

## CURRENT SLOVAK LITERATURE FOR CHILDREN AND TEENAGERS

**Dagmar Tučková**

URBANOVÁ, S. – STANISLAVOVÁ, Z. *Current Slovak Literature for Children and Teenagers*. 1. vyd. Ostrava: Ostravská univerzita v Ostravě, Filozofická fakulta, 2006. 260 s. ISBN 80-7368-206-0

Svatava Urbanová is one of the literary scientists who are interested in the literature for children and teenagers. She and Zuzana Stanislavová wrote a book *Současná slovenská literatúra pro děti a mládež*, which was printed in 2006 in Ostrava. This book's subtitle is *Antology*. But it is not only about antology. It is an overview of Slovak literature for children and teenagers.

This book begins with a preface written by Svatava Urbanová. In this preface there are described current tendencies in Slovak literature for children and teenagers, developing trends and comparison of the Czech and Slovak literature.

After Urbanová's preface follows essay by Zuzana Stanislavová. In this essay she maps out the situation in Slovak children's literature after 1990. She points out political changes after collapse of the communist regime and lack of the experts on the field of literary critic. This caused intersection of brack and trivial work on the market of children and teenager's literature, following stagnancy during the 1990s and a break through in this situation by new artists' works at the beginning of the 21<sup>st</sup> century.

Each section of the book begins by expert academic studies, which apply to the next exemplifications created by Slovak literaties. These papers are written by prominent Slovak experts who are orientated in this field of literature (e.g. Brigita Šimonová, Jana Nemcová, Eva Vítězová, Zuzana Stanislavová, Milan Jurčo, Ján Kopál etc.). The book ends with an essay from Viera Šemberová who described the development of literary criticism within last ten years.

Chapters are devided into sections according to literary structure.

First chapture, which is called *Myths, fables, legends, fairy tales and fames* is preceded by Eva Vítězova's essay. She explains the main features of myths, fables, legends, fairy tales and fames, their origin, development, structure and reasons why this type of narratives came into being. The authors chose samples

from Mária Ďuričková, Ondrej Sliacky, Milan Ferko, Anton Marec and Elena Lacková.

Poetry is the subject of the second chapter. The introduction is written by Ján Kopál. The key word of this part is rhyme. Kopál distinguishes the so-called coltish composition of the rhyme and rhyme of nonsense. His theory is completed with examples of Slovak poets. Presented verses are by Ľubomír Feldek, Miroslav Válek, Milan Rúfus, Daniel Hevier, Daniela Hivešová-Šilanová and others.

The third chapter deals with the authorial fairy tale. Brigita Šimonová wrote preface for this section. She points out the imagination in literature for children and teenagers and time as one of the important elements in authorial fairy tale because of a main hero's movement. The second major element is the change-over of real and fantastic worlds, characters and nonsenses. As authors of authorial fairy tales, Ján Milčák, Ľubomír Feldek, Vincent Šikula, Ján Uličiansky, Daniel Hevier, Július Satinský and others are mentioned.

Social prose – in Czech literature it means story with a child hero and his life. The chapter about social prose is executed by a co-author of the book – Zuzana Stanislavová. She tries to explain this term “mimezis”, which is determining for understanding of basic features in Slovak social prose. “Mimezis” is an epical model of the actual world, which is in relation with the world, standing out of reach of literature. Social prose comprises stylish varieties, reflects all levels of literary work. It gets acquainted with basic models of human relations – stories could be real or unreal, could be in correlation with the children and adult's world. As a literary formation social prose is usually represented by amusing, fairy or adventurous stories. The most important aspect are talent and the author's creative invention.

The fifth part of the book with the preface is called adventurous literature which is interesting especially for boy-readers. Among a literary figures we can range historical-adventurous stories, westerns, crimes etc. The base of these stories is an exciting, thrilling action, adventure and admirable hero. Alta Vášová, Peter Stoličný and Jela Mlčochová are writers of adventurous literature who are mentioned in the book of *Současná slovenská literatúra pro děti a mládež*.

Nonfiction literature is the sixth and penultimate chapter with symplex of this book. Milan Ďurčo who is an autor of the opening part of this section writes at the beginning about non-existence of nonfiction literature without ideological influence before 1989. After this year nonfiction literature started its development. Ďurčo accentuates a genesis of nonfiction literature from re-

lation of facts to the fiction. Among authors of this type of literature belongs for example Vojtech Zamarovský, Nataša Tanská, Kveta Dašková, Jaroslava Blažková or Vladimír Ferko.

The last chapter written by Marta Žilková is focused on drama; it solves the question of influence and changes in drama in last ten years. Drama moved from literature to massmedia and modern name of this phenomenon is the media culture. But the debatable problem is an artistic descent, because today's drama is more focused on the acceptor's interest (it means living questions or the actual politic sphere). One of the most popular phenomena of these days are reality shows on TV. Drama has its own specific language and speech. Changes in the medial sphere are based on manipulation with the recipients. As the exemplifications they were used in extracts of Ján Uličiansky, Vlado Bednár and Daniel Hever.

The book *Současná slovenská literatúra pro děti a mládež* is finished by a scientific essay written by Viera Žemberová and completed by two annexes from the authors Viliam Klimáček (picture from his book *Noha k noze*) and Dušan Tarangel (picture from his book *Rozprávky pre neposlušné deti a ich starostlivých rodičov*).

In the end of the book there is a dictionary of authors whose samples are used in this book. This fact makes the book of Svatava Urbanová more similar to a copybook or schoolbook.

In my opinion this book is a useful contraption for learning more about Slovak authors. At many high schools or universities students are not accustomed to reading anything written by Slovak writers. *Současná slovenská literatúra pro děti a mládež* is a synoptical publication not only for Czech students. The samples used in this book are collected from works of famous Slovak authors and they can be branded like the "best" from the current Slovak production in all the literary spheres after 1990.

Mgr. Dagmar Tučková  
Department of the Czech Language and Literature  
Faculty of Education, Palacký University, Olomouc