



Investigación de literatura infantil: aspecto receptivo-estético

Children's literature research: receptive-aesthetic aspect

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Resumen

El presente artículo, dentro del paradigma de la comunicación “autor-texto-lector”, considera la categoría de niño-lector y la especificidad de la recepción como la óptica del estudio de la literatura infantil, en la interpretación de la poética del texto. Por ello, se analiza la perspectiva de utilizar las ideas de recepción fenomenológica en relación a textos dirigidos a lectores jóvenes. Se ha aclarado la posibilidad de utilizar las teorías de Umberto Eco sobre el lector ejemplar, y las ideas de Roland Barthes sobre el placer y el disfrute de la lectura en el proceso de análisis de la literatura infantil. En el ejemplo de la prosa ucraniana moderna, se demostró cómo la implementación de las estrategias textuales del autor influyó en la formación de tendencias temáticas y de género en la literatura infantil, dado el tipo de recepción de los lectores jóvenes. Y los resultados de un estudio empírico, que involucró a 137 lectores activos de bibliotecas en Ivano-Frankivsk (Ucrania), revelan los intereses de los destinatarios, los horizontes de expectativas y las características de la percepción emocional del texto por parte de los niños modernos de 12 a 15 años.

Palabras clave: niñez, lectura, comunicación, literatura infantil, literatura juvenil, comprensión lectora, estética receptiva

Abstract

This article, within the “author-text-reader” communication paradigm, considers the category of child-reader and the specificity of reception as the perspective of the study of children's literature, in the interpretation of the poetics of the text. For this reason, the perspective of using the ideas of phenomenological reception in relation to texts aimed at young readers is analyzed.

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The possibility of using Umberto Eco's theories about the exemplary reader, and Roland Barthes's ideas about the pleasure and enjoyment of reading in the process of analyzing children's literature has been clarified. On the example of modern Ukrainian prose, it was shown how the implementation of the author's textual strategies influenced the formation of thematic and gender trends in children's literature, given the type of reception of young readers. And the results of an empirical study, involving 137 active readers from libraries in Ivano-Frankivsk (Ukraine), reveal the interests of the recipients, the horizons of expectations and the characteristics of the emotional perception of the text by modern children. from 12 to 15 years.

Keywords: children, reading, communication, children's literature, youth literature, reading comprehension, receptive aesthetics

Introduction

Orientation to the addressee of a certain age determines the specifics of literature for children and youth and is a defining aspect in the construction of theoretical, methodological and interpretive strategies. The actualization of any of the literary-critical approaches (gender, postcolonial, psychoanalytic, etc.) takes into account the peculiarities of communication between the adult writer and the child-reader through the text. As early as 1980, Chambers (1980) used Iser's (1980) theory of reader-response and analyzed some textual means by which an implied reader is written into the text. Rose (1994), Sarland (1999) raised the issue of constructing the reader in the context of research on children's literature more deeply.

Papusha considers children's literature as effective intentional acts that are or were perceived by a particular recipient due to certain rules of dialogue, where only in the case of successful interaction a common space of meanings is outlined, knowledge is turned into understanding, messages into perception, text for children into children's work (Papusha, 2013). This is the essence of children's literature as a communicative event and its specificity as a discursive canon (textually and contextually).

The problem of theoretical understanding and practical use of opportunities and prospects of receptive-aesthetic approach in the study of children's literature still remains open, especially taking into account the peculiarities of national and historical-cultural specifics of the context. The need to synthesize the textual and receptive aspects of the analysis of children's literature is also relevant.

Leading researchers of children's literature for and youth study in detail the problems of communication between the writer and the reader through the text in different national and historical-literary contexts. Theoretical aspects of the productivity of communicative, narrative, receptive-aesthetic studies are covered in the scientific works by Benton (1996), Ewers (2009), Fluck (2002), O'Sullivan (2003), Nikolajeva (2004), Rogers (1999), Rose (1994). Important is

the observation of Sarland, who argues that “When real readers are introduced into the equation, however, the picture becomes more complicated, and it is here that the educational discourse overlaps with the discourse about fiction per se” (Sarland, 1999, p. 49). As evidence for this claim he provides three headings: identification, the polysemous text, and contradictory readings. These notions are explained in the context of critical tradition and ideological positioning.

Ukrainian literary critics Baran (2016), Zaitseva (2012), Kachak (2018), Matsevko-Bekerska (2011), Papusha (2004) consider children’s literature mainly on the basis of communicative and narrative theory, research of textual-internal level. However, Panko (2014) calls attention to the problem of the reader. Papusha defines that functionally children’s literature is a structured sequence of intentional acts, where the sign system (verbal communication) has a special conventionality, focused on the ideal “different”, imaginary addressee in the process of artistic communication, but this “different” has recognizable features for children’s readership (Papusha, 2004). In one of her latest researches Kachak argues that an effective methodological platform for study of children’s literature is theory of communication and communicative theory. Moreover, a promising direction in this context she finds the study of literature for children from the standpoint of receptive poetics and aesthetics. Analysis of techniques, means of expression that synergistically interact and generate the poetics of the work of art, revealing the secrets of art displays their ability to evoke emotions, visual perceptions, auditory and tactile impressions in readers (Kachak, 2018).

Methodology

The authors of the article consider the category of the child-reader and its reception as direction of the research of literature for children, interpretation of poetics of the text. To achieve this goal, the prospects of using phenomenological-reception ideas for texts addressed to young readers are analyzed. At first the researchers consider how the theory of the model reader by Eco (1979) can be applied to children’s literature. Then how the reception of the young reader is related to its functional nature and whether it is appropriate to use the theory of receptive aesthetics suggested by Barthes (1975) and Iser (1980) in relation to literature for children. The research also offers analysis of the categories of children-readers by Appleyard’ classification (2005) and practically shows how the reception determines the poetics of the texts offered to each age group. The authors of the article identify and summarize the factors of conflict between the writer’s message and the perception of the young recipient. On the example

of contemporary Ukrainian prose it is demonstrated how implementation of textual strategies, formation of thematic and genre trends in children's literature, considering the type of reception of young readers take place.

The research methodology of the paper is based on a systematic approach. It provides: 1) an organic combination of analysis of the theoretical provisions of receptive aesthetics and assessment of their potential in the research discourse of children's literature; 2) synthesis of literary analysis of text and interpretive strategies based on the use of tools of communication theory, receptive poetics and aesthetics.

Considering the specifics of literature for children and youth, the key concepts of the study are the components of the communication paradigm: "author – text – reader". The author is interesting as a representative of the author's intentions, the subject of coding. The text is the main object in the process of determining the trends and artistic features of the literature of a particular segment. Consideration of the text from the standpoint of receptive poetics involves the explanation of the secrets of the generation of artistic meaning by an adult author with a focus on the perception of the reader-child. The text itself determines the specifics of textual strategies, due to both individual psychological and socio-historical characteristics of the reader. Thus, the reader becomes the subject of decoding of textual meanings and is considered in textual and contextual dimensions.

Results of psychological and pedagogical studies on the age characteristics of children are also involved, because the type of reading and perception of texts depends on the age of the reader and explains the interest in works of a certain genre, compositional construction, and direction. Therefore, and in order to find out reading interests of students, we conducted an empirical study, which involved 137 readers of libraries in Ivano-Frankivsk (Ukraine). During April-May 2021, active library users aged 12-15 were interviewed. Using the method of analysis and mathematical processing of data we determined which genres of works are preferred by readers of this age, and whether they enjoy reading on the whole.

Results

The "Author-text-reader" model is a conceptual paradigm of communication theory and the clue to understanding the main trends of contemporary prose for young readers. Study of communication field of literature is multifaceted. It should take into account the initiative of the writer, the presence of a social order that affects the work, its internal textual organization – a certain project of understanding between the two sides of communication in artistic reality

(between author and reader which have explicit and implicit characteristics), the motives and goals of such a relationship).

Child-reader and features of children's reception is an important aspect of the communication paradigm "author-text-reader". It is significant to admit that one of the aspects of cognition and explanation of this notion is a deep study of literature for children and youth through the prism of receptive ideas. With the help of the selected method one can reveal different sides of the research objective that cannot be clearly seen through textual analysis. At the same time, it is possible to provide a comprehensible discourse interpretation of literary works and explain the phenomenon of children's literature. Zubrytska considers one can speak about full implementation or functioning of any text only on the basis of meetings and contact of two worlds: the text world, the space which enlightens the author's world, and the reader's world (Zubrytska, 2004). Study of communication and realization of texts for children and youth in the process of reading leads to the analysis of such categories as "horizon of expectation" (Jauss, 1982) or even "hermeneutic circle" (Schleiermacher, 1977; Gadamer, 1975).

This is one of the interesting perspectives of the theory of literature for children. Writers addressing works to children consciously project the reader of a certain age with a certain level of life experience, a certain gender, with its inherent mechanisms of understanding what is read, creation of new meanings of the work. In addition, texts for children, children's books, as a rule, give accurate information about the readers providing "not only through typographic signals, but also through direct appeals" (Eco, 1979, p. 28). Understanding of textual strategies, specifics of literary communication and solving the problem of adequate information transmission from adult to young addressee (coding – decoding of codes both linguistic and multilingual). The same is with literature in general, where they actualize the concept of real (explicit) reader (Bakhtin, 1986), "implicit reader" (Iser, 1980), "exemplary reader" (Eco, 1979), "abstract reader" (Schmid, 2010), "thoughtful reader" (Link, 1976), "virtual reader" (Glovinsky, 1975), "informed reader" (Fish, 1970) and others.

Adult writers somehow have an idea of perception of the work of art by children's readers and understand that the experiences of real recipients often coincide with the experiences of the characters. However, these experiences do not always correspond to those of the author because of different horizons of expectation (both in some sense of an epistemological framework and within the meaning of the totality of social, cultural, historical, psychological and aesthetic ideas, "possibility of experience" which constitutes its creation

every point in human behavior and the primary understanding of the world (Jauss, 1982). That is why “the author must predict an example of a possible reader (hereinafter referred to as the Model Reader), who is able to interpret the statements in the same way as the author interprets them generatively” (Eco, 1979, p. 28). According to Eco, the writer’s orientation to a potential reader is due to the choice of a peculiar linguistic code, a certain literary style and special specialized indexes. Research and analysis of these categories in the literature for children express the idea of functioning of the communication paradigm “author-text-reader” and the dominance of textual practices. Characteristic of the literature addressed to children is not only the projection of the reader, but also its “materialization”, describing the “image of the reader” in the text.

In addition to the focus on the addressee, which coincides with the textual strategies, the text can be distinguished “the image of the reader”, which acquires certain compositional features when the author portrays him/her as a hero, has a conversation with him/her, engages in active perception, and even just shows how the reader can perceive the text. That is, this is the case when the reader occupies a place in the textual space (Eco, 2002, p. 82). Besides, Eco claimed that the reader is an important component not only of the narrative process, but also of the plot itself, because it is always present in the work (Eco, 2002).

Thus, adequate understanding of the text by young readers, as well as its strategic direction depends on the inner textual projection, the author’s intentions, ability to predict the model reader and “create competence”. After all, “a well-organized text, on the one hand, provides a sample of competence that comes, so to speak, from the non-textual space, but, on the other hand, creates such competence using only textual means” (Eco, 1979, p. 29). In addition, both in general literature and in literature for children “the text has the intended of a historical or factual reader, guided by own norms and reading behavior, which is projected not so much by the text as by the cultural period to which the reader belongs” (Sinchenko, 2015, p. 87). The reading behavior of the child-recipient has its own specifics and is also determined by literary (level of reading experience, formation of critical thinking and literary interpretation skills) and non-literary factors (education, open-mindedness, belonging to subcultures and other features of socialization, etc.). See Fig. 1.

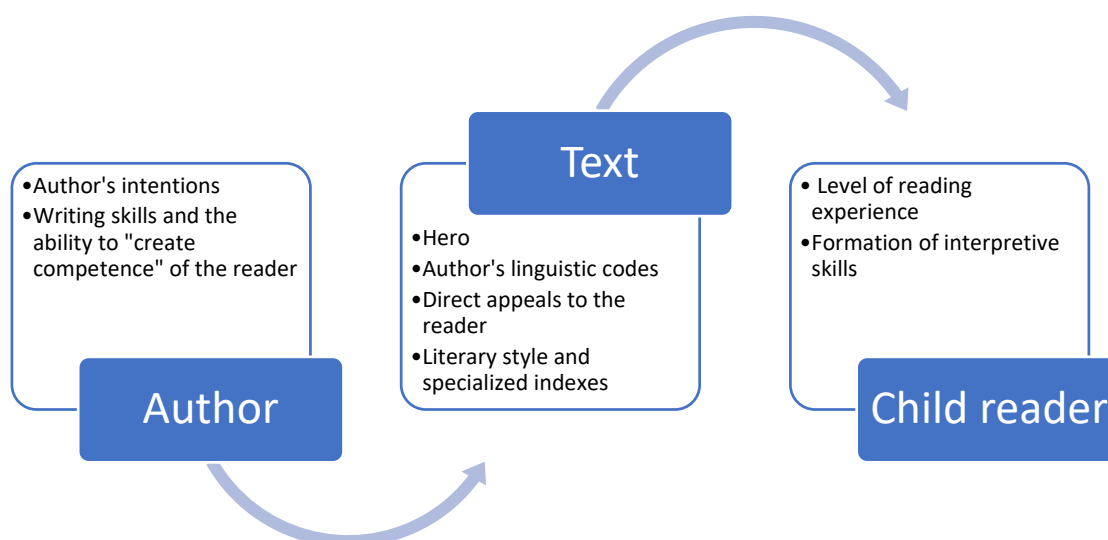


Figure 1. The system of realization of the conceptual paradigm of communication theory in children's literature

The ideas of theorists of receptive aesthetics in the study of children's literature find new aspects of implementation. In his research, *The pleasure of the Text*, Barthes describes two types of observing textual information – the pleasure and bliss of reading. Focusing on the adult readership, he talks about pleasure and bliss in the context of sexuality. The pleasure of reading individual texts arises under the influence of known gaps or clashes of antipathetic codes (for example, sublime and trivial), redistribution of language. Barthes claimed there were created two edges: an obedient, conformist, plagiarizing edge, where the language was to be copied in its canonical state, as it had been established by schooling, literature, and culture. Another edge was mobile, blank, which was nothing else but the site of its effect: the place where the death of language was glimpsed. Those two edges, the compromise they brought about, were necessary (Barthes, 1975).

The reader's search for this gap, shift, place where the invisible thread of trivial writing seems to be interrupted is the pleasure from the text. Whereas the moment the reader finds this place is the moment of the highest pleasure (while receptive processes of pleasure and bliss of the text can be either continuation of each other or mutual exclusion). This path from search to discovery (the latter in each individual case is intimate and as frank as possible, because it does not require its articulated unmasking) is the path of the reader of the texts, which can be both fantastic and realistic prose works for children and adolescents.

In his research works Barthes admitted that he "stumbles" and "confuses": in terminological terms, the difference between the concepts of "pleasure" and "bliss" is very

shaky, marked by uncertainty, mobility of the classification paradigm, lack of meaning and incomplete discourse (Barthes, 1975, p. 20).

According to Barthes, he emphasizes on adult readers' emotions and perception of the text, however, his idea about the two types of observing textual information is also urgent for young learners, because it is based on distinguishing two ways of reading. The first one directly leads through the climaxes of intrigue and at the same time takes into account only "the length of the text paying no attention to the functioning of the language itself". The second one implies attentive reading, during which nothing is missed that encourages "to taste every word" (Barthes, 1975). These two methods are clearly traced in children's reading and are related to their age, reading interests and genre and style features of the texts themselves.

Barthes's theory can be traced in the theory of Jauss (1982), who in his work *Aesthetic Experience and Literary Hermeneutics* writes about reader's satisfaction, which consists of three stages: poetics (*poesis*), aesthetics (*aistesis*), and catharsis (*catharsis*). They are based on the interaction between the work and the recipient, synthesis of aesthetic experience and life practice of the recipient. The study of reading behavior at each of these stages in the process of reading contemporary Ukrainian prose for children and youth is an interesting research perspective in Ukrainian literary criticism.

By the other hand, Iser's concept of "common places" and gaps, four perspectives of the text (narrator, protagonists, action (or plot), marked position of the implicit reader), interaction and reception can also serve as a perspective on the study of trends in children's literature (Iser, 1980). At the same time we cannot ignore the child's own perception of the text, which should be studied, involving not only theoretical and methodological tools of narration, including receptive aesthetics, but also applying practical experiment, involving methods of psychology and sociology, which, on the one hand, allow the child to understand one's own identity and develop an aesthetic taste for literature, and on the other – to reach a new level of analysis of the literary text (Zaitseva, 2012).

We attempt to explain the domination of discourse or language as the priority in the child's perception process of the texts through the age classification of the readership. Observations and generalizations of the researcher Panko, who, focusing on the work by Joseph Albert Appleyard *Becoming a reader. The experience of Fiction from Childhood to Adulthood*, are significant in the context of this problem (Appleyard, 2005). She analyzes the following categories of child readers: reader-player, reader-hero / heroine, thinking reader, reader-interpreter, pragmatic reader (Panko, 2014). Readers of all types have access to pleasure /

dissatisfaction and bliss / its absence in the process of reading (listening). However, the first two types of readers (reader-player and reader-hero) do not interpret texts.

The reader-player is a preschool child whom we consider to be rather a listener than a reader of the text. To such category of readers writers devote their pleasant-sounding and expressive works, thought-provoking short tales and scheme poems. The child, as a rule, enjoys the sound of poetic texts, figurative language, phonetic drawing or enthusiastically imagines the unfolding of fairy-tale events, close to the child's worldview, built on play, synthesis of fantasy and reality.

Examples of poetic texts addressed to children, reading / listening where readers might clearly feel pleasant language, images and content are the poems of contemporary Ukrainian writers Kachan (collection *Letters from the Autumn Garden*), Kyrpa (collection *Moon in the Cradle*). Besides, literary tales by L. Movchun (*Spider Harp*), Matiash (*Christmas Tales*), Chytai (*Stories of the Magic Forest*). The mentioned writings are children's favorite and give them satisfaction due to simple events and amazing characters of the story, prospects of miracles, games, thrilling feelings and the fate of the characters. When the reader is attentive about the sequence of actions, this brings him/her to the culmination (normally happy ending), and is considered the highest point of expectations – satisfaction from the read.

Dealing with literature for children we find the primary school age child-reader who observes the work on the side of the main hero, experiences behavior of the leading character and therefore, is able to easily “penetrate into the world of the book.” Panko considers “perception of the world through the eyes of children, readers' interests, character system, identification with the world of heroes, the process of growing up: the concept of experience and gender approach” to be the most characteristic features of this period (Panko, 2014, p. 315). This explains high interest of young readers in adventure literature and realistic stories which are to the large extent about their peers' lives depicting ordinary school life; and historical or fantastic works teach them to overcome difficulties and fight danger on the way to the dreams.

It is important to stress that rapid arrangement of events and actions of the heroes, the apt type of narration are inherent characteristics of literature for children in adventure stories. The creative discourse captures the reader's immediate attention, intrigues and brings excitement. The child-reader experiences the events of the story and follows the stages of the hero's adventures reaching the final goal. That inspires the recipient to become aware of “a rhythm established, casual, unconcerned with the integrity of the text” (Barthes, 1975, p. 10-11). Sometimes readers skip episodes which are considered to be less appealing in order to get more quickly to the warmer parts of the anecdote (which are always its articulations: whatever

further the solution of the riddle, the revelation of fate): we boldly skip (no one is watching) descriptions, explanations, analyses, conversations” (Barthes, 1975, p. 11).

Children’s reception and children’s literature cannot be studied without taking into account its focus on the age categories of the recipients. After all, the same books read at different ages evoke different emotions: a text that captures a child at the age of 5 will be uninteresting to a teenager, and a text that pleased an eight-year-old reader may even be irritating in a few years (Zubrytska, 2004) and the intentions of readers, which are constitutive elements of text strategy. The world of the author and the world of the reader intersect in the text on the principle of corporatism of the author’s and reader’s consciousness. If the writer incorrectly builds the mode of reader presence of the ideal reader, then there is a conflict between the author’s message and the perception of the young recipient. This collision is due to various factors, as: correspondence / inconsistency of the depicted world with the true reality in which the child or teenager is; truthfulness / artificiality of the heroes’ behavior (including language behavior); author’s ability / inability to see the world and depict problems from the perspective of the child’s life experience; adequacy / inadequacy of complication of narrative structures; traditionalism / experimentation in terms of content and form of the text, taking into account the age interests of readers.

Adventure prose by Pavlenko (pentalogy *Mermaid from 7-B*), Malyk *Criminals from Parallel World*), Bachynsky (*Incredible Adventures of Ostap and Darynka, 140 decibels of silence*); realistic novels by Matiyash (*Martha from St. Nicholas Street*); socio-psychological novels by Grydin (*Different, Incomprehensible, Not-Angel*), Kupriyan (*Salty Kisses*), Ryzhko *Girl from the City*), Bila (*Cool Company*), Rozdobudko (*Arsen*), Lushchevska (*Another Home*), Dumanska (*Schoolgirl from the Suburbs*), Protsyuk (*Mariyka and Kostyk*), Vitrolomy), Menzatyuk (*How I Destroyed the Empire*); historical novels by Rutkivsky (tetralogy *Jury of the Cossack Shvaika*) are addressed to 11 – 15 year-old readers, who are just taking interest in the inner world of the characters, motives for finding themselves, independence and self-realization, psychological experiences of typical and familiar problems. Thus, thematic-problematic circle, linguistic-narrative stages of texts get more complex.

The reading type of this readers’ age group undergoes considerable changes as well. Such audience reads stories attentively without skipping “boring” pieces in the literary work. The readers aged 11 – 15 are into reading. They do it comprehensively, expressing the individual attitude to the characters, comparing heroes to themselves. The works addressed to them are not only about positive experience, but also depict dramatic situations, tragic fates, but this does not prevent them from reading with pleasure and admiring what is written.

Pleasure in the text is not necessarily something victorious, heroic, muscular, as R. Barthes wrote. So, the category of “thinking reader” is formed, able to have fun, following the development of plot events, constructing an imaginary world, critically comprehending, evaluating and interpreting the image, as well as enjoying images, language, aesthetics of speech.

In contemporary Ukrainian literature for children and youth among the texts that cannot be read quickly there are realistic and fantastic stories by Pagutiak; realistic and psychological stories by Protsyuk (*Forty Tanks of Love* and *Barbarians*). Such texts can be defined as “pleasure-texts”. Novels *Pupa and Matsko*, fantastic novel *Kingdom* by Pagutjak is not suitable to quick or free reading as well. In these works, the writers offer some features of their specific style. Barthes stated that bliss from reading such text comes rather from the volume of the language or utterances, and not from their sequence. He wanted to persuade needed “to browse scrupulously, to rediscover-in order to read today's writers-the leisure of bygone readings: to be aristocratic readers” (Barthes, 1975, p. 13).

The way children read depends on the genre of the work as well. Barthes was sure that sometimes reading of long pieces of descriptive information must be changed with more exciting moments and then the reader would not skip them. He stated that the author could not choose to write what would not be read (Barthes, 1975, p.11). However, despite the volume or choice of “free reading rhythm” by certain readers, adventure historical and fantasy novels are popular among modern young readers.

Predominance of certain themes and genres in literature for children and youth is explained not only by the youth’s passion for adventure, mysticism, detective investigations, desire to observe realities of modern life of a young person, but also the purpose of reading. Adventure fantasy works are considered to be among children’s favorite. The answer to the question of their popularity among adolescents can be found in the reasoning of many researchers. Fantasy opens new horizons, captures the romance of the extraordinary, stimulates emotional experiences and awakens the desire for self-improvement. Fantasy corresponds to the child’s way of thinking – tendency to opposite extremes; ensures realization of unsatisfied desires; resolving book conflicts helps to overcome fear of reality (Shalaginov, 2011). While reading fantasy teenagers satisfy the need for play, reincarnation. A text that meets the expectations of the reader, as a rule, brings pleasure and enjoyment both in the process of reading and in the process of reflection.

We conducted a survey of 137 Ukrainian schoolchildren aged 12-15 who are active readers of libraries in the city of Ivano-Frankivsk and found out their reading interests. Besides

the study allowed to single out the genres they prefer. Most of the respondents - 54 (39.4%) read adventure literature, detective stories; 43 (31, 4%) prefer realistic, psychological prose about their peers, modern school life stories, and 40 (29.2%) like to read fantastic prose or fantasy (See Table 1).

Table 1

Reading interests of Ukrainian children aged 12-15

	Adventure, detective fiction	Realistic, psychological literature, school life prose	Fantastic prose or fantasy
The number of readers and the genre they prefer	54 (39,4 %)	43 (31, 4 %)	40 (29,2 %)

Source: Prepared by the authors (2021)

Analysis of the empirical research results gives a picture of the horizon of readers' expectations and the purpose of reading for children aged 12-15. It is worth noting that the question "Do you enjoy reading?" was answered in the affirmative by 47 readers, while 38 admitted that they were often dissatisfied with the way the author built the plot line or the final of the work. Sometimes the readers did not like the behavior of the characters. 12 readers stated that in the process of reading they would lose interest in the story if the writer didn't not provide a dynamic development of the plot and there was no intrigue. 30 respondents admitted that they could not give an unambiguous answer to this question, because reading each book was accompanied by different emotions. The authors of texts for children focus on the so-called "partial experience" of the recipients and try to simplify their own vision of the world and in the text offer "the world by the eyes of a child."

The peculiarity of children's awareness of the literary work depends on the fact if the author went beyond the limit where the conflict between author's and reader's understandings starts. "Playing on the border between simplicity and complexity, between the level of child development and the experience of an adult is one of the main features of literature for children and youth", said Gnidets (2011, p. 33). An important factor in the child's perception of the book is also the aspect of the author's attention drawn to the prospect of readers' expectations, a "new format of childhood", implementation of the "initial function of literature for adolescents" (Nikonova, 2011). Children seek to gain new experience "in the direction of improving empirical knowledge", so each new book in the life of the child is a step of great initiation (Matsevko-Bekerska, 2011). This is a kind of approach to the reader's personal independence,

an example of interaction with peers and grown-ups, a different measure of self-awareness, individual formation of uniqueness.

The purpose of reading plays an important role in the process of perception of texts, the emergence of emotions and manifestations of reading behavior. The reader-hero, the thinking reader, the reader-interpreter and the pragmatic reader can penetrate into the world of the text both in order to gain new knowledge, experience and to enjoy, get pleasure from the language depicted in the art world, the reading process itself (imagination, comprehension, identification, associations, etc.). As Barthes noted, reflecting on the philosophy of hedonism, pleasure was always contrasted with “firm” noble values. The value orientation of texts addressed to children, regardless of their functional direction, is always present, because even a text designed to entertain a child, provide reading and relaxation, affects the formation of a personality and cannot offer antisocial, immoral or other perverse forms of behavior aimed at destruction.

Discussion

The resolution of this problem necessitated the development of some aspects that would combine the following elements: 1) theoretical substantiation of the effectiveness of the use in the study of literature for children and youth of the receptive-aesthetic approach; 2) analysis of the expediency of using the theories of Barthes, Jauss, Iser in relation to texts for children; 3) substantiation of the dependence of the poetics of works on the age of the addressees and their reading types; and 4) determining the factors of conflicts between the author's message and the reader's perception. For this, the literary texts need readers to acquire meaning. It is reception aesthetics' starting premise. Original insights of reception aesthetics are still valid and continue to provide valuable suggestions for literary and cultural studies (Fluck, 2002). The progression of research on children's responses to literature can be traced from notions about the construction of the reader to descriptions of the intersection of reader and text worlds (Rogers, 1999).

Category of a child-reader and specifics of reception, receptive poetics, research perspective and tools can explain the formation of poetic trends, artistic and aesthetic nature of the literary phenomenon, popularity of themes, genres or dominance of certain types of characters in literature for children and youth of different eras. These are demonstrated by the suggested examples of contemporary Ukrainian prose works addressed to young readers. When writers build a story, select artistic means-techniques, create a system of poetics of the work focusing on the “exemplary”, “model”, “implicit” reader, the horizon of readers' expectations. Different types of reading and “feeling” of the text by young recipients depend on non-literary

factors and are due to the specifics, genre and style features of the texts, which, according to Barthes, are able to bring pleasure or enjoyment in the reading process. The idea of criticism of two types of reader's response to literary works reveals new facets of children's treatment and clarifies the characteristic features of the texts addressed to children.

Actualization of Jauss theory of readers' self-satisfaction (based on the interaction between the work and the recipient, the synthesis of aesthetic experience and life practice) in the study of literature for children and youth is especially effective in the context of understanding the age differentiation of readers and classifying types of readers suggested by Appleyard, Panko (reader-player, reader-hero, reader-interpreter, pragmatic reader). It is determined that the factors of the conflict between the author's message and the perception of the young recipient may be the correspondence of the depicted world to the true reality in which the child is; truthfulness or untruthfulness of the main character's behavior; the writer's ability to take into account the prospects of the child's life experience and suggest appropriate narrative structures.

Ewers considers the work from the position of "child suitability", which is interpreted as a concept of relation with two positions, relationship between two defined sides: A children's literary message is related to the presumptive child readers and described as appropriate or suitable (in negative cases as unsuitable). The text is tested primarily in terms of reader's ability to decode: if the text corresponds to the linguistic, cognitive and literary competence of the reader. The researcher emphasizes the importance of determining the reading interests of children, because the text can be measured in terms of preferences or needs of its readers. They may be interested in specific, individual areas of knowledge, motives and content, topics and problems. Their needs may be related to specific models of identification, security, empowerment and recognition, adventure, and so on. Ewers argues that those aspects of child suitability, which are connected to the child-readers' interests, preferences and needs could be defined with the term "textual attractiveness" (Ewers, 2009, pp. 140 - 141). Whether a literary text is suitable for a child can be determined empirically by observing its reception by children. According to the results of the empirical research, readers often do not pleasure reading, because their expectations about the development of the plot or behavior of the characters, the end of the story do not meet their needs. However, it must be noted that each work evokes different emotions and considerations.

Limitations of the study

The analysis and generalization of readers' receptions is complicated by individual and subjective nature. The process of perception, like the process of creativity, is heterogeneous, uneven, not subjected to programming and forecasting, so theoretically it is difficult to be limited to a single universal model (Zubrytska, 2004, p. 13). It is spoken rather of the reception of literary texts by a childreader. As Zaitseva notes, literature for children can be positioned as a narrative model in which various sociocultural factors interact and contribute to the socialization of the child through the literary text and its self-identification in the world (Zaitseva, 2012, p. 220). In the reading process the child not only acquires the knowledge and experience (cognitive function), behavioral patterns (educational and social-formative function), but also is amused (entertaining function), enjoys the process, stirs one's emotions (aesthetic and hedonistic functions).

The prospect of future research we consider the observation of reading activities and analysis of readers' responses of children and youth. It will make possible to clarify and comprehend the process of reading perception, as well as to assess which perspective (cognitive, entertaining, hedonistic or otherwise) dominates in children's reading. Such empirical research will help us to find out whether there is a conflict between the author's message and the perception of the young recipient, to explain the factors of its occurrence, focusing on the interpretation of the text however, not limited to it.

Conclusion

The theory of communication, built on the paradigm "author-text-reader". Tools of receptive poetics and aesthetics, concept of Barthes, Iser, Jauss and others attract attention of the researchers of children's literature with the possibilities of a new methodological approach to the object of study. Principles of communication, system of relations between writer and reader, textual strategies, double addressing, typology of readers, horizon of expectations and prospects of the text for young readers, interpretation and reception, specifics of reading and perception of children are actualized as the subject of study.

The obtained results of the empirical study show that children-readers aged 12-15 (137 active users of libraries in Ivano-Frankivsk, Ukraine) have formed reading interests. The ratio of requests for adventure, realistic or fiction (39,4%: 31,4%: 29,2%) explains the trends of thematic and genre-style development of modern Ukrainian literature for children and youth. Analysis of the responses of the interviewed readers showed that their reading expectations are not always justified. Often they do not enjoy reading because they do not approve of the

author's plot development or story ending. This once again proves that the reception and perception of the work is an interesting prism of its interpretation, analysis of the author's intentions, an important element in the system of realization of the conceptual paradigm of communication theory in literature for children. A deeper analysis of mentioned stories and narratives, taking into account the phenomenological-receptive perspective will be the subject of further research.

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