enjoy more popularity than *Robinson* itself. For example, the story of *Genoveve* exploits the Robinsonian theme in that its heroine leads a solitary life in the wilderness, physically isolated from other people. *Genoveve* was staged in Croatia as early as 1732, while Campe's *Robinson* was first published in Croatian in 1796. For another century, *Genoveve*, translated into Croatian from the German version by Christoph Schmidt, published in 1846, remained the most popular children's book in Croatia.

Genoveve had circulated in France since the mid-seventeenth century, and was extremely popular in the Netherlands and Germany. The theme of the hero's physical isolation from other human beings is present (most probably not only in Croatian literature) in a number of narratives, in some of them amalgamated with another, dominant theme. This prompts us to ask: can we look at robinsonades as much more than literary texts that derive directly from Defoe's text? Can we look at Defoe's text as an offshoot of the ancient theme that has intrigued writers' imagination since ancient times? If so, then the investigation of the circumstance of the popularity of Defoe's work must take into consideration the literary context and the pre-existing interest in this theme among the readership, which was aroused by a number of treatments of this theme prior to Defoe's. The factor of the preparedness of the readership should not be ignored if the pictures we expect to gain are to be satisfying.

This fundamental theme of children's literature has inspired sustained interest among Croatian researchers. Vladoje Dukat, Milan Crnković, Tihomir Engler and others with their studies on the wider context of *Robinson Crusoe*'s presence in Croatia have contributed to the exploration of the beginnings of children's literature in Croatia. O'Malley's book will certainly inspire Croatian researchers to pursue further such research.

Berislav Majhut (translated by Snježana Veselica Majhut)

Brand New Critical Essays on Harry Potter

Cynthia J. Hallett & Peggy J. Huey, ed. 2012. *J.K. Rowling:* **Harry Potter.**
Hampshire: Pelgrave Macmillan. xii+206 pp. ISBN 987-0-230-00850-2

The *New Casebook* series is published with the specific goal of providing readers, primarily students, with fresh thinking about already familiar and widely discussed texts and writers, in addition to encouraging them to extend their original ideas and responses to literary texts. In one of the recent books, Cynthia J. Hallett and Peggy J. Huey gathered thirteen "brand new essays" in order to provide insight into "the complete *Harry Potter* series (1997-2007) from a variety of critical angles and approaches" as the blurb on the back cover says.

Catching readers' attention just with their intriguing titles, each of the chapters provides new ways of reading the Harry Potter books on different levels. The issues of coming of age, race and gender, food, medicine, queer theory and occult elements, love and extratextual afterlife are eagerly discussed by the respective authors. The diversity of the topics and the diverse approaches to them within Harry Potter's world are primarily due to the broad range of expertise of the contributors, ranging from teachers, university

professors, independent scholars and lecturers of literature, religion, film and medicinal humanities, even to a former Air Force flight surgeon.

The introductory chapter shows Hallett's strong disagreement with those critics who announce the death of the Harry Potter phenomenon, thereby providing the reader with an insight into the purpose of yet another book devoted to analysing the well-known magical series. Hallett claims that, instead of death, *Harry Potter* experienced a real boom after the last pages had been read and the last scenes seen, through various websites, theme parks, exhibitions, ebooks and audiobooks devoted to the life of the young wizard. Additionally, she states that "no one book can pretend to touch on all the themes, motifs, allusions or literary connections in the seven-book *Potter* series" (2) but this volume, metaphorically credited as "an incoming owl!" (7), tries to shed new light on some of the more obvious literary themes and some less apparent subjects found in the novels. Each of the paragraphs that follow is yet another incoming owl casting a glance into one chapter, or, better to say, one essay. However, in order to adequately understand the depth of the topics encompassed in the book, one must read the original writings brought to the readers by Hallett and Huey's own owl.

In the first chapter, Siân Harris takes the reader on a tour of the ways J.K. Rowling uses the food theme. "Glorious Food? The Literary and Culinary Heritage of the *Harry Potter* Series" draws connections between the process of reading food in *Harry Potter* and other canonical works it is repeatedly compared with. The midnight feasting in *Harry Potter* resembles the classic plot device used in the works of Enid Blyton, as does the traditional boarding school feasting menu, limited to a selection of widely recognized traditional British classic meals. This "lack of culinary diversity" (12) is in direct contrast to the multifaceted society and apparent commitment to multiculturalism evident in other aspects of the series. The extensive use of various sweets with amusing and vivid attributes invites direct comparison with Roald Dahl's *Charlie and the Chocolate Factory* (1964). This insight into the process of reading food offers the reader an additional view into other aspects of the books, such as oppressive gender roles associated with food and cooking, or social comments on kitchen slavery in the past. Beside this historical comment, reading food offers a layer of psychological meaning to food, such as modern day comfort eating or bonding over food, as well as other intratextual, intertextual and socio-political dynamics.

Many aspects of the books appear to fit into the fairy-tale framework observed from the individual portrayal of the characters, their point of view and their role in the plot, as well as some characteristics of the plot itself. This is the base for Anne Klaus argument in the second chapter "A Fairy-tale Crew? J.K. Rowling's Characters under Scrutiny". After close examination of some fairy-tale characteristics of the plot, such as the "once upon a time" and "happily ever after" frame, she argues that this in fact is the only pure equivalence between the genres. Other apparent elements are belong to a multilayered and multifaceted modification of traditional fairy-tale elements, such as good and evil, the companion and enemy dichotomies, in which nothing is simply black or white, where the hero is dubious and is neither wholly heroic nor individualized, while the side characters are complex and not mere helper figures of the plot. According to Klaus, this "amalgamation of different literary traditions and frequent departures from the main plot" (32) is what differentiates this multilayered series from the traditional linear narrative structure of fairy tales.

In the third chapter, Robert T. Tally Jr. takes into close consideration readers' possible lack of background knowledge, introduces the concept of the *Bildungsroman* and finally develops his argument to demonstrate that *Harry Potter* really belongs to this genre. He finds the series to be "a remarkable updating of the genre" (36) due to the maturation of the characters on various levels. Assuming that the audience is growing up with the characters, seven books could even be described as a navigational system along individual paths towards adult maturity. Even though it is a third person narrative, except for a few chapters, and despite the evident distance between the perspective of the narrator and that of Harry, the reader is able to follow the main hero's thoughts and experiences by constantly "looking over Harry's shoulder". Another crucial part of Potter's *Bildung* is his choice of collective over individual effort, with the help of characters that have mixed functions characteristic of the genre: educators, companions, lovers. The reader's ability to learn every magical and life lesson alongside Harry makes these novels didactical, education novels.

In her essay "Bewitching, Abject, Uncanny: Other Spaces in the *Harry Potter* Films", Fran Pheasant-Kelly draws parallels between the magical spaces of *Harry Potter*'s world with real-life spaces. This is done particularly with respect to the resemblances between some events and historical movements in the series and real-time history. The Gothic setting of the magical world where there are almost no limits in comparison to the Muggle world is entered through a seemingly solid brick wall. Once there, there is a collapse of all the conventions known to young readers who allow themselves to be taken into a parallel universe as unreal as the reader permits them to be. These unreal spaces, as well as the internal spaces of the psyche, are more easily portrayed in the books where more is left for individual imaginary interpretation than in the films where the "utilization of acute camera angles and extreme perspectives" (50) is as important as it is necessary. This chapter draws special attention to the difference in the use of magic between child and adult viewers in respect of the events of 9/11 which may result in a different interoperation of the magical events portrayed in the films.

The next essay, by Charlotte M. Fouque, distinguishes between elements of free will and determinism which are in their core exclusive but somehow seem to be interdependent when it comes to *Harry Potter*. The first element to underpin this is the role of the Sorting Hat, which is "essentially an instrument of fate" (74) and therefore deterministic, but in fact allows Harry to act of his own free will and make the choice himself of the Hogwarts house he will join. This represents a great lesson in the series, where one's own destiny is defined by free choice, but this in fact is ambiguous because the events could be viewed as predetermined due to Harry's lineage. This is merely one of many examples that Fouque provides in the fifth chapter illustrating the differences and similarities between free will, determinism, choice making, destiny and prophesy in the *Harry Potter* series.

Chapter six, written by Lykke Guanio-Uluru, under the title "Dumbledore's Ethos of Love in *Harry Potter*" can be observed in close connection with Jim Daems' essay "'I Knew a Girl Once, whose Hair…': Dumbledore and the Closet" in the twelfth chapter as they both present certain aspects of Dumbledore's love. On the one hand, Guanio-Uluru explores Dumbledore as "the center of ethical authority" (84), a source of many life lessons about the importance of love and the limitations caused by the inability to love, as well as his role as a substitute father figure to Harry and "an agent of Harry's moral growth" (76). On the other

hand, the reader must overcome the inner battle of accepting or not accepting Dumbledore's new closeted homosexuality. Different stages of love and different interpretations of it, the power of love and the self-sacrifice it ultimately leads to are all profoundly explored in the sixth chapter. In contrast, all chapter twelve seems to offer is debates on sexuality and positive and negative responses to Rowling's outing of Dumbledore without any regard to the concept of love. This in fact is understandable given that there is no evidence to support J.K. Rowling's announcement at Carnegie Hall about Dumbledore being gay. As can be observed, these two chapters oppose each other in many different aspects. While Guanio-Uluru stresses the importance of the implied author, Daems discusses if Rowling herself had the right to claim that the character is something just because she says so, even though there is no proof of it within the corpus of text. In his opinion, "without textual support for Rowling's claim, positive readings are trapped within negative stereotypes" (163).

The total of *Harry Potter* books sold worldwide comes to 400 million copies, testifying to its popularity. However, the series has also received certain complaints and challenges, mostly directed towards sexual content, offensive language and violence. In addition, problems of the occult, the demonic and witchcraft have arisen in North America. In chapter seven, Em McAvan strongly supports the opinion that there is no room for such accusations as this is a purely fictional text, that "there is no real Harry Potter engaged in witchcraft, no children casting spells or engaging in necromancers" (101) and, if taken like this, it cannot be considered as something of the devil or as an encouragement of the occult.

Besides the already mentioned coming of age, maturation and love topics, the *Harry Potter* books address other themes such as justice, political activism and the nature of authority. Such problems are considered in the eighth chapter written by Marcus Schulzke. He claims that the *Harry Potter* books do not promote any political ideology but offer a "model for engaged, democratic citizenship" (120) as well as a subtle commentary on discrimination, elitism, injustice, incompetence and abuse of power in the wizarding world and its institutions which is easily applicable to the counterparts in real life. The paradoxes of resistance depicted through Hermione's attempts to free the house-elves who do not want to be free "provides an excellent statement of a recurrent problem of political activism" (119) and nonexistent desire for social change. According to Schulzke, the great political value lies in the readers' ability to "relate the books' themes to their own experience in politics" (120), regardless of their ideology.

Harry Potter's magical racism consists of the pure-blood, half-blood and Mudblood triangle, with the addition of Muggle status. Alongside this division of the wizarding population, Rowling presents the issue of giftedness. In chapter nine, Tess Stockslager emphasizes "the racial aspect to draw analogy between half-blood identity and biracial identity" (123). Within a stricter definition of the term half-blood as someone with only one magical parent, she presents her case through the series where there are only three characters with a magical mother and a Muggle-born father – Seamus Finnegan who is frank about his descent, Severus Snape who is silent about it, and ultimately Voldemort who goes to great lengths to deny his blood status. The wizards' blood status is compared with its real-life counterpart of biraciality and the discrimination it is closely accompanied with. As a moral lesson drawn from the series, Stockslager presents one's ability to differentiate among what can and cannot be changed within oneself.

In the chapter "Magic, Medicine, and *Harry Potter*", various insights into the similarities between traditional medicine topics and medical care in the wizarding world are offered, and Clyde Partin explores "the threads of medicine and medical care woven into the novels" (135). An astonishing number of injuries to Hogwarts' students and staff are treated in the Hospital Wing of St. Mungo's Hospital, bearing remarkable resemblance to the real word – from stereotypically female nurses and male healers to the hospital name that "invokes traditional Catholic benevolence" (141). Most of the injuries and their medical treatment are imaginative but still based on pharmacological reality, be they a matter of herbology, potions and antidotes, or simple solutions such as sweets and candies. Even the schooling system bears a resemblance to medical training.

Roslyn Weaver and Kimberly McMahon-Coleman express their views on family portrayals and different types of mothering figures in *Harry Potter*. In that sense, the series is based on a hero's quest, starting with the loss of his parents, therefore family, to making his own family. Along the way, he is exposed to various types of mothering that can be portrayed, with reference to C.S. Lewis, as categories of the Lioness, the Witch and the Wardrobe. The Lioness mother is "a protector and defender of children, even to the point of death" (151) and is represented primarily by Lily Potter, but can be observed in Barry Crouch's mother and Tonks as well. On the other hand, Petunia Dursley, Narcissa Malfoy, Eileen Prince (Snape's mother) and Voldemort's mother are the motherhood type of the Witch as they "reject and neglect children, failing entirely as mothers" (150). Thirdly, the Wardrobe mothers "care and provide for children, offering material – and moral – care" (*ibid*.); in the series, these are Professor McGonagall, Mrs. Longbottom, and, the most obvious example, Mrs. Weasley. *Harry Potter* also portrays two main female characters, Ginny and Hermione who "are explicitly positioned as the mothers of the future who embody the best of the Lioness and the Wardrobe" (157).

In the last chapter, "Neither Can Live while the Other Survives", Pamela Ingleton discusses the "Extratextual (After)life of J.K. Rowling" (175). Given the breadth of the discussion, various themes are subjected to analysis – the death of the author, extratextual existence through interactive online interfaces such as www.pottermore.com, authorial intentional fallacy, the legitimacy of authorship, and much more. From all the comments made, it is clearly observed that Ingleton disagrees with Rowling's attempts of "asserting and reasserting (authorial) control over her text(s)" (175) as well as her careful monitoring of her brand. She compares the author with her main villain, Lord Voldemort, in terms of their biggest fear – death, and in her case "the death of the author", with reference to Roland Barthes (177). Rowling continually emphasizes her role, her work, her version, her world, her characters, *her* creation, expressing her "evident control issues" (182). She tries to control her fans as well, believing she has the right to select those who are worthy to be her fans. Ingleton holds against Rowling the fact that she "has placed herself in a position of privilege over her readers" (184) manipulating therefore both the text and extratextual conventions to avoid the death of the author. In her opinion, in this life and death battle it is more likely that the text will outlive its author.

In the process of creating this book, the editors have been asked to "commission a sequence of original essays that will introduce the reader to innovative critical approaches" (vii) to *Harry Potter*. I would say that the success of this task depends primarily on the

depth of readers' previous knowledge and thought given to the topic, as well as the *Harry Potter* studies previously read. Some topics covered in the essays will surely shed some new light on the series for some readers, while others will reinforce existing knowledge. Nevertheless, it can generally be said that reading this book will raise and inspire new thoughts, ideas, opinions, debates, and who knows what else. For those whose hunger for new *Harry Potter* knowledge is not satisfied by this book, a detailed list of further reading is provided at the end.

Maja Njire

Odgojno-obrazovni potencijal slikovnice

Marnie Campagnaro. 2012. *Narrare per immagini: uno strumento per l'indagine critica*. Lecce: Pensa Multimedia, 244 str. ISBN 978-88-6760-060-1

Talijanska istraživačica s padovanskoga sveučilišta Marnie Campagnaro svoj je doktorski rad preinačila u knjigu *Narrare per immagini: uno strumento per l'indagine critica*. Knjiga se bavi pedagoškim mogućnostima slikovnice, odnosno jednoga njezina sastavnog dijela – vizualnoga.

Ta tema zahtijeva interdisciplinaran pristup. Autorica je takav pristup i odabrala, a svoj je izbor obrazložila u prvome poglavlju. Iz njegova se naslova „Letteratura per l'infanzia e approccio interdisciplinare: le ragioni di una relazione" iščitava polazišna disciplina – dječja književnost. Bilo bi pogrešno reći da je ta disciplina i primarna jer su ciljevi knjige više pedagoško-metodičke prirode. No, ima li se na umu činjenica da se dječja književnost na talijanskim sveučilištima još uvijek predaje ponajprije na odsjecima za obrazovne studije, takvo tumačenje ne bi bilo neočekivano.

Da je dječja književnost tek podloga jasno je i iz drugoga poglavlja, naslovljenoga „Elementi strutturali e caratteristiche morfologiche dell'albo illustrato", u kojemu se donosi sažeti pregled osnovnih književnoteorijskih spoznaja o slikovnici. Te se spoznaje odnose na definiciju i prirodu slikovnice, njezine sastavne dijelove i komunikacijske kodove (ikonički, verbalni, grafički, tipografski, kod medijatora i načina čitanja te relacijski kod). Autorica je najavila zainteresiranost za vizualnu sastavnicu slikovnice posvećujući joj zadnje potpoglavlje drugoga poglavlja. U njemu je, s utilitarnim ciljem, pojednostavljeno podijelila slikovnice u dvije velike skupine. Prvu skupinu čine slikovnice s denotativnim, a drugu slikovnice s konotativnim ikoničkim jezikom. U slikovnicama s denotativnim ikoničkim jezikom slike su, ukratko, čvrsto povezane s tekstom, kraj je zatvoren, a interpretacija je priče jednoznačna. Slikovnice s konotativnim ikoničkim jezikom sadrže nove ikonografske kodove, kraj im je otvoren ili bez rješenja, a mogućnosti su interpretacije brojne.

U trećemu poglavlju, „Leggere gli albi illustrati: interesse epistemologico e contesti educativi", autorica prikazuje suvremeno stanje u izdavaštvu slikovnica i potkrjepljuje ga statističkim podacima. U Italiji je slikovnica od 2007. do 2011. svake godine bila najobjavljivanija knjiga za djecu. Također, uočen je porast naklade slikovnica u tome razdoblju. Empirijskih istraživanja u vezi sa slikovnicom, međutim, nema pa istraživačica u tome području vidi mogućnost za vlastiti doprinos.