



Das freie Kind in Edith Nesbits realistischer Kinderliteratur (German Edition)

Nora Prüfrock

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Studienarbeit aus dem Jahr 2004 im Fachbereich Anglistik - Literatur, Note: 1, Rheinische Friedrich-Wilhelms-Universität Bonn, Veranstaltung: Proseminar "20th Century Children's Literature and Criticism, 13 Quellen im Literaturverzeichnis, Sprache: Deutsch, Abstract: Edith Nesbit wird in Arbeiten, die sich mit ihrem Leben und Werk beschäftigen, häufig als moderne Kinderbuchautorin bezeichnet, deren Texte einen Wendepunkt in der Geschichte der Kinderliteratur darstellen. Für Julia Briggs ist sie „the first modern writer for children. [...] Her books established a style and approach still widely used today.“ Anita Moss sieht in Nesbits Texten den Versuch, „a new and modern kind of children’s story“ zu schaffen, und auch Marcus Crouch äußert sich in ähnlicher Weise:

E. Nesbit stands squarely in the doorway between the nineteenth and the twentieth centuries. She owed much to the Victorians, even if she made affectionate fun of them. She transmuted their good solid base metal into pure gold. In her hand s the Victorian conscience lost its self-consciousness; [...]. After E. Nesbit children’s literature might explore new worlds of ideas and themes; it would never return to the stuffily enclosed nurseries of the nineteenth century.

Worin genau besteht die ihr zugeschriebene Modernität?

Ziel dieser Arbeit ist es, anhand von Edith Nesbits realistischer Kinderliteratur zu zeigen, wie sie innerhalb der für Kinder geschaffenen Literatur eine ganz neue Richtung einschlägt, indem sie dem lesenden Kind, dem dargestellten Kind und dem (dargestellten) erzählenden Kind gewisse Freiheiten einräumt, die es in vorhergehenden Werken für Kinder nicht hatte. Diese drei Instanzen sollen im Folgenden nun etwas genauer beleuchtet werden. Die dazu herangezogenen Werke sind in erster Linie The Story of the Treasure Seekers von 1899 (im Folgenden zitiert als Story), The Wouldbegoods von 1901 (im Folgenden zitiert als Would) und The Railway Children von 1906 (im Folgenden zitiert als Railway).

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Martha Lockridge:

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