

Uvodnik • Editorial

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Drage čitateljice i čitatelji,

Pred vama je tematski broj časopisa *Libri & Liberi* posvećen problematici dječje poezije, kao i suodnosima poezije za djecu i poezije za odrasle. Raspisivanjem poziva za tematski broj nastojali smo dobiti nove uvide u fenomenologiju pjesništva za djecu, s naglaskom na aspekte koji su u dosadašnjem znanstvenom diskursu ostali nedovoljno osvijetljeni ili ih se previdjelo unutar širega konteksta studija dječje književnosti i kulture. Osobito su nas zanimale nove spoznaje temeljene na komparativnom proučavanju pjesništva za djecu i odrasle i to na opusima onih autora koji participiraju u oba odsječka pjesničkoga polja, a u obzir su uzete i analize konkretnih tekstova, tema, ideja, stilova, žanrova i književnih postupaka. Htjeli smo potaknuti promišljanja, a onda iznjedriti i odgovore, na pitanja poput sljedećih: U čemu su razlike i sličnosti između onih segmenata pojedinih opusa koji su namijenjeni djeci i onih koji su namijenjeni odraslomu recipijentu, i mogu li se one pomiriti/razlučiti na razini pojedinačnoga opusa, kulturnoga areala ili stilske formacije? Na kojim versifikacijskim, stilskim i idejnim principima funkcionira stih za djecu, a na kojima stih za odrasle? Kako se pojedine poetičko-stilske i svjetonazorske paradigme mijenjaju tijekom vremena i mijenjaju li se jednakim tempom u tekstovima za djecu kao u onima za odrasle? Koje se izvantekstualne determinante upisuju u pjesnički diskurs namijenjen odraslomu recipijentu, a koje u onaj namijenjen djetetu, i na koji način? Kako se mijenjao teorijski i kritički diskurs o dječjem pjesništvu i kakvo je njegovo mjesto u današnjem društvu? Iako na poziv nije pristiglo puno radova, oni koji su prihvaćeni za objavljivanje vrlo su vrijedni i predstavljaju nov i kvalitetan doprinos ovoj problematici.

Tematski blok otvaramo studijom Krystyne Zabawe „Children’s Poetry: Questions, Doubts, and Challenges from the Polish Perspective” [Dječje pjesništvo: pitanja, dvojbe i izazovi iz poljskoga gledišta]. U radu Zabawa daje uvid u dječju poeziju kao složen fenomen i važan kulturni element svakoga društva kojemu se u suvremenim istraživanjima još uvijek ne pridaje dovoljno pažnje. Iako se njezina promišljanja primarno oslanjaju na stanje u Poljskoj, osvrće se i na širi međunarodni kontekst i istraživanja koja ga ovjeravaju. Autorica problematizira poziciju dječje poezije u okviru ukupnoga poetskoga stvaralaštva, analizira njezine poetičke i recepcijske specifičnosti posebno se osvrćući na ulogu ilustracija, a dotiče se i pitanja književne kritike i akademskoga diskursa koji u nedovoljnoj mjeri prati pjesničku produkciju.

Drugi rad tematskoga bloka naslovljen je „Stih za djecu i stih za odrasle Branka Stevanovića: tanatološki, intertekstualni i metodički aspekt“. Njegovi autori – Vladimir Vukomanović Rastegorac, Višnja Mičić i Bojan Marković – kroz komparativnu analizu pjesama za djecu i odrasle Branka Stevanovića istražuju načine oblikovanja pjesničkoga

teksta i mogućnosti njegove čitateljske recepcije. Analizu pritom provlače kroz prizmu dviju zajedničkih karakteristika Stevanovićeve opusa za djecu i za odrasle: prisutnost tematsko-motivskoga kompleksa smrti i stvaralačko oblikovanje intertekstualnih suodnosa. Naime, u navedenim elementima realizacije pjesničkoga diskursa najbolje se uočava na koji se način autor odnosi prema svojem ciljnomu čitatelju i koje sve strategije pritom koristi. Zapažanja do kojih istraživači dolaze o tematizaciji smrti u Stevanovićevu pjesništvu za djecu, naspram onomu za odrasle, nose potencijal praktične primjene u metodički osmišljenom okruženju odgojno-obrazovnoga procesa.

Treći rad bavi se pjesništvom za djecu i odrasle hrvatskoga književnika Ante Gardaša. Naslovljen je „Optimistični pesimist: dječja poezija i poezija za odrasle Ante Gardaša“ i u njemu Vedrana Živković Zebec analizira tematsko-motivske odrednice Gardaševe dječje poezije u odnosu na onu za odrasle. Kroz šest motivsko-tematskih cjelina, koje se pojavljuju u oba dijela Gardaševa pjesničkoga opusa, Živković Zebec izdvaja i tumači razlike u tonu i ugođaju u jednom, odnosno drugom segmentu autorova pjesničkoga izričaja. Tonski dualizam Gardaševa pjesničkoga pisma motiviran je, zaključuje Živković Zebec, upravo sviješću o ciljnim recipijentima, uz iznimku pjesama koje pripadaju tzv. šokačkomu podkorpusu.

Tematski blok zatvara rad Zorane Simić „The Stories for Children by Selena Dukić: *The Big and the Little Ones*“ [Priče za djecu Selene Dukić: Veliki i mali] koji se bavi biografijom i bibliografijom Selene Dukić, svestrane i nedovoljno proučene autorice srpske i jugoslavenske kulture 20-ih i 30-ih godina prošloga stoljeća. Prerano preminula književnica i novinarka, čije knjige prezentiraju inovativno povezivanje žanrova, stilova i ciljne publike, svoj je literarni rad započela još u dječjoj dobi i to upravo poezijom. Iako je kasnije uglavnom pisala prozu, liričnost – ostvarena principima muzikalnosti, ritmičnosti i zvučnosti – ostala je konstitutivnim principom njezina pisanja i utjecala na izvanserijski tematski, stilsko-semantički i žanrovski raspon njezina opusa.

U rubrici Baština naći ćete faksimile slikovnice objavljene u Zagrebu, vjerojatno 1934. godine, koja je namijenjena i dječjoj i odrasloj publici, a glavna joj je svrha promocija novoga lijeka tadašnje lokalne farmaceutske tvrtke. Naslovni junak, veseli Zvonko, ima problema s probavom i bolovima u trbuhu, a njegov mu otac i ostali članovi obitelji nastoje pomoći. Posebna je zanimljivost slikovnice ta što je radnja smještena u onodobni Zagreb koji se u vizualnom diskursu lako prepoznaje.

U nadi da smo ovim brojem potaknuli i neke od vas na razmatranje dječjega pjesništva, njegovih posebnosti u odnosu na pjesništvo za odrasle i njihova susretišta u ukriženoj književnosti za djecu i odrasle, pozivamo i vas da nam pošaljete svoje radove i o tim temama.

Andrijana Kos-Lajtman i Smiljana Narančić Kovač



Dear Readers,

This issue of *Libri et Liberi* focuses on poetry. It is a thematic issue dedicated to children's poetry and to the interrelations between poetry for children and poetry for adults. When issuing the call for papers for this thematic issue, our aim was to gain new insights into the phenomenology of children's poetry – into the untouched, dimly lit, or blurred areas that still remain quite numerous within academic discourse on this subject, which, in the broader context of children's literature and culture studies, is still rather rare and somewhat neglected. We were particularly interested in new findings based on comparative research on poetry for children and adults, in the bodies of work of those authors who contribute to both segments of the poetic field, as well as in analyses of specific texts, themes, ideas, styles, genres, and literary techniques. We wished to encourage reflection and, subsequently, generate answers to questions such as: What are the differences and similarities between the segments of an individual author's oeuvre intended for children and those intended for adults, and can these be reconciled or distinguished at the level of an individual oeuvre, cultural context, or stylistic formation? On which versification, stylistic, and conceptual principles does poetry for children operate, and on which does poetry for adults? How do particular poetic, stylistic, and worldview paradigms change over time, and do they change at the same pace in texts for children as in those for adults? Which extratextual determinants are inscribed into poetic discourse aimed at an adult audience, and which into that intended for children, and in what ways? How have theoretical and critical discourses on children's poetry evolved, and what is their place in contemporary society? Although the call for papers did not yield many submissions, those that were received and accepted for publication are highly valuable and represent a new and significant contribution to this area of study.

The thematic section opens with Krystyna Zabawa's study "Children's Poetry: Questions, Doubts, and Challenges from the Polish Perspective". Zabawa offers an overview of children's poetry as a complex phenomenon and an important cultural element of every society, one that still does not receive sufficient attention in current scholarship. Although her reflections draw primarily on the situation in Poland, she also considers the broader international context and supporting research. The author problematises the position of children's poetry within poetic production as a whole, analysing its poetic and reception-specific characteristics, with particular emphasis on the role of illustrations, while also addressing issues of literary criticism and academic discourse, which often do not keep up with poetic production.

The second paper in the thematic section, titled "Verse for Children and Verse for Adults by Branko Stevanović: Thanatological, Intertextual, and Didactic Aspects", is by Vladimir Vukomanović Rastegorac, Višnja Mičić, and Bojan Marković. Through a comparative analysis of Stevanović's poetry for children and adults, the authors examine how his poetic texts are shaped and how they may be received by readers. The analysis is conducted through the lens of two shared characteristics of Stevanović's poetry for children and adults: the theme of death and its associated motifs and the

creative formation of intertextual relations. These elements most clearly reveal how the author approaches his intended reader and the strategies he employs in doing so. The researchers' observations concerning the treatment of death in Stevanović's poetry for children versus that for adults offer potential for practical application within methodically designed educational settings.

The third paper deals with the poetry for children and adults written by Croatian author Ante Gardaš. In "An Optimistic Pessimist: Children's Poetry and Poetry for Adults by Ante Gardaš", Vedrana Živković Zebec analyses the themes and motifs of Gardaš's children's poetry in relation to those intended for adults. Through six units of themes and motifs appearing in both parts of Gardaš's poetic oeuvre, Živković Zebec identifies and interprets differences in tone and mood between the two segments of his poetic expression. This tonal dualism, she concludes, is motivated precisely by the author's awareness of his target audiences, with the exception of poems belonging to his so-called "Šokac" subcorpus. These are poems written in the tradition of "Šokci", a native population of eastern parts of Croatia and a subgroup of Croats, who have developed their specific folk songs and dances.

The thematic section concludes with Zorana Simić's article "The Stories for Children by Selena Dukić: The Big and the Little Ones". The paper examines the biography and bibliography of Selena Dukić, a versatile and insufficiently studied author who was active in Serbian and Yugoslav culture during the 1920s and 1930s. A writer and journalist who died prematurely, Dukić published works that innovatively combine genres, styles, and target audiences, beginning her literary career with poetry written in childhood. Although she later focused mostly on prose, lyricism – achieved through musicality, rhythm, and sound – remained a constitutive principle of her writing and contributed to the exceptional thematic, stylistic-semantic, and generic range of her oeuvre.

In the section *Dusty Covers*, you will find facsimiles of a picturebook published in Zagreb, probably in 1934, intended for both children and adults, whose main purpose was to promote in rhymed form a new medicine produced by a local pharmaceutical company. The protagonist, merry Zvonko, suffers from digestive problems and stomach pain, and his father and other family members try to help him. The picturebook is particularly noteworthy for its setting in the Zagreb of that time, easily recognisable in its visual discourse.

In the hope that this issue has encouraged some of you to consider children's poetry, its particular features in contrast to poetry for adults, and the points at which they meet in crossover literature for children and adults, we warmly invite you to submit further contributions on these topics.

Andrijana Kos-Lajtman and Smiljana Narančić Kovač