

**THEME 1. An introduction to children`s literature**

**Children's literature** or **juvenile literature** includes stories, books, magazines, and poems that are created for [children](https://en.wikipedia.org/wiki/Children). Modern children's literature is classified in two different ways: genre or the intended age of the reader.

Children's literature can be traced to traditional stories like [fairy tales](https://en.wikipedia.org/wiki/Fairy_tale), that have only been identified as children’s literature in the eighteenth century, and songs, part of a wider [oral tradition](https://en.wikipedia.org/wiki/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 fifteenth century much literature has been aimed specifically at children, often with a moral or religious message. Children's literature has been shaped by religious sources, like Puritan traditions, or by more philosophical and scientific standpoints with the influences of Charles Darwin and John Locke.[[2]](https://en.wikipedia.org/wiki/Children%27s_literature#cite_note-2) The late nineteenth and early twentieth centuries are known as the "Golden Age of Children's Literature" because many classic children's books were published then.

There is no single or widely used definition of children's literature.[[3]](https://en.wikipedia.org/wiki/Children%27s_literature#cite_note-int.comp.ency-3):15–17 It can be broadly defined as the body of written works and accompanying illustrations produced in order to entertain or instruct young people. The [genre](https://en.wikipedia.org/wiki/Genre) encompasses a wide range of works, including acknowledged classics of [world literature](https://en.wikipedia.org/wiki/World_literature), [picture books](https://en.wikipedia.org/wiki/Picture_books) and easy-to-read stories written exclusively for children, and [fairy tales](https://en.wikipedia.org/wiki/Fairy_tales), [lullabies](https://en.wikipedia.org/wiki/Lullabies), [fables](https://en.wikipedia.org/wiki/Fables), [folk songs](https://en.wikipedia.org/wiki/Folk_song), and other primarily orally transmitted materials or more specifically defined as [fiction](https://en.wikipedia.org/wiki/Fiction), [non-fiction](https://en.wikipedia.org/wiki/Non-fiction), [poetry](https://en.wikipedia.org/wiki/Poetry), or [drama](https://en.wikipedia.org/wiki/Drama) intended for and used by children and young people.[[4]](https://en.wikipedia.org/wiki/Children%27s_literature#cite_note-4)[[5]](https://en.wikipedia.org/wiki/Children%27s_literature#cite_note-20thc-5):xvii One writer on children's literature defines it as "all books written for children, excluding works such as [comic books](https://en.wikipedia.org/wiki/Comic_book), joke books, [cartoon books](https://en.wikipedia.org/wiki/Cartoon_book), and non-fiction works that are not intended to be read from front to back, such as dictionaries, encyclopedias, and other reference materials".[[6]](https://en.wikipedia.org/wiki/Children%27s_literature#cite_note-6) However, others would argue that comics should also be included: "Children's Literature studies has traditionally treated comics fitfully and superficially despite the importance of comics as a global phenomenon associated with children".[[7]](https://en.wikipedia.org/wiki/Children%27s_literature#cite_note-7)

The *International Companion Encyclopedia of Children's Literature* notes that "the boundaries of [genre](https://en.wikipedia.org/wiki/Genre)... are not fixed but blurred".[[3]](https://en.wikipedia.org/wiki/Children%27s_literature#cite_note-int.comp.ency-3):4 Sometimes, no agreement can be reached about whether a given work is best categorized as literature for adults or children. Some works defy easy categorization. [J. K. Rowling](https://en.wikipedia.org/wiki/J._K._Rowling)'s [*Harry Potter*](https://en.wikipedia.org/wiki/Harry_Potter) series was written and marketed for young adults, but it is also popular among adults. The series' extreme popularity led [*The New York Times*](https://en.wikipedia.org/wiki/The_New_York_Times) to create a separate bestseller list for children's books.[[8]](https://en.wikipedia.org/wiki/Children%27s_literature#cite_note-8)

Despite the widespread association of children's literature with picture books, spoken narratives existed before [printing](https://en.wikipedia.org/wiki/Printing), and the root of many children's tales go back to ancient storytellers.[[9]](https://en.wikipedia.org/wiki/Children%27s_literature#cite_note-Arbuth-9):30 [Seth Lerer](https://en.wikipedia.org/wiki/Seth_Lerer), in the opening of *Children's Literature: A Reader's History from Aesop to Harry Potter*, says, "This book presents a history of what children have heard and read.... The history I write of is a history of *reception*."

**THEME 2. Choice of foreign contexts in teaching children`s literature and adaptation**

The purpose of this project was to develop a thematic unit of children's literature that combines skills-based and meaning-based reading instruction. The curriculum guide was designed for use with third and fourth graders. Lessons concentrated on relating each story to previously read stories through guided questioning. Emphasis was placed on critical reading and thinking skills, as well as the integrating of reading, writing, listening, and speaking. The curriculum was reviewed by seven third and fourth grade inservice teachers from two schools. Both quantitative and qualitative data were collected using a researcher-designed questionnaire. Results indicated that the teachers surveyed found the curriculum guide to be successful in combining children's literature into a thematic unit and that such a unit is an effective means of teaching reading. Also, the researcher concluded that the curriculum would be useful for teachers desiring to move toward a more holistic instructional approach. In addition, it was found that the curriculum effectively encouraged learner involvement and fostered higher-level thinking skills. Furthermore, the researcher concluded that the curriculum effectively integrated the four language art components in meaning-centered reading experiences which, in turn, enabled children to read, write, listen, and speak more often and at a higher level.

Much controversy exists regarding the teaching of reading in the elementary curriculum. Some advocate a back-to-basics approach, with emphasis on skills. However, studies in the areas of learning, language development, and reading acquisition have led many researchers and practitioners to reject skills-based approaches in favor of more holistic instructional methods. At the heart of skills-based instruction is the basal reader. Basal readers dominate the reading curriculum of many elementary schools. In 1986, an estimated 98% of teachers in the United States used a basal series (Flood & Lapp, 1986). Basal readers emphasize phonics and contain stories with controlled vocabulary. Sequenced lessons are organized around specific skills. The mastery of these skills is viewed as a prerequisite to the act of reading. Within this conceptual framework, learning to read is seen as a process wherein subskills are mastered in isolation. In contrast, whole-language approaches view reading as a holistic process, with meaning rather than skills acquisition, as the central focus. Kenneth Goodman (1986) An Approach asserts that skills-based approaches, which define reading as mastery of subskills, misrepresent actual reading development. Psycholinguistic research indicates that meaning is not simply transmitted, but is constructed by the reader when he or she interacts with the text. Therefore, a reader's background, past experience, and purpose, as well as the provision of real, meaningful texts are important in constructing meaning. The use of children's literature, a key component in whole-language instruction, provides real texts that can be used to teach reading. Children'S literature builds on background, past experience, and interests of the learner. The literature suggests that the use of children's books in the reading and language art curricula has many benefits. First, the use of children's literature has been shown to facilitate language development. It also has positive effects on reading achievement, as well as on the acquisition of reading skills and strategies. Further, writing skills are improved and writing styles broadened through the use of children's literature. Children's literature encourages both high-level thinking and learner involvement, important in motivating students to read (Heald-Taylor, 1989). An additional benefit of using children'S literature is that the connections between reading, writing, 2 An Approach listening, and speaking can be enhanced. Pearson (1989) asserts that if activities are used that stress these components in meaningful, purposeful ways, the curriculum is rendered more authentic as a result. And Hiebert (1991) cautions, «Unless they have many occasions to participate in authentic literacy in school, many students will not develop patterns of lifelong literacy« ( p. 234). Although there is an apparent need for integrating the language art components, many contemporary reading programs stress reading and writing, but neglect listening and speaking. Even when all four components are included in the curriculum, they often are taught separately, with emphasis on the subskills of each. The literature review indicates that the four components are interrelated and that each evokes similar cognitive and linguistic processes. Therefore, growth in one component supports and reinforces growth in the other three. By integrating reading, writing, listening, and speaking through the vehicle of children's literature, the teacher can establish meaningful relationships between concepts and thus, enhance the construction of meaning.

**THEME 3.** **Children`s reading sphere**

**Children’s literature**, the body of written works and accompanying illustrations produced in order to entertain or instruct young people. The [genre](https://www.britannica.com/art/genre-literature) [encompasses](https://www.merriam-webster.com/dictionary/encompasses) a wide range of works, including acknowledged classics of world [literature](https://www.britannica.com/art/literature), picture books and easy-to-read stories written exclusively for children, and fairy tales, lullabies, fables, folk songs, and other primarily orally transmitted materials.

Children’s literature first clearly emerged as a distinct and independent form of literature in the second half of the 18th century, before which it had been at best only in an embryonic stage. During the 20th century, however, its growth has been so luxuriant as to make defensible its claim to be regarded with the respect—though perhaps not the solemnity—that is due any other recognized branch of literature.

The age range for children's literature is from infancy through the stage of early adolescence, which roughly coincides with the chronological ages of twelve through fourteen. Between that literature most appropriate for children and that most appropriate for adults lies young adult literature. Usually young adult literature is more mature in content and more complex in literary structure than children's literature.

Most of the literary genres of adult literature appear in children's literature as well. Fiction in its various forms–contemporary realism, fantasy and historical fiction, poetry, folk tales, legends, myths, and epics–all have their counterparts in children's literature. Nonfiction for children includes books about the arts and humanities; the social, physical, biological, and earth sciences; and biography and autobiography. In addition, children's books may take the form of picture books in which visual and verbal texts form an interconnected whole. Picture books for children include storybooks, alphabet books, counting books, wordless books, and concept books.

**History**

Literature written specifically for an audience of children began to be published on a wide scale in the seventeenth century. Most of the early books for children were didactic rather than artistic, meant to teach letter sounds and words or to improve the child's moral and spiritual life. In the mid-1700s, however, British publisher John Newbery (1713–1767), influenced by John Locke's ideas that children should enjoy reading, began publishing books for children's amusement. Since that time there has been a gradual transition from the deliberate use of purely didactic literature to inculcate moral, spiritual, and ethical values in children to the provision of literature to entertain and inform. This does not imply that suitable literature for children is either immoral or amoral. On the contrary, suitable literature for today's children is influenced by the cultural and ethical values of its authors. These values are frequently revealed as the literary work unfolds, but they are a means to an end, not an end in themselves. Authors assume a degree of intelligence on the part of their audience that was not assumed in the past. In this respect, children's literature has changed dramatically since its earliest days.

Another dramatic development in children's literature in the twentieth century has been the picture book. Presenting an idea or story in which pictures and words work together to create an aesthetic whole, the picture book traces its origin to the nineteenth century, when such outstanding artists as Randolph Caldecott, Kate Greenaway, and Walter Crane were at work. In the 1930s and 1940s such great illustrators as Wanda Gag, Marguerite de Angeli, James Daugherty, Robert Lawson, Dorothy Lathrop, Ludwig Bemelmans, Maud and Miska Petersham, and Ingri and Edgar Parin d'Aulaire began their work. Many of these and other equally illustrious artists helped to bring picture books to their present position of prominence. Since 1945 many highly talented illustrators have entered this field.

With the advent of computer-based reproduction techniques in the latter part of the twentieth century, the once tedious and expensive process of full color reproduction was revolutionized, and now almost any original media can be successfully translated into picture book form. Although many artists continue to work with traditional media such as printmaking, pen and ink, photography, and paint, they have been joined by artists who work with paper sculpture, mixed media constructions, and computer graphics.

The changes in literature for older children have been equally important. Among the early and lasting contributions to literature for children were works by Jack London, Mark Twain, Rudyard Kipling, Edgar Allan Poe, Robert Louis Stevenson, and Hans Christian Andersen. These writers, however, considered adults their major audience; therefore, they directed only some of their literary efforts toward young readers. Today, large numbers of highly talented authors have turned to younger readers for an audience and direct most, if not all, of their writings to them.

Another major change in publishing for children has been the rise in multicultural children's literature. Prior to the mid-twentieth century the world depicted in children's books was largely a white world. If characters from a nonwhite culture appeared in children's books they were almost always badly stereotyped. The civil rights movement alerted publishers and the reading public to the need for books that depicted the America of all children, not just a white majority. Although the percentage of children's books by and about people of color does not equate with their actual population numbers, authors of color such as Virginia Hamilton, Mildred Taylor, Alma Flor Ada, Walter Dean Myers, Gary Soto, and Laurence Yep, and illustrators such as Allen Say, Ed Young, John Steptoe, Jerry Pinkney, and Brian Pinkney have made major contributions to a more multiculturally balanced world of children's books.

Not only are there larger numbers of talented writers and artists from many cultures at work for children, but the range of subject matter discussed in children's fiction has also been extended remarkably. Topics that were considered taboo only a short time ago are being presented in good taste. Young readers from ten to fourteen can read well-written fiction that deals with death, child abuse, economic deprivation, alternative life styles, illegitimate pregnancy, juvenile gang warfare, and rejected children. By the early twenty-first century it had become more nearly true than ever before that children may explore life through literature.

**THEME 4.** **Types of children`s folklore**

Children’s folklore, says folklore scholar Brian Sutton-Smith, includes ghost stories, graffiti, parties, levitation games, slang, pranks, puns and parodies, initiation rituals, legends about school, toilet lore, insults, folk beliefs, skits, songs and verses, building forts, playing go-karts, toys, riddles, nicknames, jeers and torments, phone pranks (“I’m calling from the council? Can you check is your water running? Well, you’d better run after it...”), fortune telling, folklore, superstitions, kissing games, April Fool’s Day, customs and beliefs around Halloween, Christmas, and other calendar events including, for instance, witches and Santa Claus.

It is a varied and complex culture, passed from older children to slightly younger children. It can be conservative and ritualistic, but it can also be highly imaginative and inventive. In their play, children often represent the world they see around them, mimicking, caricaturing, and parodying, for instance, mothers, fathers, monsters, animals, teachers, and more.

**Childlore** is the [folklore](https://kids.kiddle.co/Folklore) or folk culture of [children](https://kids.kiddle.co/Child) and young people. It includes, for example, [rhymes](https://kids.kiddle.co/Rhyme) and games played in the school playground.

The subject matter of childlore includes the traditions of children between the ages of about 6 and 15 such as games, [riddles](https://kids.kiddle.co/Riddle), rhymes, jokes, pranks, [superstitions](https://kids.kiddle.co/Superstition), magical practices, [wit](https://kids.kiddle.co/Wit), [lyrics](https://kids.kiddle.co/Lyrics), nicknames, seasonal customs, codes, etc. as well as individual activities such as solitary play, [daydreaming](https://kids.kiddle.co/Daydream), fantasies, imaginary companions and heroes, collections, scrapbooks, model worlds, comic reading, mass media interests, dramatizations, stories, art, etc.

As a branch of [folklore](https://kids.kiddle.co/Folklore), childlore is concerned with those activities which are learned and passed on by children to other children. The stories and games taught by adults to children are not considered childlore except insofar as the children adapt and make them their own. In western culture most folklorists are concerned with children after they join their peers in elementary school or kindergarten. The traditions of [childhood](https://kids.kiddle.co/Childhood) generally stop after the child enters intermediate school, which coincides with puberty and adolescence.

### Verbal tradition

### The formal definition of verbal lore is words, both written and oral, which are "spoken, sung, voiced forms of traditional utterance that show repetitive patterns." Crucial here are the repetitive patterns. Verbal lore is not just any conversation, but words and phrases conforming to a traditional configuration recognized by both the speaker and the audience.

An example is the child's song [Old MacDonald Had a Farm](https://kids.kiddle.co/Old_MacDonald_Had_a_Farm), where each performance is distinctive in the animals named, their order and their sounds. Songs such as this are used to express cultural values (farms are important, farmers are old and weather-beaten) and teach children about different domesticated animals. This is folklore in action.

**THEME 5.** **System of children`s literature genres**

### **Children's Literature Genre Library Guide**

This library guide is a starting place for resources and information about children's literature. Explore our featured genres: biography, fantasy, folklore & folk tales, historical fiction, realistic fiction, and non-fiction. Each section includes and overview and selected titles in our collection that may be classified as a particular genre.  Genre resources available in the library and Instructional Resource Center collections are also presented.

Navigate this guide using the purple tabs located below the page title. Locate a children's book - or books - in our collection using the AU Library catalog search box included on this page.

##### **AU Library's Juvenile Collection**

Children's books, also known as the library's juvenile collection, are located on the second floor of Ashland University Library. In this collection, you will find fiction and non-fiction, picture books and novels, big books and book kits, award winning books, and even a few oversized books. Our collection is cataloged and shelved using Library of Congress call numbers.

##### **Interested in new children's books?**

We have a new book area on the second floor; new titles are featured on these book shelves each term. Read the [IRC News & Information blog](https://auircbookblog.blogspot.com/) to learn more about recent collection additions.

## Looking @ Genres in Children's Literature

#### **Children's Literature Genres**

This chart, adapted from Cullinan and Galda's Literature and the Child, provides brief descriptions of children and young adult literature genre's (Cullinan & Galda, 2002, p. 8). When searching for children's books in the [**AU Library Catalog**](http://library.ashland.edu/), you may notice categories identified as subject genre/form.

|  |  |
| --- | --- |
| **Category** | **Genres in children's and young adult literature** |
| **Picture Books** | Interdependence of art and text. Story of Concept presented through combination of text and illustration. Classification based on format, not genre. All genres appear in picture books. |
| **Poetry & Verse** | Condensed language, imagery.  Distilled, rhythmic expression of imaginative thoughts and perceptions. |
| **Folklore** | Literary heritage of humankind. Traditional stories, myths, legends, nursery rhymes, and songs from the past. Oral tradition; no known author. |
| **Fantasy** | Imaginative worlds, make-believe. Stories set in places that do not exist, about people and creatures that could not exist, or events that could not happen. |
| **Science Fiction** | Based on extending physical laws and scientific principles to their logical outcomes. Stories about what might occur in the future. |
| **Realistic Fiction** | "What if" stories, illusion of reality. Events could happen in real world, characters seem real; contemporary setting. |
| **Historical Fiction** | Set in the past, could have happened. Story reconstructs events of past age, things that could have or did occur. |
| **Biography** | Plot and theme based on person's life. An account of a person's life, or part of a life history; letters, memoirs, diaries, journals, autobiographies. |
| **Nonfiction** | Facts about the real world. Informational books that explain a subject or concept. |

**THEME 6.** **Peculiar features and genres of preschool children`s literature**

Introduction. In the Uzbek children's literature of the period of independence, the influence of national pedagogy, oral folk art is traced, which leads to the strengthening of the national color in the works, the awareness of folk wisdom, the upbringing of positive qualities, the enrichment of the speech of children with national concepts and terms. The coverage of spiritual and educational problems of the socio-political environment with the help of human emotions and experiences is observed in the works of Uzbek fiction. Research methods. In order to create fiction, it is necessary to study the child's psyche in depth. In the literature of any nation, knowledge of psychology, understanding it and conveying it to the reader through unique words plays a key role. As a result a large part of child psychology is conveyed to younger readers through fiction. A great feature of children's literature is that it is inextricably linked to the age, history and social environment of the reader. Results and discussions. The aspects that indicate that Uzbek prose for children in the years of independence is freed from various clichés, schematism, and in the process of character formation, a realistic depiction against the background of life events begins to prevail. Khudoiberdi Tokhtaboyev's stories, intended for children of different ages, are a vivid reflection of the processes of renewal in Uzbek children's prose, the search for writers in the field of form and content. It should be especially noted that the freedom of creativity in the years of independence gave ample opportunities for artistic and aesthetic search in literature, including children's literature. Rapid changes and innovations in public life are reflected in Uzbek children's literature. Conclusion. The main thing in a children‘s book is, in the opinion of many editors, scholars and writers, an attractive form for the child. The educational component should be, of course, ethics, as in other literatures, but without taking a dominant position. First, the purpose of such literature is to arouse any associations in the child, to fill his mind with vivid images, to consciously form attitudes to positive and negative characters and actions, to give a set of templates, to guide the child to the actions and decisions of book heroes, a similar life situation; develop imagination with an engaging plot, enrich vocabulary, and ultimately evoke a love for serious, more philosophical literature for adults.

One of the most significant part in children‘s literature is child psychology. Having been inimitable , candid and beautiful peculiarity of literature , psychology disclose not only nature of people , but also their inner world. Psychological procedures help form and develop in children emotional, educational, spiritual conditions, also develop different kinds of activities such as working, learning, playing various games, reading books, and psychological attributes. In the Uzbek fiction, for instance, can be remarked educational and mental issues happening in the socio-political environment by means of emotions and experience of a person. Yusuf Khos Khoji and Alisher Navoi are considered to be great writers of Uzbek literature, who portrayed psychology of humans in their works first. Under the concept Children‘s psychology is understood analysis of general and specific characteristics developing psychologically, influence of identical processes at different ages, laws, driving forces. For this reason, the conception Children‘s psychology can be replaced with the Youth psychology. Indeed, general psychology is the source for developing children‘s psychology, in this way, there is used some investigation techniques. But, the usage of them has their own features. The main research can be described as transverse or longitudinal while exploring small and youthful individual characteristics of children. For the first case, identical mental procedures is executed at the same time with different ages of children. And for the second case, the spiritual traits were taken individually and investigated for several years.

**THEME 7.** **Witticism and exaggeration**

*Witticism* describes something funny that someone says, like a pun or little joke. You may have heard that it is good to start off a speech with *witticism* because if you make the audience laugh, it'll help them — and you — relax.

English playwright and poet John Dryden coined the word *witticism* in the seventeenth century, combining the words *witty* and *criticism* to come up with a word to describe a clever quip that has a hint of sharpness or irony. A witticism is typically a one-liner that humorously sums up the current situation — with a little bit of attitude thrown in.

* Numerous anecdotes and witticisms attributed to her will be found in Athenaeus.

**3**He had, William also reports, a gift of impromptu eloquence, and a faculty both for saying witty things pleasantly at other people's expense and for listening placidly to witticisms directed against himself; while he was generous to excess without needing to make exactions in order to support his generosity, and always respected the Church.

* The style is quaint, original, abounding in allusions and witticisms, and rich, even to gorgeousness, with piled-up analogies and metaphors.'
* And, in fact, Bilibin's witticisms were hawked about in the Viennese drawing rooms and often had an influence on matters considered important.

Prince Andrew dimly realized that all this was trivial and that he had more important cares, but he continued to speak, surprising them by empty witticisms.

**Exaggeration definition:**Exaggeration is a literary device that refers to a method authors use to describe something as being better or worse than it actually is.

## What is Exaggeration?

When authors are describing a situation they may employ exaggeration. When they use exaggeration they are describing in a way that makes it seem worse or better than the reality of the situation.

## Example of Exaggeration

* You never let me do anything that I want to do.

In this above statement that children often say to parents, the child is exaggerating the situation by using the exaggerating word “never” in order to show his extreme unhappiness.

## Different Types of Exaggeration

There are a few different types of exaggeration that is used in literature.

**Overstatement**: This type of exaggeration refers to a slight exaggeration.

* In William Shakespeare’s Romeo and Juliet, Romeo says that Juliet’s beauty “teaches the torches to burn bright”. This is an overstatement that slightly exaggerates Juliet’s beauty’s ability to teach torches to burn brightly.

[**Hyperbole**](https://writingexplained.org/grammar-dictionary/hyperbole): This type of exaggeration refers to an extreme exaggeration.

* In the song “I’m Gonna Be (500 Miles)” by The Proclaimers, the singer exclaims that he “would walk five hundred miles / and [he] would walk five hundred more / Just to be the man who walked a thousand miles / To fall down at your door” to emphasis the love he has for a woman. The hyperbole in this example would be the extreme amount of miles he would walk to be with his love.

**Farce**: A farce is a type of comedy that uses highly exaggerated situations in order to entertain the audience.

* In the movie Home Alone, the main character, Kevin, has a farcical confrontation with the robbers at the end of the movie. He plays several pranks on the characters such as lighting their heads on fire and burning them with hot irons that evoke great laughter from the audience. These pranks are exaggerated in nature and that makes them farcical.

**Caricature**: A caricature refers to an author exaggerating the physical features of a character in an extreme manner.

* John Kennedy Toole’s A Confederacy of Dunces includes examples of caricature when he is describing the protagonist, Ignatius J. Reilly, “A green hunting cap squeezed the top of the fleshy balloon of a head. The green earflaps, full of large ears and uncut hair and the fine bristles that grew in the ears themselves, stuck out on either side like turn signals indicating two directions at once”. This exaggerated description of Ignatius has a comedic effect on the reader.

## The Function of Exaggeration

Authors use exaggeration in their writing in order to achieve a desired effect. The effect desired can vary from emphasizing an important point to creating humor. By using exaggeration, the author can draw the readers’ attention to what is being exaggerated in order to achieve this effect.

## Examples of Exaggeration in Literature

In Edgar Allan Poe’s “The Cask of Amontillado,” the narrator begins the story with exaggerating the wrongdoings of his enemy Fortunato. He tells the reader, “The thousand injuries of Fortunato I had borne as best I could; but when he ventured upon insult, I vowed revenge.”

In this line, Montresor claims that Fortunato has injured him a thousand times in order to exaggerate the ill doings of his enemy. He does this in order to justify his desire for revenge and to attempt to gain the reader’s sympathy.

In Harper Lee’s To Kill a Mockingbird, Scout is describing her hometown and says that there was “nothing to see outside the boundaries of Maycomb County.”

Her use of the word “nothing” is an example of exaggeration because there were obviously places to see outside of her hometown, but as a child, she felt like nothing existed beyond her home.

## Summary: What is the Meaning of Exaggeration?

**Define exaggeration:**Exaggeration refers to a technique used by writers in order to create descriptions that present things as being better or worse than what they are in reality.

**Final Example:**

In John Steinbeck’s Of Mice and Men, he writes “guys like us, that work on ranches, are the loneliest guys in the world.”

Here, Steinbeck exaggerates the loneliness of the men by describing them as being the loneliest people in the entire world. This is to emphasize the extreme isolation and lack of belonging these men feel.

**THEME 8.** **School aged children`s literature and it`s peculiarities**

In children's literature, along with fiction, enlightenment also plays a leading role. Because examples of children's literature serve to educate young people in the spirit of human qualities. The principles of development of children's literature of all periods are reflected, first of all, in enlightenment and education. However, as children's literature develops, so does its desire to acquire elements of pure art and its interaction with the principles of universal literary development. In the early 1930s, Uzbek children's literature was dominated by more enlightenment ideas, in the 1930s, the principles of realistic literature prevailed in children's literature, and in the 50s-60s, elements of adventure fiction became more prevalent in children's literature. The rise of psychologism in children's literature in the 1980s has a tendency to portray the young protagonist not as a child, but as a person who is rapidly entering life and has his or her own views. [6.p.1] Conclusion. Thus, the main thing in a children‘s book is, in the opinion of many editors, scholars and writers, an attractive form for the child. The educational component should be, of course, ethics, as in other literatures, but without taking a dominant position. First, the purpose of such literature is to arouse any associations in the child, to fill his mind with vivid images, to consciously form attitudes to positive and negative characters and actions, to give a set of templates, to guide the child to the actions and decisions of book heroes, a similar life situation; develop imagination with an engaging plot, enrich vocabulary, and ultimately evoke a love for serious, more philosophical literature for adults. [7. p. 361] The main and direct object of reflection and reproduction is human psychology, which performs the function of a specific internal value, and psychology is the development of methods and forms of its integration and disclosure (psychological analysis) in a specific and purposeful way. ―Researchers have suggested that author, reader, and protagonist psychology are often understood and distinguished as 'psychology ... the study of the spiritual lives of protagonists in deep contradictions.‖ The complexity of the categorical definition is linked to the formal and meaningful qualities of psychology. And if the vast majority of literary critics (including A.I. Pavlovsky, F.M. Khatipov, A.B. Esin) saw in it a way of artistic depiction of the inner world of the protagonists, then when trying to determine its place in the modern theoretical system difficulties arose in literary concepts and in the multilevel system of the work. Children's literature is an integral part of general literature, it has its own characteristics, is focused on the interests of reader-children and is therefore distinguished by its artistic originality, which corresponds to the psychology of children. Functional types of children's literature include educational, cognitive, moral, and entertainment works. Children‘s literature is word art as part of general literature. Today it is viewed not as a means of education and propaganda, but as an artistic and aesthetic phenomenon. Writers are freed from the obligation to bring to the minds of people a certain ideology and to make "literary orders." Freedom of LITERARY CRITICISM SCIENTIFIC REPORTS OF BUKHARA STATE UNIVERSITY 2021/2 (84) 177 creativity is becoming a leading factor in the manifestation of the artistic and aesthetic foundations of the formation of children's literature.

**THEME 9.** **European folklore**

**European folklore** or **Western folklore** refers to the [folklore](https://en.wikipedia.org/wiki/Folklore) of the [Western world](https://en.wikipedia.org/wiki/Western_world), especially when discussed comparatively. The history of [Christendom](https://en.wikipedia.org/wiki/Christendom) during the European [Middle Ages](https://en.wikipedia.org/wiki/Middle_Ages) and the [Early Modern period](https://en.wikipedia.org/wiki/Early_Modern_period) has resulted in a number of traditions that are shared in many European ethnic and regional cultures.

This concerns notably common traditions based on [Christian mythology](https://en.wikipedia.org/wiki/Christian_mythology), i.e. certain commonalities in celebrating [Christmas](https://en.wikipedia.org/wiki/Christmas), such as the various [Christmas gift-bringers](https://en.wikipedia.org/wiki/Christmas_gift-bringer), or customs associated with [All Souls' Day](https://en.wikipedia.org/wiki/All_Souls%27_Day).

In addition, there are certain [apotropaic](https://en.wikipedia.org/wiki/Apotropaic) gestures or practices found in large parts of the Western world, such as the [knocking on wood](https://en.wikipedia.org/wiki/Knocking_on_wood) or the [fingers crossed](https://en.wikipedia.org/wiki/Fingers_crossed) gesture.

Many tropes of European folklore can be identified as stemming from the Proto-Indo-European peoples of the Neolithic and Bronze Age, although may originate from even earlier traditions. Examples of this include the ‘Chaoskampf’ myth-archetype as well as possibly the belief in knocking on wood for good luck.[[1]](https://en.wikipedia.org/wiki/European_folklore#cite_note-1) The culture of [Classical Antiquity](https://en.wikipedia.org/wiki/Classical_Antiquity), including [mythology](https://en.wikipedia.org/wiki/Classical_mythology), [Hellenistic religion](https://en.wikipedia.org/wiki/Hellenistic_religion) and [magical or cultic practice](https://en.wikipedia.org/wiki/Magic_in_the_Greco-Roman_world) was very influential on the [formative stage of Christianity](https://en.wikipedia.org/wiki/Origins_of_Christianity), and can be found as a substrate in the traditions of all territories formerly colonized by Greeks and the [Roman Empire](https://en.wikipedia.org/wiki/Roman_Empire), and by extension in those territories reached by [Christianization](https://en.wikipedia.org/wiki/Christianization) during the [Middle Ages](https://en.wikipedia.org/wiki/Middle_Ages). This includes all of [Europe](https://en.wikipedia.org/wiki/Europe), and much of the [Middle East](https://en.wikipedia.org/wiki/Middle_East) and [North Africa](https://en.wikipedia.org/wiki/North_Africa). These traditions inherited from folk beliefs in the Roman era were syncretized with local traditions, notably [Germanic](https://en.wikipedia.org/wiki/Germanic_peoples), [Celtic](https://en.wikipedia.org/wiki/Celts) and [Slavic](https://en.wikipedia.org/wiki/Slavs). Many folk traditions also originated by contact with the [Islamic world](https://en.wikipedia.org/wiki/Islamic_world), especially in the [Balkans](https://en.wikipedia.org/wiki/Balkans) and in the [Iberian peninsula](https://en.wikipedia.org/wiki/Iberian_peninsula), which were ruled by [Islamic empires](https://en.wikipedia.org/wiki/Islamic_empires) before being re-conquered (in the case of the [Balkans](https://en.wikipedia.org/wiki/Balkans), partially) by Christian forces. The result of such cultural contact is visible e.g. in the tradition of the [Morris Dance](https://en.wikipedia.org/wiki/Morris_Dance) in England, an adaptation of the "moorish" dances of the late medieval period.

The result were the related, but regionally distinct, folk traditions as they existed in European society on the eve of the [Early Modern period](https://en.wikipedia.org/wiki/Early_Modern_period). In modern times, and especially since the 19th century, there has been much cross-pollination between these traditions, often by the detour of [American folklore](https://en.wikipedia.org/wiki/American_folklore).

**THEME 10.** **Forming of world children`s literature**

Children's literature is any literature that is enjoyed by children. More specifically, children's literature comprises those books written and published for young people who are not yet interested in adult literature or who may not possess the reading skills or developmental understandings necessary for its perusal. In addition to books, children's literature also includes magazines intended for pre-adult audiences.

The age range for children's literature is from infancy through the stage of early adolescence, which roughly coincides with the chronological ages of twelve through fourteen. Between that literature most appropriate for children and that most appropriate for adults lies young adult literature. Usually young adult literature is more mature in content and more complex in literary structure than children's literature.

Most of the literary genres of adult literature appear in children's literature as well. Fiction in its various forms–contemporary realism, fantasy and historical fiction, poetry, folk tales, legends, myths, and epics–all have their counterparts in children's literature. Nonfiction for children includes books about the arts and humanities; the social, physical, biological, and earth sciences; and biography and autobiography. In addition, children's books may take the form of picture books in which visual and verbal texts form an interconnected whole. Picture books for children include storybooks, alphabet books, counting books, wordless books, and concept books.

## History

Literature written specifically for an audience of children began to be published on a wide scale in the seventeenth century. Most of the early books for children were didactic rather than artistic, meant to teach letter sounds and words or to improve the child's moral and spiritual life. In the mid-1700s, however, British publisher John Newbery (1713–1767), influenced by John Locke's ideas that children should enjoy reading, began publishing books for children's amusement. Since that time there has been a gradual transition from the deliberate use of purely didactic literature to inculcate moral, spiritual, and ethical values in children to the provision of literature to entertain and inform. This does not imply that suitable literature for children is either immoral or amoral. On the contrary, suitable literature for today's children is influenced by the cultural and ethical values of its authors. These values are frequently revealed as the literary work unfolds, but they are a means to an end, not an end in themselves. Authors assume a degree of intelligence on the part of their audience that was not assumed in the past. In this respect, children's literature has changed dramatically since its earliest days.

Another dramatic development in children's literature in the twentieth century has been the picture book. Presenting an idea or story in which pictures and words work together to create an aesthetic whole, the picture book traces its origin to the nineteenth century, when such outstanding artists as Randolph Caldecott, Kate Greenaway, and Walter Crane were at work. In the 1930s and 1940s such great illustrators as Wanda Gag, Marguerite de Angeli, James Daugherty, Robert Lawson, Dorothy Lathrop, Ludwig Bemelmans, Maud and Miska Petersham, and Ingri and Edgar Parin d'Aulaire began their work. Many of these and other equally illustrious artists helped to bring picture books to their present position of prominence. Since 1945 many highly talented illustrators have entered this field.

With the advent of computer-based reproduction techniques in the latter part of the twentieth century, the once tedious and expensive process of full color reproduction was revolutionized, and now almost any original media can be successfully translated into picture book form. Although many artists continue to work with traditional media such as printmaking, pen and ink, photography, and paint, they have been joined by artists who work with paper sculpture, mixed media constructions, and computer graphics.

The changes in literature for older children have been equally important. Among the early and lasting contributions to literature for children were works by Jack London, Mark Twain, Rudyard Kipling, Edgar Allan Poe, Robert Louis Stevenson, and Hans Christian Andersen. These writers, however, considered adults their major audience; therefore, they directed only some of their literary efforts toward young readers. Today, large numbers of highly talented authors have turned to younger readers for an audience and direct most, if not all, of their writings to them.

Another major change in publishing for children has been the rise in multicultural children's literature. Prior to the mid-twentieth century the world depicted in children's books was largely a white world. If characters from a nonwhite culture appeared in children's books they were almost always badly stereotyped. The civil rights movement alerted publishers and the reading public to the need for books that depicted the America of all children, not just a white majority. Although the percentage of children's books by and about people of color does not equate with their actual population numbers, authors of color such as Virginia Hamilton, Mildred Taylor, Alma Flor Ada, Walter Dean Myers, Gary Soto, and Laurence Yep, and illustrators such as Allen Say, Ed Young, John Steptoe, Jerry Pinkney, and Brian Pinkney have made major contributions to a more multiculturally balanced world of children's books.

Not only are there larger numbers of talented writers and artists from many cultures at work for children, but the range of subject matter discussed in children's fiction has also been extended remarkably. Topics that were considered taboo only a short time ago are being presented in good taste. Young readers from ten to fourteen can read well-written fiction that deals with death, child abuse, economic deprivation, alternative life styles, illegitimate pregnancy, juvenile gang warfare, and rejected children. By the early twenty-first century it had become more nearly true than ever before that children may explore life through literature.

## Literature in the Lives of Children

Literature serves children in four major ways: it helps them to better understand themselves, others, their world, and the aesthetic values of written language. When children read fiction, narrative poetry, or biography, they often assume the role of one of the characters. Through that character's thoughts, words, and actions the child develops insight into his or her own character and values. Frequently, because of experiences with literature, the child's modes of behavior and value structures are changed, modified, or extended.

When children assume the role of a book's character as they read, they interact vicariously with the other characters portrayed in that particular selection. In the process they learn something about the nature of behavior and the consequences of personal interaction. In one sense they become aware of the similarities and differences among people.

**THEME 11.** **English children`s literature in Middle ages**

In the middle ages literature aimed at the young reflected the generally accepted view that children were born sinful and in need of redemption. Children’s books were designed to be instructive rather than entertaining and provided moral and religious guidance as well as tuition in subjects like Latin and Maths. One of the earliest items in the exhibition of items from the Library’s special collections is a programme of Latin instruction by Roger Ascham, Fellow of St John's College and Royal Tutor to Princess Elizabeth, later Queen Elizabeth I. *The Scholemaster*, published in 1570 after Ascham’s death, was originally written to show his sons Giles and Dudley “the right way to good learning” and took a practical approach to education, focusing on the specific knowledge and skills a gentleman needed to fulfil the offices of government and conduct himself properly at court.

Written a little over a century later, another highlight of the exhibition exudes a strikingly modern philosophy: *Some Thoughts Concerning Education*, a treatise by the philosopher John Locke, first published in 1693.

Locke's treatise, which remained the most important work on education in England for over a century, was radically different as it was based on the belief that the human mind is a blank slate on which potentially anything can be written.  Locke argued that while instilling a sense of right and wrong was important, every child should be treated as a rational entity, to be reasoned with instead of commanded and punished.

Addressed to parents rather than teachers, the treatise formulated the idea of making education entertaining for children, stating that priority should be given to teaching them how to learn and ensuring that their education is interesting, relevant and enjoyable.  For education to succeed, Locke asserted, children must want to be educated.

Locke’s principles are also showcased through a copy of his edition of *Aesop’s Fables,* a collection of animal stories with morals. Significantly, the work is illustrated, as Locke perceived that “if his Aesop has pictures in it, it will entertain him much better”.

Locke's practical attitude and enlightened philosophy seems far more familiar to the modern reader than the children's literature featured in the display from the Victorian era, when the moral emphasis in children's books resurged.

*he Yellow Shoe-strings; or, the Good Effects of Obedience to Parents* (1814), offers a domestic example of the kinds of tales young minds were exposed to at a time when moral and religious learning was again considered to be the only important purpose of books for children.  A contemporary advertisement, also on display, for a book titled, *The Little Tradesman; or, a Peep into English Industry* (1824), dismisses the “tales of useless and dangerous fiction, of fairies, giants and monsters” previously written for children, preferring to champion the exemplars of “intellectual improvement” characteristic of the 19th Century.

**THEME 12.** **English children`s literature in 1550-1800: first printed children`s literature works**

### The 18th century

In the first half of the 18th century a few books that didn’t have an obviously instructional or religious agenda were published especially for children, such as A Little Book for Little Children (c.1712), which included riddles and rhymes ; and a copiously illustrated bestiary, A Description of Three Hundred Animals (1730), the second part of which was published ‘particularly for the entertainment of youth’. But the turning point came in the 1740s, when a cluster of London publishers began to produce new books designed to instruct and delight young readers. Thomas Boreman was one, who followed his Description of Three Hundred Animals with a series of illustrated histories of London landmarks jokily (because they were actually very tiny) called the Gigantick Histories (1740-43). Another was Mary Cooper, whose two-volume Tommy Thumb's Pretty Song Book (1744) is the first known nursery rhyme collection, featuring early versions of well-known classics like ‘Bah, bah, a black sheep’, ‘Hickory dickory dock’, ‘London Bridge is falling down’ and ‘Sing a song of sixpence’.

### The father of children’s literature

But the most celebrated of these pioneers is John Newbery, whose first book for the entertainment of children was A Little Pretty Pocket-Book Intended for the Instruction and Amusement of Little Master Tommy and Pretty Miss Polly (c.1744). It was indeed a pretty book, small, neat and bound in brightly coloured paper, and Newbery advertised it as being sold with a ball (for a boy) and a pincushion (for a girl) – these toys were to be used to record the owner’s good and bad deeds (by means of pins stuck either to the black side of the ball or pincushion, or the red). Newbery’s books perfectly embodied the educational ideas of John Locke, who had advocated teaching through amusement. But Newbery has become known as the ‘father of children's literature’ chiefly because he was able to show that publishing children’s books could be a commercial success. This may have been because he made most of his money from selling patent medicines, and by publishing for adults

Nevertheless, his children’s book business flourished, and, following his death in 1767, it was taken over by his descendants, surviving into the 19th century. Newbery was a great innovator too. He produced the first children’s periodical for example, called The Lilliputian Magazine (1751-52), a miscellany of stories, verse, riddles and chatty editorials. And his most famous work, The History of Little Goody Two-Shoes (1765) has a good claim to be called the first children’s novel. It tells the story of a poor orphan, Margery, who makes a career for herself as a teacher before, like a less glamorous Cinderella (with no fairy godmother, balls to attend, or glass slipper), she marries the local landowner who she has impressed by her honesty, hard work and good sense.

### A rapid expansion of children’s literature

The reasons for this sudden rise of children's literature have never been fully explained. The entrepreneurial genius of figures like Newbery undoubtedly played a part, but equally significant were structural factors, including the growth of a sizeable middle class, technical developments in book production, the influence of new educational theories, and changing attitudes to childhood. Whatever the causes, the result was a fairly rapid expansion of children’s literature through the second half of the 18th century, so that by the early 1800s, the children’s book business was booming. For the first time it was possible for authors to make a living out of writing solely for children, and to become famous for it. Children’s literature, as we know it today, had begun.

**THEME 13.** **Main stages in the history of foreign children`s literature**

Keeping these five general features of development in mind, certain [criteria](https://www.merriam-webster.com/dictionary/criteria) may now be suggested as helpful in making a gross estimate of the degree of that development within any given country. Some of these criteria are artistic. Others link with social progress, wealth, technological level, or the political structure. In what seems their order of importance, these criteria are:

1. Degree of awareness of the child’s identity

2. Progress made beyond passive dependence on [oral tradition](https://www.britannica.com/art/folk-literature), folklore, and [legend](https://www.britannica.com/art/legend-literature).

3. Rise of a class of professional writers, as distinct from [moral](https://www.merriam-webster.com/dictionary/moral) reformers, schoolteachers, clerics, or versatile journalists—all those who, for [pedagogical](https://www.merriam-webster.com/dictionary/pedagogical), doctrinal, or [pecuniary](https://www.merriam-webster.com/dictionary/pecuniary) reasons turn themselves into writers for children. For example, a conscious [Italian literature](https://www.britannica.com/art/Italian-literature) for young people may be said to have begun in 1776 with the Rev. Francesco Soave’s moralistic “Short Stories,” and largely because that literature continued to be composed largely by nonprofessionals, its record has been lacklustre. It took more than a century after the Rev. Francesco to produce a Pinocchio. And only in the 20th century, as typified by the outstanding work of a professional like Gianni Rodari (e.g., Telephone Tales), did children’s literature in [Italy](https://www.britannica.com/place/Italy) seem to be getting into full stride.

4. Degree of independence from [authoritarian](https://www.merriam-webster.com/dictionary/authoritarian) controls: church, state, school system, a rigid family structure. Although this [criterion](https://www.merriam-webster.com/dictionary/criterion) might be rejected by historians of some nations, one must somehow try to explain why the Spanish, a great and imaginative people, took so long—indeed until 1952—to produce, in Sanchez-Silva, a children’s writer of any notable talent.

5. Number of “classics” the influence of which [transcends](https://www.merriam-webster.com/dictionary/transcends) national boundaries.

6. Invention of new forms or [genres](https://www.merriam-webster.com/dictionary/genres) and the exploitation of a variety of traditional ones.

7. Measure of dependence on translations.

8. Quantity of primary literature: that is, annual production of children’s books and, more to the point, of good children’s books.

9. Quantity of secondary literature: richness and scope of a body of scholarship, [criticism](https://www.merriam-webster.com/dictionary/criticism), reviewing.

10. Level of institutional development: libraries, publishing houses, associations, etc.

To these criteria some might add a vigorous tradition of illustration. But that is arguable. While [Beatrix Potter’s](https://www.britannica.com/biography/Beatrix-Potter) words and pictures compose an indivisible unit, it is equally true that a country may produce a magnificent school of artists (Czechoslovakia’s [Jǐrí Trnka](https://www.britannica.com/biography/Jiri-Trnka), Ota Janec̆ek, and others) without developing a literature of matching depth and variety.

## The criteria applied: three examples

## West versus East

The first application of such standards reveals the expected: a gap separating the achievement of the Far East from that of the West. Some Eastern literatures (New Guinea) have not advanced beyond the stage of oral tradition. Others ([India](https://www.britannica.com/art/Indian-literature), the Philippines, Ceylon, Iran) have been handicapped by language problems. Professional children’s writers are rarer than in the West: according to D.R. Kalia, former director of the Delhi Public Library, “No such class exists in Hindi.” In [Japan](https://www.britannica.com/art/Japanese-literature), authoritarian patterns—filial piety and ancestor worship—have operated as brakes, though far less since [World War II](https://www.britannica.com/event/World-War-II). A low economic level and inadequate technology discourage, in such countries as Burma, [Sri Lanka](https://www.britannica.com/place/Sri-Lanka) (Ceylon), and Thailand, the origination and distribution of [indigenous](https://www.merriam-webster.com/dictionary/indigenous) writing. A towering roadblock is the tendency to imitate the children’s books of the West.

It is true that this vast Eastern region, considered as a whole, has produced a number of works ranking as “classics.” Most advanced is Japan. Its literature for children goes back at least to the late 19th century and by 1928 was established in its own right. Japan’s “discovery” of the child seems to have been made directly after World War II. In Iwaya Sazanami, Japan has its Grimm; in Ogawa Minei, perhaps its Andersen; in the contemporary Ishii Momoko, a critic and creative writer of quality; in Takeyama Michio’s Harp of Burma (available in English), a high-quality postwar controversial [novel](https://www.britannica.com/art/novel). But, though less markedly in Japan, the basic Oriental inspiration remains fixed in folklore (also, in [China](https://www.britannica.com/place/China) and Japan, in nursery songs and rhymes), and the [didactic](https://www.britannica.com/art/didacticism) [imperative](https://www.merriam-webster.com/dictionary/imperative) continues to act as a hobble. By most criteria the development of Eastern (as compared with Western) children’s literature still appears to be sparse and tentative.

## North versus south

In western Europe there is a sharp variation or unevenness, as between north and south, in the tempo of development. This basic feature was first pointed out by [Paul Hazard](https://www.britannica.com/biography/Paul-Hazard), a French critic, in Les Livres, les enfants et les hommes (Eng. trans. by Marguerite Mitchell, Books, Children and Men, 1944; 4th ed., 1960): “In the matter of literature for children the North surpasses the South by a large margin.” For Hazard, Spain had no children’s literature; Italy, with its Pinocchio and Cuore, could point only to an isolated pair of works of note, and even France in order to strengthen its claims had to include northern Frenchmen: Erckmann-Chatrian, Jules Verne—and the classic Comtesse de Ségur came from [Russia](https://www.britannica.com/place/Soviet-Union).

Hazard wrote in the 1920s. Since then the situation has improved, not only in his own country, but in Italy and in Portugal. Yet he is essentially correct: the south cannot match the richness of England, Scotland, [Germany](https://www.britannica.com/place/Germany), and the Scandinavian countries. To reinforce his position, one might also adduce the United States, noting that the [Mason–Dixon line](https://www.britannica.com/place/Mason-and-Dixon-Line) is (though not in the field of general literature) a dividing line: the American South, even including the Uncle Remus stories, has supplied very little good children’s reading. As for nursery literature, though [analogous](https://www.merriam-webster.com/dictionary/analogous) rhymes are found everywhere, especially in China, the English Mother Goose is unique in the claims made for it as a work of art.

Why is the north superior to the south? The first criterion of development may be [illuminating](https://www.merriam-webster.com/dictionary/illuminating). It simply restates Hazard’s dictum: “For the Latins, children have never been anything but future men. The Nordics have understood better this truer truth, that men are only grown-up children.” (“Adults are obsolete children,” says the American children’s [author](https://www.britannica.com/art/author) “Dr. Seuss.”) Hazard does not mention other factors. Historically, the south has shown greater attachment to authoritarian controls. Also, up to recent times, it has depended heavily on reworked folklore as against free invention. Besides, there is the mysterious factor of climate: it could be true that children in Latin countries mature faster and are sooner ready for adult literature. In France a special [intellectual](https://www.merriam-webster.com/dictionary/intellectual) tradition, that of Cartesian logic, tends to discourage a children’s literature. Clear and distinct ideas, excellent in themselves, do not seem to feed the youthful imagination.

## [Latin America](https://www.britannica.com/art/Latin-American-literature)

Again applying the chosen criteria, familiar patterns are recognizable: unevenness, as compared with the United States; belatedness—in [Argentina](https://www.britannica.com/place/Argentina) the cuento infantil is hardly detectable before 1900; and especially an unbalanced polarity, with didacticism decidedly the stronger magnet. The close connection of the church with the child’s family and school life has encouraged a literature stressing piety, and this at a time when the West, at least in its northern latitudes, is concerned less with the salvation than with the imagination of the child. Fantasy emerged only in the 1930s, in [Brazil](https://www.britannica.com/art/Brazilian-literature) and in [Mexico](https://www.britannica.com/place/Mexico), where a Spanish exile, Antoniorrobles (pen name of Antonio Robles), continued to develop his inventive vein. And realistic writing about the actual life of the young evolved even more deliberately, being generally marked by a patriotic note. Though understandable and wholesome, this did not seem to help the cause of the imagination.

**THEME 14.** **Genre of literary legend in the XVIIth century European literature and it`s typical features**

**I. HOMERIC or HEROIC PERIOD
     (1200-800 BCE)**

Greek legends were passed along orally, including [Homer](http://mical.mc.edu/search?/aHomer/ahomer/1%2C14%2C90%2CB/exact&FF=ahomer&1%2C67%2C/indexsort=-)'s [The Iliad](http://mical.mc.edu/search?/tIliad/tiliad/1%2C17%2C34%2CB/exact&FF=tiliad&1%2C11%2C) and [The Odyssey](http://mical.mc.edu/search?/tOdyssey/todyssey/1%2C32%2C66%2CB/exact&FF=todyssey&1%2C17%2C/indexsort=-). This is a chaotic period of warrior-princes, wandering sea-traders, and fierce pirates.

**II. CLASSICAL GREEK PERIOD
      (800-200 BCE)**

Greek writers, playwrights, and philosophers include [Gorgias](http://mical.mc.edu/search/?searchtype=X&searcharg=Gorgias&SORT=D&extended=0&SUBMIT=Search&searchlimits=&searchorigarg=aGorgias" \t "_blank), [Aesop](http://mical.mc.edu/search?/aAesop/aaesop/1%2C5%2C19%2CB/exact&FF=aaesop&1%2C13%2C/indexsort=-), [Plato](http://mical.mc.edu/search?/aPlato/aplato/1%2C6%2C85%2CB/exact&FF=aplato&1%2C80), [Socrates](http://mical.mc.edu/search/?searchtype=X&searcharg=Socrates&sortdropdown=-&SORT=D&extended=0&SUBMIT=Search&searchlimits=&searchorigarg=aSocrates), [Aristotle](http://mical.mc.edu/search/?searchtype=a&searcharg=Aristotle&sortdropdown=-&SORT=DZ&extended=0&SUBMIT=Search&searchlimits=&searchorigarg=XSocrates%26SORT%3DD), [Euripides](http://mical.mc.edu/search/?searchtype=a&searcharg=Euripides&sortdropdown=-&SORT=DZ&extended=0&SUBMIT=Search&searchlimits=&searchorigarg=aAristotle), and [Sophocles](http://mical.mc.edu/search?/aSophocles/asophocles/1%2C2%2C35%2CB/exact&FF=asophocles&1%2C34). The fifth century (499-400 BCE) in particular is renowned as The Golden Age of Greece. This was the sophisticated era of the polis, or individual City-State, and early democracy. Some of the world's finest art, poetry, drama, architecture, and philosophy originated in Athens.

**III. CLASSICAL ROMAN PERIOD
        (200 BCE-455 CE)**

Greece's culture gave way to Roman power when Rome conquered Greece in 146 CE. The Roman Republic was traditionally founded in 509 BCE, but it was limited in size until later. Playwrights of this time include [Plautus](http://mical.mc.edu/search/a?Plautus%2C+Titus+Maccius&search_code=a) and [Terence](http://mical.mc.edu/search/?searchtype=a&searcharg=Terence&sortdropdown=-&SORT=D&extended=0&SUBMIT=Search&searchlimits=&searchorigarg=aPlautus%2C+Titus+Maccius). After nearly 500 years as a Republic, Rome slid into a dictatorship under [Julius Caesar](http://mical.mc.edu/search?/aCaesar%2C+Julius/acaesar+julius/1%2C2%2C19%2CB/exact&FF=acaesar+julius&1%2C18%2C) and finally into a monarchial empire under [Caesar Augustus](http://mical.mc.edu/search?/aAugustus/aaugustus/1%2C2%2C3%2CB/frameset&FF=aaugustus+emperor+of+rome+++63+b+c+++14+a+d&1%2C1%2C) in 27 CE. This later period is known as the Roman Imperial period. Roman writers include [Ovid](http://mical.mc.edu/search?/aOvid/aovid/1%2C8%2C34%2CB/exact&FF=aovid+++43+b+c+++17+or+++18+a+d&1%2C27%2C/indexsort=-), [Horace](http://mical.mc.edu/search?/aHorace/ahorace/1%2C4%2C36%2CB/exact&FF=ahorace&1%2C31), and [Virgil](http://mical.mc.edu/search?/aVirgil/avirgil/1%2C9%2C41%2CB/exact&FF=avirgil&1%2C33). Roman philosophers include [Marcus Aurelius](http://mical.mc.edu/search?/aMarcus+Aurelius/amarcus+aurelius/1%2C2%2C14%2CB/exact&FF=amarcus+aurelius+emperor+of+rome++121++180&1%2C13%2C/indexsort=-) and [Lucretius](http://mical.mc.edu/search/a?Lucretius+Carus%2C+Titus&search_code=a). Roman rhetoricians include [Cicero](http://mical.mc.edu/search/a?Cicero%2C+Marcus+Tullius&search_code=a) and [Quintilian](http://mical.mc.edu/search?/aQuintilian/aquintilian/1%2C3%2C16%2CB/exact&FF=aquintilian&1%2C14).

**IV. PATRISTIC PERIOD
       (c. 70 CE-455 CE)**

Early Christian writers include [Saint Augustine](http://mical.mc.edu/search?/aAugustine/aaugustine/1%2C3%2C35%2CB/exact&FF=aaugustine+saint+bishop+of+hippo&1%2C33%2C/indexsort=-), [Tertullian](http://mical.mc.edu/search?/aTertullian/atertullian/1%2C3%2C3%2CB/frameset&FF=atertullian+ca++160+ca++230&1%2C1%2C/indexsort=-), [Saint Cyprian](http://mical.mc.edu/search?/XCyprian&SORT=DZ/XCyprian&SORT=DZ&extended=0&SUBKEY=Cyprian/1%2C62%2C62%2CB/frameset&FF=XCyprian&SORT=DZ&5%2C5%2C), [Saint Ambrose](http://mical.mc.edu/search/?searchtype=X&searcharg=saint+Ambrose&SORT=DZ&extended=0&SUBMIT=Search&searchlimits=&searchorigarg=asaint+Ambrose) and [Saint Jerome](http://mical.mc.edu/search/?searchtype=X&searcharg=saint+Jerome&sortdropdown=-&SORT=DZ&extended=0&SUBMIT=Search&searchlimits=&searchorigarg=Xsaint+Ambrose%26SORT%3DDZ). This is the period when Saint Jerome first compiled the [Bible](http://mical.mc.edu/search?/tbible/tbible/1%2C1851%2C1948%2CB/exact&FF=tbible&1%2C5%2C/indexsort=-), Christianity spread across Europe, and the Roman Empire suffered its dying convulsions. In this period, barbarians attacked Rome in 410 CE, and the city finally fell to them completely in 455 CE.

## III. The Renaissance and Reformation (1485-1660 CE)

(The [Renaissance](http://mical.mc.edu/search/d?European+literature+Renaissance%2C+1450-1600) took place in the late 15th, 16th, and early 17th century in Britain, but somewhat earlier in Italy and southern Europe and somewhat later in northern Europe.)

**I. Early Tudor Period**
**(1485-1558)**

The War of the Roses ended in England with [Henry Tudor (Henry VII)](http://mical.mc.edu/search?/dHenry+VII%2C+King+of+England%2C+1457-1509./dhenry+vii+king+of+england+1457+1509/-3,-1,0,E/2browse) claiming the throne. [Martin Luther's](http://mical.mc.edu/search/?searchtype=X&searcharg=Martin%2C+Luther&sortdropdown=-&SORT=DZ&extended=0&SUBMIT=Search&searchlimits=&searchorigarg=XMartin%2C+Luther%2C+1748-1826.%26SORT%3DD) split with Rome marks the emergence of [Protestantism](http://mical.mc.edu/search?/dProtestantism/dprotestantism/1%2C28%2C87%2CE/aexact&FF=dprotestantism&1%2C29), followed by [Henry VIII's](http://mical.mc.edu/search/?searchtype=d&searcharg=Henry+VIII%2C+King+of+England%2C+1491-1547+&SORT=D&extended=1&SUBMIT=Search&searchlimits=&searchorigarg=dHenry+VIII%2C+King+of+England%2C+1491-1547+--+Family.) [Anglican schism](http://mical.mc.edu/search?/dReformation+--+England./dreformation+england/-3%2C-1%2C0%2CE/2exact&FF=dreformation+england&1%2C38%2C), which created the first Protestant church in England. [Edmund Spenser](http://mical.mc.edu/search/?searchtype=d&searcharg=Spenser%2C+Edmund%2C+1552%3F-1599&sortdropdown=-&SORT=D&extended=1&SUBMIT=Search&searchlimits=&searchorigarg=dSpenser%2C+Edmund%2C+1552%3F-1599.+Faerie+queene) is a sample poet.

**II. Elizabethan Period
      (1558-1603)**

[Queen Elizabeth](http://mical.mc.edu/search?/aelizabeth/aelizabeth/1%2C13%2C21%2CB/exact&FF=aelizabeth+i+queen+of+england+1533+1603&1%2C4%2C) saved England from both Spanish invasion and internal squabbles at home. Her reign is marked by the early works of [Shakespeare](http://mical.mc.edu/search/a?Shakespeare%2C+William%2C+1564-1616&search_code=a), [Marlowe](http://mical.mc.edu/search?/aMarlowe/amarlowe/1%2C13%2C41%2CB/exact&FF=amarlowe+christopher+1564+1593&1%2C23%2C/indexsort=-), [Kyd](http://mical.mc.edu/search?/akyd/akyd/1%2C5%2C10%2CB/exact&FF=akyd+thomas+1558+1594&1%2C5), and [Sidney](http://mical.mc.edu/search?/aSidney/asidney/1%2C8%2C23%2CB/exact&FF=asidney+philip+sir+1554+1586&1%2C7%2C/indexsort=-).

**III. Jacobean Period
        (1603-1625)**

Shakespeare's later work include [Aemilia Lanyer](http://mical.mc.edu/record%3Db1282980%22%20%5Ct%20%22_blank), [Ben Jonson](http://mical.mc.edu/search/a?Jonson+Ben), and [John Donne](http://mical.mc.edu/search?/aDonne/adonne/1%2C49%2C83%2CB/exact&FF=adonne+john+1572+1631&1%2C23%2C/indexsort=-).

**IV. Caroline Age
       (1625-1649)**

[John Milton](http://mical.mc.edu/search?/aMilton%2C+John%2C+1608-1674./amilton+john+1608+1674/-3%2C-1%2C0%2CB/exact&FF=amilton+john+1608+1674&1%2C60%2C), [George Herbert](http://mical.mc.edu/search?/aHerbert/aherbert/1%2C72%2C109%2CB/exact&FF=aherbert+george+1593+1633&1%2C5%2C/indexsort=-), [Robert Herrick](http://mical.mc.edu/search?/aHerrick+Robert/aherrick+robert/1%2C3%2C5%2CB/exact&FF=aherrick+robert+1591+1674&1%2C3%2C), the "[Sons of Ben](http://mical.mc.edu/search/?searchtype=X&searcharg=Sons+of+Ben&SORT=D&extended=0&SUBMIT=Search&searchlimits=&searchorigarg=aSons+of+Ben)" and others wrote during the reign of [Charles I](http://mical.mc.edu/search?/dCharles+I%2C+King+of+England%2C+1600-1649./dcharles+i+king+of+england+1600+1649/-3,-1,0,E/2browse) and his [Cavaliers](http://mical.mc.edu/search/?searchtype=X&searcharg=Cavaliers&SORT=D&extended=1&SUBMIT=Search&searchlimits=&searchorigarg=dCavaliers).

**V. Commonwealth Period/Puritan Interregnum
     (1649-1660)**

Under [Cromwell's](http://mical.mc.edu/search/a?Cromwell%2C+Oliver%2C+1599-1658&search_code=a) [Puritan dictatorship](http://mical.mc.edu/search?/dGreat+Britain+--+History+--+Puritan+Revolution%2C+1/dgreat+britain+history+puritan+revolution+1642+1660/-3,-1,0,E/2browse), John Milton continued to write, but we also find writers like [Andrew Marvell](http://mical.mc.edu/search/a?Marvell+Andrew) and [Sir Thomas Browne](http://mical.mc.edu/search/?searchtype=d&searcharg=Browne%2C+Thomas%2C+Sir%2C+1605-1682.&sortdropdown=-&SORT=D&extended=0&SUBMIT=Search&searchlimits=&searchorigarg=aBrowne%2C+Thomas%2C+Sir%2C+1605-1682.).

## V. The Romantic Period (1790-1830 CE)

**Romantic poets** wrote about nature, imagination, and individuality in England. Some [Romantics](http://mical.mc.edu/search/?searchtype=d&searcharg=Romanticism+--+Great+Britain&SORT=D&extended=1&SUBMIT=Search&searchlimits=&searchorigarg=dRomanticism+--+Great+Britain+--+Encyclopedias)include [Coleridge](http://mical.mc.edu/search/a?Coleridge%2C+Samuel+Taylor%2C+1772-1834&search_code=a), [Blake](http://mical.mc.edu/search?/aBlake%2C+william/ablake+william/1%2C3%2C38%2CB/exact&FF=ablake+william+1757+1827&1%2C35%2C/indexsort=-), [Keats](http://mical.mc.edu/search?/aKeats/akeats/1%2C5%2C48%2CB/exact&FF=akeats+john+1795+1821&1%2C24), and [Shelley](http://mical.mc.edu/search/a?Shelley%2C+Percy+Bysshe%2C+1792-1822&search_code=a)in Britain and [Johann von Goethe](http://mical.mc.edu/search/a?Goethe%2C+Johann+Wolfgang+von%2C+1749-1832&search_code=a) in Germany. [Jane Austen](http://mical.mc.edu/search/a?Austen+Jane) also wrote at this time, though she is typically not categorized with the male Romantic poets. In America, this period is mirrored in the **Transcendental Period** from about 1830-1850. [Transcendentalists](http://mical.mc.edu/search/?searchtype=d&searcharg=Transcendentalism+%28New+England%29&SORT=D&extended=1&SUBMIT=Search&searchlimits=&searchorigarg=dTranscendentalism+%28New+England%29)include [Emerson](http://mical.mc.edu/search?/aEmerson+/aemerson/1%2C45%2C127%2CB/exact&FF=aemerson+ralph+waldo+1803+1882&1%2C52%2C/indexsort=-) and [Thoreau](http://mical.mc.edu/search?/aThoreau/athoreau/1%2C3%2C54%2CB/exact&FF=athoreau+henry+david+1817+1862&1%2C52%2C/indexsort=-).

**Gothic writings** (c. 1790-1890) overlap with the Romantic and Victorian periods. Writers of [Gothic novels](http://mical.mc.edu/search/?searchtype=d&searcharg=Gothic+revival+%28Literature%29&SORT=D&extended=1&SUBMIT=Search&searchlimits=&searchorigarg=dGothic+revival+%28Literature%29+--+United+States) (the precursor to horror novels) include [Radcliffe](http://mical.mc.edu/search?/aRadcliffe%2C+Ann+Ward%2C+1764-1823./aradcliffe+ann+ward+1764+1823/-3%2C-1%2C0%2CB/exact&FF=aradcliffe+ann+ward+1764+1823&1%2C4%2C), ["Monk" Lewis](http://mical.mc.edu/search/a?Lewis%2C+M.+G.+%28Matthew+Gregory%29%2C+1775-1818), and Victorians like [Bram Stoker](http://mical.mc.edu/search/a?Stoker+Bram) in Britain. In America, Gothic writers include [Poe](http://mical.mc.edu/search?/aPoe+/apoe/1%2C45%2C94%2CB/exact&FF=apoe+edgar+allan+1809+1849&1%2C35%2C/indexsort=-) and [Hawthorne](http://mical.mc.edu/search?/aHawthorne/ahawthorne/1%2C16%2C112%2CB/exact&FF=ahawthorne+nathaniel+1804+1864&1%2C80).

## VII. The Modern Period (1914-1945 CE)

In Britain, **modernist writers** include [W. B. Yeats](http://mical.mc.edu/search/a?Yeats%2C+W.+B.+%28William+Butler%29%2C+1865-1939&search_code=a), [Seamus Heaney](http://mical.mc.edu/search/a?Heaney+Seamus), [Dylan Thomas](http://mical.mc.edu/search/a?Thomas+Dylan), [W. H. Auden](http://mical.mc.edu/search/a?Auden%2C+W.+H.+%28Wystan+Hugh%29%2C+1907-1973&search_code=a), [Virginia Woolf](http://mical.mc.edu/search/a?Woolf%2C+Virginia%2C+1882-1941&search_code=a), and [Wilfred Owen](http://mical.mc.edu/search?/aOwen+Wilfred/aowen+wilfred/1%2C2%2C5%2CB/exact&FF=aowen+wilfred+1893+1918&1%2C3%2C). In America, the [modernist period](http://mical.mc.edu/search?/dModernism+%28Literature%29/dmodernism+literature/1%2C30%2C211%2CE/aexact&FF=dmodernism+literature&1%2C75) includes [Robert Frost](http://mical.mc.edu/search?/aFrost+Robert/afrost+robert/1%2C3%2C36%2CB/exact&FF=afrost+robert+1874+1963&1%2C31%2C) and [Flannery O'Connor](http://mical.mc.edu/search/a?O%27Connor+Flannery) as well as the famous writers of [**The Lost Generation**](http://mical.mc.edu/search/?searchtype=X&searcharg=Lost+Generation&sortdropdown=-&SORT=DZ&extended=0&SUBMIT=Search&searchlimits=&searchorigarg=XThe+Lost+Generation%26SORT%3DD) (also called the writers of [**The Jazz Age**](http://mical.mc.edu/search/?searchtype=X&searcharg=Jazz+Age&sortdropdown=-&SORT=DZ&extended=0&SUBMIT=Search&searchlimits=&searchorigarg=XThe+Jazz+Age%26SORT%3DDZ), 1914-1929) such as [Hemingway](http://mical.mc.edu/search?/aHemingway/ahemingway/1%2C19%2C94%2CB/exact&FF=ahemingway+ernest+1899+1961&1%2C57%2C/indexsort=-), [Stein](http://mical.mc.edu/search/a?Stein%2C+Gertrude%2C+1874-1946&search_code=a), [Fitzgerald](http://mical.mc.edu/search/a?Fitzgerald%2C+F.+Scott+%28Francis+Scott%29%2C+1896-1940&search_code=a), and [Faulkner](http://mical.mc.edu/search/?searchtype=a&searcharg=Faulkner%2C+william&sortdropdown=-&SORT=D&extended=0&SUBMIT=Search&searchlimits=&searchorigarg=aFitzgerald%2C+F.+Scott+%28Francis+Scott%29%2C+1896-1940).

**The Harlem Renaissance** marks the rise of black writers such as [Baldwin](http://mical.mc.edu/search/a?Baldwin%2C+James%2C+1924-&search_code=a)and [Ellison](http://mical.mc.edu/search?/aEllison/aellison/1%2C28%2C39%2CB/exact&FF=aellison+ralph&1%2C7%2C/indexsort=-). [**Realism**](http://mical.mc.edu/search?/dRealism+/drealism/1%2C13%2C140%2CE/2exact&FF=drealism+in+literature&1%2C75%2C/indexsort=-)is the dominant fashion, but the disillusionment with the World Wars lead to new experimentation.

## II. The Medieval Period (455 CE-1485 CE)

**I. THE OLD ENGLISH (ANGLO-SAXON) PERIOD
     (428-1066 CE)**

The so-called "Dark Ages" (455 CE -799 CE) occured after Rome fell and barbarian tribes moved into Europe. Franks, Ostrogoths, Lombards, and Goths settled in the ruins of Europe, and the Angles, Saxons, and Jutes migrated to Britain displacing native Celts into Scotland, Ireland, and Wales. Early Old English poems such as [Beowulf](http://mical.mc.edu/search/?searchtype=X&searcharg=Beowulf&sortdropdown=-&SORT=D&extended=0&SUBMIT=Search&searchlimits=&searchorigarg=tBeowulf), [The Wanderer](http://mical.mc.edu/search?/tWanderer/twanderer/1%2C12%2C15%2CB/frameset&FF=twanderer+anglo+saxon+poem&1%2C1%2C/indexsort=-), and [The Seafarer](http://mical.mc.edu/search?/tSeafarer/tseafarer/1%2C7%2C24%2CB/frameset&FF=tseafarer+anglo+saxon+poem&1%2C1%2C/indexsort=-) originated sometime late in the [Anglo-Saxon](http://mical.mc.edu/search/?searchtype=X&searcharg=Anglo-Saxon&sortdropdown=-&SORT=DZ&extended=0&SUBMIT=Search&searchlimits=&searchorigarg=XCarolingian+Renaissance%26SORT%3DDZ) period. The [Carolingian Renaissance](http://mical.mc.edu/search/?searchtype=X&searcharg=Carolingian+Renaissance&sortdropdown=-&SORT=DZ&extended=0&SUBMIT=Search&searchlimits=&searchorigarg=XViking%26SORT%3DD) (800- 850 CE) emerged in Europe. In central Europe, texts include early medieval grammars, encyclopedias, etc. In northern Europe, this time period marks the setting of [Viking](http://mical.mc.edu/search/?searchtype=X&searcharg=Viking&sortdropdown=-&SORT=D&extended=0&SUBMIT=Search&searchlimits=&searchorigarg=tSeafarer)sagas.

**II. THE MIDDLE ENGLISH PERIOD
      (c. 1066-1450 CE)**

In 1066, Norman French armies invaded and conquered England under [William I](http://mical.mc.edu/search?/dWilliam+I%2C+King+of+England%2C+1027+or+8-1087./dwilliam+i+king+of+england+1027+or++++8+1087/-3%2C-1%2C0%2CE/2exact&FF=dwilliam+i+king+of+england+1027+or++++8+1087&1%2C6%2C). This marks the end of the Anglo-Saxon hierarchy and the emergence of the [Twelfth Century Renaissance](http://mical.mc.edu/search?/XTwelfth+Century+Renaissance&SORT=DZ/XTwelfth+Century+Renaissance&SORT=DZ&extended=0&SUBKEY=Twelfth+Century+Renaissance/1%2C27%2C27%2CB/frameset&FF=XTwelfth+Century+Renaissance&SORT=DZ&1%2C1%2C) (c. 1100-1200 CE). French chivalric romances--such as works by [Chretien de Troyes](http://mical.mc.edu/search?/aChr%7bu00E9%7dtien%2C+de+Troyes%2C+12th+cent./achretien+de+troyes+++12th+cent/-3%2C-1%2C0%2CB/exact&FF=achretien+de+troyes+++12th+cent&1%2C11%2C)--and [French fables](http://mical.mc.edu/search?/dFables%2C+French+--+Translations+into+English./dfables+french+translations+into+english/-3,-1,0,E/2browse)--such as the works of [Marie de France](http://mical.mc.edu/search/?searchtype=a&searcharg=Marie+de+France&SORT=D&extended=1&SUBMIT=Search&searchlimits=&searchorigarg=dFables%2C+French+--+Translations+into+English.) and [Jeun de Meun](http://mical.mc.edu/search?/aJean%2C+de+Meun%2C+d.+1305%3F/ajean+de+meun+d+1305/-3%2C-1%2C0%2CB/frameset&FF=ajean+de+meun+d+1305&1%2C1%2C" \t "_blank)--spread in popularity. [Abelard](http://mical.mc.edu/search?/aAbelard%2C+Peter%2C+1079-1142/aabelard+peter+1079+1142/-3%2C-1%2C0%2CB/frameset&FF=aabelard+peter+1079+1142&1%2C1%2C) and other [humanists](http://mical.mc.edu/search?/dHumanists./dhumanists/-3,-1,0,E/2browse) produced great scholastic and theological works.

Late or "High" Medieval Period (c. 1200-1485 CE)

This often tumultuous period is marked by the Middle English writings of [Geoffrey Chaucer](http://mical.mc.edu/search?/aChaucer/achaucer/1%2C4%2C58%2CB/exact&FF=achaucer+geoffrey+d+1400&1%2C55%2C), the ["Gawain" or "Pearl" Poet](http://mical.mc.edu/search/?searchtype=X&searcharg=Gawain&SORT=D&extended=0&SUBMIT=Search&searchlimits=&searchorigarg=aGawain), the [Wakefield Master](http://mical.mc.edu/search/?searchtype=X&searcharg=Wakefield+Master&sortdropdown=-&SORT=DZ&extended=0&SUBMIT=Search&searchlimits=&searchorigarg=XGawain%26SORT%3DD), and [William Langland](http://mical.mc.edu/search/a?Langland+William). Other writers include Italian and French authors like [Boccaccio](http://mical.mc.edu/search?/aBoccaccio/aboccaccio/1%2C4%2C14%2CB/exact&FF=aboccaccio+giovanni+1313+1375&1%2C11), [Petrarch](http://mical.mc.edu/search/a?Petrarca%2C+Francesco%2C+1304-1374&search_code=a), [Dante](http://mical.mc.edu/search/a?Dante+Alighieri%2C+1265-1321&search_code=a), and [Christine de Pisan](http://mical.mc.edu/search?/dChristine%2C+de+Pisan%2C+ca.+1364-ca.+1431/dchristine+de+pisan+ca+1364+ca+1431/-3%2C-1%2C0%2CE/2exact&FF=dchristine+de+pisan+ca+1364+ca+1431&1%2C3%2C).

## IV. The Enlightenment (Neoclassical) Period (1660-1790 CE)

"[Neoclassical](http://mical.mc.edu/search?/dNeoclassicism+%28Literature%29/dneoclassicism+literature/-3,-1,0,E/2browse)" refers to the increased influence of Classical literature upon these centuries. The Neoclassical Period is also called the "[Enlightenment](http://mical.mc.edu/search?/dEnlightenment/denlightenment/1%2C17%2C87%2CE/2exact&FF=denlightenment&1%2C52%2C)" due to the increased reverence for logic and disdain for superstition. The period is marked by the rise of [Deism](http://mical.mc.edu/search/?searchtype=X&searcharg=Deism&sortdropdown=-&SORT=D&extended=1&SUBMIT=Search&searchlimits=&searchorigarg=dDeism), intellectual backlash against earlier Puritanism, and America's revolution against England.

**I. Restoration Period
    (1660-1700)**

This period marks the British king's restoration to the throne after a long period of Puritan domination in England. Its symptoms include the dominance of French and Classical influences on poetry and drama. Sample writers include [John Dryden](http://mical.mc.edu/search?/aDryden%2C+John%2C+1631-1700./adryden+john+1631+1700/-3%2C-1%2C0%2CB/exact&FF=adryden+john+1631+1700&1%2C25%2C), [John Locke](http://mical.mc.edu/search/a?Locke%2C+John%2C+1632-1704), [Sir William Temple](http://mical.mc.edu/search?/aTemple+William/atemple+william/1%2C2%2C8%2CB/exact&FF=atemple+william+sir+1628+1699&1%2C3%2C), and [Samuel Pepys](http://mical.mc.edu/search/a?Pepys+Samuel), and [Aphra Behn](http://mical.mc.edu/search/a?Behn%2C+Aphra%2C+1640-1689&search_code=a" \t "_blank) in England. Abroad, representative authors include [Jean Racine](http://mical.mc.edu/search/a?Racine+Jean) and [Molière](http://mical.mc.edu/search?/aMoli%7bu00E8%7dre/amoliere/1%2C4%2C37%2CB/exact&FF=amoliere+1622+1673&1%2C34%2C/indexsort=-).

**II. The Augustan Age
      (1700-1750)**

This period is marked by the imitation of [Virgil](http://mical.mc.edu/search?/aVirgil/avirgil/1%2C9%2C41%2CB/exact&FF=avirgil&1%2C33)and [Horace's](http://mical.mc.edu/search?/aHorace/ahorace/1%2C4%2C36%2CB/exact&FF=ahorace&1%2C31)literature in English letters. The principal English writers include [Addison](http://mical.mc.edu/search?/aAddison/aaddison/1%2C14%2C100%2CB/exact&FF=aaddison+joseph+1672+1719&1%2C8%2C/indexsort=-), [Steele](http://mical.mc.edu/search/a?Steele%2C+Richard%2C+Sir%2C+1672-1729&search_code=a), [Swift](http://mical.mc.edu/search/a?Swift%2C+Jonathan%2C+1667-1745&search_code=a), and [Alexander Pope](http://mical.mc.edu/search/a?Pope+Alexander). Abroad, [Voltaire](http://mical.mc.edu/search?/aVoltaire+/avoltaire/1%2C3%2C26%2CB/exact&FF=avoltaire+1694+1778&1%2C24%2C/indexsort=-)was the dominant French writer.

**III. The Age of Johnson
       (1750-1790)**

This period marks the transition toward the upcoming Romanticism though the period is still largely Neoclassical. Major writers include [Dr. Samuel Johnson](http://mical.mc.edu/search?/aJohnson+Samuel/ajohnson+samuel/1%2C5%2C36%2CB/exact&FF=ajohnson+samuel+1709+1784&1%2C28%2C), [Boswell](http://mical.mc.edu/search?/aBoswell/aboswell/1%2C15%2C52%2CB/exact&FF=aboswell+james+1740+1795&1%2C28%2C/indexsort=-), and [Edward Gibbon](http://mical.mc.edu/search/a?Gibbon+Edward) who represent the Neoclassical tendencies, while writers like [Robert Burns](http://mical.mc.edu/search?/aBurns+Robert/aburns+robert/1%2C5%2C31%2CB/exact&FF=aburns+robert+1759+1796&1%2C27%2C), [Thomas Gray](http://mical.mc.edu/search?/aGray+Thomas/agray+thomas/1%2C3%2C6%2CB/exact&FF=agray+thomas+1716+1771&1%2C4%2C), [Cowper](http://mical.mc.edu/search?/aCowper/acowper/1%2C6%2C8%2CB/exact&FF=acowper+william+1731+1800&1%2C3%2C/indexsort=-), and [Crabbe](http://mical.mc.edu/search?/aCrabbe%2C+George%2C+1754-1832./acrabbe+george+1754+1832/-3%2C-1%2C0%2CB/exact&FF=acrabbe+george+1754+1832&1%2C5%2C)show movement away from the Neoclassical ideal. In America, this period is called the Colonial Period. It includes colonial and revolutionary writers like [Ben Franklin](http://mical.mc.edu/search/a?Franklin%2C+Benjamin%2C+1706-1790&search_code=a), [Thomas Jefferson](http://mical.mc.edu/search?/aJefferson/ajefferson/1%2C23%2C95%2CB/exact&FF=ajefferson+thomas+1743+1826&1%2C62%2C/indexsort=-), and [Thomas Paine](http://mical.mc.edu/search/a?Paine+Thomas).

## VI. The Victorian Period and the 19th Century (1832-1901 CE)

Writings from the period of [Queen Victoria's reign](http://mical.mc.edu/search?/dVictoria%2C+Queen+of+Great+Britain%2C+1819-1901./dvictoria+queen+of+great+britain+1819+1901/-3%2C-1%2C0%2CE/2exact&FF=dvictoria+queen+of+great+britain+1819+1901&1%2C20%2C) include [sentimental novels](http://mical.mc.edu/search/X?sentimental+novels&SORT=D). British writers include [Elizabeth Browning](http://mical.mc.edu/search?/aBrowning+Elizabeth/abrowning+elizabeth/1%2C2%2C13%2CB/exact&FF=abrowning+elizabeth+barrett+1806+1861&1%2C12%2C), [Alfred Lord Tennyson](http://mical.mc.edu/search/a?Tennyson%2C+Alfred+Tennyson%2C+Baron%2C+1809-1892&search_code=a), [Matthew Arnold](http://mical.mc.edu/search/a?Arnold+Matthew), [Robert Browning](http://mical.mc.edu/search?/aBrowning+Robert/abrowning+robert/1%2C2%2C54%2CB/exact&FF=abrowning+robert+1812+1889&1%2C53%2C), [Charles Dickens](http://mical.mc.edu/search?/aDickens+Charles/adickens+charles/1%2C2%2C121%2CB/exact&FF=adickens+charles+1812+1870&1%2C119%2C), and the [Brontë sisters](http://mical.mc.edu/search/?searchtype=a&searcharg=Bront%EB&sortdropdown=-&SORT=D&extended=0&SUBMIT=Search&searchlimits=&searchorigarg=aDickens+Charles" \t "_blank). [**Pre-Raphaelites**](http://mical.mc.edu/search/?searchtype=d&searcharg=Pre-Raphaelites&SORT=D&extended=1&SUBMIT=Search&searchlimits=&searchorigarg=dPre-Raphaelites+--+England.), like the [Rossetti siblings](http://mical.mc.edu/search/?searchtype=a&searcharg=Rossetti&SORT=D&extended=0&SUBMIT=Search&searchlimits=&searchorigarg=aRossettis) and [William Morris](http://mical.mc.edu/search/a?Morris%2C+William%2C+1834-1896&search_code=a), idealize and long for the morality of the medieval world.

The end of the **Victorian Period** is marked by the intellectual movements of [**Aestheticism**](http://mical.mc.edu/search?/dAestheticism+%28Literature%29/daestheticism+literature/-3%2C-1%2C0%2CE/2exact&FF=daestheticism+literature&1%2C7%2C)**and "the**[**Decadence**](http://mical.mc.edu/search?/dDecadence+in+literature./ddecadence+in+literature/-3%2C-1%2C0%2CE/2exact&FF=ddecadence+in+literature&1%2C3%2C)**"** in the writings of [Walter Pater](http://mical.mc.edu/search?/aPater+Walter/apater+walter/1%2C2%2C6%2CB/exact&FF=apater+walter+1839+1894&1%2C5%2C) and [Oscar Wilde](http://mical.mc.edu/search/a?Wilde+Oscar). In America, [**Naturalist writers**](http://mical.mc.edu/search/?searchtype=d&searcharg=Naturalists&SORT=D&extended=1&SUBMIT=Search&searchlimits=&searchorigarg=dNaturalists+--+United+States+--+Biography+--+Juvenile+literature) like [Stephen Crane](http://mical.mc.edu/search?/aCrane+Stephen/acrane+stephen/1%2C2%2C20%2CB/exact&FF=acrane+stephen+1871+1900&1%2C19%2C) flourished, as did early **free verse poets** like [Walt Whitman](http://mical.mc.edu/search/a?Whitmann%2C+Walter+G.+%28Walter+George%29%2C+b.+1874&search_code=a) and [Emily Dickinson](http://mical.mc.edu/search/?searchtype=a&searcharg=Dickinson%2C+Emily%2C+1830-1886&sortdropdown=-&SORT=D&extended=1&SUBMIT=Search&searchlimits=&searchorigarg=dDickinson%2C+Emily%2C+1830-1886).

## VIII. The Postmodern Period (1945 - onward)

T. S. Eliot, [Morrison](http://mical.mc.edu/search?/aMorrison/amorrison/101%2C114%2C192%2CB/exact&FF=amorrison+toni&1%2C21%2C/indexsort=-), [Shaw](http://mical.mc.edu/search/a?Shaw%2C+Bernard%2C+1856-1950&search_code=a), [Beckett](http://mical.mc.edu/search?/aBeckett/abeckett/1%2C24%2C42%2CB/exact&FF=abeckett+samuel+1906&1%2C18%2C/indexsort=-), [Stoppard](http://mical.mc.edu/search?/aStoppard/astoppard/1%2C2%2C14%2CB/exact&FF=astoppard+tom&1%2C13%2C/indexsort=-), [Fowles](http://mical.mc.edu/search?/aFowles/afowles/1%2C4%2C14%2CB/exact&FF=afowles+john+1926&1%2C7%2C/indexsort=-), [Calvino](http://mical.mc.edu/search?/aCalvino/acalvino/1%2C3%2C17%2CB/exact&FF=acalvino+italo&1%2C15%2C/indexsort=-), [Ginsberg](http://mical.mc.edu/search?/aGinsberg/aginsberg/1%2C19%2C36%2CB/exact&FF=aginsberg+allen+1926&1%2C6), [Pynchon](http://mical.mc.edu/search?/aPynchon/apynchon/1%2C2%2C6%2CB/exact&FF=apynchon+thomas&1%2C5%2C/indexsort=-), and other modern writers, poets, and playwrights experimented with **[metafiction](http://mical.mc.edu/search/?searchtype=X&searcharg=metafiction&sortdropdown=-&SORT=D&extended=1&SUBMIT=Search&searchlimits=&searchorigarg=dmetafiction" \t "_blank) and fragmented poetry**. **Multiculturalism** led to an increasing canonization of non-Caucasian writers such as [Langston Hughes](http://mical.mc.edu/search/a?Hughes+Langston), [Sandra Cisneros](http://mical.mc.edu/search/a?Cisneros+Sandra), and [Zora Neal Hurston](http://mical.mc.edu/search?/aHurston%2C+Zora+Neale/ahurston+zora+neale/-3%2C-1%2C0%2CB/exact&FF=ahurston+zora+neale&1%2C19%2C).

**Magic Realists** such as [Gabriel García Márquez](http://mical.mc.edu/search/a?Garc%7bu00ED%7da+M%7bu00E1%7drquez%2C+Gabriel%2C+1928-&search_code=a), [Luis Borges](http://mical.mc.edu/search?/aBorges+/aborges/1%2C10%2C38%2CB/exact&FF=aborges+jorge+luis+1899&1%2C23%2C), [Alejo Carpentier](http://mical.mc.edu/search/a?Carpentier+Alejo" \t "_blank), [Günter Grass](http://mical.mc.edu/search/a?Grass+G%7bu00FC%7dnter), and [Salman Rushdie](http://mical.mc.edu/search/a?Rushdie+Salman) flourished with surrealistic writings embroidered in the conventions of realism.

**THEME 15.** **Enlightenment era, “adventure novel”`s role in children`s literature**

Contemporary Western views of the child and of childhood call for a historical inquiry into the ontological and epistemological preunderstandings from which these views have arisen. From the ancient mythological motif of the divine child to the perspectives of Freud and Piaget, this study traces the philosophical images of the young child in Western thought. Given special attention is the image of “holy childhood,” which views the young child as possessed of a psycho-spiritual unity that is often translated into a goal of adult development. This notion of the young child as exemplar for adults was carried into the secularized West of the Enlightenment by the latter's mirror image, the Romantic Movement. Although Enlightenment thinking tends to dominate the modern world view, both traditions—En-lightenment and Romance-still live in tension in contemporary images of the young child.

The explosion of scholarship during the last two decades in the field called

“history of childhood” has raised some questions for those engaged in

social science research on children. These questions may be summed up in

the fundamental question: To what extent do we as researchers mistake his-

torical-cultural for genetic modes in the object of our research? Keniston

(1976) has pointed out that the tendency of each age to “freeze its own

unique experience into an ahistorical vision of Life-in-General” is aggra-

vated in our era by a “confusion between biologically-determined physio-

logical maturation, socially defined age-grading, and real psychological

development” (pp. 144, 145). This confusion will not be dispelled by a fur-

ther hardening of our experimental designs or by new statistical methods. A

different approach is necessary.

Actually, the young child presents us with a special instance of this prob-

lem. The history of childhood discourse, in its “invention of childhood”

claim, tends to exempt children, birth through 6 years, from the status of

cultural-historical idea (Postman, 1982, p. xi). In the traditional “ages of

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dren’s Center, 308 Estill St., Berea, KY 40403. Kennedy

man,” the young child seems to have trans-historical status, which is incon-

trovertible on a practical level. The young child’s radical biological and

psychological dependence on adults would be difficult for even the most

determined of cultural-historical relativists to get around. On the other

hand, a number of conditions render the adult research perspective on the

young child ambiguous. For one, observer and observed are in radically dif-

ferent situations. In his Sorbonne courses about young children, Merleau-

Ponty (1964a) pointed out that “when there is inequality between observer

and observed, psychology risks being as much a portrait of the first as of the

second.” And he added, “We tend to describe, not a ‘nature’ of the child,

but a rapport between the child and a being who is no longer a child: a rap-

port which reflects the way in which childhood is thought of in our culture”

(p. 109; my translation). This situation is complicated by the almost univer-

sal phenomenon of what Freud called “childhood amnesia,” that inability of

adults to remember their own childhood with any clarity or detail (Schactel,

1959). Adults find themselves in the position of having to reconstruct the

existence of a being become, in at least some measure, strange and foreign

to them.

These ambiguities and blind spots create a natural breeding ground for

projecting onto the young child what Suransky (1982) has called “images

of childhood. . .rooted in ideology” (p. 8). The images are drawn from a

“plethora of social psychological epistemologies” (p. 21), all of which

assume an endpoint of development construed within the observer’s own set

or framework. We tend, that is, to operate in a circular way with young chil-

dren, imposing on them a view of reality for which we then use them as

examples.

This is to some extent unavoidable. The young child is, in Merleau-Ponty’s

words (1964a), a “polymorph,” that is, not an absolute other or the same as

us. All adult functions are already represented in the child, but don’t have

the same meaning. Merleau-Ponty uses as an example a game of chess, in

which all the pieces are there from the beginning, and yet the game keeps

changing aspect (p. 137). Nor can the “circular rapport” between adult and

child be avoided. “There is no other way of access to the child. One must

know how to disengage little by little what comes from us and what from

him.” Merleau-Ponty then calls on history and ethnography as helps in

understanding the “phenomenon of mirrors that intervenes between adult

and child. . . . History alone,” he says, “can give us the sense of the extent

to which we are the creators of the ‘infantile mentality”’ (p. 260).

Thus, not only a cross-cultural but a historical dimension to our method-

ological approach is called for. And the first thing a historical look reveals

is that our methodological practice, even of the “hardest” sort, is always,

on a fundamental level, in conversation with what has already been thought

and said in its own discursive tradition (Gadamer, 1975). Not only is our

thinking of the young child a conversation with a historical tradition but

Images of the Young Child 123

also, our thinking contains patterns, themes, continuities and discontinui-

ties, that is, narratives about the young child with which current images and

attitudes are in relationship and from which they derive historically.

A closer look at those narratives make it clear that the image of the young

child tends to be a marker for a given culture’s anthropology, or fundamen-

tal view of the human. The young child evokes in adults the originary no-

tions of self, of other, of the role of the group in individual development, of

the distinction (or lack of it) between “animal” and “person,” of the ratio

of freedom and determinism in personality formation, of the stages and

mechanisms (or absence of them) in development, which cluster within a

given culture’s explanatory narrative as a sort of nucleus, a fundamental,

implicitly metaphysical account of the human condition as best expressed in

its beginnings. And as there is a history of culture-that is, a hsitory of nar-

ratives about the origins (and therefore, implicitly, goals) of the human-so

the image of the young child becomes a sort of cultural icon for each partic-

ular historical period: for the medieval, the holy child; for the Puritan, the

exemplification of original sin; for the “enlightened” early modernist, the

blank slate-bundle of drives; for the modern evolutionist, the postsimian

and the recapitulator; for the Romantic, the unity of being and knowing, or

“genius”; for contemporary therapeutic consciousness, the picture of the

vicissitudes of instinct; for modern liberal consciousness, the inherently

good organism; and so forth. Each icon takes its distinctive configuration

from a matrix of onto-epistemological assumptions; each represents an im-

plicit rudimentary metaphysics.

The discusson that follows is a cursory look at a few of these images and

their relationships in modern thought. It attempts not only to follow their

cultural-historical metamorphoses but also, to evoke their origins, their hid-

den correspondences, and their subliminal continuity as cultural leaven over

centuries in the West. Such a project is necessary and potentially significant

on several levels; for as we sort out our contemporary view of childhood,

and especially early childhood, we find that view to be, if not isometric with,

then strictly analogous to our view of the Western experience in general.

**THEME 16.** **Literary classification of romantism and foreign children`s literature**

Early Romantic images of childhood In the following section I will concentrate on the various aspects that characterize the Romantic image of childhood, in particular its proximity to nature and more direct relationship to transcendence. All other Romantic aspects can be deduced from these ideas. The complex of proximity to nature involves qualities like naivety, respect towards creation, vitality, but also savagery and sensuality, which were disliked by society. Proximity to transcendence gives rise to qualities like creativity, imagination and contemplation, but it also entails rather tragic motifs, such as isolation, longing, melancholy and premonition of death. Because of its association with an immediate experience of nature and contact with the divine the Romantics ascribed to the child a role as mediator. The child is provided with ingenious qualities like comprehension, intuition and participation in divine knowledge. These abilities distinguish a large number of literary child characters after Goethe’s Mignon. The early Romantic interest in childhood began with a sharp criticism of enlightened rationalism and the rejection of utilitarianism which was disparaged as a futile accumulation of knowledge and pseudo-erudition. For this reason the child’s yearning for magic, love and religion was ignored in the Enlightenment. But education has to be geared to the child’s nature, as Jean Paul claims in Levana oder Erziehlehre (Levana, or Doctrine of Education, 1814). The child should represent a “revolt against the spirit of the times”.8 Jean Paul and other Romantics acknowledged the child’s individuality and autonomy and emphasized its intrinsic values. Exactly this acknowledgement is an important condition for the early-Romantic transformation of their image of childhood into a myth of ideal mankind. Jean Paul’s works already indicated a cult of childhood, which linked an anthropological level of reflection with a metaphysical level of reflection. Thus the Romantics revered the child as the embodiment of a “divinity in man”. Behind the connection of nature and transcendence as a prominent quality of childhood, the idea of a specific Romantic view of art is concealed. Romantic child characters often adopt the function of a genius of poetry or art. In this case the interest in childhood paved the way for projections and longings by interpreting childhood as the “other” in contrast to adulthood. Following Neo-Platonic mystical images of childhood, the Romantics considered the child’s existential state of mind to be of absolute perfection and original 8 Erhebung über den Zeitgeist (Jean Paul [1937], 567). integrity. Novalis had posited: “Where there are children, there is a golden age”. 9 In the spirit of early-Romantic philosophy Novalis regarded the child as a symbol of hope quite close to the Divine and betokening a past (but also future) human state, in which man lived (or will live) in harmony with nature. The idea of the Golden Age, in connection with the philosophical paradigm of a triadic progression: natural state – social alienation – future expectation, assigns a double function to the child as representative of a past and also as prophet of a future Golden Age. Schiller had already indicated the child‘s messianic function in his famous statement: “They are what we were, they are what we want to be again”.10 Fulfilment in God is thus the first und original quality of the child: It is distinguished by natural purity, moral kindness, sense of virtue, beauty and truth. The child’s distance from society corresponds with its proximity to nature. The child experiences infinity in nature and to this – as a reflection of the divine – its longing is directed. This inclination to the animation of nature is connected with the spontaneity of the child’s imagination, which, like reason, is an organ of the divine to be found in man. Since reason normally awakes late, imagination exerts an almost unlimited influence on children. Imagination enables the child to animate things, to imagine transcendence and to integrate these experiences into its daily routine. This ability destines the child to represent a poetic being: This ability destines the child to represent a poetic being: It becomes the prototype of the poet. According to the Romantics, the child’s divinity gets lost when the naivety of the child’s consciousness is destroyed by the emergence of reason. The range of the Romantic images of childhood was complemented by Wordsworth’s ode Intimations of Immortality from Recollections of Early Childhood (1807) and his autobiographical story in verse, the Prelude (1850), in which Rousseau’s concept of the „child of nature“ became the focus of attention again. These works expressed an intensive feeling of the irretrievable loss of childhood and thus caused a revision of early-Romantic ideas. The English tradition suggested a distinction between the child as a signifier for a childlike apprehension of the world, and the recollections of innocence, so familiar to readers of Wordsworth. The hope of the adults’ return to a “second higher childhood”11 expressed by Novalis in his Fragment No 480 is not possible anymore. The relations between these qualities and a special stage of life lead Wordsworth and numerous other representatives of the late Romantics to demand that the child should be protected from dangers, but also to a 9 Wo Kinder sind, da ist ein goldenes Zeitalter (Novalis [1960], Fragment No 96, 456). 10 Sie sind, was wir waren, sie sind, was wir wieder werden wollen (Schiller [1993], 695). 11 Zweyte höhern Kindheit (Novalis [1960], vol. III, 345). sentimental view of childhood as a lost paradise, which could only be brought back by memory. Nevertheless, the Romantic discussion about the child’s importance always deals with the nature of mankind. The reference to the child serves to point out that the child has a soul, dreams, an unconsciousness, imagination, religion and proximity to nature, a closeness withheld from mankind by the Enlightenment. Therefore, a topical potential is inherent in the Romantic discourse on childhood. Childhood is a cipher for freedom from duties and work; these are contrasted with the child’s pure play and its devotion to the moment. Within the scope of an aesthetic movement which aims at a “poeticization of the world”, the Romantics stylize childhood to a literary and historical-philosophical cipher of high symbolic value. In a next step they transform childhood into a sentimental myth without any reference to the social reality of a child’s life. 3. The central position of the fairy tale in Romantic children’s literature Accordingly the early Romantic discourse on the child does not take place in children’s literature at all, as a children’s literature primarily dedicated to children was not considered necessary. The Romantics argue that children already have a suitable reading matter in folk poetry. The philanthropic attempt to establish a pedagogy of imagination was taken up and modified by the late Romantics. The refusal of utilitarian purposes and the revaluation of both imagination and the world of sense paradoxically lead to the withdrawal of the process of independence for children’s literature. Childhood and traditional poetry (folktale, folk song, legend, and myth) were related to each other more or less in accordance with Herder’s ideas about ontogenesis and phylogenesis. According to Novalis’ considerations concerning the special affinity between the child’s philosophy of life and the fairy tale as “confessions of a true synthetic child, an ideal child”12 the fairy tale was favoured as suitable reading matter for children. In addition, where childhood was considered to be a state of heightened sensitivity to all things spiritual, rather than something to be grown out of and improved upon, then the fairy tale also attracted those who wished to recuperate the child-sensitivity in themselves. For the first time the Romantics laid special emphasis on the demand for the child’s aestheticliterary education. In late Romanticism, this resulted in a tendency to submit folk poetry to pedagogical claims. Going back to Herder’s concept of childhood, the German poets Achim 12 Bekenntnisse eines wahrhaften, synthetischen Kindes, eines idealischen Kindes (Novalis [1960], Fragment No 234, vol. III, 281). von Arnim and Clemens Brentano, who edited the three-volume Des Knaben Wunderhorn (The Boy’s Magic Horn, 1805-1808), containing an appendix with children’s songs, maintained that the orally transmitted songs and rhymes for children represent an adequate literary form especially for small children. However, their postulate that orally transmitted forms should be gently revised in order to satisfy artistic demands was rejected by the brothers Jakob and Wilhelm Grimm. In the first edition of Kinder- und Hausmärchen (Children’s and Household Tales, 1812) the Grimms claimed to record folk poetry faithfully without any revision. But the increasing success of the fairy tale collection as a children’s book prompted the Grimms to make various changes in later editions, as they filled out gaps in the text, compiled different versions and adjusted the fairy tales stylistically. The Grimms created a purportedly special children’s tone, distinguished by contamination, direct speech, addition of traditional sayings and a tense shift from present into imperfect. The Grimms thus helped to establish the folktale as a pedagogically relevant reading matter for children. The rewriting of the Kinder- und Hausmärchen as a “book of education”, as it was termed in the preface to the last edition, formed the basis for legitimatizing the functionalization of the fairy tale as a didactically important genre for children. This image of childhood only took up certain aspects of the Romantic discourse and already anticipated features of Biedermeier children’s literature. But its pioneering vitality waned, because the discussion about the analogy between childhood as stage of life and orally transmitted folk literature caused a recalling of virtues like simplicity, purity, proximity to nature and religious awe, which were ascribed both to the simple people and the child. All passages not corresponding to this ideal – like erotic content, ironic comments, and social criticism – were eliminated or reduced in order not to destroy the image of a light-hearted idyll of childhood. The activity of collecting fairy tales and other folk literature, initiated by the brothers Grimm, encouraged collectors and scientists in almost all European countries to publish popular folktales which were adapted to the child’s intellectual grasp, such as the collections of George Stephens/Gunnar Olof Hyltén-Cavallius: Svenska folksagor och äfventyr (Swedish Folk Legends and Adventures, 1844-1849), Friedrich Reinhold Kreutzwald: Eestirahwa Enemuistesed jutud (Old Tales of the Estonian People, 1866), Svend Grundtvig: Danske Folkeeventyr (Danish Fairy Tales, 1876-78), Fernán Caballero: Cuentos, oraciones y adivinas refranes populares infantiles (Tales, Prayers, Riddles and Popular Children’s Proverbs, 1877) and Joseph Jacobs: English Fairy Tales (1890-93). Even outside Europe many scientists and writers were stimulated by the success of the Grimm’s Kinder- und Hausmärchen (Children’s and Household Tales) to record folktales handed down orally. Thus Silvio Romero edited Cuentos populares do Brasil (Brazilian Folk Tales, 1885), Sazanami Iwaha published Nihon Mukashibanashi (Japanese Fairy Tales, 1894-96) and Richard Chase collected folktales from the Appalachian mountains for The Jack Tales

This paper investigates three American short stories of the early 19th century which demonstrate the extent to

which children’s literature was influenced by European romantic tho Wordsworth. In

**THEME 17.** **Xans kristian Anderson`s working period**

**Hans Christian Andersen** (2 April 1805 – 4 August 1875) was a Danish author. Although a prolific writer of plays, [travelogues](https://en.wikipedia.org/wiki/Travelogue_%28literature%29), novels, and poems, he is best remembered for his [fairy tales](https://en.wikipedia.org/wiki/Fairy_tales).

Andersen's fairy tales, consisting of 156 stories across nine volumes[[1]](https://en.wikipedia.org/wiki/Hans_Christian_Andersen#cite_note-1) and translated into more than 125 languages,[[2]](https://en.wikipedia.org/wiki/Hans_Christian_Andersen#cite_note-cphpost-2) have become culturally embedded in the West's [collective consciousness](https://en.wikipedia.org/wiki/Collective_consciousness), readily accessible to children, but presenting lessons of virtue and resilience in the face of adversity for mature readers as well.[[3]](https://en.wikipedia.org/wiki/Hans_Christian_Andersen#cite_note-Wullschl%C3%A4ger_2002-3) His most famous fairy tales include "[The Emperor's New Clothes](https://en.wikipedia.org/wiki/The_Emperor%27s_New_Clothes)," "[The Little Mermaid](https://en.wikipedia.org/wiki/The_Little_Mermaid)," "[The Nightingale](https://en.wikipedia.org/wiki/The_Nightingale_%28fairy_tale%29)," "[The Steadfast Tin Soldier](https://en.wikipedia.org/wiki/The_Steadfast_Tin_Soldier)", "[The Red Shoes](https://en.wikipedia.org/wiki/The_Red_Shoes_%28fairy_tale%29)", "[The Princess and the Pea](https://en.wikipedia.org/wiki/The_Princess_and_the_Pea)," "[The Snow Queen](https://en.wikipedia.org/wiki/The_Snow_Queen)," "[The Ugly Duckling](https://en.wikipedia.org/wiki/The_Ugly_Duckling)," "[The Little Match Girl](https://en.wikipedia.org/wiki/The_Little_Match_Girl)," and "[Thumbelina](https://en.wikipedia.org/wiki/Thumbelina)." His stories have inspired ballets, plays, and animated and live-action films.[[4]](https://en.wikipedia.org/wiki/Hans_Christian_Andersen#cite_note-Bredsdorff_1975-4) One of [Copenhagen](https://en.wikipedia.org/wiki/Copenhagen)'s widest and busiest boulevards, skirting [Copenhagen City Hall Square](https://en.wikipedia.org/wiki/City_Hall_Square%2C_Copenhagen) at the corner of which Andersen's larger-than-life bronze statue sits, is named "[H. C. Andersens Boulevard](https://en.wikipedia.org/wiki/H._C._Andersens_Boulevard)."

A very early fairy tale by Andersen, "[The Tallow Candle](https://en.wikipedia.org/wiki/The_Tallow_Candle)" ([Danish](https://en.wikipedia.org/wiki/Danish_language): *Tællelyset*), was discovered in a Danish archive in October 2012. The story, written in the 1820s, is about a candle that did not feel appreciated. It was written while Andersen was still in school and dedicated to one of his benefactors. The story remained in that family's possession until it turned up among other family papers in a local archive.[[13]](https://en.wikipedia.org/wiki/Hans_Christian_Andersen#cite_note-13)

In 1829, Andersen enjoyed considerable success with the short story "A Journey on Foot from Holmen's Canal to the East Point of Amager." Its protagonist meets characters ranging from [Saint Peter](https://en.wikipedia.org/wiki/Saint_Peter) to a talking cat. Andersen followed this success with a theatrical piece, *Love on St. Nicholas Church Tower*, and a short volume of poems. He made little progress in writing and publishing immediately following the issue of these poems but he did receive a small travel grant from the king in 1833. This enabled him to set out on the first of many journeys throughout Europe. At [Jura](https://en.wikipedia.org/wiki/Canton_of_Jura), near [Le Locle](https://en.wikipedia.org/wiki/Le_Locle), Switzerland, Andersen wrote the story "Agnete and the Merman". The same year he spent an evening in the Italian seaside village of [Sestri Levante](https://en.wikipedia.org/wiki/Sestri_Levante%22%20%5Co%20%22Sestri%20Levante), the place which inspired the title of "The Bay of Fables".[[14]](https://en.wikipedia.org/wiki/Hans_Christian_Andersen#cite_note-14) He arrived in [Rome](https://en.wikipedia.org/wiki/Rome) in October 1834. Andersen's travels in Italy were reflected in his first novel, a fictionalized autobiography titled [*The Improvisatore*](https://en.wikipedia.org/wiki/The_Improvisatore) (*Improvisatoren*), published in 1835 to instant acclaim.[[15]](https://en.wikipedia.org/wiki/Hans_Christian_Andersen#cite_note-Murray2013-15)[[16]](https://en.wikipedia.org/wiki/Hans_Christian_Andersen#cite_note-Sj%C3%A5vik2006-16)

### Fairy Tales**[[edit](https://en.wikipedia.org/w/index.php?title=Hans_Christian_Andersen&action=edit&section=4" \o "Edit section: Fairy Tales)]**

***Fairy Tales Told for Children. First Collection.*** ([Danish](https://en.wikipedia.org/wiki/Danish_language): *Eventyr, fortalt for Børn. Første Samling.*) is a collection of nine [fairy tales](https://en.wikipedia.org/wiki/Fairy_tales) by Hans Christian Andersen. The tales were published in a series of three installments by C. A. Reitzel in [Copenhagen, Denmark](https://en.wikipedia.org/wiki/Copenhagen%2C_Denmark) between May 1835 and April 1837, and represent Andersen's first venture into the fairy tale genre.

The first installment of sixty-one unbound pages was published 8 May 1835 and contained "[The Tinderbox](https://en.wikipedia.org/wiki/The_Tinderbox)", "[Little Claus and Big Claus](https://en.wikipedia.org/wiki/Little_Claus_and_Big_Claus)", "[The Princess and the Pea](https://en.wikipedia.org/wiki/The_Princess_and_the_Pea)" and "Little Ida's Flowers". The first three tales were based on folktales Andersen had heard in his childhood while the last tale was completely Andersen's creation and created for Ida Thiele, the daughter of Andersen's early benefactor, the folklorist [Just Mathias Thiele](https://en.wikipedia.org/wiki/Just_Mathias_Thiele). Reitzel paid Andersen thirty rixdollars for the manuscript, and the booklet was priced at twenty-four shillings.[[17]](https://en.wikipedia.org/wiki/Hans_Christian_Andersen#cite_note-WullschlagerP150-17)[[18]](https://en.wikipedia.org/wiki/Hans_Christian_Andersen#cite_note-18)

The second booklet was published on 16 December 1835 and contained "[Thumbelina](https://en.wikipedia.org/wiki/Thumbelina)", "The Naughty Boy" and "The Traveling Companion". "Thumbelina" was completely Andersen's creation although inspired by "[Tom Thumb](https://en.wikipedia.org/wiki/Tom_Thumb)" and other stories of miniature people. "The Naughty Boy" was based on a poem by [Anacreon](https://en.wikipedia.org/wiki/Anacreon) about [Cupid](https://en.wikipedia.org/wiki/Cupid), and "The Traveling Companion" was a ghost story Andersen had experimented with in the year 1830.[[17]](https://en.wikipedia.org/wiki/Hans_Christian_Andersen#cite_note-WullschlagerP150-17)

The third booklet contained "[The Little Mermaid](https://en.wikipedia.org/wiki/The_Little_Mermaid)" and "[The Emperor's New Clothes](https://en.wikipedia.org/wiki/The_Emperor%27s_New_Clothes)", and it was published on 7 April 1837. "The Little Mermaid" was completely Andersen's creation though influenced by [De la Motte Fouqué](https://en.wikipedia.org/wiki/Friedrich_de_la_Motte_Fouqu%C3%A9)'s "Undine" (1811) and the lore about mermaids. This tale established Andersen's international reputation.[[19]](https://en.wikipedia.org/wiki/Hans_Christian_Andersen#cite_note-19) The only other tale in the third booklet was "The Emperor's New Clothes", which was based on a medieval Spanish story with Arab and Jewish sources. On the eve of the third installment's publication, Andersen revised the conclusion of his story, (the Emperor simply walks in procession) to its now-familiar finale of a child calling out, "The Emperor is not wearing any clothes!"[[20]](https://en.wikipedia.org/wiki/Hans_Christian_Andersen#cite_note-20)

Danish reviews of the first two booklets first appeared in 1836 and were not enthusiastic. The critics disliked the chatty, informal style and immorality that flew in the face of their expectations. Children's literature was meant to educate rather than to amuse. The critics discouraged Andersen from pursuing this type of style. Andersen believed that he was working against the critics' preconceived notions about fairy tales, and he temporarily returned to novel-writing. The critics' reaction was so severe that Andersen waited a full year before publishing his third installment.[[21]](https://en.wikipedia.org/wiki/Hans_Christian_Andersen#cite_note-21)

The nine tales from the three booklets were combined and then published in one volume and sold at seventy-two shillings. A title page, a table of contents, and a preface by Andersen were published in this volume.[[22]](https://en.wikipedia.org/wiki/Hans_Christian_Andersen#cite_note-22)

In 1868 [Horace Scudder](https://en.wikipedia.org/wiki/Horace_Scudder), the editor of [*Riverside Magazine For Young People*](https://en.wikipedia.org/wiki/Riverside_Magazine_For_Young_People), offered Andersen $500 for a dozen new stories. Sixteen of Andersen’s stories were published in the American magazine, and ten of them appeared there before they were printed in Denmark

**THEME 18.** **Globalization of literary legend genre**

World literature’ has several distinct meanings. Most important for the present study, it may refer to the

products of increased interaction across literary traditions in a globalized political economy. The resulting

‘global literature’ involves extensive convergence in narrative practices. The result is a diminishing of cultural

diversity in storytelling. Globalization may also lead to certain sorts of divergence. This may seem to partially

counterbalance the convergence. However, in an unequal, global economy, divergence is most often guided by

hegemonic cultural practices, even if this occurs negatively. Specifically, such divergence commonly operates

through identity-based repudiation of global standardization with a consequent simplification and distortion

of putatively indigenous traditions. Thus, in unequal global conditions, both convergence and divergence have

the effect of reducing the diversity of narrative cultures. In consequence, the globalization of literature may

have deleterious effects on the aesthetics – and indeed the ethics and politics – of narrative. The essay ends

with some possibilities for reversing this trend.

Keywords: world literature, globalization, universals, diversity, cultural extinction, hegemony.

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A few years ago, I was watching a Hindi movie, Akele Hum Akele Tum (‘Us Alone, You Alone’). A little

bit into the movie, I began to think: this is not entirely unlike Kramer vs. Kramer. The feeling became

stronger as the film progressed. At one point, the father is preparing breakfast for his son and himself.

Watching this, I remembered a scene in Kramer vs. Kramer where the son complains about the father

getting shells into the eggs. The father replies, pretending he intentionally added eggshell as an ingredient,

that this is actually good because it makes the eggs crunchy. Just then, the boy in Akele Hum Akele Tum

complained that his father had gotten shells into the eggs. The father replied, pretending he intentionally

added eggshell as an ingredient, that this is actually good because it makes the eggs crunchy.

No doubt, many people have had the experience of having seen a particular movie or having read a

particular story before – not only within, but also across traditions. I am not referring to the sorts of cross-

cultural patterns that arise spontaneously in different literatures. (I will return to these in a moment.) I am

referring, rather, to a sort of literary or cinematic ‘bandwagon’ effect. Something is successful, so other

authors begin to imitate it – or, more accurately, something is successful, so publishers and film producers

begin to pour money into projects (novels, screenplays) that seem to share the crucial, profit-generating

quality.

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WORLD LITERATURE |

89

Remakes and partial remakes, such as Akele Hum Akele Tum, are cases of this sort, but somewhat

unusual ones. Most often, the resulting uniformity is a matter of topic, theme, style, narrative structure –

not a specific plot or particular moments of dialogue. For example, it is commonplace to remark that the

financial and critical success of Midnight’s Children prompted publishers to recruit Indian authors,

prompted Indian authors to write in English, fostered the spread of certain stylistic techniques and

‘postmodern’ approaches to writing ‘postcolonial’ novels, and so on. Indeed, even Midnight’s Children is

a peculiar example. Homogenization is rarely the result of a single work. For instance, the spread of

Hollywood-style cinematic and narrative techniques is well known. Certainly some films were more

important than others in producing this result; but no single movie, nor even a small set of movies, was

primarily responsible.

The general point here is, of course, well known. The globalization of political economy tends to

foster a sort of global literature and culture: a ‘world literature’, in one sense of the phrase. In the bulk of

this essay, I will consider what this means. I will also consider, more briefly, what problems it might pose,

and, very briefly indeed, what one might do in response to such problems.

1. WHAT IS WORLD LITERATURE?

In order to begin this consideration, it is useful to contrast world literature with something that might seem

to be its equivalent: literary universals. Though only a handful of scholars have been actively engaged in

research on literary universals, interest in the topic has grown considerably in the past decade or so. It may

seem that this sort of research and interest are inseparable from the idea of world literature. Certainly,

there are senses of ‘world literature’ that do go hand in hand with the study of literary universals; but there

are also forms of ‘world literature’ that are actually incompatible with such study.

Literary universals are properties or relations that recur across genetically and areally unrelated

literary traditions with a frequency that is greater than chance, at a statistically significant level.

1

Genetically unrelated traditions are traditions that do not have a common source. Areally unrelated

traditions are traditions that did not influence one another, at least with respect to the putative universal.

Universals may result from shared biological predispositions, but also from spontaneously convergent

patterns in group dynamics, cross-culturally recurring tendencies in child development that are not

genetically determined as such, trans-historical propensities in the trajectories of interpersonal relations,

and so on.

What about world literature, then? One may distinguish at least three distinct senses of the phrase.

The first is simply the expansion of comparative literary study beyond Europhone literatures to traditions

of verbal art from all areas of the world. In this sense, ‘world literature’ is not something separate from all

1

 For a fuller discussion, see (Hogan 2003).

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WORLD LITERATURE |

90

the literature that is already available. It is not a selection from that literature or a new sort of literature. It

is simply a new, encompassing categorization designed in opposition to other, restrictive categorizations.

It has consequences for literary study, but not necessarily for literature itself. (The point of this will

become clear when I consider other senses of the phrase.) One of the prime critical areas in which it has

productive consequences is the study of literary universals. It provides the only basis on which one can

hope to isolate cross-cultural and trans-historical literary patterns. Indeed, the point is consequential

outside literary study per se. Literature is in some respects an irreplaceable source of information on

certain aspects of the human mind, human society, human relations, and related matters. As such, world

literature in this sense is, or should be, of central importance not only for criticism and interpretation, but

also for cognitive and affective science, anthropology, and other fields. One may use ‘literature of the

world’ to refer to this sense of ‘world literature.’

A second meaning of ‘world literature’ is narrower. It refers to that set of literary works that have

importance across traditions.

2

 For example, the Rāmāyana has passed across languages and cultures,

assuming significance in different literary traditions – not only the various language traditions of India

(comparable to the various national traditions of Europe), but non-Indian traditions (e.g., Indonesian) as

well. As such, it is a part of world literature in this second sense. The same point could be made about

Tales of the 1001 Nights or Hamlet. In order to distinguish it from other ideas of world literature, one may

refer to this as ‘transnational literature.’

Transnational literature is certainly a valid object of study. Indeed, one potentially has a great deal to

learn about literary reputation, the dissemination of literary works, literary influence, and other topics, by

studying cross-cultural reception. However, the very things that make this a valuable field of study also

make it a problematic category, if one tries to give it normative or even the wrong sort of intellectual

weight. Almost all major Hollywood films are ‘transnational cinema’ in this sense, but brilliant works of

Malayalam cinema are not. Discrepancies such as this are just the sorts of thing that one can come to

understand by research on transnational art. But it is important to recognize that the greater

transnationality of a particular work or tradition is not necessarily an indicator of, so to speak, greater

‘universality’ in either the descriptive sense of ‘universal’ or in the normative sense. Works of literature

and film become transnational in part due to what languages are known across cultures, what publication

outlets and distribution circuits there are for different works, what groups have higher prestige, who

controls education policy, and so on.

Beyond the creation of a transnational canon, discrepancies in economic power, social hegemony,

and other factors produce further effects. In the proper circumstances, one of these effects may be the

increasing assimilation of one literary tradition to another. For example, as more Hollywood films become

transnationally canonical, the films of other traditions become increasingly similar to Hollywood films.

2

 This is, for example, David Damrosch’s (2003) usage.

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WORLD LITERATURE |

91

This is likely to occur for the simple reason that each new non-American filmmaker makes films in

relation to a set of prior works. That set is not limited by the filmmaker’s nationality. Rather, it is affected

by the salience or prominence of different films in the author’s memory, the prototypes that have been

formed in that author’s mind by watching films (national and transnational), etc. (I will consider this

process in greater detail below.) As such, the works of any new filmmaker are likely to be highly

influenced by Hollywood. Moreover, these new films will contribute to the further ‘Hollywoodization’ of

cinema through their own subsequent influence.

This leads to the third sense of ‘world literature’: literature that is the product of intertraditional

influence. This is the sense alluded to at the outset of this essay. In order to keep this sense distinct, one

may refer to it as ‘global literature.’ Global literature is a body of literature that represents the

convergence of different traditions. However, it does not represent spontaneous convergence. Rather, it is

results from what one might call contact convergence.

One should consider these forms of convergence in greater detail.

**THEME 19.** **Main features of the XIXth century foreign children`s literature: themes and problems**

Both the choice of literary themes in novels and the expression of those themes, but the extent of this association is difficult to quantify. In this work, we apply statistical methods to identify and extract hundreds of "topics" from a corpus of 3,346 works of 19th-century British, Irish, and American fiction. We use these topics as a measurable, data-driven proxy for literary themes. External factors may predict fluctuations in the use of themes and the individual word choices within themes. We use topics to measure the evidence for these associations and whether that evidence is statistically significant.

It is commonly assumed that novels contain themes. We further assume that the cultural/historical environment of the author plays a role in determining the choice and relative use of different themes.2 If we can understand what factors influence an author’s choice of themes, we will better understand both the novels themselves and the broader context of literary history in which these works are published. But what is a theme, and how do we decide whether a theme exists in a given volume and if so to what extent? Not only are traditional methods prone to individual biases and oversimplification (as in “this book is all about religion”) but even in the best case they are limited by the number of novels a scholar can read and are unable to account for a theme’s recurrence and prominence over time, across genres, in different national or ethnic milieus. Work, therefore, tends to focus on a standard canon of several hundred books at best, and several thousands texts -- the vast majority of the available archive -- are simply ignored. To address such problems of scale, humanities scholars have begun using statistical topic models to identify and measure themes in large text collections.3 Because these models do not require annotated training data and do not attempt to analyze linguistic structures, they are simple to run and robust to variation in language and data quality. Topic models are powerful and scale to large data sets, but their ease of use can be deceptive. Without testing methodologies, scholars risk reporting results that are statistically insignificant. We present, therefore, a statistical testing methodology for measuring the association between metadata (e.g. publication date, author gender, author nationality) and topics.4 We provide estimates of the statistical strength of our results as a way to quantitatively contextualize our more qualitative interpretations of what these associations mean in the context of 19th-century literature.

The simplest approach to statistical analysis of literature is to count words. But if we use word counts to draw conclusions about the thematic tendencies within different classes of authors, we risk making mistakes because words are sparse, variable, and ambiguous. Sparsity arises because vocabularies are large and most words occur infrequently. Variability contributes to this problem; authors often have a choice of several synonyms. In order to make claims about thematic tendencies, we would have to summarize the results of hundreds of word/gender associations, most of which would be poorly estimated due to small sample sizes and because there is no clear way to decide which words out of thousands of words should be considered. Ambiguity adds further complications: if we count the occurrence of a single word, we may inadvertently conflate multiple meanings of that word

**THEME 20.** **Main peculiariaties of the XIXth century English and American children`s literature**

**hat is American literature in the 19th century?**

19th Century American Literature 19th century America welcomed a variety of literary genres, including novels, short stories, poetry, personal journals and letters, and writing addressing a myriad of topics like politics, science, religion, and philosophy.

**What were the common themes of writers of nineteenth century American literature?**

Answer: ☞Main themes of novels written in the 19th century in Europe included: Rural life and community like that depicted in the works of Leo Tolstoy. ☞Problems of industrialization and urbanization like that depicted in Hard Times by Charles Dickens. ☞Harsh life of the miners in Emile Zola’s Germinal.

**What is literature according to famous authors?**

“Literature consists of those writing which interpret the meanings of nature and life, in words of charm and power, touched with the personality of the author, in artistic forms of permanent interest.”-

**What are the characteristics of European literature?**

Key characteristics of this period include an interest in the common man and childhood, emotions and feelings, the awe of nature, emphasis on the individual, myths, and the importance of the imagination. Instead of the scientific view of the universe as a machine, romanticism saw it as organic, such as a living tree.

**What are the common themes of European literature?**

Some of the values were earnestness, respectability, utilitarianism, and a strong emphasis on duty. Major ideas of this period of literature included the glorification of war, expansion of empires, industrialism, economic prosperity, and reform.

**What is the other name of European literature?**

Western literature, also known as European literature, is the literature written in the context of Western culture in the languages of Europe, including the ones belonging to the Indo-European language family as well as several geographically or historically related languages such as Basque and Hungarian.

**What are the important periods in European literature?**

Realism/Naturalism: 1850-1914. Victorian Period: 1832- 1901. Modernism: 1870’s – 1965. Post-Modernism: 1965- Present.

**What are the six different literature from Europe?**

European literature in the Classical period

* Ancient Greek literature.
* Latin literature.
* Catalan literature.
* French literature.
* Galician literature.
* Italian literature.
* Portuguese literature.
* Romanian literature.

**What are the characteristics of ancient literature?**

During the Ancient Literature period, literature was never composed from scratch. This means one singular author never formed it. It developed out of the oral tradition of storytelling. Most of the literature that was written was made from stories that were accumulated from larger stories and then written down.

**How did European literature originate?**

The common literary heritage is essentially that originating in ancient Greece and Rome. It was preserved, transformed, and spread by Christianity and thus transmitted to the vernacular languages of the European Continent, the Western Hemisphere, and other regions that were settled by Europeans.

**What is restoration in the history of European literature?**

In general, scholars use the term “Restoration” to denote the literature that began and flourished under Charles II, whether that literature was the laudatory ode that gained a new life with restored aristocracy, the eschatological literature that showed an increasing despair among Puritans, or the literature of rapid …

**THEME 21.** **Philosophical approach to children`s literature**

**Professor M O Grenby explores the relationship between fantasy and morality in 18th- and 19th-century children’s literature.**

It is not as easy as one might think to define fantasy literature, or even the fairy tale. Must a fairy story contain actual fairies for instance? Or is the presence of an ogre, a talking cat, or of larger-than-life characters like Bluebeard enough? Must a fantasy story take place solely in a made-up land, or is it ok if the characters casually slip between our world and the other worlds? And must the fantasy world be full of wonders, impossible in our world, or do alternative universes which are actually rather banal and similar to our own count? What about journeys to strange worlds which turn out to be the past, or the future, of our own? What about worlds that turn out to be merely a character's dream or hallucination? What about ghost stories, or superhero stories, or utopias, or satires, or stories in which animals are given thoughts and intelligible voices? In short, fantasy literature, and the fairy tale, are amorphous and ambiguous genres, whose boundaries are actually very difficult to set. What is certain, however, is that both fantasy and fairy tale literature have proved hugely popular with children. Indeed for many young readers, and critics, these genres are the core of children's literature. But the place of this kind of make-believe literature in children's culture has not always been secure, and it has a complex history.

Historians of children’s books have often seen two forces – realism and didacticism on the one hand, and fantasy and fun on the other – as constantly in competition. Didactic literature, they argue, dominated in the 18th century, but in the Romantic period, around the start of the 19th century, the fantastic (they say) finally began to win the battle. The Brothers Grimm’s fairytales, first published in German in 1812, were translated into English in 1823. Hans Christian Andersen’s stories began to appear in the 1830s (first translated into English in 1846). And [Lewis Carroll’s](https://www.bl.uk/people/lewis-carroll)[Alice’s Adventures in Wonderland](https://www.bl.uk/works/alices-adventures-in-wonderland) was published in 1865. All these books can be seen as marking the beginning of a ‘Golden Age’, with fantasies of various kinds, like E Nesbit’s Five Children and It (1902), Beatrix Potter’s [*Tale of Peter Rabbit*](https://www.bl.uk/collection-items/the-tale-of-peter-rabbit-animal-tales-space) (1902), J M Barrie’s Peter Pan (1904), Kenneth Grahame’s The Wind in the Willows (1908) and, in America, L Frank Baum’s The Wonderful Wizard of Oz (1900), setting the stage for the great fantasy writers of the 20th century, notably C S Lewis, J R R Tolkien, Philippa Pearce, Lucy Boston, Alan Garner and Philip Pullman.

**THEME 22.** **Foreign writers` contribution in the development of children`s literature in the second half of the XIXth century**

## Awards

There are a number of awards made to authors and illustrators of children's books, and these awards frequently aid readers in the selection of books. The most prestigious American awards are the Newbery Medal and the Caldecott Medal. The Newbery Medal is presented each year to the author of the "most distinguished contribution to American literature for children" published in the previous year. To be eligible for the award, the author must be a U.S. citizen or a permanent resident of the United States. The winner is chosen by a committee of the Association of Library Services to Children (ALSC) of the American Library Association (ALA). The Caldecott Medal is given each year to "the artist of the most distinguished American picture book for children." The winner is selected by the same committee that chooses the Newbery winner. In addition to the Newbery and Caldecott medals, other prominent awards given under the auspices of the ALSC include the Laura Ingalls Wilder Award, which is given to an author or illustrator who has "made a substantial contribution to literature for children" over a period of years; the Robert F. Sibert Informational Book Award, which honors the author whose work of nonfiction has made a significant contribution to the field of children's literature in a given year; and the Batchelder Award, given to the publisher of the most outstanding book of the year that is a translation, published in the United States, of a book that was first published in another country. Other notable American book awards include the Coretta Scott King Awards given by the Social Responsibilities Round Table of the American Library Association to an African-American author and an African-American illustrator for outstanding inspirational and educational contributions to literature for children, and the Pura Belpré Award, which is sponsored by ALSC and REFORMA (the National Association to Promote Library Service to the Spanish Speaking). This award is presented annually to a Latino/Latina writer and illustrator whose work best portrays, affirms, and celebrates the Latino cultural experience in an outstanding book for children. The Hans Christian Andersen prize, the first international children's book award, was established in 1956 by the International Board on Books for Young People. Given every two years, the award was expanded in 1966 to honor an illustrator as well as an author. A committee composed of members from different countries judges the selections recommended by the board or library associations in each country.

The following list of outstanding children's books was selected from award winners of the twentieth century and is meant to mark important milestones in children's literature.

Aardema, Verna. 1975. *Why Mosquitos Buzz in People's Ears.* Illustrated by Leo Dillon and Diane Dillon. New York: Dial.

Alexander, Lloyd. 1968. *The High King.* New York: Holt, Rinehart and Winston.

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Bailey, Carolyn Sherwin. 1946. *Miss Hickory.* Illustrated by Ruth Gannett. New York: Viking.

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**THEME 23.** **Children`s literature in the XIX-XXth centuries. Looking for new styles of development**

While children’s books have a long history, children’s literature began to develop as a profitable enterprise in the long eighteenth century. With this came the notion that more books could be sold through designating them as being specifically ‘for girls’ or ‘for boys’. More than simply a sales technique however, the idea of gendered books was also a product of the Enlightenment discourse on education, notably Jean-Jacques Rousseau’s (1712-1778) exhortation for girls’ education to prepare them for their ‘natural’ role as mothers, and his praise of the active hero in Defoe’s *Robinson Crusoe* for their brothers.

As education systems across Northern and Western Europe began to expand over the course of the nineteenth century, so too did the children’s publishing industry in these regions. The mid-nineteenth century witnessed the emergence of the strict gender demarcation that was to become a regular feature of children’s literature. This was a result of publishers seeking to segment the growing market, but also a product of the rise of the bourgeois moral order, which stimulated a demand for gender differentiated education and reading matter. Publications such as *The Boy’s Own Paper*(1855–1967) trained the next generation of imperial leaders, through inculcating Christian moral values as well as celebrating sporting prowess and manly courage. Books for girls concentrated on domestic education, Christian charity, and the simple pleasures of family life, to prepare them to be good wives and mothers. The Prussian author Clementine Helm’s *Backfischchen’s Leiden und Freuden* (1863) launched the Backfischroman, a new genre of edifying literature featuring adolescent, bourgeois heroines and usually on the themes of impending marriage and motherhood. The expansion of domestic novels encouraged a proliferation of female protagonists. The Comtesse de Ségur’s (1799-1874) semi-autobiographical heroine Sophie, in her Fleurville Trilogy (1858-9), found her imaginative play and curiosity landed her in all kinds of trouble. Across the Channel, Lewis Carroll’s (1832-1898) *Alice in Wonderland* (1865) created another female literary icon, whose fantastical adventures transcended the normal domestic limits of girls’ books. Nevertheless, children did not necessarily obey these restrictions to their reading. Edward Salmon’s study of English children’s reading habits in 1886 noted that girls seemed to enjoy Jules Verne’s books just as much as their brothers. Similarly, the Comtesse de Ségur had many ardent male readers, including the young Charles de Gaulle (b.1890). Moreover, because of its readership and lowly status in the hierarchy of literary genres, writing for the young was often designated as feminine. It became an important source of income for women as well as an outlet for female creativity in the nineteenth century, and produced some of the best-known authors of the modern European tradition (Stéphanie de Genlis (1746-1830), Johanna Spyri (1827-1901), Selma Lagerlöf (1858-1940) – the first female author to be awarded the Nobel prize for literature in 1909 – Beatrix Potter (1866-1943) and Astrid Lindgren (1907-2002), to name but a few).

By the early to mid-twentieth century, the rise of organised feminism, and the role of two world wars in overturning the rigid moral conventions of the nineteenth century, began to be reflected in children’s literature. With her bicycle - the symbol of freedom for the new woman of the turn of the century - the cocksure Cousin Pony in Erich Kästner’s (1899-1974) *Emil and the Detectives* (1929) was one such modern female character. In Soviet Russia, a few children’s books began to reflect the dramatically changed role of women in the socialist era, such as Nina Sakonskaia’s (1896-1951) *Mamin most* [*Mother’s Bridge*] (1933) which depicted women at work. The greatest challenge to prevailing ideas on gender came in 1945, from Sweden, when Astrid Lindgren’s heroine *Pippi Longstocking* burst on the scene. Endowed with superhuman strength, ‘in all the world there was no policeman as strong as she’, Pippi’s great ambition in life was ‘to become a ferocious pirate.’ While some of her behaviour was modified in translation (playing with loaded pistols was removed from the West German edition), Pippi proved popular in many European countries, notably in West Germany and Austria, where she inspired a new school of anti-authoritarian novels, including Christina Nöstlinger’s (1936-2018) *Fiery Federica* (1970).

Mass market books for children, part of the important structural growth of children’s book publishing in the mid-twentieth century, often promoted more conventional ideas of gender roles. The American Little Golden Books series swept across Europe in translation in the 1950s, and the emphasis was firmly on the nuclear family. Similarly, comics and adventure stories in the early Cold War celebrated militarism and traditional masculinity. Nevertheless, Enid Blyton’s (1897-1968) books enjoyed a broad readership across Europe, and her *Famous Five* series featured the memorable tomboy character, George, who wears her hair short, and fiercely objects to being treated differently to the boys.

The advent of Second Wave feminism in the 1970s transformed children’s books and their literary criticism, with the argument that gender is socially constructed. Growing numbers of mothers were now educated to university-level and were interested in new ways of educating their children. The Italian author, translator and editor Adela Turin’s (1939-) series ‘dalla parte delle bambine’ (named after a famous treatise on sexism in child-rearing by Elena Gianini Belotti from 1974) worked in partnership with the French feminist press “Des femmes”, to produce militantly feminist children’s books. They insisted girls did not need to wait for their ‘happy ever after’ and celebrated female empowerment. The influence of feminism on mainstream publishing became apparent in the 1980s and ‘90s, with the trend for subverting fairy tales and traditional gender roles (Babette Cole’s (1949-2017) *Princess Smartypants* (1986) is a classic in the genre).

The early 2000s witnessed a return to more conventional and clearly defined gender differences, best exemplified by the wildly popular Disney princess franchise (2000-present). Gendered marketing has taken a new turn with the second decade of the 21st century, as the internet has facilitated gender activism in children’s books. Crowd-funding produced Elena Favilli and Francesca Cavallo’s international best-seller *Goodnight stories for rebel girls* (2017). This is the most successful example of feminist-inspired books depicting girls as scientists, mathematicians and engineers. Others have attempted to challenge masculine and heteronormative stereotypes, by presenting male characters in caring roles, or non-traditional families (for example, José Carlos Andrés and Natalia Hernández’s *Mi Papà es un Payaso*, 2015, about a boy who has two fathers). Campaigns on the importance of diversity in children’s literature have nevertheless highlighted the continued sexism and exclusion of non-white, LGBTQ+ and disabled characters from best-selling children’s books (critics note that the white, cisgender, able-bodied male remains the default for heroes – for example, the *Harry Potter* series (1997-2007) only has one female lead character). The notion of gender demarcation remains firmly entrenched in European children’s literature.

**THEME 24.** **XXth century children`s literature. Genre features of fairy tale, fantasy, fable and legends of the XXth century**

A **fairy tale**, **fairytale**, **wonder tale**, **magic tale, fairy story** or ***Märchen*** is an instance of European [folklore genre](https://en.wikipedia.org/wiki/Folklore_genre) that takes the form of a short story. Such stories typically feature mythical entities such as [dwarfs](https://en.wikipedia.org/wiki/Dwarf_%28Germanic_mythology%29), [dragons](https://en.wikipedia.org/wiki/Dragons), [elves](https://en.wikipedia.org/wiki/Elf), [fairies](https://en.wikipedia.org/wiki/Fairy), [giants](https://en.wikipedia.org/wiki/Giant_%28mythology%29), [gnomes](https://en.wikipedia.org/wiki/Gnome), [goblins](https://en.wikipedia.org/wiki/Goblin), [griffins](https://en.wikipedia.org/wiki/Griffins), [mermaids](https://en.wikipedia.org/wiki/Mermaid), [talking animals](https://en.wikipedia.org/wiki/Talking_animals), [trolls](https://en.wikipedia.org/wiki/Troll), [unicorns](https://en.wikipedia.org/wiki/Unicorn), or [witches](https://en.wikipedia.org/wiki/Witchcraft), and usually [magic](https://en.wikipedia.org/wiki/Magic_%28paranormal%29) or [enchantments](https://en.wikipedia.org/wiki/Incantation). In most cultures, there is no clear line separating myth from folk or fairy tale; all these together form the literature of preliterate societies.[[1]](https://en.wikipedia.org/wiki/Fairy_tale#cite_note-1) Fairy tales may be distinguished from other folk narratives such as [legends](https://en.wikipedia.org/wiki/Legend) (which generally involve belief in the veracity of the events described)[[2]](https://en.wikipedia.org/wiki/Fairy_tale%22%20%5Cl%20%22cite_note-2) and explicit moral tales, including beast [fables](https://en.wikipedia.org/wiki/Fable).

In less technical contexts, the term is also used to describe something blessed with unusual happiness, as in "fairy-tale ending" (a [happy ending](https://en.wikipedia.org/wiki/Happy_ending))[[3]](https://en.wikipedia.org/wiki/Fairy_tale%22%20%5Cl%20%22cite_note-3) or "fairy-tale [romance](https://en.wikipedia.org/wiki/Romance_%28love%29)". Colloquially, the term "fairy tale" or "fairy story" can also mean any far-fetched story or [tall tale](https://en.wikipedia.org/wiki/Tall_tale); it is used especially of any story that not only is not true, but could not possibly be true. Legends are perceived[*[by whom?](https://en.wikipedia.org/wiki/Wikipedia%3AManual_of_Style/Words_to_watch%22%20%5Cl%20%22Unsupported_attributions%22%20%5Co%20%22Wikipedia%3AManual%20of%20Style/Words%20to%20watch)*] as real; fairy tales may merge into [legends](https://en.wikipedia.org/wiki/Legend), where the narrative is perceived both by teller and hearers as being grounded in historical truth. However, unlike [legends](https://en.wikipedia.org/wiki/Legend) and [epics](https://en.wikipedia.org/wiki/Epic_poems), fairy tales usually do not contain more than superficial references to religion and to actual places, people, and events; they take place "[once upon a time](https://en.wikipedia.org/wiki/Once_upon_a_time)" rather than in actual times.[[4]](https://en.wikipedia.org/wiki/Fairy_tale#cite_note-4)

Fairy tales occur both in oral and in literary form; the name "fairy tale" ("*conte de fées*" in French) was first ascribed to them by [Madame d'Aulnoy](https://en.wikipedia.org/wiki/Madame_d%27Aulnoy) in the late 17th century. Many of today's fairy tales have evolved from centuries-old stories that have appeared, with variations, in multiple cultures around the world.[[5]](https://en.wikipedia.org/wiki/Fairy_tale#cite_note-5) The history of the fairy tale is particularly difficult to trace because only the literary forms can survive. Still, according to researchers at universities in [Durham](https://en.wikipedia.org/wiki/Durham_University) and [Lisbon](https://en.wikipedia.org/wiki/Universidade_Nova_de_Lisboa), such stories may date back thousands of years, some to the [Bronze Age](https://en.wikipedia.org/wiki/Bronze_Age).[[6]](https://en.wikipedia.org/wiki/Fairy_tale#cite_note-6)[[7]](https://en.wikipedia.org/wiki/Fairy_tale#cite_note-7) Fairy tales, and works derived from fairy tales, are still written today.

Folklorists have classified fairy tales in various ways. The [Aarne-Thompson classification system](https://en.wikipedia.org/wiki/Aarne-Thompson_classification_system%22%20%5Co%20%22Aarne-Thompson%20classification%20system) and the morphological analysis of [Vladimir Propp](https://en.wikipedia.org/wiki/Vladimir_Propp) are among the most notable. Other folklorists have interpreted the tales' significance, but no school has been definitively established for the meaning of the tales.

**Definition of fable** - A short allegorical narrative making a moral point, traditionally by means of animal characters who speak and act like human beings.

Examples: Aesop's Fables,

**Definition** **of folktale** - A traditional narrative, usually anonymous, handed down orally - e.g., fables,**fairy tales**, legends, etc.

A **tall tale** is a special kind of hero story because the heroes of **tall tales** are 'larger than life'. An exaggerated, unreliable story: “My uncle claims that he was raised in a drainage ditch, but it's just another of his **tall tales**.” Examples:  Paul Bunyan, Pecos Bill.

Fairy tale: One definition is a children's story about magical and imaginary beings and lands.

**THEME 25.** **Modern English literature for preschool aged children and it`s educational importance**

Toward the end of the 19th century two writers born in Ireland moved to England, where they became known for their plays. Oscar Wilde was associated with a movement known as aestheticism. Wilde and others thought that art should exist for the sake of its beauty alone and that it need serve no political purpose. His plays, notably The Importance of Being Earnest (1895) are high comedies known for their witty dialogue. George Bernard Shaw’s plays are also known for their wit, but they often address political and social problems. They include Major Barbara (1905) and Pygmalion (1913).

Shaw’s works reflect a new concern with the problems of modern life. At the beginning of the 20th century many writers wondered if scientific advances could bring about a better life for humans. This doubt was reflected in the literature, which sometimes took on a gloomy mood. Society became freer. Longstanding religious and social ideas were challenged, and old values were replaced by new ones. A new freedom was also seen in the arts, allowing writers to experiment with form, style, and subject.

The prose of the early part of the century showed writers struggling to understand modern life. In the several novels that make up The Forsyte Saga (1906–21) John Galsworthy depicted the changing values of an upper-class family. After writing The Time Machine (1895), a pioneering work of science fiction, H.G. Wells turned his attention to social and political subjects, criticizing middle-class life. Joseph Conrad wrote realistic tales like Lord Jim (1900) about characters who are torn by inner conflicts. Conrad’s scenes set against a wild and stormy sea reflect the turbulence of modern life. E.M. Forster wrote masterful novels about ordinary middle-class Englishmen and women in a variety of settings. In such works as A Passage to India (1924), Forster’s characters are moved by accident because they fail to choose their own course of action.

Life became even more confusing as the century wore on. [**World War I**](https://kids.britannica.com/kids/article/World-War-I/353933) left writers discontented and without any illusions about progress, which had not spared humankind from the terrors of war. Novelists focused on individual characters, tracing their inner conflicts and the search for meaning. In The Moon and Sixpence (1919) W. Somerset Maugham portrayed a man without roots. D.H. Lawrence wrote about the tangled relationships between men and women. Virginia Woolf used the stream-of-consciousness technique pioneered by [**Irish writer**](https://kids.britannica.com/kids/article/Irish-literature/353300) James Joyce to reveal her characters’ thoughts and motives. In contrast, Aldous Huxley looked outward. In such novels as Brave New World (1932) he portrayed a brutal and inhuman world. During the 1930s some writers sought refuge in traditional values. For example, Evelyn Waugh and Graham Greene turned to Christianity in their struggle to make sense of modern life.

After [**World War II**](https://kids.britannica.com/kids/article/World-War-II/353934) society was left with the terrible knowledge of the atom bomb. Many countries were also left with harsh Communist governments. Life seemed unstable and many feared the loss of individual freedoms. George Orwell’s Animal Farm (1945) uses barnyard life to show the problems of the Communist system. In Lord of the Flies (1954) William Golding explores humankind’s most basic nature and examines the role of society.

In the second half of the century English writers continued to reflect the uncertainties of modern life. The dark mood of the postwar era turned to anger in the hands of such writers as Alan Sillitoe and Kingsley Amis. Novelist Iris Murdoch created characters confronted with difficult choices. Doris Lessing showed people involved in the social and political upheavals of the 20th century. But there was also diversity. Muriel Spark wrote with a dash of fantasy, D.M. Thomas wrote experimental novels, Anita Brookner wrote fiction in a more traditional form, and Martin Amis and Julian Barnes wrote satirical novels.

Poetry and drama also reflected a bleak mood. In the 1930s such poets as Cecil Day-Lewis and W. H. Auden confronted society’s problems head-on. They experimented with the poetic form to express their liberal views. Others, such as Welsh poet Dylan Thomas, looked at man’s inner world, examining the emotional landscape. Among the leading poets of the late 1900s was Ted Hughes, who wrote a series of poems revealing the brutality of the natural world.

Playwrights such as John Osborne wrote with anger about problems such as poverty in British society after World War II. Others, such as Harold Pinter, used slightly surreal settings to express their own pessimistic views of the world. Alan Ayckbourn wrote comedies but they also discussed dark themes such as greed and selfishness.

In the 20th century England became home to writers from many other countries. Some, such as novelists Salman Rushdie and V.S. Naipaul, came from countries that had once been part of the British empire, and they wrote about their native lands. Playwright Tom Stoppard used clever word play to explore a wide variety of topics, including art, mathematics, and education. Kazuo Ishiguro used both his native Japan and England as settings for his works. Timothy Mo wrote of former European colonies in East Asia.

**THEME 26.** **Russian fairy tales. Russian sayings and stories**

***Russian Fairy Tales*** ([Russian](https://en.wikipedia.org/wiki/Russian_language): Народные Русские Сказки, variously translated; English titles include also ***Russian Folk Tales***) is a collection of nearly 600 [fairy](https://en.wikipedia.org/wiki/Fairy_tale) and [folktales](https://en.wikipedia.org/wiki/Fable), collected and published by [Alexander Afanasyev](https://en.wikipedia.org/wiki/Alexander_Afanasyev) between 1855 and 1863.[[1]](https://en.wikipedia.org/wiki/Russian_Fairy_Tales#cite_note-1) His literary work was explicitly modeled after [*Grimm's Fairy Tales*](https://en.wikipedia.org/wiki/Grimm%27s_Fairy_Tales).

[Vladimir Propp](https://en.wikipedia.org/wiki/Vladimir_Propp) drew heavily on this collection for his analyses in his [*Morphology of the Folktale*](https://en.wikipedia.org/wiki/Morphology_of_the_Folktale).

Russian fairy tales are deeply rooted history in Slavic Mythology. They are vibrant, riveting and poetic tales of gods and demons, heroes and witches. Pagan slavic religion had deities for everything, such as water and household spirits; these stories for children taught people about manners, traditions, and warned against natural dangers.

Russian fairy tales nearly saw their extinction in the wake of Soviet rule because communist proponents found folklore detrimental to furthering their ideals. However, a man, Maxim Gorky, stressed the importance and artistic value of the country’s folklore, and convinced Soviet leaders that fairy tales were, in fact, in line with communistic beliefs, and would help foster patriotism and support a burgeoning soviet society. Because of Gorky’s efforts, the 1920s are considered the Golden Age of Russian Folklore, as research and preservation efforts were expanded to increase the country’s collection of fairy tales and folk tales. Many new writers took the stage and wrote contemporary folklore that extolled political leaders, like Stalin and Lenin, and imparted communist ideals and morals. In this way, Russia’s folklore was not only a means to maintain tradition and impart values and morals to a community, but also a means of distributing soviet propaganda to the masses.

Russian fairy tale heroes and Slavic gods continue to be depicted in the modern arts of Russia, and many holidays are held annually to celebrate their favorite heroes. Though Russia adopted Christianity in the 10th century, and tried to replace Slavic gods with Christian icons, the heroes of lore persisted and could never be entirely eradicated. Russia has such a wide and rich collection of folklore due largely to folklorist [Alexander Afanasyev](https://fairytalez.com/author/alexander-afansyev/), who published more than 600 Russian folk tales and fairy tales, and thanks to British scholar, [Robert Steele](https://fairytalez.com/author/the-russian-garland/), who gathered and anthologized numerous folk tales from the region into the fairy tale collection known as [The Russian Garland](https://fairytalez.com/author/the-russian-garland/). Poet [Alexander Pushkin](https://fairytalez.com/author/alexander-pushkin/) is a beloved Russian author who published verse based on fairy tales and folk tales from Russia.

Russian proverbs and sayings are wise and humorous, and often risqué. It is through their proverbs and idioms that Russians express a multitude of meanings, both in formal and informal situations, so knowing these key phrases is essential if you want to understand Russian and speak it like a native.

Russian proverbs cover all areas of life, but you will find that most are used as a wise warning, a sarcastic comment, or as a shortcut in everyday speech that makes it immediately clear what the speaker means. Sometimes Russians shorten a proverb to just the first word or two, expecting the listener to know and understand the rest of it.

* **Кто не рискует, тот не пьет шампанского**

**Pronunciation:** KTOH ni risKUyet, tot ni pyot shamPANSkava)
**Translation:**He who doesn’t take risks doesn’t drink champagne
**Meaning:** Fortune favours the brave

* **Дву́м смертя́м не быва́ть, одно́й не минова́ть**

**Pronunciation:** Dvum smyerTYAM ni byVAT’, adNOY ni minaVAT’
**Translation:**One can’t have two deaths, but you can’t avoid one
**Meaning:** A man can die but once; fortune favours the bold

The first written record of this saying is considered to be by the Eastern Orthodox monk and theologian Paisius Velichkovsky in his essays in the 18th century. However, folk tales, part of the Russian oral lore, had used this proverb for centuries before that. It really reflects the Russian way of looking at the world through a prism of romantic adventure.

* **Живы бу́дем — не помрём**

**Pronunciation:**ZHYvy BUdem ni pamRYOM
**Translation:** We will be alive, we won’t die
**Meaning:** Everything will be alright; let’s hope for the best

* **Будь что будет**

**Pronunciation:** Bud’ Shto BUdyet
**Translation:** Let it be
**Meaning:**Whatever shall be, will be

**THEME 27.** **Role of Russian poetry in the upbringing of children. XXth century Russian children`s literature**

or centuries most people in Western countries knew little about Russian literature. The country was remote, and its language was written in an unfamiliar script—the Cyrillic alphabet. In the 1900s Russia became more powerful and its culture became better known. The best Russian writings have been translated and have taken their place among the masterpieces of world literature.

#### Early Writings

The region that now includes Russia was settled by eastern Slavic tribes. They had a rich tradition of folk poetry, which was handed from one generation to the next through performance. Written literature began after Christianity was introduced to Russia in 988. Educated monks wrote about history and the lives of saints.

Slovo o polku Igoreve (The Song of Igor’s Campaign), composed between 1185 and 1187, is regarded as the earliest real literary work in Russian. This heroic epic tells of a Russian prince’s struggle against a mighty army.

From the 1200s to the 1400s Russia was controlled by the Tatars, an Asian people who spoke a different language. The region produced few significant literary works during this time. After the invaders were defeated, much Russian writing glorified the tsars, or emperors, who ruled in Moscow. Other writing justified the authority of the Eastern Orthodox church.

#### Beginning of Modern Literature

By the 1600s Russia had come into closer contact with western Europe. Tsar [**Peter the Great**](https://kids.britannica.com/kids/article/Peter-the-Great/353618), who ruled between 1696 and 1725, worked to modernize Russia and make it more like Western countries. European trends in writing became known to some Russian authors, and Russia opened its first theater. In the mid–1700s Russia produced its first great literary figure, Mikhail Lomonosov. Lomonosov won fame as a scientist, but he also helped develop Russian as a literary language and wrote poetry.

A great period of Russian literature began during the reign of [**Catherine the Great**](https://kids.britannica.com/kids/article/Catherine-the-Great/352927), which lasted from 1762 until 1796. Catherine was a great supporter of the arts. Gavrila Derzhavin, who was her personal secretary for a time, is known as the greatest Russian poet of the 1700s. Other writers of the time produced fables and comic and tragic plays. Writers were not free to criticize Russian society, however. Those who did were often sent off to remote Siberia.

At the end of the 1700s the Russian historian and writer Nikolay Karamzin introduced sentimental writing to Russia. His style was influenced by his travels to western Europe, where he learned of the romantic movement. Karamzin’s tale Bednaya Liza (1792; Poor Liza), about a village girl who commits suicide after a tragic love affair, soon became the best-known example of Russian sentimental writing. Karamzin also modernized the Russian literary language. These reforms produced the pattern for the poetic language of the 1800s.

From its modest beginnings, Russian literature rose rapidly to a place of worldwide respect in the 1800s. Within Russia, people took great pride in the accomplishments of their country’s writers.

#### Poetry

The greatest achievements in Russian literature in the first part of the 1800s came in poetry. The leading literary figure of the time was Aleksandr Pushkin. He is considered to be Russia’s greatest poet as well as the founder of modern Russian literature. Influenced by romanticism, Pushkin’s verse is characterized by simplicity and precision as well as carefully planned sounds, rhymes, and rhythms. His Yevgeny Onegin (1833; Eugene Onegin) was written in verse but is considered to be the first truly great Russian novel. It depicts the life of the Russian upper class of the day. Pushkin also wrote plays such as Boris Gudunov (1831), a tragedy based on Russian history.

Next to Pushkin, Mikhail Lermontov is probably Russia’s most respected poet. Lermontov first earned fame with Smert poeta (1837; Death of a Poet), which deals with Pushkin’s death shortly after a fatal duel in 1837. He also wrote the novel Geroy nashego vremeni (1840; A Hero of Our Time), which played an important role in the development of Russian prose. Lermontov died in 1841 at the age of just 26.

#### Prose

Prose writers stepped to the forefront of Russian literature in the mid–1800s. They took a realistic approach to writing, attempting to portray life as it is. The originator of Russian realism was Nikolay Gogol. His masterpiece is Myortvye dushi (1842; Dead Souls), a novel that criticized Russia’s [**feudal**](https://kids.britannica.com/kids/article/feudalism/353125) system. Gogol also produced the most influential Russian short story, “Shinel” (1842; “The Overcoat”), a small-scale tragedy about a man who loses his coat.

**Russian literature** refers to the literature of [Russia](https://en.wikipedia.org/wiki/Russia) and its [émigrés](https://en.wikipedia.org/wiki/%C3%89migr%C3%A9) and to [Russian-language](https://en.wikipedia.org/wiki/Russian_language) literature. The roots of Russian literature can be traced to the [Middle Ages](https://en.wikipedia.org/wiki/Middle_Ages), when epics and chronicles in [Old East Slavic](https://en.wikipedia.org/wiki/Old_East_Slavic) were composed. By the Age of Enlightenment, literature had grown in importance, and from the early 1830s, Russian literature underwent an astounding golden age in poetry, prose and drama. [Romanticism](https://en.wikipedia.org/wiki/Romanticism) permitted a flowering of poetic talent: [Vasily Zhukovsky](https://en.wikipedia.org/wiki/Vasily_Zhukovsky%22%20%5Co%20%22Vasily%20Zhukovsky) and later his protégé [Alexander Pushkin](https://en.wikipedia.org/wiki/Alexander_Pushkin) came to the fore. Prose was flourishing as well. The first great Russian novelist was [Nikolai Gogol](https://en.wikipedia.org/wiki/Nikolai_Gogol). Then came [Ivan Turgenev](https://en.wikipedia.org/wiki/Ivan_Turgenev), who mastered both short stories and novels. [Fyodor Dostoevsky](https://en.wikipedia.org/wiki/Fyodor_Dostoyevsky) and [Leo Tolstoy](https://en.wikipedia.org/wiki/Leo_Tolstoy) soon became internationally renowned. In the second half of the century [Anton Chekhov](https://en.wikipedia.org/wiki/Anton_Chekhov) excelled in short stories and became a leading dramatist. The beginning of the 20th century ranks as the Silver Age of Russian poetry. The poets most often associated with the "Silver Age" are [Konstantin Balmont](https://en.wikipedia.org/wiki/Konstantin_Balmont), [Valery Bryusov](https://en.wikipedia.org/wiki/Valery_Bryusov), [Alexander Blok](https://en.wikipedia.org/wiki/Alexander_Blok), [Anna Akhmatova](https://en.wikipedia.org/wiki/Anna_Akhmatova), [Nikolay Gumilyov](https://en.wikipedia.org/wiki/Nikolay_Gumilyov), [Osip Mandelstam](https://en.wikipedia.org/wiki/Osip_Mandelstam%22%20%5Co%20%22Osip%20Mandelstam), [Sergei Yesenin](https://en.wikipedia.org/wiki/Sergei_Yesenin), [Vladimir Mayakovsky](https://en.wikipedia.org/wiki/Vladimir_Mayakovsky), [Marina Tsvetaeva](https://en.wikipedia.org/wiki/Marina_Tsvetaeva) and [Boris Pasternak](https://en.wikipedia.org/wiki/Boris_Pasternak). This era produced some first-rate novelists and short-story writers, such as [Aleksandr Kuprin](https://en.wikipedia.org/wiki/Aleksandr_Kuprin%22%20%5Co%20%22Aleksandr%20Kuprin), Nobel Prize winner [Ivan Bunin](https://en.wikipedia.org/wiki/Ivan_Bunin), [Leonid Andreyev](https://en.wikipedia.org/wiki/Leonid_Andreyev), [Fyodor Sologub](https://en.wikipedia.org/wiki/Fyodor_Sologub), [Yevgeny Zamyatin](https://en.wikipedia.org/wiki/Yevgeny_Zamyatin), [Andrei Bely](https://en.wikipedia.org/wiki/Andrei_Bely) and [Maxim Gorky](https://en.wikipedia.org/wiki/Maxim_Gorky).

After the Revolution of 1917, Russian literature split into Soviet and [white émigré](https://en.wikipedia.org/wiki/White_%C3%A9migr%C3%A9) parts. While the Soviet Union assured [universal literacy](https://en.wikipedia.org/wiki/Likbez) and a highly developed book printing industry, it also enforced ideological censorship. In the 1930s [Socialist realism](https://en.wikipedia.org/wiki/Socialist_realism) became the predominant trend in Russia. Its leading figures were [Nikolay Ostrovsky](https://en.wikipedia.org/wiki/Nikolay_Ostrovsky), [Alexander Fadeyev](https://en.wikipedia.org/wiki/Alexander_Fadeyev_%28writer%29) and other writers, who laid the foundations of this style. Ostrovsky's novel [*How the Steel Was Tempered*](https://en.wikipedia.org/wiki/How_the_Steel_Was_Tempered) has been among the most popular works of Russian Socrealist literature. Some writers, such as [Mikhail Bulgakov](https://en.wikipedia.org/wiki/Mikhail_Bulgakov), [Andrei Platonov](https://en.wikipedia.org/wiki/Andrei_Platonov) and [Daniil Kharms](https://en.wikipedia.org/wiki/Daniil_Kharms%22%20%5Co%20%22Daniil%20Kharms) were criticized and wrote with little or no hope of being published. Various *émigré* writers, such as poets [Vladislav Khodasevich](https://en.wikipedia.org/wiki/Vladislav_Khodasevich%22%20%5Co%20%22Vladislav%20Khodasevich), [Georgy Ivanov](https://en.wikipedia.org/wiki/Georgy_Ivanov%22%20%5Co%20%22Georgy%20Ivanov) and [Vyacheslav Ivanov](https://en.wikipedia.org/wiki/Vyacheslav_Ivanov_%28poet%29%22%20%5Co%20%22Vyacheslav%20Ivanov%20%28poet%29); novelists such as [Gaito Gazdanov](https://en.wikipedia.org/wiki/Gaito_Gazdanov%22%20%5Co%20%22Gaito%20Gazdanov), [Vladimir Nabokov](https://en.wikipedia.org/wiki/Vladimir_Nabokov) and Bunin, continued to write in exile. Some writers dared to oppose Soviet ideology, like Nobel Prize-winning novelist [Aleksandr Solzhenitsyn](https://en.wikipedia.org/wiki/Aleksandr_Solzhenitsyn%22%20%5Co%20%22Aleksandr%20Solzhenitsyn) and [Varlam Shalamov](https://en.wikipedia.org/wiki/Varlam_Shalamov%22%20%5Co%20%22Varlam%20Shalamov), who wrote about life in the gulag camps. The [Khrushchev Thaw](https://en.wikipedia.org/wiki/Khrushchev_Thaw) brought some fresh wind to literature and poetry became a mass cultural phenomenon. This "thaw" did not last long; in the 1970s, some of the most prominent authors were banned from publishing and prosecuted for their anti-Soviet sentiments.

The end of the 20th century was a difficult period for Russian literature, with few distinct voices. Among the most discussed authors of this period were [Victor Pelevin](https://en.wikipedia.org/wiki/Victor_Pelevin), who gained popularity with short stories and novels, novelist and playwright [Vladimir Sorokin](https://en.wikipedia.org/wiki/Vladimir_Sorokin), and the poet [Dmitri Prigov](https://en.wikipedia.org/wiki/Dmitri_Prigov). In the 21st century, a new generation of Russian authors appeared, differing greatly from the postmodernist Russian prose of the late 20th century, which lead critics to speak about "new realism".

Russian authors have significantly contributed to numerous literary genres. Russia has five [Nobel Prize in literature](https://en.wikipedia.org/wiki/Nobel_Prize_in_literature) laureates. As of 2011, Russia was the [fourth largest book producer in the world](https://en.wikipedia.org/wiki/Books_published_per_country_per_year) in terms of published titles.[[1]](https://en.wikipedia.org/wiki/Russian_literature#cite_note-1) A popular folk saying claims Russians are "the world's most reading nation"

**THEME 28.** **Preschool education and school aged uzbek children`s literature**

It is well known that the rich and colorful examples of folklore are a rich source for the emergence and development of written literature. It should be noted here that the development of fiction is inextricably linked with the general development of society. In this regard, it is worth mentioning Mahmud Kashgari's Devonu lug'otit turk. The great XNUMXth-century linguist gives us a lot of information in this book. Along with the literature of the XNUMXth century, it contains examples of songs and lyrical poems that appeared in earlier times and passed from mouth to mouth, from generation to generation. In particular, detailed information is provided on labor, heroism, ceremonies, and season songs. Also, Yusuf Khos Hajib's "Qutadgu bilig" (Knowledge that leads to happiness), Ahmad Yugnaki's "Hibat ul-haqayiq" (Favorite truths) epics, and the works of Ahmad Yassavi and Suleiman the Magnificent cover issues of language, science, science and ethics. The works of such poets as Haydar Khorezmi, Qutb, Durbek, Sakkoki, Lutfi, condemning injustice and oppression, sympathizing with the plight of ordinary people, and shedding light on their dreams, play an important role in history. Fifteenth-century Uzbek poetry, based on the poems of Atoi, Sakkoki, and Lutfi, has accumulated a great deal of artistic experience in the field of depiction of life events. This experience created the necessary conditions for the growth of such a great artist as Alisher Navoi.

Alisher Navoi devoted all his activity and creativity to the struggle for human happiness, peace of the people, prevention of civil wars, beautification works, was a wise statesman, founder of the Uzbek classical literary language and a great orator of the Uzbek classical literature. He patronized the people of science, art and literature, and made many disciples.

###### Alisher Navoi, in the 40th chapter of the epic Hayrat ul-abror (The Admiration of Good People), praises the great virtue of honesty: “What does it have to do with the fact that the wheel is turned upside down after everyone has become accustomed to honesty? The more correct the road, the closer it is. The head is always higher than the spear when it is straight. Because the rope is tied to everything, it binds cattle and sheep. Because the cypress is straight, it survives the calamity and is always green… Whoever has a crooked hand is a thief. Whoever is famous for stealing, the people will cut off his hand and do the right thing.

###### Navoi says that the people of the country prospered because of the motto "Rosti - rusti" (Truth - salvation) or "Power - justice" in Sahibkiran's ring-seal.

###### Zahiriddin Muhammad Babur's work "Boburnoma", which lived in the XI-XVI centuries, along with historical events of that time, provides valuable information about science, customs, language, art and literature of different peoples.

###### The works of two great poets, Muhammadniyaz Nishoti and Muhammad Sharif Gulkhani, who lived in the late XNUMXth and early XNUMXth centuries, stand out in the history of our classical literature. Nishati's epic poem "Husn-u dil" based on folklore is dedicated to love, intelligence and morality. It is noteworthy that the epic also contains such parables as "Shahboz and Bulbul", "Gul and Daf", "Nay and Shamshod", "Kosayi Chin Nargis", "Purple and Dust", each of which can be an independent work. In all of these parables, the coverage of topics such as the benefit of the people, not boasting, and the harm of excessive arrogance are exemplary for children in all respects.

###### In Zarbulmasal, Gulkhani also expressed his important social views and attitude to the fate of the nation through interesting parables.

###### Munis was deeply saddened by the plight of the working people and by the humiliation of the people of science and literature. The poet called people to education, to read books, to stay away from ignorance and evil. Munis made a significant contribution to the education and upbringing of children through his pamphlet Literacy. His enlightenment ideas also had a great influence on the works of his successors, such as Muqimi, Furqat, Zavqi, and Avaz Otar.

###### Textbooks and manuals written by Abdullah Avloni, Hamza, Fitrat, Elbek, and Munavvarqori, who raised the banner of enlightenment, provide materials on children's lives, reading, and morals.

###### In the works of Abdullah Avloni ("The First Teacher", "The Second Teacher", "School Gulistan", "Turkish Gulistan or Morality"), Hamza Hakimzoda Niyazi ("Light Literature", "Ethical Stories", "Book of Recitation") began.

###### In the 20s, Fitrat, Cholpon, Usmon Nasir, Gafur Gulam, Gayrati, Shokir Sulaymon, Oybek, and others wrote for older children, calling for science and hard work.

###### In his poem "My Garden", Usmon Nasir, an enthusiastic poet of adult literature, described the fact that if a person works and creates a garden, his labor will never disappear, especially if he builds a garden, his tree is eternal, children are forced to work, gardens called for more:

###### If I break off like a leaf,

###### Don't forget me.

###### My job respects,

###### He builds a statue out of flowers.

###### My poems resound,

###### Even after thousands of years

###### Don't forget me.

###### One must live life with confidence. In particular, every child should have confidence in people and the nation. It is a nation that makes man human, creates him, and destroys him. Loving the people and following the people have existed since ancient times. The poet Cholpon also speaks about the great power of the people, how children follow the people in behavior, reading, etiquette, lighten the burden of the people, grow up and listen to any work. says:

###### The people are the sea, the people are the waves, the people are the power,

###### The people are rebellion, the people are fire, the people are revenge.

###### … Let's get all the power from the people,

###### Let's embrace and go into the people!

###### Children's literature began to take shape from year to year. Especially in these years Z. Diyor, D. Oppokova, M. Fayzi, I. Muslim, A. Rahmat, Sh. The addition of Sa'dulla, S. Jo'ra, M. Akilova, Q. Muhammadi, H. Nazir was a great event. They encourage children to study well, to enjoy the light of science, and to grow up to be the true sons and daughters of the age.

###### Children's literature has evolved from year to year. By the 30s, he had his own professional poets and writers. Children's artists grew up in the fields of poetry (Zafar Diyor, Adham Rahmat, Ilyas Muslim, Shukur Sadulla, Sultan Jo'ra, Mahmuda Akilova, Quddus Muhammadi), prose (Majid Fayzi, Dorjiya Oppokova, Hakim Nazir), and drama (Zafar Diyor, Dorjiya Oppokova). Sadriddin Ayni, Gafur Gulam, Hamid Olimjon, Oybek, Shokir Sulaymon, Elbek and Gayratiy also contributed to the development of Uzbek children's literature.

**THEME 29.** **Middle aged and adult uzbek and eastern children`s literature**

**THEME 30.** **Uzbek children`s literature. Pedagogical ideas forwarded in A.Navoi`s , Gulkhani`s works and in the works of the XXth century children`s lite`rapture**