

Uvodnik • Editorial



Drage čitateljice i čitatelji,

U ovom broju objavljujemo četiri rada u rubrici Studije. Rhonda Brock-Servais razmatra tri novije filmske adaptacije priče o Pepeljugi s obzirom na imanentne ideološke poruke o ženskim rodnim ulogama te pokazuje da analizirani filmovi samo naoko prikazuju snagu i neovisnost svoje junakinje, a zapravo upućuju na mušku premoć. Katja Kobolt provela je istraživanje umjetničke produkcije u stvaranju ilustracija namijenjenih djeci za vrijeme postojanja socijalističke Jugoslavije, koju razumije kao proizvodni i društveni reproduktivni rad, s posebnim osvrtom na uključenost i status ženskih umjetnica u tom razdoblju (1945. – 1991.).

Ljubica Matek i Zvonimir Prtenjača analiziraju roman *Koralina* Neila Gaimana, djelo hibridne i ukrižene književnosti, kao primjer gotičke književnosti s elementima romana o odrastanju namijenjene dječjoj publici te pokazuju da takva književnost, za razliku od one upućene odraslima, ima pozitivne recepcijske učinke. Vladimira Rezo razmatra još jedno žanrovski hibridno djelo, zbirku priča *Ivanjska noć* (1922.) hrvatskoga pisca kršćanskoga opredjeljenja, Josipa Cvrtila, koji je poslije Drugoga svjetskoga rata pobjegao u strahu od progona i koji je za vrijeme socijalističke Jugoslavije sustavno prešućivan tako da je nestao iz kulturnoga pamćenja. Autorica pokazuje da njegove priče obiluju književnim postupcima koji najavljuju one postmodernističke, kao što su poigravanje žanrovskim konvencijama, intertekstualnost, autoreferencijalnost i razotkrivanje narativnoga postupka.

Rubrike Baština i Građa tematski su usmjerene na cenzuru sredinom dvadesetoga stoljeća, u ranim godinama komunističke Poljske, odnosno Hrvatske. U Baštini objavljujemo rad Anne Wiśniewske-Grabarczyk koja predstavlja slučaj cenzure dječje igre na ploči *Przygody w dżungli* [Pustolovine u džungli] iz 1954. godine, odnosno zabranu prodaje zbog cenzorima neprihvatljivih ideoloških implikacija pojedinih ilustracija na kartonskoj ploči, a također pokazuje i to kako su nakladnici doskočili problemu prikazivanjem pionira u afričkoj džungli.

U rubrici Građa donosimo desetak propisa, pisama i drugih spisa koji prikazuju djelatnost nakladnika i praksu partijskih organa poput Agitpropa u Hrvatskoj u prvim godinama poslije Drugoga svjetskoga rata. Posebno je zanimljiv popis pisaca kojima se dopušta objavljivanje pod svojim imenom. Uvodni tekst o cenzuri u petogodišnjem razdoblju od 1945. do 1950. godine napisao je Berislav Majhut.

Podsjećam da je do 15. svibnja 2024. otvoren poziv autorima za radove o dječjem pjesništvu, koji smo u cijelosti objavili u prvom broju ovoga godišta i na našoj mrežnoj stranici <www.librietliberi.org>.

Otvoreni su i pozivi izlagačima s međunarodnih znanstvenih skupova Hrvatske udruge istraživača dječje književnosti održanih ove godine da nam pošalju svoje radove radi objavljivanja. U prvom pozivu riječ je o 9. Međunarodnoj konferenciji Europske mreže za istraživanje slikovnice *The Picturebook between Fiction and Reality*, održane u Osijeku 28. i 29. rujna 2023. godine u suorganizaciji s Europskom mrežom istraživača slikovnice. Rok je otvoren do 15. veljače 2024.

Druga je konferencija Međunarodna znanstvena konferencija *Za istim stolom: položaj i status istraživanja dječje književnosti i kulture*, održana u Zagrebu od 23. do 25. studenoga 2023. godine, u suorganizaciji s Odsjekom za kroatistiku i Odsjekom za komparativnu književnost Filozofskoga fakulteta te Centra za istraživanje dječje književnosti i kulture Učiteljskoga fakulteta Sveučilišta u Zagrebu. Rok je otvoren do 15. lipnja 2024.

I nadalje se veselimo vašim priložima te vjerujemo da će i ovaj broj *Libri & Liberi* privući vašu pozornost i, nadamo se, potaknuti daljnja istraživanja.

Smiljana Narančić Kovač



Dear Readers,

This issue presents four titles in the Papers section. Rhonda Brock-Servais studies three recent film adaptations of the Cinderella story, focusing on their immanent ideological messages regarding girls' gender roles, and finds that the analysed movies show the power and independence of their protagonist only on the surface, while they actually imply that the real power is to be found in the masculine. Katja Kobolt conducts research into the artistic production of illustrations aimed at children during the period of socialist Yugoslavia (1945–1991). She understands artistic creation as productive and social reproductive work, and focuses on the involvement and status of women artists during this time.

Ljubica Matek and Zvonimir Prtenjača analyse the novel *Coraline* by Neil Gaiman, a title of hybrid and crossover literature, as an example of Gothic literature with elements of the coming-of-age novel intended for child readers and conclude that such pieces, in their reception, present empowering and positive effects for young readers, unlike titles of Gothic literature intended for adults only. Vladimira Rezo explores another title which represents genre hybridity, the collection of stories *Ivanjska noć* [Midsummer Night] (1922) by Josip Cvrtila, a Croatian author of Christian spirit, who emigrated after WWII to escape pursuit by the communists and who was steadily silenced during the period of former Yugoslavia, so that he disappeared from cultural memory. Rezo shows that Cvrtila's stories abound in literary devices which precede those of the postmodern period, such as playing with genre conventions, intertextuality, self-referentiality, and exposing the narrative techniques.

The sections Dusty Covers and Fact File are thematically similar as they are both connected with censorship in the mid-twentieth century, in the early years of communist rule in Poland and Croatia, respectively. The former section consists of a paper by Anna Wiśniewska-Grabarczyk who presents the censorship of a children's board game titled *Przygody w dżungli* [Jungle Adventures] in 1954. The distribution of the game was forbidden because of an illustration on the board which was unacceptable to censors. The author also shows that the publisher solved the problem by inserting a pioneer in the picture of a scene in the African jungle.

The Fact File section brings several regulations, memos, reports, and other documents which represent the activities of publishers and the practices of Party agencies such as Agitprop in Croatia in the first five years after WWII. The list of authors who are officially permitted to publish under their own name is particularly interesting. All the others are condemned to silence. The introductory text with explanatory notes is by Berislav Majhut.

I would like to take this opportunity to remind you that the call for papers on children's poetry is open until 15 May 2024. The CFP can be found in our previous issue and on our web page <www.librietliberi.org>.

There are two more open calls for the participants of two international conferences co-organised by the Croatian Association of Researchers in Children's Literature (CARCL) in 2023 to send us papers based on their presentations at the conferences. The first is the 9th International Conference of the European Network of Picturebook Research: "The Picturebook between Fiction and Reality" in Osijek, 28–29 September 2023, co-organised with the European Network of Picturebook Research. The deadline is 15 February 2024.

The other conference is the international academic conference "At the Same Table: The Position and Status of Research in Children's Literature and Culture" held in Zagreb, 23–25 November 2023, and co-organised with the Department of Croatian Language and Literature and the Department of Comparative Literature of the Faculty of Humanities and Social Sciences, and the Centre for Research in Children's Literature and Culture (CRCLC) of the Faculty of Teacher Education, University of Zagreb. The deadline is 15 June 2024.

Libri & Liberi is also eagerly awaiting all other contributions. We hope that this issue will raise your interest, inspire you, and encourage further research.

Smiljana Narančić Kovač