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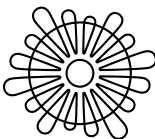
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# ZAGONETKE U UDŽBENICIMA I NASTAVI

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VESNA GRAHOVAC-PRAŽIĆ

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## SAŽETAK

U radu se govori o književnom obliku zagonetki kao obaveznom programskom i nastavnom sadržaju prema kurikulumu iz 2019. godine. Polazi se od književno-teorijskog određenja zagonetke. Napravljena je analiza udžbenika za nastavu književnosti u prva četiri razreda osnovne škole s obzirom na zastupljenost zagonetke i analiza metodičkog instrumentarija. Također je uspostavljen vremenski kontinuitet s obzirom na prisutnost zagonetke u nastavi kao i u metodičkom pristupu zagonetkama. Analiza je pokazala opravdanost zagonetke u udžbenicima, ali i skromnost metodičkog instrumentarija uz nju. Metodički pristup kao krajnji ishod bilježi stvaranje zagonetke što je provjeren pilot-istraživanjem koje je predstavljeno u radu te je pokazana spremnost učenika za stvaranje zagonetke.

## KLJUČNE RIJEČI:

*zagonetka, udžbenik, hrvatski jezik, nastava, učenik*

## UVOD

Nastavni kurikulum iz 2019., Kurikulum nastavnog predmeta hrvatski jezik za osnovne škole i gimnazije, osim što je donio kurikulsko planiranje donio je i nove sadržaje u nastavnoj domeni *Književnost i stvaralaštvo*. Kao književni sadržaj za ostvarivanje odgojno-obrazovnih ishoda pojavljuje se zagonetka koju ne nalazimo u Nastavnom planu i programu (HNOS) iz 2006. godine. Zagonetka kao jednostavan književni oblik navedena je zajedno sa slikopričom, kratkom pripovijetkom, bajkom, dječjom pjesmom, kratkim igrokazom kao tekst pomoću kojeg će se ostvariti odgojno-obrazovni ishodi u prvom razredu. Očekuje se da učenik razlikuje zagonetku od drugih književnih tekstova i prepoznaje temu već u prvom razredu. U skladu s vertikalno-spiralnim planiranjem u drugom razredu učenik izražava svoje doživljaje te razlikuje zagonetku po obliku i sadržaju. U trećem razredu zagonetka se izričito ne imenuje. Učeniku je sada zagonetka već poznata i sposoban ju je samostalno razlikovati od drugih književnih tekstova s kojima se susreće u nastavi književnosti i izražavanja. U ovom odgojno-obrazovnom razdoblju stavlja se naglasak na sadržaj, temu, povezivanje književnih tekstova s vlastitim iskustvom pa prema tome i s već poznatom zagonetkom. Očekuje se da učenik u četvrtom razredu objašnjava osnovna obilježja zagonetke. U sva četiri razreda potiče se učeničko stvaralaštvo kroz odgojno-obrazovni ishod: *Učenik se stvaralački izražava prema vlastitome interesu potaknut različitim iskustvima i doživljajima književnoga teksta* (Kurikulum, 2019). Također, treba istaknuti da se očekuje da zagonetka ulazi u obzor čitateljskog interesa, odnosno da je sastavnica učeničkog lektirnog izbora i čitateljskog iskustva. Najprije treba nešto reći o zagonetki kao književnom obliku.

## ZAGONETKA

Zagonetku<sup>1</sup> nalazimo u usmenom stvaralaštvu gotovo svih kultura, one pripadaju iskustvu većine ljudi. Kompozicijski i sadržajno su slične. Poznajemo ih iz daleke prošlosti kao i u sadašnjem stvaralaštvu.<sup>2</sup> Tradicionalno su imale ulogu pri-

<sup>1</sup> Nalazimo ih pod imenima *zagenka*, *gonetka*, *daštalica*.

<sup>2</sup> U hrvatskoj književnosti zagonetke pišu: Fran Krsto Frankopan, Ivan Trnski, Petar Preradović, Ivan Goran Kovačić, Šime Fučić, Grigor Vitez, Ratko Zvrko, Stanislav Feminić, Pajo Kanižaj, Lidvina Luketa, Vladimir Halovanić, Stanislav Čapina-Ćulanić, Boris Nazansky i drugi (Šantek, 2004).

stupanja svijetu odraslih, bile su prisutne u običajima pojedinih kultura ili su bile sredstvo prepričavanja u narativnom procesu, gdje ih treba uspješno prevladati kako bi se došlo do cilja. Bile su dio obiteljskog druženja, zabavljanja. Počinju se zapisivati u 18. stoljeću u kalendarima, a od 19. stoljeća u ostalim publikacijama i knjigama.

Zagonetka se postavlja vještijim skrivanjem pravog značenja kroz igru riječi ili kroz dvosmisleno značenje. Sadržaj je jednodimenzionalan, a mogućnost odgovaranja višestruka. Književne teorije zagonetku u pravilu svrstavaju u jednostavne oblike (Solar, 1984; Škreb, Stamač, 1998; Jolij, 2000), minijature oblike, mikrostrukture (Kekez, 1996; Užarević, 2012). Prema Jollesu (2000) zagonetke su dio takozvanih jednostavnih oblika, jezičnih oblika koji izvorno pripadaju usmenoj kulturi, „zagonetka je pitanje koje traži odgovor“ (2000: 120). Zagonetke ćemo prepoznati po neobičnoj, tajanstvenoj strukturi, tj. pitanje je strukturirano tako da nam je odgovor namjerno skriven (Solar, 1984). Solar objašnjava: „Zagonetka – jednostavan oblik koji se sastoji u postavljanju pitanja na takav način da se neposredno navode skrivene, neobične, ili s posebnog aspekta viđene osobine nekog predmeta, osobe ili pojave, pri čemu se očekuje jasan i nedvosmislen odgovor koji donosi neku vrstu razrješenja“ (Solar, 2007: 316). U teorijama književnosti i teorijskim priručnicima vrlo se sažeto govori o zagonetkama. Svjedoče tome i ovi zapisi iz književno-teorijskih priručnika: „zagonetka (prema glagolu gonetati) je vrsta misaono-govorne igre u kojoj se postavljaju zbunjujuća pitanja na koja se očekuje samo jedan odgovor koji je uvijek točan, ali je sakriven.“ (Bouša, 2005: 75); „kratka prozna vrsta koja se ostvaruje postavljanjem pitanja na koje se traži jasan i nedvosmislen odgovor-odgonetka. Zagonetka se izgrađuje zamjenom slika i predodžba na temelju uspoređivanja po sličnosti, srodnosti, suprotnosti i proturječnosti“ (Jambrec, 2014: 147). Dvodijelna struktura i dijaloška forma značajke su zagonetke (Bonifačić Rožin, 1963; Škreb Stamač, 1998), ali i metafora, odnosno zamjena slike i predodžbe. Ona se sastoji od *zagonetača* i *odgonetača*, *zagonetljaja* i *odgonetljaja*. Mogućnost je odgovora višestruka, može biti konkretan i u prenesenom značenju. Čvrsta je veza između zagonetke i odgonetke jer zagonetka sadrži karakteristike onoga što je u odgonetci. Postoje i zagonetke gdje odgovor dolazi prije pitanja jer je sadržan u naslovu zagonetke. Zagonetka može biti pisana u prozi i stihu. Jezik je ritmiziran, zvučan.

Zagonetke je teško klasificirati, polazilo se od teme, odgovora, pitanja... Prema Kekezu (1996) zagonetke možemo podijeliti prema funkcijsko-oblikovnom kriteriju na značenjske zagonetke, zagonetke pitalice i računске zagonetke. Zagonet-

ke ipak na neki način kontekstualiziraju vrijeme. Tako poznata zagonetka u 19. stoljeću *Drven pas na potoku laje* današnjem odgonetaču, posebice djeci, postaje nerazumljiva. Odgovor je historicizam *prakljača*<sup>3</sup>, predmet danas nepoznat u svakodnevnom životu.

## METODIČKI PRISTUP ZAGONETKAMA

Zagonetke se u metodičkim monografijama i priručnicima skromno spominju. Musa, Šušić, Tokić spominju poslovice i zagonetke kao dio „kratke pripovjedne proze u nastavi književnosti“ (2015: 166). Također izdvajaju njihovu primjenu u nastavi kroz motivaciju i jezične igre. U Rosandićevoj metodičkoj monografiji *Metodici književnog odgoja i obrazovanja* iz 1986.<sup>4</sup> godine zagonetke nalazimo u poglavlju posvećenom narodnoj književnosti. Zagonetke učenika potiču na razvijanje mašte, mišljena te na sposobnost zaključivanja i izražavanja, one „prenose narodnu mudrost i svojevrstu narodnu filozofiju“ (Rosandić, 1986: 650). Prema Rosandiću u interpretaciji se polazi od razumijevanja zagonetke te se interpretaciji posvećuje tri sata, dva sata uočavanju književnih obilježja, a na trećem satu učenici pripremaju samostalan izbor zagonetki. „Interpretacija tih književnih vrsta utjecat će i na samostalno izražavanje učenika i pokušaje stvaranja zagonetki.“ (Rosandić, 1986: 678).

Kontinuitet metodičkog interesa za zagonetke pokazat ćemo kroz dva primjera iz prošlosti. Godine 1906. tiskana je knjiga Nike Balerin-Monopoli<sup>5</sup> *Razni didaktički postupci za tumačenje poslovice i zagonetki*. Autorica ističe da djeca vole zagonetke te piše: „Zagonetkam se razvija mašta djece i oštri razum i zato se one upotrebljavaju u našim pučkim školama. Oni djecu oživljuju, razbistre i razvesele.“ (Balerin-Monopoli, 1906: 11). Zagonetke se prema uputama u knjizi obrađuju kroz četiri stupnja. Na prvom se stupnju razjašnjavaju, u drugom se stupnju učenici pripremaju za „dovinuti smislu zagonetke“, treći je stupanj rješavanje zagonetke, a četvrti „dokazivanje istinitosti onoga riješenja“ (Balerin-Monopoli, 1906:

<sup>3</sup> *Prakljača, pratljača*: 'plosnat komad drveta s drškom kojim se udara rublje kad se pere na potoku i sl.' (<https://hjp.znanje.hr/index.php?show=search>)

<sup>4</sup> U drugom izdanju monografije (2005.) nema poglavlja o narodnoj književnosti.

<sup>5</sup> Balerin-Monopoli, Nike (1875. – 1925., Dubrovnik), učiteljica. Kao upraviteljica Ženske osnovne škole i odbornica Narodne ženske zadruge aktivno je sudjelovala u kulturnom i prosvjetnom životu Dubrovnika. Skupila je vrijednu zbirku konavoskih ženskih ručnih radova i zabilježila svadbene običaje i tradicijska vjerovanja Konavala (Gruda).

11). Balerin-Monopoli razlikuje zagonetno pitanje i prave zagonetke. Savjetuje da treba voditi djecu da traže odgovore, a učiteljica ne smije reći točan odgovor, već treba pozivati učenike da govore rješenja zagonetke, jer kad bi učiteljica odmah prihvatila rješenje, druga ga se djeca ne bi trudila naći. Nakon toga treba prozvati učenika koji je dao pogrešan odgovor, da bi uvidio pogrešku. „Time postizavamo dvojaku svrhu, I. da ne valja, da brzo misle, nego da bolje razmišljaju, a II. pribavimo veselje onoj djeci, koja su našla zagonetku.“ (Balerin-Monopoli, 1906: 12).

Drugi metodički primjer vezan je za početnicu iz 1927. koju prati metodički priručnik, *Metodika čitanja i pisanja prema Barf-Sašonovoj početnici, rukovođ saslikama, crtežima i notama* (1931.). Tu nalazimo poglavlje o zagonetkama u nastavi. Autori ističu da „Svaki učitelj i predobro iz svog iskustva znade kako dobra i zgodna zagonetka raspršuje oblake s učeničkih čela i kako upravo snopove sunčanih zraka unosi u školsku sobu. Toga radi o čarobnu njezinu djelovanju na duše dječje suvišno je da govorimo.“ (Barf-Sašon, 1931: 50). Zatim se navodi četrnaest zagonetki koje bi učitelj mogao primijeniti kod učenja čitanja i pisanja uz kratke metodičke napomene, primjerice: „Lijevo **a**, desno **on**,/u sredini **vi**./Možda zna-deš-ti,/Da je to-**avion**. (Tu zagonetku obradi kod slova a.)/ Čitaš li me pravo ili naopako,/Ja ostanem isto svakojako:/ana (a),, ada(d), tat (t), dud (d), kuk (k) bob (b), neven (v), potop(p), ratar (t)...“ (Barf-Sašon, 1931: 51). Za drugu navedenu zagonetku savjetuje se učitelju da je upiše u *križić* ili *četvornice* kako bi učenici uvidjeli da se riječi mogu čitati iz različitih smjerova a da riječ ne mijenja oblik. Također savjetuje da se te riječi pretvore u pitalice, primjerice: „Tko je otprijeda i otraga čovjek? **Tat**“ (Barf-Sašon, 1931: 51).

Ti priručnici za nastavu iz prve polovine 20. stoljeća upravo svjedoče razvoju metodike nastave književnosti te pokazuju da su zagonetke opravdano prisutne u nastavi već od prvog razreda temeljem učeničkog zanimanja za njih i njihova prihvaćanja.

## ZAGONETKE U UDŽBENICIMA

Udžbenici su zakonom propisane školske knjige, metodički opremljene, oblikovane prema učeniku i školskom sustavu, a namijenjene učenicima, učiteljima i roditeljima. Za predmet Hrvatski jezik poznajemo čitanku, udžbenik za nastavu književnosti, udžbenik za nastavu hrvatskog jezika i, pomalo nepreciznog naslova, integrirani udžbenik, koji pokriva nastavu književnosti, jezika i izražavanja te me-

dijske pismenosti. Osim toga za predmet Hrvatski jezik u prvom razredu postoji poseban udžbenik, početnica. Početnica je zapravo prva školska knjiga u kojoj se nalaze sadržaji za opismenjavanje kao i za ostala nastavna područja Hrvatskog jezika. U hrvatskom školskom sustavu proces opismenjavanja provodi se u prvom i drugom razredu; u prvom razredu uče se velika i mala formalna slova, a u drugom rukopisno pismo. Važno je naglasiti da se učenici od prvog razreda uvode u književni odgoj i obrazovanje. Od pojave prvih školskih udžbenika nalazimo u njima zagonetke. Njihovo prisutnost u početnicama potvrđuje prisutnost i u nastavi, i to već od prvog razreda. Polazilo se od poznatog k nepoznatome, a zagonetke su učenicima svakako bile poznate. Donosimo nekoliko primjera iz početnica:

*Tko kazuje gomilu priča, a nema ni grla ni jezika. Guravo prase sve polje popase. Drven pas na potoku laje. (Početnica za obće pučke škole, 1877.)*

*Tko hoda u jutro četveronoške, u podne dvonoške, a na večer tronoške? (Početnice za obće pučke škole, 1883.)*

*Hući, bući, zviždi, granje lomi, a ne vidiš ga. Što je to? Tko ide, a nogu nema; kuca, a srce nema? Crni kolac, a za njim ostaje crni put. (Početnica, 1933.)*

*Bijela marama sve njive prekrila, samo vijugavicu ne može. (Početnica i čitanka, 1948.)*

*Četiri uha, dva trbuha? (Početnica, 1954.)*

*Od malog sam prsta tanja, svakim danom sve sam manja. Pun obor bijelih ovaca. Što je to? (Sunce na prozorčiću, 1967.)*

*Trideset braće po svijetu hodi, svemu svijetu kažu što se gdje dogodi, Ne vidiš me al' sam jak, dižem redom sve u zrak. Bijele koke s neba pale pa i vrata zatrpale. (Dobro jutro, 1981.)*

Zagonetke se nalaze uz pojedine tekstove ili su grupirane na zasebnoj stranici bez ikakvog metodičkog teksta. Vidimo da je uvijek riječ o zagonetkama koje pripadaju usmenom diskursu.

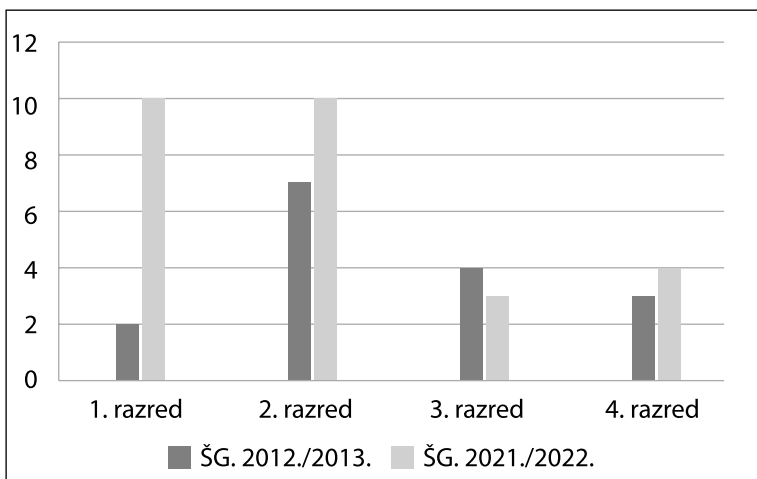
## ISTRAŽIVANJE UDŽBENIKA

Cilj istraživanja je kroz analizu udžbenika za Hrvatski jezik utvrditi zastupljenost i metodički položaj zagonetke u prvom, drugom, trećem i četvrtom razredu osnovne škole. Za jedinicu analize korišteni su pojedini predlošci udžbenika za

Hrvatski jezik u prva četiri razreda osnovne škole za nastavu književnosti. Uzorak su slučajno odabrani udžbenici, autorski komplet za prvi, drugi, treći i četvrti razred u dva vremenska razdoblja u razmaku od desetak godina, 2012./2013. i 2021./2022. školske godine (popis udžbenika vidi u izvorima). Analizirano je osam udžbeničkih kompleta, odnosno dvanaest udžbenika jer se pojedini sastoje iz više zasebnih knjiga. Udžbenike je odobrilo Ministarstvo znanosti i obrazovanja i športa. Prvi komplet udžbenika usklađen je s Nastavnim planom i programom iz 2006. godine (HNOS), a drugi s Nastavnim planom i programom iz 2019. godine. Postupak ovoga istraživanja isključivo je rad na dokumentaciji, uz primjenu metode analize sadržaja i metode deskripcije. Podatci su obrađeni kvantitativno, statističkom analizom, a rezultati su prikazani u obliku tablica i grafova.

**TABLICA 1.** Broj zagonetki po razredima

<b>ZAGONETKE</b>		
<b>RAZRED</b>	<b>šk. god. 2012./2013.</b>	<b>šk. god. 2021./2022.</b>
1.	2	10
2.	7	10
3.	4	5
4.	3	4
<b>Ukupno</b>	16	29



**SLIKA 1.** Prikaz zastupljenosti zagonetki po razredima i školskoj godini

Iz navedene tablice i grafikona razvidna je prisutnost zagonetke u oba analizirana razdoblja te povećanje broja zagonetki u sva četiri razreda u drugom analiziranom razdoblju. Povećanje je najviše u prvom razredu, osam zagonetki više (400 %), u drugom su razredu tri zagonetke više (42 %), u trećem je razredu jedna zagonetka više (25 %) te je u četvrtom razredu jedna zagonetka više (33 %). Ukupno je razlika u dva analizirana kompleta udžbenika 13 zagonetki više u drugom analiziranom razdoblju (81 %). Uključivanje više zagonetki očekivano je u drugom udžbeničkom kompletu jer je zagonetka programski naglašena. To pokazuje kontinuitet zagonetki u udžbenicima za nastavu književnosti i kad one nisu u nastavnom planu i programu.

Metodički položaj zagonetke u analiziranim udžbenicima za školsku godinu 2012./2013. pokazuje da se zagonetka javlja u prvom razredu vezano za rečenicu i kao sadržaj uz književni tekst. U ostalim razredima nalazimo zagonetku kao motivaciju. Riječ je o tematskoj motivaciji, odgovori na zagonetke povezani su s književnim tekstom. Primjerice zagonetka u stihu Lidvina Lukete kojoj je odgovor *ruke* priprema učenike za susret s tekstom *Ruke Zvonimira Baloga*. Jedino u udžbeniku za drugi razred nalazimo udžbeničku jedinicu s naslovom *Zagonetke*. Zagonetkama se pristupa kao književnom tekstu te se učenik upoznaje s značajkama zagonetki i pojavljuju se zadatci za stvaralački rad, primjerice „napiši zagonetku“. Nalazimo manji broj autorskih i narodnih zagonetki, a najviše je nepotpisanih što upućuje na to da je riječ o didaktičkim tekstovima koje su napisali autori udžbenika.

U drugom analiziranom udžbeničkom kompletu nalazimo ukupno 29 zagonetki. U prvom razredu zagonetke su uključene uz formalna slova, kao tekst za čitanje pod naslovom *Kutak za čitače*. Primjerice uz udžbeničku jedinicu za obradu formalnog slova *V* nalazimo zagonetku rimovku koja u sebi sadrži više riječi sa slovom *V*. U udžbeničkoj jedinici *Izgovor i pisanje glasova Č, Ć, DŽ, Đ* nalazimo zagonetke u kojima odgovor koji treba napisati sadrži upravo slova iz naslova. Nalazimo zagonetke i uz usvajanje jezičnih sadržaja. U drugom razredu u početnici namijenjenoj učenju rukopisnog pisma navedene su zagonetke u cjelini *Jezične igre*, u kojoj se ponavljaju jezični sadržaji. U drugom razredu uz početnicu je i čitanka, udžbenik za nastavu književnosti. Čitanke za mlađe osnovce tematski su strukturirane te se ova čitanka sastoji se od pet tematskih cjelina i na početku svake nalazi se zagonetka kojom se najavljuje tema. Riječ je o pet zagonetki istog autora, Aljoše Vukovića. Primjerice na početku tematske cjeline *Pahuljasta priča* nalazimo zagonetku: *Ovčice su bijele / nebom zaplovile*

*/ i suzama svojim / zemlju natopile.* Odgovor *snijeg* upravo najavljuje književne tekstove vezane za zimu. U istom razredu termin zagonetke pojavljuje se nakon dvije tematske cjeline, u sadržaju za učeničku samoprocjenu naučenog sadržaja. Očekuje se učeničko razlikovanje zagonetke od priče, pjesme, bajke, slikovnice i igrokaza. U čitanci za treći razred u cjelini *Želje, zahvalnost i vremeplov* nalazimo četiri zagonetke u metodičkom instrumentariju, kao sadržaj za razumijevanje i produbljivanje književnog teksta uz tekst Sanje Pilić *Znatiželjni Videk*. Zagonetka je tematski vezana za tekst te se uz odgovor na zagonetke traži i objašnjenje. U tekstu je riječ o dječaku kojeg sve zanima i stalno pita, a zagonetke traže odgovore poput Videka. Odgovori su ponuđeni u obliku premetaljke. U čitanci je i pjesma zagonetka Paje Kanižaja *Šarena zagonetka*. Pjesma krije pitanje, tj. zagonetku na koju učenici trebaju odgovoriti da bismo otkrili temu pjesme. Pjesma je napisana u obliku kaligrama, učenici udaljavajući udžbenik prepoznaju odgovor na zagonetku – *leptir*. U čitanki za četvrti razred jedna cjelina posvećena je zagonetkama s naslovom *Pitalice i zagonetke* te sadrži četiri narodne zagonetke. Ponuđeno je književno-teorijsko određenje zagonetke primjereno učeniku: *Zagonetke su pitanje koje je postavljeno kao problem koji treba riješiti*. Od učenika se očekuje razlikovanje zagonetke i poslovice te objašnjavanje osnovnih obilježja, sličnosti i razlika. Učenici se u zadatku potiču na stvaranje zagonetke.

Analiza udžbenika pokazala je skromnu prisutnost zagonetki, ali i kontinuitet koji nije uvijek programski uvjetovan. U prvom razdoblju to pokazuje udžbenička jedinica posvećena zagonetkama. Dok su udžbenici u prvom analiziranom razdoblju sadržavali zagonetke uglavnom kao motivacijsko sredstvo, u udžbenicima iz drugog analiziranog razdoblja zagonetke se javljaju u popratnim sadržajima književnih tekstova, odnosno u metodičkom instrumentariju za produbljivanje i razumijevanje teksta ili u metodičkom instrumentariju kojim se učenik potiče na samostalni istraživački i stvaralački rad. Također se u oba razdoblja učenici potiču na kreativnost i stvaralaštvo zadacima koji im predlažu da napišu zagonetku, nacrtaju zagonetku, čitaju zagonetke, pronađu u knjižnici knjige sa zagonetkama, istraže zagonetke u obitelji i sl.

## UČENIK I ZAGONETKA

Učenici dolaze u školu s poznavanjem zagonetki, bilo iz predškolskih ustanova bilo iz obiteljskog okružja. Zagonetke skrivanjem značenja te postupkom otkrivanja nose igrivost i vedrinu koju učenici vole. Humor i smijeh<sup>6</sup> poželjni su u našim školama, potiču mentalne procese, kognitivne procese i emocije. „Kognitivni procesi aktiviraju jedinstveni osjećajni odgovor, koji se zove vedrinom“ (Zergollern-Miletić, 2021: 92). U istraživanim udžbenicima, i to u oba razdoblja, najčešći zadatak za samostalni rad je stvaranje, pisanje vlastite zagonetke te je taj zadatak odabran za pilot-istraživanje. U suradnji s učiteljicama provedeno je istraživanje u četvrtim razredima osnovne škole da bi se provjerila recepcija i razumijevanje zagonetke kao književne vrste kroz osobno stvaralaštvo. Prema kurikulumu učenici su upoznali osnovne značajke zagonetke.

Istraživanje je provedeno u Osnovnoj školi Jure Turića u Gospiću,<sup>7</sup> u dva četvrta razreda. Učenici su s veseljem sudjelovali u traženju rješenja zagonetki. Nije ih obeshrabrivalo ako ne bi prepoznali odgovor, već bi ga i dalje nastavljali tražiti u vedrom raspoloženju. Nakon zagonetanja i odgonetanja učenici su dobili zadatak da na školskom satu napišu zagonetku. Sudjelovala su 33 učenika koja su napisala ukupno 101 zagonetku. Najviše napisanih po učeniku je sedam, a 18 je učenika napisalo po jednu zagonetku. Ima zagonetki pisanih u stihu. Učenici su u zagonetkama tematizirali biljni i životinjski svijet, predmetnu stvarnost i pojave. Očekivano imamo basne o mačkama, psima, lavovima, žirafama, ali i o ljenjivcu, o predmetima koji okružuju učenika, pa nalazimo basnu o kamenu, prikolici, motiki, mobitelu, o suncu, nebu, vjetru... Prijateljstvo, osmijeh i škola također su teme pa nalazimo jednu basnu koja tematizira Liku kao primjer zavičajnosti. Donosimo je ne sudeći o njezinoj uspjelosti, već pokazujući stereotipe koji su prisutni već kod mladih osnovaca: *Ona je lik, Što ima urlik. / Kakav to točno? / To bura puše s Velebita / gdje snijega ima 2,3 kata*. Učenici su pisali i zagonetke koje ne pripadaju okruženju u kojem žive. Takva je zagonetka o sidru. Javile su se i zagonetke s pomalo neobičnom temom, a odgovor prepoznaje uglavnom autor, primjerice zagonetka kojoj je odgovor *struja: Kad je nema, ljudi se žale, a kad je ima ljudi je se boje*. Nerijetko odgovor nije jednoznačan za čitatelja iako za autora

<sup>6</sup> „Sa smijehom, smiješnim i humorom povezana je i igra, još jedan važan element čovjekova života. Smijeh, smiješno i humor kroz povijest se vezalo uz ugodu, nešto lijepo i dobro, ali i uz zlo i zlobno“ (Zergollern-Miletić, 2021: 144).

<sup>7</sup> Istraživanje je provedeno uz suradnju učiteljica Marice Jovanović i Ljubice Ilievke Radošević.

zagonetke jest: *Kisela sam i žuta, ponekad i ljuta, ne pijem se svakog dana. Zovem se...* (*limunada*). Očekivano, pojedine zagonetke nastajale su pod utjecajem poznatih narodnih zagonetki: *Što ima četiri noge a ne može hodati?* Susrećemo se s postupkom preuzimanja o kojem je pisala Zdenka Gudelj-Velaga (1990) kao o nepoželjnom odstupanju od stvaralačke uporabe jezika. Gudelj-Velaga razlikuje planirana preuzimanja i neplanirana preuzimanja. Mislimo da je ovdje riječ o neplaniranom preuzimanju, gdje učenik prihvaća tekst kao svoj jer ga duboko i iskreno proživljava. Dakle, nije riječ o svjesnom pokušaju dodvoravanja i prepisivanja. Pojedine su učeničke zagonetke narativnog, opisnog oblika i opširne, što inače nije njihovaznačajka. Jedan učenički zapis ima deset redova i zapravo je kraći sastav. Sve zagonetke su značensjske, u obliku pitanja, odnosno nema zagonetke s naslovom, što bi značilo da je odgovor prije pitanja. Pitanje je prisutno u učeničkim zagonetkama u obliku: *Što sam ja?* / *Što je to?* / *Tko sam ja?* / *Pogodi tko sam?* Javlja se i struktura s prostorom za odgovor tipa *Ja sam...* po uzorku koji često nalazimo u učeničkim udžbenicima. Učenici su prepoznali dvodijelnu strukturu zagonetke. Za dvije zagonetke možemo utvrditi da to nisu po obliku i sadržaju. Učenici su uspjeli manje ili više kreativno napisati zagonetku. Ako učeničko stvaralaštvo promatramo kao sve što je iznad svakodnevnice uporabe jezika, izdvajamo nekoliko kreativnih zagonetki:

*Šesti sam po redu, uživaju svi u mom pogledu, livade ukrašavam, zovem se...*

(lipanj)

*Lagan kao pero / Velik kao div i / ptice putuju s njim. / Što je to? (oblak)*

*Zrakom leti, nije ptica, gorivo mu poslastica. (avion)*

*Ako ga pustiš, otići će, ako se probuši, doći će. (balon)*

*Na nebu sam / oblak nisam / šarene boje na sebi imam / kad kiša padne pa sunce svane / ja pojavim se. Ja sam.... (duga)*

*Kroz prozor se vidi / svjetlost pokazuje. (sunce)*

*Na zidu visi bez čavla. (paučina)*

*Visoka sam kad sam mlada, a niska kad sam stara. Što sam ja? (svijeća)*

*Kosu vije / fen nije / svijetom luta / na prozore lupa. (vjetar)*

*Sva ga djeca vole, zrakom leti, sa svojih devet prijatelja poklone dijeli. (Djed Božičnjak)*

Razvidno je da su učenici sposobni kreativno i stvaralački pisati zagonetku te da su usvojili osnovne značajke zagonetke kao književnog oblika.

## ZAKLJUČAK

Zagonetka je prisutna u kulturama svijeta, ona pokazuje ljudsku kreativnost, traži mudrost, a u isto je vrijeme zabavna. Vole je djeca i odrasli, nalazimo je u usmenom i autorskom literarnom diskursu. Ona je zgusnuti, složeni, najčešće kratki tekst. Stoga nije čudno što zagonetku nalazimo u udžbenicima i danas kao i u prošlim vremenima kad udžbenici postaju sastavni dio školske prakse nakon uvođenja školskih programa u 19. stoljeću. Nalazimo zagonetke već u početnicama koje su danas, kao i u prošlim stoljećima, prvi susret sa školskom knjigom te uglavnom i sa školom. Metodički instrumentarij u udžbenicima prošlih razdoblja nije prisutan pa ga tako ne nalazimo ni uz primjere iz starih početnica. Navedeni su primjeri iz početnica jer je uvriježeno mišljenje da su zagonetke teške za mlade osnove, a primjeri pokazuju da su od početaka školskog sustava bile prisutne u procesima opismenjavanja.

Analiza odabranih udžbenika u dva razdoblja pokazala je kontinuitet zagonetki u njima. Nalazimo autorske i narodne zagonetke, pisane u stihu i prozi. Velik dio zagonetki predstavlja sadržaj metodičkog instrumentarija bilo uz učenje slova bilo uz književne i jezične sadržaje. Prevladava uporaba zagonetki kao sredstvo za motivaciju te zagonetki kao sadržaj zadataka za samostalni i stvaralački rad učenika ili kao zabavni sadržaj. Samo u dva udžbenika nalazimo pristup zagonetkama kao književnoumjetničkom sadržaju. Analiza je pokazala da se zagonetka može aktualizirati u svim etapama nastavnog sata, ali da je opravdano da bude i nastavna tema. Škreb i Stamać (1998) navode za zagonetke da kod osobe bude znatiželju, utječu na poboljšanje apstraktnog viđenja stvari, poboljšavaju zapažanje pa su kao takve upravo kompozicijski i jezično tome prilagođene. Slično piše i Kekez: „Funkcijski, pak, zagonetke osvježuju duh, bude znatiželju, razvijaju sposobnost apstraktnog mišljenja, dosjetljivosti, moći zapažanja pa su jezik i kompozicija tomu prilagođeni“ (1996: 215). Zagonetka je učenicima zabavna, s veseljem sudjeluju u traženju odgovora, ali i njezinu pisanju. Već su autori udžbenika uočili metodičku opravdanost učeničkog pisanja zagonetki što je pokazano pilot-istraživanjem pisanja zagonetki i navođenja primjera učenikovih radova. Svakako bi bilo poželjno da su zagonetke zastupljene u većem broju, raznolikim izborom, te da se uključi književnoteorijski pristup.

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## RIDDLES IN TEXTBOOKS AND IN CLASS

### SUMMARY

The paper deals with the literary form of riddles as a mandatory program and teaching content according to the curriculum of 2019. It is based on the literary-theoretical determination of the riddle. An analysis of textbooks for teaching literature in the first four grades of primary school was made with regard to the representation of the riddle and also an analysis of methodical instrumentation were performed. Time continuity has also been established with regard to the presence of the riddle in teaching as well as in the methodical approach to riddles. The analysis showed the justification of the riddle in the textbooks, but also the modesty of the methodical instrumentation accompanying it. The methodical approach as the end outcome records the creation of a riddle, which was verified by a pilot research which was presented in the paper and demonstrated the readiness of the pupils to create a riddle.

### KEYWORDS:

*riddle, textbook, Croatian language, class, pupil*



# THE MULTI-LAYEREDNESS OF THE ILLUSTRATED BOOK *OTOK* (*THE ISLAND*)

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## ABSTRACT

*Otok* (*The Island*), an illustrated book, depicts a dystopian future of an unnamed Croatian island. Grandma, the main heroine and narrator, welcomes her granddaughter Zrinka, who arrives by boat from Zagreb. The majority of the island has sunk, and the remainder is inhabited by a few elderly people. Former Mediterranean vegetation has vanished, there are no animals, the sea is poisonous and greasy, the land is poisoned and barren, and the sky is cloudy but devoid of rain. The goal of this paper is to determine which issues emerge in the illustrated book and how they are depicted, as well as to evaluate aesthetic characteristics of the story. The importance of narration in the book cannot be overstated — two stories are told from Grandma's point of view: the story of the dystopian present (told in the present tense), which is the opposite of Grandma's melancholy story of the past and Hans Christian Andersen's fairy tale of Thumbelina. *Thumbelina* is also the main intertext of the illustrated book, which is dominated by a romantic concept of childhood (the kind that Grandma remembers). That image of childhood contrasts with Zrinka's posthumanist childhood, which is represented by a completely altered *Little Red Riding Hood* in the form of a computer game.

## KEYWORDS:

*dystopian world, environmental issues, technologisation, concepts of childhood, intertextuality, Thumbelina, Little Red Riding Hood*

## INTRODUCTION

The illustrated book *Otok (The Island)* was co-created by Ksenija Kušec<sup>1</sup> and Kristina Mareković<sup>2</sup>. It is a science-fiction dystopia about an ecological disaster that causes the disappearance of a Croatian island over time. The goal of this paper is to determine which issues emerge in the illustrated book and how they are depicted, as well as to evaluate aesthetic characteristics of the story.

First and foremost, picturebooks must be distinguished from illustrated books. According to the authors Nikolajeva and Scott, the picturebook contains both verbal and iconic signs that are at odds and set expectations for one another (Nikolajeva, Scott, 2001: 12). An illustrated story, unlike a picturebook, can be illustrated by different illustrators, with different numbers of illustrations, and in different ways, but the story remains the same and can be read without looking at the pictures (Ibid., 2001: 8).

It is also necessary to define science fiction, as well as its subgenres and overlaps with other genres. Science fiction is defined by *Hrvatska enciklopedija (Croatian Encyclopedia)* (enciklopedija.hr) as “a genre in literature, film, television, and comics that portrays the individual and the human society in the context of a possible future, most often through interaction with possible or probable science and technology”. Darko Suvin, one of the genre’s greatest experts, gave the canonical definition: “SF is, then, a literary genre whose necessary and sufficient conditions are the presence and interaction of estrangement and cognition, and whose main formal device is an imaginative framework, alternative to the author’s empirical environment” (Suvin, 1979: 7–8). Suvin defines science fiction subgenres as: “the Islands of the Blessed, utopias, fabulous voyages, planetary novels, *Staatsromane*, anticipations, and dystopias — as well as the Verne-type *romans scientifiques*, the Wellsian scientific romance variant, and the twentieth-century

<sup>1</sup> Ksenija Kušec (1965) is a writer, architect, and musician who writes both for children and adults. She has produced almost an equal number of books for both age groups. Her oeuvre for adults includes two adult story collections, *Reci mi sve (Tell Me Everything)*, 2013), and *Opća opasnost (General Danger)*, 2019), as well as two novels, *Sobe (Rooms)*, 2014), and *Nije moglo bolje (It Couldn't Have Been Better)*, 2016). She is also an author of literary works for children: two collections of stories, *Priče iz Sunčeva sustava (Stories from the Solar System)*, 2010), and *I onda se dogodilo (And Then It Happened)*, 2020), a short novel *Janko i stroj za vrijeme (Janko and the Time Machine)*, 2013), a picturebook, *Prozirna Lili (Transparent Lili)*, 2015), with the co-creator Jelena Brezovec, and an illustrated book, *Otok (Island)*, 2018), with the co-creator Kristina Mareković.

<sup>2</sup> Kristina Mareković (1981) graduated from the School of Applied Arts and Design, and got her degree in painting from the Academy of Fine Arts. She is a member of the Croatian Society of Visual Artists. She is also involved in pedagogical work, children’s illustration, and graphic design.

magazine- and anthology-based SF *sensu stricto*" (Ibid., 12).

When it comes to defining dystopia, it is important to note that the term originated as the opposite of More's utopia. Utopia is a compound of two Greek words, *eu*, which means no, and *topos*, which means place, so it is translated as a place that does not exist. As a result, dystopia would be any fictional or existing social system that is distorted and full of flaws, often marked by state repression, state of war, violence, pollution, contagion, and, consequently, by dissatisfaction and suffering of the people who live in it. Dystopia refers to literary works that describe dystopian reality. Eric Rabkin has been examining the literary relationships and intersections of utopia, science fiction, and satire, and concluded that dystopian literature can be a subgenre of all three, resulting in pure dystopia (as a subgenre of utopia), SF dystopia, and satirical dystopia (1996: 122).

## A BRIEF OVERVIEW OF TOPICS

The presentation of the island's dystopian world, where nature has been polluted to such an extent that the consequences are unavoidable for both the island and Croatia as a whole, is an important theme in the book. Academic studies on ecology in children's and YA literature by Alice Curry (2013), Zoe Jacques (2015), and Phoebe Chen (2018), as well as Victoria Flanagan's study on posthumanism and technology in YA fiction (2014), are relevant for this issue. Texts of ecocritical theorists, such as those of S. Estok (2009, 2011), R. Dini (2021), S. Grieve (2019), K. Thornber (2014), M. Thompson (1979), and others, have also served as useful starting points for this paper.

Simon Estok observes an almost universal "ecophobia" in the world around us, which he defines as "contempt and fear we feel for the agency of the natural environment" (2009: 207). In her book on the environmental crisis in YA literature, Alice Curry poses the question of the meaning of post-apocalyptic narratives, which she believes are insufficient for a shift in human action, for awareness. Nonetheless, "the strength of these novels lies in rejecting existing ideologies to make room for new, and different, world orders" (2013: 42). The YA novels she analyses in the book are not ecophobic (in the sense that Estok uses the term)<sup>3</sup>,

<sup>3</sup> In the broadest sense, Estok defines ecophobia "as an irrational and groundless fear or hatred of the natural world, as present and subtle in our daily lives and literature" (2011: 4). Ecophobia manifests itself in all spheres of life, and is supported by capitalist economy, especially consumerism.

but they are significant because “[s]uch novels look to the post-natural landscape not as a space of threat but as a potential space of human belonging” (Ibid.). Ecocriticism, according to Zoe Jacques, is “the attempt to find alternative modes for conceptualizing the relationship between the human and the wider world” (2015: 16). According to Phoebe Chen, “these narratives project a posthumanist vision of ecologically oriented subjectivity characterized by restoration of the past and reclamation of one’s inner life” (2018: 191). When it comes to the attitude towards technology in children’s books and YA literature, Victoria Flanagan believes that it is significantly different today than it was in the 1980s, which is evident “in the way that these fictions construct the relationship between human beings and technology—primarily because they represent technology as enabling, rather than disempowering, for child and adolescent subjects” (2014: 2).

Intertextuality is also taken into account in the analysis. Intertextuality is a literary relationship that implies the existence of some meaningful connection between two or more literary texts. Viktor Žmegač analyses three types of intertextuality: self-referentiality, departure from literary tradition, and reinterpretation of a famous literary work or character (1993: 29-33), while Dubravka Oraić Tolić divides intertextual connections into those that preserve the meaning of the template and into those that intentionally change it (1990: 39). The theoretical development of intertextuality by Pavao Pavličić also applies to the book *Otok*. Pavličić emphasizes three conditions necessary for the establishment of intertextuality of two literary works: visibility of their relationship, their stylistic, compositional or other similarity, and a meaningful link between them (1988: 157-158); he distinguishes between synchronic and diachronic relations of two intertextually connected works (Ibid., 158); and categorizes intertextuality as conventional or unconventional (Ibid., 168-169).

Narration is an interesting aspect of *Otok*. We used Gerard Genette’s analysis to examine the narrating instance. Emphasizing exceptional complexity of the narrative situation, Gerard Genette analyses its three inseparable elements: “categories of time of the narrating, narrative level, and ‘person’” (1980: 215) – the last implies the relationship between the narrator and the story they tell, with the eventual appearance of the narratee (the reader, i.e. the listener, as they are imagined in the text, a character often addressed by the narrator). According to Genette, the narrator can be extradiegetic, intradiegetic, or metadiegetic, depending on the narrative level (1980: 228), and heterodiegetic (absent from the story they tell) or homodiegetic (present in the story they tell – as a character), depending

on the participation in the story (Ibid., 244-245). There is also the autodiegetic narrator, as a special instance of homodiegetic narrator, when the narrator is the hero of their narrative (Ibid., 245). When these two criteria are combined, four basic types of narrators emerge: extradiegetic-heterodiegetic, extradiegetic-homodiegetic, intradiegetic-heterodiegetic, and intradiegetic-homodiegetic (Ibid., 248). The observation of Maria Nikolajeva and Carole Scott' that "an ever growing number of picturebooks use an intradiegetic-homodiegetic (first-person child) verbal narrator..." (Nikolajeva, Scott, 2001: 119), is to a certain extent applicable to the analysis of illustrated book.

The final aspect of the book that we are interested in is the illustration analysis. Illustrations in an illustrated book are subordinate to words, and different illustrators may interpret the story differently, so the illustrations do not affect the story (Nikolajeva, Scott, 2001: 8). Still, they are an important part of the book. Joseph Schwarcz's analysis of the relationship between the image and the text in a picturebook is also applicable in our analysis. Schwarcz notices two basic ways in which words and pictures cooperate, two "functions of the illustration" (1982: 14). In a congruent relationship, pictures parallel, amplify, or extend the text in some way, or text and pictures alternate in telling the story. However, there is never a complete redundancy between images and words because images are more concrete than words: the illustrator "adds to, elaborates the text" (Ibid., 14). In a deviation relationship, "illustrations which are initiated by the textual framework ... veer away from it due to the illustrator's own associations and ideas" (Ibid., 16). Such a relationship occurs when the images oppose or alienate the words, that is, when the images and the words are counterpointed.

## ANALYSIS

Storytelling is an important aspect of an illustrated book. The narrative is told from the perspective of an adult: the narrator is Grandma, a woman with a wealth of life experience. According to Genette's classification (1980: 248), the narrator in *Otok* is a homodiegetic-intradiegetic, that is, the one who tells an embedded story in which they are the protagonist or witness, and the story is a part of their life experience. This type of narrator is different from the extradiegetic-heterodiegetic that Nikolajeva and Scott cite as the most common type in picturebooks (2001: 119).

The narration is split into two parts. The first level of narration takes place in the present and lasts about a day: granddaughter Zrinka visits her Grandma on the island during the day, just before lunch, and returns to the coast by boat the next day—morning activities are mentioned, so we can assume she left late in the morning, before lunch: the ship probably arrives at the same time every day. Grandma recounts the events that occurred during Zrinka's visit to the island in the present. Absence of temporal distance is very unusual because it is a first-person narrator. The simultaneity of the event and the conversation about it is simulated. It should be noted that the use of the present tense is not a natural storytelling convention. When it comes to "simultaneous narration," which occurs at the same time as something is happening, i.e. in the present, what emerges is the problem of narrating the event at the time it occurs, giving a first-person narration the impression of fiction and unrealism (Grdešić, 2015: 92–93).

The second level of narration in the book are Grandma's stories from the past and a retelling of Hans Christian Andersen's fairy tale *Thumbelina*. They are associated with nostalgia, remembering a "better" past, referring to nature, and recalling a time before the world became dystopian.

### ***Ecological Issues Introduced in Otok***

The dystopian state of the island is revealed in the present through Grandma's narrative discourse about her granddaughter Zrinka's visit. Grandma describes the effects of mighty nature on man, which were caused by man's neglect of nature. The natural force of water changed the way of life on the island: the island has almost completely sunk, the amount of land has been significantly reduced, travelling to and from the island has become difficult, and infrastructure facilities have been closed. The sea level has risen, and the sea is highly polluted, as are the air and land on the island. As a result, demographic collapse ensues. The older people who used to live on the island ensured that children and grandchildren would at least come to visit. We are witnessing an insular demographic catastrophe: the island is demographically extinct, and it will soon cease to exist, even as a geographical fact, because the retirees have most likely moved to live on land, perhaps with their descendants or in a nursing home. All Croatian cities have been abandoned; the only populated city is Zagreb, and only a few people, most of them elderly, live on the outskirts. The situation in Zrinka's Zagreb is no better than on the island: it is equally or even more polluted, there is no sunshine, and it always rains.

### *Climate Changes*

*Otok* contains elements of the cli-fi genre (climate fiction or climate change fiction or climate change science fiction). Dan Bloom coined the phrase in 2007 “to describe a set of texts, often including genre fiction elements, which present a storyworld changed by anthropogenic climate change” (as cited in Gourley, 2020: 733).

Grandma notices a significant climate change: although the island is always cloudy, it has not rained in 20 years, and the sun appears 2–3 times a year, whereas in Zagreb it always rains (acid rain). Also, the seasons have vanished on the island, with late summer or early autumn lasting forever, which is why Grandma believes it is pointless to explain in school why swallows fly south, what is spring, what is summer, what is leaf fall, what is autumn — children learn, get a grade, and forget. Climate change is the result of increased industrial production of carbon dioxide, tropospheric ozone, methane, nitrous oxide, perfluorocarbon compounds, and fine aerosols, which causes an overall warming of the atmosphere (nap.edu/10139). As significant as climate change was, Grandma’s health is unaffected by it; she does not suffer from “solastalgia”, defined as “distress that is produced by environmental change impacting on people while they are directly connected to their home environment” (Albrecht et al., 2007: S95).

### *Mass Extinctions of Plant and Animal Species*

There are no plants on the island, and there are none in Zagreb either. That is why Zrinka does not understand what grass is and what flowers are:

- Take a look at this green thing. It’s a blade of grass. There used to be a whole hill full of it.
- How many of them were there? A thousand?
- Much more.
- One million?
- Innumerable. Take a look, this is the rest of the bush. It used to have yellow flowers.
- Yeah.

I see that Zrinka says *yeah* because she doesn’t understand anything (Kušec, Mareković, 2018: 7).<sup>4</sup>

<sup>4</sup> Unless otherwise indicated, translations of quotations are those of the author.

There are no animals on the island, either; Grandma's dog was the last. The sky is devoid of birds, and the sea is devoid of fish:

The frogs and the swamps have vanished, as have the other animals. It is amazing that it took only a little while, maybe thirty years. In that interval, all of the animals vanished, completely vanished. The sky is empty, the seas and oceans also, and there is no forest, and even if there were animals, they would have nowhere to be. Even in zoos, there are no animals (Kušec, Mareković, 2018: 11).

Official pets are robotic dogs and cats; other animals are unnecessary because children have no experience with other animals:

I am getting sad and helpless because kids today can't have real pets, they just have robots. They appear to be real dogs and cats, but they occasionally get stuck and must be reset, or their batteries fail because, after all, they are just toys. And I don't know why they make only those two kinds of animals for pets. They could make all kinds of animals, at least to show the kids what everything used to look like. Well, they are right, that knowledge serves no purpose. What would a robotic giraffe mean to them? Nothing at all (Kušec, Mareković, 2018: 20).

Zrinka has two robotic bees as pets; they were purchased at a store discount and will buzz as long as the batteries last. It is natural for her to see planes, not birds, flying through the sky. However, after reading Andersen's *Thumbelina*, she is disappointed because she would like to have a real bird, a swallow, like the one in the fairy tale.

### ***Widespread Pollution of Sky, Sea, and Land***

None of the components mentioned in the title were spared from pollution. The sea around the island is poisonous and oily. It is only used by cargo ships, and it is unknown what they are transporting or where they are going. Water cannot be consumed without a tablet; only when the tablet is recognized by the body can the water be consumed.

When it comes to air, Grandma is aware that the air on the island is still better

than elsewhere—not good enough, but better. Given that most of the islands have been flooded and that most of Croatia has been depopulated, the air on the island can only be compared to that of Zagreb, and it is to be expected that there will be less industry and commerce here.

On the island and in Zagreb, the third polluted component, land, is overcrowded with garbage. Everyone leaves piles of garbage everywhere (plastic bags, cans, cars, clothes, kites, computers, broken robots, diving suits, old dishes, and household appliances) because it is thought that protecting the environment is pointless. Kite flying is the only non-hazardous form of children's entertainment. After one game, the children release kites into the air, and for the next game, they get new ones — the production of waste that suffocates the landscape is never-ending. This is extremely concerning because, according to Rachel Dini, “the human's role in the aftermath of anthropogenic disaster is fundamentally irrelevant: that it is the stuff that they leave behind, and what happens to it even after its producers have vanished, that warrants attention” (2021: 209).

All three ecological problems of Anthropocene: “climate change; mass extinctions of plant and animal species; and widespread pollution of sky, sea, and land make clear the extent to which humans have shaped global ecologies” (Thorner, 2014: 989). The accumulation of waste deprives nature on the island (sea, air, and land) of environmental justice in the non-anthropocentric sense of the term, more in the spirit of ecocriticism, which recognizes nature's active role. Related to that is Sarah Grieve's claim that there is “the interrelatedness of human and environmental injustice” (2019: 970), because they occupy the same space, the space of the one who suffers—in *Otok* it is both the island and the islanders.

### ***An Attempt to Clean a Polluted Island***

During Zrinka's stay on the island, a watershed moment occurs when garbage begins to be collected in order to make the environment a little cleaner: on television, it was announced that anyone who brought an old computer would be rewarded. Zrinka received six pots with artificial but clean soil and seeds, each of which will sprout a flower of a different colour, in exchange for collecting six computers. When it comes to waste, the reader has no idea what will happen to it next. The fate of old computers brought by islanders in exchange for surprise gifts can be very ambiguous — it is up to organizers of the collecting action to decide which way they will go. According to Michael Thompson, the father

of waste studies, old computers gathered around the island do not belong to “rubbish,” objects “of zero and unchanging value” (1979: 9), but to “transient” objects, which “decrease in value over time” (Ibid., 7), and “durable” objects, which “increase in value over time” (Ibid.). Rachel Dini supports the idea of inscribing value in objects, even those that once served a purpose but no longer do: her temporal reading sees waste only as “a temporary blip in the potentially infinite lifespan of an object” (2021: 209).

The second course of action to improve Grandma’s island involves an attempt to reforest land where nothing grows due to pollution through afforestation with plants that can withstand the current adverse conditions (absence of rain, polluted land). All of the island’s remaining residents were given seeds of plants that can grow in contaminated soil without being watered. During Zrinka’s and Grandma’s walks around the island, the seeds germinate. When the plants on the island multiply, some of the ingredients in their leaves will cause rain-fall. Interestingly, the attempt at change is carried out by young people: six girls walk around the island in orange tracksuits with the words Recovery and Renewal written on the front and back. Zagreb’s youth are also involved in the project; Zrinka did the same with her class. *Otok*’s young characters are “agents of utopian hope, conveying the romantic notion that eventually the human condition can be recalibrated through the next generation’s active negotiation of the relationship between self and nature” (Chen, 2018: 191), and the book fulfils “its didactic value as a means of encouraging teen readers to reflect and eventually take action” (Curry, 2013: 139–40).

Apart from looking forward to small “victories” over devastated nature (she keeps battery-powered bees in a bottle and collects old computers along the beach to win jars of artificial soil and flower seeds), Zrinka has other ideas about pollution: she proposes throwing water purification tablets into the sea. Grandma mentions that a million tons of pills could have an effect. But what Grandma fails to mention is the method by which these pills are obtained: how harmful to the environment is the process of producing them, especially in such large quantities? A potential solution for cleaning up the sea could be a source of new pollution, potentially affecting all three resources: water, air, and land.

Grandma is also far from passive. She was familiar with unpolluted nature, and she is well aware of the way of life that people have lost. She adores, knows, and understands the island, and she has developed “a sense of place as a prerequisite for environmental awareness and activism” (Heise, 2008: 33), which is

associated with “spatial closeness, cognitive understanding, emotional attachment, and an ethics of responsibility and ‘care’” (Ibid.). Despite having to accept new, unnatural conditions, Grandma wishes to preserve the memory of the island as it once was, and she attempts to pass on her awareness of the island’s lost beauty to Zrinka:

I want to show her the nature around the house because there are some stray blades of grass here and there. We walk up a hill that was once densely forested with fragrant Mediterranean grasses, shrubs, and pines. Everything is now grey earth. Few dry pines protrude, with garbage flapping, caught on their broken branches (Kušec, Mareković, 2018: 7).

Grandma paints a picture of the ecologically devastated island and Croatia as a whole in a few emotional sentences:

The speed with which everything crashed into this void still amazes me. In just a few decades, everything has gone. I was born on a beautiful planet, raised in a dangerous environment, and am now growing old in a desert, eating recyclable waste. In only one human lifetime (Kušec, Mareković, 2018: 25).

### ***Other Dystopian Aspects of the World in Otok: Narrow Space, Control, and Posthumous Tourism***

Grandma mentions a few elements of her dystopian reality that are left over from the past: umbrellas, dock gangplanks (bridges), and lemonade. She is fully aware of the dystopia that surrounds her, but in order to survive, she must think positively so that she can cope with daily life. When she contrasts the good aspects of her new life with the bad, she emphasizes more positive sides than we might expect: the bad is that the island has shrunk, but the good is that it has not vanished (as many other islands have); she used to walk for ten minutes to the dock, but now she reaches it in an instant. The island is accessed by boat. However, the ferry that brings Zrinka has an unusual route:

The ship is approaching, but its course is winding. It stays away from the roofs of sunken houses. It almost follows the former road, and a pontoon

waiting room was built on the vanished square near the church, the top of which still protrudes a little from the sea (Kušec, Mareković, 2018: 3).

Interestingly, the author raises the issue of changing spatial perspective: what was popular in Grandma's past, buildings "right next to the beach", have not only lost value, but also no longer exist due to rising sea levels. The only survivor is the former periphery:

We walk past the empty houses of my former neighbours and friends as we make our way up the hill to my lodgings. There are only about twenty retirees left on the island, and when we leave or die, the island will be deserted. The sea flooded the shop, the post office, the hotel, all five waterfront cafes, and the lovely beach. What's left is what everyone used to mock.

– Are you going to the hills? Have it your way because you're stupid, and look how close everything is to me! What in the hell possessed you to build a house up there, you brought this on yourself! (Kušec, Mareković, 2018: 4).

Another dystopian element in the book is the constant control of citizens through the media: television news cannot be silenced or turned off; it can also be heard when the television is turned off. The most common news items are warnings to citizens not to go outside due to polluted air, not to go outside without masks, and so on. Such messages reveal a part of the power mechanism that manifests itself in media control, and they can be read as propaganda ideologemes<sup>5</sup>. The entire situation resembles a Panopticon, a circular prison model centred around an observatory from which each prison cell can be seen (Bentham, 2014). Although the intimidation comes from television and is not circular, we allow for the possibility of surveillance integrated into the talking boxes. The intertextual reference to George Orwell's *Nineteen Eighty-Four* is even more obvious — the concept of Big Brother has become a ubiquitous symbol in Western culture, and so it is recognised in this book, too.

There is also a new type of tourism in Grandma's and Zrinka's reality: post-humorous tourism. Divers come to see the sunken houses, as well as a church

<sup>5</sup> More on the ideologeme in Frederick Jameson's *The Political Unconscious* (1981), Fernando de Toro's *Theater Semiotics: Text and Staging in Modern Theater* (1995), and Julija Kristeva's *Desire in Language: A Semiotic Approach to Literature and Art* (1980).

with beautiful gothic arches, stone statues of saints, an altar, a baptistery, and a transept. The braver ones visit the cemetery. Visitors dive in, take a look, then leave their diving suits, goggles, and everything they wore on the beach. Nothing is destroyed because there is hope that one day the water will recede. Grandma outlines Croatia of that time by using three geographical reference points: the toponym Zagreb, the choronym Slavonia, and the phrase “dirty sea.” The coastal cities have been flooded, and the plains have been abandoned; people travel from Zagreb to see abandoned houses “under the dirty sea, in the dusty Slavonia” (Kušec, Mareković, 2018: 15). Vesuvius is a cultural link to Grandma’s past: back then, tourists went to see abandoned homes of other people.

### ***Visual Component of the Book***

The visual component of *Otok* that is expressed in words is impoverished, the colour palette is rather sparse, and grey colour is common in not particularly detailed descriptions. The objects are monotonous, and the colour proportion is low. The ground is grey, the sky is grey-yellow due to clouds, and the sun is only seen 2–3 times a year, and even then it is fleeting. Many people are unfamiliar with colours because of the colour minimalism around them. Colours exist on the screen, but they are not remembered for long because there is no experiential reference point. As a result, black-and-white computer games, objects, furniture, and clothing are being produced — they are less expensive, and coloured ones are unnecessary. In such an environment, Grandma’s recollection that colours once served to distinguish between poisonous and edible berries is a true anachronism — the skill of recognizing poisonous berries by colour no longer serves any purpose in Grandma’s and Zrinka’s contemporaneity.

As an addition to the verbal narrator, illustrations depict the world of the story. There are eight illustrations in all, three of which do not depict human figures. There are two panoramic images, one from afar (Kušec, Mareković, 2018: the cover) and one from above (from the air), showing several roofs and the route by which ships approach the port (Ibid., 2). Six flower pots are depicted in the third non-figurative illustration (Ibid., 24). All illustrations are created in a realistic style, which, according to Antonija Balić-Šimrak, is distinguished by a precise, orderly, and realistic portrayal of people and objects (2014: 11).

The first image of a human figure depicts Grandma next to an ice cream recycler (Kušec, Mareković, 2018: 6), showing her to the waist along the right

edge of the picture (the recycler is centrally positioned). On another figurative illustration, Zrinka is shown in a close-up (Ibid., 12), with only her face visible next to a jar over which an artificial bee is flying. According to William Moebius, the size of the character in the illustration is important: the larger it is, the more impressed we will be (as cited in Sipe, 2001: 30). Zrinka's face is the largest shape in the illustrations, although it is not placed centrally, but in the right half, with the hair on the right side of the head missing.

The remaining human figures depict two divers in the sea with several houses on the hill in the background (Kušec, Mareković, 2018: 14), two children, a girl and a boy, flying kites (Ibid., 18), and the most populous illustration depicts six girls in charge of island afforestation (Ibid., 8). The majority of illustrations are action illustrations since they should depict "not an object but an action because that is the most obvious purpose of pictures in the context of a text that tells a story" (Nodelman, 1988: 104).

According to Schwarcz's classification (1982: 14), we find the relationship of congruence, more precisely, parallelism, between the text and image in the illustration showing the seabed, divers, and objects on the seabed. Tourists come to dive to see "the altar, beautiful Gothic arches, stone statues of imaginary saints, baptistery, transept" (Kušec, Mareković, 2018: 23), and the image depicts a Gothic arch with ornaments and a statue of a saint (Ibid., 14).

If Schwarcz's classification (1982: 14) is further applied, the illustration showing Grandma standing next to the recycler can be considered an amplification, or extension, in relation to the accompanying text. The verbal narrator says nothing about Grandma's appearance, so her depiction as a relatively young person with brown hair shaped into a loose bun is one of the "textual gaps filled by visual images" (Nikolajeva, Scott, 2001: 56), the illustrator's idea of what a grandmother looks like. Various types of waste could also be thrown into the recycler, according to the text (Kušec, Mareković, 2018: 5), and the illustrator opted for a dark yellow boot resembling Timberland boots, a small black-and-white paper bundle, and several shoelaces (Ibid., 6) – in this example the illustration also amplifies and extends the words.

According to Schwarcz's classification (1982: 16), the illustration (Kušec, Mareković, 2018: 24) and the text on the pots with artificial soil and plant seeds (Ibid., 23) are in a partial relationship of deviation: six pots with artificial but clean humus and seeds are mentioned, with each sprouting a flower in a different colour, but the illustrator painted three yellow and three blue flowers.

The relationship of deviation can be ascribed here only if we presume this was intentional. We think that it was, but we do not believe that the illustrator does not respect the text of the story. Instead, it is about the illustrator experiencing and interpreting the text in such a way – that is her view.

When it comes to colours, the images of interior spaces are dominated by grey (sky and sea), and beige and grey as background. Outside, the roofs of houses are orange, but it is a pale, washed-out orange. The houses are pastel, light blue, beige, and peach in colour, and we are viewing them through a layer of smog. The three scoops of ice cream have subtle colours: one is brownish, another is yellowish, and the third has a hint of pink. Zrinka's lips are pale red and her eyes are light blue. Flowers in pots are painted in more intense shades of blue and yellow; the shade of the yellow shoe that Grandma has put in the recycler is also more intense, and the girls who afforest the island wear orange tracksuits and light yellow T-shirts. Grandma's apron, like the fourth scoop of ice cream, is kerosene blue. The most colourful illustration is that of children flying kites: the three kites shown up close are red, yellow, and blue, the more distant kites are green, blue, and reddish, the boy wears a light blue T-shirt, the girl wears a green T-shirt, and their pants are grey and black.

The colour scheme in the images completely corresponds with the book's impoverished visual component expressed in words: both in the textual and in the visual layer shades of grey prevail, there are not many colours, especially not the vivid ones.

### ***Technology: Science Fiction Elements of Otok***

Several technological advancements mentioned (some of them depicted, too) in the book unquestionably define the illustrated book as science fiction. First and foremost, Grandma and Zrinka use nano-douche to wash their hands. It is required after playing in tainted seawater.

The book's second sci-fi component is about food. Grandma's food machine is called a replicator, but it should be called a recycler: it can be filled with anything, usually waste, it releases air while working, a person types in what he or she wants to eat, and the best stewed vegetables or ice cream comes out. This does not exactly imply that something comes from nothing, but the chemical composition of what goes into the machine and what comes out of it is very different.

The genetic modification of food is the book's third type of technology. Food is produced for those who do not have or do not want a replicator. Artificial meat is produced as dough, and fruits and vegetables are produced in plant factories: the bulbs "impersonate" the sun, i.e. illuminate, and artificial bees (robots) "impersonate" real, live bees, pollinating factory-grown fruits and vegetables. The lemonade that Grandma and Zrinka drink after their walk is likely to have come from a recycler: since Grandma has one, she does not have to use factory-produced lemons; she can put anything into the recycler and get lemonade.

Finally, the fourth component of the book's science fiction aspect is "the production of children": the doctor watches the computer screen carefully, and after a while, the produced child returns home.

The illustrated book clearly shows that everyday life on the island does not function without technology and machines: islanders rely on them in some aspects of their lives. The technological solutions in the book are evidence not only of the science fiction genre, but also of the children's and young adults' positive attitudes toward technology as "enabling" (Flanagan, 2014: 2), because technological solutions (mostly) improve life and make it easier. Due to its depiction of dystopian reality, *Otok* can be classified as a subgenre of science fiction, science fiction dystopia (Suvin, 1979: 12, Rabkin 1996: 122).

### *Intertextuality*

The previously mentioned George Orwell's *Nineteen Eighty-Four* is not the only intertext in the book. Zrinka enjoys stories, so she requests one from Grandma:

- Grandma, will you tell me that story where the rabbits are killed today?
- Where the rabbits are killed? You got something mixed up, I don't know any such story.
- You know, when a little girl goes through the woods, kills animals, collects cookies in a basket, and goes to her Grandma.
- Yeah, that's Little Red Riding Hood, but a computer game, and the real story is different (Kušec, Mareković, 2018: 4).

Grandma recognizes the fundamentally altered *Little Red Riding Hood*, which is the only story Zrinka is familiar with. According to Pavao Pavličić, three

conditions should be met for the mutual relationship of literary works to be considered intertextual. Firstly, their relationship should be visible, even if it is somewhat obscured. Secondly, works should employ similar stylistic, compositional, or other procedures, or one work should comment on or paraphrase the actions of another. Thirdly, there should be a meaningful link between them, which is important for the meaning of the latter text (1988: 157–158). An intertextual relationship is established between the two versions of *Little Red Riding Hood*, and all three categories mentioned by Pavličić are met: the relationship is visible, there is a meaningful connection between the texts, which is important for the meaning of Zrinka's *Little Red Riding Hood*, and the new version paraphrases (or rather explores) the original work's stylistic and compositional procedures, and it is actualized in a new medium. Pavličić distinguishes between synchronic intertextual relations, in which the text establishes relations with texts of the same poetics or striving for that poetics, and diachronic intertextual relations, in which the text establishes relations with texts from the past, different poetics; or both (1998: 158). In the case of the two variants of *Little Red Riding Hood*, it is a diachronic relationship because the works are so far apart in time: Charles Perrault wrote his version of the fairy tale in the 17th century, the brothers Grimm published their version in 1812, and *Otok* was published in 2018. It is precisely the time lag that is crucial for the experience of connection as poetically functional. Pavličić categorizes intertextuality as conventional or unconventional: in the first type, texts adhere to the existing genre, stylistic, thematic, and other models and values (Ibid., 168), whereas in the second type, there is no model, so the text innovates existing texts and engages in dialogues or polemics with them (Ibid., 169). Unconventional intertextuality that aims for originality is created between a sufficiently known and relevant template and a new work, so that the new version of *Little Red Riding Hood* challenges the original. According to Viktor Žmegač, there are three types of intertextuality: the first type (often referred to as self-referentiality) concerns the disclosure of the artificial nature of a literary text in the text itself (1993: 29), the second type is a departure from the literary tradition (Ibid., 30), and the third functions as a reinterpretation of a known literary theme or character (Ibid., 33). From that theoretical angle, we can interpret Zrinka's *Little Red Riding Hood* as a literary topic/literary person based on intertext, which is one of the most common types of intertextual addition, particularly in the twentieth century, which is prone to recycling (Ibid., 33), and the twenty-first century

is even more inventive and creative when it comes to reusing modified literary texts. Zrinka's *Little Red Riding Hood* is intermedial: the new medium implies numerous mediological peculiarities and limitations, so the game is limited to the forest section of the road, killing animals and collecting cookies, two common techniques from the beginning of the gaming era.

However, the basic intertext of the illustrated book *Otok* is Andersen's fairy tale *Thumbelina*. Among them, all three of Pavličić's conditions for establishing intertextuality were met (1988: 158): the relationship between the two works is very visible, the connection is not only functional and significant for the illustrated book - it is the interpretive key through which we should read the book, and the compositional features and genre affiliation of the original *Thumbelina* differ significantly from those of the new work. The works were published nearly two centuries apart, in 1835 and 2018, establishing the precondition for a poetically functional connection, and the template is also well-known around the world (Ibid., 158). As far as creating a completely original intertextuality (Ibid., 168), it is already visible in the genre choice: *Thumbelina* is a fairy tale, and Grandma's and Zrinka's reality is a science-fiction dystopia. *Thumbelina* discusses the temptations in life that can be overcome with hard work and effort, whereas the outlook in *Otok* is much more pessimistic (although not entirely pessimistic). Dubravka Oraić Tolić divides intertextual connections into those that aim to preserve the meaning of the older text and those that seek to change it, most often ironically (1990: 39). The intertextual connections that are made between *Otok* and *Thumbelina* are almost certainly intended to preserve the meaning. *Thumbelina* reminds Grandma of the good old days, and it is not altered in the same way as *Little Red Riding Hood* (impoverished, shortened, realized in a different medium, and imbued with aggression); these are simply two interpretations of the same fairy tale. Nonetheless, a relationship that Pavličić calls unusual intertextuality (1988: 169) is created between the illustrated book *Otok* and *Thumbelina*, and the fairy tale encourages a dialogue between two worldviews. Grandmother's telling of the fairy tale is a wistful recollection of a more beautiful, better world, and the confrontation of the idyll with the harsh reality aims to foster awareness of the obvious outcome of neglecting nature.

As a result of their disparate life experiences, Grandma and Zrinka have an intergenerational misunderstanding. They perceive the reality around them differently, and they have a different perspective on childhood. Grandma has

maintained the romantic image of childhood that pervades *Thumbelina*. It places emphasis on meeting the child's needs for protection and care, while the questions about the larger social reality remain completely outside of the child. Zrinka views her childhood through a posthumanist lens. Her perception of childhood was shaped by her experiences on the island and in Zagreb. As a result, Grandma and the little girl have very different interpretations of the fairy tale. Zrinka is unfamiliar with many historical phenomena: she has no idea what the seasons, the frog, or the swamp look like. Zrinka's only mouse is the one that "clicks" when she is playing on the computer, and when Grandma mentions flying on a swallow, she imagines it to be a flight on a superplane. Grandma has used an analogy with the kite, a favourite children's toy of Zrinka's time, when portraying a butterfly. However, in the end there are more differences than similarities between kites and butterflies: "It was just that it was alive and flying at will. It usually had beautiful colourful wings and was not tied with a string" (Kušec, Mareković, 2018: 16). Zrinka has no idea what a half-dead bird or a spider are: Grandma draws a spider web and embellishes it with dew drops, but Zrinka is uninterested, even when Grandma climbs and shows her different locations around the house where she used to find spider webs. After learning that the spiders wove a wedding gown for Thumbelina, Zrinka imagines them as little robots knitting. The cockchafer, which Zrinka imagines as a slightly larger bee, was one of the few items she recognized. Also, the tree in the story is not a problem; Zrinka has seen a flourishing tree in a computer game countless times.

Zrinka's alienation from nature is also demonstrated by her misinterpretation of Thumbelina's decision to forego marrying a mole because she could not live her life underground. Zrinka can picture herself living in a spaceship or a large tower with everything she needs. Thumbelina misses the sky, the sun, and the birds, but the sky above Zrinka is dry on the island and rainy in Zagreb, and she does not need it. She sees life through the eyes of a mole rather than those of Thumbelina, and she has no regrets about the sun, nature, or freedom. Zrinka's world is yellow, greasy, poisonous, rainy, and desolate. A little girl cannot want what she does not know. She has no prior experience: she only knows the world she is in, so her outlook is almost optimistic.

## CONCLUSION

Ksenija Kušec and Kristina Mareković presented the disturbing dystopian reality of an unnamed Croatian island: all animal species disappeared over time due to air, water, and soil pollution, the climate changed, and the islanders were displaced. In addition to the ecological disaster, the co-creators brought attention to the troubling situation by mentioning the systematic control of people through non-stop television programs, the phenomenon of underwater tourism, and excessive technology. Some aspects of the illustrated book vividly illustrate phenomena mentioned in children's, youth's, and adults' literature by eco-critical and posthumanist theorists. The book's visual aspect convincingly depicts the main characters (Grandma and Zrinka), significant phenomena (diving tourism, kite flying, and so on), and the grey and colourless everyday life.

Grandma tells two stories about the life on the island against the intertextual backdrop of *Thumbelina*: an idyllic one about the past, and a dystopian one about the present. Grandma warmly recalls the former "heaven on earth", and accepts the present by striving to see the positive aspects of life. Although we would expect a child to narrate the current events in the present, the narrator had to be a grandmother who chooses the present tense for narrating the present — Zrinka's arrival and stay on the island — and the perfect tense for narrating the past — her youth and Andersen's *Thumbelina*, and at the level of expression there is a separation between the unrepentant *then* and the unwanted (but accepted as inevitable) *now*.

In *Otok*, two images of childhood are juxtaposed: a romantic image of childhood, dominant in the fairy tale, and a new posthumanist image of childhood, as seen in the actual living conditions on the island and in Zagreb. Grandma represents the first image, and Zrinka represents the second. As a result, Grandma's intertext is *Thumbelina*, untainted, romantic, and nostalgic, whereas Zrinka's is *Little Red Riding Hood*, full of intervention, altered, rough, and reality-like.

In the midst of the contemporary greyness, co-creators Kušec and Mareković see young people as change agents, following in the footsteps of authors of youth literature: young girls distribute the seeds of shrubs that will thrive despite polluted soil and air, and will encourage rainfall. Schoolchildren are also involved in the action, which has fuelled the activism of little Zrinka, who contemplates how to clean the sea. Zrinka is compelled to act and provide an

alternative to the dystopian status quo. In this way, young readers are encouraged to be active and creative.

In the past, the only active characters - the bearers of the plot - in children's literature were male. There are no male characters in the picture book *Otok*, but there are certainly activists there, and they are all female: grandmother, granddaughter, and girls who carry seeds of resistant plants. Contemporary Croatian picture books and children's books in general "suffer" less and less from the gender stereotype of cuddly and passive girls, and this is especially emphasized in this book: girls, both very young and those who are slightly older, can be whatever they want, just like the women on the island. They choose to act in an environment that is far from a fairy tale. Zrinka is especially inspiring because she does not remember a time when there was less pollution. At first, she does not seem particularly active, but encouraged by the example of the girls who are walking around the island, giving away plant seeds, she gets involved and becomes a positive character that children can look up to, with whom they can identify. Zrinka changes for the better, she "grows" in the picture book. She is not idealized, she is real, there are a lot of such little "Zrinkas" all around us, they just need to be given some motivation. Direct encouragement came from the young girls, but the grandmother also played an important role in Zrinka's involvement. Grandma lives alone on an island that is slowly disappearing. She has to do all the work herself, and can only rely on herself. She has nobody to help her with chores around the house. A grandmother is an important member of the family for every child, and Zrinka's grandmother is an excellent role model.

The illustrated book *Otok* serves several purposes: cognitive — shows the reality of the situation, the consequences of a careless attitude toward nature, the results of human recklessness and arrogance toward the Earth; aesthetic — the island's reality is depicted by realistic illustrations full of details, in colours corresponding to dystopian reality; and educational — every word in this picture book speaks to the need to raise environmental awareness and to commune with nature.

These conclusions have by no means exhausted the methodological potential of this educationally potent and morally relevant story. New researchers could conceivably conduct a new research with a different theoretical focus, committing in more detail to the developmental, motivational and methodological framework of this positive story.

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## VİŠESLOJNOST ILUSTRIRANE KNJIGE *OTOK*

### SAŽETAK

Ilustrirana knjiga *Otok* prikazuje distopijsku budućnost neimenovanoga hrvatskog otoka. Baka, glavna junakinja i pripovjedačica, dočekuje svoju unuku Zrinku koja stiže brodom iz Zagreba. Veći dio otoka je potonuo, a ostatak naseljava nekoliko starijih ljudi. Nekadašnja mediteranska vegetacija je nestala, životinja nema, more je otrovno i masno, zemlja zatrovana i neplodna, a nebo oblačno, ali bez kiše. Cilj je ovoga rada utvrditi koji se problemi pojavljuju u ilustriranoj knjizi i kako su prikazani, kao i ocijeniti estetske karakteristike priče. Važnost pripovijedanja u knjizi ne može se precijeniti - dvije su priče ispričane s bakinog stajališta: priča o distopijskoj sadašnjosti (ispričana u sadašnjemu vremenu), koja je suprotna bakinoj melankoličnoj priči o prošlosti i Hansa Christiana Andersena bajka o Palčici. *Palčica* je i glavni intertekst ilustrirane knjige u kojoj dominira romantični koncept djetinjstva (kakvog se baka sjeća). Ta slika djetinjstva u suprotnosti je sa Zrinkinim posthumanističkim djetinjstvom koje predstavlja potpuno izmijenjena *Crvenkapica* u obliku računalne igre.

### KLJUČNE RIJEČI:

*distopijski svijet, ekološki problemi, tehnologizacija, koncepti djetinjstva, intertekstualnost, Palčica, Crvenkapica*



# THE IMPORTANCE OF THE NATURAL ENVIRONMENT IN THE LIGHT OF CHILDREN'S RIGHTS WITH PARTICULAR REGARD TO HUNGARY

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## ABSTRACT

The 2030 Agenda for Sustainable Development is based on human rights, and children's rights need to be interpreted in this context. As the 2030 Agenda declares that the sustainable development goals seek to realise the human rights of all, it is important to include and interpret the rights of the child as a part thereof.

The comprehensive and ambitiously worded goals in the Agenda for Sustainable Development are difficult to transpose into any binding conventions or tools in the area of human, and thus especially children's, rights. One goal could be to manage these goals and targets within the existing international framework of law and children's rights. Children's rights are a comparatively new branch of law. The rules pertaining to the special, vulnerable situation of children were first written down approximately 100 years ago. At the time, the only goal was the survival of the child: feeding, clothing, and medical care. The content of rules and regulations has gradually broadened, and now children's rights are considered one of the most progressively developing areas of human rights.

The purpose of this study is to closely examine the legal regulations, conventions, studies, publications, essays, and historical descriptions pertaining to children, and to examine the degree to which they deal with the role of the natural environment in the life of the child, and how

## KEYWORDS:

*children's rights, natural environment, healthy life, environmental education*

these regulations recognise and necessitate the essential role played by the natural environment in the physical, spiritual, intellectual, and moral development of children. One of the main pillars in this process is environmental education, or Education for Sustainable Development (ESD), and considering the current social circumstances, it is both necessary and expected to promote the ESD to the greatest extent possible. Taking the above into account, it can be seen that the provisions stating children's rights do not clearly and unequivocally deal with the importance of the constant presence of the natural environment, while the right of the child to have fresh air and be raised in a natural environment is not suitably emphasised, even though it is an essential condition for the healthy physical, spiritual, intellectual, and moral development of the child.

## INTRODUCTION

It is becoming increasingly apparent that the children of today spend an unhealthy amount of time indoors and alarmingly little in the open air. In a study conducted by Persil, encompassing a number of countries, 12,000 parents were asked about how much time they used to spend outside as children and how much time their own children spend outside, shedding light on the dismal facts: all around the world, 56% of children spend less than 1 hour outdoors (Robinson, 2018). That is less time than recommended for prison inmates. The reasons are no doubt clear to all of us, ranging from the overly extensive use of “gadgets” to inadequate security, from bad weather to the tiredness and apathy of parents. According to experts at the WHO (Regina Guthold, Gretchen A. Stevens, Leanne M. Riley, Fiona C. Bull), 80% of teenagers are not sufficiently active, which is an alarming figure. (Guthold, Stevens, Riley & Bull, 2020).

Spending time outdoors has a myriad of positive effects, which has been proven by studies, surveys, and scientific research. To name just a few: spending time outdoors is the best way to relieve stress (Sobko, 2019), it strengthens the motor and immune systems, improves our ability to cooperate, our creativity, imagination, and observation skills, reduces problems with vision (Mingguang et al., 2015), and, last but not least, teaches us to love and respect our natural environment. It is impossible to live a healthy life without spending time outdoors, in nature.

As the natural environment seems to have taken such a back seat in the lives of today’s children, which has now become a serious threat to their physical and mental health, the question arises as to how this impacts children’s rights today. At what level does law govern this essential issue?

## THE BEGINNINGS OF THE DEVELOPMENT OF CHILDREN’S RIGHTS

“The story of childhood is a nightmare that we are just starting to wake up from” (DeMause, 1975). DeMause says that the farther back we go in history, the lower the quality of care we provided to children, and the higher the likelihood that children were murdered, cast out, physically abused, terrorised, or

sexually assaulted. According to the author, the history of children is a slowly upward trending developmental process that starts with the murdering and casting out of children, mainly infants, continues with their gradual acceptance, and heads in the direction of a child-centric attitude.

In ancient times, the ritual of child sacrifices, rooted in the ideas of a cult fertility, played a part in the cultures and belief systems of very many peoples, who believed that God wanted a share of gifts for himself. It was common to hold hostage the children of enemy families, and even to murder them.

Béla Pukánszky (2001) points out that this question is much more complicated, with numerous sources citing that the sympathy felt towards children was in certain cases apparent even in antiquity: artefacts to this effect have been found in Egypt, Mesopotamia, and Greece, whereas in ancient Rome children were much more vulnerable.

In general, little sensitivity was shown towards children in the Middle Ages. Child mortality rates were quite high during the period, and parents responded by protecting themselves behind a veil of apathy. As a result, children were considered independent and part of adult society as soon as they could survive without the care of their mothers or nurses (Faix, 2016). The father decided the fate of the child, over which the mother had no say.

Childhood as a separate stage of a person's life started appearing at the beginning of gentrification, around the 1840s. That is when parents and schools started devoting attention to raising and educating children (Faix, 2016).

The first steps in the development of children's rights were taken in 1919, when the International Labour Organisation adopted the Convention concerning the Work of Young Persons Employed in Industry, followed by its Minimum Age (Agriculture) Convention in 1921 (About the ILO). Most child labour took place in an agricultural environment, often in a natural environment or outdoors. This meant that children could become acquainted with the natural environment, relations, and phenomena, and based on their observations and experiences, they could figure out their effects on themselves.

In 1919, Britain's Eglantyne Jebb created a foundation called *Save the Children Fund*, with the aim of providing aid to children ravaged by World War 1. She established the Children's Charter, which was submitted to the League of Nations and then adopted in 1924 as part of the Geneva Convention, laying out the fundamental rights that ensured the welfare of children (Faix, 2016). Her plan was to create a preventive system that would protect children instead

of saving them (Makai, 1997).

The declaration sets forth the fundamental rights in five points which, according to Janusz Korczak, are more suggestive than demanding (Korczak, 1929; 1995). Although none of the five points specifically names the importance of the natural environment in the life of the child, it is my belief that the first point covers its necessity. The first point reads: “The child must be given the means requisite for its normal development, both materially and spiritually”. (Over time, the translation of this statement has been changed on a number of occasions, most likely elicited by differences in the teaching mentality of the given period and the relationship with nature, essential for normal development (Makai, 1997).)

The document lost its legal basis with the dissolution of the League of Nations in 1946 (Lux, 2018).

In December 1946, the League of Nations was replaced by the United Nations, which established the United Nations International Children’s Emergency Fund (UNICEF), charged with providing assistance in feeding, clothing, and ensuring health care services to children suffering from the ravages of the Second World War, and then expanded to supporting education, child protection, and refugee services (About UNICEF).

In 1959, the UN General Assembly adopted yet another Declaration on the Rights of the Child, which included the right to a name and to education, which however were not yet obligations. The Declaration states that in the enactment of laws, the best interests of the child shall be the paramount consideration. It also became clear at the time that a need had arisen for a comprehensive international declaration which would be binding across the board.

Both the International Covenant on Civil and Political Rights, adopted by the UN General Assembly on 16 December 1966, and the International Covenant on Economic, Social and Cultural Rights dealt with the issue of child protection, declaring that every child shall have, without any discrimination, the right to a name, nationality, and such measures of protection from economic and social exploitation as are required by their status as a minor.

During this time, the majority of children still had the possibility to grow up outdoors, with most houses having yards, and poorer people basically living in nature, while the economic and social aspects of life were not as consumer-centric, and environmental pollution was manifest locally.

## THE NATURAL ENVIRONMENT IN CHILDREN'S RIGHTS

The UN General Assembly adopted the Convention on the Rights of the Child on 20 November 1989, the result of 10 years of hard work, compiled by the UN's bodies and specialised agencies to comply with the many national, cultural, political, and economic situations, without reducing the level of protection it provides. This Convention is considered a milestone in the area of children's rights and is often considered the "international code" for the rights of the child. This is the first binding international legal instrument in the field, which did not just set forth recommendations but also obligated state parties to comply with its contents. It does its best to carefully and maximally take into account the especially vulnerable situation children are in, and to deal with each such situation separately.

This is the first time the natural environment and its importance in the life of a child is mentioned. Article 24 of the Convention recognises the **right of the child to the enjoyment of the highest attainable standard of health**, though it does not separately discuss the importance of providing a healthy natural environment, although that is an essential condition for the health of the child, which is currently far from being a self-evident circumstance in today's society. However, it does mention that **the dangers and risks of environmental pollution** have to be taken into consideration. Point (e) of Article 29, which deals with the educational objectives of the child, sets forth that the education of the child shall be directed to development of **respect for the natural environment**.

Hungary ratified the Convention in 1990, and then promulgated it by way of *Act LXIV of 1991*, and the 1997 act on child protection was also drawn up in harmony with it. Currently, all the countries in the world have ratified the Convention, with the exception of the United States. (Lux, 2018)

The Fundamental Law of Hungary lays out the obligation of all citizens to protect the natural environment, and also states that every child shall have the right to the protection and care necessary for his or her proper physical, mental, and moral development. Although the right to a natural environment is not separately expounded, an active presence of the natural environment in an essential condition for the proper development of the child.

The UN's Conference on the Human Environment (Stockholm, 1972) shed light on environmental problems. In the years following, a number of coun-

tries around the world dealt with the topic, and accepted the fact that more thorough research is required to assess the relationships between the socio-economic issues of environment, poverty, and under-development. In the 1980s, the concept of sustainable development emerged as a way of striking a balance between economic and social development and the care for the environment and the management of natural resources. This notion has exceptional significance for children, as sustainable development primarily serves their interests and takes them into account.

The 1992 Rio Declaration on Environment and Development emphasises that awareness of sustainable development and of the necessity to care for the natural environment has to be increased among all people, which includes children. It considers education important in achieving development that respects and cares for the natural environment. Principle 10 states: "Environmental issues are best handled with the participation of all concerned citizens, at the relevant level. At the national level, each individual shall have appropriate access to information concerning the environment that is held by public authorities, including information on hazardous materials and activities in their communities, and the opportunity to participate in decision-making processes. States shall facilitate and encourage public awareness and participation by making information widely available. Effective access to judicial and administrative proceedings, including redress and remedy, shall be provided." Principle 21 reads: "The creativity, ideals and courage of the youth of the world should be mobilized to forge a global partnership in order to achieve sustainable development and ensure a better future for all." It was then that a plan of action for Agenda 21 was drawn up, defining a type of development that must take account of the economic, cultural, social, political, and environmental problems of present and future generations. It outlines a course of action that is economically efficient, socially just, responsible, and environmentally healthy. Agenda 21, entitled "Children and Youth in Sustainable Development", emphasises that education is essential in realising sustainable development, and in improving the attitude of people towards nature and the environment; it is imperative that youth from all parts of the world participate actively in all relevant levels of decision-making processes because it affects their lives today and has implications for their future (Agenda 21, Chapter 25, Objectives).

Act XXXI of 1997 on the Protection of Children and the Administration of Guardianship also does not set forth any separate provisions or rights spe-

cifically pertaining to the natural environment, but deals primarily with the right of the child to physical, intellectual, emotional, and moral development, which is impossible without the natural environment.

In 2005, the UN worked out a 10-year strategy to support the launching and promotion of education on sustainable development, called the Decade of Education for Sustainable Development. Its main goal is to integrate the principles, values, and practices of sustainability in all areas of education. Réka Könczei (2014) summarised the results achieved in Hungary over the course of the decade, identifying the criteria along the lines of which learning/education can be considered as education for sustainability. She defined the most important sustainability competencies based on the system of these criteria, such as learning how to learn, learning how to act, learning how to be, and learning how to live together and work together. In the same work, she provides an introduction into the Green Kindergarten and Eco-School programme, operational in Hungary since 2006, which consists of kindergartens and schools that are committed to sustainable values, have an environmentally aware approach, and manage sustainability not only as an ecological, but also as a social and economic construct, building partnerships with students, parents, and local players. Currently, more than 15% of kindergartens and schools in the country, teaching 20% of the nation's children, have been awarded the title.

In 2007, the United Nations Children's Fund commissioned the "Implementation Handbook for the Convention on the Rights of the Child", the Hungarian edition of which was edited by Mária Herczog and published in 2009. The Handbook provides detailed instruction on the implementation of laws, policies, and practices that promote and protect the rights of children. For every article, the Handbook's editors collected the analyses and findings worded by the Committee over the course of years, compiled on the basis of state reports.

In connection with Article 12, regarding the respect for the views of the child, it lists all the areas where the criteria could be implemented. It specifically names environmental protection and sustainable development as areas where the views of children have to be taken into consideration and respected, and it lists the summits, conferences, and declarations pertaining to the relationship between children and sustainable development. It also notes how the reports of numerous state parties show that they have successfully developed

their environmental protection education, and have managed to increasingly involve children in the promotion of environmental protection.

In the study, the natural environment also comes up in relation to Article 17 (Child's access to appropriate information), as a term used to check implementation. In this sense, state parties, including Hungary, are obligated to promote children's access to information via the media that support the respect for national values, including the respect for the natural environment.

Even though the document analyses and discusses Article 24 (Child's right to health and health services) very comprehensively and in great detail, examining the issue from a variety of viewpoints, it does not specifically name the natural environment as an essential condition for a healthy life. It highlights and emphasises that state parties are responsible for guaranteeing the right of the child to health by promoting information about the health and development of the child. It is my opinion that this information should also deal with the immeasurable importance of spending as much time as possible in the natural environment in regard to (physical, mental, intellectual, and spiritual) health. It encompasses the part of the Alma-Ata Declaration that concerns basic health care services, but the importance of the natural environment is not even mentioned there. However, it does include a requirement that the child be provided with information on how to keep the environment clean, and references the dangers and threats of environmental pollution.

Article 29 (e), which states that the objective of education is to instil in the child a respect for the natural environment, i.e. to imbue the expectations with educational content, is presented by the authors as unique, since this was not articulated in any similar document before the Convention on the Rights of the Child appeared. Their position is that this reflects on the urgency of devoting care to the environment. It emphasises that the competent authorities are tasked with providing assistance in developing environmental protection-related work plans to be implemented with the participation of teachers and students, while schools are responsible for involving school children in all local and regional studies concerning the environment. It quotes General Comment No. 1 (2001) of the Committee on the Rights of the Child, which stresses that education related to the environment may not be theoretical only: "(...) for the development of respect for the natural environment, education must link issues of environment and sustainable development with socio-economic, sociocultural and demographic issues. Similarly, respect for the natural

environment should be learnt by children at home, in school and within the community, encompass both national and international problems, and actively involve children in local, regional or global environmental projects.” A good example is the environmental protection project that has been under way in the Órség-Vendvidék region in Hungary since 2002. Its topic is the preservation of the diversity of cultivated plants (agro-biodiversity) by mapping and propagating old, so-called landscape fruits. As part of this project and with the help of their own teachers and of university students, the students of four primary schools in the Órség-Vendvidék region assessed the regional types of fruit trees in the vicinity. In addition to providing the students with enduring good memories, the project also combined environmental protection with education to encourage them to become active citizens, and in combination with environmental education it brought them closer to the culture and roots of their own settlements.

The Office of the Commissioner for Fundamental Rights examined the enforcement of the right of the child to protection and physical and mental health as part of a children’s rights project in 2011; in it, the special rights of the child were examined in their broadest sense in light of the enforcement of obligations under international law and of constitutional obligations. Here too it is set out that the creation of a child-centric society is paramount to the interest of the child’s health, welfare, and well-being, which goes far beyond the issue of healthcare; moreover, it also establishes that when it comes to developing the mental health of the child, comprehensive school health-development programmes, self-knowledge, and learning conflict management are just as important. In the context of fundamental rights, their work was based on the enforcement of the right to human dignity, as well as the state obligation system related to the enforcement of the right to the greatest possible degree of physical and mental health. They referred to the Article of the Fundamental Law which states that everyone has the right to physical and mental health (including children; Article XVI), which the Republic of Hungary provides by way of occupational safety, healthcare institutions, and medical care, and by ensuring regular exercise and protecting the natural environment, thereby recognising the natural environment as an indispensable element of physical and mental well-being.

In 2014, to mark the 25th anniversary of the UN Convention on the Rights of the Child and the 10th anniversary of the representation system

for children's rights, the National Centre for Patients' Rights and Documentation prepared an assessment of progress, analysing successes and failures, and providing brief explanations and interpretations for the articles of the Convention on the Rights of the Child. Regarding the right of the child to the best possible health, it adds to Article 24 that the state has to create the conditions which allow children to live healthily, and it also calls attention to the fact that all parties must take measures to enforce the right to health, just as it is the obligation of the child to live a healthy lifestyle. However, the publication makes no mention of the relationship between the natural environment and the child; in fact, it does not mention the natural environment at all.

Based on the decision passed at the Rio+20 UN conference, in 2015 it was decided to work out the Agenda for Sustainable Development for the post-2015 period, the basis of which is well-balanced social development, long-term economic growth, and environmental protection. Hungary took on a prominent role in working out this document. The version developed for domestic targets was published under the title „Transforming Our World: 2030 Agenda for Sustainable Development”. The Agenda lays out 17 goals, and number 11 among them is to “Make cities and human settlements inclusive, safe, resilient and sustainable”. Point 7 of this goal reads: “By 2030, provide universal access to safe, inclusive and accessible, green and public spaces, in particular for women and children, older persons and persons with disabilities”. In this same publication, the state undertakes the obligation to regularly monitor and review the implementation of the Agenda by using a robust, voluntary, effective, participation-based, transparent, and integrated monitoring and review framework system.

The Central Statistical Office (KSH) plays a major role in the implementation in Hungary, as it coordinates the tasks pertaining to domestic data reporting with regards to the SDG indicator system developed by the UN Statistical Commission. In addition to reporting data to international organisations, every two years the KSH publishes the “Sustainable Development Indicators in Hungary”, which includes key indicators of the National Sustainable Development Framework Strategy.

Upon reviewing the published documents (2017, 2019, 2020), it was determined that measuring the relationship between children and the environment is not part of the indicators: none of the above documents contain data re-

ferring to such measurements.

Shortly after the European Sustainable Development Week, the KSH published two online publications on its website [www.ksh.hu/sdg](http://www.ksh.hu/sdg) to provide an overview of the available Hungarian data on the indicators discussed in the UN's documents on sustainable development. The aim of the publication is, on the one hand, to familiarise interested parties with the framework and the main indicators of the Sustainable Development Goals through the involvement of the KSH and, on the other hand, to share the results achieved in an informative and interactive way. Looking through the site (Article 3, 4, 11, 15), the objectives make no reference to this anywhere where the link between the child and the natural environment could be mentioned.

In 2019, the Hintalovon Child Rights Foundation prepared an online questionnaire-based survey that gave children a chance to share their opinions on the 7 most important topics involving them. The questionnaire was completed by 5300 children. The result is very instructive: emotional safety and human factors are more important to them than anything else – instead of state-of-the-art schools and hospitals, what matters to them are teachers and doctors. They crave attention, acceptance and understanding, and not expensive toys and “doodads”. This survey clearly shows that children are at the mercy of adults: they must handle whatever we throw at them. That is an enormous responsibility for parents, teachers, and educators alike. It is our duty to take them outdoors into nature, to give them the possibility to discover the behaviour, essence, laws, and strength of the natural world, and thereby their own behaviour, essence, and strength, i.e. themselves.

## **THE ROLE OF EDUCATIONAL INSTITUTIONS IN THE CONNECTION BETWEEN CHILDREN AND THEIR NATURAL ENVIRONMENT**

Legislators have also realised the importance of this relationship. As a result, educational institutions are also bound by laws that help children form a bond with their natural environment.

Act CXC of 2011 on National Public Education states that the teacher is responsible for teaching environmental awareness and a healthy lifestyle.

The teaching programme presented by the Ministry for Human Capacities in

the Decree 20/2012 from 31 August, concerning the operations of education institutions and the usage of names by public education institutions, specifies that the teaching programmes of kindergartens, schools, and colleges determine, among others, the principles, programmes, and activities for health and environmental education. Working to protect nature and the environment, which can be done as part of community service, provides students with an opportunity to perform work in a natural environment, which allows them to grow closer to nature and learn more about it. In addition, it also requires environmental studies to be taught in years 3-4 and science in years 5-12. This same Decree also sets forth the manner for checking the work of teachers, which includes skills in environmental education, the credible representation of sustainability values, and the manner of formulating attitudes related to environmental awareness, which are required in order to authentically pass this knowledge on to children. In its miscellaneous provisions, the Decree states that the minister for education and the minister for environmental protection shall promote environmental education, the execution of educational tasks, the implementation of the Forest School Programme, Forest Kindergarten Programme, Green Kindergarten Programme, and Eco-School Programme by way of joint programmes and announcing tenders. These programmes can all effectively promote the formation and development of the connection between the child and nature.

However, the results of the 2016 Child Right Report, published by the Híntalovon Child Rights Foundation, show that Hungarian students performed even worse than on the last survey in 2012, with science and reading comprehension competencies falling to hitherto unseen lows. The 2018 report included the comment that experts felt that sciences received less emphasis than was desirable.

Currently, science subjects are still being pushed to the background and, due to the shortage of teachers, have been entirely removed from certain years (1, 2, and 12), or joined with other subjects, which has resulted in a significantly lower number of available classes about the plant and animal kingdoms (years 5, 6, and 11) and the natural environment (see the 2020 Curricula), and this is, according to relevant legislation, unlawful. Still, it seems life trumps law.

## CONCLUSIONS

Studying the legal regulations, conventions, studies, publications, essays, and historical descriptions pertaining to children, it can be determined that the attention devoted to children was steadily growing as time went by. While the initial focus was on meeting basic needs (food, clothing, exploitation), the scope of their “rights” expanded over time: health care, education, child protection, providing refugee status, followed by the right to a name and citizenship. The importance of the natural environment in the life of a child was first mentioned in 1989, as it was recognised that increasing environmental pollution and the increasingly fast erosion and destruction of natural habitats could prove fatal for man. This process could be prevented, or at least mitigated or slowed down, if children were taught to respect and protect the natural environment. The legislators were driven by “selfish interests”.

Taking the above into account, it can be determined that the statement that **all children have the right to a natural environment and to spending time outdoors** is missing from legislation. They have the right not only to learn about nature at their desks, but to spend time in it: as much time as possible. Freely, without any obligations. To get to know nature, get in tune with it, discover its laws, and enjoy its positive effects on their physical and mental health. That is an essential right of all children. If they experience this firsthand, the respect for the natural environment will seemingly develop of its own accord.

Children have the right to become acquainted with their natural environment.

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## VAŽNOST PRIRODNOG OKOLIŠA U KONTEKSTU DJEČJIH PRAVA

### SAŽETAK

Program održivog razvoja do 2030. godine temelji se na ljudskim pravima, pa stoga unutar istog okvira treba tumačiti i prava djece. Budući da je cilj Programa održivog razvoja do 2030. svima omogućiti ostvarenje ljudskih prava, važno je u taj kontekst uključiti i prava djeteta te ih u skladu s time i tumačiti.

Sveobuhvatni i ambiciozno sročeni Program održivog razvoja teško je pretočiti u bilo kakve obvezujuće konvencije ili alate na području ljudskih, a pogotovo dječjih prava. Jedan mogući pravac djelovanja mogao bi biti da se tim ciljevima i namjerama upravlja unutar postojećih pravnih okvira i dječjih prava.

Dječja prava relativno su nova pravna grana. Konvencija o pravima djeteta, koja se smatra kodeksom tih prava, postoji tek 33 godine. Odredbe kojima se regulira posebni, ranjivi položaj djece prvi su put zapisane prije otprilike stotinu godina. U to doba jedini je cilj bilo preživljavanje djeteta: hranjenje, odijevanje i zdravstvena skrb. Sadržaj odredbi i propisa postupno se proširivao, tako da se sad dječja prava smatraju jednim od najprogresivnijih aspekata ljudskih prava.

Cilj je ovog rada detaljno istražiti pravne odredbe, konvencije, studije, publikacije, eseje i povijesne opise koje se odnose na djecu pa utvrditi u kojoj se mjeri one bave ulogom prirodnog okoliša u životu djeteta, te u kojoj mjeri prepoznaju i uvjetuju ključnu ulogu koju prirodni okoliš ima u tjelesnom, duhovnom, intelektualnom i moralnom razvoju djece. Jedan od stožernih elemenata predstavlja obrazovanje o okolišu, odnosno Obrazovanje za održivi razvoj (ESD/OOR), koje je, s obzirom na trenutačne prilike u društvu, nužno i logično širiti što je više moguće.

### KLJUČNE RIJEČI:

*dječja prava, prirodni okoliš, zdrav život, obrazovanje o okolišu*

S obzirom na gore navedeno, vidljivo je da odredbe koje se tiču dječjih prava ne odražavaju dovoljno jasno i kategorično važnost kontinuirane prisutnosti prirodnog okoliša, a pravo djeteta na svjež zrak i odrastanje u prirodnom okolišu nije dovoljno naglašeno, premda je posrijedi ključni preduvjet za zdrav tjelesni, duhovni, intelektualni i moralni razvoj djeteta.



# VIŠEKRITERIJSKO ISPITIVANJE UČINAKA NASTAVE NA DALJINU TIJEKOM PRVE PANDEMIJSKE GODINE COVID-19

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## SAŽETAK

Jedna od primarnih pretpostavki postdigitalnih teorija je nerazdvojjivost tehnologije i digitalnih medija od društvenih i humanih aktivnosti. Otvorena ostaju pitanja definiranja humanog identiteta, posebice u okvirima obrazovanja. Ovaj rad prikazuje prikupljene informacije o nastavi na daljinu tijekom prve pandemijske godine od globalnog zatvaranja u ožujku 2020. do kraja ljetnog semestra iste godine. Prije, tijekom i nakon prve pandemijske godine i nastave na daljinu za studente Odjela za izobrazbu učitelja i odgojitelja Sveučilišta u Zadru, pratilo se nekoliko globalnih parametara kod studenata s ciljem poboljšanja izvedbe nastave na daljinu. 311 (47% od ukupno upisanih) studenata svih studijskih godina na Odjelu za izobrazbu učitelja i odgojitelja (Sveučilište u Zadru) participiralo je u istraživanju. Korišteni su upitnici o organizaciji nastave na daljinu, teškoće u koncentraciji i motivaciji, opterećenost nastavom na daljinu, stres vezan uz nastavu na daljinu, stav o nastavi na daljinu općenito. Rezultati na početku pandemije su pokazali umjerenu razinu teškoća u koncentraciji i motivaciji i opterećenosti nastavom, nešto pozitivnije procjene organizacije nastave na daljinu i optimizma, dok je najviša bila procjena stresa vezanog za nastavu na daljinu a najniža procjena nastave na daljinu općenito kao alternative klasičnoj nastavi. Utvrđene su razlike u procjeni teškoća u koncentraciji i motivaciji,

## KLJUČNE RIJEČI:

*nastava na daljinu, pandemija Covid-19, postdigitalno*

opterećenosti, procjeni stresa i akademskog postignuća s obzirom na studijsku godinu. Na kraju prve pandemijske godine porastao je postotak studenata koji su bili redoviti na nastavi, kao i onih koji smatraju da će im uspjeh biti bolji, povećale se vrijednosti za procjenu organizacije, motivaciju, stav prema nastavi na daljinu kao alternativu klasičnoj nastavi, te smanjio strah od ispita (zadovoljstvo provedbom ispita 3.94).

## UVOD

Digitalna tehnologija danas u potpunosti redefinira sve aspekte života, ona više nije novitet za male skupine stručnjaka u području znanosti i tehnologije, niti je namijenjena samo mlađoj populaciji spremnoj za brza i dinamična usvajanja novih znanja, digitalna tehnologija dio je svakodnevnice većine čovječanstva. Danas kada digitalna tehnologija zadire u sve sfere društvenih i profesionalnih aktivnosti započinju snažne rasprave o postdigitalnom, terminu koji ne apostrofira samo vremensko određenje, već cjelokupno prožimanje i nedjeljivost digitalne tehnologije, digitalnih resursa i digitalne infrastrukture sa svim čovjekovim aktivnostima, benefitima i negativnostima, humanističkom orijentacijom i ne manje važnim načinom života (Jandrić, Knox, 2021). Obrazovanje koje predstavlja snažan prediktor napretka čovječanstva nije manje važna komponenta koju je potrebno razmotriti u okviru postdigitalne teorije. Često se upotreba digitalne tehnologije u obrazovne svrhe smatra dodatkom koji čija svrha je „poboljšanje“ postojećih pedagoških aktivnosti i same nastave (Bayne, 2015), nerijetko očekujući da njezina upotreba a priori donosi povećanje motivacije kod učenika/studenata, a time i bolju realizaciju ishoda učenja. Važnost obrazovanja u kontekstu postdigitalnog ne odnosi se na puku primjenu „gadgeta“ u učionici, već korištenje prednosti ogromne infrastrukture za prikupljanje podataka, sofisticiranih alata za analizu istih, te višestruko korištenje učinaka algoritamskih i umreženih sustava (Knox, 2019). Ciljanom upotrebom digitalnih tehnologija moguće je oblikovati samu srž obrazovanja (Dirckinck-Holmfeld i dr. 2012.; Hodgson i dr. 2014). U eri eksponencijalnog rasta znanja, činjenična, pa čak i konceptualna dimenzija znanja u smislu usvajanja sadržaja pomalo gube smisao. Umijeća prikupljanja, selekcija, interpretacija u kontekstu povećanja poduzetničkih vještina i produkcije novih ideja i dobara, postaju ciljana obrazovna dobra današnjice. Obrazovni sadržaji tada postaju alati i modeli, a ne objekti obrazovne prakse. Ovakve suštinske promjene obrazovanja ne dolaze spontano, a niti potaknute formalnim obrazovnim reformama, one dolaze iz dubinskih razmatranjima suvremenih potreba i akademskim znanstvenim diskursom. Ponekada značajne promjene dolaze i iz nepredvidivih kriznih situacija, kao što je bila pandemijska kriza izazvana brzim širenjem virusa Covid19. U trenutku globalnog zatvaranja i prelaska brojnih civilizacijskih aktivnosti na digitalni prostor otvara se prostor za razmatranje promjena u obrazovnim aktivnostima, definiranju ciljeva obra-

zovanja i procjenjivanja benefita i negativnih posljedica obrazovanja korištenjem digitalne tehnologije.

Prije pandemije Covid-19, globalnog zatvaranja i prelaska na nastavu u digitalnoj sferi, na Odjelu za izobrazbu učitelja i odgojitelja Sveučilišta u Zadru nastava se organizirala klasično, u učionicama.

Karakteristika klasične učioničke nastave, najvećim dijelom odražava frontalnu nastavu uz prezentacije koje prate nastavnikovo izlaganje uz sudjelovanje u diskusiji, dok aktivniji angažman studenata započinje pripremom za provjeru, kolokvijima ili ispitom. .

Studentima su na dispoziciji digitalni materijali za učenje, nastavne prezentacije, knjige, članci, što u još većoj mjeri smanjuje njihov angažman tijekom nastavnog procesa, nemaju potrebu za razdvajanjem bitnih od manje bitnih činjenica, opažanja, strukturiranja nastavnog sadržaja, uključivanjem psihomotorički funkcija i općenito uključenosti u nastavu. Pojam studiranje gubi bazično značenje, pretraživanja literature, proučavanja glavnih i manje važnih ideja i koncepata, formiranje stavova o tim idejama i konceptima, promišljanja i konačno zapamćivanja. Digitalna tehnologija u tom periodu postaje potpora nastavniku za strukturiranje izlaganja, podsjetnik na pojedine činjenice, zadovoljavanje zahtjeva nadređenih i studenata za dostupnošću nastavnih materijala. Takva primjena digitalne tehnologije ne ide u prilog povećanju efektivnosti nastave, već upravo suprotno. Digitalni materijali ponekad se nađu na meti kritike nastavnika, koji uočavaju da postoji problem u studentskom angažmanu, no ne primjećujući da nedostatak studentskog angažmana ne leži u digitalnoj tehnologiji, već u načinu primjene digitalne tehnologije.

13. ožujka 2020. proglašeno je zatvaranje svih obrazovnih institucija i prelazak na nastavu na daljinu (NN 29/2020). Nepripremljeni za upotrebu digitalnih aplikacija za komunikaciju s grupom studenata u realnom vremenu, nastava na Odjelu za izobrazbu učitelja i odgojitelja Sveučilišta u Zadru kreće s komunikacijom preko strukturiranih e-kolegija i korištenjem chata u realnom vremenu u vrijeme termina nastave. Nastavnici užurbano nadopunjuju e-kolegije na Merlinu, ali sada osim samim sadržajem na prezentacijama i e-knjigama, uključuju zadatke, kvizove, poveznice na video sadržaje i kroz chat nastoje održati živu komunikaciju sa studentima kroz pitanja koja potiču promišljanje i diskusiju.

U tom trenutku naglo se povećava angažman studenata i odgovornost za vlastito učenje, komunikacija sa studentima postaje znatno aktivnija u odnosu na

učioničku nastavu. Cilj koji si nastavnici u tom trenutku postavljaju je visoka razina angažiranosti studenata u različitim aktivnostima, koja bi zamijenila fizičku nazočnost u učionici, ali i održavanje jednog aspekta „normalnog“ života.

Vrijeme nepredvidljivosti tijekom razvoja bolesti, u sjeni apokaliptičnih scena, organizacija nastave na daljinu ima težak zadatak, prvenstveno umirivanje straha kod nastavnika i studenata, te kreiranjem platforme za komunikaciju i održavanje nastave. Na Odjelu za izobrazbu učitelja i odgojitelja studira preko 660 studenata učiteljskog studija i studija ranog i predškolskog odgoja i obrazovanja, od kojih jedna trećina izvanrednih studenata. Prije pandemije za izvanredne studente organizira se nastava četvrtkom i petkom poslijepodne i subotom. Prelaskom na nastavu na daljinu potrebno je organizirati nastavu prema tekućem rasporedu za 10 grupa redovitih studenata i 5 grupa izvanrednih studenata. Neosporno ključan element uspjeha nastave su sami studenti i njihova psihofizička spremnost za promjene, kojima se u važnim trenucima njihovih života navike i socijalne okolnosti drastično mijenjaju. Izazovni trenutci, kao što je globalno zatvaranje, imati će različite utjecaje na osobe ovisno o njihovoj spremnosti na suočavanje teškoćama, neugodnim emocijama i spremnosti na prilagodbu. Studenti čija su opća očekivanja pozitivna lakše će se nositi s teškoćama promjene modela poučavanja, aktivno će se nositi s problemima koji se javljaju zbog promjene i neće odustajati o krajnjem cilja, obavljanja studentskih obveza.

## METODOLOGIJA

Provedenim istraživanjem određena je razina zahtjevnosti nastave na daljinu, ispitati kvaliteta organizacije nastave na daljinu, razumijevanje nastave i teškoće s korištenjem digitalne tehnologije radi pravovremenog poboljšavanja same nastave, kao i ispitati motivaciju, stavove i očekivanja studenata od nastave na daljinu (tvrdnje su dane u dodatku).

Istraživanje je provedeno u dvije točke mjerenja, prva točka mjerenja tijekom 3. tjedna nastave na daljinu, a druga točka na kraju nastave u ljetnom semestru akademske godine 2019/20. U prvoj točki mjerenja sudjelovalo je 311 (47% od ukupno upisanih) studenata svih studijskih grupa na Odjelu za izobrazbu učitelja i odgojitelja Sveučilište u Zadru, a u drugoj točki mjerenja 189 (29% od ukupno upisanih) studenata.

Za mjerni instrument korišteni su upitnik o organizaciji nastave na daljinu i razumijevanje (Nastava je dobro organizirana; U potpunosti razumijem nastavne sadržaje), o teškoćama u koncentraciji i motivaciji (Teško mi je koncentrirati se; Dosadna mi je nastava na daljinu), o opterećenosti nastavom na daljinu (Teško mi je pratiti nastavu), o stresu vezanom uz nastavu na daljinu (Bojim se polaganja ispita nakon nastave) i upitnik o stavu o nastavi na daljinu općenito (Nastava na daljinu je budućnost obrazovanja) i u konačnici upitnik o procjeni akademskog uspjeha (lošiji, isti, bolji).

## REZULTATI

Promatrajući učinke i realizaciju nastave na daljinu bitan element svakako je i jednakost u pristupu digitalnim sadržajima i mogućnostima digitalne komunikacije. U tu svrhu ispitivale su se tehničke mogućnosti studenata, u to vrijeme dislociranih u različitim dijelovima Hrvatske. Tada je 57% studenata imalo vlastito računalo, dok ostali dijele računalo s nekim od ukućana. Među tehničkim problemima navode njih 59% nemogućnost tiskanja materijala, 44% upućuju na probleme s Merlinom, 32% s internetskom vezom, a njih 18% nema adekvatan prostor za rad.

Najveći broj njih (64%) kao problem s kojim se susreću na nastavi navodi nedostupnost literature, teškoće u koncentraciji (57%) i previše vremena koje provode pred računalom (51%). Prema vlastitoj procjeni studenti se vrlo dobro snalaze u radu s Merlinom (4,08), dok smatraju da se nastavnici snalaze nešto malo lošije (3,57).

52% studenata tvrdi da je jednako redovito na nastavi na daljinu kao i na klasičnoj nastavi, dok je 25% redovitije nego na redovnoj nastavi. Na pitanje kako će online nastava utjecati na njihov uspjeh u promatranoj akademskoj godini, 63.18% ispitanika koji su odgovorili na ovo pitanje tvrdi da će ostati isti, 33.05% smatra da će biti lošiji, a samo 3,77% da će biti bolji, a 30.54% ispitanika nisu odgovorili. Većina ispitanika smatra da će naučiti manje (49%), jednako 30% i da će naučiti više smatra samo njih 5%, dok ostali ispitanici nisu odgovorili na pitanje.

U tablici 1 prikazane su mjere srednje vrijednosti za pet varijabli.

TABLICA 1.

	M	SD	Raspon
Organizacija nastave na daljinu i razumijevanje	3.58	0.70	1.27-4.93
Teškoće u koncentraciji i motivaciji	3.21	0.95	1-5
Opterećenje	3.29	0.92	1-5
Stres	4.01	0.81	1.17-5
Stav prema nastavi na daljinu općenito	2.77	0.82	1-4.69

TABLICA 2. Korelacije

	1.	2.	3.	4.	5.	6.
1. Organizacija nastave na daljinu i razumijevanje	1.00					
2. Teškoće u koncentraciji i motivaciji	-0.51*	1.00				
3. Opterećenje	-0.46*	0.59*	1.00			
4. Stres	-0.51*	0.59*	0.57*	1.00		
5. Stav prema nastavi na daljinu općenito	0.49*	-0.63*	-0.41*	-0.47*	1.00	
6. Procjena akademskog uspjeha	0.27*	-0.41*	-0.41*	-0.49*	0.41*	1.00

## ZAKLJUČAK

Rezultati su pokazali umjerenu razinu teškoća u koncentraciji, motivaciji i opterećenosti nastavom, nešto pozitivnije procjene organizacije nastave na daljinu, dok je najviša bila procjena stresa vezanog za nastavu na daljinu a najniža procjena nastave na daljinu općenito kao alternative klasičnoj nastavi. Utvrđene su razlike u procjeni teškoća u koncentraciji i motivaciji, opterećenosti, procjeni stresa i akademskog postignuća s obzirom na studijsku godinu. Studenti 3. i 4. godine izvještavaju o većim teškoćama. Također je utvrđeno da studenti s boljim akademskim uspjehom, dodatno pozitivnije procjenjuju organizaciju nastave na daljinu. Rezultati istraživanja korišteni su za poboljšanje izvedbe nastave na daljinu na Odjelu za izobrazbu učitelja i odgojitelja, ali i odnosa studenata prema nastavi na daljinu, kao alternative klasičnoj nastavi.

Na kraju semestra provedeno je ispitivanje u drugoj točki mjerenja, do kada je 75% nastavnika počelo koristiti aplikacije za video prijenos u realnom vre-

menu što je rezultiralo time da je porastao postotak studenata koji su bili redovitiji na nastavi, kao i onih koji smatraju da će im uspjeh biti bolji.

Povećale su se i vrijednosti za procjenu organizacije nastave, motivaciju, stav prema nastavi na daljinu kao alternativni klasičnoj nastavi.

Procjena usvojenosti znanja u drugoj točki mjerenja iznosila je 3.50, dok je procjena ostvarenosti ciljeva i ishoda učenja pokazala veću vrijednost (3.74), što je statistički značajniji pomak u odnosu na stav i očekivanja od nastave na daljinu. Značajan pomak ostvaren je i u odnosu na stres zbog nastave na daljinu koji je od 4.01 pao na 3.23, a smanjio se i strah od ispita (zadovoljstvo provedbom ispita 3.94).

I na kraju što smo mogli naučiti o samoj nastavi na daljinu? Od početka nastave na daljinu do trenutka prve točke mjerenja (tri tjedna od početka) nastava na daljinu bila je orijentirana na studentsku aktivnost, njihovo istraživanje dostupnih nastavnih materijala, ostvarivanja zadanih zadataka i komunikacije s nastavnicima pitanjima i odgovorima putem chata i foruma za rasprave. U tom prvom dijelu studenti iskazuju povećanu bojznost i strah od neuspjeha, te nesigurnost u ostvarivanju ciljeva učenja. Razlog je moguće pronaći u nenaviknutosti na samostalni oblik rada i preuzimanju odgovornosti za vlastito učenje, ali i kontinuiranom radu tijekom cijelog semestra. Prelaskom na korištenje aplikacija za video prijenos u realnom vremenu (zoom, webinar, teams...) odgovornost i aktivnost ponovo prelazi na nastavnika, studenti iskazuju smanjenje stresa i sigurnost u uspjeh u učenju. S druge strane prihvaćanje digitalne tehnologije u realizaciji nastave pokazalo se vrlo uspješno i kod studenata i kod nastavnika što otvara perspektivu za mogućnostima primjene iste i u trenucima kada ne postoji nužna potreba za intenzivnom nastavom na daljinu, kao što je bio slučaj za vrijeme pandemije. Također je izražena nesigurnost studenata u samostalnom i vođenom učenju, što svakako nije dobro s aspekta suvremenih potreba svakodnevnice i profesionalne i osobne. I na samom kraju možemo utvrditi da je nastava na daljinu tijekom pandemije ukazala da se digitalna tehnologija može i mora iskoristiti puno bolje u učenju, nego što se to danas koristi, s naglaskom na korištenje brojnih izvora informacija, kreiranja vlastitih znanja i stavova, a u konačnici i produkta za održivost u suvremenom svijetu visokih i nepredvidivih zahtjeva.

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## ADVATAGES AND DISADVANTAGES OF DISTANCE EDUCATION FOR STUDENTS - WHAT INSIGHTS COULD BE GAINED?

### SUMMARY

One of the primary assumptions of post-digital theories is the inseparability of technology and digital media from social and human activities. Virtual and actual reality are becoming part of daily life not only for the younger population – it is in this area that the intergenerational gap is closing with each passing day (Jandrić, Knox, Bestley, Ryberg, Suoranta, Hayes, 2018). However, the definition of human identity remains unresolved, especially from the educational point of view. The global COVID-19 pandemic has become, among other things, a platform for systematic collection and analysis of information (Jandrić, 2020), providing conclusions that can be used in future crisis situations. This paper presents the collected information on distance education during the first pandemic year, from the global lockdown in Croatia in March 2019, until the end of the summer semester of the same year. Distance education can be as successful as traditional education if appropriate teaching methods and technologies are applied, if there is interaction between students and teachers, and if the teacher provides the student with a timely feedback (Ross, Morrison and Lowther, 2010; Kulik, 2003). Before, during and after the first year of the pandemic and distance education for the students of the Department of Teacher Education at the University of Zadar, several global parameters were monitored among students, with the aim of improving the performance of distance learning. 311 students (47% of the total number) from all study years at the Department of Teacher Education (University of Zadar) participated in the research. The questionnaires used in the study addressed the organization of distance learning, difficulties in concentration and motivation, the strain related to distance learning, the stress related to distance learning, and the perception of distance learning in general. At the beginning of the pandemic, the results indicated a moderate level of difficulties in concentration and motivation, and in terms of the strain caused by distance learning; the organization of distance education and optimism were rated slightly more

### KEYWORDS::

*distance education, COVID-19 pandemic, post-digital*

positively; the stress related to distance learning was rated as the highest; whereas distance learning in general as an alternative to traditional teaching received the lowest rating of all. It was established that there were variations in the assessment of difficulties in concentration and motivation, strain, stress and academic achievement in the respective year.

At the end of the first pandemic year, the percentage of students who attended classes more regularly, as well as those who believed that their success would be better, increased; the estimates of the organization, motivation and the perception of distance learning as an alternative to traditional classes increased; while the fear from the exam decreased (satisfaction with how the exam had been implemented was rated at 3.94).

After many negative public comments on distance learning during the pandemic, this paper will try to set apart the negative consequences of the pandemic that are equated with the consequences of distance learning, put emphasis on the benefits of classical teaching today, and discuss the relationship between man and technology in the domain of teacher education from the point of view of post-digital science (Knox, 2009).

### **Dodatak - Anketni upitnik: Nastava na daljinu**

Poštovani studenti,

Iza nas su četiri tjedna nastave na daljinu. Želimo saznati kakva su vaša iskustva u nastavi na daljinu.

Postoji 76 pitanja u ovom upitniku.

#### ***Opći i tehnički podatci***

1. Na kojem studiju studirate?
2. U koju godinu studija ste upisani u akademskoj godini 2019./20.?
3. Na koji način pratite nastavu na daljinu?
4. Dijelite li računalo s nekim od ukućana kojima računalo treba za posao ili nastavu?
5. Problem kod nastave na daljinu mi predstavlja:
  - a) Internetska veza ili tehnički problemi
  - b) Provođenje previše vremena za računalom
  - c) Preopterećenost zadacima
  - d) Otežana mogućnost shvaćanja gradiva
  - e) Otežana mogućnost koncentracije
  - f) Nedostupnost literature
  - g) Nedostatak komunikacije s profesorima
  - h) Ostalo
6. Tehnički problemi s kojima se susrećem prilikom praćenja nastave na daljinu:
  - a) Problemi s uređajem (računalo, laptop, mobitel)
  - b) Problemi s Internetom
  - c) Problemi sa sustavom Merlin
  - d) Nemam adekvatan prostor za rad
  - e) Nemam mogućnost printanja nastavnih materijala
  - f) Nemam tehničkih problema
  - g) Ostalo
7. Koliko se dobro snalazite u radu putem sustava Merlin (1 - nedovoljno, 5 - odlično)
8. Koliko su se nastavnici dobro snašli u nastavi na daljinu? (1- nedovoljno, 5- odlično)

#### **Zahtjevnost**

*Procijenite koliko se slažete sa sljedećim tvrdnjama*

1.- *Uopće se ne slažem*

2. - *Donekle se ne slažem*

3. - *Niti se slažem niti se ne slažem*

4. - *Donekle se slažem*

5. - *U potpunosti se slažem*

1. Nastava na daljinu zahtijeva puno više vremena.
2. Nastava od mene zahtijeva višu razinu aktivnosti nego redovna nastava. / Aktivnija/i sam na online nastavi
3. Ovakva nastava zahtijeva više truda.
4. Preopterećeni smo nastavom.

### **Organiziranost**

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5. - *U potpunosti se slažem*

1. Nastavni sadržaji su jasno prezentirani.
2. Objašnjenja (smjernice i upute) za provedbu zadanih aktivnosti su jasna. Nastavnici daju dovoljno jasne upute što sve treba napraviti.
3. Nastavnici su se jako angažirali u nastavi na daljinu.
4. Nastavnici su dostupni za komunikaciju.
5. Nastavnici su dostupni za konzultacije i pomoć i izvan vremena nastave na daljinu.
6. Nastavnici pretjeruju sa zadaćama.
7. Brzina i kvaliteta obrade nastavnih sadržaja je zadovoljavajuća.
8. Nastavnici daju dovoljno povratnih informacija.
9. Redovito dobivam povratne informacije za predane zadaće.
10. Nastava je dobro organizirana.
11. Nastavnici redovito održavaju nastavu.
12. Nastavnici imaju razumijevanja za studente.
13. Nastavnici imaju razumijevanja za studente.
14. Nastava je interaktivna.

### **Razumijevanje**

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4. - *Donekle se slažem*
5. - *U potpunosti se slažem*

1. U potpunosti razumijem nastavne sadržaje.
2. Studenti će usvojiti sva potrebna znanja.
3. Uspijevam sve riješiti u zadanom roku na online nastavi i sustavu za e-učenje
4. Razumijevanje sadržaja je otežano.

### **Teškoće**

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5. - *U potpunosti se slažem*

1. Teško mi je pratiti nastavu na daljinu.
2. Puno stvari mi odvraća pažnju tijekom nastave.
3. Teško mi se koncentrirati.
4. Teško mi je čitati i pratiti nastavu na monitoru.
5. Teško ću usvojiti sadržaje na ovakav način.

### **Motivacija**

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4. - *Donekle se slažem*
5. - *U potpunosti se slažem*

1. Dosadna mi je na nastava na daljinu.
2. Motiviran/a sam za učenje na daljinu.
3. Učim redovito.
4. Aktivan sam u grupnim radovima.

### **Prepreke**

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4. - *Donekle se slažem*

5. - *U potpunosti se slažem*

1. Nastava na daljinu mi je stresna.
2. Bojim se polaganja ispita nakon nastave na daljinu.
3. Smeta mi neizvjesnost oko cijele situacije.
4. Smeta mi manjak informacija o razvoju situacije.
5. Imamo problem s literaturom (nedostatak ili teškoće u pronalaženju)
6. Imamo premalo vremena za zadaće (seminare).
7. Smatram da ovim oblikom nastave ne dobivam dovoljno informacija i znanja o gradivu
8. Smeta mi nemogućnost druženja s prijateljima.
9. Smeta me zatvorenost u kući.
10. Imam manje slobodnog vremena.

### **Stavovi**

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4. - *Donekle se slažem*

5. - *U potpunosti se slažem*

1. Nastava na daljinu... ima svojih prednosti.
2. Nastava na daljinu budućnost je obrazovanja.
3. Nastava na daljinu ima pozitivan utjecaj na učenje.
4. Nastavana daljinu poboljšat će moje digitalne kompetencije.
5. Nastava na daljinu poboljšat će moje vještine suradnje (s kolegama).
6. Nastava na daljinu unaprijedit će moje komunikacijske vještine.
7. Nastava na daljinu unaprijedit će moje vještine traženja resursa (literature).
8. Nastava na daljinu unaprijedit će moje učenje.
9. Nastava na daljinu solidna je zamjena za redovnu nastavu u ovoj situaciji.
10. Bolje svladavam nastavu na daljinu nego redovitu nastavu.
11. Ovakav način nastave će nas adekvatno pripremiti za ispite / kvaliteta znanja će biti jednaka.
12. Materijali i zadaće koje dobivam kao zamjenu za predavanja omogućuju mi kvalitetno razumijevanje nastavnih sadržaja.
13. Lakše je pratiti nastavne sadržaje u vlastitom domu nego u sveučilišnim dvo-

ranama.

14. Sustav "chata s profesorima" je dobar sustav u ovakvoj situaciji.

### **Očekivanja**

*Procijenite koliko se slažete sa sljedećim tvrdnjama*

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4. - *Donekle se slažem*
5. - *U potpunosti se slažem*

1. U nesigurnim vremenima obično očekujem nabolje.
2. Ako nešto u mom životu može krenuti krivo onda će se to i dogoditi.
3. Kad je u pitanju moja budućnost uvijek sam optimističan.
4. Gotovo nikad ne očekujem da će se stvari odvijati onako kako ja želim.
5. Rijetko računam na to da će mi se u životu dogoditi dobre stvari.
6. Sve u svemu, očekujem da će mi se dogoditi više dobrih nego loših stvari.

Mješovita pitanja o nastavi na daljinu

*Hvala na strpljenu, ovo je zadnja skupina pitanja.*

1. Procijenite svoju prisutnost na nastavi na daljinu:

*Izaberite jedan od ponuđenih odgovora*

- a) Manje sam redovit/a nego na redovnoj nastavi
- b) Jednako sam redovit/a Jednako sam redovit/a
- c) Redovitiji/a sam nego na redovnoj nastavi

2. Koliko ste uspješan student?

*Izaberite jedan od ponuđenih odgovora*

- a) Nisam baš uspješan/a
- b) Prosječno sam uspješan/a
- c) Uspješan/a sam.

3. Kako će online nastava utjecati na Vaš uspjeh u ovoj akademskoj godini?

*Izaberite jedan od ponuđenih odgovora*

- a) Moj uspjeh će biti lošiji
- b) Moj uspjeh će ostati isti
- c) Moj uspjeh će biti bolji

4. Na ovaj način naučim:

*Izaberite jedan od ponuđenih odgovora*

- a) manje
- b) jednako

c) više

5. Koliko sati dnevno provodite rješavajući dane zadatke nakon što nastava završi?

*Izaberite jedan od ponuđenih odgovora*

a) 1 sat

b) 2-3 sata

c) 4 i više sati

6. Koji su nedostaci ovakvog provođenja nastave?

*Molimo unesite svoj odgovor ovdje:*

7. Koje su prednosti ovakvog provođenja nastave?

*Molimo unesite svoj odgovor ovdje:*

8. Kojom bi ocjenom od 1 (nedovoljno) do 5 (odlično) ocijenili online nastavu?

*Molim izaberite samo jedan od ponuđenih odgovora.*

***Zahvaljujemo na strpljenju.***

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