

7. mednarodna konferenca
Slavistični znanstveni premisleki

zbornik povzetkov

7th International Conference
Scientific Reflections in Slavistics

Book of Abstracts



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Preučevanje otroške in mladinske književnosti

Simpozij odpira tri zaokrožene entitete, ki so dokaj samostojne in hkrati soodvisne: (1) terminološka vprašanja, povezana z otroško in mladinsko književnostjo: tematologija, književne vrste in oblike bralnih gradiv, kanonizacija, medbesedilnost; (2) vrednotenje otroške in mladinske književnosti, temeljni kriteriji; (3) teorije bralnega razvoja in branja: starost naslovnikov oz. razvitost sposobnosti bralne pismenosti mladega bralca ali bralke; kriterija dolžine besedila in števila različnih besed v besedilu (povezava z gradniki bralne pismenosti, zlasti z gradniki besedišče, razumevanje besedila, kritično branje). V zadnjih nekaj letih se kažejo, ne samo na Slovenskem, bistvene spremembe pri nastajanju, oblikovanju, izdajanju in vrednotenju literarnih del, ki sodijo v otroško in mladinsko književnost. Bralni razvoj otrok, učencev in dijakov preučujejo različne stroke, zato je smiselno, da bi strokovna javnost sodelovala pri oblikovanju kakovostnih bralnih priporočil za branje otroškega in mladinskega leposlovja in informativne literature za različne starostne skupine v vseh položajih učenja (na formalni, neformalni in informalni ravni), pri čemer je nujno upoštevanje literarnozgodovinskih, literarnoteoretičnih in literarnorecepcijskih načel.

Simpozij naslavlja naslednja vprašanja:

- definiranje terminov otroška književnost – mladinska književnost – književnost za mlade odrasle,
- književne vrste v otroški in mladinski književnosti,
- književni žanri in žanrski sinkretizem,
- oblike knjig: slikanice (tudi slikanice brez besedila), stripi, ilustrirane knjige in knjige brez ilustracij,
- multimodalnost,
- jezik v otroški in mladinski književnosti,
- kriteriji kakovosti v različnih izborih (nagrade, šolsko branje, branje za zabavo),
- starostna stopnja in bralna zmožnost, razumevanje prebranega, odziva na prebrano,
- didaktika otroške in mladinske književnosti.

Studying children's and YA (young adult) literature

The symposium will address three different issues which are relatively complete in their own right and at the same time also interdependent: (1) terminological questions linked to children's and YA literature: thematology, literary types and forms of reading materials, literary canonisation, intertextuality; (2) evaluating children's and YA literature, the basic criteria; (3) theories of reading development and reading: addressee age or the development of reading literacy skills of young readers; the criteria of text length and number of different words in the text (connected with components of reading literacy, especially those of vocabulary, text understanding, and critical reading). There have been significant changes over recent years, not only in Slovenia, in how literary works for children and young adults are created, designed, published and evaluated. The reading development of children, pupils and students is studied by various disciplines, and it is therefore appropriate for all these experts to collaborate in developing high-quality reading recommendations for children's and YA fiction and informative literature for various age groups in all learning situations (at a formal, non-formal, or informal level), taking into account the principles of literary history, literary theory, and literary reception.

The symposium will address the following question:

- defining the terms children's literature – youth literature – young adult literature,
- literary types in children's and YA literature,
- literary genres and genre syncretism,
- forms of books: picture books (also picture books without texts), comics, illustrated books, books without illustrations,
- multimodality,
- language in children's and YA literature,
- the criteria of quality in various selections (awards, school reading, leisure reading),
- age groups and reading abilities, comprehension of and response to what is being read,
- the didactics of children's and YA literature.

REPREZENTACIJA VINA IN VINOGRADNIŠKE IN VINSKE KULTURE V IZBRANIH IZVIRNIH SLOVENSКИH SLIKANICAH

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Slovenska slikanica se je v svojem zgodovinskem razvoju odzivala na politične, kulturne, družbene in vzgojno-izobraževalne dejavnike in spremembe, ter posredno in neposredno vplivala ne samo na otrokovo pismenost in komunikacijske veščine, temveč tudi na njegovo dožemanje in interpretacijo slovenske kulturne identitete. Vplivala je na oblikovanje moralno-etičnih in družbenih modelov otrokovega razumevanja in odzivanja na predmetni in pojmovni svet ter na interpretacije le-tega, vplivala pa je tudi na odrasle bralce, ki so vsebine brali in predstavljali otrokom; dosegala je torej dvojnega naslovnika. Ker je slikanica posebna oblika multimodalne knjige, na multimodalnosti pa bi morala biti grajena celotna pismenost, sta interakcija in sinergijski odnos med besedilom in ilustracijo izjemnega pomena. Kulturni kontekst v otroških slikanicah ni le ozadje za zgodbe; je tudi element, ki oblikuje pripoved, likovno izraznost in sporočila, ki jih avtorji in ilustratorji želijo prenesti. Slikanice s kulturnim kontekstom omogočajo otrokom, da običajno raziskujejo jezik, običaje, oblačila, kulinariko in druge elemente različnih kultur, pogosto pa je globlji kulturni kontekst spregledan pri interpretaciji del, ki tematizirajo domače, znano, otroku//dvojnemu naslovniku lastno okolje. H kulturnemu kontekstu spada tudi poznavanje razumevanje in interpretacija dediščine. Dediščina niso zgolj materialni objekti, ampak tudi nematerialni izrazi, tradicije in prakse. Služi kot sredstvo za krepitev kulturne identitete, postane lahko tudi vir konfliktov in izključevanja, vsekakor pa ima pomembno vlogo v izobraževanju. Razumevanje in sprejemanje dediščine, s poudarkom na kulturni in naravni dediščini, ki se odraža v mikrokozmosu slovenske vinarske in vinogradniške tradicije in kulture, je bistvenega pomena za pravilno razumevanje in interpretiranje otroških in mladinskih del, v katerih avtorice in avtorji bodisi tematizirajo pridelavo, uporabo, uživanje in zlorabo vina oz. bodisi uporabljajo motive iz dvatisočletne tradicije vinarstva in vinogradništva na področju države Slovenije. O vinu, vinski in vinarski kulturi ne moremo govoriti izven zgodovinskega konteksta oz. vinske dediščine, navsezadnje je vino prisotno tudi v besedilu slovenske himne. Vino je na evropskih in slovenskih tleh prisotno

več kot dva tisoč let in predstavlja pomemben del nacionalne dediščine, ki so jo oblikovali zgodovina, tradicija, pokrajina, arhitektura jezik in kultura. V izbranih izvirnih slovenskih slikanicah se pojavijo elementi vinogradništva in vinarstva, ki so del slovenske naravne in kulturne dediščine.

Na izbranem korpusu izvirnih slovenskih slikanic (Juri Muri po Sloveniji (Tone Pavček in Damijan Stepančič), Zdravljica (France Prešeren in Damijan Stepančič), Hrana starih bogov (Špela Žakelj in Zarja Žakelj), Stari ate, si res pil na róvaš? (Alenka Misja in Matija Cipurić), Pripovedka o gadu Janezu in Vlahu Milošu (Anton Zakšek in Resnik Zala), Petelinček in osliček (Vesna Radovanovič in Kristina Krhin)) je izvedena multimodalna analiza, ki se osredotoča na elemente, motive in teme vinogradništva in vinarstva. Oblikovna, vsebinska in končna, sumativna analiza izbranih slikanic, izpostavlja pomen posameznih kodov sporočanja, ki oblikujejo celostno bralno izkušnjo.

Ključne besede: slikanica, multimodalnost, kulturni kontekst (dediščina), vino, vinogradništvo in vinarstvo

REPRESENTATION OF WINE, VITICULTURE AND WINE CULTURE IN SELECTED ORIGINAL SLOVENIAN PICTURE BOOKS

In its historical development, the Slovenian picture book has responded to political, cultural, social and educational factors and changes, and has directly and indirectly influenced not only children's literacy and communication skills, but also their perception and interpretation of Slovenian cultural identity. It influenced the formation of moral-ethical and social models and the interpretation of a child's understanding and response to the material and conceptual world. It also affected adult readers who read and presented the content to children; thus, it reached a dual audience. Since the picture book is a special form of multimodal book, and multimodality should be the foundation of literacy as a whole, the interaction and synergistic relationship between text and illustration are of great importance. The cultural context in children's picture books is not only the background for the stories; it is also an element that shapes the narrative, the visual expressiveness and the messages that authors and illustrators want to convey. Picture books with a cultural context usually allow children to explore the

language, customs, clothing, cuisine and other elements of different cultures, but the deeper cultural context is often overlooked in the interpretation of works thematising the familiar, familiar environment of the child/children's own environment. Cultural context also includes knowledge, understanding and interpretation of heritage. Heritage is not only material objects, but also immaterial expressions, traditions and practices. It serves as a means of strengthening cultural identity, it can also be a source of conflict and exclusion, and it certainly plays an important role in education. Understanding and embracing heritage, with an emphasis on the cultural and natural heritage reflected in the microcosm of Slovenian wine and wine-growing traditions and culture, is essential for the proper understanding and interpretation of children's and young people's works, in which the authors either thematise the production, use, consumption and abuse of wine, or use motifs from the two-thousand-year tradition of wine and wine-growing in the Slovenian territory. Wine and wine culture cannot be discussed outside the historical context or the wine heritage; after all, wine is also present in the lyrics of the Slovenian anthem. Wine has been present on European and Slovenian soil for more than 2 000 years and is an important part of the national heritage, shaped by history, tradition, landscape, architecture, language and culture. Elements of viticulture and winemaking, which are part of Slovenia's natural and cultural heritage, appear in selected original Slovenian picture books.

On a selected corpus of original Slovenian picture books (*Juri Muri po Sloveniji* (Tone Pavček and Damijan Stepančič), *Zdravljica* (France Prešeren and Damijan Stepančič), *Hrana starih bogov* (Špela Žakelj and Zarja Žakelj), *Stari ate, si res pil na róvaš?* (Alenka Misja and Matija Cipurić), *Pripovedka o gadu Janezu in Vlahu Milošu* (Anton Zakšek and Resnik Zala), *Petelinček in osliček* (Vesna Radovanovič and Kristina Krhin)) a multi-modal analysis is carried out, focusing on the elements, motifs and themes of viticulture and winemaking. The form, content and final summative analysis of the selected picture books highlights the importance of individual codes of communication that shape the overall reading experience.

Keywords: picture book, multimodality, cultural context (heritage), wine, viticulture and winemaking

UREDNIŠKE PRAKSE PRI PRIREJANJU (»PREVAJANJU«) SLIKANIC BREZ BESEDILA

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Slikanice brez besedila (Silent Book, Wordless Picturebook, Wimmelbuch, libro senza parole) predstavljajo v mladinski književnosti relativno nov in inovativen podžanr. Ker osnovno izrazno sredstvo v njih niso besede, ampak gre za pripovedi skozi sliko, zahteva njihovo branje posebne kognitivne veščine in zmožnosti mladih bralcev ter prilagojene komunikacijske pristope odraslih. Slikanica brez besedila naslavlja vsa sredstva, ki lahko učinkovito prenesejo sporočilo bralcu: način združevanja besedila in podob, slog in tehniko slik, obliko knjige, smer branja itd. Glede na to, da predstavljajo zelo kompleksno obliko vizualne pripovedi, ki zahteva določene kognitivne veščine in zmožnosti mladih bralcev ter specifične bralne strategije odraslih, so slikanice brez besedila še vedno relativno marginaliziran žanr, (tudi) na (slovenskem) knjižnem trgu.

Kljub terminološkemu poimenovanju, slikanice brez besedila vedno vsebujejo besedilne elemente, kot so naslov, podatki o avtorju in različni podatki iz kolofona. Poleg tega pa imajo pogosto dodatne (parabesedilne) elemente, kot so podnaslovi, opombe o avtorju, različna spremna besedila, epigrafi, različni tipi besedil na platnicah itd. Kot razlaga Genette Gérard (1997) v monografiji *Paratexts: Thresholds of Interpretation*, parabesedilo predstavlja privilegiran prag ali nedoločljivo cono med notranjostjo in zunanostjo besedila, ki bistveno vpliva na recepcijo besedila in ga že od začetka nadzoruje. Prav zaradi dejstva, da v slikanicah brez besedila prevladuje vizualna plat, je besedilna plat dodatno obremenjena s pomenom in kot taka močno usmerja (širi/zoži) interpretativne možnosti. V tem smislu je najmanjša sprememba lahko bistvenega pomena za umetniško strukturo dela. Pomembno je tudi omeniti, da slikanice brez besedila zaradi svoje oblike lahko prehajajo iz enega kulturnega območja v

drugega, in da jih v tradicionalnem smislu ni nujno prevajati. V tem kontekstu je treba imeti v mislih, da so najpogosteje uredniki tisti, ki odločajo o vsebini (para)besedilnih elementov.

V kontekstu omenjenih teoretičnih izhodišč, bo raziskovalni cilj tega prispevka analiza nekoliko različnih primerov prirejanja oz. »prevajanja« slikanic brez besedila. Na podlagi primerjalnih analiz originalnih izdaj in izdaj v drugih jezikih, z osredotočenostjo na parabesedilne elemente, bomo raziskali pozitivne in negativne uredniške prakse, ki ohranjajo ali odstopajo od originalnih avtorskih idej. Posebno nas bodo zanimali različni parabesedilni dodatki, ki spodbujajo ali omejujejo različne interpretativne možnosti in spremembe v prevodih naslovov. Poleg tega bomo v prispevku izpostavili direktne (nedopustne) uredniške intervencije, kot je dodajanje besedila originalnim slikanicam brez besedila, s čimer se spreminja bistvo žanra in umetniškega izraza.

Ključne besede: slikanice brez besedila, parabesedilo, uredniške prakse, prevajanje mladinske književnosti

EDITORIAL PRACTICES IN PUBLISHING ("TRANSLATING") WORDLESS PICTURE BOOKS

Wordless picture books (Silent picture books, Wimmelbuch, libro senza parole...) represent a relatively new and innovative subgenre in children's literature. Since the basic means of expression in them are not words, but visual narration, *reading* them requires not only special cognitive skills and abilities of young readers but also special communication approaches of adults. A wordless picture book encompasses all the means that can effectively convey a message to the reader, including the combination of text and images, the style and technique of pictures, the shape of the book, the direction of reading, etc. As they embody a highly complex form of visual storytelling, necessitating specific cognitive skills from young readers and unique reading strategies from adults, wordless picture books continue to be a relatively marginalized genre in the (Slovenian) book market.

Despite the term used, wordless picture books consistently include some textual elements like titles, author information, and various colophon details. Additionally, they often feature paratextual elements like subtitles, author notes, accompanying texts, epigraphs, different types of text on the covers etc. Following Gérard Genette's explanation in his work *Paratexts: Thresholds of Interpretation*, paratext represents a privileged threshold or an indeterminate zone between the interior and exterior of a text, significantly influencing and controlling its reception. Given the visual dominance in wordless picture books, the textual dimension carries additional meaning and consequently significantly shapes (expands/narrows) interpretative possibilities. Therefore, even the slightest alteration can be crucial for the artistic structure of the work. It is also important to note that wordless picture books, due to their specific form, can easily pass from one cultural area to another, as they do not necessarily have to be translated in the traditional sense. In this context, it is important to recognize that editors frequently determine the (para)textual content.

In line with these theoretical foundations, this research aims to analyse various cases of publication/translation of wordless picture books. Through comparative analyses of original editions and their translations into different languages, focusing on paratextual elements, we will explore positive and negative editorial practices that either preserve or deviate from the original authorial ideas. Particularly of interest are various paratextual additions that encourage or limit interpretative possibilities and changes in translated titles. Furthermore, the paper will highlight direct (unacceptable) editorial interventions, such as adding text to original wordless picture books, altering the essence of the genre and artistic expression.

Keywords: wordless picture books, paratext, editorial practices, translation, children's literature

KROMPIRJEV SLADOLED IN DRUGE BRALNE POSLASTICE

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V predšolskem obdobju je vsakdanji jezik prežet s hrano, prehranjevalne navade pa postajajo pomemben del identitete, saj je hrana eden temeljnih segmentov človeške kulture. Preplet različnih področij dejavnosti z dnevno rutino predlaga tudi *Kurikulum za vrtce*, ki opredeljuje hranjenje kot element kurikula ter cilje in dejavnosti, ki predstavljajo okvir posameznim področjem, znotraj katerih otroci oblikujejo lastne prehranjevalne navade, spoznavajo različno prehrano, razvijajo družabnost povezano s prehranjevanjem, odgovoren odnos za zdrav način življenja in ohranjanje zdravja, se seznanjajo s poklici, prazniki in običaji slovenske kulinarne dediščine itd., ob tem pa aktivno razvijajo gradnike bralne pismenosti. Prispevek predstavlja raznolika bralna gradiva, ki se glede na vrsto besedila zelo razlikujejo po načinu ubeseditve, obenem pa omogočajo medpodročno povezovanje in spodbujajo razvoj gradnikov bralne pismenosti. Poleg leposlovja in poučnih knjig, naraščajoča hibridna besedila tako leposlovno-informativna, ki imajo literarni slog s preverljivimi informativnimi vsebinami kot informativno-literarna, s poudarjenimi informacijami skozi zgodbo, združujejo umetnostne, strokovne in praktičnosporazumevalne besedilne vrste (npr. recept). Posebno obliko bralnih gradiv, s katerimi se seznanjajo otroci v predbralnem obdobju, predstavljajo slikopisi, ki imajo izrazito didaktično vlogo pri razumevanju koncepta bralnega gradiva, saj zajemajo orientacijo v bralnem gradivu, (s)poznavanje in obvladovanje smeri branja ter povezovanje besednega in slikovnega dela, slednji namreč nadomešča določene besede v posamezni povedi in otrokom omogoča aktivno participacijo med branjem, saj prepoznavajo upodobljene motive in ilustracije prevajajo v manjkajoče besede. S sličicami nadomeščene polnopomenske besede (najpogosteje samostalniki), spodbujajo tudi motiviranost za branje in pozitiven odnos do branja. Bralna pismenost je vseživljenjski proces, ki ga v vrtcu lahko spodbujamo z različnimi didaktičnimi pristopi, med katerimi je v procesu učenja, razširjanja in poglobitve znanja zaradi možnosti večkratnega vračanja k bralnemu gradivu, lahko zelo učinkovit *bralni dogodek*, ki od uvodne motivacije do poustvarjalnih nalog zahteva temeljito pripravo z vključevanjem različnih metod dela. Pomen besedil oz. odziv nanje je namreč polje, ki ga sooblikujejo vsi udeleženci bralnega dogodka. Za študijo primera, v katero smo vključili študente tretjega letnika

Predšolske vzgoje (n = 16), smo izbrali leposlovno-informativno slikanico Vesne Radovanovič in Nataše Vertelj *Krompirjev sladoled*. Izvedli smo jo na Pedagoški fakulteti Univerze v Mariboru pri izbirnem predmetu Družinska pismenost. Analiza odgovorov predstavlja prispevek k razvijanju gradnikov bralne pismenosti in nekatere možnosti medpodročnega povezovanja, saj je za razumevanje besedil in odziv nanje izbor besedišča ob dolžini oz. številu različnih besed za predšolske otroke ključnega pomena, besedišče vezano na (pre)hrano, pa nujni korpus besed vsakega posameznika, ker predstavlja tematsko izrazito široko leksikalno polje, obenem pa je v začetni fazi govornega razvoja tudi nujno potrebno za zadovoljevanje primarnih življenjskih potreb.

Ključne besede: predšolska vzgoja, slikanice o prehrani, gradniki bralne pismenosti, bralni dogodek, medpodročno povezovanje

POTATO ICE CREAM AND OTHER READING TREATS

In the pre-school age, everyday language is permeated by food and eating habits are increasingly becoming an important part of one's identity, as food is one of the fundamental segments of human culture. The interweaving of different areas of activity with the daily routine is also proposed by the kindergarten curriculum, which defines eating as an element of the curriculum and the objectives and activities that provide a framework for the individual areas, within which children form their eating habits, learn about different diets, develop conviviality associated with food, develop responsible attitudes towards healthy lifestyles and maintaining their health, learn about professions, holidays and traditions related to the Slovenian culinary heritage, etc., while actively developing the components of reading literacy. The paper presents a variety of reading materials, which, depending on the type of text, vary greatly in the way they are worded, but at the same time allow for cross-curricular integration and promote the development of the components of reading literacy. In addition to fiction and instructional books, a growing number of hybrid texts, both fiction-informational possessing a literary style with verifiable informative content, and informational-literary, which emphasize information through the story, combine artistic, technical, and practical-understanding text types (e.g., a recipe). A special form of reading material that children are introduced to in the

pre-reading period is the rebus story. Such stories play a distinctly didactic role in understanding the concept of reading material, as they involve orientation in the reading material, (co-)knowledge and mastery of the reading directions, and the integration of 'words and pictures' work. The latter replace certain words in a sentence and allow children to participate actively in the reading process by identifying the depicted motifs and translating the illustrations into the missing words. The full words (most often nouns) replaced by thumbnails also promote motivation to read and a positive attitude towards reading. Reading literacy is a lifelong process that can be promoted in kindergarten through a variety of didactic approaches, among which, in the process of learning, extending and deepening knowledge, the possibility of returning to reading material several times can make a reading event very effective, which, from the initial motivation to the creative tasks, requires thorough preparation involving different working methods. The meaning of the texts or the response to them is a field that is co-shaped by all the participants in the reading event. The case study involving third-year Early Childhood Education Studies students (n = 16) was conducted using the fiction-informative picture book *Krompirjev sladoled (Potato Ice Cream)* by Vesna Radovanovič and Nataša Vertelj. It was conducted at the Faculty of Education, University of Maribor, in the elective course Family Literacy. The analysis of the responses represents a contribution to the development of the components of reading literacy and some possibilities for interdisciplinary integration, since the choice of vocabulary in terms of length or number of different words is crucial for preschool children to understand and respond to texts, and food-related vocabulary is a necessary corpus of words for each individual, since it represents a thematically distinctly broad lexical field, and at the same time, in the initial phase of speech development, it is also indispensable for satisfying the primary necessities of life.

Keywords: pre-school education, nutrition picture books, components of reading literacy, reading event, cross-curricular integration.

MLADINSKA KNJIŽEVNOST V UČNIH NAČRTIH 1869–2020

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Članek obravnava štiri obdobja (1848–1918; 1918–1941; 1945–1991 in 1991–2024) ter učne načrte za slovenščino v času Avstro-Ogrske, Kraljevine SHS, SFRJ in samostojne Slovenije. Z deskriptivno metodo je analiziranih 50 učnih načrtov, in sicer na osnovi ključnih besed (mladinska književnost, nemladinska književnost), glede na književne vrste in knjižne oblike (pravljica, slikanica) ter z vidika branja (domače, izbirno, kanon, obvezno, priporočeno, prosto itd.).

V obdobju 1848–1918 je poudarek na branju, pisanju, slovnici in pravopisu. V letih 1918–1941 so v učnih načrtih prisotna dela književnosti za odrasle (npr. Guliver, Ivanho, Robinzon itd.). Pojavljajo se pojmi, kot so bajka, pravljica in slikanica. Med letoma 1945 in 1991 je književnost del učnih načrtov, predlagani so prevodi (Andersena, Grimm) in slikanice. V četrtem obdobju, tj. 1991–2024, so v predlogah stalnice Prešeren, Levstik in njegov Martin Krpan. V 1. VIO so stalnica pravljice/slikanice, v 2. VIO pustolovski in/ali realistični žanri, v 3. VIO pa obvezni avtorji in dela »kanona« – to so dela književnosti za odrasle, ki so v procesu recepcije v slikaniški knjižni obliki postajala svetovna klasika (Homer, Shakespeare, Tolstoj itd.).

V zaključkih članka so predstavljeni termini mladinska/nemladinska književnost, književnost za mlade/odrasle, ljudska (brez navajanja literarne vrste, npr. ljudska pesem/pravljica/pripovedka (Ljudska: Volkodlak) v povezavi z nedosledno raba termina ljudska/narodna (Narodna: Ravbar) in nepopolnim navajanjem (Stvarjenje sveta). Kot diskusijo bi bilo smiselno predstaviti izzive pri poimenovanju: kanon/obvezni avtorji/dela, priporočeno branje, vrste branja: branje v nadaljevanjih (1. VIO), domače branje (2. VIO), obvezni avtorji/dela (3. VIO) – predlagani so le avtorji in ne tudi avtorice. Poleg terminoloških vprašanj je zanimivo tudi razmišljanje o naslednjih razmerjih: ljudska dela (Ljudska: Gor čez izaro) – avtorsko pisanje; avtorice – avtorji; klasika – sodobna klasika – sodobniki; odlomek (I. Cankar: Bobi (odlomek) – celotno besedilo; slovenska – svetovna književnost, anglo-ameriška idr. književnosti ipd. Omenjeno je tudi

napačno navajanje naslovov v Priročniku h Kurikulu za vrtce (Zlata ladja namesto Zvezdna ladja (ur. N. Grafenauer, 1997)).

Zanimiv je izbor pravljic, domnevno namenjenih vrtcem: npr. E. Ionesca, V. Wolf, R. M. Rilkeja, F. Kafke ipd. Pomemben vidik odpira tudi teorija etičnega obrata v literarni vedi (T. Virk), na podlagi katere se porajajo vprašanja (še posebej relevantno, ko gre za otroke, učence in dijake v vzgojno-izobraževalnem sistemu), če je neetično delo lahko estetsko oz. ali je lahko vključeno v učne načrte in kurikularno branje; če so nekatera književna besedila primerna mladim bralcem (B. Doherty: Dragi Nihče); če so dostopna (K. Čapek: Romeo in Julija) ipd.

Članek se zaključuje s predlogom, da bi bilo smiselno doseči konsenz na znanstveni, strokovni in pedagoški ravni, predlagati razmerje med obveznim in prostim branjem, predlagati avtorje in dela, ki promovirajo humanistične vrednote, ločevati med problemskim in problematičnim (npr. Pregled knjižne produkcije, ki ga pripravlja Pionirska knjižnica Ljubljana, UN, 2018: 53). Vsi člani kurikularne prenove bi morali na novo prebrati vse avtorje in dela. V digitalnem času je pomembno izpostaviti tudi razmerje med igranjem (gamifikacijo) in branjem. Poraja se tudi vprašanje relevantnosti učnega načrta za slovenščino v Sloveniji za evropske šole, nujno pa si je zastaviti tudi temeljno vprašanje: Ali lahko nebralci motivirajo za branje?

Ključne besede: učni načrti, mladinska književnost, branje, pravljice, slikanice

CHILDREN'S LITERATURE IN THE CURRICULA FROM 1869-2020

The article deals with four periods (1848-1918; 1918-1941; 1945-1991 and 1991-2024) and curricula for the Slovene language during the time of Austria-Hungary, the Kingdom of Serbs, Croats and Slovenes, the Socialist Federal Republic of Yugoslavia and independent Slovenia. It analyses 50 curricula using a descriptive method based on the basis of key terms (youth literature, non-youth literature), literary genres and forms (fairy tales, picture books) and reading (home reading, elective reading, canonical reading, compulsory reading, recommended reading, free reading, etc.).

From 1848-1918, the focus is on reading, writing, grammar, and spelling. From 1918-1941, works of adult literature (e.g. Gulliver, Ivanhoe, Robinson, etc.) are included in the curriculum. Terms such as fairy tales, fables and picture books appear. From 1945-1991, literature is part of the curriculum, including translations (Andersen, Grimm) and picture books. From 1991-2024, constants such as Prešeren, Levstik, Martin Krpan are proposed. In the first cycle of primary school (1st to 5th grade) fairy tales/picture books are a constant, while in the second cycle (6th to 9th grade) adventurous and/or realistic genres are introduced and in the third cycle (10th to 12th grade) obligatory authors and works ("canon") are included, i.e. works of adult literature that have become worldwide classics in the form of picture books (Homer, Shakespeare, Tolstoy, etc.).

Various terminologies are presented in the conclusions of the article: Youth/non-youth literature, literature for youth/adults..., inconsistent terminology such as folk/national (National: Thief)..., incomplete references (Creation of the world) folk (without naming the literary genre, e.g. folk song/fairy tale/story (Folk: Werewolf). In addition to terminological issues, it would be useful to discuss the relationship between folk (Folk: Across the lake) and literary creation, female and male authors, classics – modern classics – contemporaries, the relationship: excerpt (I. Cankar: Donut (excerpt),– whole text; the relationship between Slovenian – world literature, the relationship between Anglo-American and other literatures, etc. Wrong title in the handbook on the curriculum for kindergartens Golden ship (ed. N. Grafenauer, 1997), the correct title is Star ship (ed. N. Grafenauer).

The selection of fairy tales intended for kindergartens is interesting: e.g. E. Ionesco, V. Wolf, R. M. Rilke, F. Kafka, etc. It would also be useful to open the discussion on the ethical shift in literary studies (T. Virk) and ask the question, especially when it comes to children, students, and high school students in the educational system: "Can a work be aesthetically "unethical", or can it be included in curricula and curricular reading? Are some literary texts suitable (B. Doherty: Dear Nobody) or accessible (K. Čapek: Romeo and Juliet) for young readers?

The article concludes with the suggestion to reach a consensus at academic, professional and pedagogical level, to propose a balance between compulsory and elective reading, to suggest

authors and works that promote humanistic values, between problem-orientated or problematic (e.g. Review of book production, prepared by the Pioneer Library Ljubljana, UN, 2018: 53), all members of the curriculum renewal should reread all authors and works. Is there a need for gamification alongside reading in the digital age? Is the Slovenian language curriculum relevant for European schools? It is necessary to ask the fundamental question - can non-readers be motivated to read?

Keywords: curricula, fairy tales, picture books, reading, children's literature

KNJIŽEVNOST ZA DJECU I MLADEŽ NA PRIMJERU ROMANA *EMIL I DETEKTIVI, SMOGOVCI U RATU I IZGUBLJENA U ORMARU*

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Dječja književnost poseban je dio književnosti koji obuhvaća djela što po tematici i formi odgovaraju dječjoj dobi, a koja su svjesno namijenjena djeci ili ih autori nisu namijenili djeci, ali su tijekom vremena, izgubivši mnoge osobine, postala prikladna za dječju dob. Takva djela iznimno su potrebna za estetski i društveni razvoj djece, te ih gotovo isključivo čitaju djeca. U Hrvatskoj se sve veća pozornost pridaje književnosti za djecu odnosno književnosti koja je namijenjena recipijentima predškolske i mlađe osnovnoškolske dobi. Mnoga su, pak, djela smještena u samo jednu književno-žanrovsku kategorizacijsku oznaku. Stoga, može se reći kako izostaju ponovna čitanja i temeljitije interpretacije na višim razinama primanja njihova značaja i uloge u životu mladog čitatelja. U ovome radu analizirat će se tri romana za djecu i mladež. Prvi je roman *Emil i detektivi* autora Ericha Kästnera, zatim roman *Smogovci u ratu* Hrvoja Hitreca te roman *Izgubljena u ormaru* autorice Melite Rundek. Istaknut će se najvažnija obilježja svakog romana uz korištenje stručne literature. *Emil i detektivi* roman je koji pripada korpusu svjetske književnosti za djecu i mladež, a ovaj će rad posebno istaknuti tematske odrednice dječjeg detektivskog romana pri čemu će se posebna pozornost usmjeriti na likove i kriminalističku odrednicu samoga romana. *Smogovci u ratu* određeni su kao dio hrvatske književnosti za djecu i mladež, a ovaj će rad analizirati navedeni roman kroz odrednicu dječje književnosti o ratu. Roman *Izgubljena u ormaru*, jednako se kao i prethodno istaknuti roman *Smogovci u ratu*, određuje kao dio hrvatske književnosti za djecu i mladež, a ovaj će rad navedeni roman analizirati kroz prizmu suvremene književnosti za mladež pri čemu se istaknuti problematika modernog i suvremenog tinejdžerskog lika koji doživljava emocionalnu krizu. Svrha ovoga rada analiza je navedenih književnih predložaka uz isticanje obilježja književnosti za djecu i mladež, ali i razlikovanje različitih vrsta već spomenute književnosti.

Ključne riječi: književnost za djecu i mladež, roman, analiza, književnoteorijski pojmovi

LITERATURE FOR CHILDREN AND YOUNG PEOPLE ON THE EXAMPLE OF NOVELS *EMIL AND THE DETECTIVES*, *SMOGOVCI IN THE WAR* AND *LOST IN WARDROBE*

Children's literature is a special part of literature that includes works that are suitable for children's age in terms of theme and form, and which are consciously intended for children or the authors did not intend them for children, but over time, having lost many features, have become suitable for children's age. Such works are extremely necessary for the aesthetic and social development of children, and they are almost exclusively read by children. In Croatia, more and more attention is paid to children's literature, that is, literature intended for recipients of preschool and younger primary school age. Many works, on the other hand, are placed in only one literary-genre categorization mark. Therefore, it can be said that there is a lack of re-readings and more thorough interpretations at higher levels of receiving their significance and role in the life of a young reader. This paper will analyze three novels for children and youth. The first is the novel *Emil and the Detectives* by Erich Kästner, then the novel *Smogovci in the war* by Hrvoj Hitrec and the novel *Lost in wardrobe* by Melita Rundek. The most important features of each novel will be highlighted with the use of professional literature. *Emil and the detectives* is a novel that belongs to the body of world literature for children and youth, and this paper will highlight the thematic determinants of the children's detective novel, with special attention being directed to the characters and the criminal determinants of the novel itself. *Smogovci in the war* is defined as a part of Croatian literature for children and youth, and this paper will analyze the aforementioned novel through the determinants of children's literature about the war. The novel *Lost in the wardrobe*, just like the previously mentioned novel *Smogovci in the war*, is defined as a part of Croatian literature for children and youth, and this paper will analyze the said novel through the prism of contemporary literature for youth, highlighting the issue of a modern and contemporary teenage character who is experiencing an emotional crisis. The purpose of this work is the analysis of the mentioned literary templates, highlighting the characteristics of literature for children and youth, but also distinguishing the different types of literature already mentioned.

Keywords: literature for children and youth, novel, analysis, literary theory terms

PRIPOVEDNA EMPATIJA NA RAZPOTJU MLADINSKE KNJIŽEVNOSTI IN VIDEOIGER

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Pripovedna empatija predstavlja posebno obliko vživljanja v izkustvo pripovednih oseb, ki ga sproži branje, gledanje, poslušanje ali doživljanje pripovedi. Rezultat je zavedanje ali v bolj izpopolnjeni fazi deljenje čustev drugega (Keen 2013). Proces se sicer lahko odvije že pri avtorju ob nastajanju dela, a naš prispevek bo v ospredje postavil pojav pripovedne empatije med branjem, torej pri izkustvu bralca.

Pripovedna empatija je za raziskovalce s področja literarne kritike in teorije, filozofije ter psihologije postala zanimivejša od osemdesetih naprej, moč pripovedne empatije pa se je raziskovala tako z literarno interpretacijo kot z eksperimentalnimi raziskavami procesiranja branja. Da je cilj branja zlasti na t. i. višji ravni ravno krepitev empatije, poljudno povzemajo številni priročniki za didaktiko slovenskega jezika Zavoda Republike Slovenije za šolstvo, prav tako pa denimo *Ljubljanski manifest o poglobljenem branju* (2023). Poleg *Manifesta* na neizpolnjevanje ene temeljnih nalog pouka književnosti krepitev zmožnosti empatije opozarjajo mnoge mednarodne raziskave, ki z roko v roki ob padcu zmožnosti empatije ugotavljajo tudi padanje drugih bralnih dosežkov slovenskih in drugih učencev (PIRLS 2021). Za nastalo stanje se večkrat pavšalno krivi digitalne medije. Ob PIRLS 2021 je direktor Pedagoškega inštituta Igor Ž. Žagar med drugim ugotavljal, da bi morali nezadržno spodbujanje digitalizacije in branja z zaslona ponovno premisliti, saj te dejavnosti kažejo negativne učinke na bralne dosežke.

Dejstvo, ki ga medialne prakse 20. stoletja jasno kažejo, pa je, da je uporabo in prisotnost tehnologije oziroma medija, ko je ta enkrat med ljudmi splošno prezenten, skorajda nemogoče bistveno reducirati. Ob zavedanju tega dejstva se v našem prispevku problemu posvetimo z druge plati: namesto premisleka o zadržanosti do spodbujanja digitalizacije smo analizirali pripovedne tehnike, ki učinkovito vplivajo na priklic empatije (Keen 2013: 155–159), jih

primerjali z ustreznimi pripovednimi tehnikami videoiger – predvsem nelinearno naracijo z možnostjo pasivnega soodločanja subjekta – in preučili, kako s preišljenim kombiniranjem obeh medijev ponudimo avtentično estetsko izkušnjo, rezultat katere je globoko razumevanje čustev drugega.

Da bomo polje ustrezno zožili, hkrati pa ga naredili aktualnega za naš čas in prostor, se bomo posvetili literarnim delom in videoigram, ki v ospredje postavljajo tematiko (1) izkušnje begunstva ali (2) izkušnje neheteroseksualne spolne usmerjenosti oziroma kombinacijo obeh. Ob krajši analizi več vzorčnih medialnih izdelkov se bomo podrobneje posvetili primerjavi romana *Črna vrana* Janje Vidmar (2018) in videoigre *Bury Me, My Love* (2017) (tematsko polje 1) ter romana *Bo res vse v redu?* (2020) Cvetke Sokolov in videoigre *If Found...* (2020) (tematsko polje 2). Ob primerjavi vpliva pripovednih tehnik na pripovedno empatijo bomo raziskali, kako lahko komplementarno izkustvo obeh medijev vpliva na okrepljeno izkušnjo empatije ter krepitev zanimanja za branje nasploh.

Ključne besede: branje na višji ravni, pripovedna čustva, pripovedna empatija, pripovedne tehnike, videoigre

NARRATIVE EMPATHY AT THE CROSSROADS OF YOUTH LITERATURE AND VIDEO GAMES

Narrative empathy represents a special form of empathizing with the experiences of narrative characters, triggered by reading, watching, listening to, or experiencing a narrative, resulting in the awareness and the sharing of another's emotions (Keen 2013).

Although this process can occur with the author during the creation of the work, our contribution will focus on the phenomenon of narrative empathy in the reader's experience. Narrative empathy has become increasingly interesting to researchers in the fields of literary criticism, literary theory, philosophy, and psychology since the 1980s. The power of narrative empathy has been explored through both literary interpretation and experimental research on reading processes. That the goal of reading, especially at a so-called higher level, is precisely to strengthen empathy is summarized in numerous manuals for the didactics of the Slovenian language published by the Educational Research Institute of the Republic of Slovenia, as well

as in the *The Ljubljana Reading Manifesto* (2023). In addition to the Manifesto, many studies also highlight the failure to fulfill one of the fundamental tasks of literature teaching – the strengthening of empathy capacity. Many studies also highlight a decline in other reading achievements of Slovenian and other students (PIRLS 2021). Digital media are often simplistically blamed for this situation. Following *PIRLS 2021*, Igor Ž. Žagar, the Director of the Educational Institute suggested that the relentless promotion of digitalization and digital reading should be reconsidered, as these activities have shown negative effects on reading achievements.

However, the reality demonstrated by 20th-century media practices is that once a technology or medium becomes widely present among people, it is almost impossible to significantly reduce its use and presence. With this awareness, our paper approaches the problem from another angle: instead of contemplating the hesitancy towards promoting digitalization, we analyzed narrative techniques that effectively evoke empathy (Keen 2013: 155–159), compared them with corresponding narrative techniques in video games (particularly non-linear narration with the possibility of subject decision-making) and examined how a thoughtful combination of both media can offer an authentic aesthetic experience, resulting in a deep understanding of another's emotions. To appropriately narrow the field while making it relevant to our time and space, we will focus on literary works and video games that highlight the themes of (1) the experience of refugeehood or (2) the experience of non-heterosexual sexual orientation, or a combination of both.

After a brief analysis of several sample media products, we will pay closer attention to comparing the novel "Črna vrana" (Black Crow) by Janja Vidmar (2018) and the video game "Bury Me, My Love" (2017) (thematic field 1), and the novel "Bo res vse v redu?" (Will Everything Really Be Alright?) (2020) by Cvetka Sokolov and the video game "If Found..." (2020) (thematic field 2). By comparing the impact of narrative techniques on narrative empathy, we will explore how the complementary experience of both media can influence the enhanced experience of empathy and the strengthening of interest in reading overall.

Keywords: higher level reading, narrative emotions, narrative empathy, narrative techniques, video games

THE NOVEL "I AM MIA" BY JANA MISHO – A REFLECTION OF THE LIFE OF YOUNG ADOLESCENTS

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Literature devoted to adolescents, in Macedonia, seems to be flourishing in the last twenty years. Although this literature has long been put aside as literature that is neither for children nor for adults, it seems that with the "explosion" of the "Harry Potter" phenomenon, literature for young people is finally taking its place of honor. In the article, we first refer to the term itself - adolescence, and what is its differentia specifica, by which it differs from literature for adults, but also from literature for children. Furthermore, we will single out and emphasize the characteristics of adolescence as a turbulent time in which young people face many physical changes, but also psychological, cognitive, etc. Adolescence is a period that implies the transition from childhood to adulthood, filled with numerous physical and emotional changes, manifested also through changes in behavior. These are the years that are full of challenges and excitement, but also worries and problems. Adolescence is characterized as a period in which young adolescents try to find themselves and answer many questions related to the world around them, who they are, what is their place in the world, what is their role, they face many questions for love, for friendship, relations with parents, with their personal identity, social relations with peers, etc. Adolescence includes changes at the level of experience, attitudes, harm, perception of oneself and others. It is the period when the child has the opportunity to transform into a young man, and at the same time growth and maturation take place. Such periods must be followed by conversation and clarification of the underlying emotions in them and with a counselor or guide through the trials that modern life imposes. In this scientific article, we refer to another masterful novel from Macedonian literature for young adolescents, written by the young author Jana Mišo. The novel is titled "I am Mia", and this novel has its sequel with the title "Mia in Amsterdam". Then, we look at the most important moments that define this novel as adolescent, the themes and ideas, characters, relationships between adolescents-peers, their communication with parents, etc. The meaning of the novel is even greater because the author herself is a young person - an adolescent. Considering that

this is a contemporary work written precisely by a young person, one can notice the emphasis on communication between peers and society, as opposed to family. In fact, it is also one of the characteristics of the period of adolescence, when peers and friends begin to take the place that the family used to have, the place of the most important social focus.

Keywords: novels for young people, Jana Misho.

РОМАНОТ „ЈАС СУМ МИА“ ОД ЈАНА МИШО – РЕФЛЕКСИЈА НА ЖИВОТОТ НА МЛАДИТЕ АДОЛЕСЦЕНТИ

Литературата посветена на адолесцентите, во Македонија, се чини дека го доживува својот процут во последните дваесет години. Иако оваа литература одамна е оставена настрана, како литература која не е ниту за деца, ниту за возрасни, се чини дека со „експлозијата“ на феноменот „Хари Потер“, книжевноста за млади конечно го заведе своето почесно место. Во статијата најпрвин се осврнуваме на самиот поим - адолесценција, и што е она што е нејзина *differentia specifica* по која таа се разликува од литературата за возрасни, но и литературата за деца. Понатаму, ќе ги издвоиме и нагласиме карактеристиките на адолесценцијата како турбулентно време во кое младите се соочуваат со многу физички промени, но и психолошки, когнитивни и слично. Адолесценцијата е период, кој подразбира премин од детство кон возрасно доба, исполнето со бројни физички и емоционални промени, манифестирани и преку промени во однесувањето. Тоа се години кои изобилуваат со предизвици и возбудувања, но и грижи и проблеми.

Адолесценцијата се карактеризира како период во кој младите адолесценти се трудат да се пронајдат себеси и да одговорат на многу прашања поврзани со прашањето на светот околу нив, кои се тие, кое е нивното место во светот, која е нивната улога, се соочуваат со многу прашања за љубовта, за пријателството, односите со родителите, со нивниот личен идентитет, социјалните односи со врсниците итн.

Адолесценцијата вклучува промени на ниво на доживувања, ставови, вредности, перцепција на себе и на другите. Тоа е период кога детето има можност да се преобрази во млад човек, а истовремено се оформува растењето и созревањето. Ваквите периоди

мора да се проследат со разговор и појаснување на вртокот емоции во нив и со советник или водич низ искушенијата кои ги наметнува современото живеење.

Во оваа научна статија се осврнуваме на уште еден маестрален роман од македонската литература за млади адолесценти, напишан од младата авторка Јана Мишо. Романот е насловен „Јас сум Миа“, а овој роман има свое продолжение со наслов „Миа во Амстердам“.

Потоа, се осврнуваме на најважните моменти кои го дефинираат овој роман како адолесцентски, темите и идеите, ликовите, односот меѓу адолесцентите-врсници, нивната комуникација со родителите и слично. Значењето на романот е дотолку поголемо затоа што авторката и самата е млада личност -адолесцент. Со оглед на тоа што станува збор за современо дело кое е пишувано токму од млада личност, може да се забележи нагласеноста на комуникацијата меѓу врсниците и друштвото, наспроти семејството. Всушност, тоа е и една од одликите на периодот на адолесценцијата, кога врсниците и пријателите/другарите/другарките започнуваат да го заземаат местото кое порано го имало семејството, местото на најважниот социјален фокус.

Клучни зборови: романи за млади, Јана Мишо.

MULTIDISCIPLINARNI PRISTUPI SAVREMENOM PROUČAVANJU KNJIŽEVNOSTI ZA DECU I MLADE

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Proučavanje književnosti za decu i mlade je izuzetno važno i kompleksno pitanje, kojem se prilazi sa istorijskog, teorijskog, kritičkog, etičkog, jezičkog, pedagoškog, estetičkog i mnogih drugih aspekata. U ovom radu biće reči o savremenom proučavanju književnosti za decu i mlade zasnovanom na multidisciplinarnom pristupu iz međunarodne priručne enciklopedije književnosti za decu. Zapravo, korpus istraživanja predstavlja knjiga "Tumačenje književnosti za decu" (*Understanding Children's Literature*), koju je uredio Piter Hant, a priredila i propratne tekstove napisala Zorana Opačić. Knjiga je prevedena sa engleskog jezika i objavljena u izdanju Učiteljskog fakulteta u Beogradu (2013). Analiza obuhvata diskusiju i rasprave o četrnaest originalnih i intrigantnih eseja, u kojima se autori svaki na svoj način bave specifičnim proučavanjem književnosti za decu i mlade u svetskim okvirima takoreći od njenog nastanka do danas.

Ključne besede: književnost za decu, detinjstvo, slikovnice, poetika, stil.

MULTIDISCIPLINARY APPROACHES TO CONTEMPORARY STUDIES OF LITERATURE FOR CHILDREN AND YOUNG ADULTS

The study of literature for children and young adults is an exceptionally important and complex matter, approached from historical, theoretical, critical, ethical, linguistic, pedagogical, aesthetic, and many other aspects. This work will focus on contemporary studies of literature for children and young adults based on a multidisciplinary approach from an international handbook of children's literature. In fact, the research corpus is the book "Understanding Children's Literature" edited by Peter Hunt. The book was translated into Serbian and published by the Faculty of Education in Belgrade (2013), prefaced by Zorana Opačić. The

analysis encompasses discussions and debates on fourteen original and intriguing essays, each addressing specific aspects of the study of literature for children and young adults on a global scale, from its inception to the present day.

Keywords: children's literature, childhood, picture books, poetics, style.

ČITAMO LI ILI SE IGRAMO? FUNKCIJE LUDIČKOG DISKURSA U ELEKTRONIČKIM SLIKOVNICAMA

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U digitalnom dobu javljaju se novi oblici produkcije i reprodukcije književnih djela gdje se tehnologija tiska zamjenjuje novomedijskim tehnologijama. U djelima elektroničke književnosti tehnologija ne utječe samo na način produkcije i reprodukcije književnih djela, već postaje njezinim sastavnim dijelom, pa i njezino diskursno obilježje. Elektroničke slikovnice sa svojim tiskanim prethodnicama dijele mnoge sličnosti, ali je za njihovo razumijevanje nužno koristiti i digitalnu poetiku (v. Hayles, 2008) koja u obzir uzima i obilježja proizašla iz novomedijskog okruženja.

Iako se pojam interaktivnosti obično vezuje uz digitalne medije, slikovnica je specifična književna vrsta u kojoj je interaktivnost njezino temeljno obilježje – i u tiskanoj i u elektroničkoj inačici. Interaktivnost se u tiskanim slikovnicama ostvaruje na fizičkoj razini, ali i na diskursnoj razini. Izuzev tzv. čistih slikovnica u kojima izostaje tekstualna komponenta, tiskana slikovnica je multimodalno djelo u kojem se priča posreduje dvama diskursima – jezičnim i vizualnim. Proces čitanja multimodalnih djela izuzetno je kompleksan jer se čitatelji služe različitim strategijama prebacivanja pozornosti između jezičnog i slikovnog diskursa, kako bi stvorili značenje (Hameršak i Zima, 2015). Ti su procesi tvorbe značenja odvijaju popunjavanjem tekstualnih i vizualnih mjesta neodređenosti što zahtijeva izuzetan intelektualni napor. Stoga se za slikovnice u teoriji često koristi termin ergodička literatura, kako bi se naglasila kompleksnost (i netrivialnost) čitateljskog truda potrebnog za razumijevanje književnog djela (v. Aarseth, 1997), što ukazuje na visok stupanj interakcije čitatelja sa slikovnicom. Ergodičnost, dinamičnost, dijalogičnost i polifoničnost slikovnice koja proizlazi iz višestrukih perspektiva u naraciji te potiče čitatelja na dodatnu interaktivnost, potaknuli su i brojne autore da slikovnicu usko povezuju s igrom.

Elektronička slikovnica multimodalno je djelo u kojem se uz jezični i slikovni diskurs javlja i zvučni diskurs u vidu naratorskog glasa, glazbe i popratnih zvukova (šumova ili tišine). Elektroničke slikovnice odlikuje i tzv. ludički ili igrivi diskurs koji sačinjavaju različiti igrivi elementi ili zadatci unutar slikovničkog narativa koji mogu imati različite ciljeve – igre mogu biti namijenjene edukaciji ili zabavi, ali mogu (i trebaju) biti i sastavnim dijelom koherentnog narativa. Takve su, primjerice, igre koje potiču čitatelja na dodatno istraživanje i proširivanje slikovnog, tekstualnog ili zvučnog sloja slikovnice. U analizi elektroničkih slikovnica stoga je od posebne je važnosti analizirati funkcije ludičkog diskursa te njegov utjecaj na ergodička, dijaloška i interakcijska svojstva slikovnice.

Oslanjajući se na teoriju (tiskane) slikovnice i teorije digitalne poetike, u radu će se usporediti interaktivna svojstva tiskanih i elektroničkih slikovnica, a zatim i ludički diskurs u elektroničkim slikovnicama. Analizirat će se razine i tipovi interaktivnosti, a s ciljem ustanovljavanja funkcija ludičkih elemenata u izgradnji narativa.

Ključne besede: elektronička slikovnica, interaktivnost, ludički diskurs, multimodalnost, slikovnica

ARE WE READING OR PLAYING? FUNCTIONS OF LUDIC DISCOURSE IN ELECTRONIC PICTURE BOOKS

In the digital age, new forms of production and reproduction of literary works are emerging, where new media technologies are replacing printing technology. In works of electronic literature, technology not only affects the production and reproduction of literary works but also becomes an integral part of them, including their discursive features. Electronic picture books share many similarities with their printed predecessors, but it is necessary to use digital poetics for their understanding (see Hayles, 2008), which also considers the characteristics derived from the new media environment.

Although the concept of interactivity is usually associated with digital media, the picture book is a specific literary type in which interactivity is its fundamental feature – in both print and electronic versions. In printed picture books, interactivity is realised on the physical and

discourse levels. Except for the so-called pure picture books, where the textual component is absent, the printed picture book is a multimodal work in which two discourses – linguistic and visual, mediate the story. The process of reading multimodal works is highly complex because readers use different strategies of switching attention between the linguistic and the pictorial discourse to create meaning (Hameršak & Zima, 2015). These processes of meaning formation take place by filling the textual and visual areas of uncertainty, which requires extraordinary intellectual effort. Therefore, for picture books, the term ergodic literature is often used in theory to emphasise the complexity (and non-triviality) of the reader's effort required to understand a literary work (see Aarseth, 1997), indicating a high degree of reader interaction with the picture book. The ergodicity, dynamism, dialogicity, and polyphonicity of the picture book, which arises from multiple perspectives in the narrative and encourages the reader to add interactivity, have also prompted numerous authors to closely connect the picture book with playing.

The electronic picture book is a multimodal work in which, in addition to linguistic and pictorial discourses, there is also a sound discourse in the form of a narrator's voice, music, and accompanying sounds (noise or silence). Electronic picture books also feature the so-called ludic or playful discourse consisting of different play elements or tasks within a pictorial narrative that may have different goals – games may be intended for education or entertainment, but they can (and should) be integral to a coherent narrative. Such are, for example, games that encourage the reader to explore further and expand the picture book's pictorial, textual, or sound layer. In analysing electronic picture books, it is therefore of particular importance to investigate the functions of ludic discourse and its influence on the picture book's ergodic, dialogical, and interactive properties.

Relying on the theory of (printed) picture books and theories of digital poetics, the paper will compare printed and electronic picture books' interactive properties and, subsequently, the ludic discourse in electronic picture books. The levels and types of interactivity will be analysed to establish the functions of ludic elements in the construction of the narrative.

Keywords: electronic picture book, interactivity, ludic discourse, multimodality, picture book

DAN KADA SAM UBRALA CVIJET: NOVI MOGUĆI SVIJET JASMINKE TIHI-STEPANIĆ

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Jasminka Tihi-Stepanić je hrvatska autorica posvećena pisanju dječje i adolescentske književnosti. Iako je poznata po realističkim romanima koji istražuju ozbiljne teme suvremenog društva (bolest, maloljetnička delikvencija, utjecaj masovnih medija u komunikaciju mladih), u ovome radu se interpretira njen najnoviji adolescentski roman, *Dan kada sam ubrala cvijet* (2023), koji se tematski razlikuje od njezinih prethodnih djela. Budući da je riječ o romanu smještenome u svijet budućnosti u kojemu je sve propisano i određeno, istraživanje počinje od definiranja pojmova utopije, distopije i antiutopije pri čemu se pokušava rasvijetliti terminološka konfuzija. Glavni cilj ovoga istraživanja usmjeren je na distopiju pa se u radu najprije navodi distinkcija između klasične distopije i antiutopije, a potom se ističe njihova isprepletenost sa znanstvenom fantastikom. Oslanjajući se na postojeću teorijsku literaturu o distopiji i znanstvenoj fantastici, pokazuje se da najčvršća poveznica distopije, antiutopije i znanstvene fantastike proizlazi iz kronotopa, odnosno iz prikaza fikcionalnih svjetova. Ključna razlika između distopijskih, antiutopijskih i znanstveno-fantastičnih narativa počiva na elementu voljne transformacije postojećega društva. Jednostavnije rečeno, distopija implicira tehnološku, socijalnu i/ili političku preobrazbu zajednice koja je rezultat čovjekova plana i djelovanja, dok znanstvena fantastika ne pretpostavlja čovjekov utjecaj u stvaranju alternativnih društava. Služeći se dosadašnjim teorijskim spoznajama o problematici žanra, u radu se istražuje formalna, sadržajna i retorička dimenzija žanra te se pokazuje kako njihova međusobna povezanost u djelu *Dan kada sam ubrala cvijet* oblikuje distopijski žanr. Metodama deskripcije, komparacije i analize sadržaja u predmetnome romanu se identificiraju tipične tematske odrednice distopijskih romana: izolirani i strogo kontrolirani lokalitet pomaknut u budućnost, totalitaristička društvena stratifikacija, povijesni revizionizam, jezik, sukob između junaka i vladajuće ideologije. Konačno, djelo *Dan kada sam ubrala cvijet* se klasificira u klasičnu distopiju te predstavlja paradigmatski primjer takvoga romana u hrvatskoj adolescentskoj književnosti.

Ključne besede: antiutopija, distopija, Jasminka Tihi-Stepanić, utopija, žanr

THE DAY I PICKED A FLOWER: JASMINKA TIHI-STEPANIĆ'S NEW POSSIBLE WORLD

Jasminka Tihi-Stepanić is a Croatian author who focuses on writing children's and young adult literature. Although known for realistic novels exploring serious themes of contemporary society (illness, juvenile delinquency, influence of mass media on youth communication), this paper interprets her latest young adult novel, *The Day I picked a Flower* (2023), which thematically differs from her previous works. Since the novel is set in a future world where everything is prescribed and predetermined, the research begins with defining the concepts of utopia, dystopia, and anti-utopia in an attempt to clarify terminological confusion. The main goal of this research is focused on dystopia, so the paper first outlines the distinction between classical dystopia and anti-utopia, and then emphasizes their intertwining with science fiction. Drawing on existing literature on dystopia and science fiction, it is demonstrated that the strongest connection between dystopia, anti-utopia, and science fiction arises from the chronotope, or the depiction of fictional worlds. The key difference between dystopian, anti-utopian, and science fiction narratives lies in the element of willed transformation of the existing society. In simpler terms, dystopia implies a technological, social and/or political transformation of the community resulting from human planning and action, while science fiction does not assume human influence in the creation of alternative societies. Based on the previous theoretical insights about genre issues, the paper explores formal, thematic and rhetorical dimensions of the genre, demonstrating how their mutual connection shapes the dystopian genre in Tihi-Stepanić's novel. Using methods of description, comparison, and content analysis, typical thematic features of dystopian novels (isolated and controlled setting that is shifted into the future, totalitarian social stratification, historical revisionism, language, and conflict between the protagonist and the ruling ideology) are identified in Tihi-Stepanić's work. Finally, *The Day When I Picked the Flower* is classified as a classical dystopia and represents a paradigmatic example of such novel in Croatian young adult literature.

Keywords: anti-utopia, dystopia, Jasminka Tihi-Stepanić, utopia, genre.

MULTIMODALNOST

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Prispevek osvetljuje pomen multimodalnosti in upoštevanje različnih kodov sporočanja za sestavljanje pomenov pri leposlovnih in informativnih bralnih gradivih. Pri multimodalnosti gre za različne kode sporočanja (jezikovni, vizualni, prostorski, gestualni, zvočni kod itd.) in kako so ti povezani v enem mediju, npr. v knjigi; za razliko od multimedialnosti, kjer gre za preplet različnih medijev in njihovih specifik. Kode sporočanja lahko razvrstimo glede čutilo, s katerim sprejemamo informacije v povezavi z različnimi področji umetnosti. Gibbons in Whiteley (2018) govorita o vidu, sluhu in tipu, mi pa smo v ta sistem dodali še voh. Vid se povezuje s književnostjo, likovno in gledališko umetnostjo (dramsko gledališče, lutkovno gledališče, balet in druga plesna ustvarjalnost), filmom in arhitekturo. Primeri kodov pa so slikovni znaki, grafološki poudarki, barva, postavitve in sestava besedila, pisni znaki, numerični znaki, geste, svetloba/senca, note itd. Sluh se povezuje z zvočno knjigo, glasnim branjem knjige, gledališko umetnostjo (dramsko gledališče, lutkovno gledališče; tudi operna predstava), glasbo (vse zvrsti), radijsko igro in filmom. Primeri kodov pa so govorni znaki (glasovi, besede), glasba (vključno z zvočnimi posnetki), šumi, tišina. Tip se povezuje s knjigami, napisanimi v brajici, tridimenzionalnimi ilustracijami (tudi knjige z dodanimi elementi, ki ponazarjajo teksturo). Primeri kodov pa so tekstura, kinestetično gibanje in dotik. Voh se povezuje s knjigami z dodanimi vonjavami, ki se sprožijo npr. ob drgnjenju, gledališke ali filmske predstave z dodanimi vonjavami. Kodi sporočanja pa so različni vonji.

Pri konceptu multimodalne pismenosti je potrebno poudariti, da: (1) branje večinoma ni več (le) linearno, temveč da gre za izbirni način branja in sestavljanja pomenov; (2) ob razvijanju bralne veščine je treba uzavestiti opazovanje drugih kodov sporočanja ter uriti sestavljanje pomenov multimodalnih sporočil. V izobraževanju delimo besedila glede na cilj v dve veliki skupini, in sicer na umetnostna (leposlovje) in neumetnostna (ali informativna) besedila, ki se

razlikujeta v namenu, temi, jeziku in obliki besedil. Različni kodi sporočanja se nahajajo v učbenikih, v poljudnih ali strokovnih enciklopedijah in priročnikih, v leposlovnih knjigah. Predstavljen je model celostnega branja, ki vodi odraslega (učitelja, vzgojitelja, knjižničarja) ob pripravi na neko multimodalno delo na analizo (osnovni podatki, analiza kodov sporočanja) in sintezo (sumativni pomen vseh kodov sporočanja) izbrane knjige. Pri tem je ključno spoznanje, da so vsi kodi enakovredni in odnos med njimi ni hierarhičen. Največji problem je, da odrasli slikovna gradiva v multimodalnih delih s pretežno dvema kodoma sporočanja (besedilo in slikovno gradivo) prepogosto razumejo kot dodatek, osvetlitev in torej kot manj pomemben del informacije. To pomeni, da iščejo pomene v besedilu, slikovno gradivo pa sprejemajo pasivno. Branje slikovnega gradiva običajno ni linearno in poteka na povsem drugačen način kot branje teksta. Natančno ogledovanje slikovnega gradiva zahteva zbranost in čas. Razbiranje pomenov iz slikovnih gradiv kot so npr. ilustracije pa zahteva tudi poznavanje likovnega jezika. Sposobnost razbiranja pomena iz multimodalnih sporočil je torej tesno povezana s sposobnostjo razbiranja sporočil iz vizualnih sporočil. Zato je vizualna pismenost eden od pogojev za razvoj multimodalne pismenosti. Vizualna pismenost je opredeljena kot sposobnost razbrati pomen iz slikovnega gradiva in hkrati oblikovati sporočilo z vizualnimi sredstvi. V vseh multimodalnih analizah leposlovja se kaže, da ilustracije vplivajo na razumevanje zgodbe in (vsaj delno) spreminjajo ali natančneje predstavljajo temeljne morfološke lastnosti besedil: književni čas, književni prostor, literarne like ipd. Pri informativni literaturi pa drugi kodi sporočanja predstavljajo oziroma prikazujejo to, kar ni mogoče ubesediti ali pa bralec vizualno gradivo lažje predstavlja (npr. zemljevidi, grafi, razpredelnice, fotografije).

Ključne besede: bralna pismenost, multimodalnost, kodi sporočanja, jezikovni kod, vizualni kod

MULTIMODALITY

The paper sheds light on the importance of multimodality and considering different codes of communication for constructing meanings with literary and informative reading material. Multimodality is about different codes of communication (linguistic, visual, spatial, gestural, auditory, etc.) and how these are connected in a single medium, e.g. a book. This differs from multimediality, which is an interweaving of different media and their specifics. Codes of

communication can be classified according to the senses through which we receive information related to various forms of art. Gibbons in Whiteley (2018) speak of sight, hearing and touch, and to this system we have also added smell. Sight is associated with literature, fine and performing arts (theatre, puppet theatre, ballet and other creative approaches to dance), film and architecture. Examples of visual codes are pictorial signs, graphological highlights, colour, the layout and composition of a text, written signs, numerical signs, gestures, lighting/shading, notes, etc. Hearing is associated with auditory books, reading books aloud, the dramatic arts (theatre, puppet theatre, also opera performances), music (all kinds), radio plays and film. Examples of auditory codes are elements of speech (voices, words), music (including audio recordings), noises, silence. Touch is associated with books written in Braille, three-dimensional illustrations (also books with additional elements that represent texture). Examples of such codes are texture, kinaesthetic movement and touch. Smell is associated with books with added scents, which can, for example, be triggered by rubbing, or film performances that release odours during projection. The codes of communication in such cases are various smells.

With the concept of multimodal literacy, it is essential to stress that: (1) reading is mostly no longer (only) linear, but a selective way of reading and constructing meanings; (2) in developing reading skills, becoming aware of other codes of communication and learning how to construct multimodal messages are necessary. In education, texts are divided according to their objectives into two broad groups, namely artistic (literary) texts and non-artistic (informative) texts, these differ in purpose, language, subject matter and form. Different codes of communication can be found in school textbooks, popular or scientific encyclopaedias and journals, in literary texts. A model of integrated reading is presented, guiding the adult communicator (teacher, educator, librarian) in preparing a multimodal work for analysis (basic information, analysis of codes of communication) and synthesis (summative meaning of all codes of communication) of a selected book. In doing so, it is essential to recognise that all the codes are of equal value and that the relationship between them is not hierarchical. The greatest problem is that adults too often perceive the pictorial material in multimodal works with predominantly two codes of communication (text and pictures or illustrations) as an addition, a highlight, and therefore a less important part of the information. This means that they seek meaning in the texts and only receive the pictorial material passively. Reading

pictorial material is usually not linear and occurs in an entirely different way to reading texts. Thorough viewing of pictorial material demands concentration and time. Deciphering the meanings from pictorial material such as illustrations, for example, also requires a knowledge of artistic language. The ability to decipher meanings from multimodal messages is thus closely linked to the ability of deciphering meanings from visual messages. This is why visual literacy is one of the requirements for developing multimodal literacy. Visual literacy is defined as the ability to decipher meaning from visual material and at the same time from messages through visual means. All multimodal analyses of fiction show that illustrations influence the understanding of a story and that it (at least partially) changes or more precisely presents the fundamental morphological characteristics of the texts: the literary time, literary space, literary characters, etc. With informative texts, other codes of communication represent or depict what cannot be put in words or aspects where the reader finds it easier to comprehend the information presented visually (e.g. maps, graphs, tables, photographs).

Key words: reading literacy, multimodality, codes of communication, linguistic code, visual code

SLOVENSKI PREVODI *ALIČINIH DOGODIVŠČIN V ČUDEŽNI DEŽELI*: PARODIJE, KULTURNOSPECIFIČNI ELEMENTI IN OSEBNA IMENA

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Briljantna satirična fantazija Lewisa Carrolla *Aličine dogodivščine v Čudežni deželi* je med najpogosteje prevedenimi literarnimi deli na svetu. Čeprav je pisatelj ob prvi izdaji svoje domišljajske pustolovščine izrazil upravičeno zaskrbljenost, da bo »izjemno težko najti nekoga, ki bo lahko prevedel *Alico*« (cit. v Cohen 1972: vi), je bila knjiga prevedena v sto štiriinsedemdeset jezikov (vključno z apalaško angleščino leta 2012) s 7609 izdajami (Lindseth in Tannenbaum 2015: 22). Slovenskemu bralcu so dogodivščine vzorno vzgojene in radovedne Alice dostopne v petih različicah. Prvi prevod z nekoliko spremenjenim in podomačenem naslovom *Alica v Deveti deželi* je pripravil Bogo Pregelj (1951), temu pa sta sledila prevoda Gitice Jakopin *Alica v čudežni deželi* (1969) in *Aličine dogodivščine v čudežni deželi in v ogledalu* (1990), prevod Helene Biffio *Aličine prigode v čudežni deželi* (1994) ter najsodobnejši prevod Milana Dekleva *Alica v čudežni deželi* (2022). Časovna odmaknjenost prvih dveh prevodov ne zmanjšuje aktualnosti pričujoče razprave, saj je za vzpostavitev dodelanega in v celoti zaobjetega korpusa prevedenih del kot sistema, ki »deluje v in se odziva na literarni sistem« (Evan-Zohar 1990: 46), potrebno prevode preučevati ne samo s sinhronega, temveč tudi z diahronega vidika. Večkratno posodabljanje prevodov za slovenski knjižni trg zaradi finančnih in drugih razlogov sicer ni običajno in priča o izjemnem zanimanju tako založnikov kot tudi bralcev in prevajalcev. Prispevek se osredotoča na prevajalske metode, ki so jih slovenski prevajalci uporabili za prevod parodij v viktorijanski dobi znanih in priljubljenih didaktičnih pesmi, kulturnospecifičnih referenc, predvsem poimenovanj hrane in pijače, pokrajinskih in socialnih jezikovnih različic angleškega jezika in naglasa (barvit angleški dialekt cockney in irski naglas), poimenovanja šolskih predmetov ter imen naslovnih junakov in junakinj. Namen analize je preučiti rešitve, ki jih ponujajo slovenski prevajalci, ter ugotoviti, kako te rešitve

vplivajo na bralčevo interpretacijo, dojemanje in razumevanje Carrollove pripovedi, upoštevajoč, da omenjeni elementi v slovenski kulturi niso dobro znani. Zanima naju, na kakšen način (in če sploh) so prevajalci dosegli zrcaljenje ali poustvarjanje izvirnih pomenov s pomočjo rabe prevodoslovnih postopkov domačitve in tujitve in če je bilo to uspešno.

Ključne besede: prevod, *Alica*, slovenščina, podomačitev, tujitev

SLOVENE TRANSLATIONS OF *ALICE'S ADVENTURES IN WONDERLAND*: PARODIES, CULTURALLY SPECIFIC ELEMENTS AND PERSONAL NAMES

Lewis Carroll's brilliant satirical fantasy *Alice's Adventures in Wonderland* is among the most often translated literary works in the world. Although the writer expressed concern when his fantasy adventure was first published that "it will be extremely difficult to find someone who can translate *Alice*" (qtd. in Cohen 1972: vi), the book was translated into one hundred and seventy-four languages (including Appalachian English in 2012) with 7609 editions (Lindseth and Tannenbaum 2015: 22). The adventures of well-behaved and curious Alice are available to the Slovenian reader in five versions. The first translation with a modified and domesticated title *Alica v Deveti deželi* (*Alice in the Ninth Land*) was prepared by Bogo Pregelj (1951), followed by the translations of Gitica Jakopin *Alica v čudežni deželi* (*Alice in Wonderland*) (1969) and *Aličine dogodivščine v čudežni deželi in v ogledalu* (*Alice's Adventures in Wonderland and in the Mirror*) (1990), and subsequent translations by Helena Biffio *Aličine prigode v čudežni deželi* (*Alice's Adventures in Wonderland*) (1994) and translation by Milan Deklev *Alica v čudežni deželi* (*Alice in Wonderland*) (2022). The time gap between the first two translations does not reduce the relevance of the present discussion. To establish a complete and comprehensive corpus of translated works, as a system which "works in and responds to the literary system" (Evan-Zohar 1990: 46), it is necessary to study translations not only from a synchronic but also from a diachronic perspective. Due to financial and other reasons, re-translations of literary works in Slovenia is more an exception than a rule and re-translations of *Alice* demonstrate extraordinary interest of publishers, readers and translators. The paper focuses on the translation strategies that Slovenian translators used to render parodies of well-known didactic songs in the Victorian era, culture-specific references, especially the names of food and drink, regional and social language verities of English language and accent (colourful dialect Cockney

and Irish accent), names of school subjects and personal names. The purpose of the analysis is to examine the solutions offered by Slovenian translators and to analyze how these solutions affect the readers' interpretation, perception and understanding of Carroll's narrative, considering that all above-mentioned elements are not well-known in Slovenian culture. We are interested in how (and if at all) the translators transfer the original meanings by applying translation strategies of domestication and foreignization and how successful their translations choices are.

Keywords: translation, *Alice*, Slovene, domestication, foreignization

DIDAKTIČKA ULOGA ROMANA *BIJELI KLAUN* DAMIRA MILOŠA I POTICANJE EMPATIJE KOD UČENIKA

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Početak 20. stoljeća započeli su razgovori o statusu dječje književnosti u sveukupnoj književnoj umjetnosti, ali rasprave o inkluzivnim elementima kao mogućim sastavnicama dječje književnosti tek su u svojim začetcima. Likovi osoba s invaliditetom u dječjoj su književnosti prisutni od samih njezin početaka pa je još od bajki moguće čitati o slijepcima, pogrbljenim vješticama ili patuljcima. Učenici se tijekom osnovnoškolskog obrazovanja susreću s likovima osoba s invaliditetom, ali njihovoj se pojavi u književnim djelima ne pridodaje dovoljno pozornosti čime se zanemaruje onaj bitan aspekt književnosti – didaktičnost, a kroz didaktičnost i stvaranje inkluzivnog društva. Učenici čitanjem o likovima osoba s invaliditetom razvijaju empatiju, šire svoje spoznaje o različitim vrstama invaliditeta te grade pozitivne vrijednosti koje su kasnije sklone promicati u društvu. Važnost ovakvog pristupa književnome djelu u obrazovnom sustavu još je veća ako se u obzir uzme činjenica da je sve veći broj učenika s poteškoćama u sustavu redovnog obrazovanja koji su željni razumijevanja i podrške svojih razrednih kolega.

Cilj je ovoga rada na primjeru romana *Bijeli klaun* autora Damira Miloša prikazati učeničko shvaćanje daltonizma i sljepoće kao vrste invaliditeta te postepeni razvoj empatije kod učenika za vrijeme čitanja romana koji u pozadini tematizira život dječaka daltonista te starca koji je slijepac. Rad će prikazati istraživanje provedeno na učenicima sedmih razreda koji su na oglednim pitanjima pokazali svoje shvaćanje određenih tjelesnih poteškoća prije i nakon čitanja romana *Bijeli klaun*. Istraživanjem je prikazano da su učenici nakon čitanja romana i aktivnog sudjelovanja u nastavnim aktivnostima, koje su osmišljene s ciljem buđenja svijesti o važnosti prihvaćanja različitosti, pokazali veći stupanj interesa za učenjem o eventualnim načinima pomoći pojedincima u društvu koji imaju određeni invaliditet.

Ključne riječi: *Bijeli klaun*, Damir Miloš, didaktika, empatija, invalidite

THE DIDACTIC ROLE OF DAMIR MILOŠ'S NOVEL WHITE CLOWN AND FOSTERING EMPATHY AMONG STUDENTS

At the beginning of the 20th century, discussions began regarding the status of children's literature within the broader literary art, but debates on inclusive elements as possible components of children's literature were only in their infancy. Characters with disabilities have been present in children's literature since its inception; tales featuring blind characters, hunched witches, or dwarfs have been read since fairy tales. During elementary education, students encounter characters with disabilities, yet their presence in literary works is not given enough attention, thus neglecting an essential aspect of literature – its didacticism, and through didacticism, the creation of an inclusive society. By reading about characters with disabilities, students develop empathy, expand their understanding of various types of disabilities, and build positive values that they are inclined to promote in society later on. The importance of such an approach to literary works in the educational system is even greater considering the increasing number of students with difficulties in mainstream education who are eager for understanding and support from their classmates.

The aim of this study, using Damir Miloš's novel „White Clown“ as an example, is to demonstrate students' understanding of color blindness and blindness as types of disabilities and the gradual development of empathy among students while reading a novel that portrays the life of a color-blind boy and a blind old man. The study will present research conducted on seventh-grade students who, through sample questions, showed their understanding of certain physical difficulties before and after reading the novel „White Clown“. The research has shown that students, after reading the novel and actively participating in educational activities designed to raise awareness of the importance of accepting diversity, have shown a greater interest in learning about possible ways to help individuals in society who have certain disabilities.

Keywords: White Clown, Damir Miloš, didactics, empathy, disability

LJUBLJANSKI MANIFEST O BRANJU NA VIŠJI RAVNI, EMPATIČNA ZMOŽNOST IN DIDAKTIKA MLADINSKE KNJIŽEVNOSTI

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Slovenija je kot častna gostja frankfurtskega knjižnega sejma v Manifestu o branju na višji ravni poudarila pomembnost poglobljenega branja, saj le-to krepi *kritično mišljenje*, *kognitivno empatijo* in *socialne veščine*, ki so ključne za informirane državljane v demokratični družbi. V tem kontekstu je, tako eden od avtorjev manifesta, Miha Kovač, bolj kot druge države gostje izpostavila dve književni zvrsti, ki obe zahtevata branje na višji ravni, *poezijo* in *filozofijo*.

V prispevku se odzivamo na aktualno vprašanje, ali je didaktika mladinske književnosti pripravljena na izzive, ki jih izpostavlja Manifest, predvsem v zvezi s tistim njenim delom, ki izpostavlja povezanost poglobljenega branja književnosti in empatije. Razmislek je toliko pomembnejši, ker že sam manifest in kontekst, v katerem je bil predstavljen, sugerirata, da (naj) ima branje književnih besedil (izpostavljena je bila poezija!) v procesu usvajanja zmožnosti branja na višji ravni ključno vlogo.

Izhajamo iz koncepta empatije kot zmožnosti posameznika, da vzpostavi pozitivno interakcijo s sočlovekom. Goleman s tem v zvezi omenja tri vrste empatije: *kognitivno empatijo*, pri kateri gre za zmožnost, kaj druga oseba najverjetneje misli, *emocionalno empatijo*, pri kateri gre za zmožnost, kaj druga oseba najverjetneje čuti, in *empatično skrb*, pri kateri gre za zmožnost razumevanja, kaj druga oseba v danem trenutku od nas najverjetneje potrebuje.

Številne raziskave dokazujejo, da sta empatična zmožnost in branje književnosti pomembno povezani. Ko beremo, imamo lahko občutek o tem, kako je živeti v drugem, kvazirealnem svetu, samo zato, ker pri tem uporabljamo procese, analogne tistim ob spoznavanju drugih v resničnem življenju. FMRI-dokazi kažejo, da afektivna empatija in »kognitivno privzemanje

perspektiv« spodbudita delovanje različnih nevronske omrežij, zadolženih za čustveno identifikacijo.

Komunikacijski model književne vzgoje, ki ga priporoča Učni načrt Slovenščina za književno vzgojo v prvem in drugem vzgojno-izobraževalnem obdobju, vidi recepcijski proces kot prekrivanje otrokovega horizonta pričakovanja s pomenskim poljem literarnega besedila. Učenčevu recepcijsko zmožnost pa vidi kot strukturirano zmožnost. Eden izmed pomembnih strukturnih segmentov recepcijske zmožnosti je *zmožnost privzemanja perspektive (perspektiv) književne osebe (književnih oseb)*. Zmožnost privzemanja perspektiv književnih oseb pa je dejansko usmerjena k skorajda identičnim ciljem kot zgoraj omenjena Golemanova triada: didaktični proces književne vzgoje je v tem kontekstu namreč usmerjen k zaznavanju *emocionalnih parametrov (ali: kaj književna oseba čuti)*, *informacijskih parametrov (ali: kaj kdo/književna oseba (o kom/čem) ve)* in *intencionalnih parametrov (ali: kaj književna oseba hoče)*. Gre torej za parametre, ki jih moramo upoštevati, če želimo razumeti motivacijo/motivacije za ravnanje (književnih) oseb.

Odgovor na vprašanje, ali je didaktika mladinske književnosti pripravljena na izzive, ki jih izpostavlja Manifest, je torej da, kar v prispevku ponazarjamo s primeri treh študij primera, ki smo jih izvedli na Pedagoški fakulteti Univerze v Mariboru.

Ključne besede: Ljubljanski manifest, empatična zmožnost, zmožnost privzemanja perspektiv, didaktika mladinske književnosti, študija primera

LJUBLJANA MANIFESTO ON HIGHER-LEVEL READING, EMPHATIC ABILITY, AND THE DIDACTICS OF CHILDREN'S LITERATURE

As the honorary guest at the Frankfurt Book Fair, Slovenia highlighted in the Manifesto on Advanced Reading the importance of in-depth reading, as it strengthens critical thinking, cognitive empathy, and social skills that are crucial for informed citizens in a democratic society. In this context, one of the manifesto's authors, Miha Kovač, emphasized, more than other guest countries, two literary genres that require advanced reading: poetry and philosophy.

This article responds to the pressing question of whether the didactics of children's literature is prepared for the challenges highlighted by the Manifesto, particularly concerning its emphasis on the connection between in-depth reading of literature and empathy. This consideration gains even more importance given that the manifesto itself and the context in which it was presented suggest that reading literary texts (with poetry highlighted) plays a key role in the process of acquiring advanced reading abilities.

We start from the concept of empathy as an individual's ability to establish positive interaction with another person. Goleman mentions three types of empathy in this regard: cognitive empathy, which involves the ability to understand what another person is likely thinking; emotional empathy, which involves the ability to feel what another person is likely feeling; and empathic concern, which involves the ability to understand what another person likely needs from us at the moment.

Numerous studies have shown that empathetic ability and reading literature are significantly interconnected. When we read, we can feel what it's like to live in another, quasi-real world, simply because we use processes analogous to those used in real-life encounters with others. fMRI evidence highlights that affective empathy and "cognitive perspective-taking" activate different neural networks responsible for emotional identification.

The communication model of literary education recommended by the Slovenian Curriculum for Literary Education in the first and second educational periods views the reception process as the overlay of the child's horizon of expectation with the semantic field of the literary text. It considers the student's reception ability as a structured ability. One of the important structural segments of reception ability is the ability to take on the perspective(s) of the literary character(s). The ability to take on the perspectives of literary characters is directed towards almost identical goals as Goleman's triad: the didactic process of literary education is aimed at recognizing emotional parameters (or: what the literary character feels), informational parameters (or: what someone/literary character knows about someone/something), and intentional parameters (or: what the literary character wants). These are parameters that must be considered to understand the motivations behind the actions of (literary) characters.

The answer to whether the didactics of children's literature is prepared for the challenges posed by the Manifesto is affirmative, as illustrated in this article through examples from three case studies conducted at the Faculty of Education, University of Maribor.

Keywords: Ljubljana manifesto, empathetic ability, perspective-taking ability, didactics of children's literature, case study.

ŠE PREDEN REČEMO, DA JE NEKAJ DOBRO ALI SLABO, BI MORALI POVEDATI NEKAJ DRUGEGA ...

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Debate o kritiki pogosto naslavljajo položaj kritiških besedil in kritikov, redkeje samih kriterijev določanja kakovosti, in se neredko zaključijo v pesimističnih tonih. Sama rada izpostavim, da vse ni le črno, predvsem pa se vse bolj zavedam, da je vsaj tako pomembno kot govoriti o dobrem in slabem, pomembno poudarjati, kako zelo in zakaj je branje sploh pomembno. To seveda velja predvsem ob otroških knjigah, ob katerih kritik s svojim pisanjem/vrednotenjem ne naslavlja njihovega naslovnika, pač pa odraslega (posrednika). Če se slednji pomena srečevanj otroka s knjigami ne zaveda, je navsezadnje tudi malo verjetno, da bo kritike ali sorodne zapise o knjigah sploh iskal in bral ali si sam zastavljal vprašanje, ali je nekaj (dovolj) kakovostno ali ne. Kritiki, ki se posvečamo otroški in mladinski književnosti, bi si morali torej prizadevati tudi za ozaveščanje staršev/drugih odraslih o pomenu (skupnega) branja in jih opremiti z informacijami o tem, kje vse je moč najti podatke o kakovostnih knjigah, ob kritikah, ki z argumenti in primeri utemeljujejo, kaj in zakaj v knjigi deluje dobro in kaj slabše, pa si navsezadnje lahko tudi sami ostrijo oko in okus. Prispevek se bo ustavil tudi ob tem, kaj je pravzaprav tisto, kar kritika zanima, kaj so torej kriteriji kakovosti, ki naj bi veljali tako pri obravnavi knjig za prostočasno branje, kot pri selekciji za različne nagrade (kjer pa se nekatere – domače – nagrade osredotačajo le na nekatere vidike ali upoštevajo le določene skupine knjig ...), pa tudi pri obravnavi knjig, ki so vključene v učne procese ipd. Ob vsem tem seveda pridemo tudi do kritike mladinskih knjig, ki se prav tako srečuje z nekaterimi zagatami, ki jih bo prispevek le na kratko omenil („priložnostni Facebook in sorodni kritiki“, vpašanje naslovnika kritiškega besedila oziroma relacija najstniški bralec – odrasel kritik, problematika izbire besedil za najstnike v okviru šolskega sistema). Kritiki s(m)o s svojim delovanjem seveda tudi promotorji branja, bilo pa bi torej dobrodošlo, ko bi na pomen slednjega čim večkrat tudi eksplicitno opozarjali, pri čemer imam v mislih predvsem tiste, ki se posvečajo otroškim knjigam in – posredno – najmlajšim (bodočim) bralcem.

Ključne besede: literarna kritika, otroška književnost, mladinska književnost, promocija branja, kriteriji

BEFORE WE SAY WHETHER SOMETHING IS GOOD OR BAD, WE SHOULD MENTION SOMETHING ELSE...

The debates on criticism often address the position of critical texts and critics themselves, less frequently the criteria for determining quality, and often conclude on a pessimistic note. Lately, I am increasingly aware that it is at least as important as discussing the good and the bad, to highlight how and why reading is important. This is especially true for children's books, where critics, through their writing/evaluation, do not address the intended reader directly but rather the adult (mediator). If the latter are not aware of the importance of a child's encounter with books, it is unlikely that they will seek out and read reviews or related writings about books or even ask themselves whether something is (sufficiently) high quality or not. Critics who specialize in children's and young adult literature should, therefore, also strive to raise awareness among parents/other adults about the importance of reading and provide them with information on where to find data about quality books. Through critiques that substantiate what works well and what works less well in a book with arguments and examples, parents and other adults can sharpen their own eye and taste. The article will also address what are the criteria for quality that should apply for books for leisure reading, for the selection for various awards (where some - domestic - awards focus only on certain aspects or consider only specific groups of books...), as well as for books included in educational processes, etc. This way we naturally come to the criticism of youth books as well, which also faces some dilemmas briefly mentioned in the article ("occasional Facebook and related critics," the question of the addressee of the critical text or the relationship between a teenage reader and an adult critic, the issue of selecting texts for teenagers within the school system). Critics, through their writing, are definitely also promoters of reading, but it would be welcomed if they explicitly highlighted the importance of the latter as often as possible, especially those who focus on children's books and, indirectly, on the youngest (future) readers.

Keywords: literary critique, children's literature, young adult literature, reading promotion, criteria

SINJI GALEB U ROMANU I NA FILMU: REORGANIZACIJA IDEOLOŠKOG I ŽANROVSKOG

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Rad se bavi komparativnom analizom dječjeg/omladinskog romana *Družina Sinjega galeba* (*Bratovščina Sinjega galeba*) Tone Seliškara, objavljenog 1936. godine, i dugometražnog igranog filma za djecu i mlade *Sinji galeb* redatelja Branka Bauera, snimljenog 1953. godine, čiji je scenarij (Josip Barković i Branko Bauer) nastao prema Seliškarovu romanu. U fokusu je analize suodnos ideoloških (ideje kolektivismu i solidarnosti) i žanrovskih elemenata (pustolovnost), kako u svakom ostvarenju zasebno, tako, osobito, na relaciji koja se uspostavlja između romanesknog predloška i filma. Naime, transpozicija prosedeo pustolovnog romana, sa značajnim uplivom ideologema oslonjenih na kolektivističke ideje karakteristične za 30-te godine 20. stoljeća (klasna solidarnost), u filmskom je mediju rezultirala strukturalno-semantičkom reorganizacijom u smjeru naglašavanja žanrovskih i slabljenja ideoloških elemenata. Točnije, Bauerov film svojom motivsko-narativnom strukturom potencira pustolovnost, obogaćujući je elementima humora i razigranosti, nauštrb idejne tendencioznosti koja je u filmu svedena tek na generalne ideje prijateljstva i zajedništva. Takav žanrovsko-idejni postav tim je zanimljiviji i neočekivaniji jer je roman nastao u vrijeme Kraljevine Jugoslavije, a film u vrijeme socijalističke Jugoslavije koja je u svojim ranim fazama bila sklona snažnoj ideologizaciji kulture i umjetnosti s uporištem u idejama bratstva i jedinstva, te socijalne pravde. Stoga će detaljnije razmatranje kolektivističkih ideja u jednom odnosno drugom ostvarenju, kao i njihovo sagledavanje u širem društvenom kontekstu, biti važni za dobivanje nove, rekonstruirane slike strukturalno-semantičkog koncepta ovih popularnih ostvarenja.

Ključne riječi: *Družina Sinjega galeba*, *Sinji galeb*, Tone Seliškar, Branko Bauer, kolektizam/pustolovnost

THE BLUE SEAGULL IN THE NOVEL AND THE FILM: THE REORGANISATION OF GENRE AND IDEOLOGY

The paper presents a comparative analysis of the children's / young adult novel *The Brotherhood of the Blue Seagull* (*Bratovščina Sinjega Galeba*) by Tone Seliškar, published in 1936, and a feature film for children and young adults *The Crew of the Blue Seagull* directed by Branko Bauer, filmed in 1953, the screenplay of which (by Josip Barković and Branko Bauer) was based on Seliškar's novel. The analysis focuses on the relationship between the ideological (ideas of collectivism and solidarity) and genre elements (adventure) in each realisation separately and, in particular, in the relationship established between the novel template and the film. Namely, the transposition of the plot of the adventure novel, with a significant influence of ideologemes based on the 1930s collectivist ideas (class solidarity), resulted in a structural-semantic reorganisation in the direction of emphasising genre elements and weakening the ideological ones in the medium of film. More precisely, Bauer's film emphasises adventure with its motif-narrative structure, enriching it with humour and playfulness at the expense of the conceptual tendency that is reduced only to the general ideas of friendship and unity in the film. This genre-conceptual setting is all the more interesting and unexpected because the novel was created in the time of the Kingdom of Yugoslavia, and the film in the time of socialist Yugoslavia, which in its early stages was prone to strong ideologisation of culture and art with a foothold in the ideas of brotherhood, unity, and social justice. Therefore, a more detailed consideration of collectivist ideas in one or another realisation and their consideration in a broader social context will be necessary for obtaining a new, reconstructed image of the structural-semantic concept of these popular achievements.

Keywords: *The Brotherhood of the Blue Seagull*, *The Crew of the Blue Seagull*, Tone Seliškar, Branko Bauer, collectivism/adventure

LEGENDE U NASTAVI SRPSKOG JEZIKA PRE I POSLE REFORME NASTAVNOG PROGRAMA

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Legenda kao zasebna književna vrsta podrazumeva priču u kojoj je opisan život nekog junaka (istorijske, mitologizirane ili religijske ličnosti), čiji životni stav predstavlja uzor jedne vrste ponašanja i stava prema svetu. Potreba da se objasni neka pojava u prirodi, ljudskom životu ili istoriji, uslovljava njenu osobenu strukturu (nizanje činjenica i izostavljanje narativnog zapleta, kulminacije i raspleta), tendencioznost i fantastičnost. Elementi čudesnog i natprirodnog pojavljuju se postepeno, sa ciljem da kod čitaoca izazovu divljenje a ne strah. Fantastika se nadalje objektivizuje u okviru hrišćanske koncepcije sveta, što predstavlja važnu distinkciju legende u odnosu na bajku – nad ljudskim životom kontrolu ima viša sila koja neposredno ili putem izaslanika upravlja ishodom radnje. Priča se stoga zasniva na psihološkoj proveri čovekovog ponašanja koje treba da bude u skladu sa religiozno-moralnim normama. Budući da u legendi viša sila dominira nad čovekom, ogrešenje o moralne kodekse nužno je praćeno trajnim posledicama, što se može tumačiti i kao didaktičko upozorenje.

Legende kao neizostavni deo kulturnog identiteta jednog naroda mogu imati višestruki vaspitnoobrazovni značaj u nastavnom kontekstu. Pomoću legendi deca uče o vlastitoj kulturi, ali i kulturama i verovanjima drugih naroda, upoznaju se sa simboličkim i metaforičkim jezikom koji će im pomoći u razumevanju ne samo spoljašnjeg, već i sopstvenog, unutrašnjeg sveta. Pored kulturnog i estetskog kvaliteta koje ima u nastavi, ova književna vrsta ima i veliki potencijal u prevazilaženju krize čitanja, koja je sve prisutnija u savremenom, tehnološkom svetu.

Imajući u vidu vaspitne i obrazovne mogućnosti ove književne forme, interesovalo nas je da li je i u kojoj meri izmena nastavnog programa početne nastave srpskog jezika rezultirala promenama u zastupljenosti legendi kao sadržaja nastave. U širem smislu, namera autora odnosila se na sagledavanje mogućnosti programske reforme za stvaranje podsticajnog razvojnog okruženja usmerenog na dete, odnosno učenika, utemeljenog na već uspostavljenim tradicionalnim kulturnim vrednostima, ali i otvorenog za savremena društvena kretanja u kojima će stasati nove generacije. Istraživački zadaci odnosili su se na poređenje zastupljenosti legendi kao obaveznog i izbornog sadržaja u nastavi srpskog jezika u svakom od mlađih razreda

osnovne škole, pre i posle reforme nastavnog programa. Autori pritom nisu zanemarili objektivne mogućnosti nastavnog programa da odgovori na književnonaučne i metodičke zahteve u smislu stepena prisustva pojedinih književnih vrsta. Uzorak istraživanja predstavljao je sadržaj nastavnog programa i reformisanog programa nastave i učenja, kao i četrdeset čitanki objavljenih od strane pet izdavača, odobrenih za upotrebu u nastavi pre i posle programskih izmena.

Analiza sadržaja pokazuje neznatno izmenjen odnos kreatora reformisanog programa nastave i učenja i autora udžbenika prema ovoj književnoj formi u funkciji cilja i ishoda nastave srpskog jezika, što implicira usložnjavanje zahteva koji se postavljaju pred učitelja, u smislu afirmisanja pojedinih nastavnih sadržaja u skladu sa njihovim vaspitnoobrazovnim potencijalom. To dalje otvara pitanje opravdanosti sistemskog promišljanja procesa vaspitanja i obrazovanja u kome se od učitelja, pred kojim se već nalaze brojni izazovi u smislu ostvarivanja njegovih različitih uloga u nastavi, očekuje adekvatan odgovor na probleme u vezi sa kreiranjem podsticajnog okruženja za učenje i razvoj učenika, za koje nije ni formalno obrazovan ni odgovoran.

Ključne reči: legende, nastavni program, program nastave i učenja, čitanka, mlađi školski uzrast

LEGENDS IN SERBIAN LANGUAGE TEACHING BEFORE AND AFTER THE CURRICULUM REFORM

Legend, as a separate literary form, refers to a story describing a life of a hero (i.e. a historical, mythologized or religious figure), whose outlook on life represents a model of one type of behavior and attitude to life. The need to explain a certain phenomenon in nature, human life or history influenced its specific structure (listing facts and omitting a plot twist, climax and resolution), tendentiousness and fantasy. Fantastic and supernatural elements are introduced gradually into a story, with the aim of causing admiration in readers, rather than fear. Fantasy is further being objectivized within the Christian worldview, which represents an important distinction between a legend and a fairy tale – a superior force, which directly or through a herald determines the outcome of the action, controls a person's life. The story is therefore based on a psychological evaluation of a person's behavior which should conform to the established religious and moral norms. Since in a legend a superior force dominates a person's

life, a deviation from moral norms is necessarily accompanied by long-term consequences, which may be interpreted as a didactic caveat.

Legends, as an indispensable part of the cultural identity of a nation, can have multiple educational benefits for the teaching context. Through legends, children learn about their own culture, as well as cultures and beliefs of other nations; they are introduced to symbolic and metaphorical language which helps them understand not only the outside world, but also their own, inner world. In addition to its cultural and esthetic quality in teaching, this literary form has enormous potential for overcoming a reading crisis, which is becoming increasingly common in today's technological world.

Considering the educational possibilities this specific literary form offers, we were interested in finding out whether, and to what extent, the reform of the curriculum for the initial teaching of the Serbian language had led to the changes in the representation of legends in the teaching content. In general, the authors' aim was to investigate the possibilities of the reformed curriculum for creating a stimulating environment for a child, i.e. for a student, which is based on the established traditional and cultural values, but is also open to contemporary social movements in which new generations will grow. The research aimed to compare the representation of legends as mandatory and optional content in Serbian language teaching in each of the lower grades of elementary school, before and after the curriculum reform. The authors also aimed at considering the objective possibilities of the curriculum to respond to the literary-scientific and teaching methods requirements in terms of the extent to which certain literary forms are present in the curriculum. The research sample included the curriculum content and the content of the reformed curriculum, as well as 40 reading books published by five different publishers, which are all approved for use in schools before and after the curriculum reform.

The content analysis shows a slightly changed attitude of the creators of the reformed curriculum and textbook authors towards this literary form for the purpose of achieving the goals and outcomes of Serbian language teaching. This implies imposing more complex requirements on teachers, in terms of the affirmation of specific teaching content in accordance with their educational potential. This further opens the question of the

reasonableness of the systematic rethinking of the education process in which teachers, who are already facing many challenges as regards their various roles in teaching, are expected to adequately respond to the problems of creating a stimulating learning environment as well as the environment for children's development, for which they are neither formally educated nor responsible.

Keywords: legends, curriculum, reformed curriculum, reading book, younger school age.

MULTIMODALNOST V LUTKOVNI PREDSTAVI ČRIČEK IN MRAVLJA

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Basen o murnu in mravlji je pripisana Ezopu, že davno pa je postala svetovna kulturna dediščina, ki jo poznamo v različnih književnih vrstah (poezija, kratka proza, dramatika) in v najrazličnejših medijskih predelavah. Izhodiščno besedilo pravzaprav ni eno samo, zato je predstavljenih nekaj izbranih verzij, ki imajo tudi različne nauke. Basen Mravlje in muren (Ezop 1994: 48) je izšla v zbirki avtorjevih basni z ilustracijami svetovnih mojstrov. Z istim naslovom tudi kot slovenska ljudska v zbirki *Slovenske basni in živalske pravljice* (1975); z Ezopovim imenom je v zbirki *Najlepše basni: 50 najlepših basni z vsega sveta izšla* pod naslovom *Muren in mravlje* (2001) in Saše Eržen *Čriček in mravlja* (2023).

Lutkovna predstava *Čriček in mravlja* vsebuje dva načina povezanosti izhodiščnega besedila in predstave:

- priredbo, v obravnavanem primeru je to izhodiščna Ezopova basen;
- povzemanje oz. izposojanje, z dodajanjem dramskega lika (drevo) in s spremembo koncepta razumevanja umetnosti kot dela in ne kot nekoristnega početja.

Lutkovni medij združuje različne kode sporočanja: jezikovni (dialogi), zvočni (glasba kot motiv, glasba kot podlaga), vizualni in gestualni (dramske osebe), prostorski (osebe, video). V prispevku predstavljamo mikroanalizo izbrane lutkovne predstave glede na kode sporočanja in makroanalizo oz. sumativni pomen vseh kodov sporočanja, njihovo prepletenost in sporočilnost.

Glasba je univerzalno sredstvo komunikacije, v multimodalnem kontekstu pa ojača sporočilnost besedila z vzbujanjem čustev in vzdušja (McKerrell in Way 2017). V lutkovni predstavi *Čriček in mravlja* osrednja vloga zvočnega koda pripada ciklu štirih violinskih koncertov Antonia Vivaldija *Štirje letni časi*. Baročni skladatelj je z raznolikimi kompozicijskimi tehnikami in zvočnimi učinki prikazal značilnosti letnih časov, ki pa presegajo glasbeno slikanje naravnih zvočnih pojavov (Lockey 2017). Štirje letni časi so glasbena reprezentacija notranjih občutij, podob in dogodkov, ta pa se v lutkovni predstavi spretno prepleta z drugimi kodi sporočanja.

Celotna likovna podoba je v lutkovni predstavi samostojen nosilec pomena, ki podobno kot glasba (zvočni kod) ni samo dekorativna spremljava osnovni zgodbi, ampak jo bistveno dopolnjuje. Gledalce nagovarja skozi tip in obliko lutk, predmetov ali materialov, skozi scenografijo, svetlobo, stil animacije in celotno mizansceno. Ne gre le za izbrano estetiko ampak predvsem za način, kako se ta smiselno povezuje z vsebino in ostalimi elementi predstave. Lutkovno gledališče se namreč pogosto poigrava s vizualnimi metaforami, simboli in asociacijami. S tem svojim gledalcem omogoča bogatejše doživetje predstave ter dodatno spodbuja kritično razmišljanje, empatijo in estetski razvoj.

V prispevku bodo uporabljene različne raziskovalne metode: metoda deskripcije pri utemeljevanju terminov, metoda kompilacije za povzemanje vsebine, metoda analize pri preučevanju kodov sporočanja v izbranem delu, metoda komparacije za primerjavo različic basni o mravlji in murnu (čričku), metoda sinteze za medpredmetno povezovanje na nivoju različnih umetnosti in upoštevanje izhodišč kulturno-umetnostne vzgoje.

Zastavili smo si naslednja raziskovalna vprašanja:

- Kakšna je vloga jezikovnega koda v besedilu in v predstavi; spreminjanje/posodabljanje basenske poante.
- Kakšna je vloga zvočnega koda oz. glasbe v predstavi; pomen Vivaldijevih Štirih letnih časov in drugih glasbenih vsebin za predstavo.
- Kakšna je vloga vizualnega in prostorskega koda v predstavi.

Ob koncu prispevka bodo podane možnosti za pripravo otrok in učencev za ogled predstave in za delo z njimi po ogledu predstave. Didaktična izhodišča bodo temeljila na osmi ključni kompetenci vseživljenjskega učenja, to je kulturna zavest in izražanje. Basenski nauki se gibljejo od »Lenega doleti, kar si zasluži.« (Ezop 1994: 48), »Brez setve ni žetve.« (Ezop 2001: 15), »Kdor ne dela, naj ne je.« (Slovenska ljudska 1975: 18) do spremenjene vloge književne vrste, do dramskega besedila, in spremenjene vloge razumevanja dela in umetnosti – da je namreč ustvarjanje in poustvarjanje delo, da umetnost ne pomeni lenarjenja (Eržen 2023).

Ključne besede: basen, Ezop, Vivaldi, lutkovna predstava, multimodalnost

MULTIMODALITY IN THE PUPPET SHOW *THE CRICKET AND THE ANT*

The fable of the cricket and the ant is attributed to Aesop and has long since become a world cultural heritage, known in various literary forms (poetry, short fiction, drama) and a wide variety of media adaptations. There is not just one source text, so a few selected versions, which also have different morals, are presented. The Fable of the Ants and the Cricket (Aesop 1994: 48) was published in a collection of the author's fables with illustrations by world masters. It was also published under the same title as a Slovenian folk fable in the collection *Slovenian Fables and Animal Fairy Tales* (1975); under Aesop's name in the collection *The Most Beautiful Fables: 50 of the Most Beautiful Fables from Around the World* under the title *The Cricket and the Ants* (2001) and Saša Eržen's *The Cricket and the Ant* (2023).

The puppet show *The Cricket and the Ant* contains two types of connection between the source text and the performance:

- adaptation, in this case of Aesop's fable;
- borrowing, by adding a dramatic character (the tree) and changing the concept of understanding art as a work and not as a useless activity.

The puppet medium combines different modes of communication: linguistic (dialogues), sound (music as motif, music as background), visual and gestural (dramatic figures), spatial (figures, video). In this paper, we present a micro-analysis of selected puppet performance in terms of

the communication modes and a macro-analysis, i.e. a summarised meaning of all the modes of communication, their interconnectedness, and their messages.

Music is a universal means of communication, and in a multimodal context, it reinforces the text's message by evoking emotion and atmosphere (McKerrell and Way 2017). In the puppet show, *The Cricket and the Ant*, the central role of the sound mode belongs to Antonio Vivaldi's cycle of four violin concertos, *The Four Seasons*. The Baroque composer used various compositional techniques and sound effects to depict the characteristics of the seasons that go beyond the musical representation of natural sound phenomena (Lockey 2017). The Four Seasons is a musical representation of inner feelings, images, and events, that is skilfully interwoven with other modes of communication in the puppet performance.

The overall visual design in the puppet show is an independent carrier of meaning, which, like the music (sound mode), is not just a decorative accompaniment to the basic story – it is its significant complement. It speaks to the audience through the type and shape of the puppets, objects or materials, the set design, the lighting, the animation style, and the overall mise-en-scene. It is not only about the aesthetics chosen but, above all, about how these is meaningfully linked to the content and other elements of the performance. Puppet theatre often plays with visual metaphors, symbols, and associations. Thus, it provides its audience a richer performance experience and further stimulates critical thinking, empathy, and aesthetic development.

The paper will use different research methods: the method of description to justify the concepts, the method of compilation to summarise the content, the method of analysis to study the modes of communication in the selected work, the method of comparison to compare the versions of the fable of the ant and the cricket, the method of synthesis for cross-curricular integration at the level of the different arts, and taking into account the premises of cultural-artistic education.

The following research questions were posed:

- What is the role of the linguistic mode in the text and in the performance; changing/updating the fable's meaning.

- What is the role of the sound mode or music in the performance; the relevance of Vivaldi's Four Seasons and other musical content for the performance.
- What is the role of visual and spatial modes in the performance.

The paper will conclude with a proposal for ways to prepare children and students for the performance and to work with them afterwards. The didactic starting points will be based on the eighth key competence for lifelong learning, namely cultural awareness and expression. The fable morals range from "You get what you give." (Aesop 1994: 48), "No pain, no gain." (Aesop 2001: 15), "No money, no honey." (Slovene Folk 1975: 18) to the changed role of the literary type, i.e. the dramatic text, and to the changed role of understanding work and art - that creating and recreating is work, that art is not idleness (Eržen 2023).

Keywords: fable, Aesop, Vivaldi, puppet show, multimodality

AKTIVNI DIALOŠKI PRISTOPI K OBRAVNAVI KNJIŽEVNIH BESEDIL V OSNOVNI ŠOLI

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Iser (2001) opredeljuje branje umetnostnih besedil kot interakcijo med strukturo in sprejemnikom literarnega dela. Literarna dela niso vsestransko določena in ravno ta nedoločenost ustvarja komunikacijske pogoje, ki omogočajo udeležnost bralca pri pomenski uresničitvi besedila. Literarnorecepcijska smer književne didaktike (utemeljitelj Hans Robert Jauss) se v osnovnošolskem obdobju kaže kot najbolj smiselna, saj razumevanje besedilnega pomena v večji meri sloni na obzorju pričakovanj mladega bralca, literarnoteoretsko in literarnozgodovinsko znanje pa pouk dopolnjuje samo v primeru, ko slednje prispeva h globljemu literarnoestetskemu doživetju in ni samo sebi namen.

Kordigel Aberšek (2008) se neposredno naslanja na Jaussa, ko razvije koncept t. i. dvotirnega komunikacijsko-recepcijskega modela književne vzgoje. Prvi tir predvideva spontano srečevanje učencev z literaturo, v okviru drugega tira pa poteka sistematično razvijanje učenčeve recepcijske zmožnosti. Osrednji problem in hkrati cilj književnega pouka je učence usposobiti za ustvarjalno komunikacijo s književnim besedilom, jim pomagati pri zaznavanju in razumevanju čim več besedilnih sestavin in povezav med njimi, kar lahko dosežemo samo s sistematičnim razvijanjem recepcijske zmožnosti oz. vseh njenih segmentov. Razvijanje recepcijske zmožnosti je dolgotrajen proces, ki poteka ob branju čim več raznolikih in kakovostnih literarnih besedil, torej ob aktivni komunikaciji z literaturo.

Če izhajamo iz izhodišča, da je za komunikacijski pouk književnosti torej bistveno spoznanje, da celovita recepcija književnega dela poteka skozi dialog, se je smiselno pri obravnavi književnosti v osnovni šoli usmeriti k dialoškemu načinu učenja. Dialoško učenje poteka lahko v zelo različnih kontekstih in ni omejeno na književno didaktiko, če pa stremimo k temu, da bi dialoška obravnava potekala na ustvarjalen način, izpostavljal estetske prvine literarnega dela in omogočila karseda celovito vživljanje v književne svetove, se bližamo specifični dialoški situaciji,

značilni za literaturi sorodno, gledališko umetnost. Edmiston (2014), ki raziskuje gledališke pristope v izobraževanju, posebej izpostavlja pomen dramskega dialoga, ki lahko poteka verbalno ali neverbalno in se iz gledališkega učinkovito prenaša v izobraževalni kontekst. Definira ga avtentičnost, avtonomnost, večkontekstualnost (potekati mora znotraj in zunaj fiktivnega konteksta), polifoničnost, eksperimentalnost, performativnost in reflektivnost. Vzpostavljanje besedilnih pomenov skozi dramski dialog, v katerem sodeluje aktiven učenec s svojimi izkušnjami, pričakovanji, znanji, predstavami, se v najbolj avtentični obliki udejanja s pomočjo celostnega vživljanja v fiktivne književne svetove. Pričujoči prispevek prikazuje, kako lahko različne segmente recepcijske zmožnosti (po Kordigel Aberšek, 2008) razvijamo skozi aktiven dramski dialog, pri čemer združujemo izhodišča komunikacijsko-recepcijskega modela književne obravnave in izsledke gledališke pedagogike.

Ključne besede: Literarnorecepcijska smer književne didaktike, komunikacijski pouk, dialoško učenje, gledališki pristopi v izobraževanju, gledališka pedagogika.

ACTIVE AND DIALOGIC APPROACHES TOWARDS LITERARY READINGS IN ELEMENTARY SCHOOL

Iser (2001) categorizes literary reading as an interaction between the text structure and the receiver of a literary work. Literary texts are never completely defined and it is this indeterminacy which allows for readers to create their own literary meanings. Reception theory (founded by Hans Robert Jauss) seems like the most reasonable direction of literary didactics at the elementary school stage, because the students' literary understanding at that age mostly derives from a reader's horizon of expectation. Literary theory and history knowledge are expected to merely provide a fuller literary-aesthetic experience.

A communication model of literary education, introduced by Kordigel Aberšek (2008), is directly based on Jauss's reception theory and anticipates two paths of familiarization with literature. The first provides spontaneous experiences with literature, while the second brings systematic development of literary reception ability segments. Literary reception ability is developed through a lengthy process of reading and active communication with a variety of literary texts.

If we base our theory of communication model of literary education on the holistic literary reception through dialogue, that should present the basis for teaching. Dialogic teaching can happen in many different contexts and is not limited to the field of literary didactics. Should we strive to achieve a creative dialogic environment, establish aesthetic components of a literary text and experience immersion in literary worlds, we get closer to the art of drama. Edmiston (2014) researches active and dramatic approaches of teaching through an authentic dramatic dialogue – both verbal and nonverbal – connecting the worlds of drama and education. Dramatic dialogue is defined as authentic, autonomous, in and about a narrative event, polyphonic, experiential, performative and reflective. A dramatic dialogue into which students bring their experiences, expectations, knowledge and visualizations is crucial when creating literary meanings through immersion in the fictional literary worlds. In the article we present how dramatic dialogue can contribute to the development of individual segments of the reception capacity, connecting the findings of the communication model of literary education and theatre pedagogy.

Keywords: Reception Theory, Communication Model of Literary Education, Dialogic teaching, Drama Teaching Approaches, Theatre Pedagogy.

SVOBODA SLOGA IN (NE)SVOBODA PREVAJALCA NA PRIMERU MLADINSKIH DEL CHRISTINE NÖSTLINGER

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O enkratnem slogu pisanja avstrijske pisateljice Christine Nöstlinger je bilo opravljenih že precej študij, od katerih se nekatere osredinjajo tudi na (nez)možnosti prevajanja njenega sloga v druge jezike. Ker gre nedvomno za eno najpomembnejših avtoric sodobne otroške in mladinske književnosti v svetovnem merilu, je prevajanje njenih del pogosto, predstavlja pa svojevrsten izziv. Na kratko lahko slog pisanja Christine Nöstlinger označimo s tem, da želi avtorica ustvariti avtentično jezikovno resničnost, s katero se lahko poistovetijo njeni bralci. Tako pogosto piše v avstrijskem pogovornem jeziku, zato njena dela vsebujejo številne avstricizme in besede iz dunajskega narečja (Schnabel 2008: 1). Kako torej to avtentično jezikovno resničnost prenesti v neko drugo jezikovno in kulturno okolje, bo v prispevku prikazano na primeru izbranih prevodov njenih del v slovenščino. Gre za dela in prevode, nastale po letu 2000, kar jim daje sodobno jezikovno in kulturno komponento. V analizi prevodov se omejujemo na določene vidike, ki jih glede na celoten jezikovni sistem nemškega jezika in njegovo rabo v primeru sopostavljanja s slovenskim jezikom prepoznavamo kot tiste, ki niso samo pomembni gradniki avtoričinega sloga, ampak sodijo tudi med najpogostejše probleme prevajanja literarnih besedil iz nemškega v slovenski jezik nasploh. Eden takšnih je kulturni transfer, ki je pri Nöstlinger naravno vraščen v sočen jezik, drugi pa problem prevajanja narečij. Obenem gre za prevajalske probleme, ki jih ocenjujemo tudi kot posebej pomembne za graditev literarne prevodne in prevodoslovne prakse na Slovenskem.

Ključne besede: prevajanje literarnih del, slog, Christine Nöstlinger

FREEDOM OF STYLE AND (NON)FREEDOM OF THE TRANSLATOR IN THE CASE OF CHRISTINE NÖSTLINGER'S JUVENILE WORKS

There have been many studies on the unique writing style of the Austrian writer Christine Nöstlinger, some of which also focus on the (im)possibilities of translating her style into other languages. As she is undoubtedly one of the most important authors of contemporary children's and young people's literature in the world, translating her works is a common and unique challenge. In short, Christine Nöstlinger's writing style can be characterised by her desire to create an authentic linguistic reality with which her readers can identify. She often writes in the Austrian colloquial language, which is why her works contain many Austrianisms and words from the Viennese dialect (Schnabel 2008: 1). How to translate this authentic linguistic reality into another linguistic and cultural environment will be shown in this paper by means of selected translations of her works into Slovenian. These are works and translations produced after 2000, which gives them a contemporary linguistic and cultural component. In the analysis of the translations, we limit ourselves to certain aspects which, in the light of the entire linguistic system of the German language and its use in the case of co-translation with Slovene, we identify as not only important building blocks of the author's style, but also among the most common problems of translating literary texts from German into Slovene in general. One of these is cultural transfer, which is naturally embedded in Nöstlinger's sophisticated language, and another is the problem of translating dialects. At the same time, these are also translation problems that we consider to be particularly important for the construction of literary translation and translation studies in Slovenia.

Ključne besede: translation of literary works, style, Christine Nöstlinger

PRENOVITVE FRAZEMOV V IZBRANIH STRIPIH

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Stripi kot zgodbe, prikazane z zaporedjem slik in z besedilom navadno v oblačkih, predstavljajo bogat vir jezikovno-slogovnih posebnosti: tujejezičnih prvin, priložnostnic, besednih iger, ironije, omomatopojie, slogovno zaznamovanih besed in tudi frazemov. V prispevku se osredotočamo prav na frazeme v izbranih stripih; glede na kriterij starosti ciljnega bralstva smo se osredotočili na tiste, ki nagovarjajo splošno publiko oz. družinske stripe (kot so denimo stripi o Asterixu, Iznogudu, Tintinu ter stripi Mikija Mustra). Opažamo, da so frazemi v stripih izvorno zelo raznoliki in da v nekaterih primerih ob siceršnji obliki frazema ne nastopajo v prenesenem, temveč v dobesednem pomenu (npr. *Vajina podobnost prav tolče v oči* – omenjena oseba je govorca udarila v oko); v vsakem primeru pripomorejo k živosti, nazornosti in humornosti.

V številnih stripih pa gre za prenovitev katerega od znanih in uveljavljenih frazemov, ki so, kljub svoji modifikaciji, dovolj očitni in prepoznavni, da brez težav razberemo njihovo izhodiščno obliko. Zbrani primeri vsebujejo inovativne posege v frazeme, kar zaradi izvirnosti in humornosti pritegne naslovnikovo pozornost (npr. *oditi s trebuhom za ... žogo*, *Zadetek v nigrum!*, *Ja, skarabej me gloda.*). Ob zavedanju, da imajo frazeološke prenovitve v besedilu prav poseben učinek, v prispevku glede na tipologijo Erike Kržišnik opazujemo enostopenjske (znotraj- in zunajfrazemske), večstopenjske (sestavljene in razstavljene) in križanjske prenovitve ter razmišljamo o njihovem namenu in učinku v besedilih; frazemi s prenovitvijo bolj ustrezajo času in okolju stripovske zgodbe ali poudarijo govorne posebnosti književnih likov.

Ključne besede: slovenščina, strip, frazeologija, frazem, prenovitve frazemov

IDIOM RENEWALS IN SELECTED COMICS

Comics as stories, shown with a sequence of images and with text usually in speech bubbles, represent a rich source of linguistic and stylistic peculiarities: foreign language elements, occasionalisms, word games, irony, onomatopoeia, stylistically marked words and even idioms. In this paper, we focus on idioms in selected comics; according to the criterion of the age of the target readership, we focused on those that appeal to a general audience or family comics (such as comics about Asterix, Iznogud, Tintin and comics of Miki Muster). We note that idioms in comic books are originally very diverse, and that in some cases, with a different form of idiom, they do not appear in a figurative, but in a literal sense (*Vajina podobnost prav tolče v oči* – the mentioned person hit the speaker in the eye); in any case, they contribute to liveliness, vividness and humor.

In many comics, however, it is a matter of renovating one of the well-known and well-established phrases, which, despite their modification, are sufficiently obvious and recognizable that we can easily understand their original form. The collected examples contain innovative interventions in idioms, which, due to their originality and humor, attract the addressee's attention (*npr. oditi s trebuhom za ... žogo, Zadetek v nigrum!, Ja, skarabej me gloda.*). Aware that phraseological renovations in the text have a very special effect, in the paper, according to Erika Kržišnik's typology, we observe single-level (intra- and extra-phrasematic), multi-level (assembled and disassembled) and crossing renovations, and we think about their purpose and effect in the texts; idioms with renovation better fit the time and environment of the comic story or emphasize the speech peculiarities of the literary characters.

Keywords: Slovenian, comics, phraseology, idiom, idiom renewals

SLIKANICE V SLOVENSKEM ZNAKOVNEM JEZIKU

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Slovenski znakovni jezik je eden izmed uradnih jezikov, vpisanih v Ustavo Republike Slovenije, ki ga uporabljajo pripadniki skupnosti gluhih in katerega rabo v javnih položajih opredeljuje Zakon o uporabi slovenskega znakovnega jezika (2002). Uvrščamo ga v skupino znakovnih jezikov, pri katerih se jezikovno sporočilo prenaša preko vizualnega prenosnika z uporabo kretenj in mimike. V slovenskem prostoru se od leta 1995 pojavljajo slikanice, za katere se je uveljavilo poimenovanje *slikanice v slovenskem znakovnem jeziku*, ki pokriva spekter različnih slikanic, v katerih a) prevladuje slovenski govornjeni jezik, ki so mu dodane posamezne kretnje slovenskega znakovnega jezika, b) je besedilu v slovenskem govornem jeziku dodana prilagoditev v kretnjah slovenskega znakovnega jezika, ki sledijo slovnici slovenskega govornega jezika (t. i. slovenščina v kretnji), c) besedila sledijo slovnici slovenskega znakovnega jezika ali d) so se s pojavom množične tehnologije ob besedilu v slovenskem govornem jeziku pojavile QR kode s povezavo na videoposnetek kretanja besedila v slovenskem znakovnem jeziku na spletnem portalu Slovar slovenskega znakovnega jezika Zveze društev gluhih in naglušnih Slovenije.

V prispevku bomo predstavili pregled izdanih slikanic v slovenskem znakovnem jeziku s poudarkom na jezikovni analizi slovenskega znakovnega jezika in njegovi zastopanosti glede na slovenski govorni jezik, primerjali jezik slikanice glede na založnika, kakšen je namen te vrste slikanic ter podrobneje analizirali dve slikanici glede na verbalne in vizualne elemente.

Ključne besede: slikanice v slovenskem znakovnem jeziku, slovenski znakovni jezik, kretnja, slovenščina v kretnji, analiza slikanice

PICTURE BOOKS IN SLOVENIAN SIGN LANGUAGE

The Slovenian Sign Language is an official language listed in the Constitution of the Republic of Slovenia, used by members of the deaf community and its use in public situations is defined by the Act on the Use of the Slovenian Sign Language (2002). It is classified as one of the sign languages in that convey the linguistic message through a visual transmitter using gestures and facial expressions. Picture books in Slovenian Sign Language have been available in Slovenia since 1995. The term covers a range of picture books in which a) the Slovenian spoken language is dominant, with isolated Slovenian Sign Language signs added, b) the Slovene spoken language text is adapted to the Slovenian Sign Language signs, following the grammar of the Slovenian spoken language (i.e. "Slovenian In Sign"), c) the texts follow the grammar of the Slovenian Sign Language, or d) QR codes have been included alongside the Slovenian text with a link to a video of the text signing in Slovenian Sign Language on the Slovenian Sign Language Dictionary web portal by the Slovenian Association of the Deaf and Hard of Hearing.

This paper presents an overview of the picture books published in Slovene Sign Language, with an emphasis on the linguistic analysis of Slovene Sign Language and its representation in relation to the Slovene spoken language. It also compares the language of the picture books by different publishers, explores the purpose of this type of picture books and analyses two picture books more closely in terms of verbal and visual elements.

Keywords: picture books in Slovenian Sign Language, Slovenian Sign Language, gesture, Slovenian in Sign, picture book analysis

KOMUNICIRANJE OKOLJSKE KRIZE V OTROŠKI KNJIŽEVNOSTI: PRIMERJAVA IZBRANIH ANGLEŠKIH IZVIRNIKOV IN SLOVENSКИH PREVODOV

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S poglobljanjem okoljske krize, ki je prizadela domala že vse koticke našega planeta, narašča tudi potreba po jasnem in ciljno usmerjenem komuniciranju o okoljskih problemih, ki ne bo vodilo le do večje osveščenosti o obstoječih problemih in črnih napovedih za prihodnost, temveč tudi do prepotrebnihi sprememb v vedenju in navadah ljudi. Eden učinkovitih načinov komuniciranja okoljske krize je lahko tudi leposlovje z okoljsko oz. ekološko tematiko, ki v bralcu vzbudi strast, empatijo in pripravljenost ukrepati. Leposlovje z okoljsko tematiko postaja čedalje bolj razširjen književni žanr tudi v otroški književnosti, kar je pomembno v smislu zgodnjega osveščanja in spodbujanja okolju prijaznega življenjskega sloga.

V pričujočem prispevku želimo najprej primerjati obstoječa poimenovanja leposlovja z okoljsko oz. ekološko tematiko v slovenskem in angleškem jeziku, saj se pojavlja več različnih poimenovanj (v angl. npr. climate fiction, eco fiction). Nato se bomo posvetili otroškim knjigam z ekološko tematiko, in sicer bomo na primeru izbranih izvirihi angleških slikanic, ki so prevedene v slovenščino, preučili, na kakšen način je okoljska tematika v teh delih predstavljena, ter osvetlili morebitne razlike v okvirjanju te tematike med angleškimi izvirihi in slovenskimi prevodi. Pri tem bomo uporabili teorijo okvirjanja, ki se v besedilnem jezikoslovju uporablja za preučevanje besedil o družbeno pomembnih temah v javnem diskurzu. Nazadnje se bomo s pomočjo slogovne analize posvetili še primerjavi opisov knjig v izvirihi in

slovenskem prevodu, ki jih najdemo na hrbtni strani ovitka, z namenom ugotoviti morebitna odstopanja v sporočilnosti opisov.

Ključne besede: otroška književnost, okoljska kriza, okoljska tematika, ekološka tematika, teorija okvirjanja

COMMUNICATING ENVIRONMENTAL CRISIS IN CHILDREN'S LITERATURE: COMPARISON OF SELECTED BOOKS WRITTEN IN ENGLISH AND THEIR SLOVENE TRANSLATIONS

With the deepening of the environmental crisis, which has already affected most of our planet, there is an increasing need for clear and targeted communication about environmental issues that will not only lead to greater awareness of existing problems and of bleak predictions for the future but will also bring about necessary changes in people's habits and behaviour. Fiction addressing environmental issues can represent an effective way of communicating the environmental crisis thanks to its ability to arouse passion, empathy and willingness to act in readers. Fiction with an environmental theme is becoming an increasingly widespread genre also in children's literature, which is important in terms of early promotion of an environmentally friendly lifestyle.

In this paper, we will first compare the existing designations of fiction with an environmental theme in English and Slovene, as several different terms appear (such as climate fiction and eco fiction in English). Next, we will focus on children's books with an environmental theme. We will examine a selection of books written in English that have been translated into Slovene to determine how the environmental themes are presented in them and whether there exist any differences in the framing of these themes between the English originals and Slovene translations. In our research, we will use framing theory, which is used in textual linguistics to study texts on socially important topics in public discourse. Additionally, through a stylistic analysis, we will compare the book descriptions that appear on the back covers of the English books and their Slovene translations with the aim of identifying possible discrepancies in the messages they convey.

Keywords: children's literature, environmental crisis, environmental theme, ecological theme, framing theory

BRALNI VZORI: BRALNE NAVADE STROKOVNIH DELAVCEV V VRTCIH, ŠOLAH IN FAKULTETAH TER SPLOŠNIH KNJIŽNICAH

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Bralna pismenost se razvija v celotnem človekovem življenju, še posebej intenzivno pa v času izobraževanja. Med ključnimi dejavniki za razvijanje bralnih kompetenc in bralne kulture pri otrocih ter mladih je odrasli, ki spremlja njihov razvoj in je bralni zgled. V prvi vrsti so to starši in skrbniki, a pa s(m)o tudi strokovni delavci v izobraževalni in knjižnični dejavnosti izredno pomembni spodbujevalci bralnih navad otrok, učencev, dijakov, študentov in drugih odraslih v izobraževalnem procesu. V projektu *Bralni vzori: bralne navade strokovnih delavcev v vrtcih, šolah in fakultetah ter splošnih knjižnicah* se bomo zato posvetili proučevanju in vrednotenju pomena ter vloge, razumevanja, razširjenosti in razvitosti ter prisotnosti bralnih navad strokovnih delavcev v izobraževanju in knjižnicah. V projektu, ki bo izveden v časovnem razponu 24 mesecev, bo sodelovalo 17 uglednih raziskovalcev s Pedagoške fakultete Univerze v Mariboru in Filozofske fakultete Univerze v Ljubljani. Projekt bo sestavljen iz dveh delov, teoretičnega in empiričnega, hkrati pa bo vezan na dve področji – izobraževalno in bibliotekarsko. Diseminacija rezultatov bo tako ponudila vpogled v bralne navade dveh poklicnih skupin, ki se profesionalno ukvarjata z branjem raznolikih gradiv v formalnem in neformalnem učenju. V Sloveniji doslej ni bilo raziskav na področju bralnih navad strokovnih delavcev v izobraževanju in knjižnicah in torej (še) nimamo sistematičnega vpogleda v bralne navade kot enega od elementov strokovnega razvoja in vseživljenjskega izobraževanja. Zato

pričakujemo, da bo raziskava s kombiniranim metodološkim pristopom, ki bo zagotovil celostnost in večplastnost prečnega zbiranja kvantitativnih in kvalitativnih podatkov, odgovorila na številna vprašanja. Projekt bo zasledoval sedem ključnih ciljev: (1) omogočil bo vpogled v bralne navade strokovnih delavcev v izobraževalni in knjižnični dejavnosti; (2) ponudil bo vpogled v namen branja strokovnih delavcev, delež branja zaradi formalnega namena (z namenom priprave na delovni proces), neformalnega namena (za osebno rast in razvoj) in informalnega namena (za zabavo, užitek); (3) odgovoril bo na vprašanje, kako različna delovna okolja spodbujajo branje strokovnih delavcev v izobraževalni in knjižnični dejavnosti; (4) podal bo vpogled v sistemsko umeščenost bralnih vzpodbud v formalne izobraževalne programe bodočih strokovnih delavcev v vzgoji in izobraževanju ter knjižnični dejavnosti; (5) oblikoval bo kriterije za prepoznavanje dobrih praks na področju vzpostavljanja, spodbujanja in razvijanja bralnih navad strokovnih delavcev v vzgoji in izobraževanju ter knjižnični dejavnosti; (6) opredelil bo možnosti prepoznavanja dobrih praks za vzpostavljanje, spodbujanje in razvijanje bralnih navad strokovnih delavcev v izobraževalni in knjižnični dejavnosti; (7) zasnoval bo priporočila za vzpostavljanje, spodbujanje in razvijanje bralnih navad strokovnih delavcev v izobraževalni in knjižnični dejavnosti. Zelo pomemben pričakovan rezultat je vzpostavitev zavedanja o pomenu branja za strokovni razvoj, (pre)poznavanju lastnih bralnih navad, pomenu osebnih bralnih navad v vlogi zgleda in vzora za različne sodelujoče v izobraževalnem in knjižničnem okolju ter o nezavedni prisotnosti reagiranja pri vključenosti v raziskave družbeno sprejemljivega vedenja. Izsledki projekta bodo prispevali k še večji ozaveščenosti o pomenu branja, s tem pa bodo v pomoč pri oblikovanju konkretnih družbenih politik za krepitev bralne pismenosti in kulture. V sodobnem svetu branje omogoča dostop do mednarodnih virov informacij in komunikacijo z ljudmi iz drugih kultur, spodbuja mednarodno trgovino in sodelovanje. Investiranje v izobraževanje in promocijo bralne pismenosti je zato bistvenega pomena za razvoj znanosti, družbe in uspešnega gospodarstva.

Ključne besede: bralna pismenost, bralne navade, bralni vzori, učitelji, knjižničarji

READING ROLE MODELS: READING HABITS OF PROFESSIONAL STAFF IN KINDERGARTENS, SCHOOLS, FACULTIES, AND PUBLIC LIBRARIES

Reading literacy develops throughout the entire life, and especially intensively in time of education. Among the key factors for the development of reading competencies and reading culture of children and young people is an adult who monitors their development and is a reading role model. First and foremost, these are parents and caretakers, but also professional educational and library workers, who are extremely important promoters of the reading habits of children, pupils, students, and other adults in the educational process. In the project Reading role models: reading habits of professional staff in kindergartens, schools, faculties, and public libraries, we will therefore focus on the study and evaluation of the meaning and role, understanding, prevalence, development and presence of reading habits of educational and library professionals. 17 prominent researchers from the Faculty of Education of the University of Maribor and the Faculty of Arts of the University of Ljubljana will participate in the project, which will be carried out over a period of 24 months. The project will consist of two parts, theoretical and empirical, and will connect two areas - educational and library. The dissemination of the results will thus offer an insight into the reading habits of two professional groups who are professionally engaged in reading diverse materials in formal and informal learning. So far in Slovenia, there has been no research into the reading habits of professional workers in education and libraries, and therefore we do not (yet) have a systematic insight into reading habits as one of the elements of professional development and lifelong learning. Therefore, we expect that the research, with a mixed methodological approach, which will ensure the integrity and multifaceted cross-sectional collection of quantitative and qualitative data, will answer many questions. The project will pursue seven key goals: it will (1) provide insight into the reading habits of education and library professionals; (2) offer an insight into the purpose of reading by education and library professionals, the proportion of reading for a formal purpose (the purpose of preparing for the work process), non-formal purpose (for personal growth and development) and informal purpose (for fun, pleasure); (3) answer the question of how different work environments encourage reading by education and library professionals; (4) provide an insight into the systemic placement of reading encouragement in the formal study programmes of future education and library professionals; (5) create criteria for identifying good practices in the field of establishing, promoting and developing the reading

habits of education and library professionals; (6) define the possibilities of identifying good practices for establishing, promoting and developing the reading habits of education and library professionals; (7) design recommendations for establishing, promoting and developing the reading habits of education and library professionals. A very important expected result is the establishment of awareness of the importance of reading for professional development, (re)cognition and knowledge of one's own reading habits, the importance of personal reading habits as an example and role model for various participants in the educational and library environment, and about the unconscious reaction when involved in research of socially acceptable behaviour. The results of the project will contribute to an even greater awareness of the importance of reading, thereby helping in the formulation of concrete social policies to strengthen reading literacy and culture. In the modern world, reading provides access to international sources of information and communication with people from other cultures, promotes international trade and cooperation. Investing in education and promotion of reading literacy is therefore essential for the development of science, society and successful economy.

Keywords: reading literacy, reading habits, reading role models, teachers, librarians

ČUSTVA V SLIKANICAH

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Slikanica je prva knjiga, s katero se srečajo otroci, zato ima izjemno kompleksen vpliv na njihovo estetsko doživljanje kot tudi jezikovni, spoznavni, gibalni in čustveni razvoj. Slikanice ponujajo močno orodje za razumevanje lastnih in tujih čustev in so tako pomemben dejavnik pri usvajanju čustvene pismenosti. V prispevku se bom osredotočila na primarna in univerzalna čustva, kot so žalost, strah in jeza, pri čemer me bo zanimalo, kako so izražena skozi interakcijo verbalne in vizualne komunikacije. Kot opozarja kognitivna znanost, je za spodbujanje možganske dejavnosti še posebej učinkovita prav multimodalnost, saj beseda in slika nikoli ne ponujata povsem istih sporočil. Slikanice ponujajo podobe izmišljenih literarnih oseb, ki pa nam pomagajo razumeti čustva ljudi v resničnem življenju. Slikanice so tako korak k čustvenem opismenjevanju in učinkovito orodje za povečanje čustvene inteligence mladih bralcev, saj se ti zlahka povežejo z zgodbo preko ilustracij in se nanje čustveno odzivajo.

Ključne besede: slikanica, čustva, čustvena pismenost, ilustracija, kognitivna literarna veda

EMOTIONS IN PICTUREBOOKS

The picture book is the first kind children encounter, so it has a complex influence on their aesthetic experience, as well as on their linguistic, cognitive, motor, and emotional development. Picture books offer powerful tools for understanding one's own and others' feelings, and are thus an important factor in acquiring emotional literacy. Here I focus on the primary and universal emotion of sadness, fear and anger exploring its expression through the interaction of verbal and visual communication.

As cognitive science points out, it is multimodality that is particularly effective for stimulating brain activity, since words and images never offer exactly the same messages. Picturebooks offer images of fictional literary characters, but they help us understand the emotions of

people in real life. Picture books are thus a step towards emotional literacy and an effective tool for increasing the emotional intelligence of young readers, as they can easily relate to the story through the illustrations and react emotionally to them.

Keywords: picturebook, emotions, emotional literacy, illustration, cognitive criticism

KRATKA HAGIOGRAFSKA PRIPOVEDNA BESEDILA ANTONA MARTINA SLOMŠKA ZA ODRAŠČAJOČO MLADINO

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Hagiografijam, namenjenim (tudi) mladim bralcem, ki v pripovedni obliki podajajo življenjepise svetnic in svetnikov, je posvečene malo raziskovalne pozornosti, saj se jih je zaradi poudarjenih moralno- in verskovzgojnih tendenc v preteklosti večkrat obravnavalo z različnimi pridržki, čeprav zgodovina njihove vključitve v bralne procese na evropskih tleh sega vsaj do srednjega veka. Na Slovenskem so se hagiografska pripovedna besedila za odraščajočo mladino začela množičneje pojavljati v 19. stoletju, sprva skupaj s posvetnim proznim berivom kot delom učbeniških in zunajšolskih publikacij, kasneje tudi kot samostojne izdaje, v nabožnih priročnikih in sočasni mladinski periodiki. Hagiografski ustvarjalnosti se je posvečal tudi Anton Martin Slomšek (1800–1862), ki je s svojim poučnoslovstvenim delom pomembno vplival na razvoj slovenske mladinske pripovedne proze. V nabožni priročnik *Kershansko devishtvo* (1834), ki ga je spisal skupaj z »mladimi duhovni v celovski duhovščnici« je vključil 52 kratkih življenjepisov svetnic, ki naj bi bile vzornice ženski mladini, v podobnem delu za »mladenčec« *Življenja srečen pot* (1837) pa je objavil 52 življenjepisov svetnikov. Ob naslonitvi na literarnovedna teoretska izhodišča si prispevek prizadeva odgovoriti na vprašanje, v kolikšni meri je Slomšek v izbrane hagiografske prozne sestavke vključeval razsvetljenske vzorce in njihove bidermajerske desekularizirane različice, ki so preko prevodov in priredb proznih besedil prehajali v slovensko mladinsko književnost iz nemško-avstrijskega kulturnega prostora.

Ključne besede: mladinska književnost, didaktična proza, svetniški pripovedni zgledi, hagiografija, Anton Martin Slomšek, 19. stoletje.

ANTON MARTIN SLOMŠEK'S SHORT HAGIOGRAPHICAL NARRATIVE PROSE FOR YOUNG AUDIENCES

Hagiographies for young audiences, presenting saints' biographies in narrative form, have received sparse scholarly attention, largely due to historical reservations stemming from their overt moral and religious-educational objectives, although the tradition of integrating such narratives into European reading practices can be traced back to at least the Middle Ages. In Slovenia, hagiographic narratives aimed at young readers, gained prominence in the 19th century, initially together with secular prose within textbooks and extracurricular publications, later also as standalone editions, finding their place in pious manuals and youth periodicals. Anton Martin Slomšek (1800–1862) made significant contributions to hagiographic literature through his pedagogical endeavours, profoundly influencing the development of Slovenian youth narrative prose. In the pious manual *Kershansko devishtvo* (1834), co-authored with young clergymen, Slomšek included 52 short biographies of female saints intended as role models for young women. Similarly, in *Življenja srečen pot* (1837), aimed at young man, he published 52 biographies of saints. Relying on a literary theoretical framework, this paper explores the extent to which Slomšek incorporated Enlightenment ideals and their Biedermeier desecularized variations, originating from the German-Austrian cultural sphere, into his selected hagiographic prose compositions.

Keywords: youth literature, didactic prose, narrative examples, hagiography, Anton Martin Slomšek, 19th century.

RAZVIJANJE MEDKULTURNE ZMOŽNOSTI IN USVAJANJE JEZIKA NA PRIMERU IZBRANIH LEPOSLOVNIH DEL

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Bralna pismenost je kot stalno razvijajoča se zmožnost posameznika ključna za razumevanje, kritično vrednotenje in uporabo pisnih informacij, hkrati pa je temelj vsem drugim vrstam pismenosti. Pri tem se vsi gradniki razvijajo v povezavi s cilji in z vsebinami pri vseh področjih oz. predmetih. Gradniki bralne pismenosti so: govor, motiviranost za branje, razumevanje koncepta bralnega gradiva, glasovno zavedanje, besedišče, tekoče branje, razumevanje besedila, odziv na besedilo in tvorjenje besedil ter kritično branje. Vsak gradnik se razvija kot del celote, izhodišče pa so besedila pri vseh predmetih oz. področjih. Vrsta in zahtevnost besedil se po vertikali izobraževanja stopnjujeta z obsegom vsebine, abstraktnostjo in poglobljenostjo ter jezikovno zahtevnostjo. Integriranost gradnikov se kaže v nadgrajevanju že usvojenih gradnikov, s sistematičnim razvijanjem v celotnem izvedbenem kurikulumu in pri pouku vseh predmetov.

Upoštevač gradnike bralne pismenosti, sta izbrani leposlovni deli (Neli Kodrič Filipič: *Požar*; Rafik Schami: *Kako se je pogumni očka nehal bati tujcev*) analizirani z medkulturnega in jezikovnega vidika s temeljnimi informacijami o delih samih in z didaktičnimi usmeritvami. Bralcem ponujata veliko možnosti za uspešno premoščanje aktualnih tem o (ne)poznavanju, (ne)razumevanju in (ne)sprejemanju drugačnega, neznanega ter ponujajo preproste rešitve za prijazno sobivanje, strpnost in spoštovanje drugačnosti. Besedili podpira premišljena raba jezika na vseh jezikovnih ravneh, kar ob ponovnem branju odstira nove pla(s)ti medkulturnosti.

Ključne besede: bralna pismenost, gradniki bralne pismenosti, razvijanje medkulturne zmožnosti, slovenski jezik, otroška/mladinska književnost.

DEVELOPING INTERCULTURAL COMPETENCE AND LANGUAGE ACQUISITION ON THE EXAMPLE OF SELECTED WORKS OF FICTION

Reading literacy, as a constantly developing ability of an individual, is the key to understanding, critically evaluating and using written information, and at the same time it is the foundation for all other types of literacy. All the components of reading literacy are being developed in connection with the goals and contents of all the teaching areas or school subjects. The components of reading literacy are: speech, reading motivation, comprehending the concept of reading, phonemic awareness, vocabulary, reading fluency, text understanding, response to the text and creating texts, and critical reading. Each component of reading literacy is developed as a part of the whole, and texts are the starting point for all the school subjects or areas. The type and complexity of the texts increase according to the education vertical with the scope of the content, abstractness, depth, and linguistic complexity. The integration of components of reading literacy is manifested in the upgrading of the already acquired components of reading literacy, with systematic development and implementation in the entire curriculum and during the teaching of all school subjects.

Taking the components of reading literacy into account, the two selected works of fiction (Neli Kodrič Filipič: *Požar*; Rafik Schami: *Kako se je pogumni očka nehal bati tujcev*) are analyzed from a cross-cultural and linguistic points of view with basic information about the works themselves and with didactic guidelines. The readers are offered various opportunities to successfully overcome current topics about (not) knowing, (not) understanding and (not) accepting the different, the unknown, and offer simple solutions for friendly coexistence, tolerance and respect for differences. The texts are supported by a thoughtful language use on all the linguistic levels, thus revealing new layers of interculturality upon re-reading.

Keywords: reading literacy, components of reading literacy, developing intercultural competence, Slovene language, youth literature.

BRALNA KULTURA IN BRALNA PISMENOST MLADIH V ČASU NOVIH MEDIJEV

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Osnovni okvir predlaganega prispevka bo podan skozi razmislek o pomenu literarno-estetskega vidika otroške in še zlasti mladinske književnosti, s pomočjo katerega lahko o bralni kulturi in pismenosti razmišljamo v perspektivi estetske vzgoje (Schiller 1793). Ta je v temeljih modernega razmišljanja o pozitivni moči, ki jo ima umetnost pri oblikovanju subjekta in družbe z vidika osebne in družbene spremembe. Na strani kulturnih ustanov in šol je otrokova ustvarjalnost postala objekt in izhodišče za socializacijo in številne druge, s tem povezane kompetence, v čemer lahko prepoznamo Schillerjevo dediščino. Bralna kultura in pismenost imata pri tem formativno vlogo, ne le za učečo se mladino, marveč tudi za kulturne delavce in pedagoge in za vse ostale, vpete v vzgojno-izobraževalni proces. V naslednjem koraku nas zanimajo poskusi artikulacije implikacij jezikovnega izkustva, kakršnega ponuja literatura z visoko estetsko vrednostjo, v pogojih homogenizacije kulturne izkušnje v sodobnosti. Pri tem se sklicujemo na Agambena, ki spričo izgube avtentičnega izkustva na račun vednosti v sedanjici družbi znanja (viri v moderni filozofiji subjekta) predlaga vnovični razmislek o izkustvu kot vprašanju jezika, saj lahko jezik razumemo kot izvorno mesto subjekta (Agamben 2007). Nadalje z avtorjem pretresamo pomenljiva vprašanja o težavnosti branja ter o posledicah prehoda od knjige do zaslona (Agamben 2017). Sodobna bralna pismenost je namreč vse bolj povezana z novomedijsko oziroma IKT- pismenostjo (Manovich 2001; Kress, 2003; Strhovec 2003, 2007, 2016 idr.). Strhovec v zvezi z razmahom sodobne digitalne besedilnosti razmišlja, da je računalniška igra tisti medij, ki omogoča vstop v novomedijsko pismenost in ima podobno vlogo, kot jo ima roman v okviru tradicionalne literarne pismenosti. V prispevku nas bo zanimalo zlasti vprašanje, kako tehnologija, zlasti spletna orodja in digitalni mediji (kot so internet, družbena omrežja, video igre, mobilne naprave itn.) oblikujejo in vplivajo na bralno pismenost mladih v kontekstu novih digitalnih svetov. To vprašanje zadeva tako multimodalnost, ki pomembno sooblikuje bralni proces pri mladih, kot tudi tipologijo književnih zvrsti in oblik bralnih gradiv.

Ključne besede: bralna kultura, bralna pismenost, estetska vzgoja, novi mediji, multimodalnost

READING CULTURE AND READING LITERACY OF YOUNG PEOPLE IN THE AGE OF NEW MEDIA

The basic framework of the proposed contribution is a reflection on the significance of the literary-aesthetic aspect of children's and youth literature in particular, through which reading culture and literacy can be conceptualised in the perspective of aesthetic education (Schiller 1793). It is the basis of modern thinking about the positive power that art has in shaping the subject and society in terms of personal and social change. On the part of cultural institutions and schools, children's creativity has become the subject and starting point for socialisation and many other related competences in which we can recognise Schiller's legacy. Reading culture and literacy play a formative role, not only for adult learners, but also for cultural workers and educators, as well as for all others involved in the educational process. In a next step, we are interested in attempts to articulate the implications of a linguistic experience, such as that offered by literature with high aesthetic value, under the conditions of the homogenisation of cultural experience in the present. Here we refer to Agamben, who, given the loss of authentic experience at the expense of knowledge in the contemporary knowledge society (sources in the modern philosophy of the subject), proposes to rethink experience as a question of language, since language can be understood as the original site of the subject (Agamben 2007). We also emphasise the author's meaningful questions about the difficulty of reading and the consequences of the transition from book to screen (Agamben 2017). Contemporary reading literacy is increasingly associated with new media or ICT literacy (Manovich 2001; Kress, 2003; Strhovec 2003, 2007, 2016, etc.). Looking at the proliferation of contemporary digital texts, Strhovec notes that the computer game is the medium that is the gateway to new media literacy and plays a similar role to the novel in the context of traditional literary literacy. The paper is particularly interested in how technology, especially online tools and digital media (such as the Internet, social networks, video games, mobile devices, etc.)

shape and influence young people's reading literacy in the context of new digital worlds. This question concerns both the multimodality that characterises the reading process of young people and the typology of literary genres and forms of reading materials.

Keywords: reading culture, reading literacy, aesthetic education, new media, mulimodality

INOVATIVNOST PESNIŠKEGA DELA PETRA SVETINE V KONTEKSTU POVOJNE SLOVENSKE MLADINSKE POEZIJE

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Prispevek se osredotoča na razvoj in raznovrstnost Svetinove otroške oz. mladinske poezije od prve zbirke (*Mimosvet*, 2001), za katero je značilen odklon od modernističnega pesniškega eksperimenta k upesnjevanju avtentičnega otroškega sveta, povezanega z vsakdanjo motiviko sobivanja v družini. V naslednji zbirki (*Pesmi iz pralnega stroja*, 2006) se pesnik vrne k jezikovni igri, a jo z elementi jezikovne provokacije in lirizma tudi že presega; svojevrsten, z večernico nagrajeni ustvarjalni dosežek je tudi žanrsko raznovrstna zbirka *Ropotarna* (2012). Med najpomembnejšimi Svetinovimi pesniškimi deli sta dve zbirki, ki se povezujeta z realnostjo sodobnega otroka. V prvi (*Domače naloge*, 2014) je še mogoče zaznati prvine nonsensa, v drugi (*Molitvice s stopnic*, 2016) se pesnik že v celoti vrača k realističnim izhodiščem svojih prvih otroških pesmi, se pa v tej zbirki prvič pojavi nadvse nenavadna tema, tj. odnos sodobnega otroka do vere/Boga. Sklepni del prispevka zato povezuje Svetinovo ustvarjalnost z vzorci starejše vzgojne in idealizacijske poezije, ki se ji Svetina v svojem vračanju k otroški preprostosti izogne, ob tem pa njegovo poezijo vzporeja z nekaterimi najpomembnejšimi predstavniki povojne pesniške ustvarjalnosti: povezuje jo z resničnostnimi pesmimi Saše Vegri, jezikovno igrivostjo v poeziji Toneta Pavčka, refleksivnostjo v poeziji Nika Grafenauerja ter prvinami estetike grdega v poeziji Andreja Rozmana Roze. Medbesedilne primerjave se sklenejo s povzetkom večplastnosti Svetinovega pripovedništva, za katerega je, tako kot za poezijo, značilna izjemna sporočilna in žanrska raznovrstnost.

Ključne besede: Peter Svetina, mladinska poezija, tema, slog, medbesedilne primerjave

THE INNOVATIVITY OF PETER SVETINA'S POETIC WORK IN THE CONTEXT OF POST-WAR SLOVENIAN CHILDREN'S POETRY

The paper focuses on the development and diversity of Svetina's children's and youth poetry since his first collection (*Mimosvet*, 2001), which is characterised by an offset from modernist poetic experiment towards the depiction of an authentic children's world, connected with the everyday motifs of coexistence in the family. In his next collection (*Pesmi iz pralnega stroja*, 2006), the poet returns to the patterns of nonsense, but also upgrades it with elements of linguistic provocation and lyricism; the genre-diverse collection *Ropotarna* (2012) is also a unique creative achievement, awarded with the *večernica* literary prize. Among Svetina's most important poetic works are two collections, related to reality of the contemporary child. In the first (*Domače naloge*, 2014), elements of nonsense can still be detected, while in the second (*Molitvice s stopnic*, 2016), the poet fully returns to the realistic background of his first children's poems; in this collection, a very unusual theme appears for the first time, i.e. the relationship of the modern child to religion/God. The final part of the paper therefore links Svetina's creativity to the patterns of traditional educational and idealising poetry, which Svetina avoids in his return to childlike simplicity, and in addition the article draws parallels between his poetry and some of the most important examples of post-war poetic creativity: the reality-based poems of Saša Vegri, the stylistic playfulness in the poetry of Tone Pavček, the reflexivity in the poetry of Niko Grafenauer, and the elements of the aesthetics of the ugliness in the poetry of Andrej Rozman Roza. The intertextual comparisons conclude with a summary of the multilayered nature of Svetina's prose, which, like his poetry, is characterised by an extraordinary variety of messages and genres.

Keywords: Peter Svetina, children's poetry, theme, style, intertextual comparisons

STALIŠČA VZGOJITELJEV DO SLOVENŠČINE KOT DRUGEGA JEZIKA

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Mnogi otroci že od zgodnjega otroštva prihajajo v stik z več jeziki – bodisi zato, ker so rojeni v večjezičnih okoljih, ker imajo starši različne materne jezike (J1) ali pa ker so potomci migrantov, ki so se preselili v družbo, kjer se govori jezik, ki ni njihov prvi jezik. V današnjem svetu globalizacije in visoke mobilnosti je verjetno, da se bo število otrok, ki so že od malih nog izpostavljeni dvema ali več jezikom, še povečevalo. Leta 2018 je bilo v vrtce vključenih 94 % evropskih otrok, starejših od štirih let, Evropska unija pa namerava v naslednjem desetletju ta delež povečati na 96 %. Sposobnost vodenja skupine, v kateri je vedno več otrok dvo- ali večjezičnih, postaja eden izmed ključnih izzivov za vzgojitelje predšolskih otrok.

Prispevek predstavi stališča vzgojiteljev in pomočnikov vzgojitelja do otrokovega usvajanja slovenščine kot drugega jezika v vrtcu. Rezultati raziskave, v kateri je z izpolnjevanjem vprašalnika sodelovalo 458 vzgojiteljev in pomočnikov vzgojitelja iz naključno izbranih vrtcev v Sloveniji, so pokazali, da so vzgojitelji in pomočniki vzgojitelja najvišje ocenili trditev, da dvojezični ali večjezični otrok menja jezika oz. jezike glede na jezik osebe, s katero govori v določeni situaciji ($M = 3,96$, $SD = 0,74$), najnižje pa trditev, da naj bi starši, katerih prvi jezik ni slovenščina, doma z otrokom govorili čim več v slovenščini ($M = 3,20$, $SD = 1,22$). Visoko so ocenili tudi trditev, da je staršem, katerih prvi jezik ni slovenščina, smiselno posredovati posnetke pesmi ali pravljic v slovenščini, da bi jih lahko predvajali doma otrokom in bi ti tako hitreje usvojili slovenski jezik ($M = 3,83$, $SD = 0,93$).

Ključne besede: otroci, otroška književnost, slovenščina kot drugi jezik, vrtec, vzgojitelj

PRESCHOOL TEACHERS' ATTITUDES TOWARDS SLOVENIAN AS A SECOND LANGUAGE

Many children come into contact with several languages from an early age - either because they are born in a multilingual environment, because their parents have different mother tongues (J1) or because they are descendants of migrants who have moved to a society where a language is spoken that is not their mother tongue. In today's world of globalization and high mobility, it is likely that the number of children who come into contact with two or more languages from an early age will continue to increase. In 2018, 94% of European children over the age of four attended kindergarten, and the European Union plans to increase this figure to 96% over the next decade. The ability to manage a group in which more and more children are bilingual or multilingual is becoming one of the most important challenges for preschool teachers.

This article presents the attitudes of preschool teachers and preschool teachers' assistants towards the acquisition of Slovenian as a second language in kindergarten. The results of the survey, in which 458 preschool teachers and preschool teachers' assistants from randomly selected kindergartens in Slovenia took part, show that teachers and teaching assistants agree with the statement that a bilingual or multilingual child should learn the language or languages depending on the language of the person with whom he or she speaks in a particular situation ($M = 3.96$, $SD = 0.74$), and the lowest rated statement is that parents whose first language is not Slovene should speak Slovene as much as possible with their child at home ($M = 3.20$, $SD = 1.22$). The statement that it makes sense to send parents whose first language is not Slovene recordings of songs or fairy tales in Slovene so that they can play them to their children at home and thus help them to learn the Slovene language more quickly ($M = 3.83$, $SD = 0.93$) was also rated highly.

Keywords: children, children's literature, Slovenian as a second language, kindergarten, preschool teacher

KRIŽEMKRAŽ PO AVTORSKIH TVORJENKAH V MLADINSKIH DELIH BINE ŠTAMPE ŽMAVC

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Bina Štampe Žmavc v svojih delih pogosto ustvarja avtorske tvorjenke s pomočjo tvorbenih postopkov, saj s svojim bogatim opusom pesniških, proznih in dramskih besedil nagovarja starostno širšo ciljno skupino mladih bralcev. Pri tem zelo pogosto izkorišča sistemske tvorbene vzorce, vendar jih zapolnjuje z nenavadnimi besedotvornimi morfemi. V tem primeru lahko govorimo o t. i. potencialnih besedah, ki pa zaradi specifičnega konteksta, v katerega so umeščene, ne kažejo niti možnosti niti potrebe, da postanejo širše sprejete (Stramljič Breznik 2010: 148).

V prispevku bomo na podlagi izpisov njenih avtorskih tvorjenk iz literarnih del za mladino predstavili najpogostejše tvorbene postopke, s katerimi vdihne življenje novim besedam. Kot je izjavila v enem izmed intervjujev leta 2018: *»Rišem z besedo, ne s kredo, ker s kredo ne znam. Pa tudi z barvami ne. Zato dahnem v dlan besedo ...«*

Ključne besede: Bina Štampe Žmavc, mladinska literarna, besedotvorje, avtorske tvorjenke

CRISS-CROSS THROUGH THE COINAGES IN BINA ŠTAMPE ŽMAVC'S LITERATURE FOR YOUNG READERS TITLE OF THE PAPER

In her works, Bina Štampe Žmavc demonstrates a unique approach to word-formational processes, often crafting new coinages to engage young readers with her diverse collection of poetry, prose, and drama. Her method involves systemic word-formational patterns, yet she infuses them with unconventional word-formational morphemes. These coinages, which we can refer to as potential words, are context-specific and do not necessarily aim for widespread acceptance (Stramljič Breznik 2010: 148). This paper delves into the most prevalent word-formational processes she employs, showcasing how she breathes life into new words, drawing

from the coinages in her literary works for young readers. She eloquently expressed in a 2018 interview: "I draw with words, not chalk because I don't know how to use chalk. Nor do I know how to use colors. That's why I breathe a word into the palm of my hand..."

Keywords: Bina Štampe Žmavc, youth literature, word formation, coinages

PROSTOR IN ČAS V JEZIKOVNIH PRVINAH OTROŠKE IN MLADINSKE KNJIŽEVNOSTI BRANKE JURCA

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V letu 2024 mineva 110 let od rojstva pisateljice Branke Jurce, ki se je rodila 24. maja 1914 v Koprivi na Krasu, umrla pa 6. marca 1999 v Ljubljani. Ob izboru njene kratke proze za odrasle, *Pot v svobodo*, je leta 2014 urednica knjige in avtorica spremne študije, Jožica Čeh Steger, zapisala, da »živi v naši zavesti in spominu mnogih kot odlična mladinska pisateljica«, saj so »generacije otrok, rojene po drugi svetovni vojni, rasle z njeno mladinsko prozo«. Kot v monografiji *Slovenska realistična avanturistična mladinska proza*, ki je izšla leta 2000, navaja Dragica Haramija, je napisala 35 knjig za otroke in mladino, prejela dve Levstikovi nagradi: leta 1960 za knjigo *Okoli sveta*, leta 1966 pa za *Vohljače in in prepovedane skrivnosti*. Še vedno se ponatiskujeta njen mladinski roman *Ko zorijo jagode* (1974) in sodobna pravljica *Snežaki v vrtcu* (1983). Tudi kot urednica revij *Ciciban* ter *Otrok in družina* je bila izrazita promotorka bralne kulture, saj, kot je leta 1994 ob pisateljčini osemdesetletnici v spremni besedi ponatisa mladinskega romana *Ko zorijo jagode* zapisal Miha Matè, »skoraj ni šole v Sloveniji in zamejstvu, ki je ne bi obiskala ob podeljevanju bralnih značk in ob drugih priložnostih«.

V biografskem smislu njeno življenjsko pot zaznamujejo trije prostori: rojstvo na Krasu v letu začetka prve svetovne vojne, otroštvo in mladost na Štajerskem med obema vojnoma in odrasla doba po drugi svetovni vojni v Ljubljani. V prispevku me bo zato zanimalo, kako so različni realni prostori vplivali na njeno otroško in mladinsko leposlovje oz. kako sta prostor in čas odsevala v jeziku njene otroške in mladinske književnosti, še zlasti v avtobiografski kratki prozi *Rodiš se samo enkrat* (1972) in mladinskem romanu *Ko zorijo jagode* (1974). V razponu njenih zgodnjih del za otroke je opazna razlika med umestitvijo dogajanja na podeželje (npr. slikanica *Poredni zajček* iz leta 1958) in že povsem urbanim literarnim prostorom v delih *Uhač in njegova družina* (1963) ter *Vohljači in prepovedane skrivnosti* (1966). Še posebej pa je

sodobna Ljubljana trideset let po koncu druge svetovne vojne predstavljena kot literarni prostor v delu *Ko zorijo jagode*.

Pri razčlenitvi literarnega prostora na podrobnejše mikrolokacije se bom opirala na spoznanja prostorske literarne vede, še zlasti spoznanja o dogajalnem času in prostoru (prostorčasu oz. kronotopu) ruskega literarnega teoretika in filozofa Mihaila Bahtina in prostoru v konceptu semiotičnega prostora oz. t. i. semiosfere Jurija Lotmana. Bahtin je v delu *Teorija romana* (1982) definiral kronotop kot »medsebojno zvezo časovnih in prostorskih odnosov«, v njem sta »neločljivo povezana prostor in čas (čas kot četrta razsežnost prostora)«. Za raziskovanje literarnega prostora je ključna tudi Bahtinova ugotovitev, da kronotop kot oblikovno-vsebinska kategorija določa (v precejšnji meri) tudi podobo človeka v literaturi, potemtakem kronotop ni zgolj goli dogajalni prostor in čas, pač pa ključni element celovitosti literarnega dela, saj ne nazadnje vpliva tudi na literarni lik oz. ga pomembno sooblikuje.

Ključne besede: literarni prostor in čas, kronotop, Kras, Maribor, Ljubljana

SPACE AND TIME IN THE LINGUISTIC ELEMENTS OF CHILDREN'S AND YOUNG PEOPLE'S LITERATURE BY BRANKA JURCA

The year 2024 marks the 110th anniversary of the birth of the writer Branka Jurca, who was born on 24 May 1914 in Kopriva in the Karst region and died on 6 March 1999 in Ljubljana. In 2014, when selecting her short fiction for adults, *Pot v svobodo*, the editor of the book and author of the accompanying study, Jožica Čeh Steger, wrote that "she lives on in our consciousness and in the memory of many as an excellent youth writer", because "generations of children born after the Second World War grew up with her youth fiction". As Dragica Haramija states in her monograph *Slovenian Realistic Adventure Youth Prose*, published in 2000, she wrote 35 books for children and young people, and won two Levstik Prizes: in 1960 for *Okoli sveta*, and in 1966 for *Vohljači in prepovedane skrivnosti*. Her young adult novel *Ko zorijo jagode* (1974) and her contemporary fairy tale *Snežaki v vrtcu* (1983) are still being reprinted. As editor of the magazines *Ciciban* and *Otrok in družina*, she was also a strong promoter of reading culture, as Miha Matè wrote in 1994, on the occasion of the writer's

eightieth birthday, in the accompanying text of the reprint of her youth novel *Ko zoriijo jagode*, 'there is hardly a school in Slovenia and abroad that she has not visited on the occasion of the awarding of reading badges and on other occasions'.

In biographical terms, her life trajectory is marked by three spaces: her birth in the Karst region in the year of the beginning of the First World War, her childhood and youth in Styria between the two wars, and her adulthood in Ljubljana after the Second World War. In this paper, I will therefore be interested in how different real spaces influenced her children's and young adult fiction, or how space and time were reflected in the language of her children's and young adult literature, especially in her autobiographical short fiction *Rodiš se samo enkrat* (1972) and her young adult novel *Ko zoriijo jagode* (1974). In the range of her early works for children, there is a notable difference between the setting in the countryside (e.g. the 1958 picture book *Poredni zajček*) and the already completely urban literary space in *Uhač in njegova družčina* (1963) and *Vohljači in prepovedane skrivnosti* (1966). In particular, contemporary Ljubljana is presented as a literary space thirty years after the end of the Second World War in *Ko zoriijo jagode*.

In breaking down literary space into more detailed micro-locations, I will draw on the insights of spatial literary science, in particular those of the Russian literary theorist and philosopher Mikhail Bakhtin on the concept of the semiotic space (spacetime or chronotope) and Yuri Lotman's concept of semiotic space or the so-called semiosphere. In *The Theory of the Novel* (1982), Bakhtin defined the chronotope as "the interrelation of temporal and spatial relations", in which "space and time (time as the fourth dimension of space) are inseparably linked". Bakhtin's observation that the chronotope, as a formal-content category, also determines (to a considerable extent) the image of man in literature is also crucial for the study of literary space; the chronotope is therefore not merely a bare setting and time, but a key element of the integrity of a literary work, since it ultimately influences or significantly co-shapes the literary character.

Keywords: literary space and time, chronotope, Karst, Maribor, Ljubljana

KNJIŽEVNOUMJETNIČKI TEKST I POTICANJE PISMENOSTI IZ PERSPEKTIVE UČITELJA

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Kompetencija pismenosti prva je od osam ključnih kompetencija za cjeloživotno učenje, a pretpostavlja "sposobnost prepoznavanja, razumijevanja, izražavanja i tumačenja pojmova, osjećaja, činjenica i mišljenja u usmenom i pismenom obliku" (Vijeće Europske unije 2018:7). Navedene su odrednice pismenosti sastavni dio kurikulskog planiranja odgojno-obrazovnog procesa i prepoznaju se u *Kurikulumu nastavnog predmeta Hrvatski jezik za osnovne škole i gimnazije* (MZOS 2019) u svrsi, ciljevima, područjima, metodama i načinima poučavanja i vrednovanja. Kurikuluski pristup planiranju donosi komunikacijski pristup nastavi s učenikom kao središtem procesa učenja u kojem se uvažavaju psihofizičke osobine djeteta. U ciljevima učenja i poučavanja isprepliću se odrednice o spoznaji različitih načina čitanja, otkrivanja novih perspektiva, razvijanju literarnog ukusa, mašte i refleksije o svijetu (MZOS 2019). Ovi su ciljevi razrađeni u odgojno-obrazovnim ishodima cijele obrazovne vertikale.

Pismenost se razvija od najranije dobi, u predškolskom razdoblju, mnogo prije samog poučavanja čitanju i pisanju u školi, a podrazumijeva puno šire kompetencije od same tehnike čitanja i dešifriranja teksta. Put od predškolske pismenosti do školske automatizirane vrsne pismenosti vremenski je različit i uvjetovan individualnim osobinama djeteta (Turza-Bogdan i Cvikić 2023). Zadatci kojima se provjerava ovladanost čitalačkom pismošću djeteta usmjereni su na različite sposobnosti razumijevanja i upravljanja informacijama iz teksta (OECD 2010). Također, pojam razumijevanja teksta pretpostavlja konstruiranje značenja na temelju teksta, od razumijevanja riječi do širega značenja, od eksplicitnog do implicitnog značenja. U radu se polazi od činjenice da dijete u početku školovanja još nije ovladalo čitanjem i pisanjem. Stoga mu je potrebna pomoć u ovladavanju tekstem na mikrorazini (razumijevanje riječi i iskaza u priči) i makrorazini (razumijevanje strukture priče, događaja i likova).

Istraživanje je provedeno među učiteljima razredne nastave upitnikom koji ispituje načine interpretacije književnoumjetničkih tekstova u nastavi. Ispituju se izvori odabira tekstova iz dječje književnosti, motivacija, strategije razumijevanja teksta i primjena komunikacijskih strategija poučavanja. Posebno su se ispitivale teme o otvorenom pristupu nastavi književnosti od prvog do četvrtog razreda osnovne škole, povezivanje sadržaja u nastavi Hrvatskoga jezika i multimodalni pristup cjelovitome poučavanju. Za potrebe ovoga rada izlaže se dio pitanja o izazovima u poticanju pismenosti pri interpretaciji tekstova. Prvi preliminarni rezultati (N = 92) pokazali su da su osnovne kategorije odgovora o izazovima u interpretaciji književnoumjetničkog teksta u nastavi određene kao: (ne)razumijevanje teksta, slabo čitanje i problemi motivacije učenika. Analizom su dobivene potkategorije koje su svrstane u učeničke: jezične (npr. siromašan rječnik, loše govorenje, skroman vokabular) i nejezične (pažnja, nezainteresiranost) te nastavničke: problemi planiranja, ideje za nastavu).

Na temelju odgovora o korištenju suvremenih komunikacijskih strategija i organizaciji nastave književnosti predlažu se nove mogućnosti poticanja pismenosti i razvoja čitalačke pismenosti i promišlja o budućem razvijanju nastavničkih kompetencija.

Ključne riječi: pismenost, književnoumjetnički tekstovi, hrvatski jezik, nastava književnosti

LITERARY TEXT AND LITERACY PROMOTION FROM TEACHERS' PERSPECTIVE

Literacy stands as the primary competence among the eight key competences for lifelong learning, presupposing "the ability to recognize, understand, express, and interpret concepts, feelings, facts, and opinions orally and in writing" (Council of the European Union, 2018:7). These literacy descriptors constitute an integral part of curriculum planning within the educational process and are acknowledged within the Curriculum of the Croatian Language subject for primary and secondary schools (Ministry of Science and Education, 2019) in terms of purpose, objectives, areas, methods, teaching and evaluation approaches. A curriculum-based planning approach brings a communicative approach to teaching with the student at the center of the learning process, respecting the psychophysical characteristics of the child. Literacy-related objectives in learning and teaching intertwine with descriptors focusing on students who, in their education, discover different ways of reading, explore new perspectives,

develop literary taste, imagination, and reflection on the world. These objectives are elaborated in educational outcomes throughout the educational vertical.

Literacy development begins from an early age, in the preschool period, long before formal teaching of reading and writing in school, and implies much broader competencies than mere reading and deciphering text technique. The path from preschool literacy to school's automated proficient literacy varies in time and is conditioned by individual characteristics of the child (Turza-Bogdan & Cvikić, 2023). Tasks assessing a child's mastery of reading literacy are directed toward various abilities in understanding and managing information from texts (OECD, 2010). Additionally, the concept of text comprehension assumes constructing meaning based on the text, from understanding words to broader meanings, from explicit to implicit meanings. This paper starts from the fact that a child at the beginning of schooling has not yet mastered reading and writing. Hence, a child needs assistance in mastering the text at micro-level (understanding words and statements in the story) and macro-level (understanding the structure of the story, events, and characters).

The research was conducted among primary school teachers using a questionnaire that examines methods of interpreting literary-artistic texts in teaching. Sources of selecting texts from children's literature, motivation, text comprehension strategies, and application of teaching communication strategies are examined. Specifically, topics on an open approach to teaching literature from the first to fourth grades of primary school, connecting content in Croatian language teaching, and a multimodal approach to comprehensive teaching were explored. For the purposes of this paper, a part of the questions regarding challenges in promoting literacy in text interpretation is presented. The first preliminary results (N = 92) indicated that the main response categories regarding challenges in interpreting literary-artistic texts in teaching were defined as: (mis)understanding of the text, poor reading, and student motivation problems. Subcategories were derived through analysis, categorized into student-related: linguistic (e.g., poor vocabulary, weak articulation, limited vocabulary) and non-linguistic (attention, disinterest), and teacher-related: planning issues, teaching ideas). Based on responses regarding the use of contemporary communication strategies and organization of literature teaching, new possibilities for promoting literacy and developing reading literacy are proposed.

Keywords: literacy, literary texts, Croatian language, literature teaching

OTROKOCENTRIČEN IN ODRASLOCENTRIČEN POGLED V PROBLEMSKIH SLIKANICAH

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Problemska slikanica je slikanica, za katero je značilna tema, ki je že na ravni doživljanja (Krakar Vogel 2004) zahtevnejša, saj s temami kot so npr. smrt, nasilje, drugačnost kot tujost, bolezen, vojna ipd. lahko vznemirjajo zlasti bralca v prvem vzgojno-izobraževalnem obdobju, ki je v več pogledih začetni bralec (Nikolajeva 2014). Poleg teme je bistveno tudi predstavljanje književne osebe s problemom, ki ga ne more rešiti preprosto ali sama. V tujini se za slikanice s problemskimi temami uporablja izraz *challenging picture books*, vendar je to pojmovanje širše, saj zajema tudi oblikovno zahtevno slikanico. (Farrar, Arizpe in McAdam 2023).

V prispevku posebej analiziramo kriterij otrokocentričnega in odraslocentričnega pogleda v izbranih slovenskih in tujih problemskih slikanicah. Menimo, da je otrokocentričen pogled v problemskih slikanicah toliko bolj pomemben zaradi razumevanja teme besedila, saj je kakovostna problemska slikanica, napisana s perspektive otroka, ustrezna podlaga za bralni dogodek, v katerem je bistven pogovor o prebranem.

Ključne besede: problemska slikanica, otrokocentričnost, odraslocentričnost, problemska tema, književna oseba

CHILD-CENTRED AND ADULT-CENTRED PERSPECTIVE IN PROBLEM-BASED PICTURE BOOKS

A problem-based picture book is a picture book determined by a theme that is more challenging at the level of experience (Krakar Vogel 2004); such themes are death, violence, otherness as strangeness, illness, war, etc. – these could be particularly disturbing for a reader in the first three years of the elementary school, being in many ways a novice reader (Nikolajeva 2014). In addition to the theme, it is also crucial to present the literary character

with a problem that he or she cannot solve easily or alone. Abroad, the term challenging picture books is used for picture books with problem themes, but this concept is broader, as it also includes formally challenging picture books (Farrar, Arizpe and McAdam 2023).

In this paper we are focused on the criterion of a child-centred and adult-centred perspective in some of Slovenian and foreign problem-based picture books. We believe that a child-centred perspective in problem-based picture books enables deeper understanding of the literary theme, for a good quality problem picture book written from a child's perspective is an appropriate starting point for a reading event in which discussion about what has been read is essential.

Keywords: problem-based picture book, child-centeredness, adult-centeredness, problem oriented theme, literary character

PRIREJANJE MLADINSKE POVESTI PRIMOŽA SUHODOLČANA KOŠARKAR NAJ BO! V LAHKO BRANJE

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Mladinska povest Primoža Suhodolčana Košarkar naj bo! je med mladimi bralci zelo priljubljena, a je zaradi avtorjevega posebnega jezikovnega sloga za posameznike s težavami na področju bralnega razumevanja zelo težko razumljiva. Z dovoljenjem avtorja smo celotno povest priredili v lahko branje. Lahko branje zajema oblikovne in jezikovne poenostavitve besedil za bralce, ki zaradi različnih vzrokov težje berejo izvirna besedila. Oblikovne in jezikovne značilnosti lahkega branja so neserifna pisava, levostranska poravnava ter kratke in razumljive povedi, pri čemer je vsak stavek zapisan v svoji vrstici. Izogibamo se metaforam in prenesenim pomenom, uporabljamo bralcem bolj znane besede. Zato je pri pripravi besedil v lahkem branju obvezno sodelovanje testnih bralcev. Kot testni bralci v procesu prirejanja Suhodolčanove povesti so sodelovali osnovnošolci z govorno-jezikovnimi motnjami (GJM), vključeni v prilagojeni izobraževalni program devetletne osnovne šole z enakovrednim izobrazbenim standardom za otroke z GJM, povprečne starosti 14 let. Pod oznako GJM se uvrščajo precej različne motnje, tako po pojavnosti kot po vzroku, vendar je večini oseb s temi motnjami skupna težava v komunikaciji. Še posebej se primanjkljaji odražajo na področju bralno-pisne komunikacije. Suhodolčanovo besedilo je bilo izbrano, ker gre za večkrat nagrajeno in med mladimi zelo priljubljeno literarno delo, ki ga zaznamujeta predvsem humor in nenavaden jezik. V jeziku so značilni nenavadne metafore in primerjave, pretiravanje, medbesedilnost, posnemanje nemščine in ostalih jezikov ter komično prikazovanje oseb in dejanj. Vsi ti elementi bralcem z GJM predstavljajo ovire, zaradi katerih je zanje branje izvirnika oteženo. Namen prirejanja je bil, da z uporabo drugih jezikovnih sredstev omogočimo razumevanje situacije in besedila tudi otrokom oziroma mladostnikom z GJM. Skozi oči prirejevalca prispevek prikazuje konkretne primere besedila ter odzive testnih bralcev na določeno besedišče in skladijske strukture. Celotno Suhodolčanovo besedilo obsega približno 130 000 znakov, priredba v lahko branje pa približno 53 000 znakov, tako da je bilo besedilo skrajšano za približno 60 %. Poleg krajšanja so v priredbi spremenjeni naslovi poglavij, izpuščene so določene podrobnosti in

imena nekaterih literarnih likov, določeni narečni in slengovski izrazi so nadomeščeni s knjižnimi sopomenkami, poenostavljeni so dialogi ter izpuščeni metaforični opisi dogajanja in pretiravanja. Prirejanje v lahko branje od prirejevalca zahteva vrsto postopkov, ki pripeljejo do končne priredbe. Tovrstna priredba mora na spoznavni ravni funkcionirati podobno kot izvirno besedilo, v bralcu mora vzbujati določen čustveni odziv in se ne sme spustiti na nivo zgolj podrobnejše vsebinske obnove. Ohraniti mora bistvene poudarke in komičnost. Poleg tega da prirejanje v obliko lahkega branja zahteva precej truda in premišljenega ravnanja, zahteva tudi dobro poznavanje populacije, kateri je namenjeno.

Ključne besede: mladinska književnost, lahko branje, priredbe leposlovja, mladinska povest, govorno-jezikovne motnje

ADAPTING THE YOUTH NOVEL "SPROUT - FROM LANKY TO LEGENDARY" BY PRIMOŽ SUHODOLČAN INTO EASY-TO-READ FORMAT

The youth novel "Sprout - From Lanky to Legendary" by Primož Suhodolčan is very popular among young readers, but due to the author's unique linguistic style, it is very difficult for individuals with difficulties in reading comprehension to understand. With the author's permission, we have adapted the entire novel into easy-to-read format. Easy-to-read format involves formatting and linguistic simplifications of texts for readers who, for various reasons, struggle with original texts. The formatting and linguistic features of easy-to-read format include sans-serif font, left alignment, short and understandable sentences, with each sentence written on its own line. We avoid metaphors and figurative meanings, using words that are more familiar to readers. Therefore, the participation of test readers is mandatory when preparing easy-to-read texts. As test readers in the process of adapting Suhodolčan's story, elementary school students with speech and language disorders (SLD), included in the adapted educational program of a nine-year elementary school with an equivalent educational standard for children with SLD, average age of 14, participated. The term SLD encompasses quite diverse disorders, both in terms of occurrence and cause, but the common challenge for most individuals with these disorders lies in communication. Deficits are particularly evident in the domain of reading and writing communication. Suhodolčan's text was chosen because it is an award-winning and highly popular literary work among young people, characterized by

humour and unusual language. The language features unusual metaphors and similes, exaggeration, intertextuality, imitation of German and other languages, as well as a comic portrayal of characters and actions. All these elements present obstacles for readers with SLD, making it difficult for them to read the original text. The purpose of the adaptation was to enable children or adolescents with SLD to understand the situation and text by using different linguistic means. Through the eyes of the adapter, the article presents concrete examples of the text and the responses of test readers to specific vocabulary and syntactic structures. The entire text by Suhodolčan comprises approximately 130,000 characters, while the adaptation into easy-to-read format consists of around 53,000 characters. Therefore, the text was shortened by approximately 60%. In addition to the shortening, the adaptation includes changes to chapter titles, omission of certain details and names of literary characters, substitution of certain dialectal and slang expressions with standard equivalents, simplification of dialogues, and exclusion of metaphorical descriptions of events and exaggerations. Adapting into easy-to-read format requires a series of procedures by the adapter to achieve the final adaptation. Such adaptation must function on a cognitive level similarly to the original text, evoke a specific emotional response in the reader, and not descend to the level of merely providing a more detailed summary. It should retain essential highlights and humour. In addition to demanding considerable effort and thoughtful decision-making, adapting into easy-to-read format also requires a good understanding of the target population.

Keywords: youth literature, easy-to-read, literary adaptations, youth novel, speech and language disorders

RASTEM S KNJIGO: IZBRANA (LITERARNA) DELA SLOVENSКИH AVTORIC ZA SREDNJEŠOLKE_CE

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Prispevek predstavi literarna dela sodobnih slovenskih avtoric, ki so bila izbrana v okviru projekta Rastem s knjigo za srednješolke in srednješolce, tj. za dijakinje in dijake prvih letnikov, ki od šolskega leta 2010/2011 v okviru Javne agencije za knjigo RS prejmejo izbrani roman sodobne slovenske avtorice ali avtorja. Pričujoči prispevek se ukvarja z izbranimi literarnimi deli slovenskih avtoric. Doslej so to bili romani Cvetke Bevc Desetka, Suzane Tratnik Ime mi je Damjan, Marjane Moškrič Sanje o belem štrpedu, Cvetke Sokolov V napačni zgodbi, Nataše Konc Lorenzutti Gremo mi v tri krasne, Mateje Gomboc Balada o drevesu in kratkoprozna zbirka Suzane Tratnik Noben glas ter knjiga Lučke Kajfež Bogataj Planet, ki ne raste. Kakovostna literarna dela obravnavam glede na vrsto pripovedovalke_ca in literarne osebe ter glede na osrednje teme in motive, ki se pojavljajo v izbranih besedilih. Prispevek tako predstavi motivno-tematske in slogovne značilnosti omenjenih literarnih del. Podana so različna problemska izhodišča, ki jih tematizirajo izbrana dela, kot so npr. spolna identiteta, spolna zloraba, odvisnost od telefonov, samomor, okoljevarstvo, podnebne spremembe. To so teme, ki nagovarjajo mlade, zato izbor knjig priča o posebni premišljenosti na tematski/vsebinski ravni kakor tudi emotivni, in sicer zlasti na bralkino_čevo identifikacijo in literarno empatijo.

Od literarnosti se nekoliko oddalji knjiga Planet, ki ne raste, kajti v izhodišču je to strokovno delo, vendar napisano v razumljivem jeziku. Zaradi pomembnosti teme jo vključujem v pričujoči prispevek. V omenjenem delu avtorica opozarja na okoljsko problematiko in uničujoč odnos človeka do narave, zato bo prispevek poudaril njen pomen, tj. ozavestiti bralko_ca, kako si je človek podredil naravo in kako lahko sam pripomore k boljši prihodnosti.

Ključne besede: Rastem s knjigo, roman, kratka proza, sodobne slovenske avtorice, raznolikost motivov in tem

GROWING UP WITH A BOOK: SELECTED (LITERARY) WORK BY THE SLOVENIAN WOMEN WRITERS

This article presents literary works by contemporary Slovenian women writers selected within the project Growing Up with a Book for secondary school students, for first year secondary school students who, since the 2010/2011 school year, have received their copy of the selected novel by a contemporary Slovenian author from the Slovenian Book Agency. The present paper focuses on literary works by women authors. So far, these have been Cvetka Bevc's *The Mighty Ten*, Suzana Tratnik's *My Name is Damjan*, Marjana Moškrič's *Dreams of a White Štrped*, Cvetka Sokolov's *In a Wrong Story*, Nataša Konc Lorenzutti's *To The Black of Beyond*, Mateja Gomboc's *Ballad For the Tree*, Suzana Tratnik's collections of short stories *No Voice* and a Lučka Kajfež Bogataj's book *The Planet that doesn't grow*. I consider quality literary works according to the type of narrator and literary person, and according to the central themes and motifs that appear in the selected texts.

The paper presents the thematic and stylistic characteristics of the above-mentioned literary works. It presents the different problematic starting points of the selected novels, such as sexual identity, sexual abuse, phone addiction, suicide, environmentalism, climate change. These are themes that appeal to young people, so the selection of books shows particular thoughtfulness on a thematic level as well as on an emotional level, with special attention to reader identification and literary empathy.

The book *Planet That Doesn't Grow* is a professional work, but written in a language that is easy to understand. Because of the importance of the subject, I am including it in this paper. In this work, the author draws attention to environmental issues and man's destructive attitude towards nature. This paper will therefore underline its importance, i.e. to make young readers aware of nature subordination and how they themselves can contribute to a better future.

Keywords: Growing Up with a Book, novel, short story, contemporary Slovenian women writers, diversity of themes and motifs

KRA-SNO: LEKSIKALNA KREATIVNOST V MLADINSKI KNJIŽEVNOSTI TINE ARNUŠ PUPIS

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Mladinska literarna besedila otroka vpeljujejo v svet estetike in domišljije. Pomembno je, da so kakovostna, bogatijo otrokov doživljajski in domišljijski svet ter spodbujajo njegovo zanimanje in radovednost. Slednje uspe le, če so izvirna, otroku privlačna, zanimiva in igriva. Zato avtorji tudi v jezikovnem smislu pogosto presegajo običajne okvirje. Jezikovna ustvarjalnost se odraža v različnih jezikovnih plasteh, še posebej dinamično pa na leksikalni ravni. V pričujočem prispevku raziskujemo leksikalno kreativnost v mladinskih literarnih delih pisateljice Tine Arnuš Pupis. V podrobnejši pregled in analizo je vključenih pet zbirk kratkih zgodb, tj. *Za devetimi drevesi* (2017), *Božo in Vili* (2018), *Na gozdni južini* (2020), *Nad gozdom se nekaj svetlika* (2022) in *Čivkarije s kmetije* (2023). Omenjena dela razkrivajo različne tipe izvirnosti in igrivosti na leksikalni ravni. Med besedotvornimi inovacijami so opazne systemske, npr. *čivkarija*, *nedobrodošlica*, *nadfantastičen*, *odbrundati*, in nesystemske novotvorjenke, med njimi okrnjenke, npr. *(Zvita) Li*, *(Hitri) Za*, premetanke, npr. *mišek : Šimek*, in prekrivanke, npr. *sovetovalnica ← sova + svetovalnica*, tudi takšne, ki z rabo grafično izpostavljenih onomatopej aktualizirajo pomen besede, npr. *KRA-dljivec*. Mestoma je zaslediti tudi besede, ki s pomočjo ponavljanja glasovnih oz. črkovnih sestavin poudarjajo zven besede oz. njen izgovor, npr. *trrrparije*, *strrrrašno*, *toolikooo*. V paronimih, npr. *šola – šala*, gre za igro besed, ki so po zvenu in zapisu podobne, semantično pa različne – ker jih lisička malomarno zapisuje, ji živali *pomahajo* namesto *pomagajo*. Posebej zanimivo je poigravanje z besedami, ki imajo v različnih jezikih podobno (zlasti glasovno) obliko, a se na pomenski ravni povsem razlikujejo. Tako npr. živali na sliki Kofetarica iščejo *belo kozo*, saj je vrabček nekega dne v galeriji slišal italijanske turiste vzklikati »*che bella cosa*« [ke bela koza] 'kakšna čudovita reč'. Kratke zgodbe na leksikalni ravni popestri tudi raba zvrstno zaznamovanih besed, npr. publ. *živelj*, knjiž. *eliminirati*, nar. »*Čuj, pa ka ste te totemu pubecu naredli, da je celi gotof?*«. Izrazito živahna je raba frazemov, npr. *jabolko spora*, *mačji kašelj*, *bled kot zid*, *rdeč kot kuhan rak*, *kuhati mulo*,

stisniti zobe, pod milim nebom, in prenovitev, npr. častna medvedova, postaviti se na lastne tace, vleči koga za kljun, na dosegu šape; hudomušna pa je igra s prenesenimi pomeni, ki se (lahko) razumejo dobesedno – veverici gre vse narobe, ker se je na koncu repa drži smola.

Z duhovitim in domiselnim leksikalnim poigravanjem v svojih zbirkah zgodb Tina Arnuš Pupis mlademu bralcu prikaže silno pestrost, vitalno moč in igrivo vrednost slovenskega jezika. Na ta način bogati otrokovo bralno izkušnjo, njegov besedni zaklad in njegovo lastno kreativnost.

Ključne besede: mladinska književnost, jezik, besedišče, leksikalna kreativnost, Tina Arnuš Pupis.

KRA-SNO: LEXICAL CREATIVITY IN CHILDREN'S LITERATURE BY TINA ARNUŠ PUPIS

Children's literary texts introduce children to the world of aesthetics and imagination. It is important that they are of quality, enriching the child's experiences and imagination, and stimulating their interest and curiosity. The latter succeeds only if the texts are original, attractive to the child, interesting and playful. Therefore, the authors often surpass the usual boundaries, which is evident also in linguistic terms. Such linguistic creativity manifests itself in various language layers, but it is particularly dynamic at the lexical level. In this paper, we explore the lexical creativity in the children's literary works by Tina Arnuš Pupis. There are five collections of stories included in the in-depth examination and analysis, i.e. *Za devetimi drevesi* (2017), *Božo in Vili* (2018), *Na gozdni južini* (2020), *Nad gozdom se nekaj svetlika* (2022) and *Čivkarije s kmetije* (2023). These works reveal several kinds of originality and playfulness at the lexical level. Among the innovations in word formation we can find systemic innovations, e.g. *čivkarija, nedobrodošlica, nadfantastičen, odbrundati*, and non-systemic neologisms, among them clippings, such as *(Zvita) Li, (Hitri) Za*, anagrams, such as *mišek: Šimek*, and blends, such as *sovetovalnica ← sova + svetovalnica*, including some that actualise the meaning of the word by means of graphically emphasised onomatopoeia, such as *KRA-dljivec*. Occasionally we also encounter words which, by means of repetition of phonetic or letter components, emphasize their sound or pronunciation, e.g. *trrrparije, strrrrašno, tooolikooo*. Paronyms, e.g. *šola – šala*, are used for wordplay. These words are similar in sound and spelling, but differ semantically.

Since the fox negligently records them, the animals wave at her (*pomahajo*) instead of helping her (*pomagajo*). The wordplay consisting of words possessing a similar (especially phonetic) form in various languages, but differing completely in terms of meaning, is of particular interest. For example, the animals search the painting Kofetarica for a white goat, *bela koza*, because one day the sparrow heard some Italian tourists exclaiming in the gallery “*che bella cosa*” [ke bela koza], meaning “what a wonderful thing”. The short stories are also lexically enriched by the use of genre-specific words, such as *živelj* (publicist language), *eliminirati* (literary), “*Čuj, pa ka ste te totemu pubecu naredli, da je celi gotof?*” (dialect). The stories contain a very lively use of phraseological units, for example *jabolko spora, mačji kašelj, bled kot zid, rdeč kot kuhan rak, kuhati mulo, stisniti zobe, pod milim nebom*), and of renewals, for example *častna medvedova, postaviti se na lastne tace, vleči koga za kljun, na dosegu šape*; while a play with figurative meanings which can also have a literal meaning adds some waggishness – all goes wrong for the squirrel, since “*se je na koncu repa drži smola*”, literally meaning there is resin on the tip of her tail.

Using witty and imaginative lexical play in her story collections, Tina Arnuš Pupis introduces young readers to the immense diversity, vitality and playful value of the Slovenian language. Thus, she enriches the child’s reading experience, their vocabulary and their own creativity.

Keywords: children’s literature, language, vocabulary, lexical creativity, Tina Arnuš Pupis.

OTROŠKI BESEDILI SAPRAMIŠKA IN ŽOGICA NOGICA Z VIDIKA EMOCIONALNE LITERARNE VEDE

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Področje čustev je bistven del literature, ki pa je bil dolgo spregledan, saj so bila čustva pogosto razumljena kot nepomembna ali neznanstvena tema raziskav. To se je spremenilo s t. i. emocionalnim obratom v literarni vedi, ki je od preloma v 21. stoletje sprožil poglobljeno ukvarjanje z emocionalnimi vidiki literature. To metodološko izhodišče je pomembno tudi za preučevanje otroške književnosti, saj jo berejo otroci, ki šele oblikujejo svoje osebnosti in se učijo čustvovanja. Poleg tega je emocionalna literarna veda na Slovenskem slabo zastopana (eksplicitno iz nje izhaja le ena raziskava sodobne kratke proze (Koron 2020)), zato bomo v članku skušali to vrzel nekoliko zapolniti. Čustva razumemo kot stanje, ki izhaja iz ocenjevanja samega sebe ali situacije, zajema fiziološke spremembe, pripravljenost na gibanje ter spoznanja o dejanjih in notranje izkušnje (Mayer in drugi, 2008: 508–509). Prispevek bo najprej predstavil izhodišča emocionalne literarne vede, zatem pa bomo utemeljili njen pomen tudi na področju raziskav otroške književnosti, kjer je manj prisotna. Izpostavili bomo nekaj literarnodidaktičnih teorij, ki se osredotočajo na področje čustev ob stiku otroka z literarnimi besedili. Temu preglednemu delu prispevka bo sledila literarna analiza dveh literarnih besedil za otroke, ki sta tudi v sodobnosti zelo vplivni zato, ker ju otroci v obliki dramatiziranih besedil sprejemajo tudi skozi medija gledališča in zvokovnih posnetkov: Sapramiška Svetlane Makarovič in Žogica Nogica Jožeta Pengova po literarni predlogi Jana Malíka. Gre za popularni deli, ki sta primerljivi glede na njuno ciljno publiko, pa tudi zato, ker v obeh prevladajo dialoški deli besedila, v katerih lahko liki izražajo svojo notranjost in s tem čustva. Poleg tega v obeh delih najdemo protagonistko, ki se ji zgodi nepričakovan neprijeten dogodek, ta situacija pa se skozi celotno besedilo razrešuje. Z vidika emocionalne literarne vede bomo v članku analizirali: Kdo (lahko) v besedilu izraža svoja čustva? Na kakšne načine jih izraža in kako so sprejeta pri drugih likih? S katerimi literarnimi sredstvi so čustva v besedilu prikazana? Kdo neprijetno situacijo v zgodbi komentira in na kakšne načine? Preliminarna raziskava je pokazala, da

protagonistka Sapramiška tekom celotne zgodbe izraža lastna čustva in lastno doživljanje ter subjektiviteto, s tem pa je aktivna subjektka, medtem ko Žogica Nogica izrazi čustva v trenutku, ko jo Zmaj Tolovaj ugrabi, v nadaljevanju zgodbe pa njen glas iz zgodbe izgine, svoje doživljanje pa izražajo le drugi liki, ki Žogico Nogico obsojajo. Članek se bo zaključil s predlogi, kako v literarnodidaktične obravnave zgodb za otroke vključiti emocionalno dimenzijo in na kaj je pomembno biti pri tem pozoren. V sklepu bom predstavila didaktični eksperiment na temo literature in čustev, ki sem ga izvedla v okviru projekta ARIS Krepitev (socialno-) konstruktivističnega pristopa na slovenskih obmejnih območjih k poučevanju in učenju sosedskih jezikov (SJ) v osnovni šoli s soustvarjeno razširitvijo in vrednotenjem modela CoBLaLT, in sicer z otroki iz slovenskih in italijanskih šol na Goriškem. Projekt se med drugim osredotoča na sodelovalno učenje in razvoj čustvene občutljivosti, pri čemer ima književnost ključno vlogo.

Ključne besede: otroška književnost, emocionalna literarna veda, Sapramiška, Žogica Nogica, model CoBLaLT

THE CHILDREN'S TEXTS "SAPRAMIŠKA" AND "ŽOGICA NOGICA" FROM THE PERSPECTIVE OF EMOTIONAL LITERARY STUDIES

The field of emotions is an essential part of literature, yet it has long been overlooked, as emotions were often regarded as insignificant or unscientific research topics. This changed with the so-called emotional turn in literary studies, which since the turn of the 21st century has sparked a profound engagement with the emotional aspects of literature. This methodological approach is also significant for the study of children's literature, as it is read by children who are still shaping their personalities and learning about emotions. Furthermore, emotional literary studies are poorly represented in Slovenia (explicitly stemming from it is only one study of contemporary short prose (Koron 2020)), so in this article, we will attempt to somewhat fill this gap. We understand emotions as a state that arises from an appraisal of the self or situation, encompassing physiological changes, motor preparedness, cognitions about action, and inner experiences (Mayer et al. 2008: 508–509). The article will first present the foundations of emotional literary studies and then justify its importance in the field of children's literature research, where it is less present. We will highlight some literary didactic

theories focusing on the area of emotions in children's literary texts. This review part of the article will be followed by a literary analysis of two influential literary texts for children, which are still relevant today because children receive them in the form of dramatized texts through the media of theater and audio recordings: *Sapramiška* by Svetlana Makarovič and *Žogica Nogica* by Jože Pengov, based on the literary proposal by Jan Malík. These are popular works that are comparable in terms of their target audience, as well as because both predominantly consist of dialogical parts of the text, in which characters can express their innermost thoughts and emotions. Additionally, both works feature a protagonist who experiences an unexpected unpleasant event, which is resolved throughout the text. From the perspective of emotional literary studies, the article will analyze: Who (can) express their emotions in the text? In what ways are they expressed and how are they received by other characters? What literary devices are used to depict emotions in the text? Who comments on the unpleasant situation in the story and in what ways? Preliminary research has shown that the protagonist *Sapramiška* expresses her own emotions and experiences throughout the story and subjectivity, thus being an active subject, while *Žogica Nogica* expresses emotions when she is abducted by Dragon Thief, and her voice disappears from the story, with other characters condemning *Žogica Nogica*. The article will conclude with suggestions on how to incorporate the emotional dimension into literary didactic treatments of children's stories and what to pay attention to. In the conclusion, I will present a didactic experiment on the topic of literature and emotions, which I conducted as part of the ARIS project Strengthening a (socio)constructivist approach in Slovenian border regions Primary Neighbouring Language (NL) teaching and learning through a co-constructed extension and evaluation of the CoBLaLT model, with children from Slovenian and Italian schools in the Gorizia region. Among other things, the project focuses on collaborative learning and the development of emotional sensitivity, with literature playing a crucial role.

Keywords: children's literature, emotional literary studies, *Sapramiška*, *Žogica Nogica*, CoBLaLT model

PROBLEM »DRUGAČNOSTI« IN »PROBLEMSKOSTI« V OTROŠKI IN MLADINSKI KNJIŽEVNOSTI

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Kvalitetna literatura kot varen prostor za razvijanje kritičnega mišljenja prevprašuje diskriminatorne norme in prakse ter poudarja pomen enakosti, pravičnosti ter inkluzije in je zato lahko tudi orodje osebnih in družbenih sprememb. To je še posebej pomembno za posameznike, posameznice, ki se tudi sami soočajo z izločanjem, predsodki, diskriminacijo ali marginalizacijo, in za odnos drugih do njih. Srečevanje z raznolikimi literarnimi osebami in situacijami namreč lahko pomaga pri razumevanju sebe in drugih, orientaciji v svetu ter razvijanju etičnih in enakopravnih odnosov.

Sodobna otroška in mladinska književnost pogosto ubeseduje teme, kot so denimo različne oblike hendikepa ali pa nevečinske etnične, rasne, verske, kulturne, spolne in druge identitete in osebne okoliščine. Obenem pa so te teme in literarne osebe posebej v literarni vedi in kritiki še vedno označene za »drugačne« oziroma »problemske« (ali celo »tabu«). To pa so oznake, ki utrjujejo ustaljena razmerja moči in meje med družbeno normo in vsem, kar od nje odstopa, ter krepijo (nezavedne) predsodke in stereotipne predstave, da je vse, kar ni v skladu z večinskim razumevanjem sveta, nekako nenormalno oziroma potrebuje strpnost ali sočutje večinske populacije.

Prispevek analizira rabo izrazov »drugačnost« in »problemskost« v *Priročniku za branje kakovostnih mladinskih knjig* ter v (slovenskih) študijah otroške in mladinske književnosti, v manjšem obsegu pa tudi v književnih delih samih. Zavzema se za (po eni strani) vsebinsko natančnejši in (po drugi strani) jezikovno občutljivejši pristop k poimenovanju in predstavljanju raznolikih tem, identitet in osebnih okoliščin, zato je do navedenih izrazov kritičen, tudi kadar sta uporabljena z dobrimi in (biblio)pedagoško optimističnimi nameni.

Ključne besede: drugačenje, izključevanje, stereotipi, raznolikost, vključujoč jezik

THE PROBLEM OF LABELLING CHARACTERS AND TOPICS IN CHILDREN'S AND YA LITERATURE AS "DIFFERENT" OR "PROBLEMS"

As a safe space for developing critical thinking, quality literature questions discriminatory norms and practices and emphasises the importance of equality, justice and inclusion. Thus, it can be a tool for personal and social change. This is particularly important for the individuals who themselves face exclusion, prejudice, discrimination or marginalisation, and for others' attitudes towards them. Indeed, encountering diverse literary characters and situations can help us understand ourselves and others, navigate the world and develop ethical and equality-based relationships.

Contemporary children's and YA literature often explores topics such as disability, non-majority ethnic, racial, religious, cultural, gender identities and personal circumstances. At the same time, these topics and literary characters are still labelled as "different" or "problems" (or even "taboo"), especially in literary criticism. These, however, are labels that reinforce the established power relations and boundaries between the social norm and anything that deviates from it. They also perpetuate the (unconscious) prejudices and stereotypes implying that anything that does not conform to the majority worldview is somehow not normal or in need of the tolerance or sympathy of the majority population.

The paper analyses the use of the terms "different" (drugačen) and "problem" (problemskost) in the *Handbook for Reading Quality Children's Books* (Piročnik za branje kakovostnih mladinskih knjig), in (Slovenian) studies of children's and YA literature and, to a lesser extent, in the literary works themselves. It advocates (on the one hand) a more exact and (on the other hand) a more linguistically sensitive approach to the description and depiction of diverse themes, identities and personal circumstances. Therefore, it is critical of the two terms, even when they are used with good and (biblio)pedagogically optimistic intentions.

Keywords: othering, exclusion, stereotypes, diversity, inclusive language

PREDSTAVLJANJE PRETEKLOSTI V SODOBNI MLADINSKI ZGODOVINSKI PROZI

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V prispevku analiziram primere sodobne slovenske mladinske (v manjši meri tudi otroške) zgodovinske proze. Snov zgodovinskih pripovedi je pisateljem dostopna posredno in fragmentarno; preko zgodovinskih virov. Zanimalo me bo, v kolikšni meri avtorji sodobnih slovenskih zgodovinskih mladinskih literarnih pripovedi, ki tematizirajo zgodovino, slednjo predstavljajo preko (naivne) percepcije pripovedi kot okna v preteklost, v kolikšni meri pa, po drugi strani, problematizirajo možnost spoznavanja minulega in prevprašujejo uveljavljene, celovite in koherentne zgodovinske zgodbe. Naslednje vodilo je vprašanje, v kolikšni meri je v analiziranih tekstih preteklost predstavljena znotraj znanega okvira oziroma mreže uveljavljenih gradnikov kulturnega spomina. Poskušala bom tudi dognati, ali sodobne mladinske zgodovinske pripovedi dogodke, like, prostorsko-časovne konstrukte in diskurze predstavljajo preko principa pastiša, torej kot ponovno rekombinacijo delcev prototipskih žanrskih besedil. Poleg tega bom analizirala, če in kako izbrana besedila predstavljajo ravnanja in diskurze, ki so v nasprotju s sodobno senzibilnostjo oziroma potujujejo uveljavljeno strukturo zamišljene preteklosti, pri čemer bom pozorna zlasti, ali je v izbranih delih prisotno prevpraševanje uveljavljene (nacionalne) zgodovinske zgodbe z nasprotujočimi ji pripovedmi, ki izhajajo pogleda manjšinskih, zatiranih ali manj reprezentiranih skupin. V ospredju analize bo mladinska zgodovinska proza Sebastjana Preglja in Igorja Karlovška. Poleg tega pa bodo (v manjši meri) predmet obravnave tudi besedila Toneta Partljiča, Milana Dekleve, Mojiceje Podgoršek in drugih avtorjev slovenske mladinske/otroške zgodovinske proze ter večkodna sporočilnost v stripih in avtorskih slikanicah, npr. Boštjana Gorenca in Jake Vukotiča, Natalije Štular in Damijana Stepančič ter Huiquin Wang.

Ključne besede: zgodovinska proza, mladinska proza, otroška proza, Sebastjan Pregelj, Igor Karlovšek

REPRESENTATION OF THE PAST IN CONTEMPORARY HISTORICAL FICTION FOR TEENAGERS AND CHILDREN

The paper examines examples of contemporary Slovenian historical fiction for teenagers and children. The material of historical fiction is accessible to writers indirectly and through fragments represented in historical sources. I will be interested in the extent to which the selected texts represent historical fiction as a window into the past, and to what extent, on the other hand, they problematize the possibility of knowing the past and question the established, comprehensive and coherent historical narratives. Next, I will question to what extent familiar framework of mnemotechnical devices (i.e. monuments, rituals etc.) of cultural memory condition representation of history in selected texts. I will also try to find out whether contemporary youth historical fiction represent events, characters, spatio-temporal constructs and discourses through the principle of pastiche, i.e. as a recombination of fragments of prototypical genre texts. In addition, I will analyse if and how the selected texts present practices and discourses that contradict contemporary sensibilities or alienate the established structure of the imagined past, paying particular attention to whether the selected works present a reinterrogation of the established (national) historical narrative with conflicting narratives that derive from the perspectives of minority, oppressed or underrepresented groups. The focus of the analysis will be the youth historical fiction of Sebastjan Pregelj and Igor Karlovšek and additionally, the texts by Tone Partljič, Milan Dekleva, Mojiceja Podgoršek and other authors of Slovenian teens/children's historical fiction, as well as the multimodality in comics and picture books, e.g. by Boštjan Gorenc and Jaka Vukotič, Natalija Štular and Damijan Stepančič, and Huiquin Wang, will be analysed.

Keywords: historical fiction, teenage prose, children's prose, Sebastjan Pregelj, Igor Karlovšek

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