

**Khariuk I.R.**

*Lecturer,*

*Chernivtsi Institute of Trade and Economics of  
Kyiv National University of Trade and Economics*

### **MODERN WORLD CHILDREN'S LITERATURE. METHODOLOGICAL APPROACH**

Children's literature can be traced to stories and songs, part of a wider oral tradition that adults shared with children before publishing existed. The development of early children's literature, before printing was invented, is difficult to trace. Even after printing became widespread, many classic «children's» tales were originally created for adults and later adapted for a younger audience. Since the 15th century, a large quantity of literature, often with a moral or religious message, has been aimed specifically at children. The late nineteenth and early twentieth centuries became known as the «Golden Age of Children's Literature» as this period included the publication of many books acknowledged today as classics.

Modern children's literature is currently receiving much public and critical attention. Organized to show developments in children's literature over time and across genres.

However, this poses certain problems: what should we say of the works which weren't written specifically for children but have ended up being read by many of them, or have been repeatedly adapted for a children's audience? It has been generally accepted by publishers and readers that these two kinds of literature (like folk tales and adaptations of such works as \*Robinson Crusoe) are part of the world of children's literature. Meanwhile, both the notions of childhood and its lived reality have changed radically in the time that a specifically juvenile literature has been produced [1].

Sociological, literary and historical approaches can all enrich our understanding of children's literature. Three key institutions have had a vital part to play: the publishing industry, education and, something more diffuse, the processes of child nurture. Adults create a set of activities around children, though it should be quickly added here that children have never been treated in the same way from one period to another nor from one child to another. There is no uniform child reader across the ages or across any given society. While it has usually been the task of adults to protect and nourish children, there has also been infanticide, abandonment and exploitation.

Content analysis offers a sound approach to research on children's books because it is an objective, systematic, and quantitative method of describing content. The investigator can move away from subjective opinions based on recollections of individual titles to an objective description of the contents of a systematically selected group of books. Only a limited amount of research has been done on content in children's books. A recent bibliography prepared by Lukenbill listing doctoral dissertations in both children's literature and literature for adolescents done during the last forty years indicated that the bulk of the research in this area is recent and relatively limited in scope. Studies in the specific area of content analysis are even fewer in number, and results of research in the content of children's books are inconclusive and limited. However, content analysis has provided interested adults with concrete information about various aspects of content in children's books, and there are indications that recent and ongoing research will provide information about an increasing variety of subjects [2].

The present discourse around child nurture (carried out most influentially by the mass media, including television, women's magazines and national newspapers) creates an

environment where certain kinds of books and ways of reading are thought to be suitable for different kinds of child or home.

From a literary standpoint, it is possible to say that the literature itself has some common characteristics. There has long been an understanding that the spoken language of children develops in complexity with age, so one of the key markers of children's literature has been the linguistic registers of its texts – sometimes expressed as 'the use of simplified language'. Thematically, certain topics have, in different times, been thought to be more or less appropriate.

Like its adult equivalent, children's literature has its novels, short stories, plays and poetry, but it also has forms which are more widely read than their equivalents in adult literature: picture books, pop-ups and 'movables', comics, magazines made up of comic strips and stories, annuals and illustrated story-book anthologies or miscellanies. In response to the demands of education, there has also been a specialist educational literature: many kinds of primers, 'readers', story-books and collections aimed specifically at helping children learn how to read. The selection and editing of the written folk or fairy tale has played a crucial part in many of these areas, and their place in publishing and education has helped shape the tales themselves. Meanwhile, all these forms and the reading habits of children have been affected by changing technology [1].

One of the reasons of huge interest to children's literature and its commercial success is the nature of business itself. For some twenty years or so, the mass marketing of children's books determined that it is more profitable to produce more titles with a shorter 'shelf-life' in the book warehouses, than fewer titles with a long shelf-life. Meanwhile, the technology of book production has meant that it has become very easy to produce copies of non-illustrated books on demand. The multi-media blockbusters of recent years, J. K. Rowling's seven-volume Harry Potter sequence (1997-2007), Philip Pullman's trilogy (1995-2000) and the revival of C. S. Lewis's seven-volume Narnia (1950-1956) and others are the best examples of commercial interest and themes speculation in the process of children's literature promotion [1].

A number of studies have been done on the treatment of various racial and ethnic groups in children's books, mostly within the last ten years. Many of them could better be described as descriptive bibliographies than content analyses.<sup>23</sup> The studies described here are those which make detailed examinations of the contents of the books studied and are considered, by the author, as most pertinent to this paper.

All of the studies have contributed valuable information on the content of children's books, and they provide a basis for further research. There is a need for more information on the content of children's books and on trends toward change in this content. Recent professional literature has discussed the great changes which have taken place in children's books since the mid-1960s. Systematic analysis of representative samples of books is needed in order to judge the validity of such conclusions. Also, studies should be made which investigate one or a few related variables in greater depth [3].

Little has been done to explore such changes in the treatment of social problems in children's books, which could add to an understanding of changes in content. In order to more accurately assess the representation of racial minorities in books, for instance, it would be helpful to know not only if the proportion of characters representing such minorities increased but also how the descriptions of them changed. It would be useful to select any of the numerous social issues of contemporary concern and make an intensive study of how often and in what way the problem is treated in both historical and contemporary realistic fiction.

**References:**

1. Chant, Sally Anne Daugherty. «An Exploratory Study of Mass-produced Fiction Books for Children to Identify Selected Social-Personal Values». Unpublished Ph.D. dissertation prepared for Michigan State University, 1971.
2. Koistinen-Harris Janice H. *Social Reform, Taste, and the Construction of Virtue in American Literature, 1870-1910*. Lewiston, NY: Mellen, 2002.
3. Korman, Gordon. *Jake, Reinvented*. New York: Hyperion, 2003.

**Шуба Ю.В.**

*кандидат філологічних наук, доцент,  
Черкаський національний університет імені Богдана Хмельницького*

**КОНЦЕПЦІЯ АЛЬТЕРНАТИВНОЇ ІСТОРІЇ В РОМАНАХ ДЖ. БАРНСА**

Аналізуючи британську літературу другої половини ХХ століття, можна визначити п'ять концепцій репрезентації історії у творах письменників зазначеного періоду: концепція альтернативної історії (новий погляд на відомі історичні події, створення альтернативних біографій); ідея історичного кола; ідея множинності і дзеркальності історії; концепція історії як декорації, в рамках якої відбуваються події; концепція майбутнього в минулому. Такий розподіл є умовним, оскільки для британських митців другої половини ХХ століття притаманне поєднання різних елементів та експеримент з формою. При цьому спостерігаються часовий конгломерат в межах одного твору та розгортання нелінійної оповіді за типом ризоми.

Концепція альтернативної історії ставить питання про можливість об'єктивного погляду на події та ідеологічне заміщення фактів. Як результат, у романі спостерігається пародійне поєднання документальної прози, фактажу та вигадки, обігрування загальновідомих фактів і відкрита іронія, що натякає на інші можливі прочитання цих фактів. Концепція альтернативної історії притаманна більшості творів Джуліана Барнса, які репрезентують альтернативні варіанти подій минулих років, часто обираючи для відправної точки біографії відомих людей.

Уособлюючи загальний інтерес до сприйняття і трактування минулого, Джуліан Барнс змушують замислюватися над цим питанням і своїх героїв. Наприклад, оповідач «Папуги Флобера» (1984) Джеффри Брейтвейт, розмірковуючи над минулим, асоціює його з поросям. Його роздуми викладаються Дж. Барнсом як низка риторичних питань, а опис піймання поросяти постає метафорою намагання людей зафіксувати минуле, яке вкрите нашаруванням спогадів, ідеологій, подібно до жиру на поросяті: «How do we seize the past? Can we ever do so? When I was a medical student some pranksters at an end-of-term dance released into the hall a piglet which had been smeared with grease. It squirmed between legs, evaded capture, squealed a lot. People fell over trying to grasp it, and were made to look ridiculous in the process. The past often seems to behave like that piglet [3, с. 12-13]». Порівнюючи минуле і теперішнє, оповідач робить невтішний висновок: «Or is it just that the past seems to contain more local colour than the present?» [3, с. 14]». Ще один прояв тотального розчарування і нагадування того, що в теперішньому особливо нічого хорошого немає, та й оточує людину несправжнє, а лише підробки, невизначеність і розчарування. Ця ідея проходить червоною стрічкою скрізь роман, зв'язуючи його частини, і постійно підкреслюючи множинність існування того єдиного флоберівського папуги,