdanoj provjeri kvalitete hrvatskoga školstva u poglavlju „Vrednovanje odgojno-obrazovnoga sustava“. Autor navodi didaktičke teorije vrednovanja te opisuje praćenje, vrednovanje i ocjenjivanje učeničkoga znanja.

U poglavlju „Internacionalizacija sustava“ autor navodi i opisuje važnost i karakteristike međunarodnih projekata vrednovanja čitalačke, matematičke i prirodoslovne pismenosti (PISA 2000., 2003., 2006. i 2009.).

„Uzorak obrazovnoga standarda za materinski jezik“ poglavlje je u kojemu se prikazuje austrijski primjer s ciljem usporedbe i usklađivanja hrvatskoga obrazovnoga standarda s europskim standardima za materinski jezik, a poglavlje „Ususret novim promjenama hrvatskoga odgojno-obrazovnog sustava“ obuhvaća elemente koje valja uvažavati pri oblikovanju strategije formiranja novoga odgojno-obrazovnoga sustava. Autor ističe da oni trebaju biti utemeljeni na znanstvenim, stručnim, društvenim i gospodarskim uporištima, a ne na voluntarizmu, populizmu i stranačkoj uskogrudnosti.

U posljednjem se poglavlju, „Učenje kompetencija“, daje prikaz novoga modela kompetencijskoga učenja u kojemu se prikazuje odstupanje od tradicionalne paradigme u učenju. Kompetencijsko učenje omogućuje stjecanje kompetencija, a učenik je u tome modelu glavni subjekt odgojno-obrazovnoga procesa.

Kao hrvatski metodičar materinskoga jezika Rosandić knjigu završava sažetkom u kojemu identificira temeljne nošitelje promjena hrvatskoga školskoga sustava pa je knjiga namijenjena institucijama koje se bave odgojem i obrazovanjem uključujući resorno ministarstvo i agencije te druge nezaobilazne subjekte: roditelje, učenike, društvenu i kulturnu javnost.

Knjiga daje pregled važnih djela i autora koji su pisali o kurikulskim teorijama i metodologiji promjena u hrvatskome obrazovnometastavu s posebnim naglaskom na jezično-komunikacijsko područje. Osobito su vrijedni uzorci europskoga obrazovnoga standarda za materinski jezik te popis temeljnih dokumenata koji otvaraju internacionalne obzore u odgoju i obrazovanju.

*Martina Kolar Billege*
Narječje i standard u istome razredu


Knjiga Tamare Turza-Bogdan *Kajkavsko narječje u nastavi Hrvatskoga jezika: prilozi za osnovnoškolsku nastavu* rezultat je dugogodišnjega istraživanja započetoga autoričinim interesom za kajkavsko narječje u okvirima metodike nastave Hrvatskoga jezika. Cilj istraživanja početne recepcije djela na kajkavskome narječju jest osvješćivanje važnosti učenja i prihvaćanja svih narječja hrvatskoga jezika, ali i važnosti standardnoga jezika kao službenoga komunikacijskoga sredstva. Knjiga, osim što potiče na daljnja istraživanja, služi i kao pomoć svima koji se bave narječjima, no namijenjena je posebice učiteljima i nastavnicima hrvatskoga jezika.

Autorica na početku daje pregled starije i moderne kajkavske književnosti te kajkavske dječje književnosti osvrćući se na pisece, jezikoslovce i institucije koje u svojemu radu rabe i njeguju kajkavski jezik, čak i nakon što on prestaje biti standardni. Naglašava kako važan dio proučavanja kajkavske književnosti pripada dječjem stvaralaštvu koje je svoje uvažavanje dobilo pokretanjem dječjih časopisa *Radost* (1951.) i *Modra lasta* (1960.) (25).

U nastavku razmatra ulogu škole u razvijanju komunikacijske kompetencije na jezičnome standardu i narječjima. Iako je u prošlosti bio zanemarivan, danas se smatra da idiom s kojime učenik dolazi u školu treba biti njegovan i kao takav sastavni dio nastavnoga programa koji, kao jedan od ishoda učenja hrvatskoga jezika, navodi osposobljavanje učenika za jezičnu komunikaciju u svim priopćajnim situacijama (31).

S obzirom na činjenicu da je čitanje teksta komunikacijski proces, autorica naglašava važnost početne recepcije teksta kako bi interpretacija teksta bila uspješna te potaknula učenika na jezično izražavanje. Tamara Turza-Bogdan, u radu sa studentima Učiteljskoga fakulteta Sveučilišta u Zagrebu – Odsjeka u Čakovcu, provodi prvo sustavno istraživanje o recepciji kajkavskih djela (osnovnoga osjećaja teksta, vlastita odnosa prema tekstu, motivsko-tematskoga sloja i jezično-stilskoga sloja). Za ispitanike uzima nastavnike i učenike osnovnih škola, od prvoga do osmoga razreda, koji pripadaju ili ne pripadaju kajkavskomu govornom idiomu. Djive su glavne hipoteze da govorni idiom učenika utječe na osobitosti početne recepcije odabranih djela na kajkavskome narječju i na odnos prema kajkavskome narječju u nastavi te da govorni idiom nastavnika utječe na konotaciju pojma kajkavskoga narječja i na odnos prema nastavi kajkavskogknjiževnosti. Detaljno su objašnjene ostale hipoteze, tijek i način istraživanja po razredima te metodičke mogućnosti svake pjesme ili proznoga teksta koji je tijekom istraživanja obraden u pojedinome razredu.

U poglavlju „Odnos učenika i nastavnika prema kajkavskome narječju“ obrazlažu se dobiveni rezultati istraživanja koji pokazuju da ispitani učenici koji ne pripadaju kajkavskomu govornom idiomu ne osjećaju prevelike poteškoće zbog nerazumijevanja teksta te da je njihov odnos prema kajkavskome narječju pozitivan. Interes svih ispitanih učenika za kajkavsko narječje pokazao se većim no što ga prepoznaju njihovi nastavnici. Potvrđila se hipoteza da je odnos prema kajkavskome narječju pozitivniji kod nastavnika.
koji pripadaju kajkovskomu govornom području. Budući da nastavnici imaju utjecaj na stvaranje budućih recipijenata kajkovske književnosti, vrlo je važna izobrazba nastavnika da ne bi imali predrasude prema narječjima te kako bi bili dovoljno kompetentni u izvođenju nastave na kajkovskome, ali i ostalim narječjima.

Problematiku uvođenja narječja u nastavu Hrvatskoga jezika autorica zaokružuje dajući primjere metodičke interpretacije kajkovske književnosti, naglašavajući važnost povezivanja svih nastavnih područja Hrvatskoga jezika, kao i jezičnih aktivnosti govorenja, slušanja, čitanka i pisanja kako bi učenici dobili potpunu sliku jezika te kako bi im proces svakodnevne potpolaza iz zavičajnoga govornoga idioma u standardni jezik (i obratno) postao prirodan. Završava nekim smjernicama za budućnost, kao što su stalno praćenje učenikova interesa, korištenje zvučnim snimkama kada učitelj nije siguran u točnost svoje interpretacije, i naglašavanjem kako učenika ne treba siliti da se izražava na idiomu koji je različit od njegova govornoga idioma.

Knjiga, osim što služi kao poticaj i pomoć učiteljima i donosi rezultate istraživanja koje u nas otvara novu problematiku, ima i važnu misiju, a ta je da se zavičajni dio u većoj mjeri uvede u kurikul osnovne i srednje škole. Takav pothvat zahtijeva veliki trud i angažman studenata i nastavnika na fakultetima i u školama. Koliko god zahtjevan bio, on bi se bogato nagradio, znajući da uporabom zavičajnoga idioma u nastavi čuvamo hrvatski jezični identitet, ali i osobni učenik identitet, i time pomažemo učenicima na putu k višjezičnosti. Početak toga puta naći ćemo u autoričinim primjerima za nastavu koji će, vjerujem, biti odskočna daska mnogim učiteljima, metodičarima, ali i studentima, za daljnje kreativno promišljanje i istraživanje.

Tamara Maljcov

**Povratak pričanju priča**


Cilj je knjige *Pričanje priča – stvaranje priča* ponuditi odgovor na pitanje zbog čega je djeci važno pričati. Autorica je svoj cilj postigla, ali je uz to također objasnila i osvijestila utjecaj priča i bajki na dječji život te je ponudila konkretna poticaje za pričanje u pedagoškoj, odnosno metodičkoj praksi (studenti, dječji vrtići, osnovna škola) i u obitelji. Osim na bajke knjiga se osvrće i na druge kvalitetne narativne tekstove koje možemo usmeno prenositи djeci te osmršte možeću načine učenja vještine pričanja priča.

Djelo je namijenjeno ponajprije praktičarima i općoj publici, a može biti korisno i studentima učiteljskih i odgojiteljskih studija, kao poticaj na obnavljanje i prakticiranje ove gotovo zaboravljene, a sigurno zanemarene djelatnosti.

Knjigu čini trinaest cjelina. Nakon uvodnoga i sedam središnjih poglavlja slijedi dodatak koji sadrži primjere priča i bajki, potom sažetak na engleskome jeziku, pojmovnik, kazalo prezimena i na kraju popis literature kojim autorica zaokružuje svoju knjigu.
Uvodnim razmatranjima autorica nas usmjerava na promišljanje o bajkama kao putovima kojima dopiremo do djece. Pričanjem priča spašavamo umjetnost pričanja od zaborava te doprinosimo stvaranju kulture pričanja, odnosno razvijamo dobru govornu komunikaciju.

Poglavlje „Bajka ili put do djeteta“ upoznaje nas s bajkama, odnosno s načinima kako ih približiti djeci. Sažnajemo što su zapravo bajke i zašto su bitne. Prenijeti djeci uvjerenje da je svijet dobar i prožet smislom, a život vrijedan truda te da i život svakoga djeteta ima smisla, jedan je od najvažnijih pedagoških ciljeva i izazova. Autorica drži da je upravo bajka posrednik u ostvarivanju toga cilja. Dalje se tematizira podrijetlo bajki i njihova istinitost koja se očituje u stvaralačkoj snazi i govoru. Sposobnost spontanoga razumijevanja slika koje se pojavljuju u bajkama različito je razvijena u ljudi, ovisno o načinu spoznaje. Kako bi se jasnije i bolje razumjelo bajke, potrebno je povezati ih s tradicijom i kulturološkim tematskim krugom jer se bajka uobličuje tek u vlastitome kulturnome kontekstu. U razumijevanju simboliike bajki i otkrivanju njihova značenja često će nam pomoći i podudarnost s biblijskim simbolima (zmaj, bijela golubica, majka, pepeo itd.). Nadalje, autorica upućuje na značenje koje priče i bajke imaju u djetetovu životu, razmatra razloge zbog kojih je danas potrebno pričati priče i bajke te odgovora na pitanje zašto se zalažemo za osobno pričanje. Odgovor je spreman: pripovjedač je nesputan, a ispričana je priča spontana, neposredna u odnosu s publikom i posredovana osobnošću pripovjedača.

Treće poglavlje definira pojmove pričanja, pripovijedanja, i prepričavanja i usko je povezano s četvrtim poglavljem koje je usmjereno na pripovjedačeve vještine i kompetencije. Pripovjedač je osoba koja posjeduje talent i koja je svladala umijeće kako bi stekla vještinu pripovijedanja, a zadaću mu je prenijeti poruku da se teškoće mogu svladati. Zajedno sa slušateljima pripovjedači prolaze put izazova do sretnoga kraja. Ključ je dobro ispričane priče voljeti tu priču, a zatim držati se nekih pravila, poput ovih: shemu priče znati napamet, uklopiti ponavljanja, održavati kontakt očima, uvažavati vještinu govorenoga jezika itd. Oslanjajući se na Johannesa Merkela, autorica navodi popis od ukupno petnaest takvih pravila „koja bi dobar pripovjedač priča morao uvažiti, odnosno kompetencije koje bi morao posjedovati“ (44). Iz toga slijedi da je usvajanje navedenih pravila put k stjecanju pripovjedačkih vještina, a da se pripovjedačeve kompetencije, kako ih vidi Vladimira Velički, neposredno povezuju s nabrojanim vještinama. Stoga se razvijaju tih vještinu smatra pripovjedačevim kompetencijama. Doduše, u engleskome se prijevodu sadržaja pojavljuje riječ „skills“, vještine, koja bi i bolje odgovarala navedenomu popisu i u hrvatskome tekstu.

U petome se poglavlju autorica usmjerava na metodičke aspekte, neadekvatno prevedene kao „methodical aspects“. Šteta je da se ta nespretnost i neke druge nespretnosti u engleskome prijevodu sadržaja i u engleskome sažetku nisu izbjegle, što je sigurno bilo moguće kvalitetnom lekturom, no taj nedostatak valja pripisati ponajprije nakladniku. Peto poglavlje opisuje načine pričanja priča i bajki, a pojedina potpoglavlja nude upute iz kojih saznajemo što činiti prije samoga pričanja i koje predvježbe primijeniti kako bi ispričano izazvalo očekivanu reakciju kod slušatelja i kako bi slušatelji zapamtili priču. Odabir priče „nije lak zadatak“ (50). Kriteriji odabira zasnivaju se na temeljnome polazištu, uvidu da se djeca užive u jednu priču i poistovjećuju s njom samo onda kada pripovjedač predočava
svijet iz dječje perspektive, uvažava jedinstvenost dječjega svijeta, kad mu je polazište za pričanje dječja stvarnost, a da pritom ne odu u krajnost i ne izobići taj svijet prilagodavajući ga djeci. Kod odabira priče treba uzeti u obzir dostupan korpus iz kojega možemo izabrati priče, autentičnost priče, valja voditi brigu o jeziku (bogatstvu jezika i izražavanja), kao i o djetetovoj dobi.

Potpoglavlje „Izbor bajke i priče s obzirom na dob djeteta“ opisuje okvirne karakteristike priča primjerenih određenoj dječjoj dobi te upućuje čitatelje kako priču prilagoditi specifičnim potrebama pripovijedanja nekoj skupini djece. Priče koje se posređuju dječki okvirno su podijeljene na malešnice, tj. rimovane priče, priče o okolini i pojedinim područjima znanja, problemske priče, fantastične priče i bajke. Autorica nadalje nudi nekoliko rješenja povezanih s problemom kako napisanu priču pretvoriti u priču za pričanje. Prvih je korak biranje teksta, odnosno predloška. Prikazuje se metoda koja otkriva što nakon odabira teksta, odnosno kako priču prilagoditi malom slušatelju. Rješenja su osigurati dovoljno vremena i izabrati pravo vrijeme za pričanje, obratiti pozornost na govornu interpretaciju, osluškivati priču (otkriti kako će nam pomoći u odgoju), iznova se vraćati priči, i posljednje, ali sigurno jednako važno, ne učiti tekst priče napamet.

Metoda pripreme za pripovijedanje koju autorica opisuje kreće od izrade sheme (konkretnoga tijeka radnje), preko pronalaženja logike radnje u priči, praćenja radnje u slikama, prikazivanja gestama, do pronalaženja i formiranja formula. Skraćeno, metoda se može svesti na tri glavna pojma: shema – gesta – formula. Atmosferu će obilježiti bajkoviti prostor, bajkoviti pomagači, vizualno okruženje, slušno okruženje te mirisi i okusi kao dio okruženja. Važnost rituala kod pričanja djetetu će i otvoriti prostor za govor i ponuditi mjesto tišine te će omogućiti njegovo aktivno slušanje. Donose se i razmatraju pojedina gledišta i najutjecajniji pristupi kreativnosti. To je ujedno uvod u opis metodičkih postupaka za poticanje govornoga stvaralaštva, kao što su upotreba slika i ilustracija kao poticaj za stvaranje priča, primjena igračaka i različitih uporabnih predmeta kao poticaj za pričanje, pričanje bez pomagala, stvaranje priča uz pomoć osjetila te aktivnosti i igre okupljene i opisane pod naslovom „Pokretom do priče, pričom do pokreta“. Sedmo poglavlje, „Stvaranje priča za djecu“, nastavlja s praktičnim temama. Kao mogući model za sastavljanje priča s djecom nudi model terapeutske priče koji je razvila Susan Perrow, a koji ima trodijelnu strukturu: metafora, putovanje i rasplet. U sljedećem poglavlju donose se završna promišljanja o pretpostavkama, mogućnostima te emocionalnim i razvojnim potencijalima pričanja kao načina kreativnoga izražavanja.

Nakon opisa velikoga broja praktičnih aktivnosti i navođenja poticajnih primjera za rad s djecom u prikazanim poglavljima autorica u dodatku donosi sedamnaest priča i bajki.
za pričanje djeci vrtićke i mlađe školske dobi. Pri odabiru uzela je u obzir zadovoljavanje
mjerila za odabir primjerenih bajki i priča (linearna radnja od prošlosti prema budućnosti,
gledište pripovjedača ne oscilira, a likovi su jasno ocrtani). Bilo bi korisno, međutim, da
su navedeni izvori iz kojih su priče preuzete, imena prevoditelja i drugi podatci. Autori se,
doduše, navode, ali je čitatelju nedostupan put do izvornika. Sažetak na engleskome jeziku,
pojmovnik, kazalo prezimena te literatura omogućuju lakše snalaženje u knjizi, a ti dodatci
također pružaju putokaz za daljnje udubljuvanje u pojedine segmente i teme.

Bilo da je čitatelj student, odgajatelj, učitelj ili roditelj, naći će u ovoj knjizi odgovore
na pitanja zašto čitati i pričati bajke, na koji način to učiniti, kako ih izabrati, a uz to će
na jednome mjestu naći primjere prikladnih priča i bajki. Uz praktičnu vrijednost knjige,
na drugoj, paralelnoj razini, ovo djelo čitatelja osvještava o važnosti održavanja kulture
pričanja bajki i priča neovisno o kontekstu (vrtić, škola, dom) i o važnosti njihovih
implicitnih vrijednosti za dijete, odrasloga čovjeka, društvo u cjelini. Brojnim primjerima
autorica zorno pokazuje da želimo li s djecom osvježiti, održati i razumjeti vrijednosti
koja čine poznatu slovjačku literature. No, izloženim su se i velikim strijelacima, mehanizma
i razinarošću koji čine dijete, a uobičajeni načini njegovog učenja i razumijevanja.

Ivana Cindrić

Daleko više od izložbenoga kataloga


S navršenih 13 godina i nakon završene pučke škole dječaci su bili sposobljavani za zanat i predavani majstoru/gospodaru – tek su darovitiji uz dopuštenje Kraljevsko
zemaljske vlade mogli pohađati srednju školu. Djevojčice su sirotište napuštale s 15 ili sa
16 godina te su se zapošljavale kao služavke ili sobarice. Pojam siročadi, kojim autorica, smatrajući ga socijalnom kategorijom, obuhvaća ne samo djecu čiji su roditelji preminuli, nego i svu ostavljenu, zanemarivanu, eksploatiranu ili zlostavljanu djecu, dakle onu koja odrastaju bez prikladne roditeljske skrbi, označava nesretan društveni fenomen prisutan u svim društvima.

Nije nimalo neobično što su upravo učitelji bili pokretači i organizatori prve sustavnije odgojno-socijalne skrbi za ugroženu djecu u Hrvatskoj početkom XX. stoljeća. Europska je situacija krajem XIX. stoljeća obilježena ponajprije industrijalizacijom, urbanizacijom, poboljšanom medicinskom skrbi te velikim demografskim rastom što dovodi do stvaranja novoga društvenoga sloja: gradskoga radničkoga proletarijata. Hrvatski su krajevi u to doba bili pod Austro-Ugarskom Monarhijom, no liberalne su reforme bana Ivana Mažuranića donijele reformu osnovnoga školstva i obrazovanja učitelja, čime su postavljeni temelji modernomu školstvu.

Sustavno istraživši ovu dosad nedovoljno obrađenu tematiku, autorica donosi zanimljive podatke o povijesnome razvoju skrbi za siročad, koji je općenito bio pod utjecajem Crkve, privatnih humanitarnih zaklada i dobrotvornih organizacija, no u našim krajevima bio regionalno specifičan, pa se, primjerice, za razliku od kontinentalnoga dijela zemlje, u Dalmaciji već od XV. stoljeća osnivaju nahodišta: ustanove za zbrinjavanje neželjene novorođenčadi.

Do početka XX. stoljeća brigom za siročad bavili su se filantropi, milosrdni pojedinci, dobrovoljna društva i crkveni redovi jer organizirane javne državne socijalne skrbi praktički nije bilo. Prva službena čuvališta (indikativni su i ostali nazivi koje autorica navodi: hranilište, pjestovalište, sklonište, zaklonište, djetište, uboški dom, privatni/javn/ državni dječji vrt) osnivaju se u Karlovcu (1842.) i Zagrebu (1855.). Tijekom druge polovine XIX. stoljeća osnovana su i sirotišta za trajni boravak – Huttler-Kohlhoffer-Monspergerovo sirotište u Osijeku (1869.) i Sirotište Eduarda baruna Jelačića Bužinskoga na Josipovcu u Zagrebu (1888.). Od brojnih zanimljivih podataka iz povijesti hrvatskoga školstva, izdvojimo, primjerice, da je 1893. pri gornjogradskoj dječačkoj školi u Zagrebu osnovana Škola za zapuštenu djecu, tzv. fakinska škola.

U katalogu nadalje nalazimo i detaljan pregled cijelog niza ustanova socijalnoga karaktera pod skrbi sestara milosrdnica, a čitatelja se upoznaje i s djelovanjem pravnika i učitelja koji su se prvi bavili problematikom zapuštene djece te sankcioniranjem njihova neprihvatljiva ponašanja (Stjepan Kranjčić, Josip Šilović), premda je odgoj siročadi tijekom XIX. stoljeća bio marginalan u okviru interesa hrvatske pedagogije. Osobito je zanimljiv prikaz naprednoga pedagoškoga rada učitelja Ivana Tomašića, koji je u početku školi u zagrebačkom Trnju provodio pedagoške inovacije te predlagao kako u Zagrebu, na Sv. Duhu, organizirati kompleks socijalno-odgojnih ustanova.

Štefka Batinčić osvrnula se i na djelovanje Marije Jambrišak, učiteljice u zagrebačkom ženskom liceju, u kojemu je, među ostalima, predavala i Ivani Brlić-Mažuranić, Jagodi Truhelki i Zdenki Marković. Nezaobilazan je trag ostavila i Milka Pogačić, jedna od naših najpoznatijih učiteljica s prijelaza XIX. u XX. stoljeće, koja je svoj posao doživljavala ne samo kao službu, nego kao poziv. U svojim javnim istupima – primjerice u predavanju „O pravu djeteta“ koje je 1905. održala u Klubu učiteljica – zagovarala je dječja prava, pozivajući se na tada novu – a mislim da bi se moglo reći i danas aktualnu – knjigu Stoljeće...
djeteta (1900.) švedske učiteljice Ellen Key. Kao predsjednica Udruge učiteljica Kraljevine Hrvatske i Slavonije te urednica časopisa „Domaće ognjište“ poticala je mnoge uspješne akcije prikupljanja financijskih sredstava u dobrotvorne svrhe i ostvarila goleme pomake na području socijalne skrbi za djecu. Tako je donacijama od Dječjega dana – manifestacije u okviru koje je u četiri godine prikupljeno oko dvjesto tisuća kruna – i donacijama Udruge učiteljica u Zagrebu izgrađen Dječji dom, svečano otvoren 31. svibnja 1912. Od osobljia se Dječjega doma, ističe Štefka Batinić, očekivao maksimalan angažman oko djece, što znači da je bila zabranjena bilo koja druga aktivnost osim bavljenja djecom, a tjelesno kažnjavanje djece nije dolazilo u obzir.

Nimalo lakim radom punim odricanja, kakav je uostalom svaki pionirski rad, ali nošeni entuzijazmom, učitelji i učiteljice osigurali su temelje daljnjemu razvoju socijalnoga rada u Hrvatskoj, posebice tijekom Prvoga svjetskoga rata i nakon njega.

Većina je dobrotvornih organizacija tijekom rata postala još aktivnija, a posebno su važne uloge u skrbi za ratnu siročad i obitelji mobiliziranih i stradalih vojnika imali Liga za zaštitu djece te Središnji zemaljski odbor za zaštitu porodica mobilizovanih i u ratu poginulih vojnika iz Trojedne Kraljevine Hrvatske, Slavonije i Dalmacije. Sva dobrotvorna društva, njih stotinjak, od 1920. godine okupljena su u savezu pod nazivom Narodna zaštita.

Siročad i siromašna djeca općenito nisu imala previše izbora što se tiče školovanja, koje se najčešće svodilo na šegrtovanje ili obavljanje raznih pomoćnih poslova bez ikakve obuke jer je to pružalo najbržu mogućnost osamostaljivanja. Bilo je to, kako navodi Štefka Batinić, više u svrhu pukoga preživljavanja nego želje da se toj djeci kvalitetno prenesu znanja i umijeća – tim više što dječji rad u to vrijeme nije bio zakonski reguliran. Život je malih šegrtova u rukama posjedičkih majstora često bio vrlo težak te izložen okrutnostiima, strogoosti i zlostavljanjima jer majstori, koliko su god bili kvalitetni u svojoj struci, većinom nisu bili dobri odgajateljci. Problem zapravo nije bio dječji rad, nego neprimjereni, odnosno izrabljivački radni uvjeti. Djeca su bila najugroženija populacija u društvu, a problem siročadi, navodi autorica, ponajprije je problem koji se javlja u urbanim sredinama, a takva su zapuštena i ulici prepuštena djeca izazivala dvojake osjećaje odbojnosti i suosjećanja.

Posebno je zanimljivo poglavlje „Siročad u hrvatskoj dječjoj i omladinskoj književnosti na prijelomu stoljeća“ u kojemu autorica na primjeru nekoliko dječjih romana uspostavlja poveznicu između stvarnoga i književnoga svijeta „polazeći od pretpostavke da je književni konstrukt imao svoje ishodiše u realnom socijalno-pedagoškom i širem društvenom kontekstu“ (92). Kao Hlapićeve i Gitine „suputnike i supatnike“ Štefka Batinić navodi Tugomilu, Ivana, Milka i Vojka – likove iz romana Jagode Truhelke (Tugomila, 1894.), Vjekoslava Koščevića (Sretni kovač, 1895.), Mihovila Labudića (Bez oca i majke, 1906.) odnosno Dragoslava Heiligsteina (Zlatne ruke, 1930.). Poslušnost, marljivost i zahvalnost provlače se kao najpoželjnije dječje vrline, koje su propagirane i u čudorednime devetnaestostoljetnim svjedom i onome s početka dvadesetoga stoljeća. Po(r)uka je tih romana Jasna: sretna su djeca koja imaju roditelje, a onima koja nisu te sreće ostaje nada da će naći dobročinitelja i zaštitnika – no samo pod uvjetom da posjeduju navedene vrline. U tome smislu, ističe autorica, siroče-šegrt kao književni lik rabio se kao sredstvo prenošenja pedagoških poruka.

Istraživački utemeljen na raznolikim informacijskim vrelima – sačuvanoj dokumentaciji, kao i na dosadašnjim filološkim spoznajama – tekst kataloga ove izložbe čita.
se kao marno ilustrirana znanstvena studija. Autorica se oslanja na relevantna znanstvena istraživanja te na izvore pomoću kojih je moguće rekonstruirati ondašnju socijalno-kulturnu sliku: na dnevne listove poput *Jutarnjega lista* i *Narodnih novina* te na stručnu periodiku poput *Domačega ognjišta*, *Zore*, *Učiteljskoga glasa*, *Napretka* i *Školstva*.

Bogato opremljen reprodukcijama fotografija, koje, vjerujem, šira javnost dosad nije imala prilike vidjeti, te uz obilje dragocjenih podataka crpljenih iz arhivske grade pohranjene u Arhivskoj zbirci Hrvatskoga školskoga muzeja, ovaj nas rad Štefke Batinić na čudesno lijep način uvodi u svijet koji nije ni čudesan ni lijep – svijet djece gladne ne samo u doslovnome smislu, nego gladne ljubavi i pažnje, odgovarajuće roditeljske zaštite i primjerene skrbi.

Ova pedagoško-socijalno-knjževna „šetnja“ manje poznatom stranom povijesti izaziva dvostruke osjećaje. S jedne strane, zahvalnost i divljenje prema predanosti i nastojanjima svih onih pedagoških djelatnika koji su pozitivnom energijom, odricanjima i trudom ostvarili nesreće, pomake naše, osiguravši budućim generacijama mogućnost za kvalitetniji život. S druge, podsjeća nas na činjenicu da je čak i u današnje vrijeme svakodnevica mnoge djece i suviše naložak na ona odgađa, nezaštićenih i obespravljenih mališana na koje nam je pozornost skrenula Štefka Batinić. Na kraju valja pohvaliti i vrlo uspjelo likovno oblikovanje kataloga za koje je zaslužen Ivan Antunović te zaključiti kako ovo značajno priređeno i raskošno opremljeno izdanje nudi mnogo, mnogo više od uobičajenoga izložbenoga kataloga.

*Ana Batinić*

**Digitalno djetinjstvo i obitelj**


Catherine Steiner-Adair međunarodno je priznata klinička psihologinja i pedagoginja koja radi kao terapeutkinja s djecom i obiteljima, ali i kao školska savjetnica. Zaposlena je na Odsjeku za psihijatriju ugledne ustanove Harvard Medical School. U svojoj novoj knjizi *Prekinuta veza: zaštita djetinjstva i obiteljskih odnosa u digitalnome dobu* upozorava nas na činjenicu da je tehnologija u velikoj mjeri prisutna u našim životima. Odrasle osobe u procesu su adaptacije na tehnologiju, za razliku od djece koja pokazuju prirodne navike na nju. Tehnološke su stimulacije i interaktivni sadržaji poput „čokolade za dječji mozak“. Tehnologija bi, smatra autorica, trebala služiti za informiranje, zabavu ili rad, a ne kao sredstvo kojime se osoba definira. Catherine Steiner-Adair o tehnologiji zauzima kritički stav. Detaljno opisuje na koji način tehnologija raslojava američku obitelj, zbujuje roditelje i čini djecu usamljenom. Knjiga sadrži osam poglavlja u kojima autorica donosi niz dobrih i praktičnih odgojnih primjera s ciljem zaštite dječjega razvoja.

U prvome poglavlju, naslovljenome „Izgubljeni u prijevodu“, autorica ističe da su već prije petnaest godina roditelji počeli pokazivati veliku zabrinutost zbog rušenja kulturalnih normi, rastuće potrošnje, neprihvatljiva ponašanja svoje djece i njihove sklonosti zabavnim
sadržajima. Uzrok negativnim pojavama povezivali su s izloženošću djece tehnologiji i njezinoj pretjeranoj upotribe. Tehnologija je u dječjim životima počela zauzimati važno mjesto što je utjecalo na njihov socijalni i emocionalni razvoj, obiteljsku interakciju, ali i na ozračje u školskoj zajednici. Učitelji su dijelili zabrinutost s roditeljima jer su zamijetili da se tehnološkim inovacijama znakovito počelo mijenjati njihovo socijalno okruženje. Autorica u ovome poglavlju ističe paradoks koji se odnosi na upotrebu tehnologije. Ona može na nezamislive načine obogatiti dječje živote, ali u isto vrijeme uvući djecu u nevolje. Upotrebom tehnologije djeca se mogu povezivati s vršnjacima i izravno pristupati izvanrednim izvorima znanja. Tehnologija je u tome smislu promijenila položaj učenika, ali i procese učenja i obrazovanja.

U drugome poglavlju, pod naslovom „Savršeni dječji mozak“, autorica naglašava važnost roditelja u dječjem razvoju. Stabilna i sigurna veza između roditelja i djeteta u ranoj dobi ključna je za razvoj interakcija u kasnijoj dobi, ali i za proces učenja. Autorica navodi odnos promatra i u kontekstu uporabe tehnologije. Česta aktivnost roditelja na Facebooku može postati cjelovita dio djetetova doživljanja. Tehnologija ne mijenja samo sliku odnosa između roditelja i djece u ranom djetinjstvu, nego mijenja i njihov odnos. Unatoč tome što autorica pokazuje razumijevanje za borbu s prilagodbama koje zahtijeva roditeljstvo, protivi se tehnologiji koja služi u svrhu roditeljske zamjene. U prilog tomu navodi istraživanja koja potvrđuju da 74% američke djece do dvije godine već gleda televiziju.

U trećem poglavlju, „Mary je imala mali iPad“, autorica ističe važnost učenja dodirom. Opisuje jedinstvenost trodimenzionalnoga iskustva za dječji razvoj. Ono je u potpunosti doživljajno različito od dvodimenzionalnoga ekranskoga prikaza. Za djecu je najbolji način učenja dodirivanje i kretanje. Interakcije s drugom dječkom i odraslim osobama iznimno su važne zbog kontaktka očima, izražaja lica, glasa i sl. Razvoj mišljenja, koje u djetetovim najranijim godinama služi za prepoznavanje obilježja stvarnoga svijeta, označava veliki korak u dječjemu životu. Interakcijom s roditeljima, prijateljima ili u zamišljenoj igri s igračkama dijete uči i doživljava stvarni svijet. Za razliku od takva pristupa autorica zagrebelja i činjenicu da su današnji trogodišnjaci, umjesto stvarnim osobama i igračkama, obručeni brojnim medijskim sadržajima i tehnologijama. Poglavlje završava pitanjem: „Hoće li vaše dijete provesti djetinjstvo na igralištu ili na iPadu?“

U četvrtome poglavlju, pod naslovom „Napredno djetinjstvo“, autorica nas upoznaje s američkim školama u kojima se učenici promovira odgovorna uporaba tehnologija. Učenici u debatama koje se organiziraju u njihovim školama uče kako biti dobar digitalni građanin. Nasuprot brojnim pozitivnim primjerima američkih škola autorica ističe brojnu djecu kojoj su računala zamijenila igrališta. Pita se kako izgleda njihova igra, koga upoznaju tijekom igre, ali i kakve sadržaje uče u njoj. Nestrukturnirana igra koja se odvija u virtualnome prostoru upućuje na činjenicu da djeca gube vrijeme za osobni kontakt sa stvarnim osobama. Djeca svakodnevno trebaju emocionalno i misaono procesuirati svoja iskustva na osnovi kojih će usvajati nove informacije o sebi i svojemu okruženju. U idealnim uvjetima taj se proces odvija s roditeljima i vršnjacima, u obitelji i školi.

U petome poglavlju „Prvi put, drugi put, prodano“, autorica ističe kako je adolescentskoj populaciji srednja škola nekada bila u drugome planu zbog zabava i druženja, za razliku od
danas kada je to zbog upotrebe tehnologije i medija. U razdoblju koje je iz razvojnoga kuta važno za razvoj vještina u međuodnosima adolescenzi zaziru od komunikacije licem u lice. Autorica ističe podatak da 7,5 milijuna američkih adolescenata provodi vrijeme na društvenim mrežama. Virtualni prostor ne rabe isključivo za razmjenu poruka, nego kao i primarni izvor za informiranje o seksualnosti, urbanim trendovima i sl. Autorica naglašava važnost srednje škole, koja u životima adolescenata treba imati važniju ulogu kada je riječ o dobivanju za njih značajnih informacija.

U šestome poglavlju, „Adolescenti, tehnologija, iskušenje i nevolja“, autorica nas upoznaje s nizom lažnih priča o ljubavi i odnosima mladića i djevojaka koje su u medijima doimaju kao iluzija. Adolescenti su skloni, smatra ona, definirati se načinima koji su im medijski predstavljeni i na temelju njih izgrađivati svoje odnose s drugima. Adolescenti su se kod približavanja i eksploziviranja s ciljem samootkrivanja u kontekstu međuljudskih odnosa. Međuodnosi u kojima su se socijalna iskustva stjecala medusobnim kontaktima zamijenjeni su računalima koja su postala nova doživljajna mjesta adolescentima. Računala tako ne pridonose njihovoj stvarnoj međusobnoj povezanosti ni njihovim istinskih potrebama. Adolescenti tako ne moraju napuštati svoje domove da bi razgovarali, razgledavali, šetali ili se družili s kim god požele. Na društvenim mrežama stvaraju identitete koje žele, a s obzirom na upotrebu tehnologije koja je preuzela veliku ulogu u njihovim životima autorica ističe mogućnost velika otuđenja.

U sedmome poglavlju, „Zastrašen ili beznačajan“, autorica donosi podatke koje je prikupljala tijekom svojega dugogodišnjega terapeutskoga rada s djecom i obiteljima na temelju kojih izvodi svoje zaključke. Smatra da dječje povjerenje u roditelje proizlazi iz kvalitete odnosa koji se njeguje od najranije dječje dobi. Upotreba tehnologija povećala je potrebu za kvalitetnijim i dubljim odnosom zbog roditeljskoga straha za dječju sigurnost i njihovu budućnost s obzirom na to da im je život ispunjen tehnologijama. Današnji roditelji jasno pokazuju potrebu da budu dio života svoje djece i aktivno sudjeluju u njemu. Digitalno doba pred roditelje i roditeljstvo postavlja velike izazove, a autorica u poglavlju donosi niz smjernica za njihovo savladavanje.

Knjiga *Prekinuta veza: zaštita djetinjstva i obiteljskih odnosa u digitalnome dobu* usmjerena je razvoju kvalitetnih i čvrstih odnosa unutar obitelji na osnovi kojih će se i pojedini članovi obitelji i obitelj kao zajednica moći lakše snalaziti u vrijeme nekontrolirane upotrebe tehnologije i medija. Knjiga nije namijenjena samo roditeljima i dječci nego i praktičarima i istraživačima u sustavu odgoja i obrazovanja kojima će služiti kao priručnik za stručno djelovanje. U toj se svrshi ogleda najvažniji doprinos ove knjige. Autorica na zanimljiv način sintetizira teorijsko znanje i podatke koje je dugi niz godina prikupljala svojom terapeutskim radom s djecom i obiteljima. Intenzivno naglašava da je suvremena obitelj u krizi zbog napretka tehnologije što na nju i njezinu članove, bez izgradnje zaštitnih mehanizama, može ostvati dugotrajne i ozbiljne posljedice. Tehnologija ne može biti zamjena za jedinstvene i bliske interakcije među osobama. U svim poglavljima autorica, osim što prezentira niz primjera iz stvarnoga života, nudi i konkretne savjete u obliku smjernica roditeljima s ciljem izgradnje autoriteta, potpunijeg razumijevanja djece i autonomije u kulturi življenja i načinu uporabe tehnologije i medija. Partnerski pristup škole, roditelja i šireg okruženja može služiti kao preduvjet za kulturu socijalne interakcije koja će prednjačiti nad nekontroliranom uporabom tehnologije i medija i zaokupljenošću njima. Pristup Catherine Steiner-Adair svakako proizlazi iz osobnih kompetencija koje stavlja u funkciju dobrobiti obitelji s ciljem njezine zaštite u digitalnome dobu.

Katarina Dadić

Rückblick auf die Theorie des „guten Jugendbuchs“


literarisch wertvoll“ (108) ist. In der von Krüger präsentierten Konzeption sieht Müller den
Prototyp der Theorie des ‘guten Jugendbuchs‘ (110).

Im dritten Kapitel geht es unter der Überschrift „Eine literaturtheoretische Strömung
etabliert sich (1952–1968)“ zunächst um Veränderungen des kinder- und jugendliterarischen
Handlungssystems (Veränderungen des kinder- und jugendliterarischen Marktes; Etablierung
neuer Institutionen und Organisationen). In dieser Phase wurde in einer Vielzahl von Texten
versucht, genauer zu bestimmen, was unter einem ‘guten Jugendbuch‘ zu verstehen ist.
Dabei orientierten sich die Theoretiker zum einen an der zeitgenössischen Literaturtheorie
(Kayser, Ingarden) und zum anderen an Erkenntnissen der Entwicklungspsychologie.
Einfluss gewann ferner die Jungleserforschung, die sich in diesen Jahren verstärkt darum
bemühte, die Interessen und Bedürfnisse der jungen Leser auch empirisch zu ermitteln
(155).

In diesem Teil kommen weitere Literaturpädagogen (Fritz Pfeffer, Walter Scherf,
Johannes Langfeldt, Fritz Westphal, Josef Peters und der frühe Malte Dahrendorf) mit
ihren teils konservativen, teils progressiven Positionen zur Sprache (128–152). So zeigt
sich, dass die Theoretiker des ‘guten Jugendbuchs‘ zwar einheitliche Grundpositionen
vertraten und untereinander in wissenschaftlichem Austausch standen, dass aber aufs Ganze
gesehen individuelle Ausprägungen und Akzentsetzungen überwogen. Ein Ergebnis dieses
Abschnitts ist, dass es sich bei der Theorie des ‘guten Jugendbuchs‘ nicht um eine in jeder
Hinsicht kohärente Bewegung handelte, sondern um eine literaturtheoretische Strömung
(170–179). Ab Mitte der 1950er Jahre, so Müller, konnte sich dann das Konzept des
‘guten Jugendbuchs‘ in seiner spezifischen Form etablieren: „Die Forderung nach äußerer
Angemessenheit, nach Kind- und Jugendgemäßigkeit wird spätestens ab Mitte der 1950er
Jahre zur primären Bestimmung von Kinder- und Jugendliteratur“ (153). Bis Mitte der
1960er Jahre bestand Konsens in Fragen der Bewertung von Kinder- und Jugendliteratur,
bevor in der zweiten Hälfte der 1960er Jahre erste kritische Stimmen gegen die Konzeption
des ‘guten Jugendbuchs‘ laut wurden (vgl. 163–170). In diesen Jahren begann sich auch die

Im vierten Kapitel geht Müller auf den österreichischen Beitrag zur Theorie des ‘guten
Jugendbuchs‘ ein, der von Richard Bamberger repräsentiert wurde. Sie arbeitet Bambergers
Haltung zur Entwicklungspychologie und Jungleserforschung heraus und zeigt, wie
Bambergers Kinderliteraturkonzept konkret aussah (191–197) und wie es Eingang in die
gängige Beurteilungspraxis fand (197–225). Sie kommt zu dem Schluss, dass Bambergers
Ansätze zur Lese- und Literaturerziehung aus heutiger Sicht „nicht nur idealistisch überhöht,
sondern in Teilen gar tendenziell autorität“ erscheinen (283). Bei Karl Ernst Maier, dem
sich das fünfte Kapitel widmet, komme es dann zu einer Rückkehr pädagogischer Aspekte
(233–277).

Abschließend würdigt Müller die Leistungen der Theorie des ‘guten Jugendbuchs‘, etwa
denen Bemühungen Entwicklungspychologie und Kindgemäßigkeit zusammenzubringen.
Die darin verankerte Leserorientierung verweise auf die rezeptionsästhetischen Ansätze
der 1970er Jahre und leite ein unverkrampftes Verhältnis zur Unterhaltungsliteratur sowie
eine Erweiterung des Literaturbegriffs hin zu trivialeren Formen ein (286f.). Daneben zeigt
Müller aber auch ganz klar die Grenzen und Defizite dieser literaturtheoretischen Strömung
auf, die beispielsweise die fehlende Auseinandersetzung mit der unmittelbaren deutschen Vergangenheit betreffen. Auch nimmt die Theorie des ‚guten Jugendbuchs‘ zur ästhetischen und gesellschaftlichen Moderne eine konservative Haltung ein; die Entwicklungen der literarischen Moderne wurden für die Kinderliteratur weitgehend ausgegrenzt (285). Müllers Ausführungen zeigen ferner, dass die Auseinandersetzung mit den Kinderliteraturkonzepten dieser Epoche sowohl für die aktuelle (nationale wie internationale) Theoriebildung als auch für die Literaturdidaktik in vielerlei Hinsicht gewinnbringend sein kann. So kann abschließend die Bedeutung von Sonja Müllers Studie kaum hoch genug eingeschätzt werden. Ihr sind zahlreiche Leserinnen und Leser, nicht zuletzt aus den Reihen der jüngeren und jüngsten Forschergeneration, zu wünschen.

Andrea Weinmann

Vicki Baums Lebensstil


Vicki Baum schrieb um die dreißig eigenständige Werke, zahlreiche Erzählungen und journalistische Beiträge, Drehbücher, Theaterstücke – u. a. auch für Kinder, die fast unbekannt blieben, hätte der vorliegende Band nicht das Augenmerk auf das Gesamtoeuvre dieser Schriftstellerin gerichtet.

Ungerechterweise wurde sie immer wieder als „Unterhaltungsschriftstellerin“ (11) bezeichnet, was nicht zutreffen konnte, denn Vicki Baum war eine selbstbewusste, kritische und politisch interessierte Autorin, die schwere und ernsthafte gesellschaftliche und politische Lebensthemen auf unterschiedlichsten Ebenen (bis hin zu jener der Kinderliteratur) gut zu verarbeiten und diese einem breiteren Publikum zugänglich zu machen wusste. In den 1920er Jahren spielte sie eine nicht wegzudenkende und wichtige Rolle im Literaturbetrieb. Sie besaß die Fähigkeit schon damals neue und unterschiedliche Frauenbilder ans Licht zu bringen, indem sie immer wieder auf zeithistorische Phänomene verwies.

Die zwölf Beiträge der WissenschaftlerInnen in diesem Band setzen sich mit unterschiedlichen und bis heute weitgehend unbekannten Aspekten des Schaffens dieser Schriftstellerin auseinander. Mit einer Zeittafel, einer Auswahlbibliografie und einem
Personenregister ist die Gestaltung des Bandes äußerst benutzerfreundlich. Damit rundet der Band das Gesamtbild um das Leben und Werk von Vicki Baum ab.


So richtet Julia Bertschick in ihrem Beitrag das Augenmerk auf die Frage, inwiefern der Habsburger Mythos eine Rolle in der zeitgenössischen Modeauffassung spielt. Im Zentrum dieser Arbeit steht Vicki Baum als Mitarbeiterin der illustrierten Modezeitschrift Die Dame, die zwischen 1911 und 1943 im Ullstein-Verlag erschienen ist. Die Zeitschrift galt damals mit ihren „zeichnerischen und fotografischen Abbildungen der jeweils neusten Mode für Damen, Herren und Kinder sowohl mit Fotografien attraktiver Häuser und exklusiver Inneneinrichtungen, wie mit Essays und Bildern über Theater, Film, Kunst und Literatur“ (13) zu den exklusivsten Frauenzeitschriften jener Zeit.


Cordula Seger führt die Frage nach der Rolle der Frau im Hinblick auf die Ehe, in Bezug zum Ehemann und zur Gesellschaft im Roman Menschen im Hotel fort.

Johannes Pankau befasst sich mit demselben Roman aber aus einem anderen Blickwinkel. Er geht der Frage der Romanrezeption im Rahmen der Neuen Sachlichkeit nach, indem er Elemente der Unterhaltung und des Schauplatzes im neusachlichen Kontext analysiert und darin den Roman zu verorten sucht.

Derselbe Roman bildet auch den Ausgangspunkt des Beitrags von Nicole Streitler-Kastberger, worin die Frage nachgegangen wird, „warum das Hotel so gerne als Schauplatz der Literatur gewählt wurde und wird?“ (113). Die Beitragsautorin erblickt den Grund dafür darin, dass sich gerade im Hotel Menschen unterschiedlicher Herkunft und Schicksale beobachten und literarisch veranschaulichen lassen.


Die Welten der Kinder und der Erwachsenen thematisiert Ernst Seibert in seinem Beitrag anhand der weitgehend unbekannten Kinderstücke von Vicki Baum. Er nimmt eine der „verlässlichsten Bibliographien zur Geschichte der Kinder- und Jugendliteratur“


Jörg Thunecke knüpft in seinem Beitrag an Baums Aufenthalt in Amerika an, wobei er sich mit der in ihrem Roman Kristall am Lehm (1953) enthaltenen Kritik an der amerikanischen Gesellschaft auseinandersetzt. Thunecke geht dabei dokumentarisch vor, indem er darauf hinweist, dass sich Vicki Baum in „Nebenplots“ (189) den Alltagsthemen wie z. B. Angstzuständen, Drogenkonsum, Homosexualität, Alkohol, Rassismus und Impotenz widmet. Diese Themen veranschaulichen nicht nur die Probleme der Romanfiguren, sondern vielmehr die Probleme Amerikas, und zwar aus einer gesellschaftskritischen und politischen Sicht, die ihre Gültigkeit noch heute nicht eingebüßt hat.

Mit dem intertextuellen Zusammenhang des Romans Hotel Shangai von Vicki Baum und des Romans Das siebte Kreuz von Anna Seghers beschäftigt sich Fangfang Xu. In seinem Beitrag schlussfolgert er, dass diese zwei bedeutenden Zeitromane aus der Exilliteratur auf Parallelen hinauslaufen, die bisher nicht beachtet wurden. Dabei handle es sich seiner Meinung nach um die Beziehung zwischen den angeführten Texten und der sozial-geschichtlichen Realität, die im Beitrag von der Struktur der besprochenen Romane und der darin enthaltenen Figurenkonstellationen aus untersucht wird. Abschließend stellt Xu fest, dass Einzelschicksale auf ein gemeinsames gesellschaftliches Schicksal hinauslaufen, das letztlich erst durch Unglück aufgelöst werden kann.


Petra Žagar-Šoštarić

Medial vermittelte Kinder- und Jugendliteratur


*Tea Dankić*