

towards literature for adolescents, predominantly boys, who could transfer their knowledge and abilities to the colonies in the future.

The last chapter of the theoretical discussion (“Home grown: Frances Hodgson Burnett and the cultivation of female evolution”) presents the Victorian attitude to the unequal position of women in evolutionary theory and their involvement in literature. Here, the reader can follow changes in the perception of female nature and the impact of Burnett’s novel *The Secret Garden* (1911).

In the conclusion, the notion that the theory of recapitulation shaped the history of children’s literature is reaffirmed. There is also a short summary of contemporary trends in children’s literature related to modern evolutionary theory, and a few examples of 21st-century children’s books that evoke the original theory (*His Dark Materials* by P. Pullman, *The Last Wild* by P. Torday, *The Secret Series* by an anonymous author, *The First Drawing* by M. Gerstein, etc.).

Evolution and Imagination in Victorian Children’s Literature is a highly detailed book about British 19th-century children’s literature and the impact of Darwin’s evolutionary theory. The said theory caused major changes in attitudes towards children, literature for young people, and the education system of the time. The book is intended for historians, literary scholars, teachers and students of literature, as well as curious enthusiasts who would like to expand their knowledge of fascinating social changes in the Victorian era.

Helena Horžić

Radical Children’s Literature in the 20th Century

Kimberley Reynolds. 2016. *Left Out: The Forgotten Tradition of Radical Publishing for Children in Britain 1910–1949*. Oxford University Press. 255 pp. ISBN 978-0-19-975559-3

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Left Out: The Forgotten Tradition of Radical Publishing for Children in Britain 1910–1949 is overall a satisfactory and penetrating read which offers new insights into children’s literature during a very turbulent and war-torn period. The author succeeds in explaining the radical publishing of literature for children and how it was defined by the social and political context of the time. In doing so, the author analyses some of the most influential radical books of the age.

Left Out is written by Kimberly Reynolds, Professor of Children’s Literature at the University of Newcastle, who specialises in 19th century juvenile fiction; she obtained a doctorate in this field from the University of Sussex. She was also awarded the Queen’s Prize for Further and Higher Education 2000–2004.

The book itself is divided into six main chapters, with two additional chapters that serve as an introduction and conclusion. Each chapter is further divided and denoted by subsections that range from 1 to as many as 6. Whenever possible, Reynolds provides in-depth pictures or sketches that serve to explain the complex areas of her research. At the beginning of the book, she provides a list of definitions and abbreviations to further facilitate the reading.

To start, Reynolds provides a detailed introduction in which she explains what radical literature is and how it all came together – from the very foundation of the ideas, to the authors, and to the sheer purpose of radical works. Here, the term “radical literature” is used to highlight the extreme change (both political and aesthetic) the books sought to promote in people, especially distancing them from the old and the traditional. She begins by mentioning World War I and the Georgian period as key examples of political and aesthetic radicalism. Works of literature are mentioned as a template for Reynolds’ study, the first and most important being Naomi Mitchison’s *An Outline for Boys and Girls and Their Parents*, published in 1932. This book is both the starting and end point of Reynolds’s research because it is the culmination and end result of some of the most prominent authors of that era. It was published by Gollancz, an influential left-wing publisher. According to Reynolds, this work served as a vision or a look into the future and laid the foundation for future radical publishers. She continues to provide further details on how radical literature guided and helped form young readers.

The first chapter, “War and Peace in Radical Writing for Children”, offers insight into works that mostly oppose war and criticise politicians for their errors. It also tackles the multiple problems that everyone, not just children, faced: arms dealers, military conflicts, drug lords, etc. This chapter provides examples of radical literature that combines scientific and psychological knowledge that influenced society of that era (e.g. *Little Wars* by H.G. Wells). It shows how authors tried to bring war closer to the young, giving them a sense of what war felt like, and often making the choice for them of who “the bad guy” was.

The second chapter, “Moscow Has a Plan!”, explores the Soviet Union and its influence on radical children’s literature. Often in that period, Russia was depicted as “the most exciting adventure in the history of the world” (74), and authors participating in that propaganda used literature to create a desire in young readers for Britain to become a socialist state. It was a tall order, but one that was achievable due to the belief that children and childhood in general were the centre of attention of Russian politicians. This chapter provides insight into the era by using examples of how the Soviet Union tried to manipulate young readers through books centred on heroes living in the USSR.

The chapter that follows, “Aesthetic Radicalism”, is another culmination of Reynolds’s work. Here, she expresses how subtlety can work better than public proclamations. This chapter provides examples of Avant-Garde and Modernist books which encourage children to think about life – how its fabric is different for each individual. Such books prepare their young readers to face changes that may or may not come to pass in the future, by making them imagine it themselves: “Aesthetic radicalism does different but complementary kinds of work in preparing young readers for the future [...] it is striking that these works have been so thoroughly forgotten” (103). This chapter seems to be the one Reynolds is most passionate about as she believes the analysed books are highly successful in educating young minds.

Chapter four, “Radical Ruralism”, demonstrates the significance of the relationship between people and the land they live on. Often enough, radical works addressed a wide array of “different” children, whose “difference” is expressed as their wealth and status, or the land their parents own and where they own it. Many of such books use stories and illustrations to show the benefits of living in the countryside, perceived as the centre of

“individual and social transformation” (131), as opposed to living in the city. Books like the *Crusoe* series or *Four Stowaways and Anna* clearly illustrate how people undergo radical changes when they are stripped and thrown into a new environment, one more “primal” than what they are used to. Ranging from the complete wilderness (the *Crusoe* series, 1942–1946) to the beautiful Welsh countryside (*Hermit in the Hills*), these environments bring about deep, spiritual changes in the protagonists.

Chapter five, “Making Better Britons”, is largely concerned with the defining feature of radical writing – the desire to improve people’s lives through literature. The focus shifts from politics and the social surroundings to health, fitness, and sex education. Books like *Blackie’s Boys’/ Girls’ Annual* (1920–1940, Blackie and Son) and *Warne’s Pleasure Books for Boys/ Girls* (Frederick Warne, 1932) were the true epicentre during the 1920–1940 period. In contrast to the spiritual changes of the past, this period is all about “physical transformations through social regeneration” (151), i.e. books depicting the pleasures of the body that actually promote better (physical, social) health.

The final chapter, “Rebuilding Britain through Radical Children’s Books”, focuses on rebuilding Britain through literature. Literary works of that time addressed pressing issues, primarily rural poverty and the housing shortage. In *This England and Other Things of Beauty* (1932), F.J. Gould uses essays for children to depict the poverty children were living in and to bring about change. Most of the books of this era are filled with pictures and illustrations that show what kind of housing would be acceptable for young people, e.g. *Mary Poppins*, *Garden Cities of Tomorrow*, and *Architecture for Children*.

Finally, in the conclusion, Kimberley Reynolds briefly discusses the legacy of radical literature and the future it has sought to create. She also emphasises the importance of the previously mentioned *An Outline for Boys and Girls and Their Parents* as a key element in her research.

One of the shortcomings of the book might be that some of its aspects are difficult to comprehend. The sheer quantity of facts and dates is simply too much to remember, which makes reading a more onerous task than it should be. The topic itself may demand such content but at times it becomes toilsome. Nonetheless, the author complements the “dull” parts with dynamic and interesting details of the periods in focus, which helps create a balance.

This book can be helpful to a wide array of scholars, politicians, and even teachers who are looking to improve their knowledge of the history and development of children’s literature. Its most powerful aspect is the depth and precision of the research conducted to make the book historically and factually accurate. The book’s content ranges from the influence of war on literature to rebuilding Britain with the pen rather than with guns and shovels. Overall, it serves as a formidable tool and provides readers with ample food for thought. At times one may feel overwhelmed by the facts, for which Reynolds might be excused. After all, it takes great effort to put 30 years of work into fewer than 300 pages, along with in-depth analyses of literary works and their respective authors/publishers.

I believe this book is extremely important, especially for the times we live, shedding light on a long-forgotten period when people tried to improve the lives of others rather than focus on themselves. It is an exciting project, filled with in-depth analyses and vivid interpretations that make up for the previously mentioned more tiring elements. The structure itself is very reader friendly. Large chunks of text are cleverly divided into chapters and

subsections that help readers keep track of the content without becoming smothered. The topics are wide-ranging and the facts seem accurate. Overall, it represents something radical in the best possible way, and for the best purpose.

Domagoj Kostanjšak

The Glocal World of Fairy Tales

Anna Katrina Gutierrez. 2017. *Mixed Magic: Global-local Dialogues in Fairy Tales for Young Readers*. Amsterdam/Philadelphia: John Benjamins Publishing Company. 230 pp. ISBN 978-90-272-0162-1.

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As the world becomes more connected through the process of globalisation, many aspects of one culture begin to take on certain traits of other cultures. The same thing happens in literature and the world of fairy tales. These processes are the main interest of Anna Katrina Gutierrez, professor at the Macquarie University in Australia. Using cognitive narratology, she compares several retellings of the same stories (for example, *Beauty and the Beast*) in order to see the influence of globalisation on the stories and their adaptations in local surroundings. Encompassing famous fairy tales, anime films, local stories and fables, her research examines how these narratives are shaped by the culture they belong to and how they are adapted to other cultures.

Gutierrez's monograph *Mixed Magic: Global-local Dialogues in Fairy Tales for Young Readers*, published by John Benjamins Publishing Company as the eighth instalment in the *Children's Literature, Culture, and Cognition* series, provides the author's contemplations and conclusions on the relationships between the East and West, and their representation in children's literature. Besides the introduction and the conclusion, the book has six chapters. Although each chapter has a different focus, they all deal with the same central issue: glocalisation, described as "a negotiation between domains considered global, local, East, or West that enriches realities and counters cultural uniformity" (xv). This common focus makes it easy for readers to immerse themselves into the fantasy world, and make connections and conclusions based on the presented information.

In order to set the framework for the research, the first chapter offers explanations of the most important terms used, such as fairy tales, cognitive narratology, globalisation, glocalisation, glocal, etc. Through these explanations, the reader is introduced to the main focus of the book – how global and local principles and beliefs intertwine and blend, thus creating glocal images in literature. Furthermore, these descriptions prepare the reader for further research presented in the second chapter with an analysis of several narratives (e.g. *Angelfish* by Laurence Yep, *American Born Chinese* by Gene Luen Yang, *Tall Story* by Candy Gourlay). In order to make the text more comprehensible, short summaries of the stories are provided, accompanied by explanations of their origin and meaning. With this approach and thorough analysis, it is easy for the reader to become aware that these stories are mutually connected through their basic premise, and that they share the same story script.

The next chapter deals with two famous fairy tales – *Beauty and the Beast* and *Bluebeard*, and their differences and similarities. It includes 19th- and 20th-century retellings