



# *Beyond the Canon (of Children's Literature)*

## Book of Abstracts

The 14<sup>th</sup> Child and the Book Conference  
Zadar, Croatia, 8–10 May 2019



Zagreb: Croatian Association of Researchers in Children's Literature  
Zadar: University of Zadar  
2019

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**The Child and the Book 2019 – CBC2019**

*Beyond the Canon (of Children's Literature)*

Zadar, Croatia, 8–10 May 2019

**Post-Conference Event**

*Children's Literature Scholarship in Europe*

Zadar, Croatia, 11 May 2019

**Organised by** Croatian Association of Researchers in Children's Literature and University of Zadar

**Hosted by** University of Zadar

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CBC2019 Book of Abstracts

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## Programme

### 14<sup>th</sup> International Child and the Book Conference *Beyond the Canon (of Children's Literature)*

Zadar, 8–10 May 2019



| Wednesday |             | 8 May 2019   |
|-----------|-------------|--|
| W         | 13:30-on    | <b>Registration</b> (University of Zadar – Venue A)  |
| W         | 15:00       | <b>Opening Ceremony</b><br>Welcome address<br>Dijana Vican, Full Professor, Rector of the University of Zadar<br>Smiljana Narančić Kovač, Associate Professor, CARCLE (HIDK)<br>Robert Bacalja, Full Professor, University of Zadar      |
| W         | 15:30-16:29 | <b>Keynote Lecture</b> (Venue A: Lecture Hall)<br><br><b>Marina Balina</b><br>A Runaway Canon: Children's Classics, Cultural Politics, and (Re)Writing National Identity in the Former Soviet Bloc<br>Moderator: Smiljana Narančić Kovač |
| W         | 16:30-17:00 | Coffee break (Venue H: <i>Barbakan</i> )   |
| W         | 17:00-17:30 | <b>Book Presentation</b> (Venue A: Lecture Hall)<br>Bettina Kümmerling-Meibauer (2018)<br><i>The Routledge Companion to Picturebooks</i>   |
| W         | 17:45-18:15 | <b>Exhibition: Opening</b> (Venue H: Students' Club)<br><i>Two Picturebook Creators from Zadar</i><br>8–15 May 2019, Student's Club "Božo Lerotić", University of Zadar  |
| W         | 18:30-19:15 | <b>Puppet Theatre Performance</b> (Venue G)<br><i>Hamlet's Truth</i>   |
| W         | 19:15-21:00 | <b>Coctail Party</b> (Venue G)<br>Mini Concert   |
| Thursday  |             | 9 May 2019   |
| T         | 13:30-on    | <b>Registration</b> (University of Zadar – Venue A)  |
| T         | 15:30-16:29 | <b>Keynote Lecture</b> (Venue A: Lecture Hall)<br><br><b>Bettina Kümmerling-Meibauer</b><br>Falling Out of the Canon: The Forgotten History of German Avant-Garde Literature for Children<br>Moderator: Smiljana Narančić Kovač          |
| T         | 10:00-11:30 | <b>Parallel Sessions A1–F1</b>   |

|   |             |  |
|---|-------------|--|
| T | 11:30-12:00 | Coffee break (Venues B, C, H)  |
| T | 12:00-13:30 | <b>Parallel Sessions A2–F2</b>   |
| T | 13:30-15:00 | Lunch (Venue H: <i>Barbakan</i> )  |
| T | 15:10-16:40 | <b>Parallel Sessions A3–F3</b>   |
| T | 16:40-17:10 | Coffee break (Venues B, C, H)  |
| T | 17:10-18:10 | <b>Parallel Sessions A4–F4</b>   |
| T | 18:10-19:00 | <b>Journals</b><br>Editors present academic journals publishing ChLit and YA literature research |

|        |             |  |
|--------|-------------|--|
| Friday |             | 10 May 2019  |
| F      | 9:00-on     | <b>Registration</b> (University of Zadar – Venue A)  |
| F      | 9:00-11:00  | <b>Parallel Sessions A5–F5</b>                       |
| F      | 11:00-11:30 | Coffee break (Venues B, C, H)                        |
| F      | 11:30-13:00 | <b>Parallel Sessions A6–F6</b>                       |
| F      | 13:00-14:30 | Lunch (Venue H: <i>Barbakan</i> )                    |
| F      | 14:30-16:00 | <b>Parallel Sessions A7–F7</b>                       |
| F      | 16:00-16:30 | Coffee break (Venues B, C, H)                        |
| F      | 16:30-18:00 | <b>Parallel Sessions A8–F8</b>                       |
| F      | 18:00-18:30 | <b>Closing Ceremony</b>                              |
| F      | 19:30       | <b>Conference Dinner</b> (Venue H: <i>Barbakan</i> ) |

## Post-Conference Event

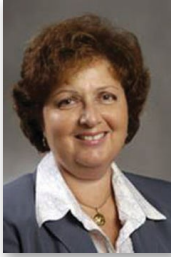
### Children's Literature Scholarship in Europe Roundtable

Zadar, 11 May 2019



|          |             |  |
|----------|-------------|--|
| Saturday |             | 11 May 2019  |
| S        | 8:30-9:00   | <b>Registration</b> (University of Zadar – Venue A)  |
| S        | 9:00-10:15  | <b>Children's Literature Scholarship in Europe Roundtable</b> (Venue A: Lecture Hall)<br><i>Facilitator:</i> Bettina Kümmerling-Meibauer |
| S        | 10:30-18:00 | <b>Discussion</b><br>Cruise: Kornati Islands   |

## Keynote Speakers



**Marina Balina**

Illinois Wesleyan University, USA  
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### **A Runaway Canon: Children's Classics, Cultural Politics, and (Re)Writing National Identity in the Former Soviet Bloc**

Does children's literature have a canon? As with adult literature, this is a highly controversial issue. "Canon" conjures stability, but actually studying canon in art, and particularly in literature, casts doubt on that quality. In their study of canon-formation in children's literature, Bettina Kümmerling-Meibauer and Anja Müller question the very idea of canonical immutability: "what canons generally do: they change!" And indeed, the persons involved in the formation of a literary canon – in our case, that of children's literature – constantly grow in number, and reflect the shifting sociocultural landmarks of the late twentieth century and the first decades of the twenty-first. Thus, for example, the dominant role of the state in establishing the canon in the former Soviet bloc has given way to entirely different evaluative practices: Western commercialism, which was quick to fill a children's-literary space newly liberated from ideological *diktat*; and the tumultuous development of a new children's literature sparked by the lifting of censorship, and by a reorientation to new readerly interests. For the post-communist generation, the library's role as canon-setter has decreased; but the significance of family tradition in selecting books to be read has grown considerably.

The "literary field" (to use Pierre Bourdieu's concept) of children's literature involves complex interactions not only between writers (whether current or, for instance, having deceased prior to the turning-point year of 1989), but also between literary canons, some long absent, but all suddenly dwelling in the same "neighbourhood". For example, in the 2000s, works by prominent avant-garde poets of the 1920s became part of what in Russia is considered classic children's literature; at the same time, bookshelves remain full of socialist-realist poetry and prose, and the classic Soviet-era children's writer Arkadii Gaidar is still ubiquitously promoted: in school curricula, online parenting sites, etc. In the Czech Republic, Peter Sis's *The Wall: Growing Up Behind the Iron Curtain* (2007) stands side by side with the classic procommunist-era tales of Josef Lada, as well as Pavel Šrut's entirely post-communist *Sock-Eater* stories. Forgotten names from the prerevolutionary canon of Russian children's classics (e.g., Lydia Charskaia) freely mingle with Harry Potter. In Poland, the school canon includes poems by the communist Julian Tuwim and the seemingly innocuous stories of Jan Brzechwa about *Mr. Kleks's Academy*. Coexisting thus within a single literary field are works from the socialist-realist children's canon and a new literature emerging from traditional "zones of silence": stories about

troubled or nontraditional families having entered contemporary children's literature from translated Western classics, or produced by a new generation of children's authors aiming to fill these gaps in their national literature. Crucial to the canon are works that revise national historiography. (For example, the Czech Irena Dousková's descriptions of Soviet occupation; or *Breaking Stalin's Nose* – an English-language text now “repatriated” into Russian by Russian-American émigré writer Eugene Yelchin – on the repressions of 1937.) Such diversity suggests the simultaneous existence of multiple children's-literature canons. Does it signal, too, that the contemporary literary process has undergone a sort of postmodern inoculation? Is “canon” itself even a valid concept in children's literature today? Does this diverse “neighbourhood” reflect each national culture's attempt to bridge the intergenerational gaps caused by the historical cataclysms of the late twentieth century?

**Keywords:** post-communist generation, sociocultural landmarks, literary field, *zones of silence*, inter-generational gaps, revisions of national history

**Marina Balina** is Isaac Funk Professor and Professor of Russian Studies at Illinois Wesleyan University, USA. Her main area of investigation is children's literature in Soviet Russia, its historical development, and theoretical originality. Her scholarly interests include the hybrid nature of life-writing in Soviet and post-Soviet Russia (autobiography, memoir, diary, and travelogue) and she has published widely on this subject.

Dr. Balina is the founding member of the Working Group for the Study of Russian Children's Literature and Culture (currently Childhood in Eastern Europe, Eurasia, and Russia) that unites scholars dedicated to the study and promotion of children's literature of the former Eastern Bloc. In 2012, Dr. Balina was elected member of the International Committee of ChLA and from 2014 through 2017 she served as Chair of this committee. She is the author, editor and co-editor of numerous volumes, among which *Russian Children's Literature and Culture* (with Larissa Rudova, 2008); *Petrified Utopia: Happiness Soviet Style* (with Evgeny Dobrenko, 2009); *The Cambridge Companion to Twentieth Century Russian Literature* (with Evgeny Dobrenko, 2011); and *To Kill Charskaia: Politics and Aesthetics in Soviet Children's Literature of the 1920s and 1930s* (2014). Her forthcoming works include an editorial volume on *Hans Christian Andersen and Russia* (University of Southern Denmark Press, late fall of 2018) and a co-edited volume under the tentative title *The Pedagogy of Images: Depicting Communism for Children*. She is the recipient of numerous grants and fellowships, among them the National Endowment for the Humanities, the Kennan Institute for Advanced Russian Studies, the American Comparative Literature Association, the 2010 Distinguished Scholar Award from the Children's Literature Association, and a 2017 DAAD Fellowship.



### **Bettina Kümmerling-Meibauer**

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### **Falling Out of the Canon: The Forgotten History of German Avant-Garde Literature for Children**

Founded in 1919, the Bauhaus celebrates its hundredth birthday this year with exhibitions all over Germany. Scholarly books, catalogues and newspaper articles praise the achievements of this exceptional avant-garde art school that has shaped modern architecture, design, and the arts to this day. However, the impact of the Bauhaus on children's literature and culture during the interwar period and beyond does not seem to be on the radar of these current events. While some catalogues point to the toys and furniture for children developed by Bauhaus artists, the exhibition makers, just like academics, have not taken notice of the exceptional role the Bauhaus played in relation to avant-garde children's books of the 1930s and after. In this respect, the picturebooks inspired by Bauhaus aesthetics share the same fate as almost all German avant-garde children's literature produced in the interwar period: they are virtually non-existent in scholarly studies, thus falling out of the canon – or even worse, never having been considered as a potential part of the canon – mostly due to their radical aesthetics.

What makes the scholarly debate on German avant-garde children's literature as a forgotten history particularly attractive is the tight interdependence with canonisation processes in several respects. Within the realm of children's literature, multiple gatekeepers strive to establish a canon of children's books, often equated with children's classics, but avant-garde children's books are usually excluded from this canon.

In order to demonstrate the significance of vanguard children's literature for the modernisation of German children's literature, this presentation focuses on children's books created by Bauhaus artists or influenced by Bauhaus aesthetics. The list of names is impressive and encompasses artists such as Sandor Bortnyik, Lyonel Feininger, Ludwig Hirschfeld Mack, Hannah Höch, Lou Scheper-Berkenkamp, and Tom Seidmann-Freud. Only a few of their book drafts could be successfully completed before the official closure of the Bauhaus by the Nazi regime in 1933. Other book projects have never been published – they have been stored in the Bauhaus archives to date – while some books came out after the Second World War. Nevertheless, the aesthetic programme of the Bauhaus lived on in children's books published in the 1950s and 1960s, often created by former Bauhaus students. Thus, the artistic heritage of the Bauhaus in relation to children's literature and culture continued over many decades, while it obviously presents a blind spot in academia. A thorough analysis of these different approaches to avant-garde children's literature of the Bauhaus may shed new light on the interconnection of canon studies, avant-garde



studies, and children's literature research that carries a significance that is theoretical as well as historical.

**Keywords:** avant-garde, Bauhaus, canon, canonisation processes, German children's literature, picturebook, radical aesthetics

**Bettina Kümmerling-Meibauer** is Professor in the German Department at the University of Tübingen, Germany. She has been a guest professor at the University of Växjö, Sweden, and the University of Vienna, Austria. Her main areas of interest are international children's literature, picturebook research, children's films, children's literature and the avantgarde, and the interfaces of children's literature and emergent literacy.

She is an expert in international children's classics and has published widely on canon processes in children's literature. She has authored an encyclopedia of international children's classics (two volumes, 1999), a monograph on canon processes in German children's literature (2003), and has co-edited *Canon Constitution and Canon Change in Children's Literature* (with Anja Müller, 2017).

Bettina is the co-editor of the two book series: "Children's Literature, Culture, and Cognition" (John Benjamins) and "Studies in European Children's and Young Adult Literature" (Universitätsverlag Winter). She has been Chair of the EU project "Children's Literature and European Avant-Garde", funded by the European Science Foundation. Since 2017 she has been a member of the international committee of ChLA.

She is the editor and co-editor of numerous volumes, among them *Emergent Literacy: Children's Books from 0 to 3* (2011); *Learning from Picturebooks* (with Jörg Meibauer, Kerstin Nachtigäller, and Katharina Rohlfing, 2015); *Children's Literature and the Avant-Garde* (with Elina Druker, 2015), winner of the ChLA Edited Book Award 2017 and the IRSCL Edited Book Award 2017; *Maps and Mapping in Children's Literature* (with Nina Goga, 2017); and *The Routledge Companion to Picturebooks* (2018).

| CBC2019<br>Timetable |             | A<br>University of Zadar<br>Lecture Hall  | B<br>Rector's Palace<br>Multimedia Room   | C<br>Museum of Ancient Glass<br>Small Exhibition Hall   |
|----------------------|-------------|---|---|---|
| Thursday             |             | 9 May 2019  |   |   |
| T                    |             | Session A1  | Session B1  | Session C1  |
| T                    | Moderators  | I. Veryeri Alaca  | C. Alborghetti  | L. Ruiz Guerrero  |
| T                    | 10:00-10:20 | <b>S. Williams</b><br>On the Cusp of the Canon: English Children's Literature in the First Half of the 19 <sup>th</sup> Century   | <b>S.E. Van den Bossche</b><br>The Democratisation of Canonisation: A Comparative Study on the Canonisation of Astrid Lindgren's and Aidan Chambers' Oeuvres in the Dutch Language Area             | <b>A. Barsotti</b><br><i>Il giornalino della Domenica</i> during Vamba's First Editorship (1906–1911): Overcoming and Affirming a Canon             |
| T                    | 10:20-10:40 | <b>H. Van Lierop-Debrauwer</b><br>A Dutch Boy from the 1950s Going Abroad in the 21st Century: The International Reception and Canonisation of Guus Kuijer's <i>Het boek van alle dingen</i> (2004) | <b>A.-S. Teigland</b><br>Challenges and Possibilities: How to Facilitate Performative Reading Practices of <i>Uncle Tom's Cabin</i> in the 21st Century?  | <b>L. Santa María Muxica</b><br>Pedagogical Challenges for Teaching Literature in Chilean Secondary Schools   |
| T                    | 10:40-11:00 | <b>D. Lešková</b><br>Literary Censorship (as Suffering or Absurdity) Depicted in Books for Children: Crossing the Boundaries between Fiction and Factualism   | <b>J. Bland</b><br>Affordances of the Non-canonical and Literary Innovation   | <b>A. Fidowicz</b><br>Disability in Children's Literature in Poland: Beyond the Canon?  |
| T                    | 11:00-11:30 | Discussion  | Discussion  | Discussion  |
| T                    | 11:30-12:00 | Coffee Break  |   |   |
| T                    |             | Session A2  | Session B2  | Session C2  |
| T                    | Moderators  | V. Vassiloudi   | S.E. Van den Bossche  | S. Barsotti   |
| T                    | 12:00-12:20 | <b>S. Beckett</b><br><i>Alice</i> : A Canonical Text beyond the Canon   | <b>C. Alborghetti</b><br>Rewriting Social Issues in Translation: Peripheral Narratives in Children's Literature by Pacifico Fiori and Renée Reggiani from Italian into English in the UK and the US | <b>L. Todaro</b><br>Playing with Irony to Go Beyond the Canon: Pinin Carpi and the Revolution of Children's Literature in Italy through the Sixties |

| D<br>Maritime High School<br>Gallery  | E<br>Research Library<br>Exhibition Hall   | F<br>Maritime Department,<br>University of Zadar  | CBC2019<br>Timetable |   |
|---|--|---|----------------------|---|
|   |  | 9 May 2019  | Thursday             |   |
| Session D1  | Session E1   | Session F1  |                      | T |
| M. Pires  | I. Cindrić   | A. Batinić  | Moderators           | T |
| <b>M. Zając</b><br>Illustrations from the<br>Different Editions of <i>In<br/>Desert and Wilderness</i><br>by Henryk Sienkiewicz:<br>From Colonialism to<br>Postcolonialism? | <b>M. Campagnaro</b><br>A Fabulous Wardrobe:<br>Fairy-Tale Clothing<br>Functions, Fashion and<br>History   | <b>B. Majhut</b><br><i>Modri prozori</i> Danka<br>Oblaka i kanon hrvatske<br>dječje književnosti                  | 10:00-10:20          | T |
| <b>E. Jamróz-Stolarska</b><br>Desecration or a Must?<br><i>The Little Prince</i> by<br>Antoine de Saint-Exupéry<br>Graphically Revisited                                    | <b>F. Gilani-Williams</b><br><b>R. Williams</b><br>The Development<br>of Western Islamic<br>Children's Literature and<br>the Case of the Western<br>Islamic Cinderella                                       | <b>B. Cero</b><br><i>Zlatin dnevnik</i> kao<br>izdavački i prevoditeljski<br>fenomen                              | 10:20-10:40          | T |
| <b>O. Bushardt</b><br>Illustrating the Children's<br>Literature Canon   | <b>I. Milković</b><br><b>A. Matešić</b><br>Cinderella, Do I Know<br>You? Cinderella's<br>Character in Croatian<br>Translations   | <b>S. Kalezić-Radonjić</b><br>Crnogorski ratni roman<br>za djecu i mlade – u<br>kanonu i izvan njega              | 10:40-11:00          | T |
| Discussion  | Discussion   | Discussion  | 11:00-11:30          | T |
|   |  |   | 11:30-12:00          | T |
| Session D2  | Session E2   | Session F2  |                      | T |
| M. Zając  | T. Kalogirou   | S. Vrcić-Mataija  | Moderators           | T |
| <b>C.S. Pereira</b><br>Canon and Literary<br>Design – Beautiful<br>Answers for Big Issues:<br>A Picturebook and a<br>Movable Book   | <b>D. Caroli</b><br>The Canon before the<br>Canon: The Soviet<br>Novel <i>The Son of the<br/>Regiment</i> by Valentin<br>Kataev and Its Origin<br>in Italian Children's<br>Literature of the<br>Risorgimento | <b>I. Odža</b><br><i>Crvenokosa Zora i<br/>njezina družina</i> unutar<br>hrvatskoga kanona<br>dječje književnosti | 12:00-12:20          | T |

| CBC2019<br>Timetable |             | A<br>University of Zadar<br>Lecture Hall  | B<br>Rector's Palace<br>Multimedia Room   | C<br>Museum of Ancient Glass<br>Small Exhibition Hall  |
|----------------------|-------------|---|---|--|
| T                    | 12:20-12:40 | <b>I. Veryeri Alaca</b><br><b>A. Yannicopoulou</b><br>Altering the Codex in<br>Canonical Children's<br>Books: <i>Alice in</i><br><i>Wonderland</i> as a Book-<br>object | <b>E. Nicewicz-</b><br><b>Staszowska</b><br>Inside or Outside the<br>Canon? Translations<br>of Italian Children's<br>Literature in Poland after<br>2000   | <b>C. Nelson</b><br>Canonical and Popular<br>Literature in E. Nesbit's<br><i>The Enchanted Castle</i>  |
| T                    | 12:40-13:00 | <b>S. Narančić Kovač</b><br><b>T. Bošković</b><br>Alice's Outing to<br>Beyond the Canon: <i>The</i><br><i>Nursery Alice</i>   | <b>N. Farkas</b><br><b>N. Seres</b><br>Children's Literature<br>Translations in and<br>outside the Canon  | <b>M. Martins</b><br>Mary Owns the Empire's<br>Map: A Postcolonial<br>Reading of <i>The Secret</i><br><i>Garden</i>  |
| T                    | 13:00-13:30 | Discussion  | Discussion  | Discussion   |
| T                    | 13:30-15:00 | Lunch   |   |  |
| T                    |             | <b>Session A3</b>   | <b>Session B3</b>   | <b>Session C3</b>  |
| T                    | Moderators  | M. Balina   | V. Joosen   | L. Todaro  |
| T                    | 15:10-15:30 | Panel 1: Roundtable<br><br><b>Foreign as Domestic in<br/>the Russian Children's<br/>Literature Canon:<br/>Texts, Contexts, and<br/>Images</b><br><br>M. Balina          | <b>Å.M. Ommundsen</b><br>Canonical Competence<br>Lost in Translation  | <b>H.-H. Ewers</b><br>Transcending the Dividing<br>Line between Children's<br>and Adult Literature:<br>From the Classic<br>Children's Poem to the<br>Crossover Lyric |
| T                    | 15:30-15:50 | O. Bukhina<br><br>M. Mayofis<br><br>M. Scaf   | <b>B. Sundmark</b><br>The Translation,<br>Canonisation and<br>Visualisation of<br>Tolkien's <i>The Hobbit</i><br>into Swedish, the<br>Aesthetics of Fantasy,<br>and Tove Jansson's<br>Illustrations | <b>R. Souza</b><br><b>A.C. Dias</b><br>Old Texts, New Clothes:<br>Readdressing Classics for<br>the Young Audience in<br>Brazil                                       |
| T                    | 15:50-16:10 |   | <b>E. Badić</b><br>Nigger Jim and Injun<br>Joe in Croatian (Re)<br>Translations of <i>Huck</i><br><i>Finn</i> and <i>Tom Sawyer</i>   | <b>K. Stępień</b><br>Old Classics Recycled for<br>Children: Poe, Cortázar,<br>Chekhov and Others as<br>Seen by Contemporary<br>Latin American<br>Illustrators        |
| T                    | 16:10-16:40 |   | Discussion  | Discussion   |

| D<br>Maritime High School<br>Gallery   | E<br>Research Library<br>Exhibition Hall   | F<br>Maritime Department,<br>University of Zadar  | CBC2019<br>Timetable |   |
|--|--|---|----------------------|---|
| <b>K. Kunde</b><br><b>M. Masgrau Juanola</b><br>Wimmelbooks: An<br>Emerging Picturebook<br>Genre   | <b>S. Willard</b><br><b>F. Gilani-Williams</b><br>Anglo-Western Cultural<br>Domination Through<br>Children's Literature:<br>Examining Self<br>Visibility of Arab and<br>Asian Children | <b>T. Dvorščak</b><br><b>S. Lovrić Kralj</b><br>Prijevodi hrvatske dječje<br>književnosti na slovenski<br>jezik u 20. stoljeću  | 12:20-12:40          | T |
| <b>J. Andrade</b><br>Picturebooks and Canon:<br>Relations between<br>Multimodality and<br>New Methodological<br>Approaches   | <b>H. Horžić</b><br>William Blake and<br>Charles Kingsley: A<br>Literary Campaign<br>Against the Exploitation<br>of Child Workers  | <b>C. Jerkin</b><br>Od knjižica za „savršeni<br>prvi susret s knjigom“ do<br>posrednoga prijevoda:<br>analiza parateksta<br>hrvatskih prijevoda priča<br>Beatrix Potter | 12:40-13:00          | T |
| Discussion   | Discussion   | Discussion  | 13:00-13:30          | T |
|  |  |   | 13:30-15:00          | T |
| <b>Session D3</b>  | <b>Session E3</b>  | <b>Session F3</b>   |                      | T |
| J. Evans   | I. Milković  | M. Gabelica   | Moderators           | T |
| Panel 2<br><br><b>Who Cares about the<br/>Canon?</b><br><br><b>T. Kalogirou</b><br>Who's Afraid of the<br>School Canon? Pairing<br>Classic Works with<br>Picturebooks in the Greek<br>Literature Classroom | <b>A. Balça</b><br><b>M. Selfa</b><br><b>F. Azevedo</b><br>Mothers and Children in<br>Children's Literature  | <b>K. Riman</b><br><b>H. Pavletić</b><br>Kanonske značajke<br>tekstova objavljenih u<br>istarskim časopisima za<br>djecu i mladež s početka<br>20. stoljeća             | 15:10-15:30          | T |
| <b>F. Schulz</b><br>C is for Canon and D is<br>for Death – Changing<br>Perspectives on Children's<br>Death in Picturebooks?  | <b>L. Wistisen</b><br>Emotional Youth:<br>S.E. Hinton's <i>The<br/>Outsiders</i> (1967) and<br>the Remaking of the YA<br>Canon   | <b>V. Živković Zebec</b><br>Osječki časopis za<br>mladež <i>Milodarke</i>   | 15:30-15:50          | T |
| <b>J. Evans</b><br>Wordless Picturebooks,<br>Past and Present: Can<br>They Be Part of the<br>Canon?  | <b>E. Pršová</b><br>Existential Images<br>of Fear, Anxiety<br>and Destruction in<br>Opposition to the Value<br>of Love in Literature<br>Featuring a Child's Hero                       | <b>K. Ivon</b><br><b>S. Vrcić-Mataija</b><br>Regionalne značajke<br>kanona hrvatske dječje<br>književnosti  | 15:50-16:10          | T |
| Discussion   | Discussion   | Discussion  | 16:10-16:40          | T |

| CBC2019<br>Timetable |             | A<br>University of Zadar<br>Lecture Hall  | B<br>Rector's Palace<br>Multimedia Room  | C<br>Museum of Ancient Glass<br>Small Exhibition Hall  |
|----------------------|-------------|---|--|--|
| T                    | 16:40-17:10 | Coffee Break  |  |  |
| T                    |             | <b>Session A4</b>   | <b>Session B4</b>  | <b>Session C4</b>  |
| T                    | Moderators  | L. Kocic-Zámbó  | F. Schulz  | P. Cotton  |
| T                    | 17:10-17:30 | <b>A. Machado</b><br><b>L.L. Pereira</b><br><b>J. Andrade</b><br><b>A. Aguilár</b><br>Beyond the Canon:<br>Portuguese E-Lit | <b>K.A. Krasny</b><br>Complicating the Unity<br>of the Arts as Resistance<br>in Walter Crane's Toy<br>Books: Labouring<br>19th-century Poetics<br>of Politics in the 21st<br>Century | <b>C. Mendes</b><br><b>A. Fernandes</b><br>The Centre and Periphery:<br>A Decolonisation of<br>Images in Brazilian<br>Picturebooks |
| T                    | 17:30-17:50 | <b>E.J. Reay</b><br>Kideogames: Reframing<br>"the Fringe" as "the<br>Forefront"   | <b>A. Vivoda</b><br>Visual Poetics of Velebit<br>in Illustrative Forms   | <b>M. Janusz-Lorkowska</b><br>The Emerging Canon of<br>Polish Picturebooks for<br>Children   |
| T                    | 17:50-18:10 | Discussion  | Discussion   | Discussion   |
| T                    | 18:10-19:00 | Journals Session  |  |  |

| D<br>Maritime High School<br>Gallery  | E<br>Research Library<br>Exhibition Hall   | F<br>Maritime Department,<br>University of Zadar                                    | CBC2019<br>Timetable |   |
|---|--|---|----------------------|---|
|   |  |   | 16:40-17:10          | T |
| <b>Session D4</b>   | <b>Session E4</b>  | <b>Session F4</b>   |                      | T |
| I. Filograsso   | J. Bland   | K. Ivon   | Moderators           | T |
| <b>J. Pesonen</b><br>Insiders and Outsiders:<br>The <i>Tatu and Patu</i> Series<br>and the (Re)defining<br>of Finnish Children's<br>Literature? | <b>E.Y. Yeom</b><br>(Un)Flattening the<br>World: Infusing<br>EFL Instruction in<br>Korea with Global<br>Awareness and Visual<br>Literacy Activities<br>through Multicultural<br>Picturebooks | <b>T. Lazibat</b><br><i>Dani djetinjstva u</i><br>poeziji Dragutina<br>Tadijanovića | 17:10-17:30          | T |
| <b>X. Mínguez-López</b><br><b>M. García-González</b><br>Towards Paraliterature<br>through the Canon?<br>Picturebooks in the<br>Spanish Language | <b>I. Cindrić</b><br>The Chapter on Chapter<br>Books   | <b>R. Bacalja</b><br>Dječja poezija<br>gradišćanskoga pjesnika<br>Ivana Blaževića   | 17:30-17:50          | T |
|   | Discussion   |   | 17:50-18:10          | T |
|   |  |   | 18:10-19:00          | T |

| CBC2019<br>Timetable |             | A<br>University of Zadar<br>Lecture Hall   | B<br>Rector's Palace<br>Multimedia Room   | C<br>Museum of Ancient Glass<br>Small Exhibition Hall   |
|----------------------|-------------|--|---|---|
| Friday               |             | 10 May 2019  |   |   |
| F                    | 9:00-on     | Registration   |   |   |
| F                    |             | <b>Session A5</b>  | <b>Session B5</b>   | <b>Session C5</b>   |
| F                    | Moderators  | B. Majhut  | D. Michulka   | R. Oittinen   |
| F                    | 9:00-9:20   | <b>J. Meibauer</b><br>Canon and Propaganda:<br>Evaluating the<br>Representation of<br>"Pioneer Life" in GDR<br>Children's Literature                     | Panel 3<br><br><b>Canon on the Move:<br/>Ways and Subjects of<br/>Formation</b><br><br><b>Z. Zasacka</b><br>Canon of Spontaneous<br>Reading Choices of<br>Polish Adolescents  | Panel 4<br><br><b>The Three Faces of Alice</b>  |
| F                    | 9:20-9:40   | <b>L. Burcar</b><br>The Disappearance of<br>Children's Books of<br>Socialist Yugoslavia:<br>Destroying the Canon,<br>Destroying the Cultural<br>Heritage | <b>A. Korczak</b><br>Growing Up to the<br>Weight of Gender: Bitter<br>Patterns Included in the<br>Newest School Canon in<br>Poland  | <b>B. Kaniewska</b><br>Alice's Polish Faces   |
| F                    | 9:40-10:00  | <b>S.R. da Silva</b><br>Inside and Outside the<br>Canon: Some Relevant<br>Examples from the<br>History of Portuguese<br>Children's Literature            | <b>E. Ohar</b><br>"Getting Second Wind":<br>(Re)interpretation of<br>Ukrainian Children's<br>Classics by Publishing<br>and New Media  | <b>A. Wiczorkiewicz</b><br>Beyond Translation.<br><i>Alice's Adventures<br/>in Wonderland</i> in an<br>Unfaithful Polish<br>Translation by Grzegorz<br>Wasowski |
| F                    | 10:00-10:20 |  | <b>D. Michulka</b><br><b>S.W. Świtala</b><br>"I Am Me – I Am<br>Other." Multicultural<br>Aspects of the<br>Canonisation of<br>Literature for Children<br>in Polish Language<br>School Education:<br>Breaking the Taboo? | <b>Riitta Oittinen</b><br>The Intersemiotic <i>Alice in<br/>Wonderland</i>  |
| F                    | 10:20-11:00 | Discussion   | Discussion  | Discussion  |
| F                    | 11:00-11:30 | Coffee Break   |   |   |



| D<br>Maritime High School<br>Gallery   | E<br>Research Library<br>Exhibition Hall  | F<br>Maritime Department,<br>University of Zadar   | CBC2019<br>Timetable |   |
|--|---|--|----------------------|---|
|  |   | 10 May 2019  | Friday               |   |
|  |   |  | 9:00-on              | F |
| <b>Session D5</b>  | <b>Session E5</b>   | <b>Session F5</b>  |                      | F |
| E. Jamróz-Stolarska  | E. Alabau Rivas   | D. Zalar   | Moderators           | F |
| <b>S. Fava</b><br>Epistemological<br>Considerations and<br>Research Approaches to<br>Children's Literature in<br>Italy                           | Panel 5<br><br><b>Aesthetic Reading<br/>through Picturebooks</b><br><br><b>E. Alabau Rivas</b><br><b>R. Domene Benito</b><br>Twenty-First Century<br>New Literacies by<br>Using Picturebooks:<br>Enthusiastic Educational<br>Research in Primary<br>Education | <b>I. Jambrešić</b><br>Meka trodimenzionalna<br>interaktivna slikovnica<br>za poticanje rane<br>pismenosti | 9:00-9:20            | F |
| <b>V. Vassiloudi</b><br>How Many Canons of<br>Children's Literature Are<br>There? The Interplay and<br>Antagonisms between<br>Alternative Canons | <b>E. Alabau Rivas</b><br><b>R. Domene Benito</b><br>The Development of<br>21st Century Literacies<br>Using Multicultural<br>Picturebooks<br>for Children and<br>Adolescents  | <b>M. Vladić-Maštruko</b><br>Umjetnost nasuprot<br>komercijalnosti   | 9:20-9:40            | F |
| <b>J. Irwin</b><br>Tensions Between Art<br>and Value in a Children's<br>Curriculum in Ireland  | <b>R. Domene Benito</b><br>Awakening Silenced<br>Voices through Feminist<br>References from Early<br>Childhood  | <b>J. Vignjević</b><br>Književni klasici u<br>hrvatskim početnicama  | 9:40-10:00           | F |
|  | <b>E. Alabau Rivas</b><br>Some Things Are More<br>Precious Because They<br>Do Not Last Long:<br>Playing a Murder<br>Mystery Game from the<br>Murderer's Perspective   |  | 10:00-10:20          | F |
| <b>Discussion</b>  | <b>Discussion</b>   | <b>Discussion</b>  | 10:20-11:00          | F |
|  |   |  | 11:00-11:30          | F |

| CBC2019<br>Timetable |             | A<br>University of Zadar<br>Lecture Hall   | B<br>Rector's Palace<br>Multimedia Room   | C<br>Museum of Ancient Glass<br>Small Exhibition Hall  |
|----------------------|-------------|--|---|--|
| F                    |             | Session A6   | Session B6  | Session C6   |
| F                    | Moderators  | K. Kidd  | M. Andraka  | A. Oikonomidou   |
| F                    | 11:30-11:50 | <b>A.M. Ramos</b><br>Young Adult Fiction:<br>The Relevance of the<br>Bestseller Phenomenon<br>in the Construction of an<br>Alternative Canon                   | <b>L. Ruiz Guerrero</b><br>Lost in Translation:<br>Fears and Controversy<br>in Gli Stranieri by Armin<br>Greder   | <b>Y. Zheng</b><br>Into the Canon: A<br>Proposal of Treating<br>Narrative Apps as<br>Literature  |
| F                    | 11:50-12:10 | <b>M. Truglio</b><br>Cultivating a Canon<br>of Italian Children's<br>Literature and<br>Immigration   | <b>H. Begonja</b><br><b>D. Prodanović Stankić</b><br>Expressive Language in<br>the Translation of Books<br>for Children: A Corpus-<br>based Study             | <b>A. Albuquerque</b><br>Tension, Rupture and<br>Continuity: Electronic<br>Literature for Children<br>and the Literary Canon   |
| F                    | 12:10-12:30 | <b>M. Alcantud-Díaz</b><br>A New "Vampire<br>Canon" for YAs? A<br>Discovery of Witches:<br>Collaborative Reading<br>in an ESL Pre-service<br>Teachers' Context | <b>A.M. Czernow</b><br>Inside or Outside the<br>Canon? Humpty Dumpty<br>in Polish Translations  |  |
| F                    | 12:30-13:00 | Discussion   | Discussion  | Discussion   |
| F                    | 13-14:30    | Lunch  |   |  |
| F                    |             | Session A7   | Session B7  | Session C7   |
| F                    | Moderators  | A.M. Ramos   | A.T. Chakramakkil   | B. Yoon  |
| F                    | 14:30-14:50 | <b>M.d.N. Pires</b><br>Popular Literature and<br>Children's Literature:<br>The Canon and the<br>Subversive Form of New<br>Multimodal Readings                  | <b>Y. Kanchura</b><br><i>The Road Goes Ever On</i><br>by Alexandra Brushteyn:<br>A Bildungsroman<br>outside the Canon in<br>Soviet Literature for<br>Children | <b>J. Wattenberg</b><br>Into the Cuckoo Woods:<br>Surrealism and Fantasy in<br>Photobooks for Children   |
| F                    | 14:50-15:10 | <b>L. Kocić-Zámbó</b><br>The Arbitrary<br>Distinction between<br>Orality and Literacy in<br>the Digital Age  | <b>J. Miskec</b><br>Reading America in the<br><i>Fancy Nancy</i> Series   | <b>G. Dul</b><br><b>K. Humeniuk</b><br>How to Reach New<br>Readers and Develop the<br>Habit of Reading? The<br>Social Campaign "Small<br>Book – Great Man" and<br>the Bookstart Programme<br>in Poland |

|   |  |   |                              |          |
|---|--|---|------------------------------|----------|
| D<br>Maritime High School<br>Gallery  | E<br>Research Library<br>Exhibition Hall   | F<br>Maritime Department,<br>University of Zadar  | <b>CBC2019<br/>Timetable</b> |          |
| <b>Session D6</b>   | <b>Session E6</b>  | <b>Session F6</b>   |                              | <b>F</b> |
| J. Miskec   | J. Meibauer  | A. Kos-Lajtmán  | Moderators                   | <b>F</b> |
| <b>K. Slany</b><br>Recent<br>Thanatopedagogical<br>Polish Literature for<br>Younger School-Age<br>Children: A Proposal for a<br>New Canon   | <b>Å. Kallestad</b><br>Between Ethics and<br>Aesthetics in Burnett's<br><i>The Secret Garden</i><br>(1911) and Hagerup,<br><i>Høyere enn himmelen</i><br>[Beyond the Sky] (1990) | <b>A. Batinić</b><br><b>S. Lovrić Kralj</b><br>Jagoda Truhelka i<br>kanon hrvatske (dječje)<br>književnosti | 11:30-11:50                  | <b>F</b> |
| <b>A.T. Chakramakkil</b><br>Inclusion in the Canon<br>through Food Imagery:<br>Sexual Taboos in Indian<br>English Children's<br>Literature  | <b>A. Machado</b><br>Children's Literature as<br>a Political Weapon: The<br>2018 "Rabbit Affair"   | <b>L. Đujić</b><br>Scenske adaptacije<br>kanonskoga romana  | 11:50-12:10                  | <b>F</b> |
| <b>E. Madalena</b><br>Beyond the Margin:<br>Transgender Themes in<br>Children's Literature  | <b>K. Kralj</b><br>"Not a Compulsory<br>Canonical List":<br>Required Reading in<br>Canon Formation   | <b>V. Rezo</b><br>Romani za djecu i mlade<br>Sonje Smolec   | 12:10-12:30                  | <b>F</b> |
| Discussion  | Discussion   | Discussion  | 12:30-13:00                  | <b>F</b> |
|   |  |   | 13-14:30                     | <b>F</b> |
| <b>Session D7</b>   | <b>Session E7</b>  | <b>Session F7</b>   |                              | <b>F</b> |
| A. Kérchy   | B. Sundmark  | V. Rezo   | Moderators                   | <b>F</b> |
| <b>Ž. Flegar</b><br>Convergence and the<br>Beast: A Canonical<br>Crossover Affair   | <b>I. Costa</b><br>The Winner Takes It<br>All: Awards and the<br>Internationalisation<br>of the Portuguese<br>Children's Publisher<br>Planeta Tangerina                          | <b>D. Težak</b><br><b>M. Gabelica</b><br>Ema Božičević –<br>zaboravljena autorica                           | 14:30-14:50                  | <b>F</b> |
| <b>A. Oikonomidou</b><br><b>A. Karagianni</b><br>Printed Hypertexts in<br>Greek Literature for<br>Children: Breaking the<br>Canon and Creating a<br>New Type of Implied<br>Reader | <b>M. Andraka</b><br><b>I. Milković</b><br>Lost (and Found) in<br>Indirect Translation: The<br>Case of <i>Frog and Toad</i>  | <b>I. Medić</b><br>Na granici svjetova:<br>esteticističke bajke<br>Oscara Wilde i Ivane<br>Brlić-Mažuranić  | 14:50-15:10                  | <b>F</b> |

| CBC2019<br>Timetable |             | A<br>University of Zadar<br>Lecture Hall  | B<br>Rector's Palace<br>Multimedia Room   | C<br>Museum of Ancient Glass<br>Small Exhibition Hall  |
|----------------------|-------------|---|---|--|
| F                    | 15:10-15:30 | <b>K. Kidd</b><br>Canon into Fanon (and Back Again?): Canonical Processes in CYA-Based Fanfiction                               | <b>J. Gouck</b><br>"I Contain Multitudes": Appropriating the Canon in Young Adult Manic Pixie Dream Girl Narratives     | <b>M. Larragueta</b><br>Picturebooks in Spain 2000–2017: What Illustrations Are We Awarding?   |
| F                    | 15:30-16:00 | Discussion  | Discussion  | Discussion   |
| F                    | 16:00-16:30 | Coffee Break  |   |  |
| F                    |             | <b>Session A8</b>   | <b>Session B8</b>   | <b>Session C8</b>  |
| F                    | Moderators  | M. Campagnaro   | Y. Kanchura   | X. Mínguez-López   |
| F                    | 16:30-16:50 | <b>V. Joosen</b><br>Looking Beyond Age in Canonical Fairy Tales   | <b>B. Yoon</b><br>Books Beyond the Canon: Promoting Global Perspectives through Children's Literature                   | <b>I. Filograsso</b><br>Anti-authoritarian Pedagogy and Children's Literature: Leila Berg's Contribution   |
| F                    | 16:50-17:10 | <b>S. Reichl</b><br>From Darkest Peru to Contemporary Politics: Transformations of a Canonical Bear                             | <b>M. Gallagher</b><br>German Girls' Literature, the Canon, and Africa  | <b>A. Morey</b><br>The Junior Literary Guild as an Alternative to Canonicity   |
| F                    | 17:10-17:30 | <b>N. Sen</b><br>Parent-surrogate or Enabling Agent: Alternative Portrayals of the Canonical Uncle in Bangla Children's Fiction | <b>K. Hübber</b><br>When Ot and Sien Moved to the Indies: How a Classic Educational Book Negotiates National Identities | <b>A.R. Putri</b><br><b>A. Mustadi</b><br>The Sainsmatika Fairy Book: Connecting Open-Ended Problems to Fairy Stories as a Tool to Develop Students' Mathematical Creativity |
| F                    | 17:30-18:00 | Discussion  | Discussion  | Discussion   |

| D<br>Maritime High School<br>Gallery  | E<br>Research Library<br>Exhibition Hall  | F<br>Maritime Department,<br>University of Zadar  | CBC2019<br>Timetable |   |
|---|---|---|----------------------|---|
| <b>K. Reis</b><br><i>Triciclo</i> : An Activity<br>Magazine or a<br>Picturebook?  | <b>Ž. Metesi Deronjić</b><br>Who is Ivana Rossi – the<br>Little-known Translator<br>of the First Peter Pan<br>Edition in Croatia?   | <b>A. Kos-Lajtmán</b><br>Subverzivni potencijali<br>eksperimentalne<br>interdiskurzivne<br>(dječje) knjige: <i>Bajka<br/>o Smrti Vladimira<br/>Vukomanovića i Jane<br/>Rastegorac</i> | 15:10-15:30          | F |
| Discussion  | Discussion  | Discussion  | 15:30-16:00          | F |
|   |   |   | 16:00-16:30          | F |
| <b>Session D8</b>   | <b>Session E8</b>   | <b>Session F8</b>   |                      | F |
| Ž. Flegar   | J. Vignjević  | D. Težak  | Moderators           | F |
| <b>A. Kérchy</b><br>Transmediating the<br>Wonder-Tale Canon in<br>21st Century Hungarian<br>Children's Books  | <b>K. Szymczak</b><br>Licho, dijete i druga<br>bića. Mitologija u dječjoj<br>književnosti – stvaranje<br>kanona   | <b>I. Božović</b><br><b>D. Zalar</b><br>Biblioteka <i>Jelen</i> i<br>njena korelacija sa<br>suvremenim popisom<br>lektirnih djela   | 16:30-16:50          | F |
| <b>W. Kostecka</b><br>Once Upon a Time in<br>Japan: The Grimm's<br><i>Fairy Tale Classics</i> TV<br>Series as an Adaptation of<br><i>Children's and Household<br/>Tales</i> by Jacob and<br>Wilhelm Grimm | <b>Ch. Charakopoulos</b><br><b>T. Tsilimeni</b><br>Grčki i hrvatski kanon<br>u dječjoj književnosti:<br>zajedničke sastavnice<br>grčkih i hrvatskih<br>narodnih bajki kao<br>komunikacijski mostovi<br>i mjesta susreta | <b>I. Grgić</b><br><b>E. Kotromanović</b><br><b>I. Martinović</b><br>Tematske odrednice<br>u literaturi za mlade<br>objavljenoj u Hrvatskoj<br>u razdoblju 2016. –<br>2019. godine    | 16:50-17:10          | F |
| <b>K. Švarc</b><br>The Deathlessness<br>of Firebird: A New<br>Historicist Approach<br>to Russian Folk and<br>Fairy Tale Retellings in<br>Contemporary Young<br>Adult Fantasy                              | <b>A. Utasi</b><br>Bijaše jednom, kako<br>nikad prije nije bilo<br>(tekstualna i vizualna<br>reinterpretacija<br>Grimmovih priča)   | <b>J. Miletić</b><br><b>M. Ronta</b><br>Stavovi učitelja i<br>učenika o filmskoj<br>adaptaciji kanonskih<br>djela dječje književnosti   | 17:10-17:30          | F |
| Discussion  | Discussion  | Discussion  | 17:30-18:00          | F |

## Post-Conference Event

### Children's Literature Scholarship in Europe

#### Roundtable

Facilitator: **Bettina Kümmerling-Meibauer**



Croatian Association of Researchers  
in Children's Literature (CARCL)



University of Zadar

Saturday, 11 May 2019  
Zadar, Croatia



#### Part I Roundtable

Venue A: University of Zadar

#### Part II Discussion

On board *Leut*: Cruise – Natural Park Kornati

### Programme

#### Part I

**9:00–10:15 Roundtable: Children's Literature Scholarship in Europe**

#### Introduction

**Bettina Kümmerling-Meibauer**

#### 1. Research Centres (and Associations) for Children's Literature in Europe

- 1.1 A Short Survey – with an Outlook on Croatia  
**Smiljana Narančić Kovač**
- 1.2 European Picture Book Collections  
**Penni Cotton**
- 1.3 Centre for the Study of Children's Literature, Pushkin House, St. Petersburg  
**Marina Balina**

## **2 Studying Children's Literature in Europe**

- 2.1 Erasmus Mundus International Master in Children's Literature, Media and Culture

**Helma van Lierop**

- 2.2 Children's Literature Summer School, University of Antwerp

**Vanessa Joosen**

## **3 European Research Projects in the Framework of the EU (Horizon 2020; ERC; COST)**

- 3.1 ERC Starting Grant: Constructing Age for Young Readers

**Vanessa Joosen**

- 3.2 ERC Consolidator Grant: Our Mythical Childhood... The Reception of Classical Antiquity in Children's and Young Adults' Culture in Response to Regional and Global Challenges (video)

**Katarzyna Marciniak**

- 3.3 European Science Foundation/COST

**Bettina Kümmerling-Meibauer**

## **4 Establishing International Networks**

- 4.1 Children's Literature Association of America, with an emphasis on the "international panel"

**Marina Balina**

- 4.2 European Network of Picturebook Research

**Bettina Kümmerling-Meibauer**

**Marnie Campagnaro**

- 4.3 Working Group "Childhood in Eastern Europe, Eurasia, and Russia"

**Marina Balina**

## **Summary and Closing**

## Speakers

**Marina Balina** is Isaac Funk Professor and professor of Russian Studies at Illinois Wesleyan University, USA. From 2014 through 2017 she served as chair of the International Committee of ChLA. She is a founding member of the *Working Group for the Study of Russian Children's Literature and Culture* (currently Childhood in Eastern Europe, Eurasia, and Russia) that unites scholars dedicated to the study and promotion of children's literature of the former Eastern Bloc.

**Marnie Campagnaro** is a researcher in children's literature at the Department FISPPA, University of Padua, Italy. Her main research fields include the history and theory of children's literature, picturebooks, fairy tales, reading pedagogy and Italian children's writers. In 2017 she organised the 6th International Conference of the "European Network of Picturebook Research".

**Penni Cotton** is senior research fellow at the National Centre for Research in Children's Literature (NCRCL), Roehampton, UK. She is responsible for European research projects and coordinated the first European Picture Book Collection and the European School Education Training course. She has been literary adviser to many other picturebook projects and has published numerous articles and organised several European conferences on the subject.

**Vanessa Joosen** is associate professor of English literature and children's literature at the University of Antwerp, Belgium. She organises the children's literature summer school in Antwerp, and leads the ERC project "Constructing Age for Young Readers".

**Bettina Kümmerling-Meibauer** is professor in the German Department of the University of Tübingen, Germany. She has been chair of the project "Children's Literature and European Avant-Garde", funded by the European Science Foundation and is one of the founding members of the "European Network of Picturebook Research".

**Helma van Lierop** is professor of children's literature at Tilburg University, the Netherlands, where she coordinates a master's programme on children's and young adult literature. Her research interests are adolescent novels, girls' fiction and life writing. She is also the president of the Dutch IBBY section.

**Katarzyna Marciniak** is professor in the Faculty of "Artes Liberales" at the University of Warsaw, Poland. She is an author and head of the international research programme on the reception of Classical Antiquity in youth culture: "Our Mythical Childhood...", supported by the Loeb Classical Library Foundation, the Alexander von Humboldt Foundation, and currently by an ERC Consolidator Grant.

**Smiljana Narančić Kovač** is associate professor at the Faculty of Teacher Education, University of Zagreb, Croatia. She is vice president of the Croatian Association of Researchers in Children's Literature, editor-in-chief of *Libri et Liberi* and head of the Centre for Research in Children's Literature and Culture in Zagreb.



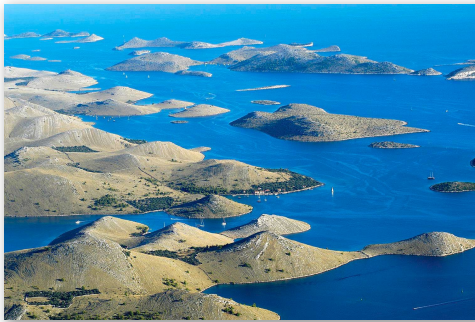
## Part II

### 10:30–18:00 Kornati National Park Cruise

Roundtable speakers will be available to participants for discussion on presented topics during the cruise to the Kornati Islands.

The cruise starts from the quay close to the venue. It takes place on board *Leut* and includes refreshments and lunch.

#### Exploring Kornati National Park



The Kornati National Park is one of the most beautiful parts of the Croatian Adriatic. This archipelago was declared a National Park in 1980 and has been protected ever since. The total area of the park is around 220 square kilometres and the archipelago comprises 140 islands, small islands, and reefs. Only one quarter of that area is land, while the rest is a sea ecosystem rich in natural and cultural peculiarities. The vertical cliffs

of the ‘crown’ of the Kornati islands, facing the high seas, constitute the most popular phenomenon of the National Park. These are also the habitats of endangered species.

The trip to Kornati National Park on board *Leut* starts from Zadar from the city harbour at 10.30. After setting sail, the boat passes through the channel between the islands of Pašman and Ugljan, continuing towards the Park. Cruising slowly, passengers can enjoy a pure seascape in all its splendour. On its return, the boat stops at Lavdara Island for a break of about an hour. Lunch is served on board. The boat then berths in Sali on the Island of Dugi Otok for an hour and a half. Return to Zadar is expected at around 6 p.m.



## Abstracts

### Panels

#### Panel 1

#### **Foreign as Domestic in the Russian Children's Literature Canon: Texts, Contexts, and Images – Roundtable**

**Facilitator:** Marina Balina, USA

**Other participants:** Olga Bukhina, USA  
Maria Mayofis, Russia  
Maria Scaf, Russia

The proposed round-table intends to address the complex interaction between Russian and Western children's literature canons. It provides an opportunity for interdisciplinary dialogue by bringing together literary scholars, a specialist in visual narrative and children's book design, and a translator/children's book author. In the early days of its development, Russian children's literature was under the strong influence of Western literary production mostly known to Russian readers in the original languages of the authors, predominantly French and German, and aimed at the children of the Russian nobility. Another strong cultural thread was that of the translation or rather retelling of original works of Western authors. This trend developed in the second half of the 19th century and made foreign authors such as Hans Christian Andersen, Fennimore Cooper, Mark Twain, and Jules Verne accessible to a larger audience of children and adults, thus broadening the horizons of Russian child readers, making these works a stable part of the Russian literary canon. The participants of the round-table will look at the cultural drivers behind the rapid "domestication" of foreign authors and explore the nature and complexity of this process. They will address the cultural, social, political and educational objectives that inspired the broadening of the Russian children's literature canon. One of the central questions of the round-table discussion will focus on the ways the close interaction between the domestic and foreign canons have influenced the diversity of genres, themes, and literary devices in literature written for young Russian readers. The participants have chosen to focus on the four most representative periods of close interaction of the two canons: a) the promotion of liberal values through the translation practices of the 1870s to the 1890s; b) the inclusion of foreign works into the new Soviet canon in the 1920s; c) the transmission of humanist values represented through translation of the works of Antoine de Saint-Exupery and Janusz Korczak in the 1960s; and d) foreign translations and their influence on the domestic canon during the break with the Soviet past starting in 1991 until the present.

## Bio Notes

**Marina Balina** is Isaac Funk Professor of Russian Studies at Illinois Wesleyan University, USA. Her main area of investigation is children's literature in Soviet Russia, its historical development, and its theoretical originality. Her most recent publications include the edited volumes *To Kill Charskaia: Politics and Aesthetics in Soviet Children's Literature of the 1920s and 1930s* (2014), and *Hans Christian Andersen and Russia* (forthcoming, University of Southern Denmark Press, 2018).

**Olga Bukhina** is the vice-chair of the International Association for the Humanities, USA. She is a freelance translator from English into Russian and children's book author. Among her most recent publications are translations of Meg Rosoff's *How I Live Now* (with Galina Gimon), Moscow: Belaya Vorona, 2017, and *Masterpiece* by Elise Broach, Moscow: Rozovyy Zhiraf, 2017.

**Maria Mayofis** is Associate Professor of Russian Literature at the National Research University Higher School of Economics, Moscow, Russia. Her main area of interest is the history of education in Russia, as well as various aspects of children's culture. Most recently she has published articles on these subjects: "Max Bremener's Novella *Let It Not Match the Answer!* (1956) and the Program of Education and Literature Renewal at the Beginning of the Thaw" in *Detskie Chteniia*, 2017, and "Boarding Houses of Standby Labor: The Formation of the Boarding School System in 1954—1964" in *Novoe Literaturnoe Obozrenie*, 2016.

**Maria Scaf** is a translator and visual narrative specialist who teaches at the Art and Design School at the National Research University Higher School of Economics, Moscow, Russia. Her most recent publication is the translation of Dana Simpson's comic strips *Phoebe and Her Unicorn* into Russian, 2018.

## Panel 2

### Who Cares about the Canon?

### Comparing the Old Canon with an Emerging, New Canon in Picturebooks from Three Different Countries

**Facilitator:** Janet Evans, UK

**Presenters:** Janet Evans, UK  
Tzina Kalogirou, Greece  
Farriba Schulz, Germany

What makes a strong impression on the public at one time, ceases to interest it at another – and every age of modern literature might, perhaps, admit of a new classification, by dividing it into its periods of fashionable literature.

Alistair Fowler *Genre and the Literary Canon* (1979: 97)

The canon was important in the twentieth century and before, but times are changing and now one finds it is not as important as it once was. But does this viewpoint still exist? Do we need a way of judging if a text belongs to the canon or not and who judges, why, and how? This panel symposium will feature the work of three academics from different countries, each of whom has worked with picturebooks in different ways. The presentations will form part of a coherent whole, which will briefly consider:

1. *What* is the canon?
2. *Can* picturebooks be considered as part of the canon?
3. *Which* criteria are used when deciding which texts belong to the canon?
4. *Who* decides? and finally...
5. *Who* cares?

In considering the above questions, each of the scholars will offer different views and perspectives and will focus on picturebooks that have previously been considered part of the canon in their country and/or their language. They will compare the past with the present, consider how time has changed the status quo, and investigate what is accepted (or not) in contemporary times. The old will be compared to the new, and examples will be provided throughout. Reference will be made to the background discourse on the canon to include the work of Hazard Adams, James Bauman, Harold Bloom, David Fishelov, Alastair Fowler, John Guillory and Perry Nodelman.

**Tzina Kalogirou**

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**Who's Afraid of the School Canon? Pairing Classic Works with Picturebooks in the Greek Literature Classroom**

According to John Guillory in his seminal work on the problem of the formation of the literary canon, *Cultural Capital: The Problem of Literary Canon Formation* (1993: 38), “the debate over the canon concerns what texts should be taught in school”. The making of the school curricula/syllabi could be considered as a highly conservative procedure which privileges literature as a complex continuum of major and minor works, works as yet simply shelved in the archive and perennially recognised as ‘great works’ or ‘classics’. In recent years, picturebooks, although regarded as non-canonical by some, at least according to the above conception of literature, have been included in school syllabi and curricula and have been extensively taught or discussed in the language arts classroom. In this way, they have been institutionalised and have become part of the canon: “Changing the syllabus cannot mean in any historical context overthrowing the canon, because every construction of a syllabus institutes once again the process of canon formation” (Guillory 1993: 31). A substantial body of evidence asserts that using picturebooks in the classroom produces effective learning opportunities over a wide range of subjects and benefits all students, from hesitant to experienced readers of literature. Moreover, with the growing understanding of the importance of critical literacy, visual literacy, and other types of literacy that were once considered ‘alternate’, more attention has been paid to picturebooks, and teachers consider them as serious resources for the literature classroom. Using evidence from the Greek curricula for literature, we present the benefits of teaching picturebooks along with the long-established classic literature that is always taught in the classroom (from ancient epics to the works of Nobel laureates). For teachers themselves, incorporating picturebooks can help refresh classroom syllabi by suggesting new ways of juxtaposing texts.

**Keywords:** school literary canon, picturebooks, literary education, teaching children's literature

**Farriba Schulz**

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**C is for Canon and D is for Death – Changing Perspectives on Children's Death in Picturebooks?**

Canonical children's literature has endured through changing times and could be described as “the true art of memory, the authentic foundation for cultural thinking”, as Harold Bloom states in *Book Title* (1994: 35). An important function of children's literature is to introduce children to cultural heritage and to express the aspirations of a society. Narrative material mirrors the change of society's central values and is for this reason malleable. The notable shift in relation to how the issue of death is broached in

German picturebooks provides a paradigmatic framework. Within this framework, I am going to trace the historical line of picturebook publications to investigate the gradual ending of the multi-layered approach to children in picturebooks published in German. Hoffmann's *Struwwelpeter*, Edward Gorey's *The Gashlycrumb Tinies* and Anke Kuhl's *All the Children: The ABC of Mean Rhymes* may serve as quintessential examples of the works of radical humorous children's writers and illustrators. Drawing a line between these picturebooks might not only reveal certain concepts of childhood but also a certain aesthetic of child death, as pointed out by Jessica McCort in *Reading in the Dark: Horror in Children's Literature and Culture* (2016). The presentation discusses the processes by which each picturebook could have and has become part of the literary canon and how each book correlates with the others. Thus, I will explore indications fostering a canonical status, such as the number of editions, scholarly discussions, institutional and ideological factors and, last but not least, artistic echoes. These different approaches are expected to illuminate the widely ramified relationship between the authors, books, society and the implied reader, which are all together involved in childhood constructions.

**Keywords:** picturebooks, death, childhood, artistic echoes

### Janet Evans

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### Wordless Picturebooks, Past and Present: Can They Be Part of the Canon?

The canon, which has come to embody the best and most representative works of a certain kind, is generally accepted to be the list permanently established as being of the highest quality. But, what is the canon? Who decides, and who are the "deciders"? Experts establishing the literary canon hold great sway and, although there is not just one uniform list, the works exhibit characteristics to include: aesthetic elements (including language and style); subject matter; innovation; authenticity and the expertise and name of the author. In addition, some books, for example *Lady Chatterley's Lover* by D.H. Lawrence (1928), *Lord of the Flies* by William Golding (1954) and *The Adventures of Huckleberry Finn* by Mark Twain (1885), were viewed as controversial as well as being outstanding works of literature and this often seemed to influence their inclusion on the canonical list. In 1994 Harold Bloom noted in *The Western Canon: The Books and School of the Ages*, "Some recent partisans of what regards itself as academic radicalism go so far as to suggest that works join the Canon because of successful advertising and propaganda campaigns". Could this mean that a book that sells well and makes money is destined to become part of the Canon, for example, the *Harry Potter* books (J.K. Rowling, 1997–2007)? And, if so, could it be argued that all books that sell well could also be part of the canon? In considering whether picturebooks can be included in the Literary Canon, some critics might argue against their inclusion because of their implied young readership, their scarcity of words, the nature of their narrative content and their style and layout. Judging wordless picturebooks is even more difficult; can they be considered part of the Canon? One of the earliest wordless picturebooks, *What Whiskers Did* by Ruth Carroll (1932), became a classic, then forty years later, in the 1970s, a glut of wordless picturebooks was published. John S. Goodall was an early pioneer of this genre, as was Peter Collington and

Jan Ormerod. However, it was *The Snowman* by Raymond Briggs (1978) that became one of the most Canonical wordless picturebooks/graphic novels ever. Its popularity in terms of author, narrative storyline, commercial publishing/marketing success and subsequent multimodal affordances in terms of music, film and TV raised this genre to a new level and brought it to the attention of many diverse audiences, including adults as well as children. Wordless picturebooks have recently made huge gains in popularity, with many of them now accepted in the ranks of the Canon, particularly by aficionados. This presentation will finish by considering some contemporary wordless picturebooks which have been, or deserve to be, accepted as part of the Canon.

**Keywords:** wordless picturebooks, literary canon, content, style, layout

## Bio Notes

**Janet Evans**, PhD, is an independent scholar. She has written ten books on children's literature, literacy and maths education. Her current research interests include an exploration of children's responses to wordless picturebooks. Her last book, *Challenging and Controversial Picturebooks: Creative and Critical Responses to Visual Texts*, was published in 2015 by Routledge. Janet has taught in India, Nigeria, Australia, America, Canada, Chile and Spain. She has presented keynote speeches and papers at many international conferences and has given numerous professional development courses at international schools. In 2010 she was awarded a research scholarship to study at the International Youth Library in Munich.

**Tzina Kalogirou**, PhD, is Professor of Modern Greek Literature and Literature, teaching in the School of Education, Department of Primary Education, at the National and Kapodistrian University of Athens in Greece, and Director of the Postgraduate Programme "Rhetoric, Humanities and Education". She is the author, editor or co-editor of 16 academic books (in Greek and English) and numerous chapters/papers (in Greek, English and French) in edited volumes, international and national refereed journals, and conference proceedings. She is a member of the steering committee of the Child and the Book International Conference and co-editor of the international academic *Journal of Literary Education*. She is also an official partner of the international research project TALIS and member of the Scientific Committee of the editorial series "Laboratorio Children's Books" for Anicia Edizioni, Rome.

**Farriba Schulz**, PhD, is Guest Lecturer at Free University of Berlin. She teaches Children's Literature and Media for bachelor and master students. Farriba is the author of a monograph on childhood in picturebooks nominated for the German Children's Literature Award from 1956 onwards (German). In 2014 and 2015 she was Visiting Professor of Primary Education in the Department of German at Technische Universität Dresden. Her research interests range from visual and linguistic narratives to the construction of childhoods in children's literature and second language acquisition with visual narratives. A current project is concerned with language acquisition through visual narratives. The findings have been published, among other places, in the article "A Tree in Her Backyard: Second Language Acquisition through Picturebooks".

**Panel 3****Canon on the Move: Ways and Subjects of Formation**

**Facilitator:** Dorota Michułka, Poland

**Presenters:** Aleksandra Korczak, Poland  
Dorota Michułka, Poland  
Emiliya Ohar, Ukraine  
Sabina Waleria Świtała, Poland  
Zofia Zasacka, Poland

We assume the concept of the canon belongs to the traditional curriculum of literary texts. In this panel, we will discuss the effects of the process of selection and then the exclusion of certain problems and their literary representation from the syllabus in Polish schools in the last three decades. Three issues will be analysed: the first considers multicultural representation in the Polish school canon. For many years there have been no texts in the syllabus to show Polish students different cultures and religions, including Jewish history and culture, which have been present in Poland for many years but which, as a topic in Polish textbooks, appear very seldom. This absence promotes a Polish identity which is strongly connected with the cultural and religious homogeneity of Poland. The idea arose of how to open the canon to new literary texts which represent issues and cultures still absent in Polish school lessons. Several books for children have been proposed to appear in the school canon. These books will help the elementary-school pupil to realise that, despite cultural differences, there is a great similarity in the problems of people around the world. The second issue regards the power of literature in forming social and cultural identity. Collective imagination is constructed and fuelled by various texts of culture. Teaching the Polish language and literature is a struggle at many levels: how do we prepare pupils to become competent recipients of culture in the 21<sup>st</sup> century while also stressing the importance of being a responsible member of society attached to one's tradition and national history? We live at a time when that last desire, one of raising proud patriots, is actually the cause of the outdated canon of literature which cannot break with its past and continues to carry hurtful and dangerous messages. One of these out-of-date messages is the portrayal of gender roles. Children and teenagers nowadays, during their many years of literary education, are familiarised with the traditional image of gender patterns. These patterns focus on how women are beautiful and vulnerable and men are brave and strong. If they are not, they become villains in the story or are erased from its pages. The third issue refers to the revision of the current school canon from the perspective of the reading habits and preferences of Polish teenagers. This will be based on the results of national surveys of the Polish teenager readership. It will discuss, as John Guillory proposed, the difference between the canon and the syllabus in relation to pedagogic imaginarity and society's and pupils' expectations and needs.



**Zofia Zasacka**

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**Canon of Spontaneous Reading Choices of Polish Adolescents**

We assume the concept of the canon belongs to the traditional curriculum of literary texts. In this panel we will discuss the effects of the process of selection and then the exclusion of certain problems and their literary representation from the syllabus in Polish schools in the last three decades. My part in the panel will refer to the revision of the current school canon from the perspective of the reading habits and preferences of Polish teenagers. It will be based on the results from four national surveys on readership conducted in 2003, 2010, 2013, and 2017 which indicated trends in the reading attitudes of Polish 15-year-olds and modes of using literature by adolescent readers. I will discuss, as John Guillory proposed, the difference between the canon and the syllabus in terms of the pedagogic imaginary and society's and pupils' expectations and needs. I will consider the representation of popular culture and young adult literature in the syllabus and the gulf between the expectations of pupils and the values present in the canon. The possible effect of the way young readers interpret literature having modernisation of the curriculum in mind will also be discussed.

**Keywords:** reading choices, reading habits, young adult literature, school curriculum, canon

**Aleksandra Korczak**

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**Growing Up to the Weight of Gender: Bitter Patterns Included in the Newest School Canon in Poland**

Every human being that participates in culture is determined by a net of stereotypes connected with environmental notions: what a woman should wear, who a valuable man is, how we are supposed to live based on our birthplace, age, religion or... gender. The pressure of that last factor is considered one of the most powerful mechanisms that affect our lives. This notion has not, however, appeared out of the blue. The collective imagination is constructed and fuelled by various texts of culture. The more popular those texts are, the stronger the notions they carry become. What could be more influential than a repertoire of texts that are obligatory reading at all the schools in the country? Teaching the Polish language and literature is a struggle at many levels: how do we prepare pupils to become competent recipients of culture in the 21st century while also stressing the importance of being a responsible member of society attached to one's tradition and national history? We live at a time when that last desire, of raising proud patriots, is actually the cause of the outdated canon of literature which cannot break with its past and continues to carry hurtful and dangerous messages. One of those out-of-date messages is the portrayal of gender roles. Children and teenagers nowadays, during their many years of education, are familiarised with the traditional image of gender patterns. These patterns focus on how women are beautiful and vulnerable and men are brave and strong. But it is actually much

more complicated, as it seems that women need to be beautiful and vulnerable and men need to be brave and strong. If they are not, they become the villains in the story or are erased from its pages.

**Keywords:** gender, education, stereotypes, patterns

### **Emiliya Ohar**

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### **“Getting Second Wind”: (Re)interpretation of Ukrainian Children’s Classics by Publishing and New Media**

One of the areas of the reform of the modern Ukrainian school is the radical revision of the canon/required reading. According to experts in literary education, many works that as recently as in 2016 represented Ukrainian classics no longer matched the “horizon of expectations” of a modern child – either in terms of content or in terms of their genre and stylistic or linguistic characteristics. About 90% of the “programme” authors described as “canonical” were born in the 19<sup>th</sup> or early 20<sup>th</sup> century, in another state, in another geopolitical landscape. Besides, there were almost no children’s writers among them. These factors brought about the objective archaisation of part of the so-called classical narrative, which for a long time used to be presented in the literary canon, and a loss of its communicative effectiveness. It triggered heated discussions about the expediency of incorporating a number of works into the reformed school canon. The significantly reduced list retained exemplary, significant, milestone achievements in the history of national literature, the study of which makes up the basis of literary education in school. One of the ways to update and, consequently, preserve these works in the literary canon is to provide contemporary interpretations in publishing practices – both at the textual (reduction, adaptation, paratext, etc.), and at the illustration levels (modernisation of classical images, introducing them into the modern visual context). New opportunities for “reviving” children’s classics were opened thanks to mediasation (digital storytelling based on the plots of classical works using classical heroes, screening, animation, gamification and the creation of book-apps). Experience proves that these tools really do help to eliminate the time distance between the author/the product and the modern child, between the past and the present. They are able to re-energise classical narratives and to stir keen interest in the audience. However, the flip side of the mediasation of classical works is their massification, a kind of de-sanctification, undermining their high cultural status, the very idea of canonicity. These issues will be analysed based on examples from the experience of the contemporary Ukrainian publishing and media market (specifically, the re-reading of works by such coryphaei of Ukrainian literature as Ivan Franko, *Lys Mykita* [Fox Mykita], *Koly sche zviriv hovoryly* [When Animals Still Talked] and Lesia Ukrainka, *Lisova Pisnia* [Forest Song], included in the school curriculum of literary education).

**Keywords:** Ukrainian children’s classics, literary canon, visual reinterpretation, mediasation, animation

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**Sabina Waleria Świtala**

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**“I Am Me – I Am Other.” Multicultural Aspects of the Canonisation of Literature for Children in Polish Language School Education: Breaking the Taboo?**

The paper considers multicultural representation in the Polish school canon. For many years, there have been no texts in the syllabus to show Polish students different cultures and religions, including Jewish history and culture, which have been present in Poland for many years but which appear very rarely as a topic in Polish textbooks. This absence promotes a Polish identity which is strongly connected with the cultural and religious homogeneity of Poland. The idea arose about how to open the canon to new literary texts that represent problems and cultures still absent in Polish school lessons. There is a proposal of several books for children that should appear in the school canon. These books will help pupils at elementary school to realise that despite cultural differences, there is great similarity in the problems of people around the world, which is in the common code of human experience.

**Keywords:** multicultural representation, school canon, Polish identity, cultural differences, literary texts

**Bio Notes**

**Aleksandra Korczak** is a PhD student at the Institute of Polish Literature at the Faculty of Polish Studies at the University of Warsaw. Her current research interests include gender patterns in the canon of school books. She is the author of the monograph *Acceptance of Oneself: Breaking the Imperative of Socialization in the Moomins Cycle of Tove Jansson*, and has written articles on the world of values in literature for young readers. She works with teenagers as a teacher of Polish literature and language. She is also this year's juror in the Polish Section of IBBY.

**Dorota Michulka**, PhD, Associate Professor, is Head of the Department of Methodology of Teaching Language and Literature (Polish Studies) at the University of Wrocław. She worked at the Department of Slavonic Philology at the University of Tampere (Finland) from 2000 to 2005. As a researcher she deals with issues related to children's literature, history, culture studies, literary education, reading literature, and the theory and practice of reception. She has written around 150 articles, edited several books, and published two monographs (recently: *Ad usum Delphini. On Literary Education – Then and Now* (2013); she is vice editor-in-chief of the international journal *Filoteknos* [Children's Literature – Cultural Mediation – Anthropology of Childhood]; she held a scholarship at the University of Minnesota (USA), Illinois Wesleyan University in Bloomington (USA), and Die Internationale Jugendbibliothek (Germany). She is a member of IRSCL.

**Emiliya Ohar** is Professor of Media Studies at the Ukrainian Publishing and Printing Academy (Lviv); author of more than 140 scholarly publications (including monographs: *The Children's Book: Issues of Publishing* (2002); *The Children's Book in the Ukrainian Social Environment: The Experience of the Transitional Period* (2012); *The Children's Book and Reading Promotion in Eastern Europe* (ed.)). Research interests: Ukrainian children's literature, comparative media studies, post-totalitarian criticism. She is a member of IRSCL, and a member of the editorial board of the international scientific journal *Filoteknos*.

**Sabina Waleria Świtala** – PhD, graduate of Polish philology at Wrocław University, with specialisation in folklore, popular literature and children's literature. She works in the Department of Methodology of Teaching Language and Literature (Polish Studies, University of Wrocław). She is a language teacher of Polish. In 2016 she defended her thesis on woman's subjectivity placed in the Polish historical – literary space in the first half of the 19th century. She is the editorial secretary of the bimonthly *Literatura Ludowa*.

**Zofia Zasacka**. Sociologist, Assistant Professor in the Book and Readers Institute in the National Library of Poland and in the Educational Research Institute. Her areas of professional interest include: children and adolescent literacy, children's and young adult literature, research on reading attitudes, the sociology of culture, and the sociology of youth. Selected publications: *Czytelnictwo dzieci i młodzieży* (2014); "Teenagers and Books: From Daily Reading to Avoidance", *Edukacja* 2014, 6 (131): 67–80. "Reading Engagement and School Achievements of Lower Secondary Students" (with K. Bulkowski), *Edukacja* 2016, 5 (140). "Reading Satisfaction: Implications of Research on Adolescents' Reading Habits and Attitudes", *Polish Libraries*, 2016, 4: 40–64.

## Panel 4

### The Three Faces of *Alice*

**Facilitator:** Riitta Oittinen, Finland

**Presenters:** Bogumiła Kaniewska, Poland  
Aleksandra Wieczorkiewicz, Poland  
Riitta Oittinen, Finland

Lewis Carroll's *Alice's Adventures in Wonderland* (1865) as well as its illustrations by John Tenniel are well known worldwide and the book has been translated into more than 170 languages and illustrated more than 70 times. *Alice* has also been filmed several times, one version being the well-known Disney classic of 1951 directed by Clyde Geronimi and the other, a classic-to-be, directed by Tim Burton in 2010. The panel "The Three Faces of Alice" consists of three presentations about the topic of the rewritings of Carroll's *Alice* (3 x 15 minutes plus 15 minutes for discussion) and concentrates on three different angles of Lewis Carroll's classic story. Picturebooks and illustrated stories often include intertextual material – fairy tales and other stories refer and allude to each other and old classics may get new, even anarchistic, retellings. This means that picturebooks and illustrated stories are read in the context of other texts and with the textual knowledge that we have as readers.

Riitta Oittinen looks at the classic story of Alice from the angle of an illustrator and translator. She ponders on different philosophies for discussing picturebooks and illustrated stories, such as translation, adaptation, transcreation, dialogics, cannibalism, and carnivalism. These strategies may be seen as different angles of looking at rewriting and re-illustrating as some kinds of adaptation, transformation, or domestication and foreignisation, which all involve time, society, and power, as well as cultures and norms. As an artist, Oittinen may try to stay true to the original text or she may take several steps aside, desiring to see if readers and beholders follow the storyteller or take a turn in an opposite direction.

Bogumiła Kaniewska demonstrates how political, ideological, cultural and ordinary-life contexts have shaped different Polish translations of *Alice's Adventures in Wonderland* and *Through the Looking-glass*. She strives to demonstrate how they have influenced the so-called presented world of the novels and their main characters. What happens to Victorian reality, in which Carroll's text is deeply rooted, when it has to be adapted to the worldview of young readers living in different social contexts? The presentation will deal with translators' deliberate decisions, discernible mostly in stylistic choices pertaining to an untranslatable cultural environment, or elements difficult to translate (images of school, use of childlore, specific names of traditional English dishes, etc.), but also in fragments ostensibly neutral to the reader's background (such as puns and word plays).

Aleksandra Wiczorkiewicz explores the case of the newest translation of *Alice's Adventures in Wonderland* into Polish by Grzegorz Wasowski. This version, titled *Perypetie Alicji na Czarytorium* (2015), offers an “unfaithful translation” of Carroll’s text with many additions, transformations and transcreations, by which the translator becomes a co-creator of the original. Wiczorkiewicz looks into Wasowski’s experimental strategies and poetics, analyses various of the translator’s choices and asks about the limits of translation in the face of postmodern play with tradition, convention and the canon.

### **Bogumiła Kaniewska**

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### **Alice’s Polish Faces**

Lewis Carroll’s diology has been translated into Polish many times and in various cultural and social contexts: first, during the interwar period, then in the Social Realism era during the Communist rule in Poland, and finally after the breakthrough of 1989. Each of these historical periods had its own cultural and ideological expression shaped by the prevailing style in the humanities, as well as by the interpretation of history and literary conventions (either imposed by the authorities or chosen by translators). I strive to analyse the way in which these contexts shaped different Polish translations of *Alice’s Adventures in Wonderland* and *Through the Looking-glass*, and how they influenced the so-called presented world of the translations of the novels and their main characters. What happens to Victorian reality, in which Carroll’s text is deeply rooted, when it has to be adapted to the worldview of young readers living in different social contexts? In my presentation, I will deal with translators’ deliberate decisions, discernible mostly in stylistic choices pertaining to the untranslatable cultural environment, or elements difficult to translate (images of school, use of childlore, specific names of traditional English dishes, etc.), but also in fragments ostensibly neutral to the reader’s background (such as puns and word plays). In this case, many interesting examples are specifically provided by the intertextual layer of the *Alice* stories and the different literary texts used by their translators: the texts, from which the so-called canonical translations draw their references, as well as the patterns they indicate. Finally, I attempt to explore the meta-literary aspect of Carroll’s translations, addressing the beginnings of children’s literature, exposed in various choices of the Polish translators, and hence the position in which Lewis Carroll’s diology is placed in the literary and historical contexts.

**Keywords:** Lewis Carroll, Polish translations of *Alice in Wonderland*, translation of children’s literature, inter-cultural translation, cultural context

### **Aleksandra Wiczorkiewicz**

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### **Beyond Translation. *Alice’s Adventures in Wonderland* in an Unfaithful Polish Translation by Grzegorz Wasowski**

The history of translations of Carroll’s masterpiece into Polish already goes back more than a century. During this period, many translators have been working on adding new

elements to the translation series of Carroll: Polish language can now claim twelve translated *Alice's Adventures in Wonderland*, apart from many adaptations and shortened versions. Almost all of the translations, different as they may be, share one, canonical form of the title fluctuating around "Alicja w Krainie Czarów". However, Grzegorz Wasowski, the author of the newest translation of Carroll's story into Polish, breaks with this tradition, and not only in terms of the title. Wasowski's translation titled "Perypetie Alicji na Czarytorium" was published in 2015, in celebration of the 150<sup>th</sup> anniversary of the publication of the original *Alice*, and in the same year was awarded the prestigious "Literatura na Świecie" award. The title of Wasowski's version is the promise of a new and different strategy which may be called "choosing individuality". The note on the title page announces very clearly that the translator offers his own "unfaithful translation" of Carroll's text, and "Chapter XII. The End" – written in the form of a translator's afterword interwoven into the whole narration – is a statement of Wasowski's credo: to translate Carroll "more than faithfully", in the "English spirit but Polish language", with "multi-generic humour and diversity of words", by the translator who is not only a craftsman but also a co-author of the literary work. Wasowski's ambition is to prove that the story translated many times before can be told once more in a totally different way. By digging into various layers of Polish language (archaisms, neologisms, proverbs, etc.) and guided by his own linguistic intuition (Wasowski is also a satirist, actor and music journalist), the most recent translator into Polish of *Alice's Adventures in Wonderland* has also become a real co-writer of the text, whose voice – evident in many additions, transformations and transcreations – is often more distinct than the voice of the original. But is it still Carroll's *Alice*, is it still a translation? Wasowski's work can be seen as an interesting and controversial experiment, a postmodern play with the traditional notion of literary translation, an attempt to broaden the canon or even to cross its limits and reach beyond its borders no longer stable under such an outbreak of invention. In my presentation, I would like to explore Wasowski's "unfaithful" translation of *Alice's Adventures in Wonderland*, analysing both the poetics of the translation and the experimental strategy undertaken by the translator, which make his work unique not only in Polish, but also from a broader European perspective.

**Keywords:** *Alice's Adventures in Wonderland*, Lewis Carroll, Polish translation, literary translation as an experiment

## Riitta Oittinen

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## The Intersemiotic *Alice in Wonderland*

In 1959, Roman Jakobson classified translation into three aspects: intralingual, interlingual, and intersemiotic (1966: 233). In this presentation, I apply his views on intersemiotic translation (or revoicing) to illustrating a story. In other words, I look at illustration as a special form of translation. The research material of this study consists of Lewis Carroll's *Alice's Adventures in Wonderland* (1865) illustrated by John Tenniel, on the one hand, and Riitta Oittinen's "The Illustrator's Notebook and Illustration of Carroll's Story" (forthcoming), on the other. The research strategy is autoethnographic by nature (Oittinen

et al. 2018: 167). My analysis aims to show how complicated illustration as a form of re-creation may be. Just as translation is not merely changing words into other words, so illustration is not just changing the look of scenes and characters, but it is much more: it is creating new lands with new inhabitants with new ideas. The views I present in this panel about rendering and re-rendering picturebooks are based on the books and articles I have written on translating illustrated books for children, such as picturebooks. The newest example of this is *Translating Picturebooks. Revoicing the Verbal, the Visual, and the Aural for a Child Audience* (Routledge 2018) that I wrote together with Anne Ketola and Melissa Garavini.

**Keywords:** intersemiotic translation, illustration, picturebook, dialogics, Lewis Carroll's *Alice's Adventures in Wonderland*

## Bio Notes

**Bogumila Kaniewska**, Professor of Polish literature at Adam Mickiewicz University, Poznan, Poland. She specialises in modern literature, theory of literature, narrative techniques and has published six monographs (including *All Things Told: On Wieslaw Myśliwski's Fiction*, 2013), and more than 80 articles, also in foreign periodicals. As a practising translator of children's literature (e.g. Lewis Carroll's *Alice's Adventures in Wonderland*; *Through the Looking-glass*; *The Secret Garden* by Frances Eliza Hodgson Burnett; and *The Wizard of Oz* by Frank Baum) she is interested in theoretical aspects of children's prose translation, especially in problems of the intercultural relation between an original text and its equivalent (e.g. "Why a Translator (For Children) Needs Imagination?" 2017).

**Riitta Oittinen**, PhD in Translation Studies, Adjunct Professor has tenure as Senior Lecturer at Tampere University and is Adjunct Professor at the universities of Tampere and Helsinki. She mainly teaches and does research on translating picturebooks, the multimodality of translation, and the intersemiotic translation (transcreation) of illustrated stories as well as illustration *per se*. She has been teaching translation and conducting related research in and outside Europe. She has released well over 200 publications, including monographs, edited books and journals, articles, book chapters, and 40 picturebook translations. In 2000, Oittinen published *Translation for Children* (Garland) that has also been translated into several other languages. Oittinen's latest publication is *Translating Picturebooks. Revoicing the Verbal, the Visual, and the Aural for a Child Audience* (Routledge 2018) co-written with Anne Ketola and Melissa Garavini. Oittinen is also an artist and has created 30 animated films and organised nearly 40 art exhibitions including those arranged outside Finland and Europe. In 1997 she published her first Alice illustration in *Liisa, Liisa, and Alice*. She is currently working on her full illustration of Lewis Carroll's *Alice's Adventures in Wonderland*, due in 2019.

**Aleksandra Wieczorkiewicz**, MA – PhD candidate at the Faculty of Polish and Classical Philology at Adam Mickiewicz University in Poznań, Poland. Her main academic interests include the theory and practice of translation and Polish and English children's



literature. She is working on her doctoral thesis on Polish translations of the Golden Age of English literature for children and is also a translator of children's classics. Her first translated work – a new translation of *Peter Pan in Kensington Gardens* by J.M. Barrie – was published in 2018, along with the monograph *Peter Pan in Kensington Gardens by James Matthew Barrie: Context – Interpretation – Translation* (Lublin 2018).



## Panel 5

### **Aesthetic Reading through Picturebooks**

#### **A Key Pillar for Innovation and Research in Specific Didactics (Language and Literature) to Implement the Multiliteracy-based Approach**

**Facilitator:** Esther Alabau Rivas, Spain

**Presenters:** Esther Alabau Rivas, Spain  
Rocío Domene Benito, Spain

In the first presentation we will examine the theoretical framework of our research based on literacies and picturebooks and our main lines of research. On the other hand, we will explain how we carried out an innovation project in a primary school during 2017–2018. Secondly, we will focus on the first literacy approaches at kindergarten where visual and pictorial language prevails. As a consequence, images become essential, as do shapes and materials. Besides, at this time, children start discovering references and models that have traditionally been male. Nevertheless, in a multicultural world, female representations must be acknowledged, and voices like Rosa Parks, Frida Kahlo or Marie Curie must be empowered. Finally, we will explore the existence of emotional links between aesthetic reading and the development of socio-emotional skills and communicative skills. The educational level that concerns us is secondary education, and the resource used is the graphic novel. *The Picture of Dorian Gray* arrives in high school classrooms to tear down its walls along with the illustrations of Corominas.

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#### **Rocío Domene Benito**

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### **Twenty-First Century New Literacies by Using Picturebooks: Enthusiastic Educational Research in Primary Education**

The main purpose of this presentation is to show a dynamic theoretical paradigm – an eclectic approach, to join language and literature in the English language classroom – which frames an educational innovation project carried out during the academic year 2017–2018 in a public primary school, specifically in the 5th and 6th grades, in Valencia (Spain). We implemented two didactic sequences that were designed considering the triangular model for the development of literary competence proposed by Reyes-Torres (2012–2016). This opportunity allowed us to take one step forward in our PhD research work: we assert that a “pedagogy of multiliteracies” (López-Sánchez 2014), in other words a multiliteracy-

based approach, contemplates the different levels of knowledge and the set of skills and competences that contribute to the socio-cognitive development of students (Wise, Andrews and Hoffman, 2010). The general objective, which both researchers shared, was to promote meaning-making processes and the development of critical thinking in students while involving them in aesthetic reading when teaching English as a foreign language. Literacy was understood as a process that enabled our students to interpret, transform and be critical of a discourse, making use of a variety of contexts in oral, written, visual, etc., textual genres (Brisk, 2007; Cooper et al., 2005; Cassany, 2006; Nikolajeva, 2010; Paesani et al., 2016; Kucer, 2005; Knobel and Lankshear, 2014; Reyes-Torres, 2016). By using picturebooks, students become reader-learners, improving their aesthetic sensibility at the same time as developing new literacies. The first line of research was focused on aesthetic emotions linked to inferences during the aesthetic reading of two picturebooks: *Amazing Grace*, written by Mary Hoffman and illustrated by Caroline Binch (1991); and *The Magic Paintbrush*, written by Julia Donaldson and illustrated by Joel Stewart (2003). The second line of research addressed the study of creativity and imagination as skills linked to the concept of multiculturalism. In this case, four illustrated albums were used: *Dancing in the Clouds* written and illustrated by Vanina Starkoff (2010); *Candy Pink* written by Adela Turin and illustrated by Nella Bosnia (2016); *Grace for President* written by Kelly DiPucchio and illustrated by LeUyen Pham (2012); and *The Other Side* written by Jacqueline Woodson and illustrated by E.B. Lewis (2001).

**Keywords:** multiliteracy-based approach, picturebooks, aesthetic reading, English as a FL, primary education, teaching and learning innovation

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### **Rocio Domene Benito**

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## **The Development of 21st Century Literacies Using Multicultural Picturebooks for Children and Adolescents**

The main objective of this presentation is to emphasise the importance of literature understood as an indispensable part of culture and as a field in constant evolution. In this way, Ross Johnson (2014) establishes five types of literacies: digital and visual literacy, cultural literacy, narrative literacy, critical literacy, and deep literacy. We will show how these new literacies can be developed by using picturebooks from early childhood. We will present enthusiastic educational research implemented in a real classroom context, which contains at its base a triangular model (Kucer 2009, Reyes-Torres 2014) for the development of literacy, which is understood as a pedagogical process that gives rise to the ability to use language and understand multimodal texts. This research is framed in a project of educational innovation whose purpose is to facilitate aesthetic experiences, through the reading of several illustrated albums, in the subject of EFL in the public school CEIP Sant Isidre (València, Spain), in the third cycle stage of primary education. During the project, the teacher-researcher is the agent facilitating the development of the

students' aesthetic sensibility, taking into account the different levels of knowledge and the set of skills and competences that contribute to the socio-cognitive development of the students or, what amounts to the same, the incipient teaching-learning approach of (multi) literacy (Wise, Andrews and Hoffman 2010).

**Keywords:** aesthetic reading, picturebooks, research project, multiliteracy-based approach, literacy

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### **Awakening Silenced Voices through Feminist References from Early Childhood**

In a 21st multicultural century where education must have a crucial role in the development of human beings from their early childhood, literature is considered to be essential to give voice to traditionally silenced voices such as the female ones. In this way, the main goal of this proposal is to legitimise women's voices by giving babies and toddlers the opportunity to touch, feel and experiment through the use of feminist picturebooks. With this line of argument, the presentation focuses on the first literary approaches at kindergarten where visual and pictorial language prevails since children cannot read. As a consequence, the study and analysis of images, materials and shapes become essential; indeed, there is an emphasis on digital and visual literacy that helps children to develop cultural, critical and deep literacies (Johnston 2014). Apart from a detailed examination of the book as an intercultural artefact and toy that awakens children's five senses and early intercultural understanding, we also pay attention to the interaction between the child and the book through some activities (which will be described in the presentation) since these visual readings have a decisive influence on their lives as they learn. For this reason, we have decided to include Montessori and Pikler methodologies (0–3 year olds) because they advocate investigating children's likes and interests and giving them enough autonomy to discover and experience new sensations. In this line of thought, all these premises can be extrapolated to children's literature in order to interpret how children interact with a book from the very first time they touch it, from the very first time they play with its pages and images. In conclusion, a child can have experiences with books, in this case picturebooks, from early childhood and the child has the right to discover female models and references and these representations must be acknowledged. Voices like those of Rosa Parks, Frida Kahlo, Amelia Earhart or Marie Curie have to be benchmarks in the lessons of the 21st century.

**Keywords:** multicultural literature, silenced voices, female models, Montessori and Pikler, visual literacy

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**Some Things Are More Precious Because They Do Not Last Long: Playing a Murder Mystery Game from the Murderer's Perspective**

Will Eisner (1985) attempted a definition of the graphic novel regarding its reading process such as a combination of aesthetic perception and intellectual pursuit. What makes the graphic novel an attractive literary resource to work with is its double code of visual and written content. The aim of this discussion is to present an aesthetic reading experience with a heterogeneous group of 80 adolescents aged between 13 and 17, within an annual educational mediation project, carried out by the Educational Mediation Association – EMA (Asociación de Mediación Educativa – AME) in Valencia, Spain. We worked on human duality, the concept of “conflict of interests”, together with emotional management in intrapersonal conflicts and decision making, for one week, in order to develop all five emotional competences (Bisquerra, 2009). At the core of the sequence lay modern and recent material: the adaptation of Wilde's *The Picture of Dorian Gray* (1890) by Corominas (2011), a Spanish cartoonist. This graphic novel was the didactic and literary material, and the aesthetic reading was part of a larger set of activities. We chose Corominas' adaptation because it was a challenge that students could undertake, and it also gave them cultural and linguistic knowledge. The graphic message (movement, gestures, cultural components) is great support for the generation of aesthetic emotions due to the presence of representational art and the paradox of fiction (Bisquerra, 2009). Moreover, the text is contextualised and has dialogical parts. *The Picture of Dorian Gray* is a story that combines fantasy and reality. In the 19th century, in London, a young man makes a pact to remain eternally young, but that decision will have a series of consequences for him and for those around him. He will keep the same beautiful appearance forever while the portrayed figure ages and, what is more, he commits a series of terrible acts of lust, murder, and cruelty to those he loved... However, the portrait serves only as a mirror of his real appearance, of his soul: with each sin the figure becomes disfigured and ages. In order to interact with the graphic novel, we designed a Murder Mystery Game (Clue), and the participants were expected to solve the mystery knowing the perspective of Dorian – the protagonist and the murderer – instead of the classic Clue format, where the objective is to find out who the murderer is. Due to a wholly participative and multiliteracy-based approach, both intrinsic and extrinsic motivation attained a high level. The participants were involved in challenging and learning situations, where intrapersonal and interpersonal intelligences were strongly interlinked.

**Keywords:** graphic novel, multiliteracy-based approach, murder mystery game, clue, emotional management, intrapersonal and interpersonal intelligences.

## Bio Notes

**Esther Alabau Rivas** is a teacher-researcher at the University of València. She gained her Master's degree in Specific Didactics (Language and Literature) and is currently carrying out her PhD on "Joining Literary Education and Emotional Education through Picturebooks in FL (English)". Considering literature and language as a tool for the development of real literacy, she argues – at the same time – that the development of an "aesthetic sensibility" has applications in education.

**Rocío Domene Benito** has a PhD in Specific Didactics (Language and Literature). Previously, she studied English and Spanish Philology and holds a Master's degree in Teacher Training. Her research focuses on children's multicultural literature and didactic approaches to it and the study of picturebooks through an analysis of controversial themes such as racism, gender stereotypes, religious fanaticism or family roles. She is also interested in teaching/learning Spanish as a foreign language through literature.

## Contributed Talks in English

### **Claudia Alborghetti**

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### **Rewriting Social Issues in Translation: Peripheral Narratives in Children's Literature by Pacifico Fiori and Renée Reggiani from Italian into English in the UK and the US**

Italian children's literature in English translation has found fertile ground in academia, with books such as *Pinocchio* (1881) by Carlo Collodi and *Cuore* (1886) by Edmondo De Amicis belonging to the established canon. Their success can be measured by the number of translations available in the English language and the fame that still accompanies them in innumerable adaptations. Nevertheless, very little has been studied in the field of children's literature for more recent – and peripheral – books translated into English in the 1950s and 1960s. Writers such as Gianni Rodari, Pacifico Fiori, Angela Latini, and Renée Reggiani have all been published in translation over the same decade; Fiori and Reggiani in particular have been distributed both in the British and the American market. The present paper wishes to explore first the paratextual elements that characterise the two editions of Reggiani's *The Adventures of Five Children and a Dog* (tr. Antonia Nevill, Collins, 1963), *Five Children and a Dog* (tr. Mary Lambert and Anne Chisholm, Coward McCann, 1965), and Fiori's *The Prairie Rebels: An Italian Adventure* (tr. H.E. Scott, University of London Press, 1959), *The Wild Horses of Tuscany* (1960). These books are the British and American translations of *Le avventure di cinque ragazzi e un cane* (Cappelli, 1960) and *I ribelli della prateria* (SEI, 1958) respectively. Paratextual elements may identify the publishing practices that characterized the distribution of these two books in translation for two different audiences, but the descriptive analysis of shifts between translations and their respective source texts could reveal manipulation practices in British and American children's literature from the point of view of content and language. For example, social issues such as poverty, resistance to invaders, and death may have been omitted or rewritten to conform to the expectations of the public, according to the theory that translators tend to increase manipulation in "marginal, less authoritative and prestigious genres" (Rudvin & Orlati in Van Coillie & Verschueren 2006: 181). In the case of Fiori's book, only the title changed from the British to the American edition, and the text did not undergo any modification in terms of spelling, language, or narrative structure. Reggiani's book, on the other hand, was shortened in the British version, but fully translated in the American version, thus suggesting the different acceptance of social issues and foreign customs in the two cultures. Therefore, this paper may uncover the

influence of patronage (Lefevere 1992) in the reception of two Italian authors for children, showing whether translators adapted these works to follow the constraints of the literary canon in the UK and the US.

**Keywords:** manipulation, Italian children's literature, Italian/English translation, paratext in translation, descriptive translation studies

**Claudia Alborghetti** is Adjunct Professor at the Catholic University of the Sacred Heart in Milan, teaching translation theory and practice. Her research interests span from children's literature publishing to audiovisual translation and cultural issues in translation, especially Italian writers for children translated into English in the 1960s. Her recent publications include *Gianni Rodari's Grammar of Food: Translating Italian Food Language into English in Children's Literature in the UK and the US* (2017), and *Sicilian Twerps and Afghan Boys: Translating Identity Issues into English from Italian Children's Literature in 1966 and 2011* (in print).

### **Ana Albuquerque e Aguilár**

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### **Tension, Rupture and Continuity: Electronic Literature for Children and the Literary Canon**

Born from a long tradition of literary experiment, electronic literature opens “new horizons for the literary” (Hayles, 2008). Digital media allow multimodality, interactivity and immersion (Côrtes Maduro, 2017), offering different languages and platforms to (re) create and to (re)tell stories. However, it is interesting to observe the dialogue between electronic literature and the literary canon, fixed by print media over the last five centuries, a feedback process which produces new potentially canonical works. A good example of this process is *Inanimate Alice* (2005-2018), an interactive serial narrative (<https://inanimatealice.com>), created by Ian Harper and developed by a team of writers and digital artists such as Kate Pullinger, Chris Joseph, Andy Campbell, and Mez Breeze, which, inspired by the character of Lewis Carroll, is already considered an e-lit classic for young people. So, in this paper, we will focus on digital works created for a younger public that, through the remediation (Bolter and Grusin, 2000) of famous poems, narratives or characters, create tension with the literary canon and also make the reader rethink it. Since children's e-lit is a very prolific field for remediating the classics, we will explore some works in which the liaison with the canon is particularly emphasised and relevant for reading/experiencing the digital work, such as the already mentioned *Inanimate Alice*, Brian Main's *Lil' Red* (2013), Nosy Crow's *Little Red Riding Hood* (2013), *Salt Immortal Sea* (2017) by Mark Marino et al., Inkle Studios' *80 Days* (2014), and iClassics' *iPoe* (2013–2018).

**Keywords:** electronic literature, children's and young adult e-lit, remediation, literary canon

**Ana Albuquerque e Aguilár** holds a doctoral FCT studentship in the Materialities of Literature PhD Programme at the School of Arts and Humanities – University of Coimbra



(Portugal). With a background in classical literature and culture, her current research focuses on electronic literature, literary education, reading, teaching, digital literature for children and young adults, and the creation of digital works. Her recent publications and her research and creative projects cover these topics. Besides teaching, she is also a teacher trainer, and the author of Portuguese textbooks and didactic material, such as *Ponto por Ponto* (2016) and *Palavra-Passe* (2017).

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### **A New “Vampire Canon” for YAs? A Discovery of Witches: Collaborative Reading in an ESL Pre-service Teachers’ Context**

The combination of dystopian and fantastic literature featuring romance, conflict and supernatural characters, mainly vampires, wizards and witches, seems to be touching adolescents on issues they can identify with. Some of the most outstanding examples of the above are Stephanie Myers’ *Twilight* series, Lisa Jane Smith’s *Vampire Diaries*, the *Cirque Du Freak* series by Darren Shan or *The All Souls’ Trilogy* by Deborah Harkness, the main subjects of the present article. By looking at this “new” vampire literature in greater depth, the vampire figure seems to have experienced a shift in style, traits and behaviour. Thus, the traditional literary canon showcasing scary and wickedly monstrous vampires that were never able to control their bloodlust, as in *Dracula* by Bram Stoker, seems to have given rise to more modern, gentle and humanistic vampires, integrated into society, capable of having feelings, falling in love and controlling their bloodlust. This new “vampire canon” has opened a wide range of possibilities in terms of reading practice activities and tools among YAs in educational settings. Hence, this article aims at describing a way to approach the reading experience of *A Discovery of Witches* (Harkness, 2011). This practice was implemented within the subject English as a Foreign Language for Teachers. The structure of the talk is as follows. Firstly, I will carry out a historical revision on the vampire canon and its shift toward a new model of vampire character. Secondly, I will give a brief definition of collaborative learning. Then, a portrayal of the procedure I followed to create the activities proposed to the students. These activities were designed following the principles of collaborative learning to encourage the undergraduate students to draw the relevant information regarding history and geography, apart from making them pay attention to language features. The activities developed include a jigsaw, video production, a peer review questionnaire and peer-evaluation. The results obtained indicate that using a novel which intertwines cultural, historical and geographical features with fiction and creating activities based on collaborative learning proved useful for raising the students’ interest in literature and reading in general.

**Keywords:** YA literature, forming the literary canon, new vampire canon, collaborative reading, ESL teaching

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Literary Education, Languages Learning, Education for Development and Intercultural Education. Two of her recent publications are a paper with María de la Hoz Martínez-Jiménez “English as an L2. A Tool to Prevent Bullying and Encourage Equalities: The KiVa Project” in *Journal of Language Teaching and Research* (2018), and a book with Josep Vicent García-Raffi, *CLIL & Digital Storytelling with Pre-Service Teachers: A tandem for Social Awareness regarding Refugees EFL* (2018).

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### **Picturebooks and Canon: Relations between Multimodality and New Methodological Approaches**

The presentation aims to discuss how the dynamics between illustration, graphic elements and multimodality in contemporary picturebooks could bring new relevance to the canon of children’s literature. This kind of book, one of the vanguard exponents at the intersection of image, text and support (Hunt 2010), does not present a stable gender classification and has permeable limits between the visual arts and literary studies. Elements such as typography, paper weight, format, and illustration techniques cannot go unnoticed in the reading of the picturebook, as they are constituent aspects of its nature. It is relevant to think about new methodological tools for analysis, which brings contributions to the discussion about the traditional concept of canon and reading, often based only on the verbal components of the book. Therefore, the goal of the current paper is to reflect on the discursive potentialities of the picturebook’s multimodality that reveals new methodological approaches, in order to broaden the spectrum of canonical children’s literature. For such a purpose, some picturebooks for potential child recipients from the Portuguese publisher Planeta Tangerina will be analysed, such as *Daqui ninguém passa* (2013) *Depressa, devagar* (2009) and *As duas estradas* (2009). The paper is based on studies on illustration, reading of images, history of the book, picturebooks, and the design and materiality of the literature, using as the theoretical main contributions Chartier (2002), Drucker (2004), Linden (2012, 2015) Belmiro (2012, 2015), McCloud (2004), Nikolajeva and Scott (2011), and Sotto Mayor (2016).

**Keywords:** children’s picturebook, illustration, multimodality, canon, Planeta Tangerina.

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**Lost (and Found) in Indirect Translation: The Case of *Frog and Toad***

Due to historical and cultural links between the German and the Croatian language, a number of literary works, mostly originating from the Anglo-Saxon world, reached Croatian readers through their Croatian translations from German as the intermediary language, particularly in the 19th and early 20th century (Špoljarić 2007–2008; Majhut 2012). Even today, some canonical works of anglophone children's literature are still available to Croatian readers only through indirect translation, which is also the case with Arnold Lobel's short stories. Nevertheless, it seems that for various reasons indirect translation still occupies a marginal role in translation studies (see Pięta 2014; Assis Rosa, Pięta and Maia 2017) and it has not asserted itself as a research field in its own right. This paper will look into the role of indirect translation in the Croatian context. Indirect translation will be exemplified by Arnold Lobel's story "The Surprise" (from *Frog and Toad All Year*), a story which has recently been translated into Croatian through the medium of German. The reasons for indirect translation are investigated, as are the effects of indirect translation on the final translated text. Translation strategies will also be examined.

**Keywords:** indirect translation, translation strategies, anglophone children's literature, Croatian translations, Lobel

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**Nigger Jim and Injun Joe in Croatian (Re)Translations of *Huck Finn* and *Tom Sawyer***

Mark Twain's coming-of-age novels about *Tom Sawyer* (1876) and *Huckleberry Finn* (1884/1885) are regarded by many as two of the most prominent works of American fiction to this day. However, they have attracted scathing criticism for Twain's controversial use of ethnic and racial epithets, *inter alia* "nigger" and "injun", which has led many American scholars to question the appropriateness of these books in classrooms and their temporary banning from US public and school libraries. The present study focuses, therefore, on an analysis of the rendering of the racial slurs "nigger" and "injun" within the socio-historical context of the two novels and the (re)translations selected for the corpus. The research questions were: 1. How specifically are these racial slurs rendered in Croatian? 2. What translation solutions were employed and to what ideological effect? 3. How might such translation shifts have altered the prospective reader's perception of novels in which racial discourse is used to situate late-19th century America's troubling pattern of race relations? The findings of this study are expected to contribute to a better understanding of Croatian translation history, shedding light on different approaches to translating children's literature and the effects such translation practices may have had on the target readership.

**Keywords:** racial slurs, (re)translations, Croatian translation history, children's literature, late-19th century American fiction

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**Mothers and Children in Children's Literature**

Children's literature, being art, can contribute to the social and emotional development of the child. Art and literature raise awareness and prompt recognition of one's own

emotions, providing the complete and harmonious development of the human being. Considering that the maternal figure is central to the child's life, and thinking about the emotional relationship established between the mother and the child, we seek in this study to approach works of children's literature where the mother-child relationship is present and where the emotions are problematised. The objectives of the study are to understand how children's literature presents and problematises the mother-child relationship; to understand how children's literature presents and discusses the issue of emotions within the scope of this relationship; and to discuss how children's literature can contribute to the social and emotional development of children. The subjects of the study are the works of authors and illustrators of several nationalities. From Spain and Portugal: *The Day that Mom Got the Face of a Kettle* (2008) by Raquel Saiz and João Vaz de Carvalho; from Switzerland and Egypt: *I Want a Mom-robot* (2007) by Davide Cali and Anna Laura Cantone; and from Sweden: *Tesla's Mom Does Not Want* (2010) by Åsa Mendel-Hartvig and Caroline Röstlunf. As a methodology, we favour a hermeneutical analysis of written texts and illustrations, conducting an exegesis of them, through critical and reflexive reading. From this analysis, we conclude that children's literature shows us a mother-child relationship that is not free of conflicts and negative emotions, which are regulated and controlled, giving rise to positive emotional states of affection and love between them.

**Keywords:** children's literature, emotions, mother-child relationship

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### ***Il giornalino della Domenica* during Vamba's First Editorship (1906–1911): Overcoming and Affirming a Canon**

When in 1906 *Il giornalino della Domenica* began its publications, it represented a revolutionary novelty in the panorama of children's press, still deeply linked in content and graphics to the nineteenth-century tradition. Pages of text, often boring, were enlivened only sporadically by some image. The historical panorama of the period of reference

(Boero, De Luca, 2010) illustrates how, at the beginning of the twentieth century, the diffusion of magazines printed with modern photolithographic procedures had greatly reduced the distance between artists and illustrators and supported the gradual freeing of the image from the secondary and marginal role to which it was relegated in Italian post-unification production. The traditional conception that assigns to the image an essentially explanatory and descriptive function in relation to the written word, which is still given absolute dominance in the transmission and dissemination of educational messages, does not change and the figure continues to exist solely as a function of its capacity to translate faithfully and to clearly explain what the content of the text intends to communicate (Pallottino, 1988). *Il giornalino della Domenica*, however, in the years when it was improper to write for childhood, recorded the collaboration of skilled and sensitive storytellers for children and, occasionally, of well-known writers. While promising the formation of young readers, in fact the magazine always keeps in mind their childlike nature and their relative needs, presenting them with a playful, socialising and moderately “rebellious” strand. The aim is not to teach reading or writing, but to allow children to recognise their fantasies and desires through stories, poems, essays. Hence, there is also a lively, jaunty, chromatically bright and modernist iconography. In it we notice the late Liberty and pre-Deco trends (Pallottino, 2008). What the present paper intends to demonstrate is that, while consciously making use of the example of the most up-to-date children’s periodicals that preceded it, *Il giornalino della Domenica* is undoubtedly the first in Italy to explicitly meet the challenge and impose, in the periodicals press for children, a concept of modern illustration of which the coloured covers, specially composed and designed for each issue, become an undeniable emblem. The importance that *Il giornalino della Domenica* attributes to the quality of the illustration goes far beyond the defence of aesthetic pleasure and the search for formal modernity, to suggest the possibility of transmitting models and educational messages also through the image, inaugurating a process of the gradual overcoming of the absolute and overwhelming formative domain of the text and its contents (Faeti 2011). The educational project that Vamba intends to carry out, even through illustrations, consciously distances itself from the tensions of the nineteenth century to affirm an idea of a different and new childhood, which is accepted in its ability to possess and exercise a taste, to prefer what is fun from what bores. The images thus also become a tool for the formation of an aesthetic taste in the readers’ consciousness, whose exercise is not limited to the vision and knowledge of the illustrious examples of the past, but extends to the most current forms and to the language of the less immediate accessibility of contemporary art. It is in this sense that, as we will try to demonstrate, *Il giornalino della Domenica* represented the overcoming of the canon in the periodicals press for children, renewing and imposing itself as a new canon capable of influencing subsequent production.

**Keywords:** children’s literature, illustration, education, reviews for children, art

**Susanna Barsotti** holds a PhD in “Theory and History of Training Processes” and is an Associate Professor at the University of Cagliari. Her research topics mainly concern the fairy tale and its pedagogical-educational values and the relationship between narration and illustration. She has dedicated monographic studies to authors and works for children. Her most recent monographs include *Bambine nel bosco: Cappuccetto Rosso e il lupo*

*tra passato e presente* (ETS, 2016); *Ancora Pinocchio: Riflessioni sulle avventure di un burattino* (Franco Angeli, 2012, with Alessandra Avanzini); *Le storie usate* (Unicopli, Milano, 2006).

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### ***Alice*: A Canonical Text beyond the Canon**

Lewis Carroll's *Alice's Adventures in Wonderland* has an uncontested place in the Western canon of children's literature. At the same time, it is one of the rare children's books to enjoy a position in the mainstream literary canon. This undisputed classic of children's literature has been captivating readers of all ages since its publication. Although Carroll's work is seldom read in its integral form by today's children, Alice remains an iconic figure in children's literature. Since writing an article for the centenary of the author's death in 1998, showing that Alice was alive and well and thriving in contemporary children's literature, I have been collecting adaptations and retellings from around the globe. Alice's one hundred fiftieth birthday in 2015 generated a particularly large number of innovative reinterpretations. Over the past few decades, *Alice* has been re-imagined, revisualised, and retold in almost every genre by authors and illustrators from a host of countries. It is at once ironic and appropriate, perhaps, that the most canonical of all children's books is one of the most highly subversive works ever written. It is hardly surprising that many adaptations of Carroll's canonical classic are unconventional, experimental works that push the boundaries of children's literature in daring, new directions.

This paper will examine a selection of adaptations from diverse countries that challenge literary conventions, codes, and norms. In their search for new text-image relationships, these works push at the borders of genre and readership. The earliest example is Alain Gauthier's surrealist, vaguely eroticized *Alice*, a sophisticated "artist's book" published in 1991 by the French publisher Rageot. The most recent adaptation, published in 2012 by the Greek artist Vassilis Papatsarouchas, is another groundbreaking work that falls into the "artist's book" category, as the artist sees it as "a balancing act between illustration and fine art pieces." Kuniyoshi Kaneko's pop mannerist *Alice*, published in Japan in 2000, is inseparable from his surrealist *Alice* "cybergame" and his erotic Alice paintings. Two French books published in 2010 take *Alice* in very different directions: David Chauvel and Xavier Collette's graphic novel/BD *Alice* and François Amoretti's gothic Lolita *Alice*. The same year, but in the shadow of Disney, Camille Rose Garcia published a gothic, cartoon style, lowbrow or pop surrealism *Alice* in the United States. In a very different vein, Cuban-born Abelardo Morell experiments with "book as architecture" to re-imagine Tenniel's canonical illustrations through photography in his 1998 rendition. The Brazilian plastic artist Luiz Zerbini also adopts a three-dimensional approach to his 2009 *Alice*, but this time using decks of cards. All of these artists break with conventional book illustration to revisualise Alice in pioneering, experimental works that challenge the borders of the picture book and the book itself.

**Keywords:** *Alice*, adaptation, revisualisation, crossover, boundaries



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## **Expressive Language in the Translation of Books for Children: A Corpus-based Study**

The aim of the paper is to explore translation solutions used in translating expressive language, by which we mean onomatopoeic words, allusions, puns, and funny names, frequently employed in children's literature. Expressive language is mostly used to engage and absorb the readers in the text, which is extremely important in the internet era, since children tend to prefer faster media in comparison to reading. The analysis is corpus-based and includes translations of selected books from the *Wimpy Kid* series by Jeff Kinney. These books are written for children aged 9 to 12 and represent a kind of hybrid multimodal form because they contain text accompanied by illustrations in the form of a comic with speech balloons, sound effects and the like. The source text used for the analysis is in English, and we will explore the solutions and techniques used by translators who translated this international bestseller into Croatian, German and Serbian. The main objective is to determine the functions of expressive language and the solutions the translators used to achieve the same or a similar effect in the target languages. The study is qualitative and comparative. We have included four languages in order to determine to what extent the choice of the given translation strategy depends on the language and/or the recipient culture. The results of the study will give a better insight into the role of the translator in the whole process and the ways expressive language is translated and/or modified.

**Keywords:** translation, children's literature, expressive language, English, Croatian, German, Serbian

**Helga Begonja** graduated in German and English from the Faculty of Philosophy in Zadar (University of Split). She was also a DAAD student at the Humboldt University in Berlin and acquired the certificate "Teaching German as a Foreign Language in Theory and Practice" awarded by the Goethe Institute and the University of Kassel. She has taught in the Department of German Studies, University of Zadar, since 2007. She defended her doctoral thesis in Linguistics at the Faculty of Humanities and Social Sciences in Zagreb in 2016. Her fields of academic interest include German linguistics, translation studies,



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### **Affordances of the Non-canonical and Literary Innovation**

Referring to the discussion of a canon in the literary world generally, Peter Hunt determines that choices by literary critics have been “riddled with value judgements and appeals to canonicity, as if it were quite natural” (2014: 10). However, since the cultural turn in the last decades of the 20th century, the understanding of literature has been re-conceptualised to become broader and pluralistic – the study of a wide variety of texts. Children's literature particularly can be experimental, and often breaks the mould, and children characteristically respond with a lack of prejudice and with tolerance of ambiguity. Amongst academics and educationalists, attention has gradually shifted from the concept of a fixed literary product to the interactive process of reception: “Analysis has been extended to all texts as cultural products, with the notion of culture seen as increasingly dynamic and co-constructed interactively, as an emergent and specifically linguistic process rather than as a completed product” (Carter 2015: 316). Literary texts read by children now exist in an almost overwhelming array of formats, including story apps, picturebooks, poetry books, chapter books, graphic novels, short stories, verse novels, playscripts, screenplays and young adult fiction (see, for example, Bland 2018: 277-300). My paper will examine the opportunities of literary innovation, referring also to children's creative response and creative writing. I will also discuss the disadvantages for education when adults (politicians, teachers, literary critics...) seek to impose a canon for adult reasons (such as cultural habit and familiarity, or conformity to a recognisable model) that in no way supports children's interactions with books.

**Keywords:** creative response, creative writing, canonicity, tolerance of ambiguity, innovation

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### **The Disappearance of Children's Books of Socialist Yugoslavia: Destroying the Canon, Destroying the Cultural Heritage**

The era of socialist Yugoslavia was the most prolific period in the history of the production of high-quality children's literature among the South Slavic peoples. It is no surprise that the authors of children's literature and printing houses (e.g. Mladinska knjiga and Školska knjiga) would also win major prizes at international book fairs such as those in Frankfurt and Bologna. Yet, children's and YA books of all kinds, be they picturebooks, primers or novels associated with this period and on topics of all kinds – but especially those dealing with poverty and its root causes, as well as other burning social issues, including pivotal 20th-century historical events in this part of the world – are being systematically made to disappear. After 1991, and as is evident from the online Cobiss catalogue for the entire region, they have been removed from public libraries, either en masse virtually overnight or gradually, with once rich library holdings decimated or completely eradicated. This paper provides a delineated analysis of ideologically driven causes and methods that have given rise to the destruction and, in some cases, the virtual obliteration of a vast array of children's literature once written in socialist Yugoslavia, with the loss being unprecedented and irreparable. The paper draws on the most recent findings of research conducted during my three-month stay at the Munich International Youth Library in the summer of 2018. Here I consulted and traced the fate of more than 600 children's books from former socialist Yugoslavia which the library has, unknowingly, managed to preserve and which it still keeps in stock.

**Keywords:** socialist Yugoslavia, children's literature, decimation and destruction

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**Illustrating the Children's Literature Canon**

*The Graphic Canon of Children's Literature*, the fourth anthology in the series that adapts classics from world literature into original comic form, features over forty-four literary selections from the history of children's literature, beginning with Aesop's Fables and ending with J.K. Rowling's Harry Potter series. In the introduction to the collection, editor Russ Kick claims that "works meant primarily for children or teens are usually ghettoized", hinting at the ways in which children's literature has historically been excluded from the literary canon; however, by segregating children's texts into their own volume separate from his previous three volumes simply titled *The Graphic Canon*, Kick does exactly that. He separates and attempts to define the canon of children's literature through the inclusion and exclusion of texts, but his selection of texts and their visual depictions raise significant questions concerning who should decide which texts to include in the children's literary canon and what criteria the authority uses to select the texts. Drawing from the criticism of Bettina Kümmerling-Meibauer, Anja Müller, and Anne Lundin, this paper explores the implications of adapting children's texts into comic form for a twenty-first century adult audience and situating them within this collection of "canonical" works of children's literature. Notably absent from inclusion in the volume are picturebooks and instructional and didactic texts from the early history of children's literature. The anthology primarily includes fantasy texts, fairy tales, and crosswriting and adult classics that have been co-opted for children while ignoring many texts of historical significance. Noticeably, Kick includes famous texts such as *The Adventures of Tom Sawyer* with lesser-known ones, particularly children's texts by famous authors such as Leo Tolstoy, Carl Sandburg, and Oscar Wilde who primarily wrote for adults. The chosen texts are also primarily drawn from the Western history of children's literature, excluding many important texts and authors from around the world. Indeed, Kick asked his artists to select their texts from a list that "had most of the 'A-list' of children's literature from the Western world". The selection of texts coupled with the sheer size of the volume suggests that the anthology is primarily for adults. Critics and reviewers have also noted that the sex, violence, and nudity in the illustrations denote an adult audience for these texts, rather than the child audience invoked in Kick's introduction.

**Keywords:** adaptations, comics and graphic novels, anthologies

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### A Fabulous Wardrobe: Fairy-Tale Clothing Functions, Fashion and History

All sorts of personal items – dresses, shirts, berets, hoods, pearls, collars, scarves, ribbons, capes, belts, shoes, and so on – which can cover, conceal, protect or adorn the body have a special role in fairy tales. They are items that reveal the qualities of the hero or heroine, and their social group and status. They tell us a great deal about the characters, their roles in the story, the privileges they enjoy, the powers they represent, and the dramas they suffer. From the beautiful ballgowns of *All-Kinds-of-Fur* and *Cinderella* to the furs of the *Snow Queen* and *Princess Mouseskin*, from the stinging nettles knitted into shirts by *Elisa* to the ugly garb of the *Little Goose Girl*, to the Emperor's invisible clothes: these are just a handful of the costumes that great fairy-tale writers like Charles Perrault, the Brothers Grimm, and Hans Christian Andersen have used to dress their characters. Leafing through the pages of their stories, we find gowns that sparkle like stars and dainty golden slippers, but also far more modest tunics, capes and hoods, boots and moccasins, hats and ribbons. Numerous fairy tales also have tailors and shoemakers among their characters. The impression is that clothing in fairy tales is by no means merely for decorative purposes or to represent magical objects (Lüthi, 1947; Propp, 1976; Reddan, 2016). The ways in which the characters' clothing is represented (paying attention to their accessories, ornaments and hairstyles, too) seem to have changed as the fairy tales evolved. The oldest fables described a society that advanced at a slower pace, there was less social stratification (and also fewer raw materials available and less expertise in textiles), so the variety was somewhat limited. It was much more in evidence as the storylines of the fairy tales became richer in the original literary details conceived by more complex and developed societies, like those emerging after the mid-16th century; and this trend expanded further from the 17th century onwards. Despite the precise and significant references to the wardrobes of the main fairy-tale characters, research in this field has long remained patchy. The topic has been little explored and often neglected by the traditional canons of scholars of children's fairy tales. Studies focusing specifically on the role of clothing and accessories in this type of literature are rare (Garber, 1992; Scott, 1996-1997; Ivleva, 2009; Carney, 2012; Hill, 2016). The aim of the present paper is to examine this under-investigated aspect of the fairy tale, pausing to consider a few crucial questions on the relationship between clothing, history and fashion in this literary medium. What types of clothes are described in fairy tales, and what purpose do they serve? Do fairy tales contain historical traces of the fashions of the day and, if so, what is the nature of these references? Which features and forms of clothing did illustrators of fairy tales in the 20th and 21st centuries consider most important? After framing the theoretical setting of this topic, the paper considers a few examples and compares some of the models of fairy-tale clothing drawn from modern-day picturebooks.

**Keywords:** fairy-tale clothing, fairy-tale accessories, history of 16th- to 19th-century fashions, intertextuality, picturebooks

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### **The Canon before the Canon: The Soviet Novel *The Son of the Regiment* by Valentin Kataev and Its Origin in Italian Children's Literature of the Risorgimento**

The well-known children's book *Syn Polka* [The Son of the Regiment] written by the Soviet author Valentin Kataev (1897–1986) in 1946 was a classic book for children in the Soviet Union in the post-war period. It deals with the topic of the child soldier. *Ivan's Childhood*, a short story by Vladimir Bogomolov (1957) also concerned the topos of the child soldier. This narrative also inspired the well-known film by A. Tarkovskij, *Ivanovo detstvo* [Ivan's Childhood], presented and winning an award at the Venice Film Festival in 1962. The role of young soldiers engaged in war actions during the Nazi occupation in the Soviet Union has been recently investigated by historians, but not in its literary aspects. Some Pioneers have also been celebrated as WWII heroes and their monuments became a place of cult for the new generation of young Pioneers in the post-war years. This presentation considers the hypothesis that the model of these narratives is Italian and has to be researched in the context of Italian children's literature of the 19<sup>th</sup> century concerning the Risorgimento. The first part of the paper will attempt to present the Italian model of the child orphan and soldier; the second will try to highlight the translation process of the original work from Italian into Russian, and the third part will analyse the metamorphosis of the original Italian novel into the Russian model about the history of an orphaned Russian boy, Vanya Solntsev, adopted by the artillery regiment. During the 1960s, it became a symbol not only of patriotism but also of vengeance and hatred of fascism.

**Keywords:** children's literature, history of education, Italy, Soviet Union, 19<sup>th</sup>–20<sup>th</sup> century

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### **Anto Thomas Chakramakkil**

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### **Inclusion in the Canon through Food Imagery: Sexual Taboos in Indian English Children's Literature**

Having rigorously established conservative and didactic attitudes, canonical Indian English children's literature rarely discusses sexual identities, and keeps it secret from children and young adults; but a few contemporary writings have gone beyond this canon to include in it a new set of books on sexual taboos. Food imagery in children's fiction has a considerable role in constructing this new canon of gendered identity in books for the young. Payal Dhar's novel *Slightly Burnt* (2014) is one of the pioneering attempts at breaking the traditional canon, and the narrative structure of this novel proliferates with metaphors of food, probably because there is a symbiotic relationship between food and identity. The title itself is suggestive of cooking and there is a weird relationship between the silent secrets excluded in the children's literature canon and food, which is quite evident when Einstein, the school teacher, at the beginning of the novel tells her students while inspiring them to let out their secrets: "The thing about secrets is that we keep them inside and sometimes they start to eat us up" (7). Prompted to speak out, the characters in the novel unpack the complexities of homophobia and heteronormativity, gay and bisexual relationships, as well as the relatively new concepts of genderqueer and pansexual identities. Himanjali Sankar's young adult novel *Talking of Muskan* (2014), too, explores the plight of a teen character trying to break free of heteronormative structures through the multiple perspectives of her classmates. Although the metaphors of food in this novel are less prominent than in the former, food does play a key role in gaining the attention of critical readers, and the novel does succeed in exploring and resolving the alternate sexual and gender orientation. In this presentation, I argue that different metaphors of food and eating essentially build unique ways of excluding marginality and thereby constructing subjectivity and gendered identity in Indian English children's literature. Food and culinary habits define identity and play a significant role in breaking the exclusion of sexual taboos in Indian English children's literature, and in so doing offer a perspective beyond the commonplace on the canon of children's literature.

**Keywords:** beyond the canon, marginalised Indian English children's literature, sexual taboos, food imagery

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**The Chapter on Chapter Books**

According to the Croatian curriculum for primary school (HNOS 2006, 2013), the aim of modern foreign language teaching is spoken and written communicative competence in the foreign language enriched with elements of sociocultural, intercultural and reading/literary competence. To acquire literary competence, the curriculum encourages teachers to use authentic materials such as rhymes, chants, songs, picturebooks, etc., particularly in the early years of language learning (grades 1–3). In addition to rhymes, songs, and chants, the value of picturebooks for English language teaching for young students has been confirmed by numerous studies (Bland 2013; Lado 2012; Mourao 2015; Narančić Kovač & Lauš 2008). Furthermore, Ellis and Brewster (2014) identify other advantages of picturebooks, such as cross-curricular goals, learning to learn diversity, intercultural awareness, authenticity, and as a challenge to the learning experience as it addresses universal themes. As students move into higher grades of primary school (4, 5, 6), it is suggested that they read a short story and/or short novel suitable to their age-level and interest. In non-ELT settings, between grades 2 and 4, children progress from the predictable plot and layout of picturebooks to chapter books. Also known as middle-grade fiction in the USA (Bland 2018), chapter books are mostly limited to the anglophone context. As such, they fall beyond the canon of children's literature. Some examples of chapter books are *The Boxcar Children*, *Freckle Juice*, *Diary of a Wimpy Kid*, the *Amelia Bedelia* series. These and other chapter books are divided into short chapters and richly illustrated, with protagonists in the 8–12 age range. Despite the mentioned transition from picturebook to chapter book, there is little reference to chapter books in the ELT setting, which questions whether chapter books can be appropriate material for use in ELT. The paper will aim to present the characteristics of chapter books from the perspective of teaching English as a foreign language and possibly position chapter books in the Croatian curriculum for the English language.

**Keywords:** chapter books, ELT, reading, literary competence

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**Inês Costa**

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**The Winner Takes It All: Awards and the Internationalisation of the Portuguese Children's Publisher Planeta Tangerina**

Literary and artistic prizes can contribute to the inclusion of a given work or author in the canon of a literary system (Kolba, 2001), including that of children's literature (Kidd, 2007; Stevenson, 2009). Hateley (2018) argues that it is in fact the most commonplace and recognisable process of the legitimisation of a children's book. Besides, the focus given to some works and authors by academics and researchers can contribute to canonisation (Hateley, 2018; Kidd, 2007), even though academia does not necessarily entail a popularity gain (Stevenson, 2009). As part of ongoing PhD research that focuses on the internationalisation of contemporary Portuguese children's literature, this paper aims to ascertain if national and international prizes and academic mentions and reviews influence the selling of the foreign rights of a particular work, whether to the country where the book was distinguished, or globally, to other countries, languages, and cultures. Our corpus is constituted by the catalogue of the Portuguese publisher Planeta Tangerina, which won, in 2013, the Bologna Children's Book Fair Prize for Best European Children's Publisher and was nominated twice in a row (2012 and 2013), for its effort in the promotion of reading, for the Astrid Lindgren Memorial Award (ALMA). The works and authors of this publishing house have overcome the traditionally peripheral position of Portuguese literature and, in the past years, have received important distinctions: several inclusions in the White Ravens catalogue; mention in Martin Salisbury's *Children's Picturebooks: The Art of Visual Storytelling* (2012); inclusion in the USBBY Outstanding International Books List; among others. The foreign rights held by Planeta Tangerina have been sold in more than twenty languages, in various countries, with distinct publishing cultures, such as the United States of America, Brazil, and Turkey. Therefore, we aim to investigate a possible cause-effect relation, confirming whether or not prizes and distinctions contribute to the transnational dissemination of the production of this Portuguese publisher, envisioning its incorporation in the national and international canon.

**Keywords:** Portuguese children's literature, awards, internationalisation, foreign rights, publishing

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**Inside or Outside the Canon? Humpty Dumpty in Polish Translations**

Humpty Dumpty is one of the most inter-canonical characters in the history of children's literature. Widely present in numerous national canons, the nursery rhyme about a round creature who "had a great fall" is a significant part of Western culture, easily recognisable in thousands of intertextual citations. It is thus interesting that within Polish children's literature it has never secured an apparent classic position and its presence within the Polish canon is only indirect. There have been nine official Polish translations of Humpty Dumpty, of which only one (the last one, which appeared in 2018) has been direct and published together with a selection of other famous nursery rhymes. As for the other translations, seven of them have been included in different versions of *Through the Looking Glass* by Lewis Carroll and one has been a part of Irena Tuwim's interpretation of *Mary Poppins Opens the Door* by Pamela Travers. The protagonist's peculiar name keeps its original form in five of the translations, whereas in the remaining four it has been changed to four different versions, not even similar to the original. In my presentation, I will compare the text of these translations and present their status in Polish children's literature. I will also show the peculiar doubleness of the Polish perception of Humpty Dumpty wavering between inevitability (recognising Humpty Dumpty is a part of Western pop culture) and impossibility (it is difficult or even impossible to recognise various Polish translations of the nursery rhyme as different versions of the same text).

**Keywords:** Humpty Dumpty, translation, Polish children's literature, nursery rhymes

**Anna Maria Czernow** is a PhD candidate at Warsaw University. She specialises in the theory and history of literature for young readers. Her particular interests are 19th, 20th and 21st century fantasy literature, Swedish children's literature, and Janusz Korczak's oeuvre. She has authored over 30 articles and book chapters (the last being "The King of Misrule" in *Child Autonomy and Child Governance in Children's Literature*, edited by Christopher Kelen and Björn Sundmark (Routledge 2017) and recently edited the book *How to Love a Child and Other Selected Works by Janusz Korczak*, published in 2018.

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**How to Reach New Readers and Develop the Habit of Reading? The Social Campaign "Small Book – Great Man" and the Bookstart Programme in Poland**

In 2017 the Polish Book Institute introduced the first Bookstart programme on a nationwide scale connected with the social campaign "Little Book – Great Man" addressed to parents

of young children. The campaign is present on television, the radio, in the press, on the public transport infrastructure and in social media. It teaches about the benefits of reading together in a nuclear family from the first months of a child's life. Simultaneously, young parents in maternity wards receive unique Reading Layettes, which contain the book "First Poems For..." for their newborns and a brochure. The book contains poems by the most popular Polish poets – classics and modern. To stimulate children's and parents' visual experience, the book is beautifully illustrated by a married couple of artists – Ewa Kozyra-Pawlak and Paweł Pawlak. The Polish Book Institute places great emphasis on presenting an important part of the Polish literary canon as well as samples of the best Polish graphics for children. Most of the poems from the anthology are likely to be well known to the newborn's parents from their own childhood. Reading together can become a great pleasure for the entire family and provide an opportunity to build family relationships thanks to collective reading experience. Since December 2017, we have been distributing about 30,000 books a month, in over 360 hospitals throughout Poland (which accounts for 95% of all hospitals). The next step of the campaign is activities for children who start their pre-school education. The aim of this campaign is to encourage parents to visit libraries frequently and read daily with their children. Every child who comes to the library participating in the project will receive, as a gift, a Reading Layette, which includes a book (anthology of well-known texts for children of this age) and a Little Reader's Card. For each visit to the library resulting in borrowing at least one book from the children's book collection, the Little Reader will receive a sticker, and, after having collected ten of them, they will be honoured with a personal certificate confirming their reading interests. We distribute about 13,000 Reading Layettes per month in several thousand libraries across the country. The child can discover the importance of libraries and thus become a fully-fledged participant in cultural life. For librarians there is a great opportunity to present their offerings – their children's book collection (classics and modern) and special activities for children and their parents. The role of this project is twofold: to develop the habit of reading and visiting the library, and to encourage parents to implement a canon of cultural texts in the child's education.

**Keywords:** Bookstart, canon, social campaign, reading practices, children's literature

**Gabriela Dul** graduated from Jagiellonian University in Kraków (Polish Philology and Culture Management). She has been an employee of the Polish Book Institute since 2015, as a project manager and youth/children's sector specialist. She is the author of publications on youth and children's reading. She is also a trainer and speaker. She is a member of the Polish Book Institute team who started the nationwide Bookstart campaign in Poland in 2017 and she is also the editor of the Bookstart campaign for Polish newborns (".....'s first poems"). Publication: *Jak zachęcić dziecko do czytania?* [How to Encourage a Child to Read?], <[www.wielki-czlowiek.pl](http://www.wielki-czlowiek.pl)>.

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**Transcending the Dividing Line between Children's and Adult Literature:  
From the Classic Children's Poem to the Crossover Lyric  
New Trends in German Poetry (not only) for Children**

It is generally understood that a poem expresses the personal mood, feeling or mediation of a single lyric poet. In contrast to this, a children's poem should express the experiences of children, though it is written by an adult poet. Hence, there is an invented character speaking, not the poet. In recent years, such role poems were deemed to be a poetic form that lacked authenticity. Beginning with Josef Guggenmos, some German poets like Arne Rautenberg or Uwe Michael Gutzschhahn prefer to pass over to an alternative poetic model: their poems express authentically their own (adult) feelings and experiences, but nevertheless invite children to take part in them. The result is a crossover lyric, which is still not canonised.

**Keywords:** children's poetry, crossover literature, literary change, Germany, presence

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**Children's Literature Translations in and outside the Canon**

In a previous study we investigated norm changes in English children's literature classics translated into Hungarian. Here, we examine the professional and expectancy norms separately – where the former means those norms of translation which influence translators during their work, and the latter means those norms which shape the expectations of the target readers. The results reveal that in a given era the professional and expectancy norms (Chesterman 1993) do not necessarily fall together. We attempted to map the translational norm changes in Hungarian children's literature translation, while distinguishing professional and expectancy norms. According to our hypothesis, the paradigm change which occurred at the turn of the 21st century in Hungarian children's literature (Lovász 2015) has led to a change of translation norms (Toury 1995) in children's literature translated from English into Hungarian. In consequence of the “growing up” of Hungarian

children's literature around 2000, original and translated Hungarian children's literature both entered a more central position – approaching the mainstream canon – from their former peripheral place in the literary polysystem. That is to say, these days there is increasingly greater attention focused on Hungarian children's literature – on the original and the translated alike – which implies that translators can handle these texts less freely. In the present paper, we present the results of a questionnaire which is being carried out among target language child readers in several grammar and secondary schools around Hungary in 2018–2019 to find out which expectancy norms the children follow while reading translated children's literature classics, which translations they prefer and understand better, and why. In our questionnaire we focus on the reading practices of today's child readers: what do they understand and what do they not understand from a translated children's literature text; why do target language child readers like a translation, or why do they prefer it to another translation of the same text; and what is the reason if they do not like it? We wish to reveal on what it depends whether a translation is received into the children's literature canon. Our hypothesis – based on our previous, smaller-scale study – is that the translations based on an older, now outdated professional translation norm (namely, that the translator had great freedom while translating, and used several adaptational strategies to ease comprehension for target language child readers) are more easily comprehensible for today's children, and that the older translations are more popular among them than the newer (post-2000), more precise translations of the same children's classics. However, if our hypothesis proves true, the question arises why this is so and whether a change in children's reading practice would be beneficial and what the translator, the teacher, and/or the publisher can do in wanting to change the reading practice of child readers.

**Keywords:** children's literature translation, reader response theory, expectancy norms, translation studies, Hungarian children's literature

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**Nóra Seres** is a secondary grammar school teacher of English and German and a PhD student at Eötvös Loránd University, Faculty of Humanities, Doctoral School of Linguistics, Translation Studies Doctoral Programme, Budapest, Hungary. Her research interest focuses on children's literature translation. Her publications include a paper co-authored with Nóra Farkas "Fordítás vagy adaptáció? Változó fordítási normák a magyarra fordított gyerekirodalmi szövegekben [Translation or Adaptation? Changing Translation Norms in Children's Books Translated into Hungarian]" in *Filologia.hu* in 2017.

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**Epistemological Considerations and Research Approaches to Children's Literature in Italy**

Current literary criticism in Italy has recognised that children's literature is a complex field of study which addresses equally complex problems (Beseghi 2011). It has gained its own independence and cannot be considered secondary to any other discipline: indeed, it is still difficult to enclose children's literature within a category able to encompass its multifaceted characteristics. Therefore, any critical approach to its epistemological status needs to be just as multifaceted and interdisciplinary in order to focus on its varied points of view. This paper wishes to explore the status questions of children's literature in Italy, focusing mainly on literature but also on pedagogy. In fact, the literary approach alone does not take into consideration the educational purpose of children's literature for young readers, hence the need to address pedagogical issues. Such a research perspective follows what Lollo (2000) called *Pedagogia della forma* [pedagogy of aesthetic form]: the literary text combines content and aesthetic form to integrate what is said and the way in which it is expressed. This is the seed of creativity and authorial responsibility: the author's seal (Maritain 1963) that contains his/her art and educational vision, so that the text can be interpreted in unpredictable – yet not arbitrary – ways by young readers. The constant exchange between literary text and pedagogical aim is conveyed through reading, which poses yet another research question on educational responsibility in the pedagogy of reading (Bernardinis 1994). Moreover, such an exchange can be studied from a diachronic standpoint involving history and education, which may reconstruct the complex developmental processes in children's literature in relation to literary works, authors, the publishing system, the media and real readers. This paper aims to clarify how the epistemological study of children's literature has been structured in Italy in recent decades, showing its development potential but also the difficulties encountered in this process given the multiple perspectives of the disciplines involved.

**Keywords:** literary text, authorial responsibility, young readers, pedagogy of aesthetic form, history of education

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**Disability in Children's Literature in Poland: Beyond the Canon?**

Disability is a relatively old topic in Polish children's literature, dating back to the early 19th century. However, the presence of disabled characters in Polish children's prose has increased twice: in the 1930s and after 1990. In the first case, it was caused by new tendencies in Polish children's literature, brought to the public by left-wing authors. During the Second World War and to the end of the 1940s, the topic of disability was present in the works of Catholic authors. The second growth is connected with the collapse of Communism and the beginning of a new contemporary Polish culture. In this paper, the author attempts to present her research conducted among Polish students of the 6th grade of elementary school and to analyse changes in the Polish list of books recommended for schools. She notices that disability is in fact outside the canon of children's literature and that Polish teachers still prefer older works of English literature, which are not compatible with contemporary Polish culture and new understandings of disability. The author also presents new books of Polish authors, written after 1990 and notices that most are still beyond the canon. She focuses on these works, which are exceptions to the rule and are not only read in schools, but are slowly becoming part of popular culture.

**Keywords:** disability, Poland, Polish literature, school

**Alicja Fidowicz** (b. 1990) is a PhD candidate in the Faculty of Polish Studies in Jagiellonian University. She graduated in Polish philology in 2014 and in Slavic philology in 2017. Her research interests are disability studies, children's and youth literature in Poland and Southern Slavic countries, especially in Slovenia, and Polish and Slovene literary contacts. She has organised two international conferences: "Slavic Worlds of Imagination" (2017) and "Slavic Worlds of Imagination 2: Borders of Tolerance (2018). She published a book in 2018 entitled *Wiejskie dzieciństwo: Branko Ćopić i Tadeusz Nowak* [Rural Childhood: Branko Ćopić and Tadeusz Nowak].

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**Anti-authoritarian Pedagogy and Children's Literature: Leila Berg's Contribution**

This paper is part of research work aiming to rediscover and enhance the contribution of Leila Berg, an English author and editor who died at the age of 94 in 2012: a fully fledged player in the profound transformation of children's literature in Europe during the 1960s and 1970s, she was renowned for her works on the close ties between pedagogical thought and writing, taking part in the debate on the limits of traditional education and literary choices. Leila Berg introduced a new idea of "reading" and of "literacy pedagogy" in Britain, by publishing stories that paid attention to the language, experience and

authentic needs of working-class children, thus promoting social inclusion, civil rights and democracy. Thanks to the investigation of published works, unpublished material, draft material and correspondence available in the “Leila Berg Collection” kept at Seven Stories, the National Centre for Children’s Books in Newcastle, the paper aims to trace Leila Berg’s experience as a writer and editor, and explore her role as a pedagogist and political activist. The paper’s objectives include the following: 1. Reconstructing the image of children that emerges from Berg’s pedagogical essays (“Risinghill: Death of a Comprehensive School”, “Children’s Rights”, “Look at Kids”) and its relationship with progressive education and children’s rights movements in England. 2. Analysing Leila Berg’s texts and articles dedicated to literacy education in familiar and scholastic contexts. *Reading and Loving* is the starting point of this exploration, which shows how Berg contributed to the promotion of the relational role of reading and of its function as an authentic adult-child exchange, a source of life experience and a fundamental milestone in the construction of the readers’ personality. 3. Reconstructing the inspiring principles of Berg’s writing and editing experience, with special reference to the *Nippers* series. The linguistic, thematic, and stylistic analysis will contribute to a general outline of the concept of democratic and anti-authoritarian children’s literature: a concept that should be appreciated in its modernity, especially with reference to the “liberation” of childhood from new and more subtle forms of marginalisation and manipulation, which have emerged in some contemporary adult-oriented social and educational contexts.

**Keywords:** children’s literature, Leila Berg, libertarian pedagogy, social realism, learning to read

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### **Convergence and the Beast: A Canonical Crossover Affair**

In the digital age it has become almost impossible to view children’s texts outside the context of the new media. This study will focus on three works of children’s fiction, *The Tale of Peter Rabbit* (1901/1902) by Beatrix Potter, *Where the Wild Things Are* (1963) by Maurice Sendak and *Fantastic Beasts and Where to Find Them* (2001) by Newt Scamander/J. K. Rowling, and their respective adaptations, *Peter Rabbit* (2018; dir. Will Gluck), *Where the Wild Things Are* (2009; dir. Spike Jonze), and *Fantastic Beasts and Where to Find Them* (2016; dir. David Yates). The research will draw on contemporary theories of adaptation and the media, particularly the theory of “convergence” (Jenkins 2006) and its impact on meaning-making in the production and reception of literary texts. It will take into account the cross-media and transmedia approaches to analysing

children's texts, as well as the crossover effect of adapting children's books into films. Particular attention will be paid to the adaptation of still into moving imagery and its shifts in focalisation, providing evidence that the new media have made children's books accessible to a variety of audiences. The example of *Fantastic Beasts and Where to Find Them* will be additionally considered for its spin-off, mise-en-abyme and cross-media identity as a textbook, a picturebook, an original screenplay, a prequel, and an adaptation in sequels. Such examples display the contemporary complexity of children's storytelling and culture within and beyond the canon. Owing to the developments in digital media and technologies which enable the realistic depiction of complex visual and fantastic elements that are characteristic of children's texts, in the new millennium children's literature has indeed become "everyone's business".

**Keywords:** adaptation, convergence, cross-media approach, transmedia storytelling, focalisation

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### **German Girls' Literature, the Canon, and Africa**

Literature for girls of Wilhelmine Germany (1870–1918) was largely formulaic. The disruption of the First and Second World Wars also disrupted canon formation, with the sentimental and conservative girls' literature genre largely set aside, no longer read or published, or the subject of much scholarly attention. Scholars classify girls' literature of this time into "typical" and "atypical", with typical literature showcasing a marriage plot and a girl's journey not of independence or discovery but to learn her duty and sacrifice her aspirations for the good of her family. "Atypical" literature might feature more independent women or non-traditional locations. In this paper, I will examine the "atypical" girls' literature set in Africa from the era of German colonialism for the contradictory image of Africa and the German girlhood it portrays. On the one hand, African spaces represent dangerous places that are unsuitable for women: novels regularly present girls and young women as endangered by indigenous uprisings and as victims of racialised and sexualised violence (Gallagher 2016). On the other, they serve as spaces of opportunity for women, free of rigid European gender roles and oppressive expectations. In examining works by Helene Christaller, Lena Haase, Elisa Bake, Clara Brockmann, Agnes Sapper, Henny Koch, Valerie Hodann and Käthe van Beeker, I will question the appropriateness of the division between typical and atypical girls' books and whether there can be said to be a canon of German girls' colonial literature set in Africa.

**Keywords:** girls' literature, colonialism, Germany



**Maureen Gallagher** holds a PhD in German Studies from the University of Massachusetts Amherst and currently works for the German Department at the University of Pittsburgh. She is working on a book manuscript about the construction of whiteness in the youth literature and culture of Wilhelmine Germany.

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**The Development of Western Islamic Children's Literature and the Case of the Western Islamic Cinderella**

Western Islamic children's literature began in the 1970s when it was generally restricted to stories of the prophets and companions. Since 2010 it has morphed into a range of different categories, interestingly however, each stage of development has persisted. Despite its slow growth and despite being in existence for almost half a century, its academic obscurity persists. This paper hopes to provide the international community with an inductive look at this genre with the hope that it encourages academic space for its study. We begin by providing an overview of the developmental stages from the 1970s to the present. We draw attention to the historic issues that resonated with the production of Islamic children's literature. We identify a paradigm shift in the 1990s both in text and image which we argue resulted from religious and cultural hybridity induced by indigenous Western Muslims and second-generation immigrant Muslims. We share accounts from pioneer writers on their perspectives on why they wrote Islamic fiction and lastly we briefly discuss *Cinderella: An Islamic Tale*, *Snow White: An Islamic Tale* and *Sleeping Beauty: An Islamic Tale* – stories that some may view as appropriations of the canon and others may view as positive literary experiences validating Western Muslim children.

**Keywords:** Islamic children's literature, Islamic fiction, Islamic fairy tales, hybridisation,

**Fawzia Gilani-Williams**, PhD works for the Ministry of Education, UAE. She is a teacher-researcher with interests in children's positive identity formation, children's literature and character development. She has written a number of "mirror books" and "window books" to promote intercultural literacy, emotional and social flourishing. Fawzia's recent book, *Yaffa and Fatima Shalom Salaam* illustrated by Chiara Fedele was awarded a silver medal by the Association of Jewish Libraries, USA.

**Robert Williams**, PhD is a political ethnographer and environmental sociologist with British postgraduate degrees in History (PGDip - De Montfort) and Sociology (MPhil - Wales, PhD - Huddersfield). Robert teaches undergraduate sociology courses in Ohio and conducts research in the USA, UK, and UAE, mainly from an interactionist perspective. Nonetheless, his tours in the US Air Force with the 2064<sup>th</sup> Comm Squadron on Shemya Air Base and the 964<sup>th</sup> AWAC Squadron at Tinker AFB often give him pause to consider an "eye in the sky" macro-perspective. In addition to sociology of the English language and

Anglo-western Muslim literature, his research interests are rooted in political ethnography of alternative subcultures in the Anglo-west, including Old Order Anabaptists, Greens, Libertarians, Muslims and Sikhs.

### **Jennifer Gouck**

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### **“I Contain Multitudes”: Appropriating the Canon in Young Adult Manic Pixie Dream Girl Narratives**

In a 2007 article for the AV Club, Nathan Rabin defined the Manic Pixie Dream Girl (MPDG) as “Exist[ing] solely in the fevered imaginations of sensitive writer-directors to teach broodingly soulful young men to embrace life and its infinite mysteries”. From here, the MPDG exploded in popularity, making countless appearances across literature, film, and popular culture, eventually prompting Rabin’s apology article in 2014 in which he outlined his regret in coining the “fundamentally sexist” trope which “makes women seem less like autonomous, independent entities than appealing props to help mopey, sad white men self-actualise” (Salon). Yet the MPDG, this paper will argue, was not born in 2007. Rather, she is a constellation of canonical literary tropes which have evolved over the course of hundreds, if not thousands, of years. The Manic Pixie is flecked, for example, with the characteristics of the classical Muse, “a representation of an idealised woman – blessed with beauty and creativity and exerting irresistible attraction for many a man” (Penier and Suwalska-Kolecka: 1). She echoes, too, aspects of the *femme fatale*; both occupy a space of (male) textual fantasy, while also functioning as an embodiment of patriarchal anxieties regarding the male Self and female Other. Indeed, in the past decade, Young Adult fiction has both responded and contributed to the rise of the Manic Pixie, with John Green’s *Paper Towns* (2008) and Robyn Schneider’s *The Beginning of Everything* (2013) both examining the trope with the aid of canonical American literature, namely Walt Whitman’s “Song of Myself” from *Leaves of Grass* (1855) and F. Scott Fitzgerald’s *The Great Gatsby* (1925), respectively. By engaging with scholarship and strategies which combine the literary, theoretical, and cultural to recognise literature’s power to contribute to cultural imaginaries, this presentation will arrive at a greater understanding of the extent to which the MPDG, like Whitman, contains multitudes. Moreover, the presentation will seek to understand the relationship between YA fiction and the canonical American texts upon which it draws, and how this relationship speaks to understandings of masculinity and femininity in contemporary literature and culture.

**Keywords:** young adult fiction, manic pixie dream girl, American canon, literary tropes, masculinity and femininity

**Jennifer Gouck** is an Irish Research Council funded PhD student at University College Dublin whose research examines representations of the Manic Pixie Dream Girl across contemporary American YA literature, media, and culture. In 2016 she won the Irish Association for American Studies’ WTM Riches Essay Prize and was shortlisted for the Irish Society for the Study of Children’s Literature’s 2018 award for an Outstanding Thesis on Children’s Literature. Her article “The Viewer Society: ‘New Panopticism’,”

Surveillance, and the Body in Dave Eggers' *The Circle*" was published in the *Irish Journal of American Studies* in July 2018.

**Helena Horžić**

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**William Blake and Charles Kingsley: A Literary Campaign Against the Exploitation of Child Workers**

This paper analyses the works of the famous British authors and (innate) social activists William Blake (1757–1827) and Charles Kingsley (1819–1875), especially their depiction of child labour in 18th- and 19th-century English literature. Although we now consider child labour to be inhuman and cruel, it was standard practice during the period, especially when the Industrial Revolution (approximately 1760–1840) in Britain created an increased need for workers. This presentation will provide an analysis of Blake's poetry, particularly two poems entitled "The Chimney Sweeper", one published in his collection *Songs of Innocence* (1789), the other in *Songs of Experience* (1793), and Kingsley's novel *The Water Babies* (1863). The poems and novel will be compared in terms of their representation of child chimney sweeps, who were one of the most neglected and marginalised social groups of the time. Special emphasis will be given to the contribution of Blake's and Kingsley's writing to raising social awareness about the exploitation of young child workers, particularly chimney sweeps.

**Keywords:** Charles Kingsley, child labour, children's literature, chimney sweeps, William Blake

**Helena Horžić** recently completed her Master's degree in Primary Education and English Language at the Faculty of Teacher Education of the University of Zagreb. At the moment, Helena is an Office Assistant at *Libri&Liberi: Journal of Research on Children's Literature and Culture* and a member of the Croatian Association of Researchers in Children's Literature. She has been working in language schools and animation programmes for several years, and has attended a few literature and language conferences. Helena is currently employed as a primary school teacher in Zagreb. She is eager to continue her personal growth and professional development.

**Kelly Hübben**

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**When Ot and Sien Moved to the Indies: How a Classic Educational Book Negotiates National Identities**

*Het boek van Ot en Sien* [The Book of Ot and Sien] (1911) by Jan Ligthart and H. Scheepstra belongs to the iconic texts of Dutch children's literature. Originally published in a series of books for educational purposes in primary schools, the 1911 version bundles the stories for home reading. The content is overtly didactic, which is not uncommon for children's books of the period. The adventures of the protagonists, five-year-old Ot and

his four-year-old neighbour Sien mostly take place in the safe, familiar setting of their respective homes and gardens. The lessons learned by the children gently prepare them for their integration in society, e.g. by praising certain traits in girls and others in boys, or by preaching obedience and respect for their elders. Ot and Sien playfully discover the boundaries of appropriate behaviour, always assured of the safety net their parents provide. The book pictures an idealised version of a Dutch working-class childhood, largely ignoring the poverty and social inequality that were certainly common. The home and the nuclear family form a safe haven for the children, and are presented as universal and unchanging. This sense of permanence encompasses generations: the 1989 preface directly addresses the child reader, pointing out that his/her (grand-)parents undoubtedly know the protagonists from their own childhood. The sense of continuity, signalled by the unbroken reception spanning at least three generations, is essential to the significance of *Het boek van Ot en Sien*. In a similar fashion, the version for the Indies idealises colonial life. The adaptation, as it were, takes a Dutch childhood and relocates it in the Indies. The intertextual relationship that exists between source text and adaptation installed a sense of belonging in the children growing up in the colony. It forged a bond with the homeland, even if they had never been there. For children in the Indies, education relied heavily on materials from the Netherlands, but, according to local teachers, the Dutch school system did not offer an appropriate frame of reference. They had often never seen the street organs and wooden shoes that created a sense of familiarity for the young readers. It was in this spirit that *Ot en Sien voor de scholen in Nederlandsch Oost-Indie* [Ot and Sien for the Schools in the Dutch East-Indies] was written. In this presentation, I discuss how this canonical children's book and its adaptation reflect different aspects of "Dutchness" and otherness, and how they represent and shape national identities in different geographical contexts. In particular, I will analyse how it propagates the myth of the Indies, which is a trope in adult literature about the Indies.

**Keywords:** Dutch East Indies, national identity, colonialism, otherness, class

**Kelly Hübben** is a postdoctoral researcher currently affiliated with Stockholm University. She conducts the project "'Soedah' means 'never mind'. Cross-generational memory and trauma, nostalgia and repatriation in colonial and postcolonial Dutch-Indonesian children's literature", funded by the Anna Ahlströms och Ellen Terserus stiftelse, where she focuses on representations of Dutch colonial history in the East Indies in children's literature. Her PhD thesis (2017) is positioned at the intersection of Literary Animal Studies and picturebook research and focuses on the visual and verbal representations of animals. She has published papers related to this topic (*Barnboken. Issues in Early Education*) and a chapter in *Childhood and Pethood in Literature and Culture* (Anna Feuerstein & Carmen Nolte-Odhiambo, Routledge, 2017).

### **Jones Irwin**

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### **Tensions Between Art and Value in a Children's Curriculum in Ireland**

The Community National School in Ireland celebrated its 10th anniversary in 2018. This is a new type of school that was introduced by the state in Ireland to address the lack

of access to school for children from minority backgrounds. Since 2014, I have been working with the Irish Curriculum Unit (NCCA) as Project Officer on this curriculum, titled “Goodness Me, Goodness You!”. This curriculum is a multidisciplinary and pluralist approach which has four main strands or theme. These are: 1. Story (Arts); 2. We Are a Community National School (Values); 3. Thinking Time (Philosophy); 4. Beliefs and Religion (Comparative Religion). The first strand especially engages children from the aesthetic or arts education perspective, but there have been some disagreements at the curriculum design level as to whether this should be an “arts education for its own sake” approach or an “arts education for the sake of values education” one. In this paper, I will explore this issue under the theme of tensions between art and value. What are the strengths and weaknesses of these respective approaches? In seeking to answer this question, I will draw on some research analyses of the specific context of the schools (taking account of the varied perspectives of the curriculum unit, principals, teachers, parents, and children). I will also draw on relevant theoretical literature in this area, with special emphasis on more postmodern approaches to education in Paulo Freire and recent French philosophy.

**Keywords:** art, value, child, curriculum, philosophy

**Jones Irwin** is Associate Professor in Philosophy and Education at Dublin City University, Republic of Ireland. He is also Project Officer with the Irish Curriculum Unit (NCCA) on values education for children. His research interests are in European philosophy and education. He has published widely in these areas, including books on Jacques Derrida and Paulo Freire. His next book is currently being finalised and is entitled “The Pursuit of Existentialism” (Routledge, London).

### **Elżbieta Jamróz-Stolarska**

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### **Desecration or a Must? *The Little Prince* by Antoine de Saint-Exupéry Graphically Revisited**

Literary works included in the canon of children's literature are usually classic, widely known works that are appreciated by readers (often parents) and experts. These are also works that, in the form of a children's book, carry an important message for an adult audience (Leszczyński 2007). Such an item is certainly *The Little Prince* by Antoine de Saint-Exupéry, which has enjoyed unflagging popularity in Poland for over 70 years. This philosophical-poetic tale appeared for the first time in Polish as early as in 1947 and it was the third language (after English and French) into which this work was translated. To date, approximately 115 editions have appeared in Poland in 20 different translations. Since the 1970s, *The Little Prince* has been listed in the ministerial list of set books, which is certainly an important reason for the interest in the work of subsequent publishers and translators, but also proves that it is considered a work of high rank (Paprocka 2010; Żbikowska-Migoń 1978). As Leszczyński notes, the canon is not only texts but books, which is why people who co-create the canon often pay attention to their external form, especially illustrations. *The Little Prince* is an example of a canonical work in which the

verbal and visual layer is the work of one person. Writers and poets illustrating their own works is not a frequent phenomenon, but it is also not exceptional – Euripides, Victor Hugo, Charles Baudelaire, Juliusz Słowacki and Stanisław Wyspiański were famous for this. There are also examples from children's literature (Tove Jansson or Joanna Olech); this practice is most visible in picturebooks. The material form of a work can have an impact on the popularity of a book, and this is largely made up of illustrations. Exupéry's watercolours as an integral part of *The Little Prince* have become its symbol, and the wide response is seen in all the attempts to reinterpret the author's vision. Research shows that several illustrators have done so in Poland, with different results so far. Most of them appeared after 2015, when the rights to Exupéry's work went into the public domain in Poland. In my presentation, I will talk about and compare different versions of *The Little Prince* prepared by Polish illustrators and will attempt to answer the following questions: From where or from whom did the inspiration for their creation come and what was their creators' motivation? What kind of reception have they received? Should *The Little Prince* as imagined by Exupéry be reinterpreted? Or can this perhaps be considered as desecration?

Keywords: *The Little Prince*, Antoine de Saint-Exupéry, children's literature, illustration

**Elżbieta Jamróz-Stolarska** is Assistant Professor at the University of Wrocław (Poland). She has published widely on the children's book market, design and illustration. Her major recent work is *Serie literackie dla dzieci i młodzieży w Polsce 1945–1989: Produkcja wydawnicza i ukształtowanie edytorskie* [Fiction Series for Children and Young Adults in Poland 1945–1989: Book Market and Design] (2014). She is also co-author (with Katarzyna Biernacka-Licznar and Natalia Paprocka) of *Lilipucia rewolucja. Awangardowe wydawnictwa dla dzieci i młodzieży w Polsce w latach 2000–2015* [A Lilliputian Revolution: Avant-garde Publishers for Children and Young Adults in Poland 2000–2015] (2018). She is a cofounder and member of the Centre for Research on Children's and Young Adult Literature at the University of Wrocław.

### **Monika Janusz-Lorkowska**

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### **The Emerging Canon of Polish Picturebooks for Children**

We have a new, fresh phenomenon in Poland, and, most importantly, completely independent of the state's education policy: before our very eyes, a canon of books for the youngest is emerging – a canon of Polish picturebooks. It has never existed in a form like this before, and which in a formal way still does not work, for example, as a list of obligatory school reading. However, the titles from this canon are already well known in Poland, they are starting to appear in many Polish homes, and are being ordered by modern kindergartens in big cities. In order to investigate this phenomenon, the researcher has to answer two basic questions: why are picturebooks just becoming so popular in Poland now? What makes picturebooks become listed in the canon, and what factors determine the canon itself? Following these questions, applying the observational and comparative method, and based on circulation and sales statistics available from

the Polish Central Statistical Office (GUS), it is possible to propose the thesis that the popularity of picturebooks in Poland has certainly multiplied since the Polish political transformation of 1989. In connection with the second research question, it is possible to risk the statement that the current canon of Polish picturebooks is shaped largely by the domestic and international success of Polish picturebooks. Honours such as IBBY prizes, the Caldecott Medal, the Bologna Ragazzi Award, and a place on the list of *White Ravens* of the Internationale Jugendbibliothek draw media attention. Of course, there is no rule that an international award is a guarantee of entry to the contemporary canon of Polish picturebooks. Entry is also not guaranteed by sales outcomes. The latter only provides the certainty of being listed among the bestsellers. However, Polish Professor Piotr Wilczek writes on the constitution of contemporary canons (in: *Canon as a Problem of Contemporary Culture*) that these factors (prizes and sales/popularity) are the first guideline. About these titles, whose popularity will stand the test of time, we can say only that they aspire to the canon. Considering the above, this paper presents the canon of Polish picturebooks of the new millennium, as it has been shaped since 2000.

**Keywords:** Polish picturebook, contemporary canon, international awards for picturebooks

**Monika Janusz-Lorkowska** graduated in Journalism, Social Communication and the History of Art from the University of Warsaw and is a PhD student at Warsaw University (Department of Journalism, Information and Books). Her research interests are effective tools for the promotion of reading, illustrations in children's books, iconotext, Polish books for children and young people abroad, the book as a medium, and the functioning of a contemporary book. She has promoted children's books as a reviewer in *Rzeczpospolita* and *Przekrój* and has run her own radio programme *The Little Man's Library*. She presented her research at conferences in 2017 and 2018. Her paper on reading research has been accepted for publication in *Folia Bibliologica*.

### **Vanessa Joosen**

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### **Looking Beyond Age in Canonical Fairy Tales**

Several children's books in the canon have been criticised for the dated ideology that they convey when it comes to norms for gender, race, class and sexuality. With the recent rise of age studies, stereotypes related to age, and old age especially, have come under scrutiny in society, literature, and education. About the classic fairy tales in Western culture, age critic Sylvia Henneberg argues that sexism and ageism intersect and reinforce each other, so that "[w]omen in children's classics fare badly, but old women do even worse". Since the 1970s, various authors have rewritten canonical fairy tales to revise the traditional gender roles and make the tales more suited for contemporary children. As age critics such as Margaret Morganroth Gullette and Sylvia Henneberg repeatedly stress, Western culture has yet to develop a critical awareness when it comes to age norms and ageism, which are often reproduced unwittingly. This presentation will discuss a selection of fairy-tale rewritings to investigate whether these rewritings use their critical potential to revisit and rewrite discourses of age from the canon. The focus will lie on the construction of middle



adulthood, old age and intergenerational relationships in the award-winning novel *Wolf* by Gillian Cross (UK, 1990), a rewriting of Charles Perrault's and the Grimms' "Little Red Riding Hood".

**Keywords:** age, fairy tales, ideology

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### Åse Kallestad

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### Between Ethics and Aesthetics in Burnett's *The Secret Garden* (1911) and Hagerup, *Høyere enn himmelen* [Beyond the Sky] (1990)

Canonical literature in general, including children's literature, has survived decades with new literary, historical and social impulses. Nevertheless, children's literature is often devalued when it comes to artistic or aesthetic quality, and the utilitarian or pedagogic perspectives of reading children's literature has dominated reading practices. In this paper, I will compare two children's novels – an Anglo-American canonical work from 1911, *The Secret Garden* by Frances H. Burnett (1849–1924), and a Norwegian novel, *Høyere enn himmelen* [Beyond the Sky] (1990), written by a contemporary Norwegian author for children, Klaus Hagerup (b. 1946). Both books were adapted to film in 1993. My aim is to discuss how these novels, from different periods of history, deal with ethical problems and discuss values inseparable from the aesthetic form of the texts. Both novels describe angry and unpleasant children – in constant conflict with the people they encounter. For various reasons and in different ways, interaction with the surroundings – plants, animals and humans – helps them find their own potential which they make use of. In the author's depiction of this interaction, the aesthetic construction of plot and characters has a powerful influence on the reader's understanding of certain ethical problems. My main questions are therefore: Does the aesthetic form of the text prepare for an open dialogue among different voices inside the fiction, in these particular novels concerning difficult and troubled children? Do the novels invite readers to negotiate values in connection to the ethical dilemmas, or is the author's voice (or another moral voice) too dominating for open and authentic dialogue? I will base my analyses on Louise Rosenblatt's transaction theory and Martha Nussbaum's philosophy on the relationship between literature and ethics. In transaction theory, Rosenblatt claims that every meeting with a literary, aesthetic text will challenge the reader ethically. In other words, there are some inseparable boundaries between aesthetics and ethics in literature, which Martha Nussbaum takes further to a social or democratic level. In short, both Rosenblatt and Nussbaum will strengthen my discussion and point out if or how the aesthetic form of the novels prepares for negotiation on values, which again forms the attitude of both grown-up readers and child readers towards how a child should be and how a child should behave.

**Keywords:** ethics, aesthetics, troubled children, negotiation, values



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### ***The Road Goes Ever On* by Alexandra Brushteyn: A Bildungsroman outside the Canon in Soviet Literature for Children**

The trilogy by the Soviet writer Alexandra Brushteyn (Александра Бруштейн), *Дорога уходит в даль* [The Road Goes Ever On], published in 1956–61, represents the life of a girl from a Jewish family on the border of the former Russian Empire (the novel covers the period from 1883 to 1901 and its setting is Vilno – now Vilnius, Lithuania). Combining the elements of a "school story" and a wider bildungsroman, this novel can be regarded as interesting evidence of the social life in a multicultural society of Central Europe at the end of the 19th century. At the same time, the novel depicts the stages of the protagonist's personal development which leads her to socialist ideas and participation in the underground political movement. The plot is common in typical Soviet bildungsromans of the 1930s created by authors with a similar biography (Valentin Katayev, Lev Kassil, etc.) that were canonised in the medium of Soviet literature for children, received their screen versions, and were popularised by children's libraries, magazines and by the school system. However, Brushteyn's novel does not belong to this canon and remains popular mainly in the specific circles of the Jewish intelligentsia of the former Soviet Union. The paper aims to investigate the reasons for such a reception of the novel and its moral and cultural background which has left a considerable footprint in Soviet literature for children that remains outside the canon. The research takes into account the feminist and multicultural perspective.

**Keywords:** Alexandra Brushteyn, school story, bildungsroman, multiculturalism, feminism

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### **Transmediating the Wonder-Tale Canon in 21st Century Hungarian Children's Books**

My paper explores the ambiguous afterlife of the classic fairy-tale tradition in transmedia retellings/revisions tailored for postmillennial times, with a focus on a selection of immediately contemporary Hungarian children's books unjustly neglected by the international canon of children's literature. I wish to argue that transmedia storytelling (which Henry Jenkins defines as a strategic expansion of a fictional universe over a variety of old and new media platforms aiming to generate immersive, interactive entertainment) resonates perfectly with crucial features of folk and fairy tales, such as variability, an adaptogenic quality, addressing a crossover audience, multiperspectivism, metafictionality, themes of traumatic loss, quest, redemption, as well as ideology-critical and psycho-therapeutic potentialities. Multiple entries to the storyworlds of participatory, convergence cultural products maximise the traditional agenda of "wonder tales" (Marina Warner's umbrella term to cover folk tales, fairy tales, marchen). They make children "think for themselves" (Zipes), celebrate mundane reality as magical, and establish the faerial ethics of wonder (Chesterton, CS Lewis, La Caze) that advises all not to marginalise or repress but rather to embrace any form of non-normative otherness as a potential source of unexpected magic that both unsettles and enriches self-same identity. I contend that the formal structural, intersemiotic image-textual, metaphorical symbolological, and affective narratological innovations of 21st century Hungarian twisted tales, "recycling" the wonder tale tradition – like András Dániel's YA illustrated novel *The Rabbit-shaped Dog*, Kata Pap's picturebook *Three Little Pigs* (Paper Theatre), Petra Finy's realist fairy-tale fantasy *The Magic Spectacles*, or István Lakatos's graphic novel *Raggedy Ann* – enthrall child and young adult audiences by bursting canonical, generic, medial, and representational confines to conjoin the "poetics and politics of enchantment", in Cristina Bacchilega's sense of the terms, to enhance youngsters' self-reflective co-authorial agency. The tales' metanarrative emphasis on the collective joy and responsibility involved in fantasising suggests with "an optimism against all odds" that our world can eventually be reimagined to become a better place.

**Keywords:** transmedia storytelling, wonder tale canon, postmillennial Hungarian children's/YA literature, ethics of wonder, affective narratology

**Anna Kérchy** is Associate Professor of English Literature at the University of Szeged, Hungary. Her research interests include children's/YA literature and cultures, the Victorian and postmodern fantastic imagination, intermedial cultural representations, the post-semiotics of the embodied subject and corporeal narratology. She has authored three monographs: *Alice in Transmedia Wonderland: Curiouser and Curiouser New Forms of a Children's Classic* (2016); *Body-Texts in the Novels of Angela Carter* (2008); and *Essays in Feminist Aesthetics and Narratology* (2018). She recently contributed chapters to *The Routledge Companion to Transmedia Studies* (2018) and *The Routledge Companion to*

*Media and Fairy-Tale Cultures* (2018). She is currently co-editing a book on *Translating and Transmediating Children's Literature* with Björn Sundmark.

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**Canon into Fanon (and Back Again?): Canonical Processes in CYA-Based Fanfiction**

This presentation addresses the relationship between children's and young adult literature (CYA) and fanfiction, with particular attention to canonical processes in CYA-based fanfiction. One might assume that fanfiction is the opposite of literary "canon" – meaning original and usually published creative work – seeking as it does to continue, expand, and even disrupt that canon or source material. If often grounded in subtext, fanfiction does not routinely respect the wishes of the author, either, and in that way is self-authorising and self-consecrating. At the same time, fanfiction has canonising tendencies and dynamics of its own, which do and do not mirror the canonising processes we see in "official" publishing culture. Fanfiction, after all, contributes to the ongoing reputation and circulation of the canon by keeping the narrative going – expanding, restaging, exploring new angles or plot arcs or character pairings. In the process, some fanfiction becomes canonical itself, circulated widely in the fan community, archived on particular fan sites (a kind of "publication"), and extensively commented on or engaged with by other fans. Some fanfiction thus becomes "fanon" or authoritative fanlore, admired and even considered authoritative. Some fanon winds up back in the canon when the canon is still ongoing, as with a long series. Another term within fandom that indicates canonisation processes is "headcanon", meaning a piece of fandom that is not as widely embraced as "fanon" but which remains influential for a particular writer. Drawing on examples from CYA-based fanfiction, including Harry Potter stories, this presentation proposes that the dynamics of canonisation within fandom are comparable to those outside fandom, the major differences being the terms and conditions of production and circulation.

**Keywords:** fanfiction, fandom, fanon, Harry Potter

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**The Arbitrary Distinction between Orality and Literacy in the Digital Age**

Peter Hunt, in an article discussing the future of children's literature in as early as 2000, envisaged a radical change to the nature of stories and how we understand narratives due

to the growing spread of electronic media. Comparing three narrative types – oral, written and hypermedia – Hunt suggested that we have come full circle: from the linearity shared by oral and written narratives to the matrix quality of oral and hypertextual narratives. By matrix quality, Hunt meant the unstable character of hypertextual narratives as they are continually changing and resisting single authorial identification while, at the same time, being extremely personal. In contrast, written narratives tend towards closure, a state of completion, which lends itself more readily to categorisations (analysis) and processes of canonisation. No wonder that in the age when our children are referred to as ‘digital natives’ there is a need to look beyond the canon. Particularly as written narratives comprising the majority of what we perceive (not without argument) as the canon of children’s literature are seemingly surpassed (or problematised as woefully out of touch with present-day reading/engagement preferences) by hypertextual narratives of electronic media. And yet, I would like to argue that the perceived distinction between the oral/hypertextual and the written in our age is virtually non-existent. Beyond the striking resemblance of ‘secondary orality’ (or electronic media) to old, primary orality “in its participatory mystique, its fostering of a communal sense, its concentration on the present moment” (Ong), I wish to argue that the written narratives of fan fictions (a quintessentially digital manifestation of fandom literature) share in all the psychodynamic characteristics of primary orality that Ong does not allow to dominantly literary productions.

**Keywords:** orality, hypertext, Ong, fanfiction, canon

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### **Once Upon a Time in Japan: The *Grimm’s Fairy Tale Classics* TV Series as an Adaptation of *Children’s and Household Tales* by Jacob and Wilhelm Grimm**

The fairy-tale canon proves to be a complex and heterogeneous structure. In Japan, at least for three decades, as Mayako Murai (2015: 1-2) indicates, “characters, motifs, and patterns derived from traditional fairy tales, many of which belong to the Western canon, have increasingly pervaded various areas of culture [...]”. The aim of this paper is to examine diverse adaptation strategies applied by the creators of *Grimm’s Fairy Tale Classics* to retell stories written by the Grimm Brothers. This Japanese anime series was

produced by Nippon Animation and originally aired from 1987 to 1989 on TV Asahi. According to Bill Ellis (2008: 513), “this anime popularized the fairy-tale genre in Japan. The English-language version [...] in turn introduced many viewers on that side of the world to anime”. Interestingly, from the Western audience’s point of view, the creators of GFTC referred both to canonical stories, like “Little Red Riding Hood”, and to forgotten ones, e.g., “Mother Holle”. Hence, they gave not only Japanese but also Western viewers the unique opportunity to familiarise themselves with the European fairy-tale heritage in a much more extensive way than what was shown in the works of the Walt Disney Company. Significantly, *Grimm's Fairy Tale Classics* refers to the fairy-tale canon in a multifaceted way. First of all, it is to a large extent a faithful adaptation of the Grimms’ fairy tales that are considered canonical. However, from the perspective of contemporary pop culture, the versions of Disney are canonical – to which the creators of GFTC also refer to some extent. Finally, this animated series includes the original transformations of well-known fairy-tale motifs as it draws inspiration from Japanese culture. Since *Grimm's Fairy Tale Classics* seems to be a little forgotten in the field of fairy-tale studies, I wish to recall this interesting, multidimensional part of a boundless, intertextual and transmedial universe that Cristina Bacchilega (2013: 1-30) calls the fairy-tale web. As a theoretical framework, I will apply the ideas developed on the grounds of fairy-tale studies (Zipes 2006; Bacchilega 2014) and anime studies (Cavallaro 2011; Napier 2016).

**Keywords:** adaptation, anime, fairy tale, Grimms, retelling

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### **“Not a Compulsory Canonical List”: Required Reading in Canon Formation**

Required reading as a mandatory part of teaching the mother tongue in the Croatian educational system has always meant to provide a platform for discovering and experiencing valuable works of children’s literature. Through the history of Croatian education, required reading lists have changed in many ways: some books have been compulsory while others have not; some works have been added and some have remained for long periods; some were removed or have almost been forgotten. The numerous factors which influenced these changes typically reflect educational trends as well as social or even political changes. Nevertheless, many works, especially those which have withstood the changes, could be considered part of the canon of children’s literature. The experimental phase of the latest Croatian curricular reform proposes (among other things) a new list of literary works which is meant to replace the existing required reading list. The new list

includes many works in the previous curriculum along with some new titles, but its main characteristic is its open form, which gives the teacher freedom of choice. The curriculum proposal claims that the list itself should not be seen as canonical, but, since some literary works still hold an important position on the list, the question is to what extent literature taught in schools can influence the formation of the canon. This presentation will compare the new list of literary works with the previous one, focusing on the works suggested for the first and second cycle of education, from the 1st to the 4th grade of primary school. It will analyse the literary works based on their literary form, theme, their position within Croatian and/or world literature, and some other aspects which may indicate their (non-) canonical status. In addition to comparing the lists, the presentation will provide a short insight into teaching practice, the opinions and experiences of some teachers whose literature teaching has been based on both national documents. By observing the different aspects of the proposed changes of the required reading list, this analysis will provide a different perspective on the role of education in forming the literary canon for children.

**Keywords:** required reading, canon, Croatian educational system, curricular reform

**Katarina Kralj** (1994) studies primary education and teaching English to young learners at the Faculty of Teacher Education, University of Zagreb. She is currently working on her Master's thesis, which deals with creative approaches to required reading and the teaching of literature in primary schools. Apart from her studies, she works as a teaching assistant at a primary school. She has also published book reviews in the international journal *Libri & Liberi*. She is interested in children's literature, alternative teaching approaches, and music.

### **Karen A. Krasny**

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### **Complicating the Unity of the Arts as Resistance in Walter Crane's Toy Books: Labouring 19th-century Poetics of Politics in the 21st Century**

Illustration and the decorative arts were an important political mode of communication during the late 19th to early 20th century arts and crafts movement. To negotiate the spaces between verbal text and images in Walter Crane's toy books is to uncover the artist's socialist ideals and subversive messages. His relentless resistance to mechanisation and the division of labour in an increasingly industrialised world is reflected in his collaborations with mid-19th century engraver Edmund Evans for Routledge, Warne & Routledge. Labouring the poetics of politics, Crane began publishing picturebooks that were designed to cultivate among young readers an appreciation for beauty as a means of undermining the efficiency of industrial capitalism. He took seriously John Ruskin's 1853 charge to readers in *The Stones of Venice* to "look around this English room of yours" and "examine again all those accurate mouldings, and perfect polishing, and unerring adjustments of the seasoned wood and tempered steel" and read these "perfectnesses" as "signs of a slavery" that sends labourers "like fuel to feed the factory smoke". The union of the calligrapher's and decorator's art in Crane's popular six-page, sixpenny, paperback *Sing a Song of Sixpence* (1873), *The Alphabet of Old Friends* (1874), and

*The Baby's Own Aesop* (1887) represented the unity of the arts as resistance against the burgeoning production of children's books which he claimed valued profit over artistic quality and made workmen slaves of industry. A committed socialist, Crane viewed aesthetic production as a form of political engagement aimed at revolutionising rather than reforming society. Crane and other aesthetes did not so much provide a path to social reform but, as Elizabeth Carolyn Miller explains, offered a glimpse into a post-revolutionary world where industrial production and social class ceased to exist (477). Korda argues that Crane's picturebooks, replete with visual and verbal puns, cultivated a visual literacy among young readers as a practical way of challenging the culture of industrial capitalism (327). In this paper, I engage in a textual analysis of the anti-colonial and socialist agenda in Crane's toy books and, in particular, his cleverly titled *Slate and Pencil-vania* and *Little Queen Anne and Her Majesty's Letters* in the collection of the Robertson Davies Library at the University of Toronto's Massey College to explore what happens to poetic labour that is reinterpreted, revised, renewed, reclaimed and recast by contemporary audiences and critics. Using Crane's illustrations and verbal text as points of departure, I discuss how the heteroglossic text (Bakhtin 270) both accommodates and falls victim to new, different or counter modes of resistance throughout time, especially so within the current political context that has given rise to such movements as #metoo, Black Lives Matter, and Idle No More and elaborate on the possible consequences of excluding or adapting canonical works in response to 21st century concerns.

**Keywords:** toy books, arts and crafts movement, illustration and decorative arts, political resistance, socialism

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### **Wimmelbooks: An Emerging Picturebook Genre**

Wimmelbooks are an emergent genre, a type of silent picturebook, crowded with small plots, full of life and movement, which are simultaneous and interrelated and so foster interactive reading. They are quite well known in Germany, from where their name, wimmeln – which means to abound, to swarm – comes. Until now, very little has been said about this type of picturebook (see Bosch 2010; Hil 2010; Rémi 2010; Dobler 2013; Kunde & Masgrau 2017). Often confused with playbooks or searchbooks – such as



Handford's *Wally* series – and because of their lack of verbal text, their narrative potential is not always recognised, which situates them as apocryphal, though their characteristics are ideal for emergent literacy all the way through to advanced metaliterary acquisition. *Wimmelbooks* propose a playful way of acquiring literacy capacities at all stages, beginning with labelling figures, relating them, constructing narratives, hypothesising about causes and outcomes, recognising puns and intertextual references... But it is not exclusively their cognitive propensity which turns them into interesting reading works, but their artistic and literary capacities: delightful images, sometimes with surprisingly well-developed psychological nuances and diversity of artistic styles. Furthermore, they form a really attractive crossover genre, as those literacy incitements can be found in the same book, converting shared reading into a pleasure at the same time for young and advanced readers and accompanying them from early reading experience to more advanced stages. Although they are mostly known in book formats, the specific characteristics of their pictures, where several plots can be observed and related, make them an interesting resource which can be used in several other ways. We find their transmedial effect in splash pages in other picturebooks or comics, board games, apps, computer games, atlases, book souvenirs, even in publicity. The *wimmelpicture* style actually leans on Bosch's and Bruegel's paintings and its requisition of specific reading strategies (decoding, focusing, skimming, scanning, top down, bottom up) can be found in other styles, such as those of Escher or Arcimboldo. Mitgutsch, who started to illustrate books in the 70s, is usually recognised as the inventor of such books, even though earlier examples of this type of book have been published (Rémi 2010). But it is especially in this century that we can talk of the *wimmelbook* boom, and not only with a Germanic background: Berner, Laval, Göbels and Knorr, Thé Tjong-Khing, Dematons, Blathwayt, Capdevila, Zullo and Albertine or the Mizielska couple are just a few names from different cultural backgrounds. They have not only inspired a genre and extended it, but have also explored and developed new ways, and so have transgressed their own boundaries, providing innovative modes of expression and meaning making: sequentiality, which links not only one page to another, but the different books of a series; new formats exploring different ways to construct the narrative; thematic innovations, from the realistic to surreal and back to the socially critical... They are certainly a living genre, with great literary potential. Thus, *wimmelbooks* can be considered an emerging genre, which, due to its transmedia nature, forces the opening and evolution of traditional canons, towards intercultural and intermediate values and references.

**Keywords:** *wimmelbooks*, emergent literacy, crossover literature, silent picturebooks, reading acquisition

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**Mariona Masgrau Juanola** is a teacher of the didactics of language and literature at the Faculty of Education and Psychology of the University of Girona. Her thesis on literature and education deals with visual poetry and its didactic potential. Her current lines of research include emergent literacy, reading, writing and the promotion of creativity, service learning and codesign, about which she has published books, such as *Creatividad: la empresa de tu vida* (2015) and articles, such as “La intermedialidad: un enfoque básico para abordar fenómenos comunicativos complejos en las aulas” (2018).

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### **Picturebooks in Spain 2000–2017: What Illustrations Are We Awarding?**

Picturebooks nowadays play a key role in children's socialisation and also represent a precious door into literacy and literature for the youngest readers. Moreover, there are thousands of new titles published every year, which undeniably add weight to the children's book market. In this context of abundance, the relevance of agents involved in the production of picturebooks is evident, and, within the field of forces that characterise literature, their responsibility for adding value to these works becomes apparent. This research aims to analyse a corpus of Spanish picturebooks (N=69) recommended or given awards by more than one organisation between 2000 and 2017. The study pays particular attention to the illustrations due to their prominent part in this kind of narrative and to their power to catch the reader's attention. Aspects such as saturation, the quantity of colour and pictorial techniques are examined under the perspective of the influence of adults, critics and reviewers in this case, in the process of shaping the system of children's book production. The initial results show that, even though the images are composed of a large quantity of elements which should convey meaning through the visual language, some aesthetic decisions may be taken according to adults' ideas about childhood. Although the truthfulness of these adults' assumptions has already been questioned, their impact on the composition of a canon of children's literature needs to be acknowledged and critically examined.

**Keywords:** picturebooks, illustrations, canon, colour, technique

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**Literary Censorship (as Suffering or Absurdity) Depicted in Books for Children: Crossing the Boundaries between Fiction and Factualism**

Literary censorship represents one of the means which restricts free literary communication. The reasons for censorship are various and they do not avoid literature for children. Literature for children and young adults often provides authors with more open and more independent space for their publishing in comparison with literature for adults. Some books intended for children and young adults actually thematise censorship (and dictatorship). Censorship depicted in books for children and young adults not only points to publishing restrictions, which are connected with literary communication, but also refers to the issue of power and lack of freedom in the wider sense. In *The Book Thief* by the Australian writer Markus Zusak, the issue of literary censorship is directly portrayed as burning, destroying, or stealing books connected with human pain, loss and death, but also with hope and life. The book for children by the persecuted Iranian author Salman Rushdie, *Haroun and the Sea of Stories*, depicts by means of a combat between words and silence the mutual symbiosis of speaking and silence. The absolutization of only one of these aspects leads to imbalance and destruction in the analysed literary text. In the book by Polish author Stanislaw Pagaczewsky, *Porwanie Baltazara Gabki*, the journey of the Wawel Dragon is described. He visits various fictitious countries with inhabitants discontented by the laws which are depicted from a totalitarian perspective and are thus the source of absurdity. In our contribution, we focus on how literary censorship, which is directly or indirectly (metaphorically) depicted in books, refers to (apart from a lack of freedom) the crossing of boundaries between fiction and factualism. The real display of the destruction of paper or the burning of books exemplifies the identification of the fictitious and actual (real) world (G. Genette).

**Keywords:** literature for children and young adults, canon of children's literature, literary censorship – exclusion titles, fiction and factualism

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**Beyond the Canon: Portuguese E-Lit**

In Portugal, the presence of electronic children's literature is still a mirage. The National Reading Plan (NRP), an important instrument of canonisation, includes a complementary list of books students should read during their formal education in order to give them a sense of the Portuguese and universal literary heritage that complements the compulsory works they study in school. It is true that this set of works includes a Digital Books Library that until February 2019 they were mostly digitised books or ebooks, with barely no interaction, immersion, semiotic multimodality, cibertextual communication base, or structural disruption (Hayles 2008; Murphy, 1997; Ramada Prieto 2017). Unfortunately, one should recognise that this absence matches the lack of electronic literature for children in Portugal. In order to try to change this, a team from the Centre of Portuguese Literature from the University of Coimbra has translated the electronic serial novel *Inanimate Alice*, created by Ian Harper and developed by a team of writers and digital artists, and is now preparing its last pedagogical guidelines aiming to introduce the series in Portuguese schools. Previously, in April 2018, the Portuguese translation, *Alice Inanimada*, was included in teacher training and in the NRP 2027. The fact that this first step may somehow canonise a translated work, related with the mentioned nonexistence of electronic *corpora*, led the team to a creative level and it is now working on the first electronic literature for children, designed over a set of wall paintings by Costa Pinheiro, a Portuguese artist. With both projects the team seeks to give students a new kind of literature, related to their technological daily experience, and new aesthetic experiences that may develop their hermeneutic competence. To reach this goal, we need to be successful with the Ministry of Education because, with the consequent inclusion of these two works in the NRP, we believe e-lit for children can match the success that printed works have achieved. We are conscious that we are working the other way around because these two works have not been selected by the Ministry to be part of the *curricula*, but offered by their own translators and creators. However, we stand by the university's side, an important agent of the school syllabus, and without this kind of intervention we may need to wait another decade for e-lit. Thus, in this paper we intend to present not only the pedagogical and creative advantages of the works, but also the experimental creative work developed through Costa Pinheiro's stories, where we previewed three levels of

electronic composition and, subsequently, of *readusing* (reading+using) or acting. We will also underline how exploring *Alice Inanimada* in class and in teacher training, along with e-lit theoretical scholarly discussion, was essential for our metaconsciousness of the main features of the electronic creative process.

**Keywords:** canon, electronic children's literature, education

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**Children's Literature as a Political Weapon: The 2018 "Rabbit Affair"**

The canon and best-sellers do not always go hand in hand. In this paper I intend to discuss the importance of politics and media in the promotion and marketing of new children's books, and question the books' chances of survival when not canonical. I will direct these questions at the "2018 rabbit affair". Following the tradition of making the rabbit the protagonist, celebrated by Beatrix Potter in the early 20<sup>th</sup> century (*The Tale of Peter Rabbit*, 1902), on 19 March 2018, Charlotte Pence, the daughter of the US vice-president, launched her book, *Marlon Bundo's Day in the Life of the Vice President*, illustrated by her mother, the painter Karen Pence. Since the plot was made public ahead of its release, the American comedian, John Oliver, had the opportunity to write an alternative version: a parody of Marlon Bundo's encomiastic and patriotic journey through the corridors of power, sponsored by Last Week Tonight with John Oliver. In this book, the illustrator is E.G. Keller and the authors are the "rabbit" itself and the writer Jill Twiss. Unlike the original story, John Oliver's entertaining narrative goes beyond the animal perspective of human reality and focuses on the tradition of talking animal characters as an allegory of human problems. But mainly it promotes an opposite ideology, going against Mike Pence's radical conservative values such as the condemnation of the LGBT community. With the two books representing opposite political and civil rights programmes, children's literature thus emerges as a new stage for this fight. Each author is trying to impose his own ideologies in order to win a place in the field and lure children into one of these political directions. Having said this, I want to shed light on the issues of this case study: how many children really read these books and what is their reaction? Does the lifespan of these books differ from others, and what drives their survival? How will the educational system approach them? How would other regions in the world deal with the kind of literature that openly promotes this kind of competing of social and cultural values? How do these children's books fit into the new trends of the children books' market?

**Keywords:** children's literature, canon, best-seller, ideology, civil rights

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**Beyond the Margin: Transgender Themes in Children's Literature**

Appearing mainly in the last decade, children's books with transgender (in the broadest sense of the word) themes are still evolving from an emergent context, related with the recent activity increase of transgender rights movements and social activism. Mainly due to the still controversial nature of the topic of gender identity, often perceived as inappropriate for children (as can be seen, for instance, by their frequent presence in lists of the most challenged and banned books in the USA), these books are an example of challenging and controversial themes that are still far from the canon. However, as shown by the growing research on fracture and disruption trends in children's literature, which illustrates the openness of contemporary children's books to new themes, accompanying the social and cultural evolution and valuing the integration of multiple differences (ethnic, racial, ethical, religious, affective and sexual), there is a centripetal movement that brings LGBTI+ themes, for example, to the mainstream. Thus, as happened with the progressive increase in the presence of homosexual and homoparental characters and families in children's literature, we can expect that the same process will occur — and is, indeed, already in motion — for the presence of transgender themes and characters in children's books. The purpose of this study is to highlight the increasingly literary and visual quality of recent children's books with transgender themes and characters — which are still predominantly instrumental and pedagogical — as a way of being ever more visible in the mainstream, towards a presence in a possible thematic or general canon. We start by characterising the main trends of transgender children's books (in the context of our ongoing PhD investigation), distinguishing the explicit or implicit treatment of the theme, and we proceed to argue the importance of these books not only to offer an identity reference to gender diverse children, but also to be used in school sessions in order to discuss gender aspects and even serve as an important source of information to society at large, contributing to a primary opposition to transphobia. While the pioneer books about gender diversity (“about” it, not “with”), usually with an activist context, are surely important to this effort to inform and increase visibility, we argue that the final steps to normalisation — and towards the canon — depend on the literary and visual quality of the books.

**Keywords:** children's literature, transgender, gender, LGBTI+, contemporary

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**Mary Owns the Empire's Map: A Postcolonial Reading of *The Secret Garden***

*The Secret Garden* is one of the most beloved classic children's books. It has been appreciated by children and adults and studied by many academics. However, rare are the studies which read this novel with the help of postcolonial theories. This study aims at reading *The Secret Garden* as a fiction of empire, conceptualised by Mawuena Kossi Logan. Maps are a very common tool in the fiction of empire, and although Frances Hodgson Burnett has not given us one, this study will draw a metaphorical map in which Mary Lennox heals herself and grows throughout her imperial domestic adventures. The garden, Misselthwaite Manor and the moors will be taken as Mary's imperial territories and it will be shown how she (and not Colin Craven) colonises these mysterious places. *The Secret Garden* may be a very well-known book, but it still hides colonial allusions and messages. This study will lead back to the enchanted garden so that the audience can find imperial treasures it has not seen before.

**Keywords:** children's literature, British Empire, postcolonial literature

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**Canon and Propaganda: Evaluating the Representation of "Pioneer Life" in GDR Children's Literature**

That adults' propagandistic aims may shape the content and narrative style of children's literature is by no means a new insight. However, detailed historical studies of how propagandistic aims influenced canonicity are largely missing. With respect to the decade 1950–1960 in the German Democratic Republic, it is shown that the socialist representation of "pioneer life", i.e., the culture and practice of children's socialist mass organisations, is valued as a precondition for being included in the official canon. Focusing on the canonised novel *Tinko* (1954) by Erwin Strittmatter that was required reading in the GDR's 9th form, the question is asked to what extent individual authors strive for aesthetic autonomy and independence of dogmatic requirements by the party line, even when they shared at least some of the official goals demanding socialist education. Accordingly, one may ask why widely acclaimed and much-read novels such as *Frank* (1958) by Karl Neumann did not

reach canonical status. I will argue that the accessibility of anti-dogmatic narration to the intended readership plays an important role. While in *Tinko* critical messages with respect to the pioneers have to be carefully derived from the text and are consequently not easily accessible, Frank is explicitly portrayed as an individualist not interested in the pioneer organisation (though see the sequel *Frank und Irene*, 1964). Thus, *Frank* is in conflict with the idea that GDR socialist realism should present literary characters showing the virtues of true pioneers. Therefore, under the conditions of censorship, a book is more easily canonised when critical messages remain implicit.

**Keywords:** anti-dogmatic narration, canon, German Democratic Republic, pioneer life, propaganda

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## **The Centre and Periphery: A Decolonisation of Images in Brazilian Picturebooks**

Abundant in contemporary culture, drawn pictures follow strict codes – either the canons of the fine art's figurative realism, which remains a model of easily accepted artistic representation for common sense, or stereotypical traits within the conventions of the products of the cultural industry. Such codes were originated mainly from European fine art, up to the 19th century, and from the American cultural industry from the 20th century onwards. They promote a colonisation of the imaginary in a process that happens invisibly from childhood, when visual culture is acquired spontaneously, without formal education. In a globalised world, peripheries are at a disadvantage, consuming comics, animations, and picturebooks produced and exported by dominant centres. Nevertheless, the visual language established by such centres is challenged by productions of peripheral regions which reflect local cultures. Among Latin American countries, this paper examines the case of Brazil. Mostly from 1970 onwards, Brazilian picturebooks have been progressively developing in terms of artistic quality, in a maturing process that culminated in the awarding of the Hans Christian Andersen Prize to Roger Mello in 2014. Besides improving technical skills, Brazilian illustrators have promoted an intense dialogue



between local and global references, resulting in works that challenge the conventions. This process has great affinity with that of Anthropophagy, as the Brazilian response to the European Avant-garde became known. Following the same strategy of Brazilian modernist artists from the first half of the 20th century, contemporary illustrators devour external influences and regurgitate autonomous art forms, developing a decolonised visual language. More than pastiches, parodies or postmodern collages, their works present forms of hybridity characteristic of colonized cultures in Latin America, promoting a decolonisation of the imaginary. Considering the particularities of Brazilian cultural development and production, both postcolonial and postmodern theories are inadequate to analyse it, as noted by the Portuguese sociologist Boaventura Sousa Santos. Important in his sociological discussion, the concepts of centre and periphery are also examined by Yuri Lotman in the field of semiotics, as essential aspects of the semiosphere, and applied to children's literature by Maria Nikolajeva. Having this theoretical framework in mind, this paper examines the relations of the centre and periphery in contemporary Brazilian production and, in the absence of an established theory, dialogues with the reflections made by the creators themselves, both writers, like Ana Maria Machado, and illustrators, like Rico Lins, Graça Lima, or Angela Lago, among other outstanding artists. They bring powerful insights regarding the colonial ideology carried by visual representations in picturebooks, an aspect frequently overlooked in the theory produced so far.

**Keywords:** picturebooks, visual language, colonisation, local culture

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### **Who is Ivana Rossi – the Little-known Translator of the First Peter Pan Edition in Croatia?**

The oldest known Croatian translation of one of the Peter Pan narratives, titled *Peter Pan in Kensington Gardens*, was by Dr Ivana Rossi, as stated on the copyright page of the

book. Her identity, life and work has not been of academic interest until just recently. The answers to questions about who she was and what she did are found in the unpublished archives kept in the State Archives in Zagreb and in the Archive of the Faculty of Humanities and Social Sciences, University of Zagreb. Ivana Rossi was born in Glina on 5 May 1892. From 1902 to 1910 she attended the Temporary Lyceum for Girls in Zagreb. After successfully passing the final *matura* exam, in 1910 (only nine years after women had been allowed to enrol in full-time studies) Ivana enrolled in the Faculty of Humanities and Social Sciences in Zagreb, where she studied Philosophy and Physics. On 3 July 1916 she defended her dissertation titled “Osnovne misli filozofije Henri Bergsona” [The Basic Philosophical Thoughts of Henri Bergson] and became the first woman in Croatia with a PhD in philosophy. That same year she was employed at the Royal Gymnasium for girls in Zagreb. She stayed there until 1946 when she started working in the Partisan Gymnasium (the following year the school changed its name to the Marshal Tito Gymnasium) and in a little after two years she was transferred again, this time to the Third (male) Gymnasium in Zagreb. She was buried in Mirogoj cemetery in Zagreb in 1963.

**Keywords:** Ivana Rossi, Peter Pan, biography, archives

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### **Cinderella, Do I Know You? Cinderella’s Character in Croatian Translations**

The fairy tale of Cinderella is probably one of the most widespread stories, popular amongst both adults and children, and undergoing transformations through time and different cultures. The Cinderella story, as “a universal metaphor to promote an unjustly neglected subject” (Hennard Dutheil de la Rochère et al. 2016), still inspires not only different artists, creators and translators transforming the fairy tale, but also academics analysing different aspects of the story. Although some of Grimms’ fairy tales (e.g. Die Bremer Stadtmusikanten) were translated into Croatian as early as in 1876, they mostly represented adaptations and free translations, published without mentioning the authors

of the original text, following the usual practice in children's literature at the time (Hameršak 2012). The first known Croatian translation of Grimms' Cinderella (1882) fits into the mentioned translation and publishing practice, which was also followed in the years to come. However, from the second half of the 20th century until today, there have been several complete translations of the story into Croatian. This paper will analyse the complete and direct Croatian translations of Grimms' final version of the fairy tale Cinderella published in 1857. Special focus is given to Cinderella's character, the depiction of her physical and personal traits, as well as the way she is presented when communicating with other characters. The findings will be compared to similar research in other languages in order to define the representation of Cinderella in contemporary Croatian translations of the story.

**Keywords:** Cinderella, Croatian translations, character, children's literature

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## **Towards Paraliterature through the Canon? Picturebooks in the Spanish Language**

This paper aims to reflect on how the searching for acknowledgement can lead to paraliterature or to very standardised patterns. For this analysis, we use books recommended by important reading promotion institutions for their literary and aesthetic qualities rather than because they are books recommended to "deal with" or "approach" certain social topics. The corpus of study is formed by 100 books that have been recommended by at least two of the following institutions: Cuatrogatos (USA), Fundalectura (Colombia), Banco del Libro (Venezuela), White Ravens (Germany), Ibbi México (Mexico), Rosa Sensat and CLIJ (Spain) and Canal Lector (Mexico, Chile and Spain). Lack of diversity,

repetition of patterns or preservation of structures that replay classic ones are some of the resources authors use to approach a standardised vision of the canon. The results show how these resources, instead, can drive the children's literary system to forms of paraliterature where to look like a classic book is more important than the literary content. On the other hand, it is possible to observe the mainstream focus in the representation of cultures. A corpus of selected books by important agencies is a privileged field for this study.

**Keywords:** canon; paraliterature, intercultural education, multiculturalism

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### **Reading America in the *Fancy Nancy* Series**

No one would ever call Jane O'Connor and Robin Preiss Glasser's *Fancy Nancy* series canonical. But it is a children's literature phenomenon, amassing dozens of picturebook titles, I Can Read! easy readers, early chapter books, activity books, an animated TV show, dolls, blankets, and costumes within the just-over-a-decade-old brand. Quality aside, the series is a fascinating cultural artifact, privileging excess and materialism, hyper-femininity, and permissive parenting, all in the name of "normal". If we're being honest, beyond her cuteness and (literal) sparkle, Nancy is a bit bratty and quite shallow. So why has *Fancy Nancy*'s exaggerated world and near unlikability resonated so deeply and so positively with contemporary readers? What values are conveyed by *Fancy Nancy*'s world that are so palatable to the schema of today's readers? More to the point, as a popular international export, how "authentic" does *Fancy Nancy*'s America/Americanness seem

to non-American readers, and how are those qualities both interpreted and judged by non-American readers? These are the central questions that underpin my Fulbright project (February–July 2019), the conclusions to which I would like to present at CBC2019. Specifically, I will discuss the Fancy Nancy brand, especially the picturebooks, and how Fancy Nancy/Fina Nina is received by both American and Croatian university students who are studying Education. I am interested to see how “normal” both of these bodies of students consider Fancy Nancy’s America/Americanness to be, from gender to personal space to the representation of material goods, and how these different groups of students imagine using (or not) these books in their future classrooms.

**Keywords:** American, ideology, picturebook, gender

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#### **The Junior Literary Guild as an Alternative to Canonicity**

The Junior Literary Guild (JLG) was an American children’s book club that flourished from 1929 to 1955; in that time, it sent monthly selections to thousands of subscribers in distinct age groups ranging from preschoolers to 16-year-olds. In the main, the book club avoided reviving already published works, hoping instead to promote contemporary publications for its readership and thus fostering close relations with publishers whose recent titles formed the majority of its list. Nonetheless, the club made exceptions for some earlier works, particularly in the 1930s, reprinting canonical authors such as E. Nesbit and Rudyard Kipling. It also made occasional exceptions for works of popular American history, such as Francis Parkman’s *The Oregon Trail* and Prescott’s *The Conquest of Mexico*. The JLG’s early advertising suggested that its selections were the answer to parental frustration with how to identify what children should be reading. This paper explores how the club sought to position itself as offering alternatives to canonical works, or canonical works in embryo; in other words, the JLG’s imprimatur was as important as canonicity for contemporary works through the prestige of its selection committee and the savvy of its editorial staff. For example, the club cultivated close relations with British publishers, often offering its readership American editions of authors such as Arthur Ransome as early as possible, a strategy that exploited “Englishness” to suggest that the JLG’s products were canonical before the fact. Reprints of earlier works were often justified through the provision of new book design and illustrations (e. g., the edition of Parkman), offering a few well-packaged canonical works, again to suggest expertise on the part of selectors. The club’s leadership in fact responded to the pull of the topical,

whether it was books about new industrial processes (the building of skyscrapers or the movie business) or new fiction concerned with the assimilation of minorities (such as the novels of Chesley Kahmann and Florence Crannell Means). Many of these works missed becoming canonical, but the club justified their presence in its list nonetheless because they were surrounded by just enough in the way of reassuring “old friends” or approved imports from Europe, from both England and the continent, to suggest the cachet of good taste and discerning choice on the part of the selectors.

**Keywords:** book clubs, juries, publishing, Junior Literary Guild

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### **Alice’s Outing to Beyond the Canon: *The Nursery Alice***

This presentation focuses on the narrative strategies used by Lewis Carroll and John Tenniel in their adaptation of *Alice’s Adventures in Wonderland* (Carroll 1865), titled *The Nursery Alice* (1889), and on a comparison of these strategies with those used in the original novel. The purpose of the analysis is to establish whether the narrative features of this adaptation justify its categorisation as a picturebook in semiotic terms. *The Nursery Alice* has often been criticised as a less valuable version of the original story, and usually expelled from the canon of children’s literature. It has also been dismissed as unimportant and often avoided in historical overviews. A possible reason for this may be the consideration of *The Nursery Alice* as an intralingual translation of the original. According to Roman Jakobson (1961), intralingual translation, or rewording, is a translation of a text into other words of the same language; interlinguistic translation, or translation proper, is a translation into another language; and intersemiotic translation, or transmutation, is a translation into another sign system. This study aims to show that *The Nursery Alice* is an intersemiotic translation, i.e., a translation from literature (and language as its medium) into another medium, the format of a picturebook, which uses visual and verbal codes in a specific manner. Both narratives share the same story, but their discourses differ. The picturebook is an art form different from literature. For instance, one of the basic differences is that a novel is printed in a book, while a picturebook is a book, a three-dimensional object. Further, in picturebooks the story is told by means of two separate discourses, verbal and visual. The dialogue between the visual and the verbal discourses of *The Nursery Alice* is emphasised in the narrative itself, which strengthens the argument for its categorisation as

a picturebook. The picturebook, however, does not sever the connection with the source text; on the contrary, it clarifies some aspects of the story they share. The adaptation offers several clues to understand the meanings which are subtly interwoven in the novel and which remain difficult to detect without reference to the picturebook. To sum up, as a picturebook, the adaptation performs functions in the narrative communication different from those in the source text of the novel, and also serves different purposes. It is therefore argued that *The Nursery Alice* should be re-evaluated in this new context, using different criteria from those employed for the novel.

**Keywords:** *The Nursery Alice*, picturebook, narrative, adaptation, intersemiotic translation

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### **Canonical and Popular Literature in E. Nesbit's *The Enchanted Castle***

E. Nesbit's *The Enchanted Castle* (1907) depends heavily for its plot and humour on references to multiple predecessor texts, ranging from Nesbit's own autobiography to fairy tales and to the Sherlock Holmes stories. Episodes include a detective story, a ghost story, a horror story, and a romance, while additional genres are invoked more briefly through references to tales of banditti, gypsy kings, and so on. The children who dominate the action are both writers and readers; Gerald, for instance, is accustomed to narrate his actions in the style of popular boys' adventure fiction ("The young explorers [...] dazzled at first by the darkness of the cave, could see nothing"), while his friend Mabel notes dismissively that her aunt is "always reading novelettes. I read the books in the big library". The paper argues that the distinction that the book-snob Mabel draws here, which might be said to critique not only her aunt but also her peers and the creator of the story-world of *The Enchanted Castle* itself, is important to our understanding of Nesbit's novel and, perhaps, to larger questions of the interplay of canonicity and noncanonicity in children's literature more generally. The paper explores two related questions: first, how



the assorted noncanonical or “low culture” genres provide schemas both for the children who navigate the series of unexpected events following upon their discovery of a magic ring and for Nesbit as author, and, second, how and why the noncanonical material is made subordinate to the more venerable and “high culture” material represented by the novel’s classical content. The latter first emerges as what seems to be a subplot equal but not superior to (say) the subplot paying tribute to Sherlock Holmes, but it subsequently proves to be “the heart of all the magic”, a role officially assigned in the narrative to the magic ring: without the Greek gods and particularly Psyche, who play pivotal roles as elucidators and custodians, the magic would seemingly not exist. Here, Nesbit pays tribute to classical texts as foundational to Western literature, from “Beauty and the Beast” (an updating of the Cupid and Psyche myth) to the more recent popular texts invoked at other points in her novel. The understanding of the canon implied by her approach is thus that it is not oppositional to the popular but generative of it.

**Keywords:** Nesbit, intertextuality, genre fiction, classical presences in children’s fiction

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#### **Inside or Outside the Canon? Translations of Italian Children’s Literature in Poland after 2000**

For the entire 20th century, the most important Italian children’s books in translation were *Heart* by Edmondo De Amicis and *The Adventures of Pinocchio* by Carlo Collodi. In the 1950s, Gianni Rodari also joined the group of classic Italian authors often translated in Poland. This was a period when the publishing industry was strongly under the influence of the state, which controlled the choice of published books, especially those directed at the young reader. The situation changed substantially only in 1989 with the fall of communism in Poland. After decades of censorship, in the 1990s markets were suddenly saturated with books offered by new publishing houses which were constantly popping up. They published a great number of translations, usually mediocre in quality, both in style and in graphic design. The market began to change at the beginning of the 21st century. Many small publishing houses have now been founded; their books are carefully selected and include titles translated from less popular languages. This is when the bestsellers of Leo Lionni or Maurice Sendak were published. What has become of the publishing market of children’s books translated from Italian in the last 18 years? Is it dominated by classic authors such as Collodi or Rodari? Do publishers reach out to unknown authors?



Who is publishing, how often, and what is the print run? Based on analysed statistics, this paper attempts to answer these questions and more.

**Keywords:** translation, Italy, Poland, canon, book

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### **Printed Hypertexts in Greek Literature for Children: Breaking the Canon and Creating a New Type of Implied Reader**

Contemporary technology contributes to the formation of a culture in which the quantity and the diversity of information, the dominance of the visual over the verbal, as well as the use of polymorphic methods of artistic expression produce alternative ways of perceiving, understanding and depicting reality. That culture, popular mainly among the young, affects greatly the production of all cultural products and therefore the production of books, and especially of books for children and the young in general. Responding to the above developments as well as to the overall postmodern challenges, but also taking into account the changes in the reading behaviour of young readers, contemporary Greek writers of children's literature often incorporate digital characteristics into their books in order to make them more attractive. Such innovative books transcend the Greek canon of children's literature. By imitating the form and the structure of electronic hypertexts, they become interactive. The construction of their meanings becomes a challenging but also a playful process in which the reader's participation is a *sine qua non*. Thus, they introduce new reading practices and, consequently, they allocate to their readers a new energetic role. By focusing on selected Greek printed hypertexts, we will examine which elements of such books make them metafictional and interactive. At the same time, by analysing the reading roles that such elements necessarily pre-suppose, we will show that printed hypertexts construct a new type of implied reader that is energetic and initiative taking, a reader who can appreciate the subversiveness, the humour and the multilevel complexity of such books. The actual readers, who embark on reading such books, have to identify with their qualified implied reader. Only in that way will such books fulfil their canon-breaking role and become a pleasant but also thought-provoking 'reading event'.

**Keywords:** children's literature, handheld hypertext, implied reader, metafiction, critical digital literacy

**Anastasia Oikonomidou** is Associate Professor at the Department of Education Sciences in Pre-school Age of the Democritus University of Thrace, Greece, where she teaches Greek and foreign literature for children. Her scientific interests lie in the area of the ideology inscribed in literary texts for children, in the implied reader and its ideological function in texts for children, as well as in the ideological aspects of illustrated books. She is the author of *A Thousand and One Subversions: Innovation in Literature for Young Readers* (Patakis, 2011) and of *The Child Behind the Lines: The Implied Reader of Books for Children* (Gutenberg, 2016).

**Anastasia Karagianni** is a social anthropologist and an educator specialising in minority and refugee education. She is currently working in the humanitarian field in Greece. In terms of her research interests, among others, she is concerned with the ways in which social constructions and long-standing ideological conformities are being de-composed or even reversed in postmodern children's books.

#### **Åse Marie Ommundsen**

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#### **Canonical Competence Lost in Translation**

Two common motifs in Nordic children's literature that have been explored by several studies are the notions of children as competent and close to nature (e.g. Christensen 2013; Goga 2013; Ommundsen 2012, 2013). In 1851, the Norwegian folk-tale collector Jørgen Moe (1813–1882) published what is considered to be the first original Norwegian children's book, *I Brønden og i Tjærnet. Smaahistorier for Børn* [In the Well and in the Mere. Short Stories for Children] (1851). As typical examples of Norwegian children, the main characters Beate and Viggo play outdoors in nature, seemingly free of adult supervision. In the second story, Viggo kidnaps and beheads Beate's best friend, her doll Lille-Beate [Little Beate], so that the story ends sadly with grief and the funeral of the doll. The children are portrayed with psychological insight and with respect for their personal feelings and integrity. The typical idealisation of the time is missing, as is the period's typical open moralisation/didacticism. Moe's book represented something new as it was told in the same direct, oral style as in the folk tales Moe collected with P. Chr. Asbjørnsen (1812–1885), which were published from 1842 onwards. In this paper, I will discuss the extent to which this canonical book has been changed in the English (1883) and American translations (1915). In the English edition, the story no longer takes place on a Norwegian farm but among the British aristocracy. As Norway does not have an aristocracy, this change is rather striking. Beate has lost some of her competence and has turned into a little lady instead (Moe 2009). Whereas in the Norwegian book she washes and dresses and plaits her hair herself, in the English edition "she hardly gives the servant time to wash and dress her, and to plait her hair". The translator has also put in moralising elements, as in the inserted sentence "[...] and I am happy to say that by the help of God she was able to keep her promise". These moralising elements distance the English

edition from the innovative way of writing in Moe's original text, in which he leaves to the child reader to draw conclusions. "Viggo and Beate" is mentioned in many American reading lists for children, and the first chapter, "The Doll under the Briar Rosebush", was a school classic in American culture (Moe 2009: 18). In the American edition, the story is radically changed, as the most violent and emotionally touching scene is censored. The doll, Little Beate, is no longer beheaded by Viggo's axe; instead, she is lost, taken away by Viggo. Instead of the tragic ending of the narrative, there is a happy ending. The sibling's canonical competence is lost in translation.

**Keywords:** competent children, children's literature canon, translation, canonical illustrations, Jørgen Moe

**Åse Marie Ommundsen** is Professor of Scandinavian Literature at the Faculty of Education and International Studies, Oslo Metropolitan University and teaches part time at Nord University, Norway. Her current interest lies in challenging picturebooks and picturebooks for adults, on which she has published books and articles in Norwegian, Danish, English, French and Dutch and lectured as a guest lecturer and keynote speaker. Recent publications include "Picturebooks for Adults" in *The Routledge Companion to Picturebooks* (Kümmerling-Meibauer 2018) and "Competent Children: Childhood in Nordic Children's Literature from 1850 to 1960" in *Nordic Childhoods 1700–1960: From Folk Beliefs to Pippi Longstocking* (Aasgaard, Bunge and Roos, Routledge 2018). In 2013, Ommundsen was awarded the "Kari Skjønberg Award" for her research on children's literature.

### **Cláudia Sousa Pereira**

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### **Canon and Literary Design – Beautiful Answers for Big Issues: A Picturebook and a Movable Book**

There are books that sooner or later, and for various reasons, become central to the children's literature subsystem. And this subsystem may also become central to the literary polysystem. We address the importance of the receiver in contemporary society having in mind these centralities in literary studies. Some children's books may even include issues usually common to the classics of world literature, and the verbal text may be involved in an exchange with only a small part of its value. Nevertheless, even from the perspective of literary studies, this small part interacts with other codes and other uses that literary reading allows, following or creating new canons in the moment of reception rather than during the process of creation. After all, it is the beautiful and the useful, rather than anguish or prejudice, that connect the world of children and the world of adults. Here we will consider the concept of literary design as a functional answer to the difficulties of approaching and understanding certain books by mediators in literary reading. Two examples will be used to demonstrate these difficulties, in which the apparent imbalance of the verbal text against more evident codes (aesthetic) can be created, and which literary reading can help to solve. These examples are *Duck, Death and the Tulip* by Wolf Erlbruch (2007) and *Voir le jour* by Emma Giuliani (2013), a picturebook and a movable book,

respectively. Such works may provide possible solutions, so much more evident as it is precisely the development of certain themes and certain answers that literary genres contribute to these subjects. We will talk about the philosophical text and the poetic text that relate to each other, providing not only difficult questions, but also beautiful ways of exposing the questions and discussing the answers. In this way, the contexts of literary reading and the influences of aesthetic languages can continue to be, not without adaptation, important elements in forming the canon of children's literature.

**Keywords:** literary studies, literary reading promotion, literary design, picture books, movable books

**Cláudia Sousa Pereira** graduated in Modern Languages and Literatures – Portuguese and French, from the Universidade Nova de Lisboa (1989); she gained a Master's in Comparative Portuguese and French Literature – medieval period – from the Universidade Nova de Lisboa (1994) and a PhD in Portuguese Literature from the University of Évora (2000). Since 1990, she has taught at the University of Évora, has conducted research and is now Vice Director of CIDEHUS-UÉ (Interdisciplinary Centre of History, Cultures and Societies of the University of Évora). She has contributed chapters in books and has been involved in conferences, communications and training, national and international, in the areas of children's and YA literature, reading promotion, literary education and mass literature.

### **Jaana Pesonen**

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### **Insiders and Outsiders: The *Tatu and Patu* Series and the (Re)defining of Finnish Children's Literature?**

During the past decade, the *Tatu and Patu* series has become the most well-known picturebook series in Finland. The series, already consisting of 16 books, has received multiple awards, such as the Finlandia Junior Award in 2007, as well as the Tietopöllö award for children's and young adult non-fiction writers in 2010. In this postmodern picturebook series, non-fiction is combined with parody. The series is also known for challenging normative assumptions, for example related to nationality. This paper focuses on examining children's literature which both constructs and also challenges the national canon of children's literature. First, I examine the factors that have led to the *Tatu and Patu* books being acknowledged and praised in the Finnish canon of children's literature. Second, I examine the literary strategies used in the series to question and challenge normative assumptions. The analysis shows that the series displays very well the success in balancing – but also shaking the balance of – the conceptions of the familiar and strange, the normative and non-normative. The books therefore go beyond their own boundaries and create new meanings.

**Keywords:** picturebook, non-normative, Finnish children's literature

**Jaana Pesonen** works as a university lecturer in the Faculty of Education, University of Helsinki, Finland. Her doctoral thesis (2015) was on multiculturalism in contemporary

Finnish picturebooks. Currently, she is interested in studying norm critical children's literature. Her recent publications include a chapter on utilising intersectional theory in analysing children's books in *Feministisen pedagogiikan ABC – Opas ohjaajille ja opettajille* (edited by A. Laukkanen, S. Miettinen, A-M. Elonheimo, H. Ojala, & T. Saresma) and an article "Children's Storybooks Supporting the Development of Critical Literacy and Intercultural Understanding" (forthcoming).

### **Maria da Natividade Pires**

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### **Popular Literature and Children's Literature: The Canon and the Subversive Form of New Multimodal Readings**

Many years ago, the teacher training we developed, including reading children's literature and theoretical approaches that support this training, makes us think that between popular literature and children's literature the intertextuality is so strong that many values from the traditional literary system are really important nowadays in a symbolic sense. However, if we pay attention to literary histories, even those from the last decades, we see that neither the concept of folk literature nor the concept of children's literature has a prominent place or is even referred to. So, the canon continues to be non-permeable to them. Literary histories are extremely selective, and in a continuous line that does not include literary multimodal creations. This paper deals with a reflection on popular literature/folktales and their new meanings, particularly created by illustration, "often exploring innovative modes of expression". So, picturebooks are the focus of our analysis. This kind of approach is incorporated in general topic no. 7 "Canonical illustrations and the (re-)interpretations of children's classics" and also in no. 10 "The canon of children's culture: literature, arts, multimodality, new media...". As example of stories and illustrations that we can reflect on, we present, from Charles Perrault, *Três Contos de Perrault*, illustrated by Manuela Bacelar (1997, Portugal); from the Brothers Grimm, *Schneewittchen*, illustrated by Momo Takamo (2011, Germany) and *Hansel y Gretel*, an adaptation of Tina Meroto, illustrated by Iratxe López de Munáin (2014, Spain), including a CD with the opera of Engelbert Humperdinck's "Hänsel und Gretel"; or another way of regarding the popular imagination, in *Princesses oubliées ou inconnues* by Philippe Lechermeier and Rébecca Dautremer (2004, France), where the roles of these characters are presented with humour and applying new cultural values.

**Keywords:** popular literature, intertextuality, (re-)interpretations

**Maria da Natividade Carvalho Pires**, PhD in Portuguese Literature, Professor Coordinator at ESE- Instituto Politécnico de Castelo Branco. Research interests: children's literature, intercultural education, folktales, illustration and multimodal narratives. Her recent publications include a book co-authored with Margarida Morgado, *Literatura Infantil e Educação Intercultural* (2010) and an article co-authored with Maria Manuela Abrantes, "Boys Reading: Um Projeto sobre como motivar rapazes adolescentes para a literatura" in *Poiésis – Revista do Programa de Pós-Graduação em Educação* (2018).

**Eva Pršová**

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### **Existential Images of Fear, Anxiety and Destruction in Opposition to the Value of Love in Literature Featuring a Child's Hero**

The thematic line of literature for adolescents has for several decades enriched social life with a new dimension which is opposed to the optimistic concept of a person in literature for young people. The greatest controversy over the nature of children's literature and themes occurred in the 1930s, which, following the oscillation between the optimistic and realistic in art for children, was ultimately based on the freedom of the author in the subject, but with an emphasis on the specifics of child perception and artistic criteria. In literature, with unequal frequency (and very little in socialist literature), alongside the optimistic concept of the world, realistic stories that map social differences and darker realities emerged. A similar dilemma was also resolved by artists after the revolution in 1989, which concluded that the child (and teenager) as part of life reality cannot be separated from difficult topics or even the artistic image. The reality in which children and adolescents live does not exempt them from issues of poverty, disease, addiction, violence, armed conflicts, and the loss of certainty and security which is to be seen on a daily basis and in the media. Therefore, it is natural that these phenomena also appear in the literature for children, which is to show life in its entirety. In the literary image, children and adolescent readers face feelings and situations that they themselves experience. And, in many cases, it is existential anxiety, fear, searching for identity, feelings of boredom, the struggle with everyday reality, poverty, the loss of parents or close ones, a dysfunctional or incomplete family, dependence, and loss of human dignity. It is not important whether such literature is intended for the child and adolescent reader, but it is important to be familiar with and identify with the characters and to be addressed by meaningful transitions. The shift of life-related topics into literature through the child and young hero in existential situations is also the subject of analysis and interpretation of emblematic prose texts. The study tracks how the motives of fear, anxiety and destructive tendencies in a child's life expand in dramatic circumstances depending on time, the social and artistic atmosphere, and the objectivity and subjectivity of the narrative. Subjectivity as a constitutive principle of modern literature is put into concrete form in the currently differentiated prose with a children's hero and prose for children in the works of P. Glocko (*I'm Not Afraid of Holidays; Three Sentences for the Ospedal Orphans*), P. Holka (*A Normal Nutcase*), M. Kompaníková (*Fifth Boat*), M. Horoščaková (*A Summer's Day*), in the fairy tale by J. Uličiansky (*Little Princess*), but also in the bold idea of the dramatic texts of D. Gombár (*Hugo Karas*) and R. Olekšák (*Negativists*). The study sets out a specifically determined context and psychological aspects to illustrate phenomena such as alcoholism, the dysfunctional family, addiction, prostitution, imminent danger to life, rape, loss of meaning of life, death, but also the function and cost of love in the human world. At the same time, it also focuses on the translation of the language resources of texts in morphosyntactic, lexical and stylistic areas, depending on the subject, the subjectivisation of the narrative and the revealing of the dramatic character. In the text, we also note a

partial retreat from the aestheticisation of literature in the genres of realistic prose for children towards the vulgarisation and naturalisation of reality.

**Keywords:** realistic prose, child hero, optimistic concept, existential topic, narrator, language

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**The Sainsmatika Fairy Book: Connecting Open-Ended Problems to Fairy Stories as a Tool to Develop Students' Mathematical Creativity**

Stimulating mathematical creativity is very important for students' cognitive development. Unfortunately, conventional classroom approaches to stimulate students' mathematical creativity have not been satisfactorily effective. However, a prospective approach to stimulate mathematical creativity can be applied through a teaching tool that integrates open-ended problems with interesting things, such as engaging students in the atmosphere of reading fairy stories. In this study, the Sainsmatika Fairy Book (SFB) was used as science and mathematics teaching material to improve student mathematical creativity. A pretest-posttest control-group experimental design was used to investigate the effectiveness of the SFB to develop fourth-grade students' mathematical creativity. The participants consisted of eighty fourth-grade students in one of the districts in Indonesia. Characteristically, this study employed quantitative data that were collected from observing students' activities. Based on the one-way ANOVA statistical analysis, it was found that the comparison of mathematical creativity scores between  $\mu_1$  and  $\mu_2 = 0.961 > 0.05$ ,  $\mu_2$  and  $\mu_3 = 0.011 < 0.05$ , and  $\mu_1$  and  $\mu_3 = 0.024 < 0.05$ . Therefore, it can be concluded that the use of the SFB is significantly effective to enhance students' mathematical creativity.

**Keywords:** Sainsmatika, open-ended, fairy book, mathematic, creativity

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**Ali Mustadi**, PhD is a lecturer in the postgraduate programme of primary education of Yogyakarta State University. He is interested in English language and educational language. His recent publications include “Communication Competence-based Language Teaching: An English Course Design for Primary Teacher Education” and “Fundamental School Reform through the Lesson Study for Learning Community (LSLC): A Study of Collaborative Learning in Indonesia and Japan”.

### **Ana Margarida Ramos**

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### **Young Adult Fiction: The Relevance of the Bestseller Phenomenon in the Construction of an Alternative Canon**

In Portugal, the Young Adult (YA) fiction label (instead of youth literature) is quite recent and its introduction in bookshops and public libraries is not yet common, despite the success of specific authors, series and collections aimed at this specific audience. The FNAC bookshop, an international brand present in several Portuguese cities, has created a specific place (physical bookshelves and an online section on its digital platform) dedicated to YA literature (“jovem adulto”) and the Portuguese online bookshop WOOK has followed the example on its website. The creation of specific bestseller lists regarding YA fiction allows us to identify the main trends (Cart 2017) regarding the publication and reading of these books, by including not only best-selling books but also the most popular authors. We propose to analyse a set of YA novels systematically present in both of the above-mentioned lists during the summer of 2018 in Portugal, reflecting on their themes, narrative structure, and linguistic style. The analysis includes peritexts, such as covers and layout, and epitexts, such as publisher recommendations and online reviews, in order to understand the relevance of paratextual elements in determining bestseller success. The study will allow us not only to identify the main trends of contemporary YA literature (Koss & Teale 2009; Nilsen & Donelson 2009; Wolf et al. 2010), but also to understand its recent evolution, including the relevance of movie and TV series adaptations and the social media influence in the creation of an alternative reading canon.

**Keywords:** YA fiction, contemporary trends, bestsellers, alternative canon

**Ana Margarida Ramos**, PhD, is Assistant Professor in the Department of Languages and Cultures at the University of Aveiro, Portugal, where she teaches Portuguese Children’s Literature, Literary Theory, and Reading Promotion in several graduate and postgraduate courses. She has supervised two PhD students and several Master theses related to research on children’s literature.

### **Emma Joy Reay**

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### **Kideogames: Reframing “the Fringe” as “the Forefront”**

The general absence of both children’s texts and videogames from traditional literary canons, curricula, journals, and conferences might seem to be obvious, practical, and



natural – a straightforward reflection of theoretical and methodological divergence, and of the way texts are grouped outside of academia. However, these justifications do not hold up under scrutiny, since critical approaches to children's texts and ludic texts are overwhelmingly shaped by recognised, "conventional" forms of literary analysis, and evidence suggests that, outside of academia, modern textual consumption is characterised by media convergence, crossover appeal, dual-address, franchising, remediation, and transmediation. Looking specifically at the infantilisation of videogames, this paper attempts to better understand the omission of videogames from literary canons by drawing parallels with the academic segregation – and consequent marginalisation – of children's literature. It argues that the interdisciplinary space between children's literature scholarship and games scholarship may in fact be a particularly strong strategic location from which to challenge hegemonic theories of art and literature, and posits that solidarity between the fields has the potential to reposition what currently might be considered "the fringe" of humanities scholarship as "the forefront". In envisioning the category of "children's videogames", this paper necessarily acknowledges – and attempts to anticipate – the ways in which this body of texts might face discrimination even within the two fields it seeks to unite; however, this paper takes the optimistic view that the serious, reciprocal validation of each other's domain resists the denigration of both youth literature and ludic texts in equal measure by challenging the collocation of "play" and "children" with "low culture". This paper concludes by making some practical recommendations as to how children's literature scholars might take steps to incorporate videogames into their existing corpus and how certain critical approaches from children's literature scholarship – namely picturebook theory, aetnonormative criticism, and strands of YA criticism – can be adapted for videogame analysis.

**Keywords:** videogames, new media, interdisciplinary, digital, multimodality

**Emma Reay** is a PhD student at the University of Cambridge. Her research intends to fill the scholarly gap surrounding "children's videogames" by bringing together games scholarship and children's literature scholarship. Her research interests include the function of textual children and constructions of childhood in videogames, the "childly" aesthetic, digital toys, YA theory, ecocritical approaches, and picturebook theory. Emma is the recipient of the Vice-Chancellor's Award, the Pigott Award, the Jacqueline Wilson Award, and is funded by the Arts and Humanities Research Council. Her recent work has been published in the journal *International Research in Children's Literature*.

### **Susanne Reichl**

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### **From Darkest Peru to Contemporary Politics: Transformations of a Canonical Bear**

Michael Bond's first story collection, *A Bear called Paddington* (1958), features a homeless bear from "darkest Peru" who tries to find a home. Although written at a time of racist conflict – the Notting Hill Riots took place in the same year – migration as such is not a topic that features in Bond's early stories. Paddington's story of migration is

an individual success story, largely untouched by any of the demographic changes that were under way in 1950s' Britain, and without a clear ideological position towards them. Paddington, then, has become timeless, and his canonical status in children's literature is unquestioned. The Paddington films of 2014 and 2017 move the fate of the bear who is looking for a home into the London of the 2010s. However, the historical era from which the original Paddington stems is uncannily present in both films: while, on the one hand, the setting is recognisably London in the mid-2010s, there are markers of other times that keep disrupting the early 21st century feel of the films, and reference a history of migration that characterises the British Isles, especially its metropolitan centre. Those markers are props, colour schemes and music, as well as overall "retro" preferences that play out at the story level as well. Together, they create a certain timelessness that infuses the family film with an ideological layer, celebrating London as a colourful home for many and leaving no doubt about its position on contemporary British politics. In my presentation, I will explore the various temporal layers and contradictory time references that are assembled in the films and will argue that Paddington explores the potential for social critique in a family film and that the films thus refashion a canonical character to keep him timeless and yet transport a certain ideology.

**Keywords:** family entertainment, ideology, ethics, time and place, Paddington

**Susanne Reichl** is professor of contemporary English literature at the Department of English and American Studies at the University of Vienna. She has published on Black British Writing, the reading of literature in school and at university, on cognition and reading, and on children's and young adult literature. She is PI of the research platform #YouthMediaLife, which investigates young people's mediated lifeworlds and the narratives constructed within them. She has an interest in fictions of time and time travel for children and young adults.

### **Klaus Reis**

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### ***Triciclo*: An Activity Magazine or a Picturebook?**

From the idea of the traditional narrative picturebook, we will analyse the points of contact it has with *Triciclo*, a Portuguese children's activity magazine. When we think of activity magazines, even those of high quality, like the *Anorak* magazine, we understand that we are on a different territory compared with traditional narrative picturebooks. However, the *Triciclo* magazine has characters that participate in a narrative that links the proposed activities. This is a characteristic that takes it beyond the idea of a simple activity magazine and places it in the multimodality universe of publications. In addition, the magazine pays special attention to the graphic aspect. We can identify this, for instance, in the very fact that it is produced using limited-edition risograph printing. This technique gives it the characteristics of an artistic object and implies an artistic intentionality behind the publication. We will see how three authors unify their drawing style in order to give unity to the publication. The analysis of the points of contact between these two types of publication

will be based on some characteristics of the picturebook extracted from the theories of Sophie van der Linden and Gabriela Sotomayor, such as the book and its materiality, concatenation between the pages, and the relation of left and right pages.

**Keywords:** picturebook, multimodality, visual narrative

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### **Leonor Ruiz Guerrero**

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### **Lost in Translation: Fears and Controversy in *Gli Stranieri* by Armin Greder**

Children's literature accommodates more and more complex and controversial texts. In this sense, the picturebook is especially fruitful. Authors and illustrators dare with topics traditionally excluded from children's literature. And not only are the subjects challenging, but so is the structure, with open and terrible endings. Scholars are discovering the enormous potential of these kinds of works to foster critical thinking and bring reality into question. In parallel, a new concept of childhood emerges. Research reveals that children can understand unconventional texts. Besides, they can talk about them in a philosophical way. Armin Greder is a well-known author in the sphere of picturebooks. His corpus has been translated into a large number of languages, but not all his books have had the same reception. *The Island*, for instance, is frequently cited as a significant resource in schools, whereas *Gli Stranieri* seems to be out of the canon. The unsettling aesthetic is similar in these two works. Due to the topic, some publishers even think that *The Island*, *The City* and *Gli Stranieri* are a trilogy. All of them address the problem of the relationship with the Other. However, *Gli Stranieri* has been translated only into Italian and Korean. There is also a scarcity of studies which mention it. This paper analyses the reasons for this exclusion and focuses on the topic and diverse historical references which might explain its lack of translation and release in countries like Spain. In the didactic proposal of the publisher, Orecchio acerbo, there is an allusion to Palestine and Israel, a conflict that has not been resolved and which generates great debate. Perhaps this picturebook is considered unsuitable because of its polemic plot. Nonetheless, reflection about identity and otherness is an exercise that all countries must make, even when this insight looks uncomfortable. Children's literature has to be brave and has to teach children that sometimes it is difficult to take a stance. Children will not be capable of having their own perspectives if adults do not offer opportunities to build them.

**Keywords:** *Gli Stranieri*, translation, controversy, exclusion, identity/otherness

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### **Pedagogical Challenges for Teaching Literature in Chilean Secondary Schools**

This paper presents a critical review of the uses of children’s and young adult books for educational purposes in Chile in the last decade. First, the field of children’s and young adult literature in Chile is described. This is a field that has risen dramatically since the year 2000, and therefore some of the factors that have influenced the increasing relevance and circulation are also discussed. The paper also examines the systematic process by which children’s and young adult books have been introduced in literary education in Chile, either written in or translated into Spanish. Finally, the presentation will conclude with the pedagogical challenges that Chilean literary education has to embrace, given the rise of specific children’s and young adult literature coexisting with the traditional school canon, the strong non-school readership, and the lack of pedagogical guidelines for teachers on teaching literature at the present. Specifically, two challenges will be discussed in light of the possible solutions and suggestions for policy change. The first one has to do with how to engage readers at school and, therefore, how to include the readings that happen outside of school. The second considers preparing teachers for actively guiding their students on an interesting and appropriate reading itinerary, so a new attitude towards the discipline can flourish among Chilean educators.

**Keywords:** Chilean education, secondary school teachers, teaching literature, canonicity, literary system

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**Nivedita Sen**

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**Parent-surrogate or Enabling Agent: Alternative Portrayals of the Canonical Uncle in Bangla Children's Fiction**

In the Indian cultural imaginary, the relationship between uncles and nephews/nieces of the 10–15 age group were expected to fit into an archetype. Sociologist Aileen Ross assessed an uncle to be much like a father. He could be of great influence, particularly if he was the head of the household. The relation was supposed to entail affection on his part, respect and obedience on theirs. In the nineteenth and early twentieth-century canon of children's primers and stories in Bangla, the uncle is a ubiquitous presence in a joint or nuclear family who epitomises power. Based on progressive modifications in the familial structure, however, this canonical representation has undergone interesting variations over time in fiction for the same age group. The father's elder brother is an exception: he is usually the paterfamilias with greater authority that the child has to reckon with. In Western society, and therefore in their literary canon, the uncle's role within predominantly nuclear families is negligible. The father's or mother's brother or brother-in-law is homogenised under a single appellation and inhabits a distant space outside the home, with possibilities of contact being few and far between. The Bengali middle-class familial organisation, however, offers ample opportunities for interaction with uncles – even those not living in the same house. Each uncle is not only addressed by a different name, but closeness and rapport with the child is predicated on whether he is a consanguineous or affineous relation, whether he has a family of his own, whether he has to be a father-substitute, whether he lives with the family or is an occasional visitor, and his age difference with the child. In literary representations, therefore, he is delineated apropos these specific socio-cultural parameters, but also further individualised according to the dynamics of particular fictional families. These relationships can neither be generalised nor be reduced to a one-dimensional model. A paradigmatic shift in children's fiction at the end of the 19th century did away with good and bad portrayals of the child, often celebrating her/his subversive energy and rebellious initiatives against the system within which s/he is trapped. Persecuted and intimidated by her/his parents, in post-independence children's fiction, s/he looks towards using uncles as liberating agencies or props who offer something promisingly shackle-free and empowering. Sometimes even having opted out of school and studies, these uncles stir the child's imagination to believe that it is not only exciting but quite feasible for her/him to “escape”. Colluding with the child in out-of-the-way adventures and forays into prohibited spaces, they are “othered” by the parents for posing a threat to the adult establishment. Although fathers in real-life urban, middle-class contexts which are the settings of children's stories have also evolved to become more sensitised, they have not undergone any such child-friendly trajectory in canonical portrayals in children's fiction. In discussing fictional uncles as agents of liberation, I will also examine the anomalously unchanged literary illustrations of fathers.

**Keywords:** uncles, fathers, middle-class family, structure, joint family

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### **Sara Reis da Silva**

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### **Inside and Outside the Canon: Some Relevant Examples from the History of Portuguese Children's Literature**

If literature, as an exercise of a primarily aesthetic nature, is not necessarily a vehicle for ideals or political-social phenomena, the literary canon, both works that have the child as their recipient, and those that address the adult reader, enable and testify to the production and reproduction of the dominant values in a given context. Thus, the literary work, in particular, and the canon, in general, are not entirely separated from society and history, representing a particular worldview that reflects the relationship of the author with historical time and space. In the case of Portuguese children's literature and its evolution, there is a historical period, that of the Estado Novo (1926–1974), in which ideological texts proliferate, marked by a pedagogical and sometimes moralistic tendency, to serve a "watchful" political regime, with censorship services, which, in 1950, promulgated Instructions on Children's Literature, allowing themes, prohibiting topics, and even stipulating questions of style. The selected textual corpus that will be analysed includes three books of different authors and dates, one published at a time very close to the establishment of the military dictatorship and the others already in the Estado Novo or the Salazarist period: *Mariazinha em África* (1925) by Fernanda de Castro (1900–1994); *Joanito Africanista* (1932) by Emília de Sousa Costa (1877–1959); and *Histórias de Pretos e de Brancos* (1960) by Maria Cecília Correia (1919–1993). Substantiating, albeit differently or more or less explicitly, traditionalist conceptions, the three books reflect purported national values. They were then integrated into a selection, at that time a legitimate one, in fact a canon that conveyed the dominant discourse in the context in which they were published. Factors of a historical and political order, namely decolonisation and the establishment of a democratic regime, denouncing the sociality and historicity inherent in literature, have determined its decanonisation, that is, its transfer from the centre to the periphery. The aim of our study is to bring out, on the one hand, the ideothematic features that allow us to situate these texts in the universe of specific ideological indoctrination, specifically certain racist stereotypes, within the framework of the colonialist vision of the time (in a movement of inclusion or canonisation, arising from the authorial worldview) and, on the other hand, although aware of decanonisation and not forgetting the historical-political framework, to reveal some of the aesthetic-stylistic

qualities that justify integration into a special canon which literary historiography until today (Lemos 1972; Pires 1983; Rocha 1984/2001; Gomes 1997; and Silva 2016) has not exactly ignored.

**Keywords:** Portuguese children's literature, literary history, Salazar's dictatorship

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### **Katarzyna Slany**

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### **Recent Thanatopedagogical Polish Literature for Younger School-Age Children: A Proposal for a New Canon**

This paper directly addresses one of the issues formulated by the organisers of the conference at hand – Forming the canon of children's literature: contexts and influences. In this presentation, I will acquaint listeners with books for children of early school age, which were issued in the years 1990–2019, and, most significantly, which break the death taboo (e.g., which are neutral on the subject of dying and death, introducing thanatopedagogic strategies to eliminate a child's fear of this phenomenon). It will be my recommendation that certain, highly artistic works serve as a kind of canon which could be therapeutic in working with children. The primary criteria in the selection of such thanatological iconotexts will be: 1) an aesthetic value manifest at both the verbalised and iconic levels, leading the work to be perceived as a masterpiece; 2) an innovative literary convention as well as a uniqueness in the world presented, such as, for instance, a symbolic equivalence of the main character's emotional experiences with which the young audience can identify; and 3) thanatopedagogic strategies which neutralise the mortality taboo and overcome a child's fear of death. Moreover, analysis of the culled literary material – these concrete, “anthropologically sensitive” children's books – will permit me to identify and denominate the specific strategies, describe in detail the ways in which they are employed, and present the properties they display in the spheres of word and image. Writings of this sort explore difficult or off-limit topics by treating the young reader as a partner in important social discourses. Thus, a more explicit goal of this investigation is to shed light on the positive, thanatopedagogical aspects of the literature under discussion; a more implicit goal is to lead adult intermediaries to choose such literature in the teaching of children. The precise time period singled out for this research project is crucial because literature familiarising Polish children with death appears only from the final decade of the 20th century. This represents a significant time lag compared to Scandinavian or Anglo-Saxon countries in which thanatological themes had already



surfaced in the 1950s. Since the 1990s, however, this motif has been evolving in children's literature published in Poland – and yet it remains a vastly underexplored territory. This is a subject matter requiring exploration, interpretation, and systematisation. Above all, it demands in-depth assessment and evaluation in comparison with non-Polish literature. This is why it will be extremely valuable for me to compare the strategies and themes of contemporary thanatological Polish books for children with works from other nations – and this is something on which I count in discussions with children's literature researchers from around the world.

**Keywords:** thanatopedagogical literature, death, anthropologically sensitive books, taboo in children's literature

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### **Old Texts, New Clothes: Readdressing Classics for the Young Audience in Brazil**

Brazilian children's and youth literature has been thriving in the task of establishing dialogues with other languages and reinventing itself in response to the demands of the publishing market, but without renouncing aesthetic purposes. Texts of classic authors are constantly being published, having the school as the preferred target audience, and there is nothing new in this. However, publishers have recently brought these authors into illustrated publications, more appealing to the younger audience, with the clear purpose of expanding the readership of these texts now intended not only for adults but also for more experienced young readers. In the Brazilian context, this phenomenon has been called "readdressing", that is, the publication, for children and young people, of literary works originally written for adults, without textual modification (Aguilar and Ceccantini, 2012). This paper, therefore, presents some considerations about the phenomenon of readdressing in the light of recent studies on picturebooks. The following books are analysed: *Bárbara* [Barbara], *O Edifício* [The Building] and *Teleco, o coelhinho* [Teleco, the Bunny]. They are a trilogy by Murilo Rubião published in 2016 by Editora Positivo in the year of his centenary aiming at the young audience. The books were illustrated by Marilda Castanha,



Nelson Cruz and Odilon Moraes, respectively, three well-known artists in the field of children's and youth literature in Brazil. The analysis of each work intends to take into account some questions about the tensions and confluences between aesthetics, graphic design, the editorial market, and school. We also aim to reflect on the fragile insertion of Brazil within the Latin American tradition of Fantastic Realism, since Murilo Rubião is one of the few representative authors of this genre in our country. Thus, the republication of his texts may contribute to keeping his work circulating in the literary system.

**Keywords:** Brazilian children's and youth literature, readdressing, Murilo Rubião, Fantastic Realism, picturebook

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### **Old Classics Recycled for Children: Poe, Cortázar, Chekhov and Others as Seen by Contemporary Latin American Illustrators**

The purpose of this paper is to examine the classics of so-called universal literature released in new, illustrated editions for a child audience. The study focuses on books published in Argentina and receiving awards from the Argentinian Section of IBBY. Examples include 21st-century editions of texts by, *inter alia*, Edgar Allan Poe, Julio Cortázar and Anton Chekhov, all illustrated by contemporary Latin-American artists. The paper aims to investigate the ways in which the analysed texts transgress borders between adult and children's fiction. The research problem revolves around concepts commonly perceived as three interconnected pairs of notions: text and illustrations, child and adult readers, cognition and recognition. The paper intends to answer the following questions: does the message transmitted by the analysed illustrations challenge the classic texts and/or convey additional meanings? Does the narrative communication favour a child reader or an adult one? In the editors' note of the Special Issue on "Cross-Writing Child and Adult" volume of *Children's Literature*, Knoepfmacher and Myers point out the necessity

of critical elasticity when it comes to books integrating different –younger and older – voices. The tension surrounding the adult/child binary seems to require special attention in cases where texts were not originally written for children. This raises the question of whether this kind of book for young readers dissolves the boundaries of children’s literature and enriches it or, on the contrary, if it ascribes to it mainly utilitarian qualities and makes it even more subject to the canon of adult literature. Finally, the paper examines the implications of the meaning-construction process for both child and adult readers.

**Keywords:** canon, dual address, cross-writing, Cortázar, Argentinian children’s literature

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### **The Translation, Canonisation and Visualisation of Tolkien’s *The Hobbit* into Swedish, the Aesthetics of Fantasy, and Tove Jansson’s Illustrations**

J.R.R. Tolkien’s *The Hobbit* (1937) and *The Lord of the Rings* (1954) were instrumental in establishing fantasy as a publishing genre. At the outset, however, there were no established models or conventions for how (or even if) fantasy should be illustrated, and Tolkien’s own writings on the aesthetics of fantasy, as well as his own iconic illustrations, came to serve both as an inspiration but have also led to a visual orthodoxy on how Middle Earth and its inhabitants should be portrayed. In this paper, it is argued that it is only by looking at the early translations of Tolkien’s work, and how they were illustrated, that we can have a glimpse of the various ways in which his work can be (and was) interpreted. It is also shown that today there is a new openness to unorthodox ways of visualising fantasy, and a growing acceptance of the pioneer illustrators of the 1960s. The paper focuses in particular on the expressive and non-realistic artistry of the work of Tove Jansson for the 1962 Swedish edition of *The Hobbit*. Ultimately, the article makes a plea for a reassessment of Jansson’s Hobbit-illustrations on the basis of the visual diversity evident in much present-day fantasy.

**Keywords:** Tolkien, *The Hobbit*, Tove Jansson, transmediation

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**The Deathlessness of Firebird: A New Historicist Approach to Russian Folk and Fairy Tale Retellings in Contemporary Young Adult Fantasy**

Although initially fairy tales were intended for an adult audience, they are now an important part of kindergarten and school curricula around the world. Children and adults alike are undoubtedly drawn to their magic, their simplicity and the victory of good against evil. However, it should be pointed out that literature does not exist outside the world and that most stories are not written in a vacuum with no regard to the historical, political, social or cultural context. Most notably, there have appeared in recent years many new retellings of fairy tales, especially as parts of young adult fantasy fiction which in itself often falls into a category outside or beyond the canon. This paper focuses on the less researched area of contemporary young adult fantasy retellings of Russian folk and fairy tales as an important but often overlooked part of the fairy tale canon. By putting an emphasis on New Historicist analysis, it takes into account the political, social, historical and cultural context in which a literary creation is produced. It is particularly baffling if one considers that the works analysed are being produced at a moment when the image of Russia has become, so to speak, one of the ultimate villainous superpowers. What is even more remarkable is that the authors who wrote the analysed retellings have little or no relationship with Russia. The retellings in this paper fall into four broad and often overlapping categories: a) Russian folk and fairy tales viewed as sufficiently exotic not to have entered the mainstream and therefore “original”; b) Russified fantasy worlds serving as allegories of Russian internal and international affairs; c) honest, oftentimes mythopoeic, representations of Russian literary and folk tales; and d) mythpunk – subversive retellings offering a critique of both the narrative time and of the current moment in which they are written and published.

**Keywords:** Russian folk and fairy tales, contemporary young adult fantasy, retellings, New Historicism, context

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### **Anne-Stefi Teigland**

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#### **Challenges and Possibilities: How to Facilitate Performative Reading Practices of *Uncle Tom's Cabin* in the 21st Century?**

Harriet Beecher Stowe's *Uncle Tom's Cabin* (1852) is much in line with many of the guiding principles of classic children's and young adult literature. Originally, it was written for adults, later it was adapted and published in a series for a younger audience, and due to various adaptations and series, it has been read by several generations (Weinreich & Sønsthagen 2003). In my paper, I will discuss both the challenges and possibilities that literature teachers may encounter when aiming to make adaptations of *Uncle Tom's Cabin* accessible to new generations. My focus is dissemination tied to performative reading practices (Fischer-Lichte 2014; Hvenegaard Rasmussen 2016). Such practices imply that the book has to be subjected to a new adaptation process and I will discuss choices made towards the historical context, the modern context, and ethical and aesthetic values in *Uncle Tom's Cabin*: how can literature teachers make connections between the past and present in a performative reading practice of the book? The most prevalent adaptations found in Norwegian translations are paraphrased dialogues and reduced descriptions of the environment, which consequently lead to less nuanced characters (Skaret 2013). Based on the adaptation strategies (Hutcheon 2013) used in the Norwegian translations of *Uncle Tom's Cabin*, I will discuss elements that may have performative potential; some might be useful in designing frames for a performative presentation, and others may create challenges connected to the essential elements in Harriet Beecher Stowe's work that are lost in the adaptations. To support this discussion, I will refer to my experiences with performative presentations of children's classics in a Master's programme on children's literature at Western Norway University of Applied Sciences.

**Keywords:** *Uncle Tom's Cabin*, canonising, adaptation, reading practices and performative facilitation

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**Playing with Irony to Go Beyond the Canon: Pinin Carpi and the Revolution of Children's Literature in Italy through the Sixties**

The 1960s represented a turning point in the contemporary development of Italian children's literature. Corresponding to the spirit of unconventionality typical of the 1960s revolution, the changes spreading at that time reflected the need to renew children's literature in a broad sense, breaking the canonical rules prevailing in the narrative plots and usually forced by the observance of long-lasting tradition. Gianni Rodari's works are commonly designated as the highest expression of this turn in the Italian framework, one which fostered the use of fantasy as a subversive way of telling the ordinary world. Nevertheless, similar inspiration can be found in the original writings of Pinin Carpi (1920–2004). The main feature of his contribution to the rupture of canonical approaches to children's literature can be recognised in the open-minded use of irony, conceived as a lens to shift commonly accepted social beliefs. In particular, his original work *Cion Cion Blu* can be interpreted as a challenge to traditional sketches shaping the novel for children, in so far as irony acts within the text not only to make fun, but also to suggest unusual perspectives in describing the world and interpreting customary social roles. The outcome is relevant in relation to the promotion of an upside-down vision of reality, so that, rather than developing an obliging attitude, children's literature encourages alternative and divergent thinking. Therefore, Carpi's works for children gave noticeable support in marking a turn from the previous canonical arrangement of Italian children's literature, generally based on the intention to provide a merely duplicating mirror of reality and according to which every reader was compelled to recognise almost a fixed world. Moreover, Carpi's complex figure as gifted artist – as well as writer, painter and illustrator – contributes to the construction of storytelling in which reference to an uncommon colourful world enhances the pressure to break conventionality.

**Keywords:** imagination, counterculture, sixties, utopia

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**Cultivating a Canon of Italian Children's Literature and Immigration**

In his lecture on the "Classics" at the University of Bologna in 2002, Umberto Eco suggested that "the canon" consists of the books that have "survived" because we have judged them to be fundamental to our culture. Through its double operation of preservation and filtering, the canon reveals our culture's values. For Eco, who particularly treasures books read in youth, reading classics "prolongs" our lives because they allow us to live lives beyond our own. With these parameters of the canon in mind, my paper considers a range of books published in Italy over the past twenty years that seek to narrate the often harrowing reality of immigration via the Mediterranean to young readers. Can these texts constitute a kind of canon, and what should be the criteria that determines "preservation" and "filtering"? Can a canon of such texts impact the very notion of what "our" (that is, Italian) culture is or could be, in light of the demographic shifts that such migration entails and the ways in which such shifts are perceived as threatening? Demand from schools and parents for books about "current events" may encourage the publication of texts that are hastily written merely to respond to market need. Many exceptional texts, on the other hand, open avenues of empathy via stories that contextualise the events surrounding young people in Italy in ways that are more nuanced and historically informed than the reports they may encounter via social media or other news outlets. With recourse to examples by such authors as Maria Attanasio, Paolo Di Stefano, Francesco D'Adamo, Erminia Dell'Oro, and others, my paper will encourage the cultivation of such a canon-in-progress.

**Keywords:** Italy, migration, Mediterranean

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**The Democratisation of Canonisation: A Comparative Study on the Canonisation of Astrid Lindgren's and Aidan Chambers' Oeuvres in the Dutch Language Area**

The literary canon has long been perceived as an elitist construct, accessible mainly to dead white European males, and championed in a top-down manner by elderly white European males. In the past few years, however, this concept has been questioned and challenged. In 2015, author Francine Prose aptly asked, "given how radically attitudes, tastes and

reading habits [change] [...], how can we determine to what degree the canon has become [...] an abstract (and at least partly irrelevant) construct?" Attention is seen to shift away from the canon as a concept to processes of canonisation (e.g. Kümmerling-Meibauer & Müller (eds) 2017). Another indication of the state of flux is the establishment of "Den nya akademien" [the New Academy], which awarded the "Alternativa Nobelpriset" in the aftermath of the cancellation of the 2018 Nobel Prize in Literature. I argue that its founding bears witness to the ongoing democratisation of canonisation processes. The impact of traditional means and channels of canonisation is seen to decrease. As bottom-up phenomena become more influential, canonisation is no longer a predominantly top-down development. A study advancing a grounded theory (cf. Sipe 2008) of canonisation processes (Van den Bossche 2015) demonstrated that, besides traditional institutions such as academia, literary criticism, and literary prizes, more democratic factors have come to determine canonisation. Identifying the gatekeepers and criteria that informed the canonisation of Swedish author Astrid Lindgren's oeuvre in the Dutch language area over six decades (1952–2012), my research has resulted in a three-stage pattern that captures the workings of canonisation. The proposed model consists of: (1) an establishment phase, in which synchronic arguments centring on a book's essence prevail; (2) a confirmation phase, governed by diachronic criteria reflecting a book's function in a literary field; and (3) a dissemination phase, attesting to a book's embedment in a wider cultural context (Van den Bossche 2015: 394). Van Lith (2018) applied the three-stage mould (Van den Bossche 2015) to the canonisation processes involving the works of British author Aidan Chambers in the Dutch-language literary field. In order to test the grounded model's functionality and generalisability, I compared the results of the studies on Chambers (Van Lith 2018) and Lindgren (Van den Bossche 2015). The comparison revealed, among other things, that whereas intermedial adaptations propelled the renown of books such as *Pippi Longstocking* (Lindgren), in Chambers' case, adaptations were hardly of any influence at all. In this presentation, I will share the outcome of the comparison and discuss its impact in terms of the applicability of the grounded model of canonisation (Van den Bossche 2015). Furthermore, I will relate these findings to the observed democratisation of canonisation in general, in order to offer prospects for follow-up research.

**Keywords:** canonisation, bottom-up/top-down, grounded theory, Lindgren, Chambers

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**A Dutch Boy from the 1950s Going Abroad in the 21st Century: The International Reception and Canonisation of Guus Kuijer's *Het boek van alle dingen* (2004)**

*Het boek van alle dingen* [The Book of Everything] (2004) written by the 2012 ALMA-winner Guus Kuijer was published in 2004. It is the story of nine-year-old Thomas, who grows up in a strict Calvinist family living in Amsterdam in the 1950s. Thomas's only ambition is to become a happy adult. The story is set against a backdrop typical of Dutch society at the time. The country is recovering from Nazi occupation, with strong negative sentiments against Dutch people who collaborated with the German occupiers. It is also a very religious society, with fundamentalist Calvinism playing an important role in the daily lives of many people. Since *The Book of Everything* was published, it has been widely translated, from the United States, Germany, Sweden, and Portugal to Japan and Korea. In many of these countries, the book has received favourable reviews. In Germany, it won an important children's book award, and in 2006 it was listed in *The Washington Post's* ten best books for children. Although adaptations in the cultural context are quite common in the translation of children's literature (Lathey 2000), the Dutch setting in Kuijer's novel is not very likely to be completely "domesticated" in translations because the backdrop is crucial to the plot. This paper explores the international reception and canonisation of *The Book of Everything* to gain insight into the arguments critics use in their reviews and to find out whether or not they include the "Dutchness" of the story in their argumentation and in what way. Is its "Dutchness" considered to be an opportunity for readers to learn about a foreign culture, or is it presented rather as a (potential) limit to the reader's understanding? Has the specific Dutch and Calvinist culture portrayed in the book also set limits to its international canonisation?

**Keywords:** reviews, (international) canonisation, perception of other cultures

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**How Many Canons of Children's Literature Are There? The Interplay and Antagonisms between Alternative Canons**

The cannons of the canon wars in children's literature have yet to cease roaring. The notion of "the" canon closely linked with the construct of classics seems to have long provoked



an animated discussion between not only academics but also between other stakeholders, ranging from school librarians to public school teachers which in turn give rise to “a welter of canons” (Kümmerling-Meibauer and Müller, 2017: 1). Much scholarly work has been put into exploring the assumptions underlying the formation of the canon (Lundin 2004; Webb 2006; Kidd 2007; Geerths and Bossche 2014) and the implications this has, not only for the academic study of children's literature, but also for the dissemination of canonical children's literature through various outlets, i.e. schools and digital and conventional libraries. Based on recent scholarly work on canonisation in children's literature and drawing examples from Greek and English case studies, my paper seeks to theorise on the emergence of multiple canons at the dawn of the millennium, both conspicuous and hidden. Such canons include the canon as constructed in the national histories of children's literature, the canon as formed within academia for the purposes of teaching, the school canon, the international canon which mostly coincides with the English children's literature canon, the canon of award committees, the popular canon, but also hidden canons such as the canon of adult literature that feeds into children's literature through adaptation, and most importantly the emergent media canon which is based on canonical children's literature presented in new media such as digital applications or augmented reality applications which were unknown in the previous century. My contribution also attempts to trace the subtle interplay between these canons but also their at times antagonistic relationship.

**Keywords:** alternative canons, history of children's literature, adaptation, classics, awards

**Vassiliki E. Vassiloudi**, MA in Children's Literature (distinction, University of Reading, UK, 1997), PhD in Children's Literature (Democritus University of Thrace, 2004). She teaches undergraduate and postgraduate courses in Children's Literature and Multiliteracies at Democritus University, Greece. Research areas: adaptations, World War II, picturebooks, children's magazines, new media, art and picturebooks. Her recent publications include: “(En)gendering Children's Literature in the Western Paradigm”, *Asian Women* (2016), “Don Quijote Travels around Europe: Illustrations in Children's Adaptations of a World Classic”, with Laura Viñas Valle, in *Traducciones/adaptaciones de El Quijote para niños y jóvenes en los sistemas lingüísticoculturales de Europa* (ed. by Lorenzo, forthcoming.).

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### **Altering the Codex in Canonical Children's Books: *Alice in Wonderland* as a Book-object**

Why are canonical children's books so often adapted as materially rich book-objects? What is the purpose of these adaptations? Do canonical children's texts lend themselves to play and experimentation with the book form? Do canonical texts facilitate the deconstruction of the codex and a shift toward new media? This article explores the notion of play in the

publication of canonical texts as book-objects and hybrid reading experiences by focusing on book design and engineering besides new media. Our argument is based on the canonical text *Alice in Wonderland*, as we evaluate how play is initiated through various different adaptations, ranging from Sabuda's paper pop-up Alice to digital versions encapsulating augmented reality. *Alice in Wonderland* relates fantastic adventures in a surreal universe and has exceptionally imaginative elements that can be exquisitely depicted in various book forms supported by paper and screen. Book-objects of this story alter the codex and make use of the element of surprise, using the materiality of the book to exploit and reinforce features of the text. For instance, in Sabuda's pop-up book, the magnified body of Alice comes right out of the page and the hole in the story becomes a real one, giving the story a 3-D element. Book-objects materialise the surreal content, trigger play and facilitate physical interaction with the story. As the book-objects reform the text in light of new interactions and imbue classic texts with new ideologies, the material adaptation makes the canonical text accessible to different age groups. We explore the use of play in these book forms from the practical perspective that play is important in literary experience, especially when literacy begins at birth. Adaptations of *Alice in Wonderland* to materially rich formats are read/seen/played by larger audiences, including babies and toddlers, which serve to reinforce and consolidate the text's canonical quality. These alternate adaptations are also alluring to those who already know the story but can explore it further in its new form. In addition to drawing larger audiences, adaptations to canonical texts facilitate innovations in the materiality of the book and initiate experimentations with new options for play and reading. The introduction of new modalities, media and platforms reimagines and revitalises classic works and may in time overshadow the typical codex. While the codex, a canonical form for reading, has historically been the basis for canonical texts, now the canonical texts support new media explorations for alternatives to the codex form, and the switch between modes of text and image/book design, triggering new research.

**Keywords:** *Alice*, materiality, adaptation, play, canon

**Ilgım Veyerli Alaca** is a member of the faculty at Koç University, Department of Media and Visual Arts. She earned her MFA from the University of Illinois at Urbana-Champaign, and a PhD from Hacettepe University. Her articles have appeared in: *Leonardo*; *International Journal of Child-Computer Interaction*; *International Journal of Education through Art*; and *Drawing: Research, Theory, Practice*. She has contributed to *The Routledge Companion to Picturebooks* and *The Routledge International Handbook of Early Literacy Education*. She has presented in conferences such as CAA, NordiCHI and IDC (International Conference on Interaction Design and Children). She co-edited a section "Transforming Books and the Reading Experience through Interactive Technologies" in the *IXD&A Journal*.

**Angela Yannicopoulou** teaches Children's Literature in the Department of Preschool Education at the National and Kapodistrian University of Athens. She is mainly interested in the research of picturebooks and the teaching of literature and visual literacy. Her articles have appeared in Greek and international journals. She has published books in English, *Aesopic Fables and Children: Form and Function*, and in Greek, *To Syhrono*

*Eikonografimeno Paidiko Vivlio* [The Contemporary Picturebook], *To Eikonografimeno Vivlio stin Prosholiki Ekpaideusi* [Picturebooks in Preschool Education], and others.

### **Ana Vivoda**

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### **Visual Poetics of Velebit in Illustrative Forms**

Continuing subsequent explorations of mutual relations between literature and the visual arts through projects of designing books and picturebooks as art objects within primary teacher education, the idea of exploring the visual poetics of Velebit, a mountain range in Croatia, inclines even more strongly towards the interdisciplinary area. The project was envisaged as an adventure that explored new areas of research and their mutual references, overstepping the boundaries of the visual arts, botanic and children's literature and affirming new meanings and innovative spaces of creativity. Accentuating the experience of interdisciplinary research and affirming the creative aspects of the educative practice of future primary education teachers, and learning/teaching through production and individual projects resulted in several cycles of drawings and series of unique artist's books interpreting Croatian children's literature classics.

With unreserved support from the University of Zadar, the picturebook *Seasons* – the work of second-year student Iva Maglić, inspired by Velebit's landscapes and Zvonimir Balog's poem of the same title – was successfully published at the beginning of this academic year.

**Keywords:** artist's book, interdisciplinary research, creativity, educational practice, visual arts

**Ana Vivoda** graduated from the Department of Visual Arts of the Faculty of Philosophy at the University of Rijeka, finished postgraduate studies (Project Studies) at the Royal University College of Fine Arts in Stockholm, Sweden, and completed doctoral studies at the Academy of Fine Arts in Zagreb, Croatia. She is Associate Professor at the University in Zadar. She has held several solo exhibitions and has participated in one hundred international exhibitions in the country and abroad (Belgium, France, China, Germany, USA, Taiwan, Spain, Sweden, Egypt, etc.). She has received many national and international prizes and acknowledgements in Croatia and abroad.

### **Jane Wattenberg**

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### **Into the Cuckoo Woods: Surrealism and Fantasy in Photobooks for Children**

Enter the forest of photo fiction where magical realism, haunting pathos, and fabricated photos dot the landscape of children's literature. But where can you find them? Despite the popularity of photography, the photo-illustrated picturebook is perched far off, on the farthest tree branch of children's book illustration. This neglected genre has nested in the

recesses ever since photography first took flight. Just ask someone to remember a children's fantasy book illustrated with photos! In America, the image consistently conjured is the spanking scene in Dare Wright's *The Lonely Doll* (1957). But, in actuality, hundreds upon hundreds of captivating children's books have been illustrated with photography. Even today, as we are inundated with a daily dose of photographs, photo-illustrations in children's books, except for the documentary sort, remain outliers and rare. A photograph cannot fantasize fluidly the way a drawing might, nor paint wild, original, colourful characters and enchanting vignettes. Photo-illustrations, even the most fabricated and fantastical, are cemented in reality. That is their weakness, and yet, that is their fascination, strength and unique identity, too. This presentation will spotlight surrealism and fantasy in photographic picturebooks for children. Pages showcasing photomontage, live actors, doll characters, altered landscapes and tabletop tableaux will illustrate the driving energy behind photo fantasies in this medium. Quirky, visionary, individualist photographers have created provocative children's books influenced by Dadaism, the Russian avant-garde, John Heartfield's visual polemics, Jonathan Swift, the spirit of *Alice in Wonderland*, and home-grown, popular arts of their time. The camera's very own inherent technical whiz-bang tricks will demonstrate some astonishing artistic somersaults. Photo-illustrated books representing Sweden, Finland, Germany, England, France, South Africa, America and Australia, as well as books from the former Czechoslovakia and USSR, will be featured in this visually rich presentation proving photography to be a "loose cannon" on the far distant edges of the canon of children's literature.

**Keywords:** photography, fantasy, surrealism, photo-illustrated, photobook

**Jane Wattenberg** is an author/artist of photo-illustrated books for children, including the photomontage, hip-hop retelling of *Henny-Penny* (2000), the Children's Choice Award winner *Never Cry Woof!* (2005), the Baby Board Books *Mrs. Mustard's Baby Faces* (2007) and *Mrs. Mustard's Beastly Babies* (2012) and the photo-illustrator of *The Duck and the Kangaroo* (2009) by Edward Lear. Jane contributed the chapter "Picturebooks and Photography" in *The Routledge Companion to Picturebooks* (2018). A collector and historian of photo-illustrated books, a beekeeper and urban farmer, she lives in San Francisco, California, USA.

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### **Anglo-Western Cultural Domination Through Children's Literature: Examining Self Visibility of Arab and Asian Children**

This presentation is concerned with the translation and publishing practices of children's literature in the UAE and Thailand. It reports on the types of books that are available to children and demonstrates the effect of Anglo-Western corporative cultural domination

in children's literature on Emirati and Thai children. Essentially, the types of children's books that Emirati and Thai children are given are Anglocentric, which raises concerns about self-visibility and self-identity for Emirati and Thai children. This paper begins by initially discussing what mirror books and window books are and then shares observational findings from children in the United Arab Emirates and Thailand. It examines the concept of self-visibility of students and provides anecdotes that underscore cultural domination from one perspective and cultural invisibility from another.

**Keywords:** mirror books, window books, visibility, positive self-identity

**Sarah Laura Nesti Willard** worked as a freelance illustrator, graphic artist and muralist in different European countries before becoming an art educator. She specialised in Animation and Book Illustration at Kingston University and afterwards received a Master's in Visual Communication & Design from the Royal College of Arts in London. Sarah is currently working as a full-time instructor in the Fine Arts Department at UAE University, and is an active freelance artist and illustrator. For works and publications, please access the following link: [www.sarahnestiwillard.com](http://www.sarahnestiwillard.com)

**Fawzia Gilani-Williams**, PhD works for the Department of Education and Knowledge, UAE. She serves as an international children's visiting author where she promotes intercultural literacy and positive identity formation. As a teacher-researcher her areas of interest include children's literature, character education and positive identity formation.

### **Sandra Williams**

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### **On the Cusp of the Canon: English Children's Literature in the First Half of the 19<sup>th</sup> Century**

This period in the first half of the 1800s stands on the cusp of the first golden age of English children's literature. While publications from the mid-1800s onwards, such as *Alice's Adventures in Wonderland*, *The Secret Garden* and *The Wind in the Willows* have become part of the cultural landscape, those from the first half of the 19th century are largely unfamiliar and forgotten. If read at all, they are studied by academics rather than read by children. Publications at this time reveal the tensions between the perceived need for improving, moralising books and those that might give pleasure to the reader. It will be argued in this paper that amongst the more didactic works there are indicators of what was to follow. Attention will be drawn to developments in publishing and a wider readership which resulted in poetry and novels that are more child-friendly.

**Keywords:** canon, cultural landscape, didactic

**Sandra Williams** is Senior Lecturer in Education (Primary English) at the University of Brighton. Her research interests are in children's literature, focusing on emergent children's literature and implied and actual readers. Recent research concerns the *Ologies* series which has resulted in two publications in *Changing English* (2015 and 2017).

### Lydia Wistisen

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#### **Emotional Youth: S.E. Hinton's *The Outsiders* (1967) and the Remaking of the YA Canon**

"Teenagers today want to read about teenagers today. The world is changing, yet the authors of books for teenagers are still 15 years behind the times. [...] Nowhere is the drive-in social jungle mentioned. In short, where is the reality?" In 1967, in an article in the *New York Times Book Review*, American author S.E. Hinton criticised contemporary young adult literature for being detached from reality. Her own debut novel, *The Outsiders* (1967), with its representation of social problems, violence, and teenage gangs, was an example of the opposite. Today, the novel is seen as groundbreaking and as a representative example of realist young adult literature from the post-war era. This paper explores the changing YA genre through the lens of emotions and is intended to be a contribution to the field of the history of emotion, which so far has mostly been occupied with the feelings of adults. It examines how a new teenage emotional community became part of the canon of young adult literature. The concept "emotional community" was coined by Barbara Rosenwein in *Emotional Communities in the Middle Ages* (2006), and proposes that people live in emotional groups, each having its own particular norms and emotional expression. This paper investigates the link between the formation of a new community and the remaking of the young adult genre through a reading of Hinton's novel. It will uncover systems of feeling, and will reveal what modes of emotional expression are expected, and which are defined as valuable or harmful in the "drive-in social jungle" of the 1960s.

**Keywords:** young adult literature, emotions, S.E. Hinton, teenagers

**Lydia Wistisen** is a postdoctoral fellow at Stockholm University and specialises in children's and young adult literature. She is the author of *Gångtunneln: Urbana erfarenheter i svensk ungdomslitteratur 1890–2010*, as well as several articles on children's and YA lit, urbanity, space, and gender. She is a member of the editorial board of the *Journal of ChildLit Aesthetics*.

### Eun Young Yeom

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#### **(Un)Flattening the World: Infusing EFL Instruction in Korea with Global Awareness and Visual Literacy Activities through Multicultural Picturebooks**

As an in-service EFL teacher at local middle schools for the past 12 years in South Korea, I was able to witness the great potential of English multicultural picturebooks for improving students' English skills as well as global awareness based on enhanced visual literacy. English multicultural picturebooks can provide EFL students with diverse perspectives of the world, thereby flattening emotional/cultural barriers that stand between them and unexplored cultural aspects of the world. That is, perceiving and discussing the

images and texts of multicultural picturebooks can show the globalised world, which has become increasingly connected (Friedman 2005). Unflattening (Sousanis 2015) signifies that picturebooks can bring a multitude of meanings with visual images (Keifer 2008; Serafini 2014) to secondary EFL students who are trapped in the singular world of English learning with linguistic focus. According to Sousanis (2015), this rigid thinking of underestimating the role of visuals in our perception of the world can lead to the “flatness” of literacy activities, for images and words are intricately interrelated in representation and perception. Visual literacy activities with picturebook images can enhance students’ visual literacy and aesthetic understandings (Arizpe & Styles 2016; Pantaleo 2012) while learning diversity (Callow 2017) and cultivating empathy (Nikolajeva 2012). Constant involvement in art can support the “development of language fluency and empathy for the perspectives of others” (Heath 2000: 134). According to Heath (2000), visual analysis of an artwork has an effect on our emotions and on how we understand others. That is, visual literacy activities of picturebook illustrations can play a significant role in diversifying literacy activities and in helping EFL students see the world with keener eyes and understand the interconnectedness of the world (Callow 2017). However, in score-driven and nationally controlled Korean secondary EFL settings, the canon of teaching picturebooks is about teaching how to teach English more effectively (Cho & Kim 2016; Kwon & Kim 2012) while compromising the important goal of teaching English as a global language – learning the interconnectedness of humanity through English. Moreover, a myopic focus on linguistic aspects of English teaching hinders EFL students in appreciating picturebooks as a “visual art form” (Kiefer 2008). Although they have unlimited potentials of teaching visual literacy skills in relation to global aspects of the world, multicultural picturebooks have not been used to explore the diversity of the world and to experiment with possible selves in Korean secondary EFL settings. With their visual appeal and comparably simple linguistic structures, multicultural English picturebooks can be good resources for EFL learners to learn English, to explore the aesthetic nature of the visual world, and to ponder upon global issues at the same time. This presentation will showcase how I, as a secondary EFL teacher, tried to expand the canon of teaching multicultural picturebooks in Korean secondary EFL with artistic infusion. Using book club discussions as praxis, I incorporated visual thinking activities in which Korean secondary EFL students explored possible selves and shared diverse opinions to move toward a better understanding of the diversity of the world.

**Keywords:** aesthetic understanding of picturebooks, global awareness, children’s literature in secondary EFL

**Eun Young Yeom** is a former middle school English teacher in South Korea and now a PhD student studying Literacies and Children’s Literature at the University of Georgia under the tutelage of Dr Jennifer Graff. Her research interests are secondary EFL students’ empathy in reading and responding to multicultural picturebooks, and visual literacy improvement with the use of picturebooks. Her recent articles include: “Magic Spells Decoded: Disparate Thematic Messages of Cinderella Picturebooks by Two Different Illustrators” in *The Journal of Teaching English Literature* (2015) and “How Visual Thinking Strategies Using Picturebook Images Can Improve Korean Secondary EFL Students’ L2 Writing” in *English Teaching* (2017).

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**Books Beyond the Canon: Promoting Global Perspectives through Children's Literature**

Literary canon books have been popular in literature classrooms in the United States. These classics provide a foundation for literary works, but they often limit global perspectives by focusing on the local/national context. Our students need children's literature that can provide diverse perspectives around the world (Short 2011). Yet, there is little research on how global perspectives are portrayed in contemporary children's literature and how these perspectives reflect current global education that focuses on cosmopolitanism, the philosophical and ideological idea that individuals belong to a world community. This paper discusses the portrayal of global perspectives in children's literature, which will inform future literacy research and practice in this interconnected world. The data sources include 86 picturebooks that were published in 2010–2016 in the US, which include global content. The research questions include: 1) How does children's literature reflect global perspectives; and 2) In what way are the characteristics of global education depicted in children's literature? The study's theoretical frameworks are Hanvey's (1976) global perspectives, Choo's (2013) cosmopolitanism in literature, and Langer's (2011) envisionment process. Krippendorff's (2013) content analysis method and Corbin and Strauss's (2015) coding strategies were used for the data analysis. The findings are three-fold. First, when the books discuss global perspectives, this is done through a specific topic and genre. Among the 86 reviewed picturebooks, 24 books are on global warming. Twenty books are informational in nature and three are fiction, which represents 87%. Second, by focusing on the planet issue, human relations across countries/continents to promote transnational understandings were quite absent. There was only one book (e.g., Kostecki-Shaw's *Same, Same but Different*, 2011), which portrays two characters who establish a transnational pen-pal relationship by introducing each other's own country. Finally, cultures in other countries are presented without any substantial nuance within the global community. For instance, children from Papua New Guinea and Ethiopia are portrayed wearing feathers, beads, and flowers in *What We Wear Around the World* (Ajmera, Derstine, & Pon 2012), without much nuanced explanation. In sum, global awareness is portrayed in the picturebooks, but the topic is mostly about global warming issues. This trend shows that global awareness through environmental issues is emphasised through informational texts, but transnational understandings on how individuals as world citizens connect to other people around the world with story lines are missing. Given that teachers seek new resources to go beyond the canon to expand children's knowledge about the diversity of the world, this study provides important implications. Rather than simply selecting children's literature because it talks about the world, it is important to carefully evaluate it based on how it promotes transnational understandings in an in-depth manner.

**Keywords:** cosmopolitanism, global perspectives, transnational understandings

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### **Michał Zajac**

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### **Illustrations from the Different Editions of *In Desert and Wilderness* by Henryk Sienkiewicz: From Colonialism to Postcolonialism?**

*In Desert and Wilderness* by Henryk Sienkiewicz is often perceived as one of the most famous Polish novels for older children/teenagers ever. First published in 1911, it undoubtedly belongs to the core of the Polish canon of children's literature, continuously present on every list of school obligatory reading in primary schools to this day. The plot of the novel contains the story of a 14-year-old Polish boy Stanisław (Staś) Tarkowski and an 8-year-old English girl Nel Rowlison kidnapped by Arabs at the time of the Mahdi rebellion against British rule in Sudan at the end of the 19th century. When the children manage to break free from the oppression (Staś kills both kidnappers!), they are lost in the middle of Africa. And here starts their Robinsonesque Odyssey: a journey through the desert and wilderness, seeking salvation. They have to endure hostile nature but they also experience the kind help of black natives. The novel is a classic example of colonial literature: British (European) rule in Africa is depicted as the only natural and desired situation. Non-Europeans are presented either as primitive, aggressive villains who must be killed without mercy or childish, funny individuals who are completely helpless without the white masters' assistance and advice (even if it is a teenager!). *In Desert and Wilderness* sets a real challenge for contemporary Polish educators: beloved reading of generations of Poles, written by a Noble Prize winner, with a strong patriotic message, but with very strong components which are extremely difficult to accept in the modern school (racial, national bias). During this presentation, there will be a display and discussion of several illustrations from the novel excerpted from its different editions, ranging from the pre-WW II period up to the present times. The main thesis of the presentation is that iconic/graphic part of the newer editions might be discussed as an attempt to soften and – to some extent – obliterate the racist pro-colonial message of the novel.

**Keywords:** postcolonialism, canon, Sienkiewicz, *In Desert and Wilderness*

**Michał Zajac**, PhD, born 1989. He graduated from the Institute of Information and Book Studies, University of Warsaw, defending the thesis “J.R.R. Tolkien – Reading Phenomenon”. Since 1989, he has been employed at the same institute (now part of the Faculty of Journalism, Information and Book Studies). He is a member of the Polish IBBY Section (and he was a member of its Executive Board 1999–2015). He was a visiting scholar at Kent State University Ohio, USA (1993) and in 1998 defended his dissertation “Children's Book Promotion: Selected Issues”, also published as a book. In 2007 he was awarded a research grant at Internationale Jugendbibliothek, Muenchen, Germany. He is currently conducting research on children's book editions and the children's book business.

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**Into the Canon: A Proposal of Treating Narrative Apps as Literature**

Since their appearance around 2010, narrative apps have been in and out of academic attention for about eight years. Much has been done to examine their educational potential, but much less has been made of their literary value, as if app storytelling is disconnected to literature. Having studied narrative apps for more than four years, I found that apps are not only literature, but have great potential to enrich exemplifications of literature. Therefore, I propose to invite the apps into the children's literature canon. To demonstrate the literariness of narrative apps, as well as to propose a method for the literary analysis of digital children's literature, I will use *Pierrot Pierrette* (Gouny 2015), a French app to serve as an example. The analysis will be conducted in a scene-by-scene manner. The demonstration is meant to be one of many other possible interpretations of the story (i.e. the app), and there are many other narrative apps, such as *Spot* (Wiesner 2015) and *With A Few Bricks* (Christian de Wit 2016), which exemplify significant literary merit that may be studied in the same way as proposed in this presentation. Specifically, I suggest that we may consider the following questions, especially the last two, when conducting a literary study of narrative apps: 1. What is the story? 2. How is the story told? 3. How many types of elements (e.g. verbal, visual, auditory, participatory and interactive) are there in the narrative app? 4. How do these elements contribute to the theme of the story, respectively and collaboratively?

**Keywords:** narrative apps, digital storytelling, literature, canon

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## Contributed Talks in Croatian / Izlaganja na hrvatskom jeziku

### Robert Bacalja

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#### Dječja poezija gradišćanskoga pjesnika Ivana Blaževića

U radu se interpretira dio opusa pjesnika Ivan Blaževića (1888.-1946.), odnosno dječje pjesme koje je objavljivao u *Malim crkvenim i školskim novinama* koje su izlazile u Beču 1931. – 1939. Izvan kanona hrvatske dječje književnosti, a na samom početku suvremenog gradišćanskohrvatskog pjesništva, Ivan Blažević se u književnoj povijesti navodi kao nastavljatelj pjesništva Mate Meršića Miloradića. Tematski se nadovezujući na prethodnika (tema djetinjstva, animalistika, vjerska tematika), Blažević u svome stvaranju napušta strogu pouku i otvara prostor mašti, putovanju i pustolovini. Napose se to osjeća u njegovom nizu od devet pjesama *Aca Čemernjača* i *Šime dobro sime*, u kojem u stilu fantastične priče, snom, odnosno u podsvijesti neposlušne djevojčice Ace stavlja aktere u maštovito putovanje Dunavom i morem do Afrike.

**Cljučne riječi:** Ivan Blažević, dječja poezija u Gradišću, fantastika, mašta, putovanje

#### Child Poetry of the Burgenland Poet Ivan Blažević

The study covers a part of Ivan Blažević's opus (1888–1946) published in *Male crkvene i školske novine* [Little Newspapers for Church and School] which was printed in Vienna from 1931 to 1939. Outside the canon of Croatian children's literature, and at the very beginning of modern Burgenland poetry, Ivan Blažević is quoted as being a continuator of the poetry of Mate Meršić Miloradić in the history of literature. By focusing on his predecessor (the theme of childhood, animalistics, religion), Blažević abandoned strict lessons in his production and opened space for imagination, travel and adventure. This may be noticed in his series of nine poems *Aca Čemernjača* i *Šime dobro sime*, in which, in the style of a fantastic story, in the subconscious of the disobedient girl Aca, actors undertake an imaginative journey along the Danube and across the sea to Africa.

**Keywords:** Ivan Blažević, poetry in Burgenland, fantasy, imagination, journey

**Robert Bacalja** (Zadar, 1962), Full Professor at the University of Zadar, Croatia. He graduated from the Faculty of Arts and Humanities in Zadar, where he also obtained a PhD in 2000. His research interests include 19<sup>th</sup> and 20<sup>th</sup> century Croatian literature, especially the period of Croatian modernism. He has participated in numerous conferences, both at home and abroad. He is editor and/or member of the editorial boards of several journals. His publications include monographs (in Croatian) *The Literary Work of Arsen*

*Wenzelides* (2006), *Dubrovnik Themes and Portraits* (2011), and *Myth and Children's Literature* (2017), a host of research papers, as well as three collections of dialectal poetry and several prose titles. He was Vice-Rector of the University of Zadar from 2011 to 2015.

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### **Jagoda Truhelka i kanon hrvatske (dječje) književnosti**

Cilj je ovoga rada osvijetliti mjesto hrvatske književnice Jagode Truhelke u okviru hrvatskog književnopovijesnog sustava, polazeći od činjenice da je od velike popularnosti koja ju je pratila u prvim desetljećima 20. stoljeća i priznatog statusa klasika dječje književnosti, u našem stoljeću Truhelka postala gotovo nepoznata. Uzroke takva nesrazmjera pokušat ćemo detektirati pomoću niza unutarknjiževnih ali i izvan književnih istraživačkih uporišta – uključujući biografske podatke iz autobiografskih zapisa i sačuvane korespondencije – preispitujući u tome kontekstu kanon kao estetski, ali i društveno određen sustav književnih „vrhova“ te njegov utjecaj na oblikovanje kolektivnog i osobnog pamćenja (Maurice Halbwachs). Promatrajući Truhelkino književno stvaralaštvo te društveno i pedagoško djelovanje kroz prizmu književne kritike i književnopovijesnih sinteza i pregleda opće nacionalne te specijalizirano dječje književnosti (Ježić, Barac, Frangeš, Šicel, Prosperov Novak, Jelčić, Detoni-Dujmić, Crnković – Težak, Zima, Majhut i dr.), dakle portreta i prikaza ispisanih za vrijeme njezina aktivnog rada i onih nastalih nakon njezine smrti 1957. godine, nastojat ćemo razjasniti probleme revalorizacije klasika. Izvan književni razlozi poput prešućivanja autoričina djela te cenzuriranja ponovljenih izdanja rezultirali su njezinim nestankom iz individualnog, a time i kolektivnog pamćenja a današnji naponi usmjereni na vraćanje svijesti o (kanonskoj?) vrijednosti njezina opusa, osim na razini književnoteorijskih radova, nisu polučili veći uspjeh.

**Ključne riječi:** Jagoda Truhelka, kanon hrvatske (dječje) književnosti, književni klasik, popularnost, revalorizacija

### **Jagoda Truhelka and the Canon of Croatian (Children's) Literature**

The aim of this study is to shed light on the place of the Croatian author Jagoda Truhelka in the Croatian literary-historical system, starting from the fact that from the position of a very popular writer in the first decades of the twentieth century, recognised as a classic writer of children's literature, in our century she has fallen almost into oblivion. We will attempt to detect reasons for such a discrepancy by relying on several intraliterary but also extraliterary strongholds. In an analysis of Truhelka's literary opus and social and pedagogical work through the prism of literary criticism and literary-historical syntheses and surveys, we intend to clear up problems with the revaluation of the classics. Extraliterary reasons such as purposefully keeping silent about the author's works and the

censorship of new editions have resulted in her disappearance from individual and thus also collective memory.

**Keywords:** Jagoda Truhelka, canon of Croatian (children's) literature, literary classic, popularity, revaluation

**Ana Batinić** (1979, Zagreb, Croatia) graduated in Croatian and English language and literature (Faculty of Humanities and Social Sciences, University of Zagreb), and obtained a PhD in 2011. She is employed as a research fellow at the Institute for the History of Croatian Literature of the Croatian Academy of Sciences and Arts. Her topics of research include Croatian children's literature, literary animal studies, and female authors. Currently, she is participating in the project "Modern Women Thinkers: The Intellectual Development of Women in 20th Century Croatia (University of Zagreb, Faculty of Teacher Education). She has participated in twenty-five scholarly symposia and published some fifty academic papers.

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## **Biblioteka *Jelen* i njena korelacija sa suvremenim popisom lektirnih djela**

Biblioteka *Jelen* (1957.-1989.) bila je nakladnički niz velike popularnosti i utjecaja na hrvatskome književno-kulturnome prostoru, ali i na ostalim prostorima bivše Jugoslavije. Njegov osnivač i inicijalni urednik bio je Grigor Vitez, kasnije u suuredništvu s Otom Šolcom, a do kraja niza izmijenit će se još tri urednika sustavno i osmišljeno uređivane *Biblioteke*. *Jelen* je bio nakladnički niz prvenstveno namijenjen za više razrede osnovne škole i za srednjoškolce, ali i šire. Ova je nakladnička cjelina izlazila neprekinuto trideset i dvije godine. Naslovi biblioteke *Jelen* uključivali su klasična djela svjetske (dječje) književnosti, zatim književna djela trivijalne (zabavne) književnosti, prilagođena ukusu svih slojeva publike, te dijelom lektirne naslove. Tom je širokom paletom književnih djela, kojom se mogao zadovoljiti velik krug čitatelja, bio utrt put prema uspjehu. Ovaj rad će istražiti zanimljivosti vezane uz bibliografiju naslova, dinamiku izlaženja svezaka, poetičke i tehničke odrednice, žanrovski profil. Usporedit ćemo koliko je lektirnih

naslova objavljenih u toj biblioteci danas prisutno u prijedlogu za popis lektire za osnovnu i srednju školu, te jesu li prijevodi iz biblioteke *Jelen* s originala ili posredni. U radu će po prvi puta biti prikazana cjelovita bibliografija biblioteke *Jelen*.

**Ključne riječi:** nakladnički niz, biblioteka *Jelen*, Grigor Vitez, lektirni naslovi

### **The Publishing Series *Jelen* and Its Correlation with the Contemporary Official Literature List in Schools**

The publishing series *Jelen* (1957–1989) was a publishing series of great popularity and influence on the literary and cultural space in this area. Its founder and editor was Grigor Vitez. *Jelen* was a publishing series primarily intended for students in the upper grades of elementary school and in secondary school, but also for a wider readership. The titles of *Jelen* included classic works of world literature, the literary works of trivial literature, adapted to the taste of all audiences, and titles which are included in official literature lists in schools. This presentation explores topics related to the bibliography, the volume dynamics, poetic and technical determinants, and the genre profile. We will compare how many titles published in *Jelen* are present today on the official literature list for elementary and secondary schools, and whether the translations from *Jelen* are from original or intermediate sources. The full bibliography of *Jelen* is presented in this study for the first time.

**Keywords:** publishing series, *Jelen*, Grigor Vitez, official literature list in schools

**Ivana Božović** graduated from the Faculty of Teacher Education of the University of Zagreb in 2006, among the best 10% of graduates. In 2015, she received her PhD from the Faculty of Humanities and Social Sciences of the University of Zagreb defending a thesis on the theme of Grigor Vitez's publishing series for children and adolescents. She has worked as a teacher in several elementary schools in Zagreb. She has published several papers in the field of Croatian children's literature and history and the theory of Croatian comics. She has exhibited at several international and domestic scholarly conferences. Since May 2010, she has been a member of CARCL.

**Diana Zalar** received her PhD in 2002. Since 2016, she has been Full Professor of the Faculty of Teacher Education. She teaches classes related to children's literature. She has led various research projects of the Ministry of Science and Technology. She conducted a project under the title "The Croatian Museum Picturebook as a Preserver of Heritage", which resulted in a monograph. She is the author of books, book chapters and a school primer and textbooks, several anthologies, and forewords of books of fiction. She is a member of CWA, the IBBY National Section for Croatian Children's Books, CARCL, and IBBY.

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### **Zlatin dnevnik kao izdavački i prevoditeljski fenomen**

Intimni dnevnik kao način ispovijedanja zauzima posebno mjesto u književnosti za djecu i mlade krajem osamdesetih i početkom devedesetih godina dvadesetog stoljeća. S obzirom

da se naracija odvija u prvom licu, ciljana publika se sasvim lako može poistovjetiti s glavnim likom. Međutim, rijetki su slučajevi kada je i sam autor još uvijek dijete, kao što je Zlata Filipović. I njena *Mimmy*, poput *Kitty Anne Frank* postaje svjetski poznata, premda ne možemo zasigurno odrediti tko je zapravo njihova ciljana publika: imaginarna prijateljica njihovoga uzrasta, Europa ili pak sva djeca svijeta. Zlatina namjera nije imenovati krivca nego samo ukazati na ratne strahote. Naime, *Zlatin dnevnik* kao autentičan izvor informacija iz opkoljenoga Sarajeva postaje svojevrsan izdavački i prevoditeljski fenomen. Prvi je prijevod na francuski jezik, a nakon toga slijedi i prijevod na engleski. Potom *Zlatin dnevnik* postaje jedna od najprevođenijih knjiga s prostora bivše Jugoslavije. U prvom dijelu našega izlaganja predstaviti ćemo razloge kako i zašto književnost za mlade može i treba imati odjeka na svjetskoj sceni, te na koji način teme poput rata, kao i svega što taj pojam sa sobom nosi, mogu bez cenzure biti prisutne u književnosti za mlade. U drugom dijelu našega izlaganja ukazati ćemo na neke prevoditeljske strategije kojima se koriste prevoditelji na francuski, odnosno engleski jezik i u kojoj mjeri adaptiraju kultureme, s obzirom na to da se u prevođenju književnosti za djecu i mlade puno više tolerira prilagođavanje kulturnoga konteksta ciljnoj publici, nego što je to slučaj kada je riječ o kanonu književnosti za odrasle. Razmotrit ćemo i kako prevoditelji tretiraju jezik djece i mladih, humor, kao i govorne registre. U konačnici, nastojat ćemo, na osnovi kontrastivne analize jezika originala te francuskog i engleskog prijevoda, ukazati na važnost adekvatnoga prijevoda, a samim tim i izdavačkoga uspjeha romana.

**Ključne riječi:** književnost za mlade, dnevnik, prevođenje, kulturemi, govorni jezik mladih, humor

### ***Zlata's Diary as a publishing and translational phenomenon***

The personal diary had a special place in youth and children's literature at the beginning of the 1990s. It is, however, rare that the author wrote it while she was still a child, as Zlata Filipović was. Her "Mimmy", just like Anna Frank's "Kitty", has become world famous. Zlata's diary, being an authentic source of information from besieged Sarajevo, has turned into a publishing and translational phenomenon. We will present reasons for how and why youth literature should be recognised on the world scene, and how it can contain a war theme without censorship. We will point out some strategies used by French and English translators, including their treatment of culturemes and children's and young adult language, humour and spoken register.

**Keywords:** youth literature, diary, translating, culturemes, youth language, humour

**Bisera Cero** is Senior Assistant at the Faculty of Philosophy in Sarajevo, Department for Romance Languages, where she teaches French language and translation. Up to 2014, she worked as a French teacher and DELF/DALF examiner in the French Cultural Center André Malraux. The same year she earned a diploma in literary translation from CETL (Centre Européen de traduction littéraire) in Brussels. She translated the astrophysics book *Galaxies et cosmologie* and she is the author of the article "Problems in translating culturemes in a literary text". She defended her Master's thesis "Problems in Translating Literary Texts and Levels of Translational Equivalence". She is a PhD student in translational studies at University Bordeaux Montaigne, where she researches problems of equivalence and adaptation in youth literature.

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### **Grčki i hrvatski kanon u dječjoj književnosti: zajedničke sastavnice grčkih i hrvatskih narodnih bajki kao komunikacijski mostovi i mjesta susreta**

Narodna bajka kao književni žanr je plod narodnog života i kulture. Ona kombinira značenja, narodne mudrosti i simbole koji, kada se dekodiraju, nude značajan materijal svakom znanstveniku. Narodna bajka, također, čuva kulturnu baštinu koja je trenutno u opasnosti od prevalencije tehnologije i globalizacije (Anagnostopoulos 2014). Na svakom mjestu i u svim narodima postoje narodne bajke, koje imaju zajedničke karakteristike, ali kojima svaki narod pridodaje neki svoj vlastiti element (Meraklis 1997). Na svjetskoj i nacionalnoj razini postoje, također, i narodne bajke koje predstavljaju kanon. Radi se o djelima velike književne vrijednosti, te su stoga klasična i bezvremenska (Sifaki 2016). Ti su tekstovi široko priznati, detaljno ih proučavaju kritičari, povjesničari književnosti i uključeni su u antologije i sveučilišne nastavne planove (Abrams 1999). Razlike u književnim kanonima postoje na međunarodnoj i nacionalnoj razini (Kümmerling-Meibauer&Müller 2017). Svrha ove studije je prikazati kako je definiran grčki, a kako hrvatski kanon u narodnim bajkama i kakav je odnos između njih. Istražuju se zajedničke značajke grčkih i hrvatskih narodnih bajki, u smislu naslova, sadržaja, junaka i zajedničkih motiva. Konačno, predstavljaju se i rezultati usporedne studije o definiciji kanona, na način kako je definiran u Grčkoj i Hrvatskoj, kao i zajedničkim elementima pronađenim u grčkim i hrvatskim bajkama.

**Ključne riječi:** kanon, dječja književnost, hrvatske narodne bajke, grčke narodne bajke

### **The Greek and Croatian Canon in Children's Literature: Common Elements between Greek and Croatian Folk Tales as Communication Bridges and Meeting Points**

The folk tale as a literary genre is the result of folk life and culture (Anagnostopoulos 2014). At world and national levels, there are also folk tales that represent canons. They are works of great literary value, so they are classical and timeless (Sifaki 2016). The purpose of this study is to present how the Greek canon and the Croatian canon are defined in folk tales and what the relationship is between them. Furthermore, the common features of Greek and Croatian tales are explored in terms of titles, content, characters and common motifs.

**Keywords:** canon, children's literature, Croatian folk tales, Greek folk tales

**Christos Charakopoulos** has studied and graduated with excellent grades in Classical Philology in Belgrade and Thessaloniki and in Creative Writing in Athens. He holds a master's degree in Teaching of Modern Greek Language and Literature from the University



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### **Scenske adaptacije kanonskoga romana**

U ovom se radu kanonski roman *Čudnovate zgode šegrta Hlapića* (1913.) i igrokaz *Šest konaka šegrta Hlapića* (1930.) Ivane Brlić-Mažuranić istražuju na trima razinama: (1) scenski potencijal romana (poglavlje *Predstava*), (2) autorska adaptacija romana i (3) dramatizacije istoga romana drugih autora (Zlatko Špoljar, Božidar Kukolja, Vojmil Rabadan, Tito Strozzi). Istraživanjem se namjerava provjeriti jesu li Gitina performativnost i plaha subverzija iz romana dobili više scenskoga prostora i snažnije umjetničke argumente u igrokazu te utvrditi koliko su kazališna praksa Ivane Brlić-Mažuranić unutar Gospojinskog dobrotvornog društva u Slavonskom Brodu, ali i pučki igrokazi u kojima su sudjelovali šegrti, mogli utjecati na njezin dramski rukopis.

**Ključne riječi:** Ivana Brlić-Mažuranić, *Čudnovate zgode šegrta Hlapića*, *Šest konaka šegrta Hlapića*, roman, igrokaz

### **Play Adaptations of a Canonical Novel**

In this paper, the canonical novel *The Strange Adventures of Hlapić the Apprentice* (1913) and the play *Six Nights of the Apprentice Hlapić* (1930) by Ivana Brlić-Mažuranić are researched at three levels: (1) the potential of the novel for stage adaptation (the chapter "Performance"); (2) the author's adaptation of the novel; and (3) the dramatisations of the same novel by other authors (Zlatko Špoljar, Božidar Kukolja, Vojmil Rabadan, Tito Strozzi). The research is aimed firstly at examining if Gita's propensity to perform and her slightly subversive attitude found in the novel have been given more stage space and more powerful artistic arguments in the adaptation. The second aim is to determine how much the theatre practice of the Gospojinsko dobrotvorno društvo [Ladies' Charity Association], Slavonski Brod, and the folk plays in which apprentices took part may have influenced Ivana Brlić-Mažuranić's dramatic manuscript.

**Keywords:** Ivana Brlić-Mažuranić, *The Strange Adventures of Hlapić the Apprentice*, *Six Nights of the Apprentice Hlapić*, novel, play

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### **Prijevod hrvatske dječje književnosti na slovenski jezik u 20. stoljeću**

Hrvatska i Slovenija veći su dio 20. st. bile dijelom istih državnih zajednica i političkih sustava: prvo kao sastavnice Austro-Ugarske Monarhije, a potom prve i druge Jugoslavije. Takve su okolnosti, uz niz drugih čimbenika, poput geografske blizine i pripadnosti slavenskoj skupini naroda, rezultirale bogatim hrvatsko-slovenskim vezama. U ovome se radu propituju hrvatsko-slovenske kulturne veze s posebnim naglaskom na dječju književnost. U tu je svrhu izrađena bibliografija prijevoda hrvatske dječje književnosti na slovenski jezik objavljenih u 20. stoljeću. Analiza bibliografije zorno prikazuje dinamiku prijevoda tijekom 20. stoljeća te odnos suvremenika prema kanonu dječje književnosti s obzirom na izbor djela koja su se prevodila. Također, analizom se utvrđuju interpretacija djela u okviru književnih razdoblja i konteksta prevođenja te najčešći prevoditelji hrvatske dječje književnosti na slovenski jezik.

**Ključne riječi:** hrvatska dječja književnost, prijevodi, slovenski jezik, bibliografija

### **Translations of Croatian Children's Literature into Slovenian in the 20<sup>th</sup> Century**

This study explores Croatian-Slovenian cultural relations with special emphasis on children's literature. For this purpose, a bibliography was compiled of the translations of Croatian children's literature into the Slovenian language published in the 20th century. The analysis of the bibliography clearly shows the dynamics of translation during the 20th century, the relation of contemporaries to the canon of children's literature with regards to the choice of works that have been translated, their interpretation within the literary periods, and the context of translation. Moreover, the bibliography shows the most prolific translators of children's literature in Slovenian.

**Keywords:** Croatian children's literature, translations, Slovenian language, bibliography

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## **Tematske odrednice u literaturi za mlade objavljenoj u Hrvatskoj u razdoblju 2016. – 2019. godine**

U radu se govori o temama koje su zastupljene u knjigama namijenjenima mladima, a koje su objavljene u Hrvatskoj u razdoblju 2016. – 2019. godine. Cilj je rada odgovoriti na sljedeća istraživačka pitanja:

1. Koje su knjige objavljene u Hrvatskoj u razdoblju 2016. – 2019. godine namijenjene mladima?
2. Koje su knjige namijenjene mladima objavljene 2016. – 2019. godine u Hrvatskoj prikladne za čitanje iz užitka?
3. Koje su teme zastupljene u knjigama za mlade objavljenim u Hrvatskoj u razdoblju 2016. – 2019.g.?

Budući da ne postoji bibliografija literature za mlade, istraživanje je provedeno na temelju analiza kataloga knjiga nakladnika, OPAC-a knjižnica te uvidom u knjige za mlade. Poznato je da mladi u Hrvatskoj ne postižu zavidne rezultate na međunarodnom istraživanju čitalačke pismenosti te da uglavnom ne vole knjige i čitanje (OECD: PISA 2015: *Results in Focus*, 2018; NCCVO 2016). Ipak, zasigurno je mnogo mladih koji pronalaze užitak u čitanju te da iz knjiga vole učiti. U znanstvenoj literaturi koja se bavi

istraživanjem čitalačke pismenosti i procesa čitanja navodi se da su stjecanje znanja i uživanje u tekstu dvije osnovne svrhe čitanja. Odnosno, s obzirom na motivaciju, dvije su osnovne vrste čitanja: pragmatično i literarno-estetsko (Kordigel 1991: 181). Doživljaj užitka u knjigama vrlo se često rađa u djetetovoj ranoj dobi te raste zajedno s djetetom. Čitanje oblikuje osobnost pojedinca i pomaže razvitku tehnika mišljenja, kao i stvaranja novih ideja (Palani 2012: 91–92). Rezultati ovoga rada mogu biti korisni i primjenjivi znanstvenicima koji se bave literaturom za mlade, nakladnicima, informacijskim stručnjacima i knjižničarima za mlade koji čitaju literaturu za mlade, nastoje o njoj učiti i razumijevati je kako bi unaprijeđivali strategije vrednovanje materijala za čitanje i promicanje čitanja te kako bi mlade angažirali u čitanju. Doprinos ovoga rada ogleda se u činjenici da je tematika literature za mlade u Hrvatskoj nedovoljno istraženo područje te rad može poslužiti kao polazište za buduća istraživanja u tom području.

**Ključne riječi:** čitanje, čitanje iz užitka, knjige za mlade, mladi

### **Topics in Books for Young People published in Croatia between 2016 and 2019**

Reading habits are considered to be of great importance for the establishment of a “literate” society. Books for young people are characterised by a great wealth of topics. The present study explores the topics of books for young people, which were published in Croatia between 2016 and 2019. More specifically, it aims to answer the following research questions: (1) Which books published in Croatia between 2016 and 2019 were written specifically for young people? (2) Which of these books are suitable for reading for pleasure? and (3) What topics do the given books deal with? Enhancing knowledge about the specifics of this type of literature is important not only for the improvement of evaluation strategies, but also for the promotion of books and generally for stimulating young people to read.

**Keywords:** literature for young people, books for young people, young people, reading, reading for pleasure

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**Regionalne značajke kanona hrvatske dječje književnosti**

Književni kanon shvaćen kao susretište ideoloških (Altieri 1984) i estetskih (Bloom 1994) vrijednosti određene nacionalne književnosti posljednjih je godina aktualno književnoteorijsko pitanje. Balansirajući između ideologija i estetskih vrijednosti, književni se kanon, iako primarno označava određen p(r)opis, razumijeva kao „imaginarni totalitet“ (Guillory 1993) te permanentno aktivan društveno uvjetovan proces (Bourdieu 2002). Na tom tragu rasprave i propitivanja kanona hrvatske dječje književnosti su i hrvatski teoretičari dječje književnosti (Hameršak 2006; Zima 2015; Težak i Marušić 2015; Majhut 2015) koji fokus usmjeravaju društvenopovijesnom i ideološkom kontekstu i promjenama koje su se odražavale i na sustav poželjnih društvenih vrijednosti, a time i na oblikovanje dječjeg književnog kanona, za što se hrvatska dječja književnost zbog svoje egzistencije unutar jugoslavenske dječje književnosti čini idealnim primjerom. S druge strane, malo se govori o regionalnim osobitostima hrvatskoga dječjeg kanona kao kulturnog kapitala koji se konstruirao u novim okolnostima devedesetih godina, a nastao je „preoblikovanjem kanonskih tablica“ (Težak i Marušić 2015), čime su ujedno i regionalne poetike i politike dobile značajniju poziciju. Propitujući pojam književnog regionalizma, Brešić (2004) nalazi opravdanost postojanja zasebnih književnih poetika vezanih uz pojedini prostor, govoreći o značajkama slavonske regionalne književnosti kao modelu autonomne strukture iz književnopovijesnog i književnoteorijskog motrišta. Pri tome ključnom kategorijom smatra *prostor*, koji je uvjetovao disperzivan karakter hrvatske književnosti. U tako shvaćenom pojmu književnog regionalizma, moguće je govoriti o poetološkim osobitostima regionalnih književnih tekstova jedinstvenih po svomu povijesnom, kulturološkom, jezičnom hodu određenog prostorom. Polazeći, dakle, od „identiteta mjesta“ (Brešić 2004) kao spoja prostora i kulture, u radu se analiziraju regionalne teme unutar kanonskog opusa temeljenog na antologijama i pregledima hrvatske dječje književnosti (Zalar 1983., 2008., Hranjec, S. 2004., 2006., Crnković, M. i Težak, D. 2002, Hameršak, M. i Zima, D. 2015., Zima, D. 2011. i dr.), utvrđuje se njihova pripadnost regionalnom književnom modelu, definiraju se osobine zavičajnog subjekta (Sablić-Tomić i Rem, 2003.), čime čitanje regionalnog unutar kanona pridonosi potvrđivanju kanonskog statusa istovremeno pomičući granice u definiranju kanona.

**Ključne riječi:** dječja književnost, književni kanon, prostor, regionalizam, zavičajni subjekt

**Regional Characteristics of the Canon of Croatian Children's Literature**

The literary canon as a meeting point of ideological (Altieri 1984) and aesthetic (Bloom 1994) values of a national literature is an ongoing issue of literary theory. Croatian

theorists of children's literature focus on the wider context and changes reflected in the system of desirable social values, and consequently, in shaping the canon of children's literature. However, very little is discussed about the regional characteristics of the Croatian children's canon as a cultural capital constructed within the new circumstances of the 1990s. This paper analyses regional topics based on anthologies and overviews of Croatian children's literature and defines the characteristics of a local entity where reading the regional within the canon contributes to asserting canonical status while pushing the boundaries of defining the canon.

**Keywords:** literary canon, Croatian children's literature, literary regionalism, literary poetics

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### **Meka trodimenzionalna interaktivna slikovnica za poticanje rane pismenosti**

Slikovnica u predškolskom odgoju predstavlja prvi susret djeteta s umjetnošću, književnošću i likovnim stvaralaštvom. Meka trodimenzionalna interaktivna slikovnica za poticanje rane pismenosti izrađena je s ciljem savladavanja abecede putem manipulacije interaktivnim tekstilnim ilustracijama, odnosno igrom kreiranja likova ili predmeta koji simboliziraju određeno slovo, a koncipirana je tako da potiče na igru i interakciju s čitateljem. Ilustracije su nastale u tehnici kombiniranog tekstilnog oblikovanja, a korišten je naivni i stilizirani stil ilustriranja. Glavni cilj ovoga rada bio je osmisliti i izraditi meku trodimenzionalnu interaktivnu slikovnicu za poticanje rane pismenosti uz čiju bi pomoć djeca brže, jednostavnije i na zanimljiviji način usvojila temelje rane pismenosti, odnosno pojam slova i glasovnu analizu i sintezu. Osim toga, igrajući se dijete uvježbava govor koji je također jedan od temelja rane pismenosti te vježba životno praktične pokrete i na taj način uspješno razvija finu motoriku šake i priprema se za pisanje. Ilustracije su šivane strojno i ručno, percepcija slikovnih prikaza prilagođena je djeci, a interaktivni dijelovi potiču razvoj mašte i kreativnosti. Konačan ishod je interaktivna slikovnica puna boja te mekane i raznovrsne teksture maštovito sastavljene u odgojno-edukativnu kompoziciju.

**Ključne riječi:** dijete, meka slikovnica, ilustracije, kombinirana tekstilna tehnika šivanja, rana pismenost

### **A Soft Three-dimensional Interactive Picturebook for the Development of Early Literacy**

The picturebook in preschool education represents one of the child's first encounters with art, literacy and with visual art creativity. The interactive picturebook covered in this presentation was designed and created with the goal of helping learners master the alphabet by manipulating interactive textile illustrations. It was conceived to encourage play and interaction. The illustrations were made by using a combined textile design. The main goal of this presentation is to show the design and creation of a picturebook conceived to help children develop the foundations of early literacy, or, more precisely, the concept of letters and voice analysis and synthesis in a faster, simpler and more interesting way.

**Keywords:** child, soft picturebook, illustrations, combined textile sewing technique, early literacy

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### **Od knjižica za „savršeni prvi susret s knjigom“ do posrednoga prijevoda: analiza parateksta hrvatskih prijevoda priča Beatrix Potter**

Beatrix Potter, klasik engleske i svjetske dječje književnosti, prvu slikovnicu *The Tale of Peter Rabbit* objavila je početkom 20. stoljeća (1901. u vlastitoj nakladi, 1902. u nakladi Fredericka Warnea), a prvi hrvatski prijevodi njezinih odabranih priča pojavili su se tek krajem stoljeća. Biblioteku prvih hrvatskih prijevoda čine *Priča o Petru Zecimiru*, *Priča o Tomici Macanu*, *Priča o Gospođi Mišredić*, *Priča o Vjevercu Orašaru*, a objavljena je 1998. godine u Algoritmovoj nakladi u malome formatu nalik na izvornike B. Potter. Prevoditeljica je tih malih knjižica Božica Jakovlev. *The Complete Tales*, sva djela Beatrix Potter okupljena u jednoj knjizi, objavljena su na hrvatskome jeziku 2002. godine kao *Priče*. Prevela ih je Ivanka Borovac za Mozaik knjigu. Četiri naslova iz *Priča* isti nakladnik uvrstio je u *Avanture Petra Zecimira* 2017. godine. Od odabira četiriju priča, od kojih je jedna različita u odnosu na *Avanture*, sastoji se i knjiga *Petar Zecimir: raznica priča* iz 2018. godine, čiji je nakladnik Znanje, a koju je s njemačkoga jezika prevela Snježana Bužin. U ovome radu analiziraju se paratekstualni elementi spomenutih

prijeвода (prvoga prijevoda i ponovnih prijevoda) djela Beatrix Potter na hrvatski jezik da bi se utvrdilo kako se hrvatskim čitateljima predstavlja hrvatski prijevod u kontekstu (života i) djela klasične engleske književnice, posebice s obzirom na kanonski i klasični status. Pritom se teorijski ponajprije oslanjamo na Genetteova (1997) istraživanja parateksta i istraživanja prijevoda B. Potter D. Cocargeanu (2014, 2015, 2016). Analizirajući sliku Beatrix Potter u hrvatskome prevoditeljsko-nakladničkom diskurzu na temelju paratekstualnih (peritekstualnih) podataka, uvažava se opaska Tahir Gürçağlar (2011) o nedostatnosti istraživanja izoliranih paratekstova u znanosti o prevođenju, odnosno o potrebi komplementarnoga istraživanja parateksta i prijevoda. Peritekstualne informacije predstavljaju, dakle, polazište za tekstualnu analizu u radu, a ona se provodi na primjeru hrvatskih prijevoda prvoobjavljene i najpoznatije priče B. Potter, *The Tale of Peter Rabbit*. Rezultati analize ponovnih prijevoda na hrvatski prve slikovnice Beatrix Potter potvrđuju zapažanja Koskinen i Paloposki (2003, 2010) o kompleksnosti fenomena ponovnih prijevoda (*retranslations*) i neprikladnosti hipoteze o ponovnim prijevodima (*Retranslation Hypothesis*, Berman 1990, Chesterman 2000) za njihovo potpuno objašnjenje.

**Ključne riječi:** Beatrix Potter, hrvatski prijevodi, paratekst, ponovni prijevodi, *Priča o Petru Zecimiru*

### **From Little Books Perfect for Children's First Reading to Indirect Translation: Paratextual Analysis of Croatian (Re)Translations of Beatrix Potter's Tales**

Beatrix Potter was introduced to the Croatian audience in 1998 with a book series containing the translations of four of her tales. In 2002, Potter's *The Complete Tales* were published in Croatian. In addition, two compilations of four selected tales appeared in 2017 and 2018. In this study, the paratextual elements of these (re)translations are analysed to reveal how Croatian translations are presented to the Croatian readership in the context of the (life and) work of the English author, especially regarding its canonical and classic status. The theoretical framework is provided primarily by Genette's explorations of paratexts (1997), and Cocargeanu's examinations of translations of Potter (2014, 2015, 2016). Special attention is given to the retranslation aspect, with *The Tale of Peter Rabbit* as an example.

**Keywords:** Beatrix Potter, Croatian translations, paratext, retranslations, *The Tale of Peter Rabbit*

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**Crnogorski ratni roman za djecu i mlade – u kanonu i izvan njega**

Oblikovanje kanona književnosti za djecu i mlade oduvijek je bilo podložno raznim utjecajima, a posebno kulturnim aspektima društveno-povijesnih promjena. Modeli ratnoga romana su na prostoru bivše Jugoslavije, neposredno nakon Drugoga svjetskoga rata, bili uvjerljiva dominantna koja čitav niz godina i nije imala drugu književnu alternativu. U Crnoj Gori, situacija je bila još drastičnija budući da je rat, kao tema, bio i neka vrsta tradicije u crnogorskoj književnosti – najpoznatija djela namijenjena odraslima kao središnju ili kao bitnu temu imala su upravo rat. Dugi niz godina nije se smanjivao intenzitet prisutnosti te tematike, sve do osamdesetih godina 20. stoljeća, kada polako počinje slabiti zanimanje za nju. U prvom dijelu rada razmatrat ćemo korpus od četrnaest ratnih romana crnogorske književnosti za djecu i mlade objavljenih u razdoblju od 1956. do 1978. godine, uz markiranje njihovih ključnih posebnosti kojima se uklapaju ili odstupaju od spomenutog tipa romana s posebnim naglaskom na elemente poetike socijalnoga realizma. U središnjem dijelu rada analizirat ćemo njihovu zastupljenost u programima za osnovnu školu, te postupno njihovo uklanjanje koje je na kraju rezultiralo potpunim izostankom ovog tipa literature. U završnom dijelu rada ukazat ćemo na razloge izostavljanja ratnih romana i njihovo kretanje od središta do margine, te na posljedice ovih promjena na mladu čitateljsku publiku.

**Ključne riječi:** ratni roman, socijalni realizam, književni kanon

**The Montenegrin War Novel for Children and Young Adults: In the Canon and Beyond**

Shaping the canon of literature for children and young adults has always been susceptible to different influences, primarily cultural aspects of social-historical change. Immediately after WWII, war novel models were so predominant in Yugoslavia that there was no alternative literature for many years. In Montenegro, the situation was even more drastic considering that the subject of war was somewhat of a tradition in Montenegrin literature – the most prominent writing for adults contained war as its central or important topic. The use of the topic continued for quite a long time, until the 1980s when interest gradually declined. Fourteen Montenegrin war novels for children and young adults published from 1956 to 1978 will be analysed to establish their key features, with special emphasis on elements of the poetics of social realism. Consideration will be given to their presence in elementary school curricula, and their gradual elimination therefrom, until they were completely left out of the curricula. The reasons for their removal from the centre to the margin will be examined, as will the consequences of the changes for young readers.

**Keywords:** war novel, Montenegrin literature for children and young, elementary school curricula, social realism, modern literature, contemporary young reader

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### **Suvberzivni potencijali eksperimentalne interdiskurzivne (dječje) knjige: *Bajka o Smrti: Vladimira Vukomanovića i Jane Rastegorac***

U radu se analizira *Bajka o Smrti* beogradskih autora Vladimira Vukomanovića i Jane Rastegorac kao primjer eksperimentalnog konceptualnog pristupa dječjoj (i ne samo dječjoj) književnosti utemeljenog na viševrsnim semantičkim i formalnim preoznačavanjima – tematskom, idejnom, tonskom, diskurzivnom (medijskom). Naslovno sugerirajući žanrovsku pripadnost bajci, stihovani Vukomanovićev tekst takvu vrstovnu identitetSKU oznaku višestruko podriVA svim ključnim diskurzivnim razinama, počevši od problemskog pristupa temi (pozicija smrti u kontestu suvremenog svijeta i života pojedinca), preko prezentacije glavnoga lika (Smrt), pa do tonskih i narativno-stilskih aspekata kojima tekst prezentira jezični ludizam, igrivu komunikativnost s čitateljem, različite fonove humorizma (od čistoga humora do crnoga humora i društvene satire), grafičku osviještenost i vitalnu interdiskurzivnu prirodu. Kombinatorikom verbalnog i likovnog diskursa *Bajka o Smrti* funkcionira kao interdiskurzivni dispozitiv temeljen na aktivaciji različitih subverzivnih mehanizama, u prvom redu u odnosu na bajku kao žanr, ali i dječju književnost generalno: tematsko-idejnih, narativno-stilskih i tonskih. Inkorporiranjem likovnoga materijala u verbalni na način da se zajedničkim djelovanjem, uz asistenciju grafičko-tipografskih sredstava, uspostavlja semantika priče, ova interdiskurzivna knjiga uspostavlja netipičnu poziciju u paradigmi knjižnih vrsta/oblika – iako nalikuje onome što uvriježeno nazivamo slikovnicom, od nje se razlikuje različitim funkcijama slikovnoga materijala, baš kao i od klasične dječje ilustrirane knjige. Ujedno, zbog svojih idejnih i tonskih potencijala *Bajka o Smrti* nadilazi i uobičajenu dobnu stratifikaciju s gledišta implicitnog recipijenta.

**Ključne riječi:** *Bajka o Smrti*, demitologizacija, interdiskurzivnost, Jana Rastegorac, subverzivnost, Vladimir Vukomanović

### **Subversive Potentials of the Experimental Interdiscursive (Children's) *Book A Fairy Tale about Death* by Vladimir Vukomanović and Jana Rastegorac**

The presentation analyses *A Fairy Tale about Death* by Vukomanović and Rastegorac as an example of a conceptual approach to children's literature based on diverse types of semantic and formal redefining. Titularly suggesting the genre of fairy tale, this book in verse repeatedly undermines this sign of class identity using all the key discursive levels, ranging from a problem-based approach to the subject, through the presentation of the main character, to the tonal and narrative-stylistic aspects through which the text presents

linguistic ludism, playful communication with the reader, various types of humourism, graphic awareness, and its interdiscursive nature.

**Keywords:** *A Fairy Tale about Death*, demythologisation, interdiscursivity, Jana Rastegorac, subversiveness, Vladimir Vukomanović

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### **Tonći Lazibat**

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### ***Dani djetinjstva u poeziji Dragutina Tadijanovića***

Poznavatelji pjesničke riječi Dragutina Tadijanovića složiti će se da je Rastušje, kao mjesto Tadijanovićeve rođenja i odrastanja, inspirativno utjecalo na život njegove poezije, a naročito na temu djetinjstva. Motiv djetinjstva vidljiv je u nekoliko Tadijanovićevih zbirki, no cilj je ovoga rada analizirati konkretnu pjesničku zbirku – *Dane djetinjstva* (1937.). Polazeći od pretpostavke da je to zbirka pjesama namijenjena djeci, nameću se dva cilja ovoga rada: (1) analizirati pjesme u kontekstu teorije dječje književnosti kako bismo provjerili zadovoljavaju li Tadijanovićeve pjesme kriterije dječje poezije i (2) iznova preispitati zastarjele zaključke o navedenoj zbirci te ih pokušati prikazati na svježiji način, budući da je od kasnih tridesetih godina prošloga stoljeća do danas moguće pronaći veliki broj pisanih komentara, osvrta i radova koji se osvrću na tematsko-motivsku razinu te zbirke. Kombinirajući metode indukcije, dedukcije, deskripcije, komparacije, analize i sinteze, ovaj rad nastoji potaknuti novo čitanje Tadijanovićeve zbirke i njezino moguće pozicioniranje unutar tkiva hrvatske dječje književnosti.

**Ključne riječi:** poezija, Dragutin Tadijanović, *Dani djetinjstva*, djetinjstvo

### ***The Days of Childhood in the Poetry of Dragutin Tadijanović***

Connoisseurs of the poetry of Dragutin Tadijanović will agree that Rastušje, as the place of Tadijanović's birth and growing up, inspired his poetry, and especially that of childhood. The motive of childhood appears in several of Tadijanović's collections, but this presentation focuses on one: *Days of Childhood* (1937). Starting from the assumption that this collection of poems is intended for children, the study aims at: (1) analysing the poems in the context of children's literature theory to establish whether Tadijanović's poems meet the criteria of children's poetry; and (2) re-examining outdated conclusions about the collection and showing them in a new light. Since the late 1930s,

there have been a large number of written comments, reviews and papers that reflect on the thematic-motivational level of this collection. By combining methods of induction, deduction, description, comparison, analysis and synthesis, this paper seeks to promote a new reading of Tadijanović's collection and its possible positioning within the body of Croatian children's literature.

**Keywords:** poetry, Dragutin Tadijanović, *Days of Childhood*, childhood

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### **Modri prozori Danka Oblaka i kanon hrvatske dječje književnosti**

Od prvoga izdanja *Modrih prozora* 1958. dječji roman Danka Oblaka bio je promoviran kroz nagrade, status lektirnoga školskoga naslova, brojna izdanja te vrlo naklonjene prikaze teoretičara dječje književnosti, do visoko uvaženog hrvatskog dječjeg romana što je 1991. okrunjeno objavljivanjem u ediciji Pet stoljeća hrvatske književnosti. Međutim, nakon uspostave demokratske Hrvatske, taj dječji roman više se nije objavljivao iako je i dalje, barem među povjesničarima hrvatske dječje književnosti, uživao visoki status. Ovaj rad označuje i raščlanjuje mjesta u romanu *Modri prozori* s izrazito ideološkim sadržajima. Brojnost tih mjesta u romanu kao i njihova ideološka isključivost predstavljaju Oblakov roman *Modri prozori* kao pravu početnicu vrijednosti na kojima je počivalo jugoslavensko društvo u komunističkom sustavu. Svjesna želja Danka Oblaka da kroz književno djelo odgaja čitatelja, ovdje djecu, u ovom je romanu itekako prisutna. Međutim, ti su sadržaji očito došli u koliziju s vrijednostima suvremenoga, demokratskoga društva i *Modri prozori* jednostavno su prestali obavljati svoju funkciju uvođenja i pružanja djeci smjernica za način na koji treba vidjeti svijet oko sebe. Dječji roman *Modri prozori* izgubio je kanonski status u hrvatskoj dječjoj književnosti i postao književnom činjenicom koja svjedoči o tome kakvu je funkciju dječja književnost imala i obavljala u jednom razdoblju hrvatske povijesti.

**Ključne riječi:** hrvatska dječja književnost nakon 2. svjetskog rata, dječja književnost nakon 1945., ideologija u dječjoj književnosti, socijalistički kanon dječje književnosti, komunistički kanon dječje književnosti

## **Blue Windows by Danko Oblak and the Canon of Croatian Children's Literature**

After it was first published in 1958, the novel *Blue Windows* by Danko Oblak was promoted in a number of ways: it was awarded various prizes and enjoyed the status of an obligatory item in required reading lists for primary schools. However, after the establishment of democratic Croatia, this children's novel has not been published again. The aim of this study is to detect and analyse the parts of *Blue Windows* which contain ideologically tainted content. A large number of such segments, along with their ideologically motivated exclusiveness, shows that Oblak's novel is a genuine primer of values underpinning Yugoslav society in the Communist period. The children's novel *Blue Windows* lost its canonical status in Croatian children's literature and became a literary fact that testifies to the function it performed in one period of the Croatian history.

**Keywords:** Croatian children's literature after World War II, children's literature after 1945, ideology in children's literature, Socialist canon of children's literature, Communist canon of children's literature

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## **Na granici svjetova: esteticističke bajke Oscara Wildea i Ivane Brlić-Mažuranić**

Oscar Wilde napisao je dvije zbirke bajki. Zbirku *The Happy Prince and Other Stories* objavio je 1888. godine, a zbirku *A House of Pomegranates* 1891. godine. Unatoč tomu što bajke u tim zbirkama nastaju kad i neka od njegovih najpoznatijih i naježenjenijih djela, primjerice, zbirka eseja *Intentiones* (1891.) i roman *The Picture of Dorian Gray* (1890./1891.), bajke su najčešće ostajale na rubu istraživačkih interesa vjerojatno zbog toga što se žanr, redovito shvaćen kao izrazito tradicionalan i konzervativan, teško mogao povezati s dominantnom predodžbom o subverzivnome Wildeu, koji svojim djelima podriva same temelje viktorijanskoga društva, kako je pisac nerijetko bio prikazivan u studijama od 80-ih godina prošloga stoljeća do danas. Znakovito je što su i prvi prikazi Wildeovih zbirki postavljali pitanje je li doista riječ o bajkama namijenjenima djeci, tj. o dječjoj književnosti, a novije interpretacije bajki ističu upravo paradoksalnu, konzervativno-subverzivnu narav tih dotjeranih esteticističkih minijatura ukazujući i na njihovu irsku pučkokatoličku komponentu te na slojevitost njihove simbolike. Wildeova prva zbirka bajki objavljena je na hrvatskome jeziku 1911. godine te je, kao i

druga autorova djela, bila u prvim desetljećima 20. stoljeća iznimno popularna, a bajke iz zbirke i danas su na popisima izborne lektire u hrvatskim osnovnim školama. Ivana Brlić-Mažuranić najpoznatija je autorica dječjih bajki u hrvatskoj književnosti, a kultni status i naziv „hrvatski Andersen“ zaslužila je zahvaljujući poznatoj zbirci bajki *Priče iz davnine*, objavljenoj 1916. godine. U dosadašnjim interpretacijama tih bajki isticalo se da se one, premda namijenjene djeci, svojom strukturom smještaju na granicu dječje i nedječje književnosti upravo zato što stilski mnogo duguju neoromantičarskoj estetizaciji i stilizaciji slavenske mitologije, secesijskoj ornamentalnosti i nerijetko kršćanskoj simbolici i pouci. Dosad je samo Joža Skok sugerirao da bi se Ivana Brlić-Mažuranić zbog načina na koji umjetnički oblikuje svoje bajke kao esteticističke minijature mogla nazvati ne samo „hrvatskim Andersenom“ nego i „hrvatskim Wildeom“. Izlaganje će na tragu toga uvida istražiti moguće sličnosti i analogije između odabranih bajkovitih tekstova dvoje autora i na tematskoj i na stilskoj razini, osvrnut će se na rubni položaj Wildeovih bajki u odnosu na kanoniziranu jezgru njegova opusa te na središnji položaj *Priča iz davnine* u opusu Ivane Brlić-Mažuranić, problematizirat će status tih djela kao primjera dječje književnosti čitajući ih kao tekstove smještene na granici svjetova, na mjestu presijecanja dječje književnosti i književnosti za odrasle, te će pokušati predložiti nove interpretacijske uvide uzajamno čitajući bajke dvoje – samo naizgled – posve različitih pisaca.

**Ključne riječi:** Oscar Wilde, Ivana Brlić-Mažuranić, bajka

### **Between the Worlds: Aestheticism in Oscar Wilde's and Ivana Brlić-Mažuranić's Fairy Tales**

The first collection of Wilde's fairy tales in Croatian was published in 1911. Ivana Brlić-Mažuranić is the most famous Croatian author of fairy tales who earned her canonical status and the name “the Croatian Andersen” for her acclaimed collection of fairy tales *Priče iz davnine* [Tales of Long Ago] published in 1916. So far, only Joža Skok has suggested that Brlić-Mažuranić may be compared with Wilde and proposed that she should also be called “the Croatian Wilde”. The paper will thus try to explore the similarities and possible analogies between the selected tales of the two authors, both at the thematic and the stylistic level.

**Keywords:** Oscar Wilde, Ivana Brlić-Mažuranić, fairy tales

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**Stavovi učitelja i učenika o filmskoj adaptaciji kanonskih djela dječje književnosti**

U radu se problematizira mogućnost filmske adaptacije kanonskih djela dječje književnosti te položaj i uloga medijske kulture u nastavnome programu Hrvatskoga jezika. Provedeno je terensko istraživanje u obliku ankete. U istraživanju je sudjelovalo 132 ispitanika (učitelji hrvatskoga jezika N = 88, učenici osmoga razreda N = 44). Dva su osma razreda anketirana nakon gledanja filmske adaptacije pripovijetke *Breza* Slavka Kolara. Rezultati istraživanja ukazuju na pozitivne stavove analiziranih skupina ispitanika o filmskoj adaptaciji kanonskih djela dječje književnosti te o potrebi njihove veće primjene u nastavi Hrvatskoga jezika. Učitelji drže da je medijska kultura nedovoljno zastupljena u nastavnome programu Hrvatskoga jezika u odnosu na ostala nastavna područja. Većina bi ih ipak, u nedostatku vremena za obradu svih predviđenih nastavnih jedinica nastavnoga predmeta, radije propustila obraditi gradivo iz toga nego iz ostalih nastavnih područja. Ukazuje se na potrebu osvježavanja učitelja o jednakoj važnosti svih nastavnih područja nastavnoga predmeta i važnost uvođenja više nastavnih sati medijske kulture, što bi pomoglo i boljem razumijevanju kanonskih književnih djela.

**Gljučne riječi:** film, kanon, nastavni predmet Hrvatski jezik, medijska kultura, pripovijetka *Breza*, film *Breza*

**Attitudes of Teachers and Students to Film Adaptations of the Canonical Works of Children's Literature**

This presentation deals with the possibilities of the film adaptation of canonical works of children's literature and the position and role of media culture in the Croatian language curriculum. Field research in the form of a questionnaire was conducted. It encompassed 132 respondents (teachers of Croatian language N = 88, eighth-grade students N = 44). Two eighth-grade classes were polled immediately after the screening of the film adaptation of the short story *Breza* by Slavko Kolar. The results point to the positive attitudes of the respondent groups to the film adaptation of canonical works of children's literature and point to the additional implementation of such in Croatian language teaching. The study shows the need to raise awareness of the equal importance of all teaching issues and the importance of introducing more teaching units of media culture to contribute to a better understanding of canonical pieces of literature.

**Keywords:** film, canon, Croatian language as a teaching subject, media culture, the short story *Breza*, the film *Breza*



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### ***Crvenokosa Zora i njezina družina* unutar hrvatskoga kanona dječje književnosti**

*Crvenokosa Zora i njezina družina* (izv. *Die rote Zora und ihre bande*) roman je njemačkoga pisca Kurta Helda (Kurt Kläber), objavljen 1941. godine, inspiriran hrvatskim prostorom i poviješću. U ovom radu, razmatrat ćemo ga u odnosu na tadašnji hrvatski romaneskni književni kanon unutar dječje književnosti. *Crvenokosa Zora* dijeli s dominantnim hrvatskim dječjim romanima toga vremena realistične tendencije u oblikovanju, ali likom djevojčice u ulozi „vođe bande“ nadraža stremljenja hrvatske dječje književnosti toga vremena. Zanimat će nas, nadalje, koliko se *Crvenokosa Zora* te analizom obuhvaćeni romani, porukom i idejama koje zagovaraju, uklapaju u književna strujanja tadašnje dječje književnosti.

**Ključne riječi:** roman *Crvenokosa Zora*, dječji roman, kanon dječje književnosti, književni kanon.

### ***Die rote Zora und ihre Bande* within the Croatian Canon of Children's Literature**

*Die rote Zora und ihre Bande* [The Red Zora and her Gang] is a novel written by the German author Kurt Held in 1941. It was inspired by the Croatian mentality and history. In this presentation, we will analyse the position of *Red Zora* within the Croatian canon of children's literature established at the time the novel was written. What *Red Zora* has in common with the dominant Croatian children's novels of the time are its realistic tendencies. However, with a prominent detail – the character of a girl acting as a “gang leader” – it surpasses the tendencies of Croatian children's literature of the time. We will also discuss the extent to which this and other analysed novels, their messages and ideas adapted to the canon of Croatian children's literature of that period.

**Keywords:** canon of children's literature, literary canon, *Red Zora* novel



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### **Romani za djecu i mlade Sonje Smolec**

Sonja Smolec (1953.) hrvatska je književnica za djecu, mlade i odrasle. Rođenjem Puljanka, prebivalištem Zagrepčanka i Velikogoričanka, autorica je šest romana za djecu i mladež: *Halo, Zemlja zove Snježanu* (2010.), *Djevojčica s ružičastim naočalama* (2013.), *Moja sestra Sarah* (2015.), *Moja polovica Mjeseca* (2017.), *Prva klupa do prozora* (2017.), *Marama s bubamarama* (2017.) te *Da ti nije palo na pamet!* (2018.). Za pretposljednji je roman dobila nagradu „Mato Lovrak“ za najbolji dječji roman. U autoričin fokus ulaze različiti žanrovi, npr. avanturistički, ljubavni, socijalno-psihološki, čak i fantastični. Teme njezinih romana također su vrlo raznolike: preseljenje u drugo naselje, potom u drugi grad, trgovina mladima, ljetovanje s vršnjacima, dolazak novog člana u obitelj, blizanačka povezanost, poremećaji u prehrani itd. U radu se analiziraju postupci kojima se autorica služi kako bi mladim čitateljima približila ionako zanimljive i njima bliske teme. Uočavaju se neka stalna mjesta autoričine poetike, primjerice, višečlana obitelj s troje ili više djece, a također se promatra pozicija pripovjedača u romanima, njegova uronjenost ili distanciranost od priče koju priča/svjedoči te pripovjedna osoba iz koje to čini. Ovaj respektabilan korpus zaslužuje barem inicijalnu raščlambu koja će, nadamo se, potaknuti druge istraživače na detaljniji uvid u autoričin opus.

**Ključne riječi:** Sonja Smolec, romani za djecu i mlade, učestali motivi, pripovjedač

### **Sonja Smolec's Young Adult Novels**

Sonja Smolec (1953) is a Croatian writer for children, young adults and adults. She is an author of six novels for children and young people: *Halo, Zemlja zove Snježanu* [Hello, Earth Calls Snježana], *Djevojčica s ružičastim naočalama* [Girl with Pink Glasses], *Moja sestra Sarah* [My Sister Sarah], *Moja polovica Mjeseca* [My Half of the Moon], *Prva klupa do prozora* [The First Bench Next to the Window], *Marama s bubamarama* [A Scarf with Ladybugs] and *Da ti nije palo na pamet!* [Don't Even Think of It!]. The paper analyses the procedures used by the author to bring young readers closer to the themes that are already close to them. We also intend to analyse the position of storytellers in novels, their immersion in or distancing from the story, as well as their permanent or frequent places in this author's poetics.

**Keywords:** Sonja Smolec, young adult novel, leitmotifs, storyteller

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### **Kristina Riman**

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## **Kanonske značajke tekstova objavljenih u istarskim časopisima za djecu i mladež s početka 20. stoljeća**

Iako se na prostoru Istre djela namijenjena djeci i mladeži javljaju krajem 18. st., intenzivnija produkcija tekstova može se pratiti u prvim hrvatskim časopisima koji su bili namijenjeni istarskoj čitateljskoj publici, a koji su izlazili početkom 20. stoljeća. Prije Prvoga svjetskog rata ti su časopisi bili dio nacionalno-integracijskoga procesa. U njima su objavljivali domaći književnici koje današnja književna historiografija prepoznaje kao književnike koji su pisali za djecu, poput Ivane Brlić-Mažuranić i Vladimira Nazora, ali i brojni drugi, danas gotovo nepoznati autori. Cilj ovoga rada jest analizom korpusa utvrditi jesu li se manje poznati autori svojim tekstovima uklapali u važeće književne kanone s početka 20. stoljeća. S obzirom na navedeni cilj, promatraju se tekstovi objavljeni u časopisima *Mladi Istran* (1906–1908), *Mladi Istranin* (1909) i *Mladi Hrvat* (1910–1914). Budući da su ti časopisi imali značajnu nacionalno-odgojnu i kulturno-prosvjetnu ulogu, tekstovi su promatrani i grupirani s obzirom na pripadnost književnoj vrsti, te su analizirane njihove poetske, sadržajne i leksičke značajke. Tekstovi su promatrani u dijakronijskoj perspektivi s obzirom na očekivanja tadašnje čitateljske publike, te se potvrđuje temeljna pripadnost promatranih književnih djela nacionalno-odgojnoj i kulturno-prosvjetnoj ideji. Iako se u većoj mjeri promatrani tekstovi uklapaju u očekivanu produkciju tekstova za djecu i mladež s početka 20. stoljeća, neosporno je da su se određeni autori svojim tekstovima izdigli iznad zadanosti aktualnoga kanona te su se time održali u suvremenoj recepciji tekstova namijenjenih djeci. Analizom tekstova može se utvrditi veće uklapanje u književni kanon slabo poznatih autora i kreativne pomake poznatih autora koji time dobivaju na trajnoj umjetničkoj vrijednosti, neovisno o aktualnom društveno-političkome kontekstu.

**Ključne riječi:** časopisi za djecu i mladež, Istra, 20. stoljeće

## **The Canonical Features of Texts Published in Istrian Magazines for Children and Young People from the Early 20th Century**

Although literature for children and young people appeared in the Istrian territory at the end of the 18th century, the more intensive production of texts can be traced to the first Croatian periodicals intended for the Istrian reader which came out at the beginning of the 20th century: *Mladi Istran*, *Mladi Istranin* and *Mladi Hrvat*. Before the First World War, these journals were part of the national integration process. They were published by local writers whom today's literary historiography recognises as authors writing for children, as well as by numerous other, almost unknown, authors. This study aims to analyse the corpus to determine whether less familiar authors have incorporated their texts into valid literary canons from the beginning of the 20th century. Since these journals had a significant national-educational and cultural-educational role, the texts are observed with regard to their affiliation to literary type and to their poetic, content, and lexical features.

**Keywords:** magazines for children and young people, Istria, 20th century

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**Helena Pavletić** completed a postgraduate study of linguistics in 2003 at the Faculty of Philosophy of the University of Zagreb. She received her PhD from the Faculty of Philosophy of the University of Rijeka with a dissertation "Semantički odnosi u terminologiji hrvatskoga jezika". Since 2010 she has been working at the University of Juraj Dobrila in Pula, and in 2013 she was elected to the position of Assistant Professor at the Faculty of Educational Sciences of the University of Pula where she teaches language courses. Her key scientific interests are terminology and lexical issues in the Croatian language. She is the author of the monograph *Leksikografska obradba naziva*.

### **Karolina Szymczak**

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## **Licho, dijete i druga bića. Mitologija u dječjoj književnosti – stvaranje kanona**

Bajke su jedna od najvažnijih vrsta u kanonu dječje književnosti. Obraduju raznolike teme, od apstraktnih preko realističnih, pustolovnih, obrazovnih, do teških i tabu tema. U kanonu mnogo ovisi o prevladavajućim trendovima. U Poljskoj, na prijelazu iz 19. u 20. stoljeće, pojedini su pisci stvorili bajke temeljene na slavenskoj mitologiji. Premda to

nije bio dominantan trend, neki od njih ušli u poljski književni kanon. U novije vrijeme, u Poljskoj se može uočiti zanimanje za slavenska pitanja, što se očituje u sve popularnijim knjigama: *Bajki z mitologią w tle* (Darda-Lendzion 2013); *Licho i inni* (Taborska 2014); *Bestiariuszek. Niewidzialni pomocnicy* (Vargas 2018), *Male lichy i tajemnica niebożątka* (Kisiel 2018). Sve više poznatih autora obrađuju ovu temu, radnju smještaju u moderni svijet, a knjige su lijepo ilustrirane. Ova kombinacija stvara zanimljiv učinak prilagođen ukusu mladih i starijih čitatelja. Rad se bavi prezentacijom i analizom ovoga novoga fenomena koji stvara važan trend u oblikovanju kanona poljske dječje književnosti.

**Ključne riječi:** bajke, slavenska mitologija, novi trendovi, kanonska poljska dječja književnost

### **Licho, Child and Other Creatures: Mythology in Children's Literature – Creation of the Canon**

Fairy tales belong to some of the most important items in the children's literature canon. They cover various topics, and they might be abstract or very realistic, adventurous, educational, and they might also touch difficult topics and taboos. Many in the canon depend on prevailing trends. In Poland, at the turn of the 20th century, individual writers created fairy tales based on Slavic mythology. Although it was not a dominant trend, some entered the Polish literary canon (M. Konopnicka). Nowadays, one can observe a return of interest in Slavic issues. This is manifested in increasingly popular books: *Bajki z mitologią w tle* (Darda-Lendzion 2013); *Licho i inni* (Taborska 2014); *Bestiariuszek. Niewidzialni pomocnicy* (Vargas 2018); *Male lichy i tajemnica niebożątka* (Kisiel 2018). Ever more renowned authors reach for these topics, where the setting is the modern world, characters are realistic, and the books are beautifully illustrated. This combination creates an interesting effect, admired by both young and older readers. We analyse this new phenomenon as an important trend in forming the Polish children's literature canon.

**Keywords:** fairy tales, Slavic mythology, new trends, canon of Polish children's literature

**Karolina Szymczak** is a PhD student at the University of Gdansk. She deals with children's literature, Slavic mythology, and is currently writing a doctoral dissertation on the collection of fairy tales *Priče iz davnine* [Tales of Long Ago]. She is a member of the doctoral scientific club "Kreatywna Słowiańszczyzna". She runs workshops and delivers lectures related to Slavic themes for children, young people and seniors.

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#### **Ema Božičević – zaboravljena autorica**

Iste godine kada Ivana Brlić-Mažuranić objavljuje knjigu *Priče iz davnine*, 2016., Ema Božičević objavljuje zbirku priča *Čarobni svijet*. Autorice povezuje i Ogulin kao mjesto

rođenja. No dok su se priče Ivane Brlić-Mažuranić vrlo brzo našle u okvirima kanona hrvatske dječje književnosti, priče su Eme Božičević pale u zaborav. U radu će se usporediti priče ovih dviju autorica jer među njima već na prvi pogled možemo pronaći veći broj sličnosti na razini motiva, likova, opisa... Tumačenje književnoga kanona zasnovano na ideji trajnih estetskih vrijednosti ili pak na posljedicama odnosa snaga unutar društva, raspodjele društvene moći i ideologije bit će polazište za istraživanje odgovora na pitanje u čemu su priče Eme Božičević podbacile. Istražit će se vrijednost njezinih priča u kontekstu vremena kada su nastale: koliko su one pokušaj približavanja narodne priče djetetu, kombiniranja didaktičke priče s maštovitošću narodne priče te koliko čine umjetnički odmak od narodnih motiva, stila i jezika i u kojoj je mjeri moguće iz njih iščitati sličnosti s kanonskim djelima svjetske dječje književnosti npr. pričama Hansa Christiana Andersena i Lewisa Carrolla. Pokušat će se specificirati razlozi koji su pridonijeli brzom zaboravu priča Eme Božičević i razlozima zbog kojih se one nisu mogle naći unutar kanona hrvatske dječje književnosti.

**Ključne riječi:** Ema Božičević, zaboravljene priče, usporedba s Ivanom Brlić-Mažuranić

### **Ema Božičević – The Forgotten Author**

The same year that Ivana Brlić-Mažuranić published *Croatian Tales of Long Ago*, Ema Božičević published her collection of stories called *A Magical World*. However, while Ivana Brlić-Mažuranić's tales have very quickly found themselves within the canon of Croatian children's literature, Ema Božičević's stories seem to have become forgotten. Interpreting the literary canon founded on the idea of permanent aesthetic values, or, in turn, the consequences of power relations within a society, the division of social power and ideology will be the starting points to study where Ema Božičević's stories have fallen flat. We shall attempt to specify the reasons contributing to Ema Božičević's stories' quick descent into oblivion, as well as the reasons why her stories could not find their place within the canon of Croatian children's literature.

**Keywords:** Ema Božičević, forgotten stories, comparison with Ivana Brlić-Mažuranić

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**Marina Gabelica**, PhD, is Assistant Professor at the Faculty of Teacher Education, University of Zagreb, where she teaches courses in the area of children's literature and media. In her work, she focuses on children's literature – traditional and digital, as well as the possibilities of storytelling, reading and writing in different media. She is the author of many papers in her field of study, including the university textbook *Creative Approach to*

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### ***Bijaše jednom, kako nikad prije nije bilo* (tekstualna i vizualna reinterpretacija Grimmovih priča)**

Grimmove bajke vjerojatno su najpoznatije i najomiljenije priče na svijetu. One su nadahnule ne samo mnoge druge autore bajki, nego su vječita inspiracija i ostalim umjetnostima poput filma, lutkarskih predstava, glazbe, baleta. Ove bajke, možda, imaju najviše književnih adaptacija o čemu svjedoče brojni suvremenici koji su se okušali u vlastitim verzijama bajki nastalih na podlozi Grimmovih. Aliz Mosonyi, mađarska spisateljica za djecu ponovo je ispričala sljedeće bajke: *Csipkerózsika* [Trnoružica] (2007), *Jancsi és Juliska* [Ivica i Marica] (2007) i *Piroska és a farkas* [Crvenkapica] (2008). Naime, nakladnička kuća Pozsonyi Pagony pokrenula je seriju bajki „starih klasika, u interpretaciji današnjeg klasika, s crtežima budućih klasika”. Crteže u ovim publikacijama potpisuju vrsne suvremene mađarske ilustratorice: Adrienn Gyöngyösi, Írisz Agócs i Jacqueline Molnár. Mosonyi je, uz navedene, prepričala još nekoliko Grimmovih bajki u knjizi *Egyszer volt, ahogy még sose volt – tizenkét és fél Grimm mese* [Bijaše jednom, kako nikad prije nije bilo – dvanaest i pol Grimmovih priča] (Pozsonyi Pagony, 2014), koje je ilustrirala Kinga Rofusz. Autorica u svom radu analizira reinterpretacije klasičnih Grimmovih bajki uspoređujući ih s originalnim Grimmovim tekstovima, istražujući kako ilustracije vizualno prikazuju svježije dosjetke, fini humor i moderan jezik Aliz Mosonyi, čime se promatra i intermedijalni odnos crteža i teksta u spomenutim knjigama, uočavajući razlike suvremenih ilustracija od kanonskih.

**Ključne riječi:** Aliz Mosonyi, braća Grimm, bajka, ilustracija, reinterpretacija

### ***Once Upon a Time, It Happened As It Never Happened Before...* (Textual and Visual Reinterpretation of the Grimms' Fairy Tales)**

In this study, the author analyses the reinterpretations of the Grimms' fairy-tale classics made by Aliz Mosonyi, a children's writer from Hungary, by comparing them to the original Grimms' texts on the one hand, and, on the other hand, by exploring how their illustrations depict fresh witty remarks, subtle humour, and thus visually complement the contemporary language that she uses. Furthermore, the author examines the intermedial relationship between text and illustrations in these books by Mosonyi, especially in terms of the differences between modern illustrations and those considered as classic ones.

**Keywords:** Aliz Mosonyi, the Grimm brothers, fairy tale, illustration, reinterpretation

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interests are children's literature, intermedial relations between text and illustrations in children's books, especially in picturebooks. She writes studies in Hungarian, Serbian and Croatian. She also does literary translations (from Hungarian into Serbian and vice versa).

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### **Književni klasici u hrvatskim početnicama**

Početnicom se dijete opismenjuje te po njoj stječe pristup svijetu knjige i znanja, ali i pristup društvu kao civilizaciji pisane komunikacije. Ne iznenađuje stoga da društvo pomno bira tekstove koje će dijete u početnici susresti, koje će prve čitati. U hrvatskim početnicama, od one najstarije glagoljične početnice iz 1527. pa do suvremenih početnica, moguće je pratiti smjene društvenih vrijednosnih sustava i pristupa djetetu, pa tako i smjene književnih tekstova koji se djeci nude. Kako početnica dopire do svakog djeteta i kako tekstovi u njoj za dijete imaju trajnu vrijednost, moguće je kazati da i početnice u određenoj mjeri oblikuju (dječje) književni kanon kao što i kanon oblikuje početnice. Ovaj rad iz dijakronijske perspektive istražuje upravo spomenuti suodnos početnice i (dječje) književnoga kanona, pokušavajući razjasniti književnoumjetničke, didaktičke, pedagoške i društvene čimbenike koji ga određuju.

**Cljučne riječi:** književni kanon, početnica, početno čitanje

### **Literary Classics in Croatian Primers**

Through a primer, children acquire reading and access society as a civilisation of written communication. Society carefully chooses the texts that children will meet in primers. Taking into account that primers reach out to each child and that the literary texts have great value for the child, it is possible to say that the primer, to a certain extent, forms the (children's) literary canon just as the canon forms the primer. From the diachronic perspective, this study explores the correlation between primers and the (children's) literary canon, attempting to clarify the literary, didactic, educational and social factors that determine it.

**Keywords:** Croatian primers, literacy, literary canon

**Jelena Vignjević** gained her doctoral degree from the Faculty of Philosophy in Zagreb ("Developmental Characteristics of the Acquisition and Use of Croatian Synonyms by Schoolchildren"). She is Assistant Professor at Faculty of Teacher Education and teaches in courses that develop students' competences for monitoring and improving children's language development (Linguistic Expression, Theories of Children's Language Development, and Dialectology of the Croatian Language). Her research interests include children's language development, early literacy, and the history of literacy. Her recent publications include the papers "Language History Contents in the Curriculum Concept of Teaching the Croatian Language" and, with Matea Brandt, "Sreća je kad tata i ja igramo nogomet ili O dječjem izricanju emocija" (both in 2017).



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### Umjetnost nasuprot komercijalnosti

Uloga umjetničke ilustracije u suvremenom potrošačkom društvu: originalne i inovativne strategije umjetnika ilustratora

Kroz predstavljanje i analizu dvaju umjetnička djela, dvije književno-ilustratorske koncepcije: slikovnice *Tajna*, suvremenih autora – književnice Dubravke Pađen-Farkaš i ilustratora Dražena Jerabeka te prostorne instalacije/ilustracije Manuele Vladić-Maštruko klasične bajke *Djevojčice sa žigicama* H.C. Andersena, propituje se odnos umjetničkog i komercijalnog, suvremenog i klasičnog te razlažu nekonvencionalne strategije – inovativni modusi izražavanja, izvan uvriježenih kanona, suvremenih umjetnika u mediju slikovnice, odnosno knjige za djecu. U prvom dijelu izlaganja postaviti će se pitanja na koja će se (unutar zadanog okvira) tražiti odgovori: što je dar, je li umjetnost dar, kako i zašto umjetnik dijeli svoj dar, može li umjetničko djelo biti roba te koje strategije djelovanja koriste suvremeni umjetnici? Mogu li dar i tržište koegzistirati i do kojeg stupnja a da jedno drugo ne unište te kako se pojam kanona konstruira odnosno dekonstruira u suvremenom materijalističkom društvu? Kako se ova pitanja i odgovori mogu primijeniti na medij ilustracije i knjige za djecu i kao poruke prenijeti djeci te kakva je situacija u hrvatskoj suvremenoj produkciji dječje knjige i slikovnice? Na koncu, vizualno i analitički predstaviti će se i umjetnička djela koja tvore okosnicu izlaganja i u čijem kontrapunktiranju se raspliću i pitanja i odgovori te kreiraju zaključci. Dok *Djevojčica sa žigicama* govori o osjećaju koji se pojavljuje kad nemamo okrepe i izgubimo koncentraciju te čemu to vodi, odnosno rasipanju dara u hladnom okruženju koje ga ne prihvaća i ne cijeni, u slikovnici *Tajna* govori se o snazi dara da se takvo okruženje mijenja. Priroda dara održava se putem stalnog darivanja. Ako se cirkuliranje dara onemogućiti, ako umjetnik živi u društvu u kojem unutarnji duhovni darovi nisu prihvaćeni kao darovi u materijalnom izvanjskom svijetu, dar nije prepoznat niti se cijeni. Ondje gdje se dobra razmjenjuju isključivo trženjem i materijalnim profitom, duhovni darovi bit će isključeni iz razmjene, a kako je rečeno, upravo je razmjena egzistencijalni oblik održanja dara na životu. U raskoraku vremena, od klasika Andersena do suvremenih hrvatskih autora, razmjena darova odvijala se na duhovnom nivou – kao razmjena darova a ne robe. Za razliku od umjetničkog djela, razmjena robe zasniva se na stečevini (kapital) i profitu. Dok vrijednost dara (i duhovnog dobra) raste brojem prijelaza na što više strana (osoba/duša), vrijednost robe povećava samo profit. Ustrajanjem umjetnika da produkte svoje mašte prenese u stvarnost, strategijama kao što su bdijenje nad duševnim sebstvom i djelovanje u kreativnom životu (usprkos osobnim i društvenim životnim paradoksima) rađa se energija koja pobjeđuje ekonomiju duhovne i materijalne oskudice. Daroviti umjetnik unosi tu životnu energiju u svoj rad i tako je daruje drugima a kreativni duh zadobiva snagu da mijenja svijet.

**Ključne riječi:** umjetnička slikovnica, umjetnost i tržište, dar, duhovna i tržišna ekonomija umjetnosti



## Art versus Commerce

The role of artistic illustration in the modern world of commerce: Original and unconventional strategies of illustrators

Two works are analysed in an attempt to question the relationship between art and commerce: a picture book *Tajna* [The Secret] by the contemporary author Dubravka Pađen-Farkaš and the illustrator Dražen Jerabek, and a space installation (illustration) of Hans Christian Andersen's *The Little Match Girl* by the contemporary artist Manuela Vladić-Maštruko. The presentation considers unconventional strategies and expression modes behind contemporary children's books and picturebooks. In particular, we ask if gift and the market can coexist, and to what extent, without one destroying the other. It is shown that the nature of gift is reflected in continual giving. The analysis of the two examples reveals they are products of research into the spiritual self and creative life, and thus remain beyond the canon established by commerce.

**Keywords:** art picturebook, art and market, gift, spiritual and market economy of art

**Manuela Vladić-Maštruko**, a freelance artist, born in 1962, grew up in Zadar, Croatia. She graduated from the Academy of Fine Arts in Zagreb in the class of Professor Ferdinand Kulmer in 1985. She has had a number of individual and group exhibitions in Croatia and abroad. Alongside her professional involvement in art, she conducts practical research in the field of human visual expressiveness and creativity, and art in picturebooks for children. She has published several essays in this area. She is the author of a number of multimedia art projects for children and adults and she has also created 13 original picturebooks.

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### Osječki časopis za mladež *Milodarke*

Za početke hrvatske dječje književnosti u 19. stoljeću veliku su važnost imali dječji časopisi, a u časopisima se i u kasnijim razdobljima mogu prepoznati tendencije aktualnih zbivanja u dječjoj književnosti. Neki su časopisi izlazili tek u nekoliko brojeva, a neki su se zadržali kroz više desetljeća. Časopisi koji su se pojavljivali na hrvatskom tržištu razlikovali su se po umjetničkoj vrijednosti i sadržajima koje su nudili. *Milodarke: list za hrvatsku mladež sa slikama* izlazio je u Osijeku u jednom godištu 1913./1914. Časopis je pokrenuo Rudolfo Franjin Magjer s domoljubnom namjerom odgoja hrvatske mladeži u Osijeku i Slavoniji. S obzirom da na stvaranje nacionalnoga identiteta velik utjecaj imaju jezik, književnost i povijest, objavljivanje časopisa na hrvatskom jeziku namijenjenoga mladeži i uz naglašenu obrazovnu funkciju koja uključuje poučavanje o književnosti i povijesti trebalo je imati određenu važnost u gradu Osijeku, s njegovim onodobnim regionalnim i demografskim specifičnostima. Unatoč tome, časopis nije zaživio. Batinić (2004.) navodi da časopis donosi sadržaje uobičajene za tadašnje slične publikacije, bez

modernijih i aktualnijih sadržaja, u skladu s pedagoškim strujama s početka 20. stoljeća. U izlaganju će se istražiti koji se autori javljaju u časopisu i jesu li oni zaboravljeni kao dječji ili nedječji autori. U književnim će se tekstovima istražiti teme koje se pojavljuju i načini na koji su obrađene, je li ponajprije riječ o prisutnosti tema koje su čudoredne, poučne ili zabavne naravi ili se u njima mogu uočiti i umjetničke tendencije. Kako je časopis imao domoljubno nagnuće, istražit će se kako se i u kojim tekstovima ono nastojala ostvariti.

**Ključne riječi:** *Milodarke*, Rudolfo Franjin Magjer, književni časopis, dječja književnost s početka 20. stoljeća

### **The Osijek Youth Magazine *Milodarke***

*Milodarke* [Charitable Women]: *A Paper for the Croatian Young People with Images* was published in Osijek within one year, in 1913/1914. The magazine was initiated by Rudolfo Franjin Magjer with patriotic educational tendencies for young people in Osijek and Slavonia. This presentation will show which authors are represented in the magazine and whether they are forgotten as authors for children or adults. The literary texts will be screened for topics and manners of depiction, most of all to establish whether they are chaste, educational and instructive or entertaining in nature and whether they show artistic tendencies. Since the magazine followed patriotic tendencies, the research will show in which texts and manner these were to be found.

**Keywords:** *Milodarke*, Rudolfo Franjin Magjer, literary magazine, children's literature in the early 20th century

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## Conference Venues

### Zadar

Zadar is the urban, economic, cultural, educational and tourist centre of the broader region of northern Dalmatia and the administrative seat of Zadar County. The fifth ranking city in Croatia by size, it represents one of the most significant Croatian urban centres. It is the oldest continuously inhabited Croatian city with the earliest evidence of human life from the late Stone Age. Its 3,000 years of history, covering periods of destruction and reconstruction, have left a valuable cultural heritage and many monuments, including architecture from the Roman period and the Middle Ages to contemporary styles which create a special atmosphere. Today, it also boasts the unforgettable installations *Sea Organ* and *Greeting to the Sun* by the architect Nikola Bašić.

#### A University of Zadar: Lecture Hall

Sveučilište u Zadru: Svečana dvorana  
Obala kralja Petra Krešimira IV. 2



Zadar has a university tradition of many centuries, the longest in Croatia: following the tradition of ecclesiastical education, first mentioned in the 10<sup>th</sup> century, a Dominican higher education institution *Studium generale*, later known as the *Universitas*

*Iadertina*, was founded on 14 June 1396. From 1396 to 1553 (with an interruption from 1481 to 1495 due to the Ottoman invasion), Zadar's *Studium generale* was the first university consisting of two faculties, the lower- and higher-level studies of Philosophy and Theology. In 1553 it received the status of "privileged university", with the right to award the highest academic degrees, including the doctorate. From 1553 to 1807, 105 doctoral degrees were awarded. Zadar flourished as an important naval point in the Austro-Hungarian Empire, where the seats of government institutions were located, including the seat of the Austro-Hungarian Ban and the Hungarian-Croatian navy. When Napoleon conquered Dalmatia, the French government abolished the University of Zadar in 1807. However, a lyceum was established the next year, consolidating high school education (grammar school) and higher education. Zadar's Lyceum offered higher education in Surgery, Medicine, Chemistry and Law. In 1809, the civil governor of Dalmatia, Vincenzo Dandolo, ordered the transition of the Lyceum into a university. In 1810 the study of Theology was also introduced. Unfortunately, this first modern university in Croatia was abolished due to limited finance on 12 December 1811. Its modern development started in 1955 when a Faculty of Philosophy was established in Zadar as part of the University of Zagreb. In 1974, the Faculty was affiliated to the University of Split. Finally, the Croatian Parliament refounded the University of Zadar in 2002. Today, it is an integrated university and includes 25 university departments.

## **B Rector's Palace / National Museum Zadar: Multimedia Room**

Kneževa palača: Multimedijalna dvorana, Narodni muzej Zadar

Poljana Šime Budinića 3

The Rector's Palace from the 13th century has undergone many changes in its history. Archaeological research of its foundations has revealed parts of the building from the Roman and Late Antiquity period to wall structures showing Romanesque and Gothic layers. The most recent reconstruction, supported by the EU, took place in the 21<sup>st</sup> century. It was bombed during the Homeland War and was hit by eight large calibre missiles, causing heavy damage to the building.



Today the building hosts the National Museum Zadar. It was the first regional museum of the general type established in 1832 as *Museo nazionale*, when the Austrian imperial regent in Dalmatia, Vetter von Lilienberg, invited people living in Dalmatia to collect material, for example items from the animal and plant kingdom, historical objects, samples of folk tradition and industrial activity. The museum possesses objects of the cultural and natural heritage from the 13<sup>th</sup> century to the present day, mostly from northern Dalmatia including its islands and hinterland.

## **C Museum of Ancient Glass: Small Exhibition Hall**

Muzej antičkog stakla Zadar: Mala izložbena dvorana

Poljana Zemaljskog odbora 1



The Museum of Ancient Glass was founded in 2006 and was opened ten years ago, on 5 May 2009. It is an archaeological museum specialising in glass. It owns a unique collection of more than 5000 different glass objects from Antiquity, dating from the 1<sup>st</sup> century BC to the 5<sup>th</sup> century. More than 2000 artefacts are exhibited in its permanent collection. Visitors

can visit a glassblower's workshop, led by a young master from Zadar, Marko Štefanac, who will teach you how to make handcrafted antique glass replicas. Another multitasking artist, Antonija Gospić, holds workshops where visitors make glass jewellery by a special method called fusion. Besides the museum's rich souvenir shop there are two multipurpose halls suitable for exhibitions, lectures, book launches or documentary films about glass-making techniques.

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**D Maritime High School Zadar: Gallery**

Pomorska škola: Galerija

Ante Kuzmanića 1

The Maritime High School Zadar is situated on the Zadar peninsula, next to the Land Gate in a small harbour called Foša. The school was founded in 1957. Over 4000 students have finished their studies here since then. The school trains students in nautical engineering, marine engineering, logistics and shipping, and yachts and marine craft. Students acquire internationally recognised qualifications and are fully competitive on the world's market. The building is about 140 years old. It will host several sessions of the CBC2019.



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**E Research Library of Zadar: Exhibition Hall**

Znanstvena knjižnica Zadar: Izložbena dvorana

Ante Kuzmanića 3



The Research Library in Zadar, one of the largest in Croatia, holds a rich cultural heritage containing mediaeval manuscripts, incunables and the first prints of Zadar and Croatian humanists, and other rare and valuable materials. It was established in 1855 and has developed into a modern institution which offers its users various library and information services. Its holdings include books and materials from

various disciplines and invaluable collections of historical documents. It also functions as a university library.

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**F Practicum Room of the Maritime Department (University of Zadar)**

Praktikum pomorskog odjela, Sveučilište u Zadru

Ruđera Boškovića 5

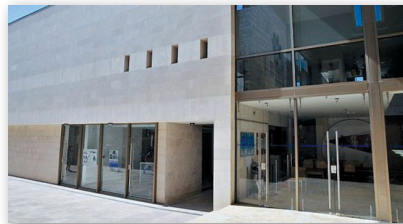


The Maritime Department was established in 2001 as a dislocated place of study of the Faculty of Maritime Studies of the University of Rijeka, and in 2004 it became part of the University of Zadar. Since 2011 it has also offered a special lifelong education programme for seafarers. Some sessions of the CBC2019 will take place in its Practicum on the first floor of the building in Ruđer Bošković Street.

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**G Puppet Theatre**  
**Kazalište lutaka Zadar:** Mala dvorana  
Sokolska 1

The building of the Zadar Puppet Theatre is relatively new and well equipped. It opened in 2011. Conference participants will gather here on Wednesday evening, following the opening of the conference, after the first keynote lecture, and after other events. On the other two days, sessions will be held in the Lecture Room of this modern building.



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**H Students' Club "Božo Lerotić"**  
Studentski klub "Božo Lerotić"  
Ulica Ruđera Boškovića 5

The Students' Club is for all students of the University of Zadar. The Club is a place where students can rest, hang out, learn, play games, and so on, during the day. Besides, they can have free coffee and tea at the bar. The exhibition *Two Picturebook Creators from Zadar* will take place in the Club during the CBC2019. The Club shares the same entrance with venue F.

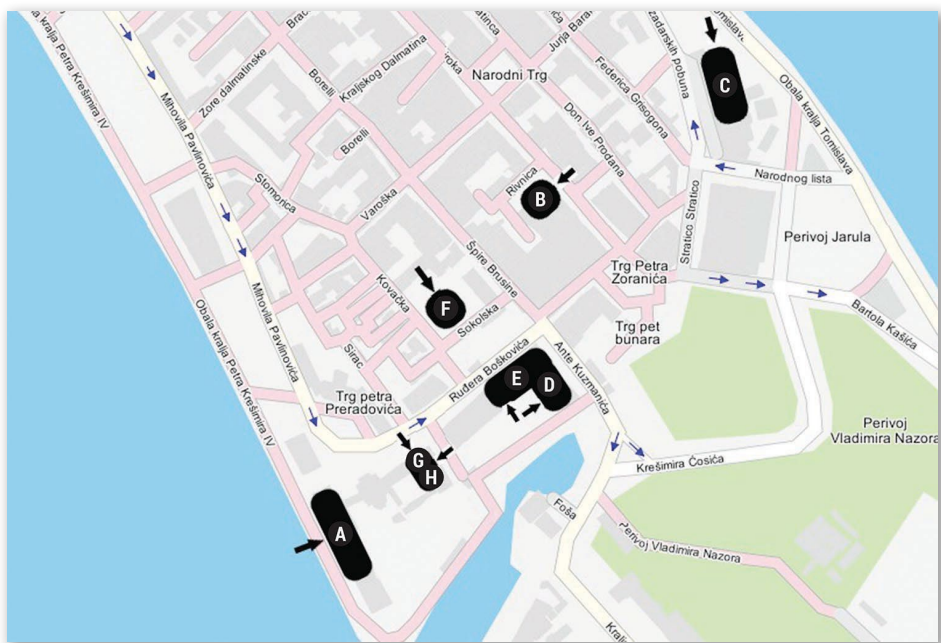
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**H Restaurant *Barbakan***  
Restoran *Barbakan*  
Ulica Ruđera Boškovića 5

The restaurant *Barbakan* is situated at the same address as the two previous venues, but the entrance is just around the corner. It occupies the atrium in the same building. This is where the CBC2019 participants will have coffee, lunch and the Conference Dinner.







**Legend:**

|   |   |  |
|---|---|--|
| A | University of Zadar: Lecture Hall                               | Obala kralja Petra Krešimira IV. 2           |
| B | Rector's Palace: Multimedia Room                                | Narodni muzej Zadar, Poljana Šime Budinića 3 |
| C | Museum of Ancient Glass: Small Exhibition Hall                  | Poljana Zemaljskog odbora 1                  |
| D | Maritime High School Zadar: Gallery                             | Ante Kuzmanića 1                             |
| E | Research Library of Zadar: Exhibition Hall                      | Ante Kuzmanića 3                             |
| F | Puppet Theatre  | Sokolska 1                                   |
| G | Practicum Room of the Maritime Department (University of Zadar) | Ulica Ruđera Boškovića 5                     |
| H | Students' Club "Božo Lerotić"                                   | Ulica Ruđera Boškovića 5                     |
| H | Restaurant <i>Barbakan</i>                                      | Ulica Ruđera Boškovića 5                     |

## Cultural Programme

### Exhibition

#### Two Picturebook Creators from Zadar

The exhibition takes place as part of the 14<sup>th</sup> Child and the Book Conference *Beyond the Canon (of Children's Literature)*, at the Students' Club "Božo Lerotić", University of Zadar (Venue H).

The opening ceremony will begin at 17:45 on Wednesday, 8 May 2019. The exhibition is open from 8 to 15 May 2019.

Two contemporary picturebook creators, Dubravka Kolanović and Manuela Vladić Maštruko, exhibit their award-winning picturebooks and their art.

They are fine artists and renowned Croatian illustrators and children's book authors, both from Zadar. Dubravka and Manuela have illustrated and also written numerous children's books loved by children in Croatia and all over the world. Besides devoting their creative lives to art for children, they are good friends who share a love of nature, animals and a passion for promoting children's rights. This will not be the first occasion they exhibit together. Dubravka and Manuela will showcase a selection of their artwork in the Students' Club "Božo Lerotić", Ulica Ruđera Boškovića 5.



From *Bao Baobab and the Little Kibibi* by Ana Đokić and Dubravka Kolanović (2016)



From *Oto Meets Valentina* by Manuela Vladić Maštruko (2016)



## An Evening in the Theatre

### *Hamlet's Truth*

Zadar Puppet Theatre presents a performance of *Hamlet's Truth* (Hamletova istina) written by Ana Prolić for the participants of CBC2019. The show is based on William Shakespeare's *Hamlet*, but it approaches the theme inventively and combines different modes of expression <<https://www.klz.hr/repertoar/predstave/hamletova-istina>>.

The performance takes place on Wednesday, 8 May 2018 at 6.30 p.m. at the Puppet Theatre (Venue G).

For more than sixty years of its existence, Zadar Puppet Theatre has contributed greatly to the Croatian theatrical scene. High quality projects in cooperation with domestic and international authors and artists mark the Theatre's production. It cherishes different kinds of puppet theatre and acting techniques. It has put on several award-winning shows for children and adults and pays special attention to the production of puppet shows for adults based on older Croatian-heritage literary works.



## Mini Concert

**Klapa multipart singing of Dalmatia** was inscribed in 2012 on the Representative List of the Intangible Cultural Heritage of Humanity.

<<https://ich.unesco.org/en/RL/klapa-multipart-singing-of-dalmatia-southern-croatia-00746>>

Klapa singing is a multipart singing tradition of the southern Croatian regions of Dalmatia. Multipart singing, *a capella* homophonic singing, the oral tradition and simple music making are its main features. The leader of each singing group is the first tenor, followed by several tenors, baritones and bass voices. During performances, the singers stand in a tight semicircle. The first tenor starts singing and is followed by the others. The main aim is to achieve the best possible blend of voices. Technically, klapa singers express their mood by means of open guttural, nasal sotto voce and falsetto singing, usually in high-pitched tessitura. Another feature is the ability to sing freely, without the help of notation. The topics of klapa songs usually deal with love, life situations, and the environment in which people live. The practitioners are skilled amateurs who inherit the tradition from their predecessors. Their ages vary, with many younger people singing with older singers. In "traditional klapa", knowledge is transferred orally. "Festival klapa" is more formally organised, with a focus on performance and presentation. In "modern klapa", young singers gain experience by attending performances and listening to recordings. Local communities see klapa singing as a central marker of their musical identity, incorporating respect for diversity, creativity and communication.

"Klapa Kontrada" will introduce the Cocktail Party for the CBC2019 participants, at the Zadar Puppet Theatre on Wednesday evening (Venue D). They will sing a couple of traditional Dalmatian urban songs to demonstrate klapa multipart singing.

The second part of the mini concert will be two Croatian traditional songs performed by the choir "Zoranić", established in 1908. The conductor is Tomislav Košta.

## Organisers

### HIDK - CARCL

The Croatian Association of Researchers in Children's Literature (CARCL) – Hrvatska udruga istraživača dječje književnosti (HIDK) was established in 2010 with the aim of bringing together experts and scholars from Croatia conducting research on children's literature. Within the national context, CARCL primarily aims to strengthen and uphold the area of its research and promote the networking of researchers in children's literature in Croatia. Since 2011, CARCL has been an institutional member of IRSCL (International Research Society for Children's Literature), which has helped improve the visibility of Croatian research in international circles. Since its establishment, CARCL has launched *Libri & Liberi: Journal of Research on Children's Literature and Culture* (2012), organised four international conferences (co-organiser of *The Great Healer: A Century of Grigor Vitez*, 2012; *From the Strange to the Wondrous: 100 Years of "The Strange Adventures of Hlapić the Apprentice"*, 2013; co-organiser of the symposium *Children's Language and Culture* in the framework of the conference *Researching Paradigms of Childhood and Education*, 2015; *A Century of "Tales of Long Ago"*, 2016) and published an edited volume *Šegrt Hlapić: od čudnovatog do čudesnog* [Hlapić the Apprentice: From the Strange to the Wondrous] (2015) <hidk.hr/hidk>.



### University of Zadar

The University actively encourages the following: the participation of its units in international competitive projects; the incoming and outgoing mobility of students, academics and academic administration; joint studies with foreign universities; contacts and encounters with domestic and foreign representatives of academic, political and economic communities, etc. Special attention is given to cooperation with local and regional communities through the preparation and execution of joint projects, and in organising various activities with the aim of popularising science, encouraging research and promoting a sustainable regard for the cultural and natural heritage.



### Department of Teacher and Preschool Teacher Education in Zadar

The education of teachers in Zadar has a long uninterrupted tradition since the beginning of the 19<sup>th</sup> century (1821), when quarterly training courses were organised for teachers in the lower classes of primary school. Today, the Department has 27 employees and offers the following study programmes: the integrated undergraduate and graduate university study



programme of Teacher Education (single-major with two modules – the Croatian Language Module and the Art Module); the university undergraduate and graduate study programmes of Early and Preschool Education. Those holding a Master's in Primary Education and a Master's in Early and Preschool Education can further study at the doctoral level. The Department is located on the New Campus of the University of Zadar, at Ulica Franje Tuđmana 24i.

## Department of Teacher Education Studies in Gospić

The Department of Teacher Education Studies is the only dislocated Department of the University of Zadar. It is situated in Gospić, the administrative, cultural and educational centre of Lika-Senj County, at the address Ulica dr. Ante Starčevića 12. The Department has a century-old tradition of teacher education in Gospić and in the region of Lika. In 1919, the State Teacher Education School commenced its work in Gospić, and the Department continues its teacher education mission today, nurturing teaching, cultural, scientific and artistic activities.

The Department has 16 teachers and offers an integrated undergraduate and graduate university teacher education study programme, with the module of Cultural and Natural Heritage. Having completed this educational cycle, graduates gain the title of Master of Primary Education and are ready to work in primary education as well as to continue their own studies.



## ***Libri & Liberi***

*Libri & Liberi: časopis za istraživanje dječje književnosti i kulture*

*Libri & Liberi: Journal of Research on Children's Literature and Culture*



### **Basic information**

*Libri & Liberi* is an academic journal published twice a year in printed and electronic form ([www.librietliberi.org](http://www.librietliberi.org)). It publishes peer-reviewed academic papers in Croatian, English and German, on various topics in the field of children's literature and young adult literature, and their wider cultural contexts. It fosters interdisciplinarity and intermediality. Manuscripts and inquiries should be submitted electronically to [librietliberi@gmail.com](mailto:librietliberi@gmail.com). Guidelines for contributors can be found at [www.librietliberi.org](http://www.librietliberi.org).

Papers published in *Libri & Liberi* are referenced in: ERIH PLUS (European Reference Index for the Humanities and Social Sciences); Scopus® (Elsevier); MLA International Bibliography and MLA Directory of Periodicals; ULRICHSWEB – Global Serials Directory; CEEOL (Central and Eastern European Online Library); CEJSH (Central European Journal of Social Sciences and Humanities); Hrčak (Croatian Portal of Academic Journals); ROAD (Directory of Open Access Scholarly Resources). *Libri & Liberi* has been accepted for indexing in the Emerging Sources Citation Index (ESCI, Clarivate Analytics). Articles from *Libri & Liberi* are also accessible through EBSCOhost research databases.

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## ***Magistra Iadertina***

The Department of Teacher and Preschool Teacher Education at the University of Zadar issues an official publication under the title *Magistra Iadertina*.

*Magistra Iadertina* is an academic journal which is published once a year in printed and electronic form. It publishes peer-reviewed academic papers in Croatian and English on all topics related to education, literature for children and young people, the arts and their extensive cultural contexts and cross-cultural contacts, especially fostering an interdisciplinary approach to study programmes related to primary and preschool education fields of study.

Instructions for the preparation of manuscripts and a detailed description of the journal can be found on the website of the Croatian Portal of Scientific and Professional Journals – Hrvatski portal znanstvenih časopisa HRČAK <<https://hrcak.srce.hr/magistra-iadertina>>.

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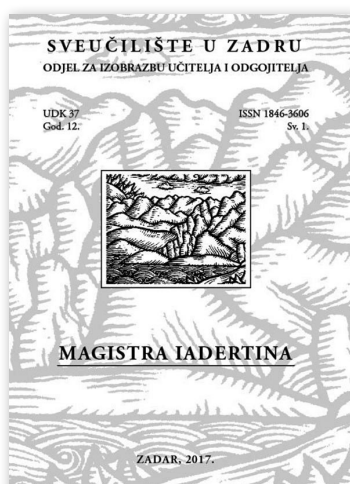
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