

UDK 087.5:792]:821.163.42'282.3(497.57)-93
Professional paper

TONČIĆ PETEŠIĆ: FROM PICTURE BOOK TO STAGE PERFORMANCE

Vjekoslava Jurdana

*Faculty of Educational Sciences
Juraj Dobrila University of Pula
vjurdana@unipu.hr*

Alen Klančar

*Veli Vrh Pula Elementary School
alen.klancar93@gmail.com*

Magdalena Metikos

*Kindergarten Medulin
metikos.magdalena@gmail.com*

ABSTRACT

*The picture book *Tončić Petešić* by Vjekoslava Jurdana, published in 2017, was illustrated by Radovan Kunić. It includes a glossary and a CD with an audio recording of a puppet show performed by students from Viktor Car Emin Primary School in Lovran, presented at the Lidrano competition. At the Monte Librić festival in Pula, the picture book was featured through interactive performances by students from Osijek. Dr. Sanja Grakalić Plenković published a professional review in the journal *Književnost i dijete*. Popular in kindergartens and schools, the book has been the subject of several academic works and public discussions. In 2021, Alen Klančar presented it in English at the Summer School of Children's Literature at the University of Antwerp. Rijeka City Puppet Theatre staged it in the 2022/2023 season as part of the Storytelling Theatre Cycle focused on local heritage, with the author's collaboration on the Chakavian dialect. The production received the Charter for the Promotion of Croatian Dramatic Literature. The aim of this paper is to present the picture book, its literary-artistic, linguistic, pedagogical, and dramaturgical values, and their transposition into a theatrical work.*

Keywords: children's literature, dialectal children's poetry, picture book, puppet theatre

INTRODUCTION

The picture book, as a child's first book, holds immense significance for their overall development as an individual. Therefore, selecting the right, high-quality picture book is crucial, both in terms of educational and literary-artistic value. Experts from various fields have examined and analyzed picture books, highlighting their specific elements. Milan Crnković (1986: 8–9) emphasizes that picture books should take precedence in the study of children's literature, as it is often the first book a child encounters and is intended for children from an early age. According to the definition provided by Branka Hlevnjak (2000, p.7), a picture book is a collection of small images, i.e., illustrations that define its character and essence. It operates through the creation of textual and visual levels. The illustrator adds a unique dimension to the text in a picture book, interpreting prose or poetry with illustrations that illuminate and reinterpret the story. Authors Marijana Hameršak and Dubravka Zima (2015, p.164) highlight that a picture book encompasses text, illustration, and overall design. It is simultaneously a product, a commercial object, a social, cultural, and historical document, and ultimately, a child's personal experience. Given that picture books serve as a stimulating material, they must be of high quality, with educational, literary, and artistic value. With an appropriate picture book as a literary form, a child can learn faster, develop attention, memory, and logical reasoning. This paper will explore and demonstrate all these elements through the example of a specific picture book. Additionally, this picture book has been dramatized upon its publication and includes an audio CD featuring a recording of a school drama performance. Moreover, the picture book was selected for the premiere performance at the Rijeka City Puppet Theater, where it was performed with great success. The aim of this paper is to present this picture book and analyze its literary, artistic, linguistic, pedagogical, and dramaturgical values, as well as their transposition into a theatrical work.

TONČIĆ PETEŠIĆ: THE LIFE OF A PICTURE BOOK

The picture book *Tončić Petešić* (Figure 1), authored by Vjekoslava Jurdana, with illustrations by Radovan Kunić and graphic design by Ranko Žilić, was published in 2017. It was co-published by the Ivan Matetić Ronjgov Institution, Naklada Kvarner, and the Chakavian Assembly's Lovran Chair. The book includes a glossary and comes with a CD featuring an audio recording of a puppet play performed by students of Viktor Car Emin Primary School in Lovran. That

same year, the picture book was showcased at the Monte Librić Children's Book Festival in Pula, accompanied by an interactive performance by the Academy of Arts and Culture (Acting and Puppetry program) in Osijek.

At the 2021 international Summer School of Children's Literature at the University of Antwerp, as part of the *Big International Picture Book Session*, Alen Klančar presented the picture book about Tončić in English (*Tonchy the Little Chick*). During the 2022/2023 theater season, the Rijeka City Puppet Theatre staged the play *Tončić Petešić* as part of the Storytelling Theatre Cycle. The 35-minute performance gained popularity among audiences at the home theater and was successfully performed as a guest production in Kastav, on the Kvarner islands of Cres, Lošinj, and Rab, as well as across the Gorski Kotar region. The play was covered by various media outlets, including *Novi list*, *Glas Istre*, and *La Voce del popolo*.



Figure 1. Cover of the picture book and CD

***Tončić Petešić*: a coming-of-age story written in the Chakavian dialect**

The text of the picture book *Tončić Petešić*, written by Vjekoslava Jurdana, is composed in dialectal poetry, specifically in the Chakavian dialect, one of the three main dialects of the Croatian language. This dialect is spoken along the eastern coast of Istria, particularly in Liburnia, which is the author's native region and where she spent the most cherished years of her childhood.

However, poetry, by its nature, is not a biography of the author, but rather a crystallization of the poet's subjective spiritual experience and perception of life

events. It encompasses the past, present, and future, just like the picture book *Tončić Petešić*.

The verses vary in length, alternating between longer and shorter lines, although the rhyme scheme is paired (aabb), which overall contributes to the dynamism and melodiousness. Verbs at the beginning and end of lines often phonetically match, while active participles placed at the end of verses and narrative sequences establish a distinctive rhythmic pattern. This rhythm and the distribution of verb forms resonate with children, encouraging playful engagement, particularly since the text has a strong auditory quality, almost musical in nature. These poetic rhythms, combined with a lively and dynamic cadence, appeal strongly to young readers. At meetings between the author, Vjekoslava Jurdana, and students in schools and kindergartens, as well as during theater performances, children expressed their enthusiasm for Tončić's story in an exceptionally expressive manner. They often chanted, jumped, clapped, and moved rhythmically. Therefore, this text is a highly successful creative realization of the demands and criteria set by Korney Chukovsky, a Russian writer, critic, children's author, and translator. In his search for answers on how to write poetry for children, based on a detailed study of a child's intellectual, cognitive, emotional, and behavioral experience, Chukovsky formulated twelve criteria for children's poets. Among these criteria is the requirement that rhythm must be dynamic and variable. Chukovsky emphasizes that a child's perceptions, expressed through words, are based on action rather than state—on movement rather than attributes or characteristics. Only speech rich in verbs will truly reach a child, he concludes. Moreover, such poetic language for children is distinctly musical, with rhymes placed closely together, ensuring minimal distance between them. (Čukovski, 1986, pp. 333–348)

The playful and melodic nature of the verse is further enhanced by vivid onomatopoeic words that mimic the sounds of a rooster: *kukurikuuuu, koko-koko-koko daaaa....* These elements captivate children as recipients, transforming the text into a form of play that aligns with their natural inclination for games. This playful approach makes the story engaging and interpretable through the lens of childhood fun.

Furthermore, the story's characters are all animals, including the protagonist, Tončić Petešić. Animal themes are a frequent feature of children's literature, and in this case, the book exemplifies animalistic poetry, a form of literary animalism. This supports the theoretical notion that animals in children's literature are textual, verbal, and visual constructs rather than mere representations of the

autonomous and human-independent animal world (Hameršak & Zima, 2015, p. 312).

ILLUSTRATIONS IN THE PICTURE BOOK *TONČIĆ PETEŠIĆ*

The visual author of *Tončić Petešić* is Radovan Kunić, an academic sculptor and distinguished painter, currently employed at the Academy of Applied Arts at the University of Rijeka. His illustrations in the picture book exude realism and stylistic clarity, characterized by pastel colors that stand out for their harmony and simplicity. The left and right pages of the book are symbiotically united by color, creating a coherent visual experience. The illustrations complement and align seamlessly with the text; they are clear, simple, non-stereotypical, and imbued with humor. In certain instances, the illustrations span two pages, emphasizing specific actions or events and drawing the reader's attention.

The cover, or the front outer page, immediately introduces the protagonist, Tončić Petešić, alongside the title. The drawing is highly expressive, depicting Tončić directly engaging with the reader through a warm gaze, prominent eyes, and a smile. This establishes an initial emotional connection to the story, achieved through the expressiveness and style of the illustration. The detailed depiction of characters' eyes and smiles can stimulate empathy and understanding (Bang, 1991a, b).

In picture books, color serves not merely as an aesthetic element but as a crucial communicative tool that creates atmosphere, evokes emotions, and aids in understanding the story. Different colors carry symbolism that may vary across cultures, making their selection significant. According to Nodelman (1988, p. 6), illustrations convey information that words cannot always express, allowing readers to visually engage with characters, settings, and events.

This picture book provides children with a sensory experience of all the characters, fostering the development of aesthetic sensitivity and positive emotions. According to Balić-Šimrak and Narančić Kovačić (2011), illustrations can adhere to various styles. This picture book employs a realistic style with a strong emphasis on color and the dynamism of the drawings.

Children naturally notice harmony in colors and intensity, while the short, rhyming verses make the text easier to memorize. In *Tončić Petešić*, the text and illustrations are in harmony, creating a complementary narrative that simultaneously captivates and enhances the reader's experience.

The example of *Tončić Petešić* underscores the importance of visual elements in the interaction between text and reader, especially for children developing

language skills. The illustrations, colors, composition, typography, and interplay with the text in this picture book are executed at a high level. These visual-textual relationships contribute to a rich reading experience, as the interaction with the text goes beyond comprehension to include emotional and aesthetic engagement. This encourages empathy, curiosity, and imagination (Lewis, 2001, p.17).

TONČIĆ PETEŠIĆ ON STAGE

The picture book *Tončić Petešić* presents a story in narrative form, but in its language and structure, it takes the shape of dialectal poetry written in verse. Beyond its poetic nature, it also exhibits a dramatic structure, making it highly appealing to both children and adults. Upon its publication, *Tončić Petešić* underwent a direct transposition into a theatrical medium through a student-led school drama performance. Similar theatrical interpretations also accompanied the book's promotional events.

As Milan Crnković (1986, p. 87) notes, children often listen to poetry rather than read it. When combined with melody, they enjoy singing it, repeating it in play, and experiencing it in schools, kindergartens, on the radio, television, or in theater.

This phenomenon was particularly evident with *Tončić Petešić*, not as a supplementary feature or decorative addition but as a fundamental quality of the picture book, which portrays the *drama of growing up*. That *drama* is one of the most complex periods of life, a challenging process every child must navigate. In this drama, characters change profoundly, with the greatest challenge being the discovery of one's identity or voice.

This thematic depth was recognized by the Rijeka City Puppet Theater, which selected *Tončić Petešić* for stage adaptation. The entire book—its text and illustrations—was transposed faithfully but also expanded into a more comprehensive dramatic format while preserving the core narrative, and its authors, Vjekoslava Jurdana and Radovan Kunić, participated as expert collaborators in the creation of the play. However, it also took on a new, expanded dramaturgical form that remains faithful to the original work.¹ The dramaturge

1 After months of preparation and work on the play *Tončić Petešić* (which began in September 2022), a thematic discussion with the audience, *How a Play Is Created – From Picture Book to Staging: Tončić Petešić in the Making*, was held on November 24, 2022, at the Children's House in Rijeka. The event featured members of the creative and acting team, including Vjekoslava Jurdana, author of the picture book and dialect consultant for the play; Vedrana Balen Spinčić, author of the dramatic text; Serdo Dlačić, director; Radovan Kunić, illustrator of the picture book as well as scenographer and puppet designer for the play; and Alex Đaković, actor-puppeteer. The discussion was moderated by associate professor dr. Maja Verdonik from the Faculty of Teacher Education in Rijeka.

of the play, Vedrana Balen Spinčić, shared her perspective on the story of *Tončić Petešić* and highlighted the elements that inspired and guided her dramatization, as well as her own dramatic vision and adaptation of the text for the play: “Reading *Tončić Petešić* by Vjekoslava Jurdana, a very simple yet simultaneously complex story with charming illustrations by Radovan Kunić, I instantly found inspiration for the dramatic text. In fact, it happened immediately. All the characters, both those from the story and those from the illustrations, simply called out to me to bring them to life. Each of them wanted to say something, each wanted to tell their own story. How could I refuse them? How could I not listen to their voices? Because, ultimately, the story of *Tončić* and all of them is a story about each of us. Our entire lives are a journey of self-discovery—we learn, change, grow, stumble, rise, uproot ourselves, and then return to our roots. Yet, in childhood, we are at our most vulnerable, least experienced, and least strong. This is a story about finding the courage to act despite fear, about making decisions, about patience, about listening to parents and family, but also about finding one’s own authentic path, one’s own voice. It is a story of how a single drop becomes a mighty torrent.” (Balen Spinčić, 2023)

Director Serdo Dlačić described the performance as a “3D version of the picture book”, emphasizing that the play centers on the theme of finding one’s voice. According to Dlačić, every element of the production reflects this idea, as each contributor adds to the realization of the play’s thematic foundation. Set designer and puppet creator Radovan Kunić sought to design characters that transcend merely illustrating the text, expanding their potential beyond the confines of the picture book. Puppeteer Alex Đaković portrayed multiple characters, including the narrator, requiring nearly seven months of preparation for this complex role (Bošnjak, 2023). This collaborative effort bore fruitful results: in addition to its popularity with audiences, the play received professional recognition, including the Charter for the Promotion of Croatian Drama Literature on the Puppet Stage from the Organizational Committee of the 29th Meeting of Puppeteers and Puppet Theaters of Croatia (SLUK) in Osijek and the Croatian Academy of Sciences and Arts’ Department of Croatian Theater History. Furthermore, both

Information about this event can be found on the following websites: Children’s House: <https://djecjakuca.hr/dogadjanje/tematski-razgovor-s-publikom-kako-nastaje-predstava-od-slikovnice-do-inscenacije-toncic-petesic-u-nastajanju/HRT> Radio Rijeka: <https://radio.hrt.hr/radio-rijeka/vijesti/kako-nastaje-predstava-od-slikovnice-do-inscenacije-toncic-petesic-u-nastajanju-10460072> City Puppet Theatre Rijeka: <https://www.gkl-rijeka.hr/index.php/tematski-razgovor-s-publikom-kako-nastaje-predstava-od-slikovnice-do-inscenacije-toncic-petesic-u-nastajanju/> A video recording of the presentation of the picture book *Tončić Petešić* and the announcement of the puppet play is available on YouTube via Novinet TV: https://www.youtube.com/watch?v=NX5fpK5wSzs&ab_channel=NovinetTV.

the picture book and the play have become the focus of several graduate and undergraduate theses at the Universities of Pula and Rijeka.

The dramatization text of the play, authored by Vedrana Balen Spinčić, consists of ten unpaginated pages in a Word document. It includes the following chapters: PROLOGUE FROM ACTOR IN BLACK, TRANSFORMATION: BUBIĆ, TRANSFORMATION: ZVANE PETEH, TRANSFORMATION: VIVO ALLEGRO TIHOMIR, TRANSFORMATION: TONČIĆ PETEŠIĆ, INTRO: LESICA BELICA, TRANSITION: FRANKA PURPURANKA, TRANSFORMATION: LESICA BELICA, TRANSITION, TRANSFORMATION, CLIMAX: TONČIĆ AND BELICA, EPILOGUE ACTOR IN BLACK. (Balen Spinčić, 2022, n. p.)

Already from this lexical sequence, the emphasis on the prefix *TRANS* is noticeable, directing us toward a process, flow, journey, and transformation. The prefix *trans-* originates from Latin and is used to indicate crossing to the other side (of something), transition, or transcendence. The themes of transition, (be) coming, transformation, and growth are vividly introduced at the beginning of the dramatization text:

“Before a torrent forms, a river begins as a timid trickle from an almost unreachable rock, hidden behind hills, valleys, and mountains. Then, drop by drop, it starts to flow, accumulate, carve its bed, move, explore new landscapes, and only then, after many kilometers, does it become what it truly is. Its own.” (Balen Spinčić, 2022, n.p.)

This is immediately applied to human life as well:

“It’s the same with us, living beings. First, we are a yellow substance—whoosh splat, then a dot—pik pik, then we grow hidden in the belly—fuu faa, then we are born—poof! And only then does our long journey of discovery, learning, and understanding begin. And you, children, are on that journey, learning and discovering something new every day.”

Alongside the characters from the picture book, new ones now appear, primarily *Bubić the Postman*.

“Today, you will meet Mr. Bubić. Mr. Bubić is a postman. Do you know what postmen do? Well, he is not that kind of postman. He is not a human postman on a motorcycle delivering regular paper letters and written messages. He has a special power—he delivers something unseen in this world—voice letters. He carries voices.

You see, when he was little, no one heard Bubić. When he was little, no one heard him.” (Balen Spinčić, 2022, n.p.)

After this introduction, Bubić himself speaks (part of *TRANSFORMACIJE: BUBIĆ*):

“I don’t know if it was because I was very quiet, because I didn’t yet know who I was, what to say, or how to say it, or if I simply couldn’t be heard over all the noise. But what I do know for sure is that no one heard me. It took me a long time to find my voice, and when I did, I fell in love with voices. I realized how important they are—with our voice, we say we are hungry, thirsty, scared, that we like something, we share important messages... And that’s how we get to know ourselves and everything around us.” (Balen Spinčić, 2022, n.p.)

The story unfolds in a sequence of sections led by individual characters: *Zvane Peteh*, *Tončić Petešić*, *Lesica Belica*—all familiar from the picture book—but also *Tihomir* and *Franka Purpuranka*, creative dramaturgical expansions of the story inspired by the original picture book’s drawings of a pig and a turkey.

The dramatization, and consequently the stage performance, is rich in auditory imagery. In addition to the abundant *cock-a-doodle-doo*, this is evident in expressions and onomatopoeic words from the text, such as:

“The voice of an alarm clock? Buzzzzzz... The voice of a nearby bell tower? Ding-dong... Maestro, music, the sound of a voice letter, the sound of chicks turning into the murmuring of a turkey, uuuuu, aaaaa.” (Balen Spinčić, 2022, n.p.)

Everything is interwoven with music, a musical backdrop, an abundance of musical terms, notation, and rhythm.

This dramatization opens up the narrative communication of the picture book *Tončić Petešić* (Narančić Kovač, 2015), where a single story (about Tončić) is mediated by two separate discourses—linguistic (verbal) and pictorial (visual). The characters that were only represented through visual discourse in the picture book (for instance, the animals in the yard) are now portrayed through verbal discourse as characters in the play. Indeed, in *Tončić Petešić*, the visual discourse is multifaceted, polyphonic, and highly interactive, demanding of the reader. Furthermore, the verbal and visual discourses exchange their properties and are intermedial, confirming that modern picture books often employ a dual discourse, where the linguistic and visual discourses intertwine but never fully merge into a single unified discourse, leaving the narrators separate (Narančić Kovač, 2015).

However, beyond the more or less denotative level of the text—where meanings of finding one’s voice through sound reactions and the recognition of identity, as well as the acknowledgment of others, can be recognized—deeper, connotative meanings also emerge. Literature, as an art of words, addresses the

issue of the lives of individuals with developmental disabilities. When these literary articulations are viewed through the lens of educational-rehabilitation sciences, it becomes clear that literature, by structuring aesthetic and social functions, raises intriguing questions. Art, after all, is always more of a question than an answer.

In this text, it is evident that someone does not hear or is unable to hear others. We observe a certain “otherness” or difference in some of the characters, which can be associated with the image of a person with developmental disabilities or a disability. Such individuals may differ from the average person in their physical strength, intellectual and physical abilities, as well as in their daily needs that allow them to live. However, modern society emphasizes inclusion, and its fundamental function is to develop social awareness of the value of such individuals and their integration into social life.

Aesthetics in literature can contribute to this development. It is true that we can learn the most about the needs and challenges faced by individuals with disabilities from their own life stories and experiences, and when these stories are turned into literature, their value increases. (Jurdana & Piskač 2013, pp. 174-175)

Inclusion, however, requires a transformation, a change in the entire community. It is both a prerequisite and a consequence of inclusion—changes in personal attitudes (Jurdana & Piskač, 2013, pp. 175). This highlights the *TRANS* theme previously discussed in the work. We must recognize that this lexical sequence is not accidental, and deeper connotative layers of transformation are evident within it.

Since literature actualizes life from its very beginning, it tends to portray the different, the unusual. The previously mentioned introductory sentences in the dramatization confirm this:

“It’s the same with us, living beings. First, we are yellow substance—whoosh splat, then a dot—pik pik, then we grow hidden in the belly—fuu faa, then we are born—poof!” Then, on stage, characters appear—some who cannot hear, some who do not know who they are, some who cannot find their voice (unable to speak), some who cannot resolve their inner struggles (fear), and some who feel different. Furthermore, in the text of the dramatization, it emphasizes “something we often forget.” Namely:

“Some problems cannot be solved immediately. We need time to learn something, to grow a little, and during that time, if we listen to our hearts (thum-thum thum-thum), we will find our voice.” (Balen Spinčić, 2022, n.p.)

Inclusion presents itself as a societal necessity, and the efforts of all members of society to contribute in any way—through scientific research, working in institutions for children with developmental disabilities, media, theater, and literature—should be appreciated. Literature can strongly influence social and cultural development, as well as the development of overall awareness. Particularly important in this sense are the aesthetic functions that can elevate a “normal” theme from life to the level of catharsis and a refined experience of the human spirit and soul (Jurdana & Piskač 2013, p. 180). This is confirmed by the final parts of the drama text about Tončić Petešić:

“So, all of this happened just yesterday, here, in the yard behind the corner. But believe me, such stories happen every day, in every yard, behind every door. So, listen to your mom, dad, grandparents, but also be yourself. Find your voice, just as I found all of your voices.” (Balen Spinčić, 2022, n.p.)

Thus, the stage adaptation of the picture book is realized as a whole, on the one hand, polyphonic, and on the other, multimodal. The multiple voices of the narrators are joined by different narrative perspectives, which the narrators include in mediating the story through separate, media-conditioned modes (Narančić Kovač, 2015).

CONCLUSION

It can undoubtedly be concluded that the picture book *Tončić Petešić* has achieved great success, both among children and adults. This is largely due to its recreation of regional values and the Chakavian dialect through the story of little rooster Tončić, who goes through the stages of growing up and searching for his true self. The story of a young rooster’s coming of age resonates with children and offers them a powerful lesson, especially through its cohesive interaction with visual illustrations, so as a multimodal narrative.

As such, *Tončić Petešić* has, since its publication, served as the basis for several dramatic puppet adaptations, eventually culminating in a puppet theater production. The dramatic text of this puppet adaptation, through its in-depth reconstruction of the original picture book text and the multiple voices of the narrators, further unlocked deeper layers of connotative meanings, revealing diverse possibilities for interpreting its literary message. Among these interpretive frameworks is the one linked to the literary contribution to inclusion, demonstrating the preliminary potential for such readings of this story.

REFERENCES

1. Balen Spinčić V. (2022). *TONČIĆ PETEŠIĆ (prema motivima slikovnice Vjekoslave Jurdane). Dramski tekst za pripovjedno kazalište*. Rijeka: Gradsko kazalište lutaka Rijeka.
2. Balen Spinčić V. (2023). O samostalnosti... Rijeka: Gradsko kazalište lutaka Rijeka. Preuzeto 18. veljače 2025 sa: <https://www.gkl-rijeka.hr/index.php/toncic-petesic/>.
3. Balić-Šimrak, A. i Narančić Kovač, S. (2011). Likovni aspekti ilustracije u dječjim knjigama i slikovnicama. *Dijete, vrtić, obitelj: časopis za odgoj i naobrazbu predškolske djece namijenjen stručnjacima i roditeljima*, 17(66), str.10-12. Preuzeto 15. veljače 2025. sa: <https://hrcak.srce.hr/124188>.
4. Bang, M. (1991a). *Picture This: How Pictures Work*. San Francisco: Chronicle Books.
5. Bang, M. (1991b). *Picture This: Perception & Composition*. Boston: Little, Brown.
6. Bošnjak, K. (2023). *Tončić Petešić: nova premijera u Gradskom kazalištu lutaka Rijeka*. Preuzeto 14. siječnja 2024. iz: <https://www.novolist.hr/ostalo/kultura/kazaliste/toncic-petesic-nova-premijera-u-gradskom-kazalistu-lutaka-rijeka/>.
7. Crnković, M. (1986). *Dječja književnost: priručnik za studente i nastavnike*, 9. izd., Zagreb: Školska knjiga.
8. Čukovski, K. (1986). *Od druge do pete*. Beograd: Zavod za udžbenike i nastavna sredstva.
9. Gradsko kazalište lutaka Rijeka. (2023). *Tončić Petešić*. Rijeka: Gradsko kazalište lutaka Rijeka. Preuzeto 18. veljače 2025 sa: <https://www.gkl-rijeka.hr/index.php/toncic-petesic/>.
10. Hamersak, M. i Zima, D. (2015). *Uvod u dječju književnost*. Zagreb: Leykam international.
11. Hlevnjak, B. (2000). Kakva je to knjiga slikovnica. U: Javor, R. (prir.) *Kakva je knjiga slikovnica*, str. 7-1. Zagreb: Knjižnice grada Zagreba.
12. Jurdana, V. i Kunić, R. (2017). *Tončić Petešić*. Viškovo – Rijeka – Lovran: Ustanova „Ivan Matetić Ronjgov“ Viškovo, Naklada Kvarner Novi Vinodolski, Katedra Čakavskog sabora Lovran.
13. Jurdana, V. i Piskač, D. (2013). Literarni doprinosi inkluziji. *Hrvatska revija za rehabilitacijska istraživanja*. Vol. 49, No. Supplement, 2013., str. 173-183. Preuzeto 15. veljače 2025. sa: <https://hrcak.srce.hr/110040>
14. Lewis, D. (2001). *Reading Contemporary Picturebooks: Picturing Text*, London: Routledge.
15. Narančić Kovač, S. (2015). *Jedna priča – dva pripovjedača, Slikovnica kao pripovijed*. Zagreb: ArTresor naklada.
16. Nodelman, P. (1988). *Words About Pictures: The Narrative Art of Children's Picture Books*. Athens, GA: University of Georgia Press.

TONČIĆ PETEŠIĆ NA PUTU OD SLIKOVNICE DO KAZALIŠNE PREDSTAVE

Tekst na čakavskom narječju Vjekoslave Jurdane *Tončić Petešić* objavljen je 2017. godine u obliku slikovnice koju je ilustrirao Radovan Kunić. U slikovnici je i *Rječnik* te CD *Tončić Petešić* s audiosnimkom lutkarske predstave koju su ostvarili učenici Lutkarske družine OŠ Viktora Cara Emina Lovran. S tekstom o Tončiću nastupali su na školskom natjecanju Lidrano. Na međunarodnom Festivalu dječje knjige *Monte Librić* u Puli studenti Akademije za umjetnost i kulturu iz Osijeka (studij glume i lutkarstva) *Tončića* su prikazali u obliku kratke predstave i interaktivne komunikacije s dječjom publikom. Dr. sc. Sanja Grakalić Plenković objavila je stručni prikaz u časopisu *Književnost i dijete* pod naslovom *Topla priča koja poziva na igru, čitanje, recitiranje, dramatizaciju...* Autorica Vjekoslava Jurdana je o svojoj slikovnici govorila na mnogobrojnim susretima s djecom, kao i u mnogim medijskim istupima. Slikovnica je tema i nekoliko diplomskih i završnih radova te je vrlo popularna u vrtićima i školama. Godine 2021. Alen Klančar predstavio ju je na engleskom jeziku na Ljetnoj školi dječje književnosti u Antwerpenu. Gradsko kazalište lutaka Rijeka uprizorilo ju je 2022./2023. u Ciklusu pričopredstava na temu zavičajne baštine, a istoimena predstava je nagrađena Poveljom za promicanje hrvatske dramske književnosti. Cilj je ovoga rada prikazati tu slikovnicu, njezine književnoumjetničke, jezične, pedagoške i dramaturške vrijednosti te njihovu transpoziciju u kazališno djelo.

Ključne riječi: dijalektalna dječja poezija, dječja književnost, lutkarsko kazalište, slikovnica