

## THE SPECIFICS OF CHILDREN'S LITERATURE IN THE CONTEXT OF GENRE CLASSIFICATION

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### Abstract

*Establishing clear and sharp boundaries between children's literature and adult literature intended recipients is difficult if we restrict ourselves only to the evaluation of cosmetic and internal cognitive value of literary texts, as many children literary with pleasure can be read by both children and adults, while literary texts intended for adult readers, children can't fully understand. Age and intellectual, emotional and moral maturity reader directly imposes some specific features that must have and meet children's literature intended audience. In this paper, analytical and synthetic structuralist method, for examples in European literature, we examine the specifics of children's literature in the light of the genre classifications are caused by a particular type of literary purpose layer reader. We consider them in terms of themes, motifs and selection of literary characters. Subject in Children's Literature is at the advantages of form, language and ways of artistic material. Literary text has to be interesting to children and to respond to their large and diverse interests, so that children's literature is characterized by large thematic richness and layers. Attract the attention of children and impressive carved figures presented in their descriptions prevail portraits of psychological dimension of personality. Tests peculiarities of the composition of literary works aimed at children show its simplicity and the dominance of the actions and characters in action. Children's temperament is dynamic and can't draw slow and long story filled with meditative reflections and the outcome that occurs after digression delay. Research poetic language literary testimony of the children in the limelight clarity, a simplified form and the non-use of specific stylistic techniques, hard to understand symbols, metaphors and allusions, but this would not mean an absence of emotion, it is a literary statement that is both scenic and sensitive. Literature for children thematically, stylistically and structurally adapted to the intellectual, emotional and mental capabilities of children's reception and as such is an integral part of the overall literary art that is created and shaped within the general laws of literary poetics.*

**Keywords:** Children's literature, Specific, genre, Theme, Literary figures, Compositions, Poetic language.

### Preliminaries

Literature for children composes literary works written for the youngest population of readers, children who have not yet stepped into adulthood. Children are not affordable by all kinds of literary works; primarily this refers to those that are generated by a complex system of literary agents.<sup>1</sup> Theorist Petrović suggests that it primarily refers to the literature that cannot be understood "without instructions for use", the prose works that, as a general literary principles characterized by "plot rejection and darken, tearing literary time, the lack of logical connection between thought sections, mystery, dense interweaving of figures of speech, dense interweaving of figures of speech, a language which "pronounces and hides"; modern literary modes; \*Eurydice) surface of the text, internal dialogue, collage, insert essay, association, allusiveness, eclecticism, connect incompatible..." (Petrović, 2005: 6).

It is difficult to set a clear boundary between literary works for children and one that is intended for adult readers. If we assess its aesthetic value and internal cognitive value of the text, we will see that some of the essential differences between them almost do not exist. Children read Andersen's (Hans Christian Andersen) fairy tales, but the adults and philosophers also read them, and each of them reveals in addition to the aesthetic enjoyment, certain semantic layers that are the subject of deliberations. A little child shall in a fairy tale *The Emperor's New Clothes* (Carevo novo odelo) enjoy the interesting plot, get accustomed to the story about a naïve king and tailors cheaters (Andersen, 2008: 22-28). A child at an older age, emotionally and intellectually mature, in the action of the hero, will reveal stupidity, naivety, vanity, flattery, insincerity. An adult reader and reading experienced recipient, a tale will encourage them to think about some of the problems of modern

<sup>1</sup> A parallelism between the spiritual development of the child and its reading preferences has been observed long time ago. Joze Pogacnik believes that the discovery of the reader's age or his cognitive level led to attempts to develop a special theory of reading (Pogačnik, 1980:13).

man and our modern and pretty alienated society: fashion and reliance on other people's opinions and tastes to fit in the environment at any cost, fear and human weakness to express their own opinion and personality. This tale may encourage the philosophers to think about a man faces existential crisis in the consumer society of modern civilization.

There are many examples in the World and European literature when it is difficult or almost impossible to draw a sharp line between literary works and strictly classify them according to its age criteria. Is the short story *Aska and the Wolf* (*Aska i vuk*) by Serbian Nobel prize winner Andric, for children? According to the modern school curriculum of the Republic of Serbia, it is processed in the sixth grade of primary school (Milinković i Stakić, 2011: 22-28). And the children of younger ages could enjoy a literal representation of its described world. A small sheep plays and with the play she fascinates bloodthirsty wolf, which surprised and astonished, delays the moment when he will eat the sheep. In the metaphorical and metaphysical layers of its meaning, a short story represents multi-layered allegory about the effects of beauty and art of the human being and the great transformation that one can experience if left to their effects.

There are numerous examples that if a literary work intended for children is liberated from the possessive adjective children's and instead of the literal fable meaning, step into the deep layers of the metaphysical world, we will get a literary text to its semantic layers that leads the reader into a state of deep curiosity and anxiety, to the size of the issues raised by this apparently simple literature. So, we must ask: What must contain literary work that might get qualifier that is meant for children? Slobodan Marković believes that the answer to this question lies in the fact that a literary work for children can be a joy to read both children and adults, while children often cannot fully understand adult's literary works, "children cannot rise to the level of adults, although they normally long for it. But the adults can enter their second childhood and to get accustomed to child's life..." (Marković, 1973: 7).

Age, intellectual, emotional and moral maturity of the reader, directly imposes some specific features that must have and satisfy the literature intended for children's audience. These are specifics that are caused by certain types of the reader and is primarily reflected in the choice of themes and motifs, the selection of literary heroes, simpler composition in which the predominant action and characters in action, adjusting vocabulary and style to the level of understanding which is imposed by child's age.

### **Subject in Children's Literature**

The Experiential-cognitive capabilities of children in the role of recipients condition the author's choice of topics, but this is not a limiting factor and reduces the number of potential topics in literary works, because every life year of a child is a step forward in the development of its aesthetic sensibility and literary culture. The richness and variety of topics that may be the subject of children's literature is enormous, and the child's age is a critical criterion whether the literary text will be accepted or not.

It is difficult to group the literary themes from the perspective of children's age, but it is necessary, because without previous measuring of what is adapted to a child's age, the child is in a situation to receive the work passively. It reduces and degrades the educational and aesthetic values of literature, which as a result may cause long-lasting aversion to books and reading beautiful works of art, as we often call the literature. It mustn't be concluded that in a single literary work there is no place for children of different age. Ilić indicates that children of different age, when it comes to one and the same literary work are able to reach out to the different levels of its meaning (Ilić, 1983: 146).

Literature intended for children features a highly thematic richness and complexity. The child's nature responds with humor and bright colored contents. Literary text, in its thematic, has to be interesting to children and to respond to their concerns. Children's interests are vast and varied, and the literature is to meet the inexhaustible fantasy, humanity and positive moral qualities and at the same time to develop and nurture aesthetic tastes and sensibilities. A creator by choosing topics that are close to understanding the world of younger reader should not trivialize and simplify or "vulgarize or degrade to the extent of practical, utilitarian and purposeful" (Marjanović, 2009: 15).

The topics in Literature for Children present its first measure of value and benefits of the form, language and ways of artistic material. All topics are not suitable for children's perceptions of the world. Since children from their own personal point of view meet reality, they do not understand philosophical topics in which is thought over the serious question of the purpose of human existence and life itself.

Childhood is a real treasure of events filled with imagination, serenity, joy, adventure, synonymous with freedom, generosity and naiveté. The world of childhood is the most common, central motif-themed scope of children's literature.

In the European and contemporary Serbian literature and literature of the twentieth century, a period of up to fourteen years, after which performance maturity, represents rich, bright, free and imaginative world. Serbian writer Branko

Čopić in some tales from the collection *The Marshmallow Color Garden* (*Bašta sljezove boje*) expresses the time of fantasies and daydreams, uncorrupted child's spirit, which in the world study expresses naivety and imagination inherent in the children's vision of the world (Čopić, 1998). In the traditional literature for children, the world of childhood is often filled with suffering, grief and poverty. In the short story by Vladimir Ćorović *Twelfth Night* (*Bogojavljenka noć*) the poor boy in the Epiphany night is waiting for the heavens to open up so he could say his desire that lies down on his heart, in accordance with the old Christian belief that in the Epiphany night, at midnight, the sky will open and in that moment, those who attend this act will fulfill every desire they have thought. The boy from the story does not want a toy or a candy, but his mother, who lies gravely ill, to get better. Instead of the desired healing, the morning brought death and the boy thought that was just a refreshing sleep which was created after the miraculous healing of his beloved mother (Ćorović, 1970: 27-32). And also in the story *Vanjka* by Anton Pavlovich Chekhov, the world of childhood is not a magical field of play, imagination and joy for the little boy *Vanjka Žugov*, but a period of cruel beatings by heartless bosses, constant humiliations and hunger, so the poor boy in a letter to his grandfather Konstantin Makarić compares his miserable life with the life of animals (Čehov, 1985: 85-89).<sup>1</sup>

Apart from the world of childhood and different life events, human and children's feelings, love kindness, play, friendship, human altruism and humanity, love for parents and animals, imaginative and picturesque events, cheerful humor and painted scenes, flora and fauna, fictional worlds, sympathy and the first secret, are some of the common themes of children's literature.

From the aspect of age classification some of the main themes that preoccupy children's attention can be grouped, but there are issues that are of concern to children of different ages. These are fictional and exciting encounters and adventures, as well as the mysterious and unreal worlds inhabited by fantastic creatures.

The child, in the pre-school period, is characterized by naive attitude toward the world, so it has an attitude toward the artistic text as if it's real and it believes boundless in the illusion and fiction that is woven into it. In this period children are very interested in fairy tales. Vuković points out that because of the great needs of children for fairy tales, the period of pre-school children is often called "a period of fairy tales" (Vuković, 1996: 39). At this age, suitable for reading are short stories whose characters are animals (sparrows, cats, puppies...), flowers, dwarfs and so many different things which are called by Petrović "colorful lies" and these things induce more (Petrović, 2005: 133).<sup>2</sup>

A child in elementary grades experiences fiction as a challenge to the real and dream, and it is attracted by topics that stimulate the imagination, fairy tales and fantasy stories, as well as emotionally colored threads, childhood filled with play and mischief, school, school pranks, camaraderie and games. Dominance of fantastic themes can be explained by the nature of children's personality. In the heart of the child's world are imagination, fantasy and marvelous and represent their way of experiencing the surroundings. Fiction is, by the words of Voja Marjanović, "shelter for unclear and infantile childhood" (Marjanović, 2009: 72).

The phenomenon of the fantastic in literature for children is done through personification, allegory or grotesque. Character of the children's perceptions of the world allows the interference of fantastic elements in the story, that the action "without stopping and some special obstacles, continuing a logical path towards and not influenced by any external force, suddenly seemed to move, move into a space that has different dimensions in which some other rules are obeyed" (Crnković, 1972: 158). Material reality of the stunning prose is at first abolished in the axis of time, and then a causal connection between the events loses its significance. The narrator, despite the deconstruction of reality in a qualitatively new reality, "devoid of limitations awareness and regulatory experience" (Turjačanin 1978: 36) wants to retain a semblance of reality and authenticity.

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<sup>1</sup> A large number of child psychologists and theorists of literature find that tragically in literature for children, has no aesthetic sense and does not lead to the achievement of positive aesthetic and corrective effects, because a little reader is not able to fully distinguish the world of fiction and fantasy from reality and such literary works cause painful feelings and should not be the subject children's reading curiosity in young age.

<sup>2</sup> Researches of Simeon Marinković show that children of preschool age and first grade favor picture books that talk about animals or about the lives of children, illustrated books and short fairy tales. Based on the results, Marinković concludes that the essential characteristics of the first great books are "content close to the children's world, the optimistic tone of speech, human message, short text, lively illustrations" (Marinković, 1987: 161).

Fairy tales and fantastic stories are interesting to children around the age of nine when they start to lose interest in this sort of stories. Vuković explains this loss of interest in the fairy tale with the higher education of the child, and "expanding the quantum of knowledge about nature and the world" (Vuković, 1996: 39). The interest in fiction is being replaced by an interest in the stories of exotic content and stories about other countries, cultures and customs.<sup>1</sup>

At all ages, in children's literature, the mother is a great narrative theme. Literary works that glorify the mother treat her selfless love and sacrifice for the family, the mother is the pillar and foundation of their home. Such are the stories of the Serbian writers *The First Furrow* (*Prva brazda*) by Milovan Glišić (Glišić, 2007: 161-169) and *The First Matins with My Father* (*Prvi put s ocem na jutrenje*) by Laza Lazarević (Lazarević, 1978: 184-205) and the short story *The Figure '10'* (*Desetica*) by the Slovenian writer Ivan Cankar (Cankar, 1951: 33-38). And the father is present as a motif in literature for children, but he is usually portrayed as stern and over, the holder of the patriarchal principles of morality and justice, as in the story *Lilly of the Vally* (*Đurđevak*) by the Slovenian writer Prežihov Voranc (Voranc, 1988: 5-12).

In literature for children there are also serious issues which represent projection of life which, unfortunately, is not always nice and cheerful. These are the themes of poverty and disease, the horrors of war, poverty and social injustice. It is about the issues that are not suitable for younger children, because children do not yet make a clear boundary between fiction presented in a conjured world of literary texts and reality, and react emotionally and receptively.

Semantic complexity of issues that point to the dark and destructive content of human life will be showed on the theme of war in Serbian literature. The theme is interesting to children because of its dynamism, adventure and excitement. Some Serbian prose writers for children painted the war in the way to follow "the interesting line, not the probable line". Vuković points out that it brought a literature "that the war posed primarily as a great adventure and "that is easily deflected into the water of black and white art". The author points to "the dark potential" of the issue: "horrifying scenes, suffering, death, blood, torn childhood, etc..." (Vuković, 1996: 252).

A circumstance of war and brutal scenes to which man is exposed is changing human personality. Instead of idealized heroes in fiction appear ordinary, average people tend to doubt and temptation. Aggression and destruction of war leaves mark on their psyche, because often in inhumane conditions come to the surface layers of dark and destructive personality.

Subject of war does not have to be directly involved in the work, it can be introduced in an indirect way, as a secondary or complementary compared to some other topic. Literary texts can begin in the modernity and through retrospective evocation war themes can be introduced. A war subject can be introduced into the action through a direct casual link. For example, in the short story *People Will Reward All This* (*Sve ce to narod pozlatiti*) by Laza Lazarević the issue of war is present in the background. Wounding in the war was the direct cause of crippling the son Blagoja coppersmith, which results in peacetime, a conversion not only this young man, but his father into the beggars (Lazarević, 1978, 319-335)

Literary works in which the war was really launched stand on the border with the literature for adults. Here we must point to an attitude that is present among theorists of literature for children. It is about the emphasis vital relations of the children's literature towards life and its manifestations, and the notion that literary works for children and youth do not suffer from dark scenes from reality. Marjanović notes that "life arises darkness, but the writer relieves avoiding traumatic scenes". (Marjanović, 2009: 29). Childhood covers a large time span in the development of man, and this attitude is conditionally acceptable, or acceptable to the classification of literary topics by age. Preschool children, and the younger primary school age do not correspond to the dark and destructive themes. They like works of bright tones and a happy ending in which the justice and the good win. Already in the final grade of primary school, life experience of children is larger, some of them could personally be convinced that life is not perfect and romantic fairy tale dream where only good things happen, so avoiding the prose of "dark themes" would mean artificial attempt to hold a young man closed under the pretext that it is the only way to preserve the life of adversity, problems and destructiveness of which will be faced in the outside world.

The adolescent is attracted by literary themes that are difficult to classify children's literature, because the attention of their thinking and emotional world occupy the issues arising from all forms of complexity and multiform life, existentially and ethical problems and often quite abstract and symbolic field and the literature that is being processed and interpreted in high school, hardly can be grouped into children's literature.

As the choice of topics in literature for children is adapted to the possibilities of reception of small readers, and the manner of its presentation is subject to the receptive abilities of children to accept, experience and adopt the aesthetic

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<sup>1</sup> Marinković cites the facts to which he came thanks to the Serbian librarians those girls more than boys love fairy tales and boys more than girls love animal stories and tales of war (Marinković, 1987: 161)..

value of the artistic text. Topics intended for children succumbed to spontaneous and imaginative process, because a child's attention is not characterized by the ability to focus and to concentrate. Children's temperament is dynamic and can not be drawn by slow and long story, filled with meditative reflections and the outcome that occurs only after a delay of the digressive delays.

Literary texts for children has to be interesting and engaging, to motivate over and over again with its unexpected and dynamic action and to stir up the reader's curiosity by the principal of "what happens next". And the indefinite point, which by Ingarden (Roman Witold Ingarden), has any artistic text (Ingarden, 1971), is of great importance for the child's perception and understanding, as it provides the necessary participation of the reader in a small extension of the art world and the artistic experience of literary texts. The child, in order to "fill in" and build on the unspecified parts of the text, engage thought-emotional, fantasy and linguistic capabilities of its personality. It dreams and invests intellectual effort to conjure up and present the depicted world of art.

### Characters in children's literature

In the prose for children there are very few episodes and secondary characters, young readers can follow dilated epic story. The plot of a novel is not branched; it is reduced and characterized by a focus on a single action, an event, a central emotion or effect. The presence of actions and events in the narrative layer of the text holds the child's attention, and interesting dialogues and monologues of the main characters that enhance the dramatic elements. The literary text intended for children no longer describe the nature or the environment, they are reduced to mild announcements and lyrical.

In the descriptions of the characters prevails portraits over the psychological dimensions of personality. The attention of the child attracts impressive and plastic described main characters. Children themselves, as literary heroes and bearers of events and actions, are appropriate to the child - the reader to enjoy their character and identify with them. The kids will follow the adventures of its literary peer with great pleasure, care and internal projection into the world of the work, because he thinks and acts in a similar way that it is characterized by typical children's naive thinking. The little boy will follow with the enjoyment, great care and internal projection in the world of the acts the adventures of his literary peers because he thinks and acts in a similar way that is characterized by typical pediatric naively thinking. That is why the adult characters in children's literature are characterized by infantile character, and they are essentially, regardless of their age, by nature children. Such a hero is grandfather Rade who in the story *The Amazing Device* (Čudesna sprava) by Čopić, in the ticking of the clock finds an analogy with the beating of the human heart, thanks to his naïve and infantile nature and for him the clock is mysterious and amazing device so he treats it with the greatest respect (Čopić, 1998: 14-18).

Small readers will carefully monitor the exciting heroes who are exceptional examples of strength, courage, justice, morality and wisdom. Naïve characters who go through variety of adventures due to their naivety and gullibility, like Pinocchio or Don Quixote. Small *Celestial River* from the fairy tale *Heavenly River* (Nebeska reka) by Grozdana Olujić (Olujić, 1988: 48-51) becomes close to the children's world because of its seemingly impossible wish to resist the established order of things that are imposed to it and from the typically small earth river becomes a celestial river. The children will in its enduring faith in the impossible desire, find traces of their own fantasies and dreams, of the impossible things and unfulfilled desires and based on that they will build firm belief and attitude that they should never give up their hopes and dreams.

Children, especially at their young age, have an innate preference for the natural world, plants and animals. Particularly interesting are the animals as literary heroes as kids see them as their faithful friends and toys. Children, in the world of adults, feel mismatched and confused, very often helplessly, and the animals help them to feel protected and loved. Novo Vuković finds a number of similarities between children and animals, the analogy that can explain big interest and with it the child reader approaches a literary work whose characters are animals. According to him, they share a sense of insecurity, fear, and need to be protected. Their reactions are similar, their ways to express anger, pleasure, need for play (Vuković, 1996: 292).

As an illustration of the stated opinion of the closeness of the animal world with the children's world (which is the firm position of some psychologists),<sup>1</sup> a fabulous story *Šarenorepa* by Grozdana Olujić (Olujić, 2004: 71-75) can serve.

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<sup>1</sup> Psychoanalysts believed that animals have an important role in various stages of growing up the child. They even called "animalistic" some stages of growing up, when the child's imagination is particularly concerned with the animal world. A child growing in a family triangle (father - mother - child) is feeling traumatized by their conscious and unconscious knowledge (by psychoanalysts, usually sexual) and unconsciously replaced its parents with some of the animals, or just trying to identify with them.

Touching friendship between the girl and imprisoned beast in the cage of the Zoo, the terrible tiger, is described in the story. Weeks and months went by in a silent conversation between the terrible beasts, from whose roar froze the blood in the veins, and a small child, while adults have not decided to stop this gentle friendship. The violent disruption of friendship resulted in the child's illness and the starving of the terrible beast, until the narrator has not decided to join the fantastic narrative process by which the tiger turned into a spotted cat that spends time next to the sick child until its complete physical and emotional healing.

The creators use different storytelling methods in painting wildlife in the literature for children. Some are taken from literary tradition, such as animals with supernatural powers, fantastic animal species, animals that talk... In the story *Sarenorepi* by Grozdana Olujić fearsome tiger is transformed into the spotted cat, therefore expresses unreal power. Talking animals are common in the entire animalistic literature. Vuković called the speech animal "a convention" of the whole animalistic literature (Vuković, 1996: 293). In some literary works animals are characterized by a man's character. 1

In the short story by Branko Ćopić *Tomcat has become a Hajduk (Mačak otisao u hajduke)* (Ćopić, 2005: 73-79), the main character, miller's Triša big fat cat is characterized by laziness as a dominant trait. The cat is fed of hunting mice and wants to "loaf in the forest shade". Yellow-billed sparrow *Pudika*, the the main character in the story *Young Sparrow (Vrapčić)* by Maxim Gorky, is characterized by curiosity and naivety. *Pudika* lures the outside world to leave the safety of the nest.

...To fly – he haven't tried yet, but he had already waved the wings and constantly sticking out of the nest: he wanted to find out something about this world, and whether he'll like it (Gorki, 1946).

The sparrow does not trust the adults, especially its mom, that the outside world is full of danger. Inadvertently knocked over a nest and found the outside world for which he longed so much. Instead of satisfaction, a death threat met him, in the form of ginger cat. *Pudik* faced with the challenge learned open and clear message of the creator of "those who do not believe my mom go bad". Some narrators didn't rely on fiction in representing the animal world, but sought to situate the animals in their natural environment, to depict their lives and community, figure out their "soul", and the depth of the relationship and the bond they have with man. Such literary texts speak of the strong link and gentle friendship between man and animals, such as stories *Jablan* by Petar Kočić (Kočić, 2002: 5-9) or the novel *Lassie Come-Home (Lesi se vraca kući)* by Eric Knight (Najt, 1998).

The boy *Lujo*, the hero of the story by Kočić, is united with his bull *Jablan* with gently friendship and great love for him. The boy talks to him as he talks to a man cuddle him, as he is a child.

...The bull habitually waved his tail and grazed boy's cheek.

–Me, *Jabo?* – asked reproachfully. – Now I'm going to cry.

He pulled away slightly to the side and wept. *Jablan* raised his head.

– Noo, no, *Jabo!* I'm just kidding. You didn't hit me... God-damn, don't be angry for everything! Come here! Let's kiss! (Kočić, 2002: 5)

Noteworthy are the literary works that glorify the animal world in which animals are presented as infantile. "Writers and Illustrators after them often infantilized wildlife painting cubs or small animals and showing how these heroes manage to outwit and defeat a much larger and more powerful" (Vuković, 1996: 293).

Such a work is the short story *Aska and the Wolf (Aska i vuk)* by Andrić, Nobel laureate (Andrić, 2008: 439-443). In the short story, the sheep *Aska*, physically much weaker than the terrible wolf, manages to defeat him and marveled due to the beauty of movement, that is, art of dancing. And the ugly duckling of the eponymous authoring fairytale *The Ugly Duckling* by Hans Christian Andersen (Andersen, 2008: 44-55), born in the world of poultry, ducks and chickens, in the world in which it was experienced so ugly that everybody boiled it, pushed it, bit and made it a laughingstock, managed to defeat the world that plagued it by ignorance and stupidity, to rise above it, transforming into a beautiful swan.

To be born in a duck's nest, in a farmyard, is of no consequence to a bird, if it is hatched from a swan's egg. He now felt glad at having suffered sorrow and trouble, because it enabled him to enjoy so much better all the pleasure and happiness around him; for the great swans swam round the new-comer, and stroked his neck with their beaks, as a welcome (Andersen, 2008: 53).

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<sup>1</sup> The fable, and later, the parabolic fiction about the animal world, widely elaborated model of talking animals and are characterized by a man's character.

Children – readers in the encounter with animal heroes, reading about their actions and activities, can learn many useful things. For example, reading a short story *Porcupines (Bodljikava prasad)* by Arthur Schopenhauer the kids will find out good manners and see what it looks like solidarity and friendship in the animal world (Schopenhauer, 2008: 74).

In the story *The Sparrow and Swallows (Vrabac i laste)* by Leo Tolstoy (Tolstoj, 1978: 106-107), the swallows walled with the mud the unbidden guest with, who had moved into their home. That's a little harsh punishment for a sparrow who has usurped someone else's living space. Realistic and seemingly cruel story that will show the child that in nature there is a constant struggle for survival and cruelty, which is not in accordance to the naive and cheerful nature of the child. Discovering "tinted" layers of meaning of the text, gradually discovers that aggression does not lead to a real solution to the problem and that violence in response to violence is equally bad solution, as well as accepting the situation and agreeing on terror and aggression.

In addition to the animal characters, in fiction for children, people often appear as heroes, mostly children, but adults too. Their characters are rarely shaped in a superficial way. Literary heroes are simplified and displayed in black and white painting, as well as extremely positive or very negative. In the prose fiction intended for children we can meet the characters of children who are too serious, without traces of children's imagination, serenity and frivolous. The children, as well as the adult recipient, bounce sharply polarized characters, whose inner figures are presented, and some contrasting and contradictory qualities of the characters that are static and artificially tailored, and cannot cause internal identification of the reader.

The art of literature written for children is a common characterization of the hero, which is realized in a humorous way. Their appointment is one way of the writer to express the character of the hero or personal attitude to their personalities. As an example, we can use creativity of the Serbian humorist Nušić and his children heroes whose aliases, built-in mocking-parody basis, representing a scenic view of their character and the most prominent feature. Thus, in the novel, *Hajduks (Hajduci)*, Sima Gluvać was nicknamed "the deaf" because he played poorly heard before teachers whenever needed to answer for some items. The boy Mile has been nicknamed, and for that are "responsible" the crumbs that could always be found in the character's pockets (Nušić, 2010).

Once the appointment of the hero, child voices accumulate the same voices to attract the interest of a small reader, and provoked laughter. In the radio play *Capatin John Peoplefox (Kapetan Dzon Piplfoks)* by Dušan Radović (Radović, 2010: 33-57), the name of the main character, retired pirate captain Peoplefox, cause comic effect and attracts the curiosity of the child to become interested in personality and adventure of the unusual pirate adventurer Peoplefox, who doesn't look like established idea of the sea robbers.

### Language and style in literature for children

And the language that is used in writing children's literature written in children's literature is aimed to keep children's interests. Although the child does not fully understand the transmission of meaning and symbolism, and often the very essence of linguistic expression, the word has strong effect on his inner life. Through words and language are realized and embodied the conceptual and ethical layers of literary texts. The word is a basic means of the author's expression, creativity and imagination. That is why are of the great importance the language and the style of the literary texts written for children.

Language of the literature for children is characterized by some specificity of poetic language literature that is intended for an adult recipient. It easily achieves its communicative function. It is a language that is compliant with the age of the child and his intellectual and emotional abilities. A simplified form and the non-use of specific stylistic techniques, hard to understand metaphors, allusions and symbols are the literary text comprehensible to children. "The poetics of children's fiction owes mostly to the simplicity", says Petrović (Petrović, 2005: 192). And Marjanović also emphasizes that the conciseness, clarity and simplicity in composition, style and linguistic expression of children's literature enhance "communication connection between the writer and the reader" (Marjanović, 2009: 28).

Tight, concise and dynamic storytelling starts intensively and draws the attention of the child. The literary term for children is short, unencumbered with the episodes and rationally completed. Children's understanding corresponds to the clear language that is characterized by the grammatical integrity of all parts of the sentence, but his clarity does not mean the absence of emotion. The literary evidence in prose is both clear and colorful and sensitive. Vivid storytelling brings to the children's imagination plastic images, brings to life objects, encourages imagination and creativity, and authors in the

prose texts often use antonyms, diminutives, augmentative, pejorative, euphoric and onomatopoeic words. Often this is the only dictionary that child benefit or vocabulary that is close to his cognitive experience.

Language used in the literature for children is released from the strict philological rules, so it is often characterized by irregularities in the grammatical and syntactic forms. In the evidence of literary heroes encounter non-literary and slang words, neologisms and idioms. In the prose by Copic there are words specific for rural way of life, especially for the author's hometown, Grmeč in Bosnia. Use of localisms contributes to the conviction of the art world of the stories by Čopić. In the short story Visit to the Moon (Pohod na Mjesec) appear and non-literary terms and phrases. The main characters, Rade the grandfather and his blood brother, a packsaddle maker Petrak, will be called one another: "the old mill plug", "donkey", "old gray ox", "old horse", "fool", "fly horse"... (Čopić, 1998: 23-29).

From the point of diachronic perspective it can be seen that in the contemporary fiction for children affected by new scientific discoveries about children's perception leads to complexity of narrative structure. Pavlović in the "special leader" of contemporary fiction includes: brevity, imaginativeness and heightened emotionality (Pavlović, 2010: 300). The storytellers for children pay attention to the details and nuances. Motives are summarized thus leads to their expiration in a brief narrative structure. Through metaphors, which are achieved with the unusual blend of words, a small reader feels to get accustomed to a motive and action. The moral lesson and didacticism are no longer the primary effects.

Failure to comply with the strict rules of grammar and usage of the "non-poetic words" does not mean lack of clarity and understanding; it is primarily the function of provoking laughter and cheerful reactions in young reader. Simplicity of form that characterizes the entire literature intended for children does not represent poverty, superficiality and lack of the aesthetic achievement of this type of literature. A simple style, the ability to say more with less words and rejecting the broad narrative of many great writers and famous literary theorists were right measure of good style and aesthetic taste.

## Concluding Remarks

Considering the specifics of the children's literature (mainly fiction) in the context of genre classification in terms of themes and motifs, the selection of literary characters, peculiarities of composition, style and poetic language, we found that it is a literature that is thematically, stylistically and structurally adapted to the intellectual, emotional and psychological possibilities of the child's perception. Determination of children's literature with the purpose criterion restricts the, intellectual and emotional abilities of children - the readers, limiting the possibility of any experiment or poetic radicalism of certain literary movements and schools. "Aberrations of any form are unproductive and unsustainable; in the children's literature there is no beautiful without instructive, as there is no fun without laughter or games without absurdity, parody and nonsense" (Milinković, 2010: 486).

Literary work aimed at young population of readers who have just stepped into the world of fine arts, must stimulate their imagination and creativity, develop aesthetic tastes and sensibilities, and tend to favor beauty. In this way, the child is propositioned and becomes aesthetically sensible, it enjoys the arts. It is formed and developed as a reader for whom the literature will become a permanent spiritual need. However, the children's literature needs to meet certain educational criteria, the educational effect on the young reader. This educational activity, which is reflected in the development of positive ethical and moral traits, should not be imposed biased, but woven into the beautiful phenomenon, and in all forms of artistic prose structure. The dominance of any element, pedagogical or aesthetic, "takes offense to utilitarian or hedonistic extremes that are, in the essence, both equally unacceptable" (Turjačanin, 1978: 7). Only when it succeed to unite both the aesthetic and educational requirements (nice and instructive), literary texts for children can bear the attribute artistic.

In the basic features that this literary type separate from the literary works intended for adult readers: brevity and clarity, we should not see the weakness, but rather the quality, which is characterized by all of the aesthetic worth of prose literary works, because children's literature is an integral part of the overall literary art that is created and shaped within the general laws of literary poetics.

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