

CHILDHOOD IMAGINARIUM IN THE CHILDREN'S NOVEL *ZLATKO* BY JAGODA TRUHELKA

Katarina IVON

Department of Teacher and Preschool

Teacher Education

University of Zadar

kivon@unizd.hr

UDK 821.163.42.09Truhelka, J.-32=111

Original research paper

Abstract

The present work analyses the novel by Jagoda Truhelka entitled *Zlatko: roman jednog dječaka* (eng. *Zlatko: a Novel of a Boy*) published in the 1934 edition of the Croatian Literary Society of St. Jerome. The first part of the work focuses on the rather ambivalent literary-critical and literary-historical reception of the novel itself, which we perceive in the context of Truhelka's work in the interwar period, as well as in the context of the prevailing image of the Croatian children's literature in the 1930s. Moreover, Truhelka's novel is interesting from several semantic perspectives, especially when it comes to the (re)presented "complex social codes" (Majhut, 2005: 385), but also the variety of genres we can recognize. The hybrid but solid realistic novel structure, with elements of a family novel, a novel about an orphan, an adventure novel, and a significant emotional characterization of the two central characters (Zlatko's biological mother Cvijeta in particular), unveils a (dysfunctional) family context where the main character exists on the semantically significant spatial relation Zagreb – Sarajevo. Zlatko's search for his biological mother is, at the same time, the search for his own (childhood) identity, as well as a chance to actualize Cvijeta's lost (motherhood) identity. The background image of war, retrospectively shown, is a particularly interesting aspect in the construction of the central female character (Cvijeta). Its crucial role in shaping of the family environment has an influence on the development of the characters and their actions. Therefore, apart from the Christian worldview and the dominant healing role of family relationships as well as the unconditional connection between the two central identities, the ontemic level of the novel conveys a strong anti-war message, one that is well-grounded in past experiences, but one that also foreshadows upcoming wartimes.

KEYWORDS: *childhood imaginarij, Jagoda Truhelka, Zlatko, image of the 1930s, ideology*

Introduction - on the ideological text and context of the 1930s

In terms of Croatian cultural and literary history, the 1930s were interesting and turbulent from a socio-political perspective¹. This was reflected in the heterogeneous poetic features of literature that focused mostly on societal aspects, actively engaging in both social and national issues, especially when it comes to raising the issue of literature itself, and the new relationship between literature and ideology. Miroslav Šicel (2009) called the period of the 1930s² (or more specifically the period from 1928 to 1941) a *synthetic realism* (see Vaupotić, 1965), at the same time (co)establishing it with Maraković's *modern objectivism* (Maraković, 1930). Šicel dubbed the 1930s as a period of aggressive politics that sought to resolve the conflicts on the left and right, especially among clerical circles (2009: 11)³, while Krešimir Nemeč (1998: 86) pointed out that the novel genre had become the most important solution of the "current class and socio-political problems". In these turbulent and yet productive years, the Catholic literature⁴ flourished and became a significant link in the cultural and literary life of the time, profiling itself as a recog-

¹ This was the time of the assassination of Stjepan Radić, the onset of dictatorship, the assassination of King Aleksandar Karadorđević and the establishment of the autonomous province *Banovina of Croatia* in 1939.

² Flaker calls the literature of the 1930s a 'socially engaged literature' that did not have a developed vertical (socially engaged) continuity in the context of national literature, so it developed by following a horizontal continuity, primarily admiring the social realism of the Soviets, but also socially engaged literature of the Germans. For more details see Flaker (1976: 276–280).

³ By introducing the ideological social polarization (left-right) in this context, Šicel placed the left-wing authors in opposition to authors who follow traditional, mostly modernist creativity (also including the modernist line of spiritual - Catholic - poetry), and emphasized that this was, at least at the beginning, a "neutral line of writers", who evaded the prominent conflicts, and who gathered around the magazine *Hrvatska prosvjeta*, *Hrvatska smotra* and *Hrvatska revija*, which made the ideological turn towards the 'right' just before the war. The author noted that after 1935, the 'right' published more actively in the Catholic journals *Hrvatska prosvjeta* and *Luča*, but also in the *Hrvatska smotra*, which was to become the central journal of right-wing writers in the 1930s. For more details on journals in the period of *synthetic realism* (1928 - 1941), see Šicel (2009: 13–26).

⁴ Vladimir Lončarević (2005) understands Croatian Catholic literature as a specific literary formation in the context of Croatian literature that has its own unique idea, organizational structure, writers (fiction writers and critics), works and periodicals. Lončarević distinguished several phases of Croatian Catholic literature in the period from 1900 to 1945. The first, which lasted until 1910, and in which the basic program guidelines for development were defined, he named a 'critical-program' phase. In the second phase, which lasted until 1920, and which he labelled 'organizational and structural', Catholic journals were founded, education was starting to develop in Croatia, the editorial office of the St. Jerome Society was reconstructed and literature became an integral part of the Croatian Catholic movement. Finally, the third phase, which lasted until 1945, is marked by 'fiction', and it is a period in which the Catholic literature starts to significantly expand, developing all literary genres and types in the process, especially poetry and criticism (Lončarević, 2005: 366–367).

nizable and coherent system with a distinct ideological and organizational structure – such as writers, critics, works and periodicals (Lončarević, 2005: 367). It was then that Jagoda Truhelka started to accommodate the Catholic literary style. Although Truhelka's worldview makes her a Catholic writer, it was only in the 1930s that she profiled herself more clearly by publishing most of her works in Catholic newspapers and appealing to Catholic publishers⁵ in general.

On the other hand, in the context of the history of children's literature, it is interesting to note that the perception of the 1930s was mostly modeled according to the line of socially engaged and collectivist literature, marked by Mato Lovrak in both periodical and representational sense (Crnković, 1972), and that this also dominantly prevails in historical reviews of children's literature in the new state system (Crnković and Težak, 2002; Hranjec, 2006). Clearly, this resulted in a disregard for the ideologically different production of children's literature that obviously existed, and in an oversight when it comes to the productive diversity of the period in the context of children's literature.⁶ If we take into account Flaker's (1976: 277) remark on the impossibility of implementing the vertical continuity of socially engaged literature in the context of Croatian children's literature, we may rightly question the continuity of such poetics in the children's literature system⁷, and consequently the existential possibility of the parallel continuity of the children's literature in the 1930s that coincided with the prevailing image of Mato Lovrak as the central figure, someone who was unjustly ignored in the representational canon of Croatian children's literature, which relates to the vertical tradition of children's novels in the periods that preceded and, at the same time, reflected the social context of the period⁸. In this way, Sanja Lovrić

⁵ In the 1930s, the Croatian Literary Society of St. Jerome published Truhelka's collection *Palčićev kraljevski let i druge pripovijesti* (1933) (eng. Palčić's Royal Flight and Other Tales) and the children's novel *Zlatko* (1934). At that time, Croatian educators published the novel *Otac* (eng. The Father) (1931) in sequels, while the publishers of St. Jerome issued the novel *Vječna zaručnica* (eng. The Eternal Bride) in 1939, also in sequels.

⁶ Nemeč (1998) and Majhut (2016) cite a historical and pseudo-historical production of the 1930s that is not considered at all in the context of the 1930s paradigm in children's literature, which undoubtedly suggests the existence of a different contextual indicator when it comes to national culture of the period. For more details, see Nemeč (1998: 86–87) and Majhut (2016: 31).

⁷ Zima (2001: 255) notices the advancement of social interest in I. B. Mažuranić's work, but also points out that the solutions to various situations suggested in the work are mostly Christian, rather than socially oriented. The situation is similar with the apparent social interest in Truhelka's literary work. Slobodan Ž. Marković also argued the same. Although he admitted her role in affirming social sensitivity and upgrading the family themes with the social aspect in children's literature, he criticized the emphasized religiosity and Christian mysticism to which she resorted in resolving conflicting life situations (1971: 81).

⁸ For more details on the early Croatian children's novel, see Majhut (2005). On the novel of the 1930s, see Zima (2001: 251–266; 2011: 59–112).

Kralj in her doctoral dissertation *Paradigme tridesetih godina 20. stoljeća u hrvatskoj dječjoj književnosti* (eng. *Paradigms of the 1930s in Croatian Children's Literature*) (2014) distinguishes three different paradigms in the 1930s: 1. a paradigm formed by contemporary literary-historical accounts of the period; 2. a paradigm formed by the participants of the period themselves; 3. the paradigm heralded by the bibliography of the literary production of the 1930s. Berislav Majhut (2016: 30) called attention to the presence of poetic heterogeneity in children's literature of the 1930s, as well as indicated the diversity in the production of different genres⁹, which also included the existence of Catholic children's literature, which may answer the question regarding the direction of Truhelka's engagement in (children-related issues of) the 1930s, but also novel literary productions for children outside the indicated dominant (representational) framework. On the other hand, Berislav Majhut (2005; 2013; 2015; 2016) and Sanja Lovrić Kralj (2015) warned about the ideologically constructed notion of children's literature in the 1930s. Majhut points out (2013: 313) that in the 1930s, aside from the social engagement, Croatian children's literature completely lost other characteristics, including the rather relevant nation-oriented aspect of children's literature in the 1930s¹⁰. Sanja Lovrić Kralj (2015) interprets the notion of the paradigmatic role of Mate Lovrak in the 1930s in a much more complex way, stating that Lovrak's paradigm is "partial, but far from the generally accepted, leading artistic thought of the 1930s".

The existence of different and often opposing voices about Lovrak proves that his appearance on the literary scene was significant, but also a matter of dispute, which, on the one hand, means that we can talk about Lovrak's age as the emergence of new poetics in Croatian children's literature, but not about Lovrak's dominance, which is often simplistically stated in contemporary representations (Lovrić Kralj, 2015: 22).

⁹ In the context of the heterogeneous production of children's literature in the 1930s, Majhut points out the presence of: cheap children's literature in binders, literature for young women, the war of booksellers and traffickers, comics, publishing based on the screen adaptation of works, children's literature as a genre, youth literature.

¹⁰ Majhut cites an anonymous survey conducted in 1933 in the Kingdom of Yugoslavia among students attending the first three grades of high school (11, 12 and 13 years old) about their favorite book. While students in Belgrade opted for Robinson Crusoe as their favorite read, students in Zagreb prioritized Šenoa's historical novels, which, along with the fact that Zagorka's historical novel was extremely well read, was quite significant according to Majhut. This was exactly the kind of children's choice that Majhut called a reflex of the socio-political situation that brought the 'national' to the forefront (Majhut, 2016: 31).

Such image of interwar (children's) literature was structured according to an ideological turning point following 1945, where many works consequently bypassed the societal collective memory due to their poetic or ideological incompatibility with the desired literary pattern tailored to different worldviews, ultimately resulting in the permanent damage to the historical layout of the Croatian children's literature. Finally, this is evidenced by Truhelka's extremely affirmative cultural and literary reception during the interwar period, as well as the literary production of the 1920s and 1930s¹¹, which remained almost unknown after the Second World War.

Literary-critical and literary-historical reception of the novel *Zlatko*

The novel *Zlatko*, with the subtitle *roman jednog dječaka* (eng. a novel of a boy), was published in 1934 by the Croatian Literary Society of St. Jerome in the 'Library of Good Novels' edition. The edition was edited by Josip Andrić, who wrote a short, extremely positive afterword at the end of the publication, emphasizing that Jagoda Truhelka is the tenth writer to enter the Library of Good Novels (other Croatian authors include Štefa Jurkić¹² and Sida Košutić¹³) and describing *Zlatko*'s character as "the strongest boy figure when it comes to Croatian novels in general" (Andrić, 1934: 151).

The novel *Zlatko* functions as an apotheosis of maternal love for the child and the child's love for the mother. In the country that bore the tragedy of *Hasanaginica*, the most expressive type of mother in our folk poetry, this novel introduces us to the type of mother who experiences the tragedy of her life without knowing that she has a son for over a decade, and then after finding him, it is her motherly love and salvation that fills mother's heart and leads her to have a life full of unimaginable happiness. Surely there shall be no mother who, after reading this novel, would fail to feel that her own mother's heart trembles with joy over such idealistic enthusiasm, which Jagoda Truhelka utilized in this wonderful work to glorify the love between a mother and a son (Andrić, 1934: 51).

¹¹ During that period Truhelka published the following titles: *Pipo i Pipa* (1923); *Božja ovčica* (1926); two sequels of the trilogy *Zlatni danci: Bogorodičine trešnje* (1929) and *Dusi domaćeg ognjišta* (1930), *Palčičev kraljevski let i druge pripovijesti* (1933) and the novel *Zlatko* (1934).

¹² The novel *Čipke* (1928), as well as the children's novels *Petnaest tornjeva* (1933) and *Plajt malog križara* (1937).

¹³ The novel *Jaslice* (1933). For more details on the novel, see Kuvač-Levačić (2021: 178–183).

The second edition of the novel appeared only 70 years after, in 2004 to be precise, and strangely enough, it was published in the edition of the Croatian Literary Society of St. Jerome in Zagreb. The marginalization of the novel was certainly induced by the ideological context following the year of 1945, when the novel was transferred from 'open' to 'closed' library collections that were inaccessible to the public. Such repressive measures introduced after the Second World War mostly applied to the books that used traditional Croatian spelling during the former regime (Independent State of Croatia), but also to books with religious content and the publishers who promulgated such works¹⁴. Although the novel *Zlatko* wasn't written in traditional Croatian spelling, it was obviously sanctioned because of its publisher, as well as the Christian worldview that the novel promoted.

Immediately after the publication of the novel in the Catholic journal *Bogoslovna smotra* (eng. Theological Review) in 1934, we find a short note about the new editions of the Croatian Literary Society of St. Jerome, among which the novel *Zlatko* is mentioned, published on the occasion of the 70th anniversary of this noteworthy Croatian writer. There it states that this is one of the author's better works and "an acquisition for our recent literature" (1934: 417), as well as that both younger and older audience will read it. Various reviews and comments on the novel can be found in other, mostly Catholic-oriented journals, such as Maraković's *Hrvatska prosvjeta* (1934), *Hrvatska smotra* (1934), *Obitelj* (1934), *Hrvatska straža* (1934) and *Omladina* (1934/35) (eng. Croatian Education; Family; Croatian Guard; Youth). Ljubomir Maraković argued that this was a form of an "objective" novel about a child's life absent of autobiographical features, and whose plot was "unique and rather intricate", when compared to the author's previous autobiographical texts. Maraković compared the boy Zlatko to the character Hlapić (a character from a novel by the Croatian author Ivana Brlić-Mažuranić), describing him as a "little gentleman", regardless of class differences. The novel was realistically presented as a "beautiful study of a child", while Zlatko presents himself as "entrepreneurial, brave, persistent, audacious" boy (1934: 222). As an extremely important segment of the novel, Maraković emphasized the emotional importance of the space in which Zlatko moves (travels) in search of his mother, which he associated with the author's life in Bosnia, which delineated her as a person of two homelands. Maraković highly underscored the importance and cultural value of the 'mother and motherly love' motifs, whilst criticizing the superficial characterization of male characters,

¹⁴ Vegh (2015) lists 2,800 different book titles that were unacceptable during the communist regime, including 600 religious/Christian titles. In fact, he identifies the Croatian Literary Society of St. Jerome as the biggest 'victim' of censorship, whose books, amounting nearly to a total of one hundred, ended up in a closed library collection. For more details. see Vegh (2015: 27–93).

which the author paid no attention to and depicted them “too briefly”¹⁵. Vilim Peroš published his review of the book in *Hrvatska smotra*, where he praised the author's outstanding insight into the child's soul, something which she had already demonstrated in autobiographical work *Zlatni danci* (eng. Golden Days). He argued that the novel leaves a strong impression on the reader precisely because of its “subtle tenderness” and the “immense love” it explores. He estimated that the part of the book where Zlatko's encounters his mother were literary most valuable. To him, the book as a whole makes “one huge and warm heart of a mother, which beats rhythmically along with the hearts of children” (Peroš, 1934: 458). When it comes to the novel's weak points, Peroš opted for the depictions of the war and its horrors, which simply did not suit Truhelka's style. Moreover, in *Hrvatska straža*, the main newspaper of the Croatian Catholic Movement, we found an interesting review signed by the pseudonym – r – c (which represents the author Petar Grgec). He found the novel to be extremely interesting, but primarily he made comments on some of its inadequacies. He criticized the author for insufficient psychologization, citing an example of the well-described “pathological apathy and amnesia” in Cvijeta, a psychological profiling which was lacking when it comes Zlatko's father, thus leaving the impression of “monotony and lack of motivation” (Grgec, 1934: 5). Grgec claims that Truhelka obviously struggled to describe the relationship between Zlatko's father and mother:

Because of such ending in the first printed copies, it turned out that the writer approved of the dissolution of a valid marriage and the start of a new one. Ethically speaking, this was later rectified. The novel explicitly states that Zlatko's mother is “the only real and legal wife of the father” and that the father belongs “after all, solely to Zlatko and his mother as of right” (Grgec, 1934: 5).

This leads us to believe certain parts/sections of the novel that did not fit into the publisher's ideological context were possibly censored. On the other hand, these reviews are to mostly interpreted in the context of the Christian ethics that relates to the relationship between the protagonist and his mother, where-

¹⁵ Maraković found no motivation for actions such as the one of Zlatko's father, who quickly got married, and at the same time left the wife and son despite struggling to find them for many years. Furthermore, there is the character of Zlatko's stepfather who married the exemplary wife that was his ‘second mother’, but then he also exhibits helplessness in the face of his stepmother's malice. Maraković raised the question of his attitude towards them and the values he demonstrated as a stepfather, especially considering the fact that Zlatko spent a lot of time with his ‘second mother’ on vacations, travels, etc., finally concluding that this would serve as “an opportunity to show mystical (re)compensations in life” (Maraković, 1934: 222).

by Zlatko's family story would appear as a "slippery slope" without proper supervision. The author encountered some other contradictions that he did not consider extremely important for the novel as a whole, such as the fact that "too much intelligence and independence had been attributed" to Zlatko. In particular, he reflected upon the "religious tone" of her work, whilst emphasizing that Zlatko was also a "boy who prayed, examined his conscience, made confessions and took a communion" (1934: 5). Ivo Balentović provided his own review of the work in a weekly journal *Obitelj* (eng. The Family), stating that it was a novel "imbued with warmth and sensitivity that is bound to win over readers without distinction, especially those of the female gender" (Balentović, 1934: 571). He regarded the meetings between the mother and son as the most successful parts of the novel, and argued that it ensured its position as the one of "selected works that would appeal adult readers as well", noting that the value of the novel was even greater as it showed how "sublime literary creation is, unyielding before unworthy instincts", hereby referring to the then literary market, which was full of books with shameless and immoral content (1934: 571).¹⁶

After a rather long (twenty year-long) silence in the period following 1945, one can observe quite unbalanced assessments of Truhelka's novel when it comes to the novel's belonging to a particular genre, its aesthetic achievements, but also its (non) belonging to children's literature in general. In the first edition of *Dječja književnost* (eng. Children's Literature) from 1966, Milan Crnković mentioned Zlatko with a brief remark that some considered him Truhelka's most mature work written between the two world wars. However, after some time, Crnković stated that Truhelka simply wasn't as adept when it comes to writing novels, which was supposedly confirmed by her first novel *Tugomila*, as well as novel *Zlatko* that was published later. Thereby he maintained that the author's novel did not have its own developmental line in terms of the narrative where chapters functioned as separate entities (Crnković, 1970: 35).¹⁷ Yugoslav literary critic Slobodan Marković expressed his disagreement with the aforementioned statement in *Zapisi o književnosti za decu* (eng. Notes on Children's Literature), published in 1971, where he recognizes *Zlatko*, along with the author's play *Mali kadija*, as the author's most valuable work, and justifies this by further stating that Truhelka complemented and expanded children's

¹⁶ The short review in *Omladina* is signed by initials I.D.B., and it probably signifies Ivo Balentović as the author, especially given the character of the review which is based on the same positions when it comes to literature that was harmful to the "youth" and the assessment of Zlatko in the context of good and acceptable literature (1934/35: 2: 73).

¹⁷ The source is *Truhelkini 'Zlatni Danci'* (eng. Truhelka's 'Golden Days') published in the journal *Umjetnost i dijete* (eng. Art and the Child) in 1970.

family environment with a social dimension¹⁸. In the developmental context of the Croatian children's novel, Ivo Zalar mentioned *Zlatko* as a novel with distinguished expressive and narrative qualities, but emphasized that it was an "anachronism in the development of the Croatian children's novel" (1978: 23). Dubravka Težak (1994: 153–154) spoke of the novel as a "hymn to the sublimity of human feelings", in which the author created a psychologically very interesting character. She acknowledged the novel's value in its rounded composition and both dynamic and dense narration. Yet she resented its excessive sentimentality which did not elevate him above the work *Zlatni danci*. Stjepan Hranjec did not consider the novel a part of the children's oeuvre in his book *Hrvatski dječji roman* (eng. Croatian Children's Novel) (1998: 19), defining it as a psychological novel and siding it along with other social novels (*Plein air* and *Otac*) and historical novels (*Vojača*) that were written by Truhelka. On the other hand, Krešimir Nemeč (1998: 107) mentioned it in the context of neorealist novels intended for children and youth. Moreover, in his review of children's novels published in Croatia until 1945, Berislav Majhut (2005) characterized the work as an adventure children's novel and an orphan issue-related novel, whereas Dubravka Zima (2011) in her book *Kraći ljudi. Povijest dječjeg lika u hrvatskom dječjem romanu* (eng. Shorter Men. The History of the Child Character in the Croatian Children's Novel) did not even mention the novel in the context of the 1930s paradigm. The difficulty of determining the novel's belonging to either children's or non-children's literature was more clearly articulated by Milan Crnković and Dubravka Težak in *Povijest hrvatske dječje književnosti: od početka do 1955.* (eng. The History of Croatian Children's Literature: From the Beginning up Until 1955) (2002). The authors went on to modify the previous remark, stating that the complicated line of events (Zlatko's relationship with his mother, the past life of Cvijeta and her relationship with Zlatko's father) still distanced the text from the children's ability to comprehend it. Regardless, the novel was still assessed as an attempt at a "new and modern approach to children's novels, introducing a description of a child in a disturbed family with psychologically complicated parents whom the child is unable to understand at first, and consequently feels deprived" (2002: 292). The novel was only marginally mentioned by Dunja Detoni Dujmić in the book *Ljepša polovica književnosti* (eng. The Prettier Half of Literature) from 1998, where she evaluated it as picaresque prose that presented adventure, often on the verge of triviality, whereas Lidija Dujić in the book *Zovu ih književnicima* (eng. They Call

¹⁸ Marković stated that the novel showed family life from two aspects: "the first introduces the social conditionality of family happiness, and the second speaks about the price and importance of parental love and warmth in human life." (1971: 77).

Them Writers) (2019) paid more attention to the novel, interpreting it primarily in the context of the author's female poetics.

Deconstructing the novel and the multiplicity of its genres

In this paper, we argue that the novel represented a change from the typically prevalent model of children's novel that emerged in the 1930s. This is confirmed by the peritextual elements (subtitle: *roman jednog dječaka*, eng. a novel by a boy), suggesting that it is a novel by a character who leans somewhat anachronistically towards the characteristic models of the early Croatian children's novel (adventure novel and a novel about an orphan). It is surely not a separate phenomenon in the context of children's literature of the 1930s, but a confirmation of a rather diverse production available to children in the 1930s in parallel with the aforementioned novels about children's society that are primarily talked about in the literary-historical context of children's literature in the 1930s. With its text and context immersed in Christian imaginary, and with the emphasized conservatism, the novel introduced an interesting picture of childhood in which, in addition to the conditional poetic anachronism, we discover hints of a more modern approach to children's novels (especially in the aspect dealing with the realistic dysfunctional family context and the offered relationships encountered, as well as the target readership in which adult readers are included, which was emphasized at the very beginning by the literary critics). The novel is compositionally divided into 11 chapters (1. *Zlatkov bijeg* (eng. Zlatko's escape); 2. *Sam* (eng. Alone); 3. *U šumskom domu* (eng. In the forest home); 4. *Cvijetina povijest* (eng. Cvijeta's history); 5. *Mati i sin* (eng. Mother and son); 6. *Kod majčice* (eng. At mom's place); 7. *Zlatko i kapetan* (eng. Zlatko and the captain); 8. *Očeva slika* (eng. Father's image); 9. *Časovi pokajanja* (eng. Time of repentance); 10. *Sestra Anđela* (eng. Sister Anđela); 11. *Izgubljeni otac* (eng. The Lost Father), with the boy Zlatko Seljačić and his biological mother Cvijeta Beluh being the central characters of the novel. Zlatko's escape and the search for his mother are the central parts of the novelistic structure, while appearing as a boy's search for his own (biological) identity, but also an opportunity to actualize Cvijeta's lost (maternal) identity. It is a realist novel-like structure of an omniscient narrative perspective, with a linear plot and frequent narrative retrospectives, especially in the narrative section when Cvijeta is narrated separately (chapter: Cvijeta's history) and where Zlatko is narrated separately as well (chapter: Zlatko's escape); more specifically, it is about Cvijeta's life story and Zlatko's decision to leave the family home after realizing that his "dead" stepmother is not his biological mother. The retrospective insights serve as an informational compensa-

tion to the introduction itself, which begins in the middle of the plot (*in medias res*), with Zlatko's escape. This type of narration implies a dysfunctional family context in which the eleven-year-old Zlatko has as many as three mothers (the foster mother, the stepmother and the biological mother) and two fathers (Seljačić - Markuša). Also, we find out that his foster mother has died and that his stepmother has completely neglected him (even physically punished him) since she has had her son Ivo, which further trivializes the narrative. From his friend Drago, Zlatko learns about the existence of his biological mother and goes to find her. Cvijeta lives with captain Čurić in the woods near Sarajevo and has been seriously (mentally) ill for several years. Cvijeta suffered from a guilty conscience since her parents died while she was at the front with Zlatko's biological father. This shows that the background of war and war horrors were significant manifestations in the construction of Cvijeta's character, indirectly shaping her identity and family context. Cvijeta's existence becomes the initiator of the plot, namely, Zlatko's decision to leave (escape).

At the beginning of the novel, we find Zlatko at the railway station, where he boards a train to Sarajevo.

A **small boy** with a **small suitcase** and an even **smaller coat**, with only his hat being **big, too big**, was climbing among the passengers. And it seemed that the hat was the most inconvenient of all his traveling difficulties. Not because he has a habit of being bareheaded in accordance with the customs of his time, so that his hair would grow better and his mind clearer, but in fact because it was his dad's travel hat and because of that it was too big for his blond curly child's head, on which the hat could not settle down, but always slipped over his eyes again and again, and if it had not been fortunately stopped by the ears, it would have covered his entire face (highlighted by K.I.) (Truhelka, 1934: 3).

Ljubomir Maraković (1934) was the first to emphasize Zlatko's irresistible comparison with Hlapić, also characterizing him as a "little gentleman". On the other hand, Lidija Dujić characterized him as an "urban version of shoemaker Hlapić" (2019: 133), which was a reference to Zlatko's "civic" family context; this was obvious from Zlatko's nostalgic recollections of frequent travels with his stepmother, which also put him in a superior position on his journey, as well as the fact that his stepfather Seljačić was a prominent lawyer who helped Avdaga Štilić, a milkman who later helped Zlatko find Cvijeta. Notwithstanding, it is a hybrid novel structure in which Berislav Majhut primarily recognized elements of an adventure novel and a novel about an orphan, while confirming the two predominant models of earlier Croatian children's novels. It was emphasized in the paper that the central narrative is Zlatko's search for

a biological mother, which would make the search-quest central for the novel, with the temporal and spatial change of the already mentioned Zagreb-Sarajevo route, as well as Zlatko's superiority as a traveler, characterized by narrative attributions: being old at heart, agility, fearlessness and resourcefulness. We could describe Zlatko as an adventurer/traveler who dominates and enjoys the journey, while experiencing the journey as an expression of his own freedom and satisfaction.

He felt immensely satisfied [...] Moreover, the loneliness he felt suited him. The charm of the strangeness of his experiences from yesterday at noon, but also of his self-indulgent movement and performance, unhindered by anyone's nagging and entanglement, that complete freedom that appeared out of nowhere, it was all very miraculous, as if reading a story or as if he is sitting in the cinema and watching the adventures of little Jackie Coogan or another movie boy-character. He devoted himself completely to the enjoyment of this wonderful freedom, and he was glad that no one asked or cared about him. It is very nice to be alone, he thought, and wondered how he could have been sad about loneliness (Truhelka, 1934: 19).

Zlatko's independence and traveler superiority were deemed as inappropriate and somewhat exaggerated by the literary critics of the time (Grgec, 1934: 5), although the motif of children's independence in the children's novel of the 1930s is frequent (Zima, 2011: 72), but also subject to different interpretations, especially when referring to Lovrak's child characters. On the other hand, Zlatko's learning of not knowing his own identity (not knowing the identity of his biological parents) defines the novel as a novel about an orphan, at the center of which is the protagonist's search for his own biological identity. In the typological polyphony, we define Zlatko as an active hero of the adventure novel, a Propp's *protagonist hero* (Propp, 2012) whose shortcoming is knowledge of his biological mother (his own identity) and who ultimately performs the task (finds his mother), but also the hero of a novel about an orphan leaving a dysfunctional family context in Zagreb, actively creating a "new family" with his mother Cvijeta and his benefactor, captain Čurić in Sarajevo. Captain Čurić, characterized by somewhat trivial novelistic actions whose goal is to create a happy family context, adopts Cvijeta, thus giving Zlatko both a grandfather and a long-desired family as well. Discussing Štefa Jurkić's children's adventure novels in the 1930s and the emphasized Christian tendency of the period, Sanja Lovrić Kralj (2008) rightly emphasized the model of a Catholic adventure novel in which, unlike physical superiority, the spiritual superiority of the hero was accentuated, while conversion to religiosity or deepening of faith was highlighted as the hero's reward (or his

ultimate goal), which seemed to be a justified interpretation when reading the novel *Zlatko*. The protagonist is superior, especially in his spiritual (Christian) principles, while Cvijeta's conversion is also the ultimate goal of his search, which would not have happened without God's help, which makes Christian mysticism the ontological foundation of the novel. On the other hand, the novel displays functional characters who regularly appear in the novel with orphans: such as false parents, mentor, benefactor (home donor) (Majhut, 2005: 210). The false parents role were entrusted to the stepmother and the stepfather Seljačić, while the role of a mentor was realized through the episodic role of an assistant who we recognize in Avdaga Štilić's (milkman) character. He sends Cvijeta a letter about the existence of Zlatko, also mediating their meeting. He is an adult character who has moral qualities, but no material means to help an orphan. (Majhut, 2005: 212). At the end of the story, the role of a benefactor (home donor) is inevitable, and in the novel, it is embodied by captain Čurić, who, as previously stated, adopts Cvijeta and Zlatko, providing them with a family. According to Berislav Majhut, "that is the only role able to perform the miraculous elevation of orphans from being outside of the society to fitting in again, from being at the bottom of the social pile to being in the safety of a home." (Majhut, 2005: 213). What further complicates defining the type of the novel is the fact that most of the plot (from the middle of the novel onwards) takes place inside the characters (inside Zlatko, and especially Cvijeta), which is not a characteristic of the suggested models of children's novels. Consequently, the character(s) and their inner worlds stand out as the predominant "psychemic narrative figures" (Peleš, 1999: 229), so we can discuss the character novel on the example of the novel *Zlatko*. Discussing the children's novel of the 1990s, Sanja Vrcić Mataija (2018: 122) states that the hero of the character novel is preoccupied with himself and his intimate turmoil, which is most often conditioned by the lack of something the hero longs for and lacks. In order to obtain the abovementioned, the hero is given a certain task, among which the author states the overcoming of emotional frustrations. Consequently, the two characters, Zlatko and Cvijeta, share a central role in the novelistic structure. Lidija Dujčić (2019: 134) stated that the title entry "novel about a boy" is just an excuse for another novel about a woman and the consequences of women's choices, which implied Zlatko's shared central character role in the novel along with his mother, or perhaps that his mother would take the role completely. Although the author's poetics is largely focused on female characters and their more elaborate (psychological) characterization, this is a more complex semantic structure. In the context of the abovementioned, instead of conditional passivity, Zlatko nevertheless takes an "active" role in the search for a biological identity, rejecting the inferior role of an orphan assigned at the beginning of the novel. Unlike Zlatko's activity, Cvijeta is completely passive, in her narrative, but

also with her emotions (almost dead), until meeting Zlatko. Cvijeta feels his closeness with mother's intuition.

In the hitherto calm, almost dead interior, an unusual movement, a half-dreamy mood, an anticipation of which she was not aware, appeared, except that she felt a distant unknown restlessness and a premonition of something that threatened her. However, this restlessness, instead of driving her into the house, to take shelter within the safe walls of the home, held her in place with magical power, even though it was late at night, and the dog Ris touched her legs with his snout several times, as if asking if it was bedtime. [...] She never thought about herself, much less ever took care of her inner self, let alone be able to analyse her feelings (Truhelka, 1934: 30).

From that moment on, we follow the subtle psychological characterization of Cvijeta's character and her inner emotional turmoil. Gradual emotional awakening and rating of the emotional relationship between Zlatko and Cvijeta, achieves narrative dynamism, typical of the author's poetics. Understandably, this relates back to Stjepan Hranjec's (1998), Milan Crnković's and Dubravka Težak's (2002) uncertainty about the novel's belonging to the system of children's literature. We mentioned that Hranjec defined the novel as "psychological", while Crnković and Težak emphasized the complicated event timeline that distances the novel from the possibility of the child's understanding. Despite the more convincing characterization of Cvijeta's character, which was mostly positively assessed by the critics, the child's character was still assigned a central (healing) role. Zlatko ultimately helped the biological mother to build and confirm her maternal identity, which was taken away from her for almost ten years. Majhut assessed the transformation (passive-active) of Cvijeta's character with the paradoxical Zlatko's birthing of his own mother, giving her a new life (2005: 158). The strong emotional relationship between Cvijeta and Zlatko is progressively structured mostly through narration, either (or especially) Zlatko's or Cvijeta's. The position of the child who learns and the parent who teaches is confirmed, which further strengthens Cvijeta's parental identity, at the same time placing the notion of family at the centre of the emotional.

You know, mother, I prefer when you talk to me as opposed to when I read. You do it so vividly, as if you were alone everywhere and experienced everything alone." And Cvijeta was happy to discover this gift of storytelling in herself, and now the memory is awakening day by day more and more, so that not even the slightest thing would escape her. And when the conversation between

Zlatko and her started, sometimes there were small arguments: it was just like at school, only much, much more fun and beautiful [...] And all this happened over dinner, while sitting on a large porch in the dark, close to each other, when the whirlwind of conversation flows abundantly, and when images and events are most vividly created, and outside there are rainy murmurs, quietly, quietly buzzing in needles and drops they fall from the roof into the gutters and drum... (Truhelka, 1934: 87–88).

On the other hand, Zlatko's relation with captain Čurić, as well as Cvijeta's relation with the captain, is extremely functional. Captain Čurić goes through almost the same emotional transformation in his relation with Zlatko (chapter "Zlatko and the captain"). The captain's life story is quite unhappy (fatherless orphan, divorce, suicide attempt, etc.), and the forest home is a metaphor for escape and at the same time provides comfort and the requested peace. Zlatko emotionally connects with him, thus reviving him and initiating change, especially after the decision that he and his mother are to go to Sarajevo. In their family context, everyone built their story and there was a place for everyone, which certainly corresponds to Christian (reconciling) poetics, the poetics of love and conversion, in this case with the central role of the child who humanizes relationships and the world.¹⁹ The compensatory emotional relationship between Zlatko and the captain, childhood and old age, could be compared to the relationship between Anica and Hana in the novel *Pipo i Pipa* (1923) which Šarančić Čutura (2018: 310) defined as "mutual 'infection' with one's own images of the world", noting that this was a frequent semantic relationship in the context of the author's opus, and consequently significant indications of an intergenerational novel²⁰, which is narratively determined by the relationship between the child and the adult.

The ontemic narrative sequence and the Christian imaginarium of childhood in the novel

Building upon the interpretation of the novel by Gaja Peleš (1999: 246), we can argue that the indicated psychemic figures are connected by complex multiple family relation-

¹⁹ "Zlatko's words, with childlike innocence, sounded in her like music from distant, pure lands, where there is no evil, no sin or guilt, but the rule of holy goodness, eternal love and forgiveness..." (1934: 81).

²⁰ In defining the narrative structure of an intergenerational novel, Sanja Vrcić Mataija emphasizes the relationship between a child and an adult as the centre, which becomes an indicator for structuring one's own identity, maturing, gaining insight, knowledge and power. For more details, see Vrcić Mataija, 2018: 249–256.

ships, from initial dysfunction to self-initiated family environment which is ultimately realized by the narrative family figure, thus imposing the familial belonging as a significant semantic figure. The main characters Zlatko and Cvijeta share the family roles of “being a son” and “being a mother”, complementing each other in the sociemic figure (Peleš, 1999: 254) of a family that has a fundamental role in the semantic structure of the novel, which implies that one could classify it as a family novel, but also functions as a kind of an indicator to the ontemic level of the narrative text. Although quite subversive, the family context is an important component in the reconstruction of the novelistic world, especially due to the relationship of the offered sociemic figures²¹ in the sequence of events (there are several family structures in the novel: Seljačić - Markuša - Čurić and the family functions of the characters within the novel), and because of the “open semantic field” (Peleš, 1999: 247) of Zlatko’s character. Zlatko shares the component “being a son” in as many as three family contexts (Seljačić - Markuša - Čurić family), with changed family roles of other members (biological mother, stepmother, foster mother - biological father Markuša, stepfather Seljačić and finally grandfather captain Čurić). If we set the (self)questioning of Zlatko’s position within the family context, as well as Cvijeta’s position and her family role, as the basic intention of the novelistic structure, we certainly come across elements of the family novel. What we associate with the construction of sociemic figures (families) in the novel is the religious worldview and conditional conservatism. It is an ideologem which was also underlined by Berislav Majhut (2005: 384) while writing about the novel, emphasizing the fundamental question that bothers Zlatko, namely whether his parents were married or if he was an illegitimate child, or whether he was conceived on the night before his mother’s wedding, stating that the implicit reader is conservatively structured.²² Zlatko is an extremely religious boy, ethical, merciful, honest and just, he prays and confesses regularly. It is interesting how the narrative technique of commentary perpetuates the mentioned worldview; we notice it from the very beginning when Zlatko’s lie is commented on and interpreted and judged by the fact that he choked “because Zlatko is not used to lying!”. Christian morality, patriotism and sacrifice are fundamental characteristics of Cvijeta’s character. Emotional instability and capriciousness, a typical narrative characteristic of Truhelka’s

²¹ Peleš (1999: 252) states that the sociemic narrative figure in the semantic analysis of the novel was very often neglected, which prevented the reconstruction of the world of the narrative text. “The identification of this narrative figure makes it possible to discern those singularities of the novelistic world that stand between personality units and those units that some thematologists have called the theme of the work, or at least one of these ‘concrete universal features’, which form the semantic basis of the text as a whole. Sociemic figure is a concept that allows us to establish a ‘thematic network’ or ‘hierarchical configuration’ of the text, in which all three types of narrative figures are placed in relation”.

²² Berislav Majhut (2005: 384) concludes that the social practices of the 1930s no longer had the power that the author had given them, but they did exist.

adolescent characters, but also hypersensitivity, caring and mercy, fueled by the whirlwind of war context resulted in a complete eclipse of Cvijeta's mind after the death of her parents. It is the failure to fulfill the responsible family role of a "good daughter" supported by Cvijeta's youthful love enthusiasm that leads to a melancholy feeling of shame and remorse, pain and regret, which Cvijeta's fragile personality could not cope with.

As soon as she saw the pictures of her parents, she would burst into tears, bury her head in her parents' beds, pull out her hair, and call on her father and mother and death to unite her with them. An old faithful lady once found her like this and said cruelly and ruthlessly: "Yes, yes, now you are crying. For a good reason. You went, ostensibly to nurture other people, to feast there, and left your old parents at home, so that they would die of grief..." And a few more terrible words followed. Those meaningless words tore in one moment the still shining veil of illusion in front of the soul and consciousness of Cvijeta and showed her her greatest experience, her love and everything related to her, in such a distorted and monstrous image, and her mistake and the sin committed against her parents, so terrible, unforgivable and unrepentant, that it hit her like a club. She loses consciousness, her mind becomes confused, and her mind darkens (Truhelka, 1934: 50).

We can grasp a clearer understanding of ontemic figures through grading of the basic components when it comes to the two central psychic figures, as well as alluding to the biblical (archetypal) relationship between a mother and a son, while linking them into more complex relationships of higher-level semantic figures (different family contexts and assigned roles). More specifically, at the ontemic level, it is possible to read a Christian semantic sequence centered on the ideologue of Christianity, which becomes a path of goodness, peace, love and understanding, repentance, forgiveness, healing and ultimately conversion. The ontemic level of understanding of the novel is realized through temporal and spatial topos. The war and post-war period certainly carry exceptional semantic potential in the novel, on the value relation of good-evil, where the cruelty of war is opposed to peace, love, tolerance, innocence of a child and a happy family, values promoted by Christian ethics. All the negativity of the war is transparently shown in Cvijeta's destiny. The war situation brought Cvijeta's emotional world into extreme tension, from which there was no return.²³

²³ "The enthusiasm for sacrifice has subsided. The man gets used to everything. Only Cvijeta, the most self-sacrificing of all, could no longer normalize, to cope with the old mood. An hour of even higher,

Initially, it is presented in a stubborn girl's decision to join the whirlwind of war, not even anticipating all the horrors that await her (especially in the hospital in T.), but still feeling it being her Christian and patriotic duty. Then her somewhat careless attitude towards her parents to the detriment of her fiancé (her father became seriously ill and died before her arrival) and finally her youthfully capricious love affair and war wedding with Filip Markuša. Indirectly, the war hysteria also marked Zlatko's fate as an orphan (the darkening of his mother's mind due to remorse is the result of hasty youthful decisions in a confusing time of war). By following the ontemic status of the war and wartime imaginarij, or more specifically, the retrospectively invoked time of the First World War and the post-war period ten years later (Zlatko is eleven years old, and Cvijeta has been mentally ill for ten years), one can observe that the semantic structure has a quite engaged anti-war discourse justified by the experience of the past, and focused on the foreseeable future of the war. It is certainly interesting that in the context of war issues, the focus is on the women's world and their perspective, and the consequences that affect them the most. The influence of war in the male-female dichotomy is clearly shown by comparing Cvijeta and Markuša and their post-war destiny, in which Markuša is being realized as the father of five children, while Cvijeta's destiny is additionally marked by patriarchal family relations.²⁴

So this is war, the girl wondered, filled with timid uncertainty, a war described in the newspapers with so much ceremony and brutal enthusiasm, a war that was once taught in schools without ceremony, without enthusiasm, but with much boredom and carelessness, war which was discussed so calmly and really, as if talking about some unusual thing with just a little more satisfaction, because finally there's something new in the many years of peaceful existence and civic uniformity of the superficial and frivolous world, which does not think or is not accustomed to think about other than about oneself, and otherwise loves every type of sensation, even bloody... (Truhelka, 1934: 39).

Spatial topos marked in the narrative structure surely belong to the ontemic level, starting from opposing urban motifs of Sarajevo, picturesque almost utopian sensa-

highest ecstasy struck, in which her destiny finally ended. The call came, she responded and sacrificed herself without hesitation, all" (Truhelka, 1934: 47).

²⁴ In *Ženski svijet* (eng. Women's World), Jagoda Truhelka published the short story *Telemak* in 1917, which dealt with the war and its impact on families, especially children. With the narrative of departure and return (Odyssey and Telemachus), she engaged in trying to convey the children's perception of war and its reflex to children's world, while confirming the strong concern and emotion for the social context of the time.

tions of the Bosnian landscape (Ilidža, source of the river Bosna, Hrvatinbrijeg, Ivan planina) to the rural area of the forest home²⁵ where Cvijeta lives and which corresponds to her spiritual world of silence. The metaphor of the forest, the space of the forest home, is ontemic in the understanding of the novel, and in its vertical hierarchy it is completely superior to the psychemic figures: starting from Cvijeta, captain Čurić to Zlatko. It is in the forest, or more specifically the forest home, that the protagonists find their peace; gradually they find their strength, and the impetus for social (re) integration. Metaphorically, it is an ascetic place of renouncing social life, a spatial projection of subconscious traumatic experiences, a place of quiet contemplation, but also of gradual awakening and confrontation with life. It is opposed to the urban topos of Sarajevo, a place of integration, complete recovery and joint family return. The premises of Sarajevo are incentives for topophilic reminiscences of childhood and loved ones, such as Zlatko reminiscing on his mother and their life in Sarajevo, and Cvijeta on her parents. On a horizontal level, the forest home is complementary to the ideologeme of Christianity and its determinants: love, peace, family, caring, motherhood, sacrifice. Conceptually, it can oppose war and war confusion with the appropriate spatial details of the war hospital where Cvijeta works, the battlefield and specifically the terrible place T. In this context, we also observe the metaphors of sacral spatial units, especially the church. The church is a topos of confrontation, repentance and forgiveness, an objectification of unconditional divine love and mercy; it functions as a spatial unit that, in the narrative, we interpret as a protective stopping point (Detoni-Dujmić, 2015: 127), a point of narrative respite, but also of Cvijeta's final conversion. The importance of faith is emphasized in their first meeting when Zlatko and Cvijeta go to church on Zlatko's initiative to pray and thank God for the reunion. In doing so, Zlatko sees in Cvijeta a resemblance to the Mother of God, which serves to emphasize the identity of faith and mother in the boy's life. Cvijeta's approach to God, initiated by Zlatko himself, helped her cope with the traumas she experienced, repentance for her sins, reintegration and finding spiritual peace. Ultimately, Cvijeta searches for and finds her sister Anđela, who has been a significant fulcrum of her childhood, in the Sarajevo monastery. In a conversation with her sister Anđela, Cvijeta finds solace, and it is only in that sacral space that we witness Cvijeta's conversion: "Since that day, everything has changed in and around Cvijeta." (Truhelka, 1934: 131), as the clergywoman Anđela herself confirmed with her story: "God helped me because without God nothing can be done!" (1934: 129).

²⁵ The semantics of space is a characteristic of the author's discourse, and given that the theme of Bosnian space is frequent in Truhelka's work, one can deconstruct the novel through an autobiographical key. The mentioned semantization of the forest and the house near Sarajevo is especially interesting, which would certainly require a separate reading of the space in the novel.

The Christian imaginarium of a childhood, if we define it as a narratively structured value system in the text, is realized by the subtle linkage of semantic novelistic figures at all levels of the novel, starting from the level of characters who follow or sporadically appear in the narrative (Zlatko, Cvijeta, Čurić, sister Anđela, Filip Markuša, etc.), through their mutual relations (realized or unrealized family contexts) to ontological (Christian) ideologemes of faith, love, kindness, motherhood, hope, peace, mercy, communion, acceptance and understanding, forgiveness and conversion. Certainly, the ideologemes of forgiveness and conversion, as the highest levels of Christian ethics, support the claim of existing Christian imaginarium. Cvijeta's remorse gave way to peace of mind only when she forgave herself in a conversation with her sister Anđela. In this context, the last chapter of the novel, which can be read as an allusion to the biblical parable "The Lost Son", entitled "The Lost Father" appears where Zlatko generously forgives his father Filip Markuša, just as the father forgave a careless son in the Bible, whereby the child nevertheless occupies a central role in the narrative space, imposing his values on adults. Although Zlatko's understanding of the complicated relationship between the mother and the father betrayed the receptive possibility of an eleven-year-old child on one hand, the act was completely expected on the other. The boy Zlatko understands the parent's agreement to divorce because the father has a wife in Poland who helped him, and with whom he has five children, all of who need a breadwinner and a defender. This kind of Zlatko's thinking is completely in line with the structured Christian tendency, and consequently the imaginarium of childhood, which any other ending would surely compromise.

Thus, the hybrid genre structure that combines the characteristics of a variety of children's novels subordinates itself to the tendentious Christian principles. On the other hand, we need to allow a kind of text analysis in a historical context, and find a paradigm of social knowledge, a segment of the history of mentality in which the structured imaginarium of childhood is located. If we use imagological terms, the final level of interpretation would be to imprint the imaginarium of the novel into the cultural imaginarium of the period; as stated by Pageaux (2009), we should gain insight into the field of knowledge and power to which the novel corresponds. It is a system of values (ideology) of a certain community, more precisely a discursively produced concept that would outline the history of the mentality. Following this idea, the novel *Zlatko* should be viewed in the context of the mentioned Catholic (children's) literature of the 1930s, and the same approach should be taken with the children's novel *Jaslice* (1933) by Sida Košutić and the novels *Petnaest tornjeva* (1933)

and *Plašt maloga križara* (1937) by Štefa Jurkić.²⁶ Finally, for a clearer understanding of the cultural imaginarium of the 1930s, the knowledge of publishing practices becomes essential, or in this case, a consideration of the publisher's cultural role at the time (the Croatian Literary Society of St. Jerome) in the popularization of Catholic literary content in the 1930s. The publications also (re)presented the Catholic (female) canon of the St. Jerome's library in which, along with Jagoda Truhelka, Sida Košutić and Štefa Jurkić, they published works by world (Catholic) renowned authors such as Sigrid Undset, Grazia Deledda, Maria (Marika) Stiernstedt, Zofia Kossak-Szczucka, Marie Reynès-Monlaur, Florence L. Barclay etc.

²⁶ For more details on the mentioned novels by Štefa Jurkić, see: Hranjec, 2004: 74–78; Lovrić, 2008: 199–212.

SOURCES

TRUHELKA, J. (1934). *Zlatko. Roman jednog dječaka*. Zagreb: Knjižnica dobrih romana – Kuća dobre štampe.

REFERENCES

- ANDRIĆ, J. (1934). O spisateljici ove knjige. In: J. Andrić (editor) *Zlatko*. (150–151). Zagreb: Knjižnica dobrih romana. 150–151.
- BACHELARD, G. (2000). *Poetika prostora*. (translated by Zorica Ćurlin). Zagreb: Ceres.
- BALENTOVIĆ, I. (1934). J. Truhelka: Zlatko, roman jednog dječaka. *Obitelj*, no. 30, 571.
- CRNKOVIĆ, M. and TEŽAK, D. (2002). *Povijest hrvatske dječje književnosti: od početaka do 1955. godine*. Zagreb: Znanje.
- CRNKOVIĆ, M. (1970). Truhelkini 'Zlatni danci'. *Umjetnost i dijete*. no. 6,
- CRNKOVIĆ, M. (1966). (1969. 2nd edition) *Dječja književnost: priručnik za studente pedagoških akademija i nastavnike*. Zagreb: Školska knjiga.
- DETONI-DUJMIĆ, D. (2015). Prostorni imaginarij u Galovičevim prozama. *Kolo*, 25 (3), 126–136.
- DETONI-DUJMIĆ, D. (1998). *Ljepša polovica književnosti*. Zagreb: Matica hrvatska.
- DUJIĆ, L. (2019). *Zovu ih književnicama*. Zagreb: Mala zvona.
- FLAKER, A. (1976). *Stilske formacije*. Zagreb: Liber
- HRANJEC, S. (1998). *Hrvatski dječji roman*. Zagreb: Znanje.
- HRANJEC, S. (2003). *Kršćanska izvorišta dječje književnosti*. Zagreb: Alfa.
- HRANJEC, S. (2006). *Pregled hrvatske dječje književnosti*. Zagreb: Školska knjiga.
- I.D.B. (1934/35). J. Truhelka: Zlatko. *Omladina*. no. 2. p. 73
- IVON, K. (2015). Zlatni danci Jagode Truhelke – primjer kroatocentričnoga kulturnoga imaginarija, *Libri & Liberi*, 4 (1), 11–26.
- IVON, K. (2016). Prostori djetinjstva i djetinjstvo prostora. *Croatica et Slavica Iadertina* 12/1. 311–323.
- LONČAREVIĆ, V. (2005). *Književnost i Hrvatski katolički pokret: (1900-1945): teorijske i programske odrednice, književna politika i organizacijska struktura*. Alfa: Zagreb.
- LOVRIĆ, S. (2008). Globalni pokreti i njihov odraz u djelima za djecu Štefe Jurkić. U: I. Šerebetar, M. Matas, Z. Braičić i A. Tominac (ur.), *Međunarodni stručno-znan-*

- stveni skup IX. dani Mate Demarina „Odgoj i obrazovanje između globalnog i lokalnog“. (199–212). Zagreb: Učiteljski fakultet Sveučilišta u Zagrebu.
- LOVRIĆ KRALJ, S. (2015). Stvaranje tridesetih nakon 1945: Lovrakovo doba. *Detinjstvo*, XLI (3). 11–24.
- MAJHUT, B. (2015). Treba li nam nova povijest hrvatske dječje književnosti. *Fluminensia*, 27(1), 189–202.
- MAJHUT, B. (2005). *Pustolov, siročić i dječja družba: hrvatski dječji roman do 1945*. Zagreb: FF press.
- MAJHUT, B. (2013). Bijela područja i crne rupe povijesti hrvatske dječje književnosti. In: M. Protrka Štimec, D. Zalar, D. Zima (editor) *Veliki vidar - stoljeće Grigora Viteza* (311–328). Zagreb: Učiteljski fakultet Sveučilišta u Zagrebu.
- MAJHUT, B. (2016). Hrvatska dječja književnost i jugoslavenska dječja književnost. *Detinjstvo*, XLII (2). 28–43.
- MARAKOVIĆ, Lj. (1934). Zlatko. *Hrvatska prosvjeta*. no. 6. p. 221–223.
- MARAKOVIĆ, S. Ž. (1971/1973). *Zapisi o književnosti za decu*. Beograd: Interpres.
- NEMEC, K. (1998). *Povijest hrvatskog romana. od 1900. do 1945. godine*. Zagreb: Znanje.
- PELEŠ, G. (1999). *Tumačenje romana*. Zagreb: ArTresor naklada
- PEROŠ, V. (1934). Zlatko. *Hrvatska smotra*, 11–12, 457–458.
- PROPP, V. (2012). *Morfologija bajke*. Beograd: Prosveta
- R.C. (Petar Grgec). (1934). Novi roman J. Truhelke. *Hrvatska straža*, 174, 5
- ŠARANČIĆ ČUTURA, S. (2018). Refleksije uz Truhelkinu knjigu o ženi, ptici i kući od mašte: Pipo i Pipa. *Libri & Liberi*, 7(2). 297–319.
- ŠICEL, M. (2009). *Povijest hrvatske književnosti XX. stoljeća. Knjiga V. Razdoblje sintetičkog realizma (1928–1941)*. Zagreb: Naklada Ljevak.
- TEŽAK, D. (1994). Patina prohujalog vremena : uz 130. obljetnicu rođenja Jagode Truhelke. *Književna revija*, 34 (3/4), 150–154.
- VEGH, Ž. (2015). Sudbina hrvatskih knjiga kršćanske tematike i nadahnuća u gradskoj knjižnici u Zagrebu u doba komunizma. *Kroatologija*, 6(1–2). 27–93.
- VRCIĆ MATAIJA, S. (2018). *Hrvatski realistički dječji roman (1991. – 2001.)*. Zadar: Sveučilište u Zadru.
- ZALAR, I. (1978). *Dječji roman u hrvatskoj književnosti*. Zagreb: Školska knjiga.
- ZIMA, D. (2001). Dječji roman tridesetih godina: Mato Lovrak i Erich Kästner. *Umjetnost riječi*, 45 (3–4), 251–266.
- ZIMA, D. (2011). *Kraći ljudi: povijest dječjeg lika u hrvatskom dječjem romanu*. Zagreb: Školska knjiga.
- ŽIVKOVIĆ, A. (1934). Izdanja književnog društva sv. Jeronima za godinu 1935. *Bogoslovna smotra*, 22 (4), 417–418.

IMAGINARIJ DJETINJSTVA U ROMANU ZLATKO JAGODE TRUHELKE

Sažetak

U radu se analizira roman Jagode Truhelke *Zlatko: roman jednog dječaka* objavljen 1934. godine u izdanju Hrvatskog književnog društva sv. Jeronima. U prvom je dijelu rada fokus na prilično ambivalentnoj književnokritičkoj i književnopovijesnoj recepciji samoga romana koju ćemo sagledati u kontekstu Truhelkina stvaralaštva u međuratnom razdoblju, kao i u kontekstu reprezentacijski prevladavajuće predodžbe koja se strukturira o hrvatskoj dječjoj književnosti 30-ih godina 20. stoljeća. S druge je strane Truhelkin roman zanimljiv iz više značenjskih perspektiva, posebice „složenih društvenih kodova“ (Majhut, 2005: 385), kao i žanrovskog višeglasja, koje je ponudio. Hibridna, ali čvrsta realistična romaneskna struktura, s elementima obiteljskoga romana, romana o siročetu, pustolovnoga romana te značajnom emocionalnom karakterizacijom dvaju središnjih likova (posebice Zlatkove biološke majke Cvijete) nudi zanimljiv (disfunkcionalni) obiteljski kontekst u kojemu glavni junak ima čak tri majke i dva oca (na prostornoj relaciji Zagreb – Sarajevo značajnoga semantičkog potencijala). Zlatkova potraga za biološkom majkom ujedno je i potraga za vlastitim (dječjim) identitetom, ali i prilika aktualizacije izgubljenoga Cvijetina (majčinskog) identiteta. Pozadinski je imagem rata, retrospekcijski prizvan, posebice zanimljiv aspekt u konstruiranju središnjeg ženskoga lika (Cvijeta). Njegova je presudna uloga u oblikovanju obiteljskoga okruženja koji zatičemo, utječe na razvoj likova i njihovih postupaka. Stoga na ontenskoj razini romana, osim kršćanskoga svjetonazora, dominantne iscjeliteljske uloge obiteljskih odnosa te bezuvjetne povezanosti dvaju središnjih identiteta, iščitavamo i snažnu antiratnu poruku koja je ovjerena iskustvom prošlosti svakako usmjerena i ratnoj budućnosti koja se naslućuje.

KLJUČNE RIJEČI: *imaginarij djetinjstva, Jagoda Truhelka, Zlatko, predodžba 30-ih godina 20. stoljeća, ideologija*