

reality and how strongly they tried to shape it. Although the author fails to answer them unequivocally, the general picture of the primers that emerges from her research is undoubtedly an interesting introduction to the problem of educating primary school pupils.

Particular attention should be paid to Wojdon's careful preparation and analysis of source materials, fully described in the bibliography. *World of primers* is a valuable academic study that can be recommended both to researchers of the post-war history of early school education and to readers wishing to deepen their knowledge of the topic.

Sylvia Kamińska-Maciąg

Тетяна Качак, *Українська література для дітей та юнацтва: підручник*, ВЦ «Академія», Київ 2016, с. 352.

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Tetiana Kachak's textbook on Ukrainian children's and youth literature is one of the very few books on the subject available on the Ukrainian publishing market. The book is intended especially for students and for those who work with children and youths, that is librarians or employees of cultural and educational institutions.

The textbook begins with a short theoretical introduction, enabling the reader to situate its subject of research within the framework of Ukrainian literary studies. Kachak briefly discusses the existing definitions of children's and YA literature coined by such theorists as Yuri Kovalov, Ludmila Serdiuk or Lubov Kilichenko, and then derives the following definition of her own: Children's and youth literature consists of artistic, popular science and journalistic texts intended for children and young people (p. 10). The definition does not, however, make any mention of the findings of international literary studies, for example Kimberley Reynolds' *Children's Literature: A Very Short Introduction* (2011), Sebastien Chapleau's *New Voices in Children's Literature Criticism* (2004), and Peter Hunt's *Criticism, Theory, and Children's Literature* (1991).

Kachak then enumerates the roles of children's and youth literature (educational, pedagogical, entertaining, cognitive, rhetorical, and aesthetic). Yet, her descriptions of each role are rather short. Instead, the author focuses on the approaches to the periodization of Ukrainian children's and youth literature. Though Lubov Kilichenko's approach had been widely accepted since the 1990s, it has lost much of its validity nowadays. The most popular contemporary paradigms for periodization have been proposed by Svetlana Terpeluk, Natalia Bohdanec-Biloskalenko, and Boris Shalaginov. Terpeluk visibly relies on the general periodization of Ukra-

inian literature and takes into account themes and genres, historical change and social change, as well as the growth of culture and literature across different periods. Bohdanec-Biloskalenko's framework clearly separates folklore from authored literary works, which in turn she divides into five categories. Boris Shalaginov assumes that children's literature as a separate phenomenon developed from the texts written specifically for children. Kachak uses these examples and takes into account factors which influenced the development of children's literature to suggest her own framework (pp. 16–17):

- a) The prehistory of Ukrainian children's literature (children's folklore, relics of old literature in children's texts),
- b) Ukrainian literature for children and about children (the 19th century),
- c) Ukrainian children's literature of the 20th century (with two main tendencies: modernism and socialist realism),
- d) Contemporary Ukrainian children's literature (the final decade of the 20th century and the beginning of the 21st century).

The periodization proposed by Kachak is arguably more valid for systematizing existing Ukrainian children's and youth literature. Not only does it involve contemporary pieces from the 21st century and modernist works but it also distinguishes socialist realism literature as ideologically marked.

A short subchapter *Children's and youth literature in academic and critical literary studies* points to the fact that a concept of the child reader has only gained full recognition at the turn of the 21st century (p. 17). Kachak enumerates a number of issues related to the children's literature branch of literary studies, strongly emphasizing the scarcity of theoretical frameworks, which is a result of this type of literature having been mostly approached from ideological and pedagogical angles. The contemporary analysis of children's and youth literature exhibits the following tendencies: the artistic merits of the texts are often emphasized; papers with a particular, narrow focus outnumber those of a more general, holistic tone; a considerable emphasis is placed on particular works or on works of a particular author rather than on works from a particular literary period; the analysis of Ukrainian children's and youth literature is shallow in the context of literary history, both international and Ukrainian, and the number of comparative analyses is insufficient. Kachak devotes much attention to the methods of analysing children's and youth literature by examining the analysis paradigms for various literary genres, characters, the poetics of literary works and the role of those works.

The remaining chapters of the textbook are divided following Kachak's periodization framework. *The prehistory of Ukrainian children's literature* chapter opens with a number of definitions (*folklore, children's folklore, lullabies, counting rhymes, nursery rhymes, fables* etc.). Kachak also quotes and discusses several examples of oral literature, examining their distinctive elements and functions. *Ukrainian literature for children and about children* summarizes the early phases of the development of systematized children's literature, influenced by the following factors (pp. 60–62):

return to the roots of folklore, oral lore being recorded in writing, the advancement of printing technology, the development of pedagogy, and works on children and childhood. Kachak mostly refers to the works of Taras Shevchenko, Marko Vovchok, Stepan Rudansky, Yuriy Fedkovych, and Borys Grinchenko and briefly discusses their biographies.

Ukrainian children's literature of the 20th century begins with the discussion of Ivan Franko's works and specifically, of his writing intended for children. Other authors from the 20th century are also mentioned, such as Olena Pchilka and Bohdan Lepky. In this chapter, Kachak also examines modernist trends in poetry (Oleksandr Oles, Lesya Ukrainka) and prose for children (Mykhailo Kotsiubynsky, Volodymyr Vynnychenko). This chapter contains a large subchapter entitled *The development of children's literature in Soviet Ukraine*; its introduction encompasses the general trends in children's literature during the subsequent decades in which Ukraine existed as a part of the USSR (from the 1920s until the 1950s). Kachak divides this subchapter into the following sections: *Poetry*, *Prose for children against Socialist realism's stereotypes*, *Drama for children in the first half of the 20th century*, and *Periodicals for children*. The first two sections use the following pattern: author, biography, notable works, short discussion. The subsequent subchapters examine the periodicals (e.g. *Dzvinok*, *Barvinok*) and drama for children popular at that time. The second half of the 20th century, starting from the 1960s, marks the period of revival and modernisation of Ukrainian children's and youth literature. The subchapter *Thematic and genre revival of children's literature in the 20th century* follows a similar subdivision: *Prose*, *Poetry*, *Fantasy literature for youth*, and *Children's drama*.

The final chapter, *Contemporary children's and youth literature*, is, as one would expect, the longest chapter of the textbook. It begins in the 1990s, which were marked by Ukraine regaining its independence and the rebirth of modernist and realist trends (p. 236), and reaches the contemporary times; across this period, children's and youth literature has been growing very rapidly. The chapter discusses children's poetry, psychological realist and historical prose, drama, the contemporary fairy tale, realist prose, novel, historical novel, autobiographical prose and crime fiction. The textbook also includes a short dictionary of terms used in the book and bibliography. However, the latter is incomplete and, instead of including the full list of primary and secondary sources, it comprises approximately thirty sample items from papers, journals and scholarly publications.

Kachak's approach to periodization and the resulting structure of the textbook, form a transparent overview of the most important authors from the subsequent stages of the development of Ukrainian children's and youth literature.

Aniela Radecka