



Prikazi Reviews

A Linguistic Multimodal Analysis of Picturebooks

Arsenio Jesus Moya Guijarro. 2014. *A Multimodal Analysis of Picture Books for Children: A Systematic Functional Approach*. Sheffield: Equinox. 301 pp. ISBN876-1-908049-76-0

The series editor of *Discussions in Functional Approaches to Language* states that the books in this series are “mainly addressed to teachers, researchers and post graduate students [...] in linguistic theory”. This is certainly the case with Arsenio Jesus Moya Guijarro’s *Multimodal Analysis of Picture Books for Children*. The aim of his very theoretically focused research is to “analyse the intersemiosis between verbal and visual elements in a simple picture book” (1). It attempts to do this by identifying the verbal and visual strategies available to picturebook creators through “analysing and identifying the ideational, interpersonal and textual choices available to the writer to create meaning in picture books, and comparing them with the corresponding choices made by the illustrator” (1). The author suggests that this “illuminates the multiple semiotic possibilities inherent to the combining of verbal and non-verbal language in picture books” (1). His premise is that this study offers an “innovative aspect in relation to previous analysis of picture books” and is important because “the cognitive development of the children for whom the tales are intended may play a key role in the verbal and visual choices available to writers and illustrators to create stories that are both coherently organized and appropriate for their potential readers” (2).

Moya Guijarro’s introduction explains the book’s aims, scope, structure, selected picturebooks and child development. He sets out in detail his rationale for analysing the relationship between picture and text and why he has chosen the 9 books in his study – all of which have won international awards, albeit a while ago. They are: *The Tales of Peter Rabbit* (1902); *Where the Wild Things Are* (1963); *The Very Hungry Caterpillar* (1969); *Where’s Spot* (1980); *Dear Zoo* (1982); *Gorilla* (1983); *Granpa* (1984); *The Rainbow Fish* (1992) and *Guess How Much I Love You* (1994). Whilst reading this introduction, one gets the feeling the author is trying to mechanise the creative process of literary narrative and that he is perhaps a little behind the times. Most authors and illustrators in fact find it very difficult to say for whom they are actually creating their work or the specific age range. Often it is their unfettered personal intuition and creativity that makes for such exciting and innovative picturebooks; the selected reader age range is habitually decided by the publisher once the book is finished.

Another concern is that, even though Moya Guijarro does refer to current research, the focus of his work is based on much earlier works which, although sound, may not necessarily be so relevant today, particularly the 1960s work of Jean Piaget and M.A.K. Halliday. Also, numerous researchers to date have been saying that the polysemic interaction between picture and text is paramount in any picturebook, and the importance of this interaction has been acknowledged by uniting the two words ‘picture’ and ‘book’ into one word ‘picturebook’. Unfortunately, the author does not seem to be aware of this when he

dives deeply into his theory-based linguistic research and cognitive investigation. Neither does he seem to realise that picturebooks are anything but ‘simple’. Additionally, some of the language he uses is a little awkward/difficult to comprehend and his choice of words occasionally confusing. For example: “infantile public” sounds as if he is talking about stupid readers when he probably means children (3) or “wins him the antipathy of others” when he almost certainly means hostility (17).

Having said this, for linguists, *Multimodal Analysis of Picture Books for Children* is an extremely well researched book which includes much historical evidence to form the basis of the author’s work. As well as Piaget and Halliday’s work, Kress and van Leeuwen’s semiotic analysis plays a crucial role in the design of his study. Moya Guijarro also acknowledges numerous literary academics in support of his argument and, in his second chapter, justifies the theoretical models he has selected in order to carry out a multimodal analysis of the selected picturebooks. He does this by explaining systemic functional grammar and visual social semiotics, comparing the main tenets of functional versus formal approaches to language, and discussing assumptions within multimodal social semiotics.

Chapter three focuses on the representation and visualisation of the narrative reality in picturebooks and Moya Guijarro chooses a framework for which he says every text expresses “three types of meaning simultaneously: (i) ideational, which represents our experiences of the world around us; (ii) interpersonal, which enacts social relationships and reflects the speaker’s attitudes towards the content of communication and (iii) textual, which co-ordinates and organizes the other two meanings in order to form a coherent text” (62). This is then explained through the intersemiosis and synergy of images and words in his selected books; the theme of which continues in the following chapter via the writer/illustrator and the child-viewer’s interaction. His suggestion that “writers and illustrators need to master and be familiar with the verbal strategies which may be exploited and combined to create interaction between the young reader and the protagonists in children’s picture books” (113), is one with which many may not agree.

Chapters five and six are more concerned with the picturebooks themselves, which for children’s literature scholars will perhaps be of more interest. In the first of these, Moya Guijarro is concerned with creating textual and compositional meaning. He discusses textual metafiction and, for example, the ways in which meaningful choices specify “the angle from which the speaker/writer projects their message” (115) when developing a text. His choice of language is perhaps a little unfortunate here, as the writing process necessitates the creation of narratives rather than the projection of messages. Similarly, when he moves on to compositional meaning and analyses the visual techniques that are available to illustrators, he suggests that colours “have a lot of symbolism and are used to transmit some basic codes” (121). His actual analysis of the visual codes, however, does in fact suggest the opposite, especially when he details many of the subtleties used in visual narratives and cites Anthony Browne’s *Gorilla*. The use of colour, together with other visual codes, is of course incredibly complex and often produces multi-faceted meanings which, in conjunction with the text, create, as the author suggests, “a broader meaning than achieved by the use of one modality in isolation” (142). Chapter six focuses on processing reality through words and pictures and the intersemiosis of verbal and visual components at the representational level. It also examines “the extent to which the age factor affects the

choices made by writers and illustrators to express representational meaning” (169), with reference to the selected books.

The final chapters analyse “the tools” available to picturebook creators to establish interaction with their young readers (182). This is explained through both verbal/visual interdependence and the interplay of images/words in the selected texts. Chapter 7 identifies the type of mood structures used by writers of picturebooks to “construct their stories and establish the main characters” (184). It does this by applying clause analysis to written extracts from selected texts and concludes that “the narrative voice reflects events from an objective and distant perspective” (190). Alongside this, Moya Guijarro proposes to try to find out if “the illustrations suggest relations of intimacy or, on the contrary, imply a certain level of detachment similar to that expressed in the verbal component”. His investigations suggest that, in the illustrations of his selected picturebooks, “middle shots, eye-level angles and oblique shots predominate” (190). These and other findings, including the interplay of images/words at an interpersonal level and interpersonal meaning/the age factor, lead him to believe that, especially in the pre-operational (3-6 years) and concrete operations (7-9 years) stages of development, images “seem to play a more important role than words in creating a bond between the story’s characters and the young readers” (216). Whilst this is not exactly a great surprise, his theoretical analysis will support the work of many literary theorists in relation to picturebooks and their polysemic nature.

Chapter nine draws together the threads of previous chapters and deals with the ways in which “images and words are co-deployed to form coherent messages” (217) in the selected picturebooks. It compares how the information is organised in the verbal component with the compositional meaning of the visual mode, by applying Halliday’s Systemic-Functional Grammar and Kress and van Leeuwen’s Visual Social Semiotics approach. Thematic organisation of the tales, compositional meaning of the illustrations, synergy of images, words at a textual level, composition and the age factor are all discussed. This leads Moya Guijarro to the belief that “despite the differences found at the textual and compositional level between the tales intended for the three age groups (sensory-motor (0-2 years); pre-operational (3-6 years); concrete operations (7-9 years)), analysis of the intersemiosis of images and words in picture books reveals that, as multimodal products, images and words complement each other in order to help the young reader identify the main characters and understand the plots of the stories they read” (255). This of course is very reassuring, as it confirms much of what researchers know already but from a new angle.

In Moya Guijarro’s conclusion, he reinforces his belief about picturebooks that have been created for children in Piaget’s first three stages of development, and says he has “proved” that publishers, for commercial purposes, have made “erroneous and misleading recommendations [...] regarding the target age of the potential readership” (257). He does, however, acknowledge that even though writers and illustrators “may be aware of the cognitive level of their prospective readers”, they are perhaps unlikely to “intuitively take these aspects into account when developing their craft” (258). He tells us that he chose this research because, being “an educator for pre-school and primary school teachers, he wanted his students to be able to analyse picture books and later use them as teaching tools in their foreign language classes” (257). *Multimodal Analysis of Picture Books for Children*

certainly provides much theoretical support for this more practical work, but is more likely to be a useful text for those wanting scholarly academic material which focuses on “the power of the image and its synergetic combination with the written code” (282).

Penni Cotton

A Small Wonder

Marina Warner. 2014. *Once Upon a Time. A Short History of Fairy Tale.*
Oxford: Oxford University Press. 232 pp. ISBN 978-0-19-871865-9

In fairy tales, appearances are often misleading: a tiny walnut can contain riches and opulent dresses, and even a plain-looking table may prove to be an inexhaustible source of plenty. *Once Upon a Time. A Short History of Fairy Tale*, the latest book by the renowned scholar and mythographer Marina Warner, is one such marvellous item. The slim, pocket-sized volume may at first glance seem somewhat unimpressive, especially when compared to the author’s earlier voluminous publications such as *From the Beast to the Blonde* (1994), *No Go the Bogyman* (1998) and *Stranger Magic* (2011), but even in this smallest of Warner’s books her signature erudition and engaging style shine through. Divided into nine thematic chapters, the book provides a brief and yet surprisingly informative overview of fairy tales: their history and diverse manifestations, their themes and characters, their writers, collectors and scholars.

Just as fairy tales use the familiar “Once upon a time” formula to invite the reader on an imaginative journey to a land “far, far away” where anything can happen, Warner’s *Once Upon a Time* also opens with an invitation, as readers are asked to imagine the book’s subject matter – the history of the fairy tale – as a map, a “fictive atlas” (xiv) that spans the globe, and an advent calendar full of colourful windows and movie screens. As our knowledgeable guide leads us on an exploration of the fairy-tale map, we quickly learn that the landscape, though dominated by the towering figures of Charles Perrault and Jacob and Wilhelm Grimm, is by no means scarcely populated. On the contrary, storytellers, collectors, editors, writers, illustrators, filmmakers, not to mention fairy-tale characters themselves, await around every corner. The introductory part also addresses the somewhat problematic definition of the fairy tale. Discussing each of its key features separately, Warner describes the fairy tale as a short narrative that is necessarily familiar, endowed with a sense of wonder and told in a specific language (a “symbolic Esperanto”, xix) built upon recurrent motifs and symbols.

The subject of chapter one is the world of Faerie and its transformations in English literature from the Renaissance (Shakespeare’s faerie folk such as Puck and Queen Mab), through the Victorian era (Christina Rossetti), to the present day (J.K. Rowling’s *Harry Potter* series). Chapter two examines the different manifestations of magic in fairy tales themselves (e.g. transformations, incantations), as well as in different cultures and historical periods. Chapter three perhaps comes closest to the traditional concept of a history of fairy tales as it traces the development of the genre in Italy (Giovan Francesco Straparola, Giambattista Basile), France (Charles Perrault, Madame d’Aulnoy, Antoine Galland’s

translation of the *Arabian Nights*), Germany (the Brothers Grimm) and England (Andrew Lang, Joseph Jacobs). The second part of the chapter is dedicated to those who followed in the Grimms' footsteps by collecting and publishing fairy tales from their native countries, such as Giuseppe Pitrè, Laura Gonzenbach and Aleksandr Afanas'ev.

Relying on the premise that fairy tales are "packed with history" (77), chapter four examines their relationship with the realities of the socio-historical contexts in which they were told. Chapter five focuses on the transformation of fairy tales into children's literature and the significant role that illustrations played in that process, while chapters six and seven are dedicated to fairy-tale scholarship, more specifically psychoanalytical and feminist approaches. Centred on Italo Calvino and Angela Carter whom Warner lauds as the "two greatest contemporary masters of the rational mode of fairy tale" (154), chapter eight explores the different uses of fairy tales, particularly as acts of resistance within repressive political regimes. The ninth and final chapter focuses on cinematic and stage adaptations of fairy tales. Special attention is given to so-called dark fairy tales such as Guillermo del Toro's *El labirinto del fauno* (2006) and Pablo Berger's *Blancanieves* (2012), as well as the influence of CGI and the imperative of political correctness on fairy-tale adaptations.

Proverbial pearls of wisdom are scattered throughout the pages of this volume, hidden not only in the text itself but also in the accompanying illustrations and photographs (16 in total), as well as in the text boxes which contain plots of select stories followed by Warner's comments. The sheer amount of information presented within such a (literally!) small space is an admirable accomplishment in its own right. Even more fascinating is the fact that such density of information does not interfere with the flow and clarity of the prose. In fact, the text at times reads almost like a piece of creative rather than academic writing. The ease with which the author weaves numerous examples together and moves from one topic to another makes this a compelling and (in keeping with the fairy-tale metaphor) enchanting read that will surely delight both the scholar and the inquisitive reader.

The overall appeal of the book is further heightened by the presence of two voices: one belongs to Warner the expert on fairy tales, the other to Warner the "common reader" and fairy-tale aficionado. Scholarly discussions are thus interspersed with the author's personal reflections and memories as she, for instance, expresses her frustration with Bruno Bettelheim (while admitting that she learned a lot from him) and shares the thrill she experienced upon discovering Angela Carter's *The Bloody Chamber* (1979). Warner's captivating prose is rich in metaphors: she likens fairy tales to musical tunes, plants and butterflies, and captures the methods and impact of feminist criticism of fairy tales with the following striking image: "[Feminists] seized hold of fairy tales and shook them till the stories choked, spat out the poison, and sat up ready for a different day" (131). Regardless of the concrete fairy-tale subject under discussion, Warner is careful to connect it to the present day, demonstrating time and again that despite their familiarity, fairy tales have not lost their appeal.

If there is any complaint to be made about this comprehensive volume, it has to do with a few minor factual errors: for instance, the director of the 2009 film *Barbe bleue* is not Geneviève (62) but Catherine Breillat, while "Mother Knows Best" is not the opening song in Disney's 2010 animated film *Tangled* (142) (that distinction belongs to "When Will My Life Begin?"). In "The Devil with the Three Golden Hairs" it is the king and not

the princess who sends the hero on “an impossible task” (75), and the description of the Grimms’ “The Juniper Tree” as featuring an “orphan and his sister” (31) seems more fitting to “Little Brother and Little Sister”.

Aggregating an impressive range of details into accessible, jargon-free prose, this cogent and enticing guide into the world of fairy tales is more than likely to become a classic of fairy-tale scholarship.

Nada Kujundžić

The Perpetual Argument for YA Fiction

Sean P. Connors, ed. 2014. *The Politics of Panem. Challenging Genres.*
Rotterdam, Boston, Taipei: Sense Publishers. 225 pp. ISBN 978-94-6209-804-6

Despite overwhelming reader enthusiasm and even positive critical response (which has eluded many other YA series), Suzanne Collins’s *The Hunger Games* – a dystopian YA trilogy consisting of *The Hunger Games* (2008), *Catching Fire* (2009) and *Mockingjay* (2010) – has so far attracted modest scholarly attention. It was not until 2012 (two years after the series’ final instalment) that first book-length publications on the subject appeared, some taking a more scholarly approach (*Of Bread, Blood and “The Hunger Games”*: *Critical Essays on the Suzanne Collins Trilogy*, ed. Mary F. Pharr and Leisa A. Clark), others written with a wider audience in mind (Tom Henthorne, *Approaching the Hunger Games Trilogy: A Literary and Cultural Analysis*). Partly following in their footsteps, *The Politics of Panem* is not so much aimed at filling the aforementioned lacuna as it is at promoting the use of Collins’s novels in the classroom.

The essay collection under review is the sixth volume in the “Critical Literacy Teaching” series intended to empower students by challenging individual genres, authors and texts, and promoting marginalised perspectives and silenced voices. In keeping with the said aims of the series as a whole, *The Politics of Panem* is based on the premise that the popular *Hunger Games* trilogy can be used to develop critical thinking among students. As such, it is primarily intended for teachers, pedagogues and other professionals working with young adults at high-school and college level.

Framed by an introduction and afterword, the 12 essays that comprise this volume are divided into four parts. Part one, dedicated to exploring the notion of adolescence, opens with a piece by Roberta Seelinger Trites which examines Collins’s proclaimed pacifist ideology within the military context in which the novels were published and against intertextual ideologemes which, claims Trites, are meant to frighten readers “into a distrust of government” (16). Susan S.M. Tan challenges the notion that the ending of Collins’s trilogy is a happy one, while Meghann Meeusen discusses social anxiety and the tension between the embodied and constructed self in relation to the trilogy’s central characters: Katniss Everdeen and Peeta Mellark.

Part two brings together philosophical readings of *The Hunger Games* novels. The essay by Brian McDonald interprets the trilogy as “a dark parable dramatizing the truth behind Socrates’ famous declaration that the unexamined life is not worth living” (65). The

first of two contributions by the volume's editor Sean P. Connors discusses *The Hunger Games* in relation to Michel Foucault's concepts of surveillance and the gaze, and Michel de Certeau's ideas of everyday tactics and strategies used to subvert that gaze. According to Connors, the use of such strategies and tactics in Collins's novels suggests that the individual is never entirely powerless, even within a surveillance society. A similar point is made by Michael Macaluso and Cori McKenzie who use the metaphor of gaps in the fence to demonstrate that the power of the Capitol is not absolute.

The essays in part three view Collins's trilogy as a means of social criticism and a mirror of contemporary society. Anna O. Soter explores the series' moral ambiguities which, she argues, create space for readers' self-examination. Connors' second contribution, an ecofeminist reading of the first novel in the trilogy, focuses on the character of Katniss and her relationship with the patriarchal Panem. The section closes with an essay by Rodrigo Joseph Rodríguez which promotes critical literacy as a means of developing a sense of social responsibility.

Part four is dedicated to film adaptations of *The Hunger Games* and discussions about the films/novels within the fan community. Hilary Brewster uses rhetorical narrative theory to analyse the novel's first person focaliser and present-tense narration, while Iris Shepard and Ian Wojcik-Andrews discuss the cinematic adaptation of the first novel in the trilogy, particularly its failure to translate the novel's social criticism onto the silver screen. Antero Garcia and Marcelle Haddix focus on online responses to the literary/film character of Rue to demonstrate how fan communities challenge hegemonic readings of the trilogy.

The collection closes with a brief afterword by P.L. Thomas, editor of the "Critical Literacy Teaching" series, entitled "Why are strong female characters not enough?". Posed in relation to film adaptations of Collins's *The Hunger Games* (dir. Gary Ross, 2012) and Stieg Larsson's *The Girl with the Dragon Tattoo* (dir. David Fincher, 2011), the titular question is never answered but merely complemented by more questions (prompts for discussion) and personal reflections.

In an attempt to make their work accessible even to the uninitiated reader, contributors to the volume devote much (commendable) attention to explaining and (over)contextualising their theoretical and methodological choices. However, they devote just as much attention to defending YA literature as a teaching tool and legitimate area of study. The children's/YA literature scholar who stumbles upon this volume is likely to be baffled by its agenda to change the way we teach and think about YA fiction, as well as by its tendency to present notions that are truisms in his/her field as novel, if not radical, ideas. To be fair, the fact that the US Common Core State Standards still bar popular literature from school curricula suggests that YA literature may need defending after all. Even so, claims that literature "is interconnected with our everyday experiences" (165) or that critical thinking enables readers to view a particular novel "in a new light" (7) seem self-evident at best.

Since most of the essays use the same quotations from the novels, similar examples and even make similar claims, the reader may easily become exasperated by the relentless repetitions. Plot summaries are particularly problematic in this respect: while some explanation of the contents of Collins's trilogy is certainly useful, it seems unnecessary for each essay to be belaboured by detailed descriptions of one and the same plot.

As is inevitable with publications of this type, there is some fluctuation in the quality and relevance of individual contributions: some engage with the novels directly and in more detail, while others remain on the level of motif-spotting, resembling lists of topics for class discussion. Furthermore, the majority of essays do not seem particularly innovative as they tread much of the same ground already covered by the 2012 essay collection *Of Bread, Blood and "The Hunger Games"* (Panem as a mirror of contemporary society, links between Panem and ancient Rome, gender roles, the panopticon and its subversion, adolescence and identity, social responsibility, moral ambiguities, etc.).

Educators are likely to find inspiration in the numerous thought-provoking questions and prompts for (classroom) discussion provided by this volume, but readers in search of more critical engagement and in-depth analyses are advised to look elsewhere.

Nada Kujundžić

Opening a Window on the World of Children's Genres

M.O. Grenby. 2014. *Children's Literature (Edinburgh Critical Guides to Literature)*. 2nd edition. Edinburgh: Edinburgh University Press. 264 pp. ISBN 978-0-7486-4902-0

No one who has had the pleasure of exploring the rich and immersive universe of children's literature could say that it can be easily defined. If we consider the study of literature as a whole (and children's literature as part of it) we can see that it comprises a range of diverse critical approaches, theories and historical perspectives. From early literature studies to Romanticism and Modernism, from tragedy to cyberpunk, readers are offered an incredible array of contexts, social issues, historical periods, themes, and debates. Such diversity in the world of children's literature is certainly an enriching experience for the reader, but it raises the question of how to navigate this expansive world and make sense of all the approaches to such material.

In this sense, *Children's Literature* by M.O. Grenby, a literature scholar from the University of Newcastle, intended as a critical guide through core children's book genres, aims to help all those who want to satisfy their curiosity about this particular type of literature. In writing this study, Grenby did not use any particular theory or approach so much as his own experience of many years of teaching, combined with, self, student and peer evaluation. Grenby's goal was not to provide an entire account of the genres of children's literature (which would not be possible in a 264-page study) but to give an overview and help provide basic understanding of children's texts and genres.

However, to achieve this, the author had to set certain limits on the genres, texts and authors he would cover. The first limitation was geographical. The primary focus of the study is books that belong to the British and North American traditions of children's literature, with the only exceptions being works that have become such an integral part of children's literature worldwide that they transcend geographical boundaries (e.g. *Twenty Thousand Leagues Under the Sea* by Jules Verne). The second limitation was generic. The author only included texts which are primarily intended for children and appear in book

form. Further, he only included texts that are intended to entertain as much as to instruct children. The third and final limitation concerns chronology. In this respect, the author gives a timeline of the most important or influential works of children's literature (and their respective genres) starting from the late 17th century. This starting point was not chosen arbitrarily. Children's texts had already appeared before the 17th century, but it was not until the late 17th century that printing firmly established and gave importance to children's book genres. All the works listed on the timeline are discussed in respective chapters of this critical guide according to the genre they fall under.

After the chronology and an introductory essay, which offer an easy lead-in, the study itself is divided into 8 chapters devoted to fables, poetry, moral tales and problem novels, the school story, the family story, fantasy, the adventure story, and illustrations and picturebooks. Fairy tales and folk tales do not have chapters of their own, and little mention is made of comics, plays or films. The author explains this lack of critical attention in these domains by saying that certain genres (such as fairy tales) attract so much critical discussion that it would be impossible to cover them properly in this book and that the adaptation of texts from one medium to another, however important, is not central to this guide. The genres discussed in this study are common in children's literature, they are recognisable to children, and they continue to have an impact on child readers to this day. These genres, although targeted at a child audience, today attract adult readers as well.

The logic of each chapter is easy to follow and the terminology used is clear and simple and can be understood by different types of readers, be they novice scholars, who can use this guide as an incentive for further research, students, who can build on their knowledge and further develop their understanding of children's literature, or curious general readers (e.g. parents) interested in grasping the literary world of children's book genres. The continuous development of each genre is shown from the late 17th century until the modern day. The author uses examples of popular and well-known titles and discusses some of them in great detail to show how aspects of a particular genre – its themes, language, adaptability, relevance, and impact – can be recognised.

However, sometimes it can be very difficult to establish clear boundaries and to define individual genres. This problem of definition recurs in literary studies, but for some reason children's literature is perhaps the most complex and difficult to clearly define. This becomes even more obvious if one starts analysing more deeply the main body of literature in this specific category. Grenby claims that children's literature is "the only category of literature that is defined in terms of its intended readership" (226). How, then, does the author approach core children's book genres in this critical guide?

As mentioned above, Grenby's approach is based on his own experience in teaching. He goes on to show that some of the genres – fables, moral tales and problem novels – have remained more or less straightforward. According to Grenby, fables have transformed from short, fictional pieces of literature with strong moral messages conveyed via typical and narrow casts of animal characters into modern, often novel-length pieces that explore grander affairs, more complex and enigmatic themes, and offer lessons from a much wider array of animal characters depicted in a more scientific way. However, the essential nature of fables has not changed, because the stories have retained their didactic quality, and have kept the moral or lesson as their quintessential part. The same is true of moral tales and

problem novels. Described at first as a way of addressing “fashionable social problems” that “satisfy some educational or social theory” (61) or as a way for adults to impose their values and “grown-upness” on children, they have turned into a critique of didacticism and made efforts to address realistic issues. They satisfy the need for “real stories” and prefer subtle values over explicit instruction. Although the novels themselves can still be seen as educational or didactic, they allow children to take away what they need from a particular story, and not what adults think they need.

The remaining genres are considered to be rather trickier to define, because all of them are highly adaptable and are intertwined with all other genres. Adventure stories are the best example of being adaptable to other genres as, in a sense, every story can become an adventure story. Consequently, the author contrasts traditional manifestations of the adventure genre with its modern, more recent counterparts in combination with elements of his chosen core genres. The chapter on school stories deals with themes of socialisation, identity, community, defiance or acceptance of authority, but also family, adventure and response to changing social conditions. The family story chapter deals with the paradox of the genre. Families presented in fiction belonging to this category are often unstable rather than stable. In the fantasy story chapter, the focus is on a combination of fanciful and realistic elements because, as Grenby points out, fantasy does not diminish reality. The processes of self-discovery and identity are central to fantasy stories which, like all other genres, include didactic elements.

The chapter on illustrations and picturebooks is perhaps the most complex one. This genre has the greatest potential for mixed media interpretation. Grenby reflects on general insights of picturebook research in claiming that picturebooks are not just books with pictures, that having pictures and a small quantity of text does not make picturebooks any easier to read, and that every reading can be a different learning experience depending on the angle the readers take when they view what they hold in their hands.

Finally, the glossary with a brief explanation of each listed term, as well as a list of references and a summary of key points accompanying each chapter, contributes to the reader-friendliness of this book. I would recommend this study either for light reading or as a springboard for more serious research in the arena of children’s literature. It offers an interesting and easy-to-follow opening into the genealogy of children’s texts, prompting readers to think about and discuss further this unique and complex body of literature.

Petra Beš

What Can Fiction Teach Us?

Maria Nikolajeva. 2014. *Reading for Learning: Cognitive Approaches to Children’s Literature*. Amsterdam/Philadelphia: John Benjamins Publishing Company. 247 pp. ISBN 978-90-272-0157-7

This new book by Maria Nikolajeva presents the findings of her latest project. Not only does it engage readers in the subject, but it also provides stimulating arguments and

interesting conclusions. Contextualising her professional preoccupation with the cognitive turn in literary theory, the author examines some aspects of mainstream literature and applies them to literature addressed to a young audience.

The introduction raises the question of whether literary works of art can convey knowledge and, if so, how this happens. This brings to the foreground the epistemic value of literature, which literary (as well as philosophy) scholars have so far approached from different positions. Nikolajeva stresses the importance of realising that cognitive criticism “does not encourage literary scholars to ‘apply’ cognitive science to literary works; it only suggests that they should be aware of the relevance of cognitive theory for their field” (5). Cognitive criticism, known otherwise as cognitive poetics, cognitive narratology, cognitive literary theory or literary cognitivism (with only slight terminological differences), becomes not only crucial for the author’s critical judgments but also as a turning point in rethinking children’s and young adult literature in terms of text-reader relationships and texts as such. When addressing the issue of the reader of fictional literary texts, Nikolajeva elaborates on the difference between novice and expert readers, giving a detailed explanation of the “stipulative definition” of a novice reader and concluding that such a reader has limited “cognitive and affective skills” (19). It is exactly at this point that pivotal questions of the study emerge: can fictional texts targeted at novice readers enhance these skills and, if so, how? Can reading fiction accelerate the development of readers’ social skills, ethical judgments or cognitive ability? Does fictional experience influence real life? Evidently, the author’s notion of literature is based on the premise that it can convey extra-literary knowledge. Her methodology relies on detecting various narrative strategies of fictional texts and describing what is being offered to young readers when it comes to improving or at least challenging their cognitive and emotional literacy. Thus, the study presents new, theoretically valuable and mostly inspiring critical apparatus for examining novice readers’ cognitive and emotional engagement with fiction, which brings children’s literature research to a new theoretical level.

The book is divided into eight chapters, framed by an introduction and conclusion. The chapters are organised very systematically – every other chapter gives theoretical consideration of the subject, followed by concrete examples of the methods used, and illustrated by a wide range of texts from picturebooks to psychological young adult novels. Nikolajeva elaborates on the central idea of cognitive criticism, defining it as “a way of thinking about literature” that “rethinks the literary activity” in itself (4). Thus, the first chapter, entitled “Knowledge of the world”, brings to the fore the issue of cognitive engagement with fiction as a two-way process (life-to-text and text-to-life), consequently questioning how narrative strategies stimulate readers’ cognitive skills, identifying which situations engage cognitive challenge, and which textual/discursive conventions serve as an opportunity to negotiate “cognitive dissonance” (37). Reading about possible worlds described in fiction trains two significant cognitive abilities: acknowledging the possible world as different from the actual one (cognitive skill), and recognising narrative conventions (metacognitive skill). Experiencing possible worlds in fiction advances understanding of fictionality. In the next chapter, Nikolajeva gives an example of her own critical method by closely examining three children’s novels to demonstrate how texts manipulate readers’ expectations or assist them in filling epistemological gaps. It can be seen once again that

both mimetic and non-mimetic representations are a potential cognitive challenge and gain aesthetic legitimacy when perceived as a spectrum rather than as a binarity.

Next, Nikolajeva focuses on the concepts of empathy and the theory of mind and mind-reading. As in previous chapters, Nikolajeva relies on previous research conducted by recognised cognitive literary scholars (Lisa Zunshine, Blakey Vermeule, Patrick Colm Hogan, etc.) to explore how readers' cognitive and emotional engagement with literary fictional characters improves their socialisation. Writing from the position of a mediator of children's literature, Nikolajeva argues that attention should be paid to "potential ways of developing empathy in novice readers through fiction" (79), specifically analysing particular narrative structures employed in texts to engage readers' emotions. For this purpose, she explores the difference between basic and social emotions in relation to immersive identification and empathy (emphatic identification), and discusses the terms projection (identification fallacy) and misattribution. In addition, Nikolajeva distinguishes between two modes of presenting emotions in fictional texts (representation and metarepresentation), thus constructing the central argument that fiction can be useful for training emotional literacy and preparing novice readers for real-life experiences. This underlines the far-reaching educational and methodical implications of the present study. The author also relates cognitive criticism to other literary theories (new criticism, reader-oriented literary theories, feminism, semiotics, etc.).

In examining how readers respond to verbally presented sentiments, Nikolajeva relies on embodiment as one of the most important premises of cognitive criticism. She uses the term *heteroscopia* (coined through analogy with Bakhtin's *heteroglossia*) to denote polyfocalisation in texts, i.e. the disparity and plurality used at the same time as an effective way to stimulate readers' emotional investment. The discussion on multimodal narratives (picturebooks) in chapter four primarily focuses on the relationship between literal and figurative language. More specifically, Nikolajeva directly challenges one of the pillars of structuralism by proposing that figurative language may be a more accurate way to represent state of mind. Decoding complex multimodal narratives (postmodern picturebooks and novels), the author questions the novice reader's attempt at mind-reading through dynamic relationships between the visual and the verbal, the narrative and the metanarrative. This provides new interpretative insights into literature from the lens of cognitive criticism. One of the insightful and far-reaching conclusions is that the cognitive gaps which readers need to fill by using mind-reading enhance the aesthetic quality of texts, which has yet to be studied from the point of view of cognitive criticism. If this is true, cognitive criticism and experimental research in this field are likely to have an expansive and promising future. Rethinking aesthetics from the perspective of cognitive criticism could be most challenging for literary theory in general, necessarily bearing important implications. Presumably, this could be of the highest importance for forthcoming investigations.

In the second half of the book Nikolajeva reflects upon two issues: knowledge of the self and ethical knowledge coded in and transmitted through fictional, literary texts. From the author's viewpoint, the most important knowledge readers gain by reading fiction is self-knowledge and a sense of identity which again implies (re)considering novice readers' cognitive skills. When examining narrative elements that create self-reflective text in fiction, Nikolajeva discusses different potential narrative situations in children's

literature, modifying Genette's focalisation typology for that purpose. She also approaches the problematic concept of memory – borrowed from recent brain studies – to demonstrate the fallacy of the widely accepted assumption that writers of young adult fiction have the prerequisites for writing about childhood since they were once children themselves. However, this assumption is highly questionable from a cognitive criticism standpoint.

The seventh chapter is entirely dedicated to ethical concerns. The focal questions of ethical criticism are posed in relation to the particulars of literature aimed at an audience of young children who have not yet fully developed an ethical value system. One of the problems Nikolajeva identifies is the “radical difference between offering a moral lesson and encouraging readers to contemplate a moral or ethical issue” (178). The question of whether novice readers can obtain ethical knowledge is related to distinguishing between moral/didactic lessons and making ethical choices. Some of the problems the author tries to resolve are how texts convey ethical knowledge and how they engage novice readers cognitively to understand ethical issues and improve their evaluation of virtues. It is evident that any ethical issue in fictional texts is much more delicate when it comes to young audiences. Relying on the ethics of reading and writing, i.e. “[e]thics of address and ethics of response” (the title of the final chapter), Nikolajeva expresses her worries about texts which offer little or no guidance, since this can lead to misinterpretation and leave novice readers with ethical dilemmas or ambiguities.

It is difficult to say what the strongest or most significant part of this book is. Nikolajeva once again opens up new areas of children's literary theory in an interdisciplinary, inventive and informed manner, and creates a starting point for further research into the cognitive approach to children's literature. Without a doubt, this study has both great theoretical and practical potential as it addresses literary scholars as well as enthusiasts of children's literature studies.

Tea Sesar

Herausforderungen der Literaturdidaktik – zu Wort kommen sowohl DaF-Theoretiker als auch DaF-Praktiker

Claus Altmayer & Michael Dobstadt & Renate Riedner & Carmen Schier (Hrsg.) 2014. *Literatur in Deutsch als Fremdsprache und internationaler Germanistik: Konzepte, Themen, Forschungsperspektiven*. Band 3. Tübingen: Stauffenburg Verlag. 176 Seiten. ISBN 978-3-86057-622-9

Literatur war schon immer ein wichtiger Teil des Prozesses des Spracherwerbs. Dies beweisen auch die unter dem Titel *Literatur in Deutsch als Fremdsprache und internationaler Germanistik: Konzepte, Themen, Forschungsperspektiven* gesammelten Beiträge, worin eine breit angelegte theoretische Darstellung zur Rolle der Literatur in Bezug auf Kulturstudien, Deutsch als Fremdsprache, Globalisierung und Sprachentwicklung geboten wird. Darüber hinaus ermöglichen einige Beiträge eine klare Einsicht in die DaF-Praxis bestimmter Länder und bieten dazu auch praktische Beispiele für den Literatureinsatz im DaF-Unterricht.

Dieser aus dreizehn Beiträgen bestehende Sammelband ist von Claus Altmayer, Michael Dobstadt, Renate Riedner und Carmen Schier herausgegeben und 2014 beim Stauffenburg Verlag in der Reihe *Deutsch als Fremd- und Zweitsprache. Schriften des Herder-Instituts (SHI)* in Tübingen erschienen. Die Verfasser gehen von der Prämisse aus, verschiedene, „auch recht heterogene Ansätze“ [...] zusammen und miteinander ins Gespräch zu bringen“ (7), um neue Konzepte zu entwickeln, die dem wachsenden Interesse an Literatur im DaF-Unterricht entsprechen könnten. Diese Zielsetzung ergibt sich als Fortsetzung der Diskussion, die in einer internationalen Werkstatt am Herder-Institut der Universität Leipzig 2010 zwischen 40 Wissenschaftlern aus Asien, Afrika, Amerika und Europa stattfand. Die im Vorwort beschriebene inhaltliche Einteilung des Sammelbandes in drei Blöcke beruht auf folgenden Themen: Literatur im Kontext des kulturellen Lernens, die Rolle literarischer Texte in der internationalen Germanistik in einzelnen Ländern oder Regionen und die Hervorhebung des Potenzials der Literatur in fremdsprachlicher und kultureller Bildung.

Den ersten Block eröffnet der Beitrag „Literarische Texte im Kontext eines globalen Lernens im Unterricht Deutsch als Fremdsprache und in der internationalen Germanistik“ von Almut Hille, worin die Autorin im ersten Teil die Schlüsselthemen im heutigen Fremdsprachenunterricht (besonders Englisch und Deutsch) im Rahmen des globalen Lernens bzw. Globalisierungsprozesses wie Klimawandel, globale Ökonomie, Armut und Reichtum, globale Konflikte, Massenmedien und Werbung bespricht. Im zweiten Teil betrachtet Hille kritisch einige Materialien, die ihrer Meinung nach mehr oder weniger für globales Lernen im DaF-Unterricht geeignet seien, während sie im dritten Teil Überlegungen zu literarischen Genres anstellt, die in Globalisierungsdiskursen vorkommen und für den DaF-Unterricht besonders geeignet seien. Der Beitrag eröffnet mehrere Fragen über den Einsatz von Texten im Rahmen des Globalisierungsdiskurses im Fremdsprachenunterricht und entspricht damit dem Titel und den Erwartungen des Lesers.

Claus Altmayer setzt sich in seinem Beitrag „Zur Rolle der Literatur im Rahmen der Kulturstudien Deutsch als Fremdsprache“ mit der am Anfang erwähnten Behauptung auseinander, dass das Interesse an Literatur im Kontext von DaF verloren ging und erklärt, wie die Neuperspektivierung der Literatur innerhalb von kulturellen Studien liegt und wie sich diese Neuperspektivierung von den geänderten Rahmenbedingungen aufbauen lässt.

Kristina Skorniakova erörtert in ihrem Beitrag „Kognition, Literatur, Kultur. Theoretische Grundlagen für die empirische Erforschung des kulturellen Deutungslehrens beim Lesen literarischer Texte in der Fremdsprache Deutsch“ die Verbindung zwischen den neurobiologischen Aspekten des Lernprozesses und des Umgangs mit literarischen Texten, wobei sie auch auf die kulturellen Aspekte auf Basis der empirischen Erforschung beim Lesen literarischer Texte eingeht.

Der Beitrag von Carmen Schier unter dem Titel „Ästhetische Bildung im fremdsprachlichen Literaturunterricht als Grundlage für nachhaltiges Lernen – ein unterschätzter Zugang zur Literatur in DaF“ hebt die Bedeutung des Einsatzes von Anschauungsmaterial oder Medien im Umgang mit literarischen Texten hervor, was, so Schier, den Lern- bzw. Rezeptions- und Produktionsprozess durch Wahrnehmung und erhöhte Motivation erleichtert (55). Zusätzlich zur theoretischen Erklärung ihrer Thesen bietet Schier auch konkrete praktische Beispiele und Ideen für die Lehrkraft an, was nicht

nur für DaF-Theoretiker, sondern auch für die DaF-Praktiker von großem Interesse sein kann.

Auf ähnlichen Spuren setzt der nächste Beitrag fort. Renate Bürner-Kotzams „Ästhetische Bildung und medialer Wandel. Ein reiner Literaturunterricht verliert die Orientierung am Lerner“ als der letzte Beitrag des ersten thematischen Blocks vertritt den Standpunkt, dass im Unterricht der Schritt mit neuen Technologien zu halten ist und Medien, insbesondere Filme, als wichtige Erzählmedien in den Literaturunterricht einzubeziehen sind. Bürner-Kotzam stellt in ihrem Beitrag die vielen Anwendungsmöglichkeiten von Filmen im Fremdsprachenunterricht dar.

Den zweiten Block des Sammelbandes bilden Beiträge mit Fragestellungen über die Rolle von literarischen Texten im Rahmen der internationalen Germanistik in Mittel- und Osteuropa, Südafrika und in den USA. Camilla Badstübner-Kiziks Beitrag „Sprache – Literatur – Kultur? Zu den Chancen eines didaktischen Brückenschlages“ ist als Antwort auf den Beitrag von Carlotta von Maltzan zu lesen (75). Die Autorin bespricht Auffassungen, die aus der mittel- und osteuropäischen Sicht authentische u.a. auch literarische Texte mit innovativen Unterrichtsmethoden verbinden mit dem Ziel erfolgreicher Fremdsprachen-Aneignung.

Carlotta von Maltzan bietet im Beitrag „Zum Wert von ‚Kultur‘ und Literatur im Fremdsprachenunterricht: Beispiel Südafrika“ eine Einsicht in die Situation des Fremdsprachenunterrichts an Hochschulen in Südafrika an. Dabei geht die Autorin davon aus, dass durch die Beschäftigung der Fremdsprachenstudierenden mit literarischen Texten im Unterricht ihre Kenntnisse unterschiedlicher kultureller Konstrukte zu erweitern sind.

Der Beitrag von Rolf Annas unter dem Titel „Apartheid und Nationalsozialismus: Überlegungen zur Auswahl literarischer Texte im Fach Deutsch als Fremdsprache in Südafrika“ basiert größtenteils auf der Idee, Germanistik und DaF seien zwei sich gegenseitig ergänzende Felder, wenn sie sich eines literarischen Textes bedienen, um kulturelles Lernen zu ermöglichen. Die These expliziert Annas am Beispiel von Apartheid und Nationalsozialismus in Südafrika in Ruth Weiss' Roman *Meine Schwester Sara*.

Albrecht Classen bespricht in seinem Beitrag „Vergangen aber nicht vergessen: Mittelalterliche Literatur im heutigen Deutsch als Fremdsprache-Unterricht an der University of Arizona: Fremde, zugleich aufregende Perspektiven für Studierende des 21. Jahrhunderts“ die Notwendigkeit und Relevanz der Einbeziehung der mittelalterlichen Literatur in den DaF-Unterricht und beschreibt ferner die diesbezügliche aktuelle Situation in den USA, indem er einige praktische Hinweise und Erfahrungen erwähnt.

Den dritten Block des Sammelbandes eröffnet der Beitrag unter dem Titel „Literaturwissenschaftliche Methoden im fremdsprachlichen Literaturunterricht“ von Andrea Leskovec. Darin wird auf die Wichtigkeit der Involvierung von literaturwissenschaftlichen Methoden im Umgang mit literarischen Texten im universitären Fremdsprachenunterricht hingewiesen. Demnach plädiert Leskovec für den Einsatz von Hermeneutik, Formalismus, Strukturalismus u.a., um den Studierenden die „Fremdheit“ des literarischen Texts im Gegensatz zu nicht-literarischen Texten beizubringen

Ähnlicherweise befürwortet Simone Schiederemair in ihrem Beitrag „Deutsch als (ver)fremde(te) Sprache. Literarische Verfremdung als Kategorie im Fach Deutsch als Fremdsprache“ die Betonung der Fremdheit von literarischen Texten, wodurch man im

DaF-Unterricht die „symbolischen Kompetenzen“ (131) der Lerner verbessern könnte. Sie hebt das „Verfremdungspotenzial“ (ebd.) des literarischen Texts hervor und zeigt es am Beispiel von Roman Ehrlichs Text *Arkaden* anhand einer Reihe von praktischen Hinweisen auf.

Dieter Neidlinger und Silke Pasewalck erörtern in ihrem Beitrag unter dem Titel „Das Potenzial literarischer Sprache und Form im Bereich Deutsch als Fremdsprache. Ein Plädoyer für Komplexität im Fremdsprachenunterricht“, warum es wichtig ist, Lernenden den komplexen Sprachgebrauch in literarischen Formen beizubringen, insbesondere in der Dichtung oder anderen von den Regeln abweichenden Formen, und zwar im gleichen Maße wie auch die Alltagssprache. Dabei behaupten die Autoren, die unkonventionelle literarische Sprache könne durch ihre Lebhaftigkeit und spielerische Funktion die Lernenden motivieren.

Im letzten Beitrag des dritten Blocks vertreten Michael Dobstadt und Renate Riedner die These, Literatur habe man nicht als Gegenstand des Forschens im DaF-Rahmen, sondern eher als Mittel des Spracherwerbs zu betrachten und zu erforschen. Der Beitrag „Zur Rolle und Funktion der Literatur und des Literarischen in Deutsch als Fremd- und Zweitsprache. Forschungsfeld und Forschungsperspektiven der Literaturwissenschaft im Fach“ gibt einen Überblick zu Dobstadts und Riedners Neuperspektivierung der Rolle der Literatur im DaF/DaZ.

Alle Beiträge erweitern die bisherigen Erkenntnisse und Thesen über die Position der Literatur im Rahmen von DaF und der internationalen Germanistik und bieten eine kritisch wertende Besprechung derer. Die Ergebnisse des Sammelbandes sind demnach sowohl für Theoretiker zu Studienzwecken als auch für Praktiker der Literaturdidaktik geeignet, da die Beiträge ein breites Spektrum vom theoretischen Gedankengut bis zu praktischen Beispielen von Aufgaben und/oder Projekten umfassen. Die jeweils klar formulierten und überzeugenden Argumente über die Bedeutung verschiedener Aspekte der Literaturdidaktik werden gewiss die Theoretiker zu neuen Gedankenanstößen sowie die Lehrkräfte zur Anwendung neuer Ideen im Unterricht anregen.

Sonja Novak

Postoji li „zlo djetete“?

Karen J. Renner, ur. 2013. *The “Evil Child” in Literature, Film and Popular Culture*. New York: Routledge. 191 str. ISBN: 978-0-415-53892-3

Pojava kontroverznoga lika „zloga djeteta“ u mnogobrojnim književnim djelima i filmskoj umjetnosti u drugoj polovici 20. stoljeća čini temelj eseja objedinjenih u knjizi *The “Evil Child” in Literature, Film and Popular Culture*. U njoj autori ovoj temi prilaze iz različitih teorijskih perspektiva – društveno-povijesnih, psihologijskih i filmoloških. Osim od uvodnoga eseja „Evil Children in Film and Literature“ urednice Karen J. Renner, zbornik se sastoji od još osam eseja izvorno objavljenih 2011. godine u dvama brojevima časopisa *LIT: Literature Interpretation Theory*.

Osim što daje kratki pregled ostalih eseja, uvodni esej Karen J. Renner donosi i svojevrsni ključ za njihovo čitanje. Riječ je o kratkome povijesnome prikazu „zloga djeteta“ kao teme u filmu i književnosti od pedesetih godina 20. stoljeća nadalje i o razradi terminologije kojom se autori koriste u zborniku. Isprva su priče o „zloj djeci“ pedesetih godina 20. stoljeća bile obilježene tvrdnjom da su takva djeca jednostavno rođena kao devijantna. Autorica navodi nekoliko primjera iz toga razdoblja: *Born of Man and Woman* Richarda Mathesona (1950.), *It's a Good Life* Jeromea Bixbyja (1953.), *Lord of the Flies* Williama Goldinga (1954.), *The Bad Seed* (1954.) Williama Marcha i dr. Šezdesetih godina u većoj se mjeri naglašava da su djeca takvima učinjena (primjerice opsjednuta), što na neki način umanjuje njihovu odgovornost. Kao primjere za to razdoblje Renner izdvaja: *We Have Always Lived in the Castle* Shirley Jackson (1962.), *The Lame Shall Enter First* Flannery O'Connor (1965.) te *Expensive People* Joyce Carol Oates (1968.). Ira Levin 1967. godine objavljuje roman strave *Rosemary's Baby* koristeći se pristupom popularnijim u prethodnome desetljeću i predstavljajući zlo dijete, dijete samoga Sotone, kao jednostavno takvim rođeno. Ipak, Levinovo djelo, a posebno film koji sljedeće godine snima Roman Polanski, omogućit će različita čitanja toga romana, kako pokazuju i ovdje odabrani eseji.

Sedamdesetih godina nastaju mnogobrojni tekstovi na temelju kojih će nastati popularne filmske adaptacije, čime film strave od perifernoga žanra postaje trendom. Desetljeće započinje romanom Williama Petera Blattyja *The Exorcist* (1971.), na temelju kojega već 1973. nastaje kulturni film Williama Friedkina, a važan utjecaj zadobiva i film Richarda Donnera *The Omen* (1976.). Sedamdesetih nastaju i romani *The Other* Thomasa Tryona (1971.) te oni Deana Koontza, *Demon Child* (1971.) i *Demon Seed* (1973.). Slijede i brojni romani Stephen Kinga, kao što su *Carrie* (1974.), *Children of the Corn* (1977.), *The Shining* (1977.), a kasnije *Firestarter* (1980.) i *The Pet Sematary* (1983.), ali i djela Anne Rice, čiji serijal *Vampire Chronicles* započinje naslovom *Interview with the Vampire* (1976.).

Do kasnih devedesetih pojavljuju se i televizijske emisije koje utjelovljuju „zločestu“ djecu (od nestašnoga Barta Simpsona i Erica Cartmana do zlobnoga Stewija Griffina), dok danas likovi „zle djece“ postaju i dio književnosti namijenjene djeci i mladima – od Toma Riddlea u serijalu o Harryju Potteru do pojedinih likova djece koja se bore nasrtnu u trilogiji Suzanne Collins *The Hunger Games*. S obzirom na složenost likova u primjerima iz književnosti i filma koje autori eseja interpretiraju, Karen J. Renner upozorava da je odrednica „zlo dijete“ previše pojednostavnjena i općenita, pri čemu su problematična oba dijela sintagme. Definicija djeteta nije jedinstvena s obzirom na to da se granica između odrasle osobe i djeteta razlikuje u zakonodavstvu različitih zemalja. Teško je određiva i kategorija „zao“ jer u filmu i književnosti, navodi Renner, postoje mnogi rubni primjeri, kao što je slučaj s likovima djece koja ne djeluju autonomno, već njima upravljaju nadnaravne sile. Zato se autorica ograničuje na dvije specifične kategorije „zle“ djece: opsjednutu i divlju djecu.

Autorica opsjednutu djecu koja se ponašaju nasilno, okrutno te onu koja su sklona izlaganju vlastite seksualnosti povezuje s kontekstom disfunkcionalne obitelji. Kada je struktura tradicionalne obitelji oštećena i kada su roditelji nemarni, djeca postaju simbolički podložna različitim opasnim utjecajima koji se mogu očitovati i s pomoću zlih entiteta. Divlja su djeca, smatra autorica, ona kojima dominiraju njihovi vlastiti instinkti i apetiti:

zombiji, vampiri, djeca rođena u primitivnim kulturama. Primjere takve djece nalazi u književnim tekstovima kao što su *A High Wind in Jamaica* (1929.) Richarda Hughesa, *Lord of the Flies* (1954.) Williama Goldinga te u filmu *Night of the Living Dead* (1968., red. George A. Romero). I za divlju djecu, kao i za opsjednutu, postoji objašnjenje koje na neki način opravdava njihovo ponašanje i čini ih manje „zlina“: dok su za opsjednutu djecu odgovorne obitelji, za divlju djecu odgovorno je društvo. Divlja djeca nisu zla sama po sebi, ona uzvraćaju društvu koje ih je ratovima, zagađenjem te nasiljem odraslih dugoročno zlostavljalo. Primjerice, pozadinu Goldingova romana *Lord of the Flies* čini nuklearni rat.

U poglavlju „My Baby Ate the Dingo: the Visual Construction of the Monstrous Infant in Horror film“ autor Steffen Hantke na primjerima filmova *Rosmary's Baby* (1968., red. Roman Polanski) i *It's Alive* (1974., red. Larry Cohen) ilustrira tehniku kojom redatelji izbjegavaju prikazati biće za koje se pretpostavlja da je čudovišno. Takva vizualna šutljivost ima širu ulogu od stvaranja osjećaja straha. Tako se u filmu *Rosemary's Baby* naglasak u većoj mjeri stavlja na pritisak uloge majčinstva, gubitak autonomnosti te na izoliranost i moguću hysteriju junakinje nego na postojanje djeteta antikrista koje se, uostalom, u filmu i ne vidi. U konačnici redatelj neusmjeravanjem kamere na dijete ne daje odgovor na pitanje je li protagonistica psihički nestabilna ili zaista postoji sotonska urota u svrhu rađanja „zloga djeteta“. U filmu Larryja Cohena *It's Alive* iz 1974. godine prikazan je način na koji cjelokupno društvo reagira na dijete ubojicu čiji otac ne može poreći njegovu čudovišnost. Iako se ni u ovome filmu dijete ne prikazuje, vide se ubijena tijela, panika i destrukcija koje ono za sobom ostavlja. U *remakeu* ovoga filma iz 2008. godine u režiji Josefa Rusnaka protagonistica je majka koja prihvaća dijete usprkos njegovoj zgražavajućoj naravi, čime podsjeća na Rosemary R. Polanskoga. Sljedeće godine nastaje film *Splice* Vincenza Natalija koji se, u usporedbi s dvama spomenutim klasicima u kojima je izbjegnuto prikazivanje prijetećega bića, izdašno koristi digitalnim filmskim efektima.

Autori Daniel Sullivan i Jeff Greenberg na primjeru teksta spisateljice Doris Lessing *The Fifth Child* (1988.) iščitavaju postavke tzv. TMT-a („Terror Management Theory“), psihologijske teorije prema kojoj je ljudsko ponašanje motivirano strahom od smrti. Anksioznost uvjetovana sviješću o smrtnosti u čovjeku stvara samoobrambene mehanizme. Naime, u usporedbi s predodžbom o životinjama kao smrtnim bićima, ljudi radije sebe poimaju kao besmrtni tražeći pritom utočište u simboličkim konstrukcijama besmrtnosti koji se načelno mogu manifestirati na dva načina: u sklopu biološkoga modela roditelji postaju simbolično besmrtni s pomoću života svoje djece, odnosno biološkoga nasljeđa, a u sklopu kulturnoga modela besmrtnost se pronalazi u samoostvarenju s pomoću vlastitih postignuća, primjerice u umjetnosti. Biološki simbolički model besmrtnosti koji se temelji na mnogobrojnome potomstvu u analiziranome djelu narušava peto dijete obitelji Lovatt, Ben. Njegova animalnost i disfunkcionalnost u ponašanju podsjećaju na to da su i ljudi, poput životinja, smrtni. Ben s vremenom ugrožava odnos svojih roditelja i s ostalom djecom, a roditeljski je svjetonazor iznevjeren.

William Wandless analizira filmove *Halloween* Roba Zombija (adaptacija filma Johna Carpentera iz 1978.), *Joshua* (2007., red. George Ratliff), *Home Movie* (2008., red. Christopher Denham) i *Orphan* (2009., red. Jaume Collet-Serra), pri čemu u svojoj argumentaciji odbacuje mogućnost da su djeca prikazana u tim filmovima proizišla iz zdrava okruženja i utjecaja. S obzirom na to Wandless ističe da redatelj Rob Zombie

objašnjenje devijantnosti lika Michaela Meyersa pronalazi u njegovu disfunkcionalnome djetinjstvu, dok se u filmu *Joshua* krivnja istoimenoga dječaka za bakinu smrt, majčino ludilo i lažno optuživanje oca za zlostavljanje tumači usmjerenošću obiteljske pažnje na mlađu sestru i njegovom težnjom da bude s ujakom. *Home Movie* film je koji imitira kućni video i u kojemu kamera prati život obitelji Poe: oca pastora, majke dječje psihijatrice i blizanaca Jacka i Emily, čija se čudovišna narav isprva otkriva u ubijanju životinja, a na kraju kanibaliziranjem vlastitih roditelja. Objasnjene dječje krvoločnosti pronalazi se naposljetku u utjecaju priče o zmaju koji proždire djecu koja se djeci čitala pred spavanje. Najjednostavnije objašnjenje dječjega zla Wandless nudi u analizi filma *Orphan*, u kojemu se pojavljuje lik posvojene monstuozne djevojčice Esther za koju se s vremenom ispostavlja da nije dijete, već odrasla osoba koja pati od hipopituitarizma, čime se u filmu izbjegava percepcija djeteta kao mogućega izvora zla.

Pod kojim uvjetima dijete može biti shvaćeno kao zlo, a da ono ne predstavlja jednostavnu opoziciju dobru, već se poima ovisno o kontekstu, pokazuje Holly Blackford analizom lika Toma Riddlea iz serijala o Harryju Potteru. U šestoj knjizi serijala J.K. Rowling iz 2005. godine, *Harry Potter and the Half-Blood Prince*, Dumbledore poučava Harryja o prošlosti Lorda Voldemorta koji je odrastao kao siročić Tom Riddle, izbjegavajući pritom priznati vlastitu odgovornost za Tomov razvoj i „zastranjenje“, kao i za to što nastavni program čarobnjačke škole ima veliku ulogu u izgrađivanju osobnosti učenika. Škola Hogwarts, naime, potiče natjecateljski duh i želju za dominacijom podjelom učenika na pripadnike određenih kuća, natjecanjem u različitim disciplinama i sustavom bodovanja te favoriziranjem pojedinih učenika. Također, kasta čarobnjaka i vještica društveno je superiorna manje priznatim čarobnjacima miješane krvi i onima koji su krvno povezani s pripadnicima nečarobnjačke zajednice, bezjacima. Iako time škola neformalnim lekcijama o pedigreu, pobjedi i dominaciji njeguje želju za prestižom, internalizacija se takve želje u Toma prepoznaje kao zla. U tome smislu Tom je čudovišni produkt same škole, što Dumbledore ne želi priznati. Autorica uz to priču o Tomu čita i u kontekstu *queer* teorije tumačeći je kao neuspješno očitovanje homoseksualnosti.

Filmovi strave mogu zrcaliti i promjene unutar određene društvene zajednice, kako je tome, primjerice, bio slučaj s liberalizacijom indijske ekonomije devedesetih godina 20. stoljeća koja je utjecala i na strukturu obitelji, što se kasnije interpretiralo u bollywoodskim filmovima. Meheli Sen analizira tri indijska filma koji predstavljaju likove djece kao simbole krize i disbalansa u obitelji. Tako film *Vaastu Shastra* (2004., red. Saurab Narang) funkcionira kao kritika obitelji u kojoj se izvrcu tradicionalne uloge: majka radi dok se otac brine za sina Rohana kojega obuzimaju zle sile. U filmu *Phoonk* (2008., red. Ram Gopal Varma) otac Rajiv uzroke kćerine opsjednutosti traži u racionalnim argumentima znanosti te u početku ne priznaje iracionalne, mitske aspekte svoje kulture u kojoj se nalazi rješenje. Kao društvena kritika funkcionira i film *Gauri* (2007., red. Akku Akbar) u čijemu se središtu nalazi obitelj koja posjećuje svoj prvi dom, gdje duh pobačenoga ženskoga fetusa, Gauri, opsjeda drugo dijete, kći Shivani, te se osvećuje obitelji zbog „ubojstva“. Ovaj film reflektira stanje u Indiji u kojoj je pobačaj djelomično legaliziran, tj. moguće je selektivno obavljati pobačaje ženskih fetusa.

Razliku između filma *Exorcist* (1971.) Williama Friedkina i romana Williama Blattyja koji mu je bio predložak analizira autorica Sara Williams. Dok film nudi nadnaravno

rješenje u obliku babilonskoga đavla Pazuzua koji opsjeda djevojčicu Regan, roman nudi moguće objašnjenje njezina demonskoga histeričnoga ponašanja u raspadu obitelji, tj. rastavi roditelja i očevu odlasku. Trauma uvjetovana odvojenošću od oca, smatra autorica, simbolično se prikazuje demonskom opsjednutošću djevojčice koja odražava zabranjenu žudnju za roditeljem suprotnoga spola.

Kada su nastajali filmovi *Rosemary's Baby* (1968.) i *Alien* (1979., red. Ridley Scott), velik tehnološki napredak u medicini fetuse je učinio vidljivima (fotografije *in vitro*, ultrazvuk) mijenjajući na taj način društvenu svijest o njima i reakciju na njih, kako tvrdi autorica A. Robin Hoffman u eseju o „neprijateljskim fetusima“ u navedenim filmovima. Takvi fetusi simboličan su odgovor na ogroman interes za njih izazvan upravo time što su postali izloženi. U filmu *Rosmary's Baby* i sama trudnoća prikazuje se kao demonizacija majke i napad (supruga, susjeda, doktora, predatorskoga fetusa) na njezinu privatnost, premda protagonistica na kraju preuzima brigu za dijete. Takav način prikaza reproduktivne tjeskobe nastavljen je u filmu *Alien* Ridleya Scotta u kojemu se, osim *aliena*, kao fetusi iščitavaju članovi posade broda čije središnje računalo nosi ironičan naziv „Mother“. U filmu *Alien* tako se iskazuje strah da uznapređovala tehnologija omogućuje autonomiju invazivnih fetusa (parazita kakvi su *alieni*), u čemu i patrijarhalno društvo ima sve veću ulogu.

Za razliku od ostalih autora, Catherine Fowler i Rebecca Kambuta u eseju „Extreme Human Makeovers: *Supernanny*, the Unruly Child, and Adulthood in Crisis“ ne bave se djecom koja su toliko zla da se njihovo ponašanje ne bi moglo korigirati, već nestašnom djecom čije su sitne nepodopštine još uvijek ispravljive. Pozivajući se na televizijske *reality* emisije i koristeći se njihovim diskursom (*makeover* tijela, domova, garderobe), autorice na primjeru emisije *Supernanny* pokazuju kako je i u odgoju moguć *makeover*. U navedenoj emisiji pratimo odgojiteljicu koja uspješno uvodi red u domove očajnih roditelja čija djeca imaju kontrolu nad njima. Pritom se preobrazba „zločestoga“ djeteta odvija u nekoliko faza. U početku se preferira poimanje djeteta kao nestašnoga, a ne kao lošega, da bi se potom krivnja s djece prenijela na roditelje koji se prokazuju odgovornima za kaos u obitelji. Naposljetku se kao poželjno osvještava „apolonsko“ viđenje djeteta koje posjeduje prirodnu dobrotu, nasuprot poimanju djeteta kao sebičnoga, „dionizijskoga“. Emisija, očekivano, završava prikazom sretne i preobražene obitelji, one u kojoj vlada red i međusobno poštovanje.

Da je sintagma „zlo djetete“ uznemirujuća, a da se njezine sastavnice čine nespojivima, očituje se i tome što autori većine eseja u zborniku podrijetlo zla nastoje objasniti s pomoću lika djeteta, a da pritom zlo ne prihvaćaju kao apriornu sastavnicu djetetove osobnosti. Pritom se analize likova „zle djece“ temelje na različitim primjerima iz književnosti i filma, a indikativno je da se takvi likovi pojavljuju i u književnosti za djecu i mlade, kao što je tome slučaj u serijalu o Harryju Potteru. Uz detaljan terminološki i kronološki prikaz ove teme u uvodnome tekstu urednice Karen J. Renner, odabrani eseji na zanimljiv način interpretiraju lik „zloga djeteta“ iz različitih teorijskih perspektiva, prikazujući ga pritom i kao svojevrsni simbol „nečega truloga“ u zemlji odraslih.

Sanja Pajnić

Grimmove bajke u psihoanalitičkome ključu

Marc Girard. 2013. *Bajke braće Grimm: Psihoanalitičko čitanje*. Prev. Ita Kovač, Zagreb: TIM press. 165 str. ISBN 978-953-7177-69-0

U svojoj knjizi posvećenoj bajkama braće Grimm Marc Girard polazi od pitanja koje pomalo zvuči i kao konstatacija: Otkud taj trajni i univerzalni uspjeh tih bajki danas? Ili, riječima Marca Soriana koje su navedene kao moto knjige: „Što te vile, duhovi i patuljci rade u našoj modernosti?“

Iako danas o modernosti kao ishodištu toga pitanja ne može biti govora, sama problematizacija aktualnosti, odnosno anakronizma koji stoji u njegovoj podlozi, ne samo da se u različitim inačicama može čitati s pomoću historijski usmjerene socijalno-kulturološke kritike žanra kakvu piše npr. Jack Zipes, već je vidljiva i u mnogobrojnim umjetničkim prefiguracijama koje posredstvom književnosti, kazališta i filma najčešće ostavljaju malo prostora onim inačicama koje su zapisali Jacob i Wilhelm Grimm. Iako je psihoanalitički pristup bajkama istaknuo samim podnaslovom knjige, Girard se prema tome vlastitom metodološkome i intelektualnome ishodištu često odnosi s kritičkim odmakom, naglašavajući umjetničku superiornost, odnosno neiscrpivost predmeta.

U cjelini knjiga je podijeljena u tri dijela kojima se pozornost čitatelja usmjerava prema trima osnovnim problemima koje autor prepoznaje i kao organizacijska načela i temeljna pitanja tih odabranih Grimmovih bajki. Prema tim pitanjima preslaguje i pojedine bajke, vodeći se tematskim, motivskim i simboličkim potencijalom koji ih izgrađuje. Prvi dio tako kao osnovno pitanje ističe roditeljsku nekompetenciju, i to poglavljima „Ničija kći“ i „Cijena očinstva“. Drugi dio bavi se temeljnim nedostatkom koji usmjerava zaplet i razrješenje sukoba u bajci. Ovaj je dio razrađen u trima poglavljima: „Sentimentalni odgoj prema braći Grimm“, „Nezamjenjiva sestra“ i „Snjeguljica i osam patuljaka“. Treći dio nosi naslov „Zadovoljština“, a podijeljen je na dva poglavlja, „Zaboravljena zaručnica“ i „Budućnost Drugog“. Tim su dijelovima pridodani uvodno poglavlje, epilog i dodatak naslovljen „Perrault protiv braće Grimm: Freud, stari i moderni“.

Uz spomenutu distancu prema vlastitome teorijskome ishodištu Girard se naročito kritički odnosi prema pristupu Brune Bettelheima koji je svojom knjigom *The Uses of Enchantment* (1976.), kako ističe Girard, presudno odredio razumijevanje bajki generacije „šezdesetosmaša“. Uz niz prigovora koji su Bettelheimu došli iz folklorističkoga miljea Girard pridodaje i ulogu koju je njegova interpretacija imala na njegovu generaciju koja se, kolikogod „oslobođena“, Bettelheimovom knjigom zapravo koristila za prikrivanje osjećaja krivice zbog vlastita egoizma, odnosno roditeljske nekompetencije. „Je li ikada postojao egoističniji naraštaj – prožet taštım individualizmom i impulzivnom arogancijom – kada je riječ o obrazovanju djece?“ (13), pita se zbog toga u predgovoru knjige. Girardova se knjiga stoga može čitati i kao kritički odgovor roditeljskim praksama i obrazovnim politikama njegove vlastite generacije. Zbog toga prvi dio knjige otvara poglavlje o roditeljskoj nekompetenciji zbog koje likovi, najčešće djeca, u Grimmovim bajkama upadaju u nevolje.

Da bi objasnio svoj kritički odnos prema psihoanalitičkome pristupu i da bi točnije usmjerio vlastito ishodište, Girard na početku ističe divljenje predmetu vlastita proučavanja: „Književni postupci braće Grimm, na primjer, uistinu ne zaostaju za onima jednog

Zole, Balzaca ili Flauberta“ (19). Kako se sam, u ranijim studijama, bavio upravo ovim autorima, Girard u knjizi prije psihoanalitičkoga postavlja književnokritički *raison d'être* u kojemu književnost nadilazi svako moguće teorijsko iscrpljivanje te sve do samoga kraja knjige naglašava narativnu i idejnu superiornost umjetničkoga teksta, u ovome slučaju bajki braće Grimm. Zbog toga, „u ime formalnog poštovanja prema djelu i njegovoj književnoj koherentnosti“ (isto), šiba neka, naročito pojednostavnjena, psihoanalitička tumačenja, dodajući kako i dalje zadržava „određenu nevjericu kad je riječ o mogućnosti psihoanaliziranja umjetničkih djela“ (19–20), i to sve dok se ne pojavi uvjerljiv prilog koji će ga navesti da promijeni mišljenje. On, naime, unatoč tome što bira psihoanalitički pristup tumačenju bajki, smatra, slično kao i J. Chasseguet-Smirgel u *Le Presence d'un illusion*, da „umjetnost radi s potencijalom sublimacije pojedinca i da je ta sublimacija upravo ona razdjelnica iza koje ljudska ostvarenja izmiču psihoanalizi“ (16). Prednost psihoanalize vidi u, kako kaže, mogućnosti proširenja mimetičkoga polja, predočive stvarnosti, ostavljajući mnogo strože ograničenije forme i svojega estetskoga potencijala: „ono što se nekoć smatralo ‘nelogičnošću’ bajki, ono tajanstveno i neobjašnjivo, sada se upisuje u linearnost uzročnog lanca upravo u smislu u kojemu ‘fantazija’ blijedi u korist uznemirujuće surovosti u oblikovanju motiva“ (20). Čitati bajke braće Grimm frojdovskim očima za Girarda znači „proći kroz zrcalo kako bi se otkrilo fascinantnu *mimezu* psihološke stvarnosti“ (21). Pritom mu upravo Freudova psihoanaliza koja je usmjerena na determinizam, a ne Lacanova, usmjerena na analogije, kako ističe, „pruža metodu izbora za dešifriranje mimetičkih prikaza književnosti“ (isto).

Na uvodno pitanje o aktualnosti bajke zapravo i sam odgovara već na početku knjige: bajke nam danas vraćaju pozornost na djelokrug i mogućnosti ljudskoga, one podsjećaju na stvarnost naše tuge i na fantazme o obnovi. Još više, „u vrijednosnoj pustinji naše svakodnevice“ (23), u kojoj se ljudi „guše u peći socijalnog darvinizma, pod olovnim suncem liberalizma“ (22), bajke nas potiču da promislimo o vjerskim, moralnim i političkim vrijednostima. One nas upućuju u samo središte „biološke iznimke koju nazivamo čovječanstvo“ (23): prema solidarnosti, suosjećajnosti, prema predavanju nježnosti i konstruktivnoj snazi žudnje.

Prvo poglavlje knjige razotkriva roditeljsku nekompetenciju: najprije u interpretaciji bajke „Jungfrau Maleen“ [Djeva Maleen] u kojoj Girard vidi otklon od uobičajene zapadnjačke „tristanovske“ verzije ljubavne priče. Smatra da ova bajka ističe pravo zaljubljenih da se suprotstave društvenome poretku u čijoj je osnovi očinski autoritet: za razliku od Tristana i Izolde, ovdje ne postoji neusklađenost osobnoga ostvarenja u ljubavi i kolektivnoga ostvarenja usklađenoga sa suvremenim društvenim vrijednostima. Osim na temelju nje, roditeljsku nekompetenciju razmatra i na temelju bajke „Die Nixe im Teich“ [Vila s jezera] i njoj srodne varijacije u tekstu naslovljenome „Djevojka bez ruku“. Objekti bajke, kao i još neke koje ukratko spominje, a slične su im, Girard rabi da bi pokazao da se ne mogu svesti na Bettelheimovu opću konstataciju o bajkama kao narativima koji potvrđuju ideju „nagrađenoga sazrijevanja“ pomoću nedaća. U ovome slučaju prije bi se moglo govoriti o identifikaciji očeve nekompetencije kao kobnome okruženju s kojim neki par mora, najčešće samo vlastitom ustrajnošću, izići nakraj.

Nakon toga u fokus ove studije ulazi „temeljni nedostatak“, neko temeljno obilježje glavnih likova bajki, koji su na samome početku predstavljeni kao manjkavi, ne samo u

fizičkome smislu, već i u životno važnim vještinama i sposobnostima među kojima Girard ističe sposobnost ostvarivanja „spolne sudbine“: da vole i budu voljeni. Baveći se izričito tom temom u drugome dijelu, autor ispisuje jedno od najdojmljivijih poglavlja knjige u kojemu čita „Guščaricu na studencu“ kao borbu s naslijeđenim i stečenim gdje pobjedu ne donosi najsnažnija niti najnasilnija želja, „nego pravedna ljubav prema sebi“ (91). Tome će pridodati interpretacije bajki „Dvaneastero braće“ i „Snjeguljica“ koja je, za Girarda, u svojim nedaćama zapravo žrtva vlastite regresije. U toj se regresiji, suprotno mnogim čitanjima, pa i Disneyevoj filmskoj interpretaciji, Snjeguljica vraća u patuljačku aseksualnost u kojoj ne funkcionira kao ženska protuteža šumskim bićima, već kao osmi patuljak. Braća Grimm, smatra autor, bila su daleko manje naivna i manje sladunjava od nekih kasnijih imitatora: patuljci od prvoga, estetskoga, a ne senzualnoga dojma, pa sve do trenutka njezina sna, utjelovljenje su bespolnosti. Kad je prvi put vide, oni viču: „O Bože moj! O Bože moj! Kako je ovo dijete lijepo!“. Kad je otkriju, obuzima ih nesavladiv san zato što „oni s njom nemaju što drugo raditi“. Za njih ona nije nepoželjna, kako sugerira Walt Disney, nego samo suvišna. U ovome čitanju autor također odbija Bettelheimovu tvrdnju o rivalstvu maćehe i Snjeguljice, naglašavajući kako jedna od njih mora umrijeti zbog rivalstva i borbe za prevlast. Ne radi se, smatra Girard, o borbi jačega, već o sukcesivnosti koja je nastala u narcisoidnoj predodžbi druge kraljeve žene, a koja je povezana i s temeljnom neminovnošću po kojoj nove generacije nasljeđuju starije.

Primjeri bajki „Prava zaručnica“, „Ševa koja pjeva i skakuće“ ili „Željezna peć“ za Girarda su prilika da ponovno postavi pitanje iskušenja koja prolazi ljubavni par, a koja potvrđuju, kako smatra, da se u bajkama braće Grimm vrlo često opisuje evolucija neke osobe u partnerskome ljubavnome odnosu. Pokazuje se, suprotno zapadnoj književnosti koja slavi „nemoguću ljubav“, da bajke braće Grimm „slave način na koji jedno od dvoje uvijek uspijeva ponovno osvojiti svojega Drugog“ (129). Pri tome im se ispriječē, kako ih naziva, sile smrti, oblikujući antagonizam koji fantastičnu književnost puni arhetipskim situacijama. Ludizam i nepopravljivi optimizam braće Grimm vodi njihove junake u traženju ljubavi kroz avatare sadizma kojih se u pravilu oslobađaju jednokratno i nasilno. Pobjeda ljubavi u konačnici, kako ističe, znači nužno uništenje ili uklanjanje figura mržnje ili ljubavne nekompetencije. Bajke, unatoč tome, nisu usmjerene denunciranju nezrelosti ili zlobe drugih, već iskazivanju mogućnosti da se ljubav, cjelovitost i osobno postignuće mogu realizirati *unatoč* tome. Autor ovdje također dovodi u pitanje Bettelheimov „amerikanizam“ koji put kroz nevolje vidi kao nužno sazrijevanje i dolazak do pravedne nagrade i društvene afirmacije na kraju. Ovdje valja napomenuti kako je u sociološkoj kritici ili dijelu „ideoloških“ kritičkih pristupa danas prepoznatljiv stav po kojem je bajci kao žanru (a naročito Grimmovim bajkama) svojstven oportunitizam: njima se, kako ističu, uvijek iznova potvrđuje nužnost prilagodbe društvenim vrijednostima i postojećemu poretku. Girard se tome direktno suprotstavlja, ističući kako je situacija, barem kad je riječ o braći Grimm, posve obrnuta. Svi primjeri koje je analizirao pokazuju kako je upravo sredina, društvo to koje se na kraju povinuje doživljenoj ljubavi: „očevi su protjerani, bogati osramoćeni, kraljeve zamjenjuju njihovi sinovi (ili pak „ništarije“ kao u „Vragu s tri zlatne vlasi“), moćnike se muči razmjerno njihovu sadizmu“ (132), no sve je „u savršeno spokojnoj klimi, bez osvetničkog duha, kao da je kategorija ispunjenih ljubavnika u svojoj biti superiornija bilo kojoj drugoj“ (isto). Braća Grimm na taj način kreiraju svoju anti-

tristanovsku koncepciju svijeta koja je ponajprije, prema Girardu, duhovno i humanistički orijentirana. Njihov je univerzum, kako ističe, uz to izravno heteroseksualan jer jasno ističu spolni polaritet potrage za ljudskim čiji je uspjeh moguć tek ako ide „preko drugog spola“ (133). Ovome bi se pristupu, uza svu socijalnu i etičku osjetljivost koju pokazuje, mogla prigovoriti neosjetljivost na jednu od temeljnih razlika između roda i spola. Zanimajući socijalnu i kulturološku zasnovanost roda, pa čak i arhetipe muškoga i ženskoga koji su mu, s obzirom na vlastiti teorijski habitus, sigurno posve znani – Girard ovdje taj odnos između spolova zapravo pojednostavnjuje na štetu ne samo vlastite interpretacije, nego i cjeline braće Grimm, kako je naziva. „Bajke braće Grimm“, kako zaključno ističe, „ne brane nikakvu tezu, one pripovijedaju o određenom broju egzistencijalnih situacija koje su, istina, tipične, ali beskrajno iznijansirane. Ono što se može reći o određenoj bajci nikada nije usustavljivo; odnos snaga u priči koja dolazi odmah poslije može biti radikalno različit“ (152). Stoga, u konačnici, ako razmišljamo „izvan metafizičkih staza“, *Kinder- und Hausmärchen* mogu poslužiti kao Biblija: naći će se u njima sve što je čovjek ikada shvatio o svojem odnosu s Drugim. Pronalazeći nijanse u pristupu tome Drugome, Marc Girard izdvojio je cijeli niz situacija u relaciji između roditelja (otac ili majka) i djece (dječaka ili djevojčica) ili pak partnera (muškaraca i žena). Ne ulazeći u složenu i ne posve jednoznačnu definiciju roda, pojednostavnio je interpretativne mogućnosti predložaka kojima se bavi, čime je svoju instruktivnu studiju zaustavio na mjestu na kojemu je mogla, kako bi on sam rekao, ponuditi koherentnije zaključke. Unatoč tome, ovo je njegovo čitanje danas nezaobilazno: bilo da se promatra kroz kritiku Bettelheimovih postavki (ideja „sazrijevanja“, Bettelheimov „amerikanizam“, trijumf arhaizma, pseudopsihoanalitički akademizam), bilo da se čita kao svojevrsna pedagoška polemika s odgojnim praksama vlastite generacije ili pak kao otklon od pojednostavnjujućega psihoanaliziranja književnih likova, a u prilog zasnivanja tekstualne etike koja počiva na „providencijalnom suosjećanju nekoga Drugog ili neke Druge“ (148).

Marina Protrka Štimec

Slikovnica u muzeju

Diana Zalar, Antonija Balić Šimrak i Stjepko Rupčić. 2014. *Izlet u muzej na mala vrata: prema teoriji slikovnice = A Trip to The Museum Through the "Little Door": Towards a Theory of Picturebook*. Prevl. na engl. Aleksandra Žmegač Horvat, Marija Andracka i Milka Bilić-Štefan. Zagreb: Učiteljski fakultet Sveučilišta u Zagrebu. 113 str. ISBN 978-953-7210-73-1

Slikovnica kao medij prenošenja poruka i pouka određenoj dobnoj skupini na osobit način – najčešće ispreplitanjem vizualnoga i verbalnoga, slike i riječi – prepoznata je gotovo od samih početaka svojega razvoja u smislu koji je nepromijenjen sve do suvremenoga poimanja slikovnice. Ovdje se ponajprije misli na nezaobilazni *Orbis sensualium pictus* (1658.) utemeljitelja moderne pedagogije Jana Amosa Komenskoga, zatim na *Slikovnicu za djecu (Bilderbuch für Kinder)* Johanna Bertucha objavljanu od 1790. do 1830., djelo

enciklopedijskoga karaktera s 1185 koloriranih tabla i s oko 6000 bakroreza razvrstanih u četrnaest tematskih područja, ili pak na jednu od prvih pravih slikovnica u današnjemu smislu riječi – na poznatoga *Struwwelpetera* frankfurtskoga liječnika Heinricha Hoffmanna iz 40-ih godina 19. stoljeća.

Od sredine 19. stoljeća slikovnica je prošla put od prigodnoga poklona za relativno mali broj privilegirane djece do gotovo neizostavnoga inventara svake dječje sobe ili dječjega kutića, ne samo u vlastitu domu, nego i u svim institucijama u kojima borave djeca. Slikovnica je postala jedan od simbola osobite dječje kulture koja se počela razvijati u prvim desetljećima „stoljeća djeteta“, kako je 1900. švedska učiteljica i spisateljica Ellen Key nazvala 20. stoljeće. Pedagozi su tada „otkrili dijete“ kao subjekt vlastita razvoja, a mnogi drugi istodobno su otkrivali dijete kao konzumenta.

Upravo na prijelazu iz 19. u 20. stoljeće možemo prepoznati i začetke muzejske pedagogije, iako je njezin intenzivniji razvoj započeo tek u drugoj polovini 20. stoljeća, točnije 60-ih i 70-ih godina. Ti su početci povezani ponajprije s umjetničkim muzejima i pokušajima odgoja šire publike za promatranje umjetničkih djela, kako je to primjerice radio Alfred Lichtwark krajem 19. stoljeća u Hamburgu. Lichtwark je kao direktor hamburške *Kunsthalle* organizirao sustavne učeničke posjete i učio ih promatranju umjetničkih djela s ciljem približavanja umjetnosti te razvijanja odgoja za umjetnost pomoću umjetnosti ili, šire, promicanjem estetskoga odgoja.

Sedamdesetih godina prošloga stoljeća sve se više i kod nas govori o pedagoškome radu u muzejima kao jednome od oblika otvaranja publici, ali i o ulozu muzeja u reformiranju odgoja i obrazovanja, kako je glasilo naziv jednoga savjetovanja iz 1980. godine koje je rezultiralo zbornikom radova *Odgojno-obrazovna djelatnost muzeja* u izdanju Hrvatskoga školskoga muzeja. Nijedan od dvadeset i šest radova nije se, međutim, bavio muzejskim publikacijama za djecu kao potencijalnim oblikom komuniciranja i posredovanja muzejskih informacija. Naime, u većini muzeja tada još uvijek nisu postojali profilirani stručnjaci – muzejski pedagozi, nego je pedagoški rad bio uglavnom usputni posao kustosa. U međuvremenu muzejski pedagozi postali su profilirani stručnjaci, različitoga matičnoga zanimanja, s osnovnim zadatkom komuniciranja s muzejskom publikom.

Jedan su od oblika komunikacije s najmlađom muzejskom publikom i muzejske slikovnice – kao medij posredovanja sadržaja muzejskih zbirki i izložbi ili kao cilj, odnosno krajnji rezultat rada s djecom u muzejskim radionicama. Pritom muzeji, odnosno muzejski pedagozi, angažiraju vanjske suradnike ili se oslanjaju na vlastite djelatnike koji poznaju građu, ali i dječje sposobnosti i mogućnosti recepcije i(li) aktivnoga sudjelovanja na zajedničkome projektu. Ovakav oblik komunikacije s najmlađim posjetiteljima muzeja ima svoju obrazovnu i odgojnu ulogu, on ujedinjuje humanistički i tržišni pristup obrazovanju kao temelj za osobni razvoj pojedinca, ali i ulaganja u publiku, razvoj, pa i opstanak muzeja.

Autorski tim profesora Učiteljskoga fakulteta Sveučilišta u Zagrebu – Diana Zalar, Antonija Balić Šimrak i Stjepko Rupčić – prepoznao je nastajanje jednoga zanimljivoga i osobitoga korpusa dječje knjige, muzejskih slikovnica koje pružaju vrijedan odgojno-obrazovni, književno-likovni ili verbalno-vizualni te, konačno, istraživački potencijal kojim se vrijedi pozabaviti. Knjiga *Izlet u muzej na mala vrata: prema teoriji slikovnice* rezultat je istraživanja *Hrvatska muzejska slikovnica kao čuvar baštine* koje je troje autora pod vodstvom Diane Zalar provelo tijekom akademske godine 2013./2014.

Tekst knjige objavljen je usporedno na hrvatskome i engleskome jeziku. „Zašto muzeji objavljuju slikovnice“ naslov je predgovora u kojemu Snježana Radovanlija Mileusić piše o muzejskoj izdavačkoj djelatnosti za djecu s posebnim naglaskom na muzejske slikovnice, publikacije kojima se muzeji obraćaju svojoj najmlađoj publici. Njihova je osobitost muzejska logistika u svim važnim elementima koji su nužni za objavljivanje – muzeji kao nakladnici, muzejski stručnjaci kao autori, muzejske teme, odnosno teme povezane s muzejskim predmetima kao likovnim i tekstualnim sadržajima te, konačno, muzejska publika kao njihov krajnji korisnik.

Diana Zalar potpisuje dva priloga u knjizi. U prvome, „O iznenađujuće sadržajnom izletu u muzej – na mala vrata“, piše o tome kako je došlo do istraživanja koje je rezultiralo knjigom, o suradnji s muzejima i Muzejskim dokumentacijskim centrom u Zagrebu u čijoj je nakladi, kao rezultat radionice o muzejskim edukativnim publikacijama, objavljen zbornik radova *Muzejske publikacije za djecu i mlade* (2014.). Prilog Diane Zalar završava kronološkim popisom koji sadrži trideset dvije muzejske slikovnice objavljene u razdoblju od 1997. do 2014. godine te zanimljivim primjerima iskustava u komunikaciji s muzejskim institucijama tijekom istraživanja. Drugi prilog, „Hrvatska muzejska slikovnica kao čuvar baštine“, bavi se slikovnicom kao povijesnom, umjetničkom i kulturnom činjenicom, zatim suvremenom hrvatskom slikovnicom i, konačno, muzejskom slikovnicom u Hrvatskoj. Korpus muzejskih slikovnica Diana Zalar razvrstava u osam kategorija, a zatim na primjerima analizira svaku kategoriju zaključujući kako sve slikovnice teže književno-umjetničkome izrazu služeći se različitim strategijama privlačenja čitateljeve pozornosti.

Antonija Balić Šimrak autorica je priloga „Slikovnica – složena igra“ u kojemu analizira muzejske slikovnice s aspekta ilustracija i likovnoga oblikovanja te uočava četiri osnovna pristupa: potpuno promišljen cjelovit autorski koncept, dizajnerski koncept, tradicionalni pristup te uporabu dječjih radova kao ilustracija. Svaki od navedenih pristupa autorica objašnjava na izabranim primjerima. Prilog završava teorijskim razmatranjem o ulozi muzejske slikovnice u razvoju dječjega estetskoga mišljenja i preporukama priređivačima muzejskih slikovnica.

U prilogu „Slikovnica i jest i nije dječja knjiga“ Stjepko Rupčić daje kratak povijesni pregled od najranijih slikovnih pripovijedanja do moderne slikovnice, s posebnim osvrtom na jedan projekt Muzeja suvremene umjetnosti – interaktivnu računalnu slikovnicu *Melisa u Zemlji slatkiša* Manuele Vladić-Maštruko koja na zanimljiv način povezuje elemente klasičnoga djela dječje književnosti, mogućnosti moderne tehnologije i kritiku suvremenoga potrošačkoga društva.

U čemu je vrijednost ove knjige za muzejsku zajednicu, preciznije za muzejskopedaško zajednicu? Ponajprije u tome što pruža relevantan uzorak muzejskih slikovnica na temelju kojega su analizirana obilježja i trendovi s književnoteorijskoga, likovnoga i općenito koncepcijskoga aspekta te izvedeni zaključci i prijedlozi koji će zacijelo biti dragocjeni za sve koji će se ubuduće upustiti u izdavanje muzejske slikovnice. Teorijska podloga koju pruža ova knjiga svakako nadilazi okvire muzejske slikovnice, no kako je ponajprije o toj vrsti riječ, treba istaknuti pionirski pothvat autora i rijedak primjer ažurna i prikladna teorijskoga oblikovanja osobitih praktičnih nastojanja. Autori su se odlučili za afirmativan i konstruktivan pristup u analizi muzejskih slikovnica koje su klasificirali u osam kategorija, što će svakako pomoći i profiliranju budućih muzejskih slikovnica,

jednako kao što će i razumijevanju slikovnice kao vrste knjige pridonijeti nenametljivo izložene teorijske postavke moderne slikovnice. Stoga će ova knjiga zasigurno imati dobar prijam kod muzejskih pedagoga i njihovih suradnika jer u njezinim autorima mogu prepoznati partnere u zajedničkoj misiji stvaranja kvalitetne, osobite dječje knjige, a zbog dvojezičnosti mogla bi biti zanimljiva i čitateljima u inozemstvu.

Autori se u svojim tekstovima dotiču i drugih srodnih oblika komunikacije muzeja s dječjom publikom kao što su vodiči za djecu, radni listovi i radne bilježnice. Ova studija trebala bi pridonijeti daljnjemu razvoju muzejske komunikacije s njihovom najmlađom publikom na još kvalitetniji, osmišljeniji i produktivniji način. Muzeji kao čuvari baštine na taj način postaju i njezini stvaratelji, mjesta kreativnosti i mašte i mjesta posredovanja znanja, kulturnih vrijednosti i umjetničkoga stvaralaštva za djecu. Sve to daje svrhovitost ovom istraživanju i njegovoj prezentaciji u tekstualno i vizualno vrlo zanimljivoj i lijepoj knjizi.

Štefka Batinić

Bibliografija na dlanu

Vinko Brešić, ur. 2014. *Bibliografija. Sabrana djela Ivane Brlić-Mažuranić. Kritičko izdanje*. Sv. 5. Priredili: Ana Batinić, Domagoj Brozović, Andrijana Kos-Lajtman, Sanja Lovrić Kralj, Tatjana Melnik, Martina Perić i Vladimira Rezo. Slavonski Brod: Ogranak Matice hrvatske Slavonski Brod. 315 str. ISBN 978-953-6842-19-3, ISBN 978-953-6842-36-0

Bibliografija je zadnji (peti) svezak u nizu kritičkoga izdanja *Sabranih djela Ivane Brlić-Mažuranić* i rezultat je dugogodišnjega istraživanja o toj spisateljici. Uključuje sva njezina dosad poznata objavljena djela kao i literaturu o njezinu životu i djelu.

Knjiga se sastoji od dvaju dijelova. U prvome se nalazi bibliografija pjesama, priča, romana, bajki i basni te članaka Ivane Brlić-Mažuranić koju čini 140 bibliografskih jedinica, od kojih je 105 na hrvatskome jeziku. U drugome je dijelu literatura o Ivani Brlić-Mažuranić koja obuhvaća sve poznate i dostupne priloge o autorici od 1912. do sredine 2014. godine. Na knjizi je, uz urednika Vinka Brešića, radilo više istraživača. Oni su: Ana Batinić, Domagoj Brozović, Andrijana Kos-Lajtman, Sanja Lovrić Kralj, Tatjana Melnik, Martina Perić i Vladimira Rezo.

Prvi dio knjige, „Objavljena djela Ivane Brlić-Mažuranić“, obuhvaća sljedeća poglavlja: „Pjesme i priče“, „Romani“, „Bajke i basne“ i „Članci“. U prvome poglavlju popisane su sve autoričine pjesme i priče objavljene od 1903. godine, od pjesme „Angelus“ koja je izišla u *Vijencu* do onih uključenih u prvi svezak kritičkoga izdanja *Sabranih djela Ivane Brlić-Mažuranić* 2010. godine. Pjesme i priče poredane su kronološki, prema godini objavljivanja u zbirkama i različitim časopisima, od kojih su neki: *Vijenac*, *Prosvjeta*, *Smilje*, *Hrvatska*, *Mladi Hrvat*, *Krijes*, *Priroda*, *Naša deca*, *Mladost*, *Hrvatsko kolo*, *Dječje novine* i *Danica*. Slijedi kronološki prikaz romana Ivane Brlić-Mažuranić koji započinje 1913. godinom i romanom *Čudnovate zgode šegrta Hlapića* čiji je izdavač bio Hrvatski pedagoško-književni zbor. Uz pojedine bibliografske jedinice nalaze se opaske priređivača

Bibliografije koje upućuju na promjene koje su se događale prilikom objavljivanja pojedinih knjiga, a tiču se jezika na kojemu je knjiga objavljena, suradnika koji su sudjelovali na objavljivanju nekoga djela (npr. na romanu *Čudnovate zgode šegrta Hlapića* suradnik je bio Vladimir Kirin, kao ilustrator). Opaske, nadalje, upućuju na vrstu, broj i veličinu ilustracija, ali i na to koja su izdanja na brajici, koja su namijenjena slabovidnim osobama i drugo. U sljedećemu se poglavlju donose bibliografske jedinice bajki i basni koje su objavljivane od 1914. do 2010. godine, počevši od prve pojave bajke „Šuma Striborova“ u časopisu *Mladi Hrvat*. Bibliografski popisi u *Bibliografiji* sadrže različite opaske koje čitatelju omogućuju brže pretraživanje informacija, a samim time i lakše snalaženje u autoričnim djelima. Naposljetku se donosi prikaz članaka koje je objavljivala Ivana Brlić-Mažuranić, od kojih je prvi, pod naslovom „Jela i orao“, objavljen 1903. godine u časopisu *Prosvjeta*. Prikaz autoričnih članaka završava 2013. godinom kada su svi članci skupljeni i objavljeni pod naslovom *Članci (1903. – 1938.)*, tj. u četvrtome svesku kritičkoga izdanja *Sabranih djela Ivane Brlić-Mažuranić*.

Drugi dio knjige popisuje literaturu o Ivani Brlić-Mažuranić počevši od članaka Antuna Gustava Matoša, Ivana Krnica, Dragutina Domjanića, Ulderika Donadinija i mnogih drugih koji su o njezinim djelima pisali još od drugoga desetljeća 20. stoljeća. Zadnji je unos iz 2014. godine, a odnosi se na „Predgovor“ Vinka Brešića knjizi koja obuhvaća roman i dramaturgiju *Šegrta Hlapića*, u izdanju *Večernjega lista* i Matice hrvatske.

Slijede još imensko kazalo, uredničke napomene uz bibliografiju te prilozi. Tu nalazimo „Urednikove bilješke o suradnicima (sa slikama)“ na projektu objavljivanja *Sabranih djela Ivane Brlić-Mažuranić* i kratku „Uredničku napomenu“ u kojoj se Vinko Brešić osvrće na projekt u cjelini. Priređivači cjelokupnoga kritičkoga izdanja koristili su se arhivskim istraživanjima i analitičko-komparativnim pristupom te su priredili i objavili sva poznata djela Ivane Brlić-Mažuranić i to, kako navodi urednik, „u onome obliku u kojemu ih je Ivana Brlić-Mažuranić i napisala“ (315). Svaka bibliografska jedinica u knjizi *Bibliografija* donosi podatke o autoru, nazivu djela, nazivu izvora, mjestu izdavanja, izdavaču, godini i broju stranica određene knjige ili teksta. Popisana su i strana izdanja na engleskome, njemačkome, srpskome, češkome, švedskome, francuskome, danskome, ruskome, poljskome, slovačkome, mađarskome, talijanskome, slovenskome, makedonskome i španjolskome jeziku. Najprevođenija djela Ivane Brlić-Mažuranić uvjerljivo su *Priče iz davnine* i *Čudnovate zgode šegrta Hlapića* koja su je i učinila svjetski poznatom autoricom.

Bibliografija je zadnja knjiga vrijednoga kritičkoga izdanja djela Ivane Brlić-Mažuranić. Sadrži impresivnih 766 bibliografskih jedinica primarne i sekundarne građe, a svojom strukturom omogućuje jednostavno pretraživanje što će uvelike pomagati istraživačima u daljnjim istraživanjima o Ivani Brlić-Mažuranić i njezinu radu. Iako je već iz prethodnih svezaka razvidno da je autoričin književno-kulturni trag izniman u nacionalnim i izvannacionalnim okvirima, to je sada potkrijepljeno zahvaljujući brižnome prikupljanju i stručnoj obradi i klasifikaciji istraživačke skupine predvođene urednikom V. Brešićem.

Nikolina Lukaček