

offering both a hilarious and endearing scene in which Elliot becomes inebriated through a psychic connection with E.T., and also using E.T. as the face of a serious anti-drunk driving PSA that encourages folks to “phone home” if they have had too much to drink. Marshall argues that this type of messaging requires a heady dose of cognitive dissonance built, as it is, on both pleasure and high-stakes caution.

Because, as Lesson Four acknowledges, our relationship to drinking is vexed, and the line between who should and should not drink, and what is and is not funny, is blurry at best. In this section, “It’s Funny When Kids Drink”, Marshall tackles the “politics of drinking child humor within the context and tradition of U.S. comics” (66), from the silly and the ridiculous in the pages of *MAD Magazine* to graphic novelist Lynda Barry’s satirical critique of how the drinking curriculum encourages male entitlement and female vulnerability. Like a peaty, smoky Scotch that makes you wonder if you actually like Scotch, this chapter invites you to wrestle with the drinking child as a figure in humorous texts.

Pour yourself some wine in a sippy cup because in Lesson Five, “Mommy Needs a Cocktail”, Marshall examines violence, alcohol, and mothering (86), the infantilised woman drinker, and parodies of boozy motherhood. Starting with 19<sup>th</sup> century alcohol-based “medicine” to contemporary images of wine-based “white women’s wellness culture” (92), Marshall points out how alcohol has long been a release valve for parenting.

For the final project, Marshall invites us to tease out culture’s obsession with “playfulness and pleasure” and its nostalgia for the fantasy of youth as “carefree and consequence free”, all of which is both tied up in drinking narratives and explains its “consistent proximity to childhood” (102). To be clear, Marshall is not talking about “how real children might respond to or be influenced by texts about intoxication, but rather how the categories of childhood and alcohol shape each other” (3). Instead, Marshall’s curriculum gives us the tools for “ongoing cultural pedagogy of the drinking curriculum” (12). Marshall moves us through the connecting elements of children’s culture and drinking culture, and she does so, rather than chronologically or linearly (where is the party in that?), in thoughtful thematic swigs. Like the most epic of nights out, you will finish *The Drinking Curriculum* with new ideas, new ways of seeing old ideas, and a smile on your face. Beth has brought the bubbles: Živjeli – cheers!

## Unveiling Grimms’ Tales: Narrative Space Re-envisioned

**Nada Kujundžić. 2020. *Narrative Space and Spatial Transference in Jacob and Wilhelm Grimm’s Fairy Tales*. Zagreb: Faculty of Humanities and Social Sciences, Turku: Faculty of Humanities. 275 pp. ISBN 978-951-29-8144-1.**

Kristina Giacometti

As timeless and culturally significant narratives, fairy tales are insightful to numerous folklorists and scholars. One of them is Nada Kujundžić, a fairy-tale scholar whose monograph *Narrative Space and Spatial Transference in Jacob and Wilhelm Grimm’s Fairy Tales* deals with the research of narrative space and spatial transference in the seventh, final edition of Jacob and Wilhelm Grimm’s collection *Kinder- und Hausmärchen* [*Children’s*

and *Household Tales*] (1857). Even though this monograph is primarily focused on fairy tales (119 texts in total), the research corpus encompasses other genres (96 texts initially identified as animal tales, didactic tales, aetiological tales, formula tales, humorous tales, legends, and religious tales) featured in the mentioned Grimms' collection. The monograph consists of seven parts: an opening chapter, a literature review, four chapters that focus on describing the context of the research, the methods used, and the findings; and a concluding chapter. The final chapter is followed by a bibliography and a compilation list of the examined tales categorised into two groups: the primary research corpus (fairy tales) and the secondary research corpus (other genres found in the collection).

As the author explains in the introductory part of the monograph, space in fairy tales has been largely neglected or set aside as a mere frame for the events, so the present study offers a scientific and more objective evaluation of the fairy-tale narrative space. The key concepts of the research are fairy tales, space, and spatial transference. Since there is no agreement on what fairy tales are, the author combines the other two mentioned terms to offer a (re)definition of the fairy-tale genre considering narrative space.

The author starts by giving an extensive overview of notable works addressing the representation and meaning of narrative space in fairy tales. She notices that within the existing literature on fairy tales, spatial issues have been discussed indirectly (mentioning space to address other aspects of the genre) or directly, meaning that space is the primary research focus (Chapter Two). In the works that discuss space periphrastically, the author of this monograph highlights the writing of Max Lüthi which served as a stimulating starting point for her research, while in the corpus of space-focused literature, she points out Alfred Messerli's article ("Spatial Representation in European Popular Fairy Tales", 2005) since it, just like her study, investigates space in the fairy tale as a narrative element. Since narrative space is primarily not in the nucleus of fairy-tale scholarship, the author examines the impacts of spatial issues on narratology.

Even though many narratologists investigate space and offer different categories for its classification, the author points out Katrin Dennerlein, who focuses on the narrative construction and representation of space in fictional texts (*Narrated World – Narrated Space*, 2009), as well as Marie-Laure Ryan and her many works on spatial structures and world-building (Chapter Three). Kujundžić's study is based on Ryan's narratological spatial model which comprises five elements (the frame, setting, story space, storyworld, and narrative universe) and three spatial levels: the topographical level, the chronotopic level, and the symbolic level. As Ryan's model is not limited to any particular genre and offers only a broad understanding of how narrative space operates, it does not reveal whether there is anything unique to fairy-tale space. Consequently, in this study Nada Kujundžić extends Ryan's model by introducing a new category known as "the domain", which includes spaces regulated by a distinct set of natural laws. In other words, the author concludes that the fairy-tale world is divided into magical (supernatural) and non-magical (realistic) domains, which makes fairy tales a dyadic or double-domain genre. When considering the number of domains and their stability, the author compares fairy tales with folk tales, animal tales, formula tales, humorous tales (*Schwank*), aetiological tales, didactic tales, legends, and religious tales. This comparison prompts a re-evaluation of the genre classification.

Folk tales and animal tales established themselves as independent genres consisting of single, realistic (folk tale) or non-realistic (animal tale) domains. This distinguishes them from the fairy tale, which belongs to the double-domain genre category. The single domain within the formula tale, however, can be either realistic or non-realistic, depending on the essence of the main characters and the events portrayed. Aetiological, didactic, and humorous tales (*Schwank*) were determined to be mere modes or sub-categories rather than fully developed genres, which is because they lack a consistent number of domains and a distinctive spatial structure. The author concludes that aetiological, didactic, and humorous tales adopt the fundamental structures of the genres they are integrated into, often those of the animal tale, folk tale, legend, or fairy tale. When religious tales, legends, and fairy tales are compared, it becomes apparent that these genres belong to the dyadic genre category. This is because they incorporate two contrasting domains: within the fairy tale there are the magical and the non-magical domains, while religious tales and legends involve the secular or human and the sacred domains. Nada Kujundžić observes that in the context of all three previously mentioned genres (fairy tale, religious tale, and legend), the two domains are consistently distinct and separated by the boundary that must be crossed at a certain point. As this does not aid in identifying the unique characteristics of fairy tales, the study under review introduces three distinct features that, when combined, set fairy tales apart from other double-domain genres (Chapter Four). The boundary is permeable from both the magical and non-magical sides, allowing the passage of magical characters into the non-magical domain and vice versa, but only if they fulfil specific criteria. Non-magical characters are required to either undergo a test, receive magical aid on account of their vulnerable state, or be lured into the magical domain. In contrast, magical characters have the option to forcefully penetrate the non-magical domain or they are summoned by non-magical characters. Partaking in spatial transference and crossing between domains (with a clearly defined goal or destination) is only temporary, meaning that it is essential for the characters to return to their native domain by the end of the story.

The research also highlights how narrative space is depicted in fairy tales (Chapter Five). In particular, it explores the diversity and extent of spatial information conveyed within fairy tales. This includes the examination of naming and direct description (referred to as direct strategies), as well as descriptive narration and references to characters, objects, or materials (indirect strategies). The findings indicate that explicit identification of spaces is rarely used in fairy tales, and neither are direct descriptions which, when present, primarily serve functional, rather than decorative purposes. Instead, descriptive narration is a more common feature in fairy tales but is often associated with the actions and movements of characters and objects within the fairy tale. The fundamental characteristics of fairy-tale space, specifically its abstract, non-specific, fragmented, ambiguous, and ever-changing nature, are also examined in this study (Chapter Six). The results reveal that fairy-tale space is not a fixed setting for the narrative's events, but is rather a dynamic and actively engaged component within the very fabric of the fairy tale. To put it differently, space is not solely shaped by the characters and their actions; it also has a reciprocal influence on the characters and their behaviour.

In her monograph, Nada Kujundžić questions the prevailing belief that fairy-tale space serves a single purpose, that of passively framing the unfolding events. Instead, narrative space is depicted as having genre defining potential, thus establishing a fresh interpretation and definition of the fairy tale, along with a re-evaluation of the classification of short prose narrative genres within the examined collection. The innovative and well-substantiated concepts presented in this monograph are poised to capture the interest of scholars, particularly those engaged in folklore studies and children's literature. Ultimately, even though the findings are based on the study of Grimms' fairy tales, the monograph offers an analytical framework with broader applicability. Consequently, it is highly likely to serve as a foundational starting point for future research in the fairy-tale field.

## O prošlosti koja definira sadašnjost i o sadašnjosti koja određuje viđenje prošlosti

**Berislav Majhut. 2022. *Hrvatska dječja književnost okreće list*. Zagreb: Matica hrvatska. 410 str. ISBN 978-953-341-152-1.**

Katarina Ivon

Uistinu, prošlost definira sadašnjost, a sadašnjost htjela ne htjela određuje viđenje prošlosti. Ako ikome treba biti stalo do toga da se zgrada hrvatske dječje književnosti postavi na solidne temelje onda je to svakako stalo suvremenoj produkciji dječje književnosti koja bi jednostavno naravnom težnjom trebala željeti vidjeti svoju pravu vrijednost i mjesto u odnosu na tradiciju iz koje izrasta (12).

Berislav Majhut u svojoj je novoj knjizi *Hrvatska dječja književnost okreće list* otvorio niz zanimljivih i intrigantnih pitanja o povijesti hrvatske dječje književnosti, ponudio inovativna i svježja čitanja i interpretacije, pozabavio se nakladnicima i prijevodima te periodizacijskim modelom hrvatske dječje književnosti i pritom ponudio drugačiju periodizaciju koja bi se temeljila na nakladničkim politikama i čitateljskim praksama. Autor je usmjerio svoj istraživački pogled na neistražene fenomene hrvatske dječje književnosti, zavirio je u „bijela područja“ – neistražena područja koja su se istraživačima slučajno ili namjerno izgubila iz vida (23), ali i detektirao one „crne rupe“ – diskurse o dječjoj književnosti kao rezultate specifičnih povijesnih okolnosti i ideoloških preferencija kojima je hrvatska dječja književnost bila izložena.

U uvodu knjige autor navodi da su poticaji njezinu nastajanju bile i prepreke na koje je nailazio proučavajući povijest hrvatske dječje književnosti, ali i aksiomatski i neupitni stavovi o povijesnom kontinuitetu i razvitku hrvatske dječje književnosti te društvenim i estetskim vrijednostima koje ona u prvom redu apsorpira i prenosi dalje (14–15). Treba naglasiti kako je riječ o autoru koji spomenutu problematiku proučava temeljito i sustavno dug niz godina (o čemu svjedoče ranije objavljene izvrsne rasprave i knjige), stoga je knjiga oblikovana kao zbir već objavljenih radova koje je autor ponudio u njihovu integralnom obliku, razumijevajući ih kao dio cjeline u kojoj oni dobivaju svoje potpuno značenje.

Prvo je poglavlje knjige pod naslovom „Devijacije i neistražena područja hrvatske dječje književnosti“ (23–47) posvećeno uvriježenim predodžbama o hrvatskoj dječjoj književnosti