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MODELS OF NARRATION IN *LITERARY TEXTS* For *CHILDREN*
(Case study of Norman Lindsay’s fairy tale “The Magic Pudding”)
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A.O. Tsapiv. Models of narration in literary texts for children (case study of Norman Lindsay’s fairy tale “The Magic Pudding”). The research focuses on reconstruction of the model of narration “Merry-go-round” in Norman Lindsay’s fairy tale “The Magic Pudding” and revealing lexical, grammatical, semiotic means of its actualization in the text. It is believed that narration refers to the concrete and directly visible way in which a story is told, comprising word choice, sentence length and narrating agent. The model of narration is realized as a cognitive and linguistic construal which we represent as an abstract schema. The model of narration “Merry-go-round” is inbuilt into the narrative structure of the text. The semantics of the name of the model taken from different thesaurus sources: etymological, synonymous and definitional correlates with the name of the game and enables us to reveal typical features of the word and main characteristics of the game itself: it is something pleasant and funny for children, it moves round, has circular movements. Circular fast movements of merry-go-round correlate to the description of its movements in narrative situations in the fairy tale i.e. the repetition of adventures of main characters. On lexicogrammatical level circular movement is actualized via motion verbs. Text illustrations of the fairy tale serve as semiotic means of realization funny circular movements. It is claimed that such narrative structure of the text subconsciously activates in a child’s mind his/her knowledge, memories, emotions connected with the play Merry-go-round and as a result makes a child get interested in a fairy tale and keeps him/her engaged in the development of the plot.

Key words: model of narration, fairy tale, narrative structure, narrative situation, plot.

А.О. Цапів Моделі нарації у художніх текстах для дітей (на матеріалі казки Нормана Ліндсі «Чарівний пудинг»). Статтю присвячено реконструюванню моделі нарації «Merry-go-round» («Карусель») у казці Нормана Ліндсі «Чарівний пудинг» та виявленню лексичних, граматичних і семіотичних засобів її реалізації у художньому тексті. У дослідженні нарацію розуміємо як конкретний спосіб повісткування історії, який охоплює лексичні, синтаксичні, наративні (наратор та наратор) особливості художнього тексту. Модель нарації витлумачено як лінгвокогнітивний конструкт, який ми представляємо у вигляді абстрактної схеми. Модель нарації «Merry-go-round» є вписаною у наративну структуру художнього тексту. Семантика імені моделі нарації співвідноситься з іменем гри. Етимологічних розвідки та вивчення семантики у тлумачних та синонімічних словниках уможливають виявлення найтиповіших ознак та характеристик імені моделі та самої гри. «Merry-go-round» – це приємна та смішна дитяча гра-розвага, із швидким обертом по колу. Семантика циклічного руху реалізована у наративних ситуаціях – пригоди головних персонажів повторюються по колу. На лексичному та граматичному рівнях семантика руху відбита у дієсловах із значенням руху. На семіотичному рівні семантики руху втілена в ілюстраціях, які візуально нагадують оберт по колу. Така наративна структура художнього тексту підсвідомо активує в уяві дитини її знання, спогади, емоції, пов’язані із грою-розвагою merry-go-round, що збуджує дитячу допитливість і сприяє її зацікавленості у розвитку сюжету казки.

Ключові слова: модель нарації, казка, наративна структура, наративна ситуація, сюжет.

А.О. Цапів. Модели наррации в художественных текстах для детей (на материале сказки Нормана Линдси «Волшебный пудинг»). Статья посвящена реконструкции и описанию модели наррации «Merry-go-round» («Карусель») в сказке Нормана Линдси «Волшебный пудинг» и выявлению лексических, грамматических и семиотических особенностей ее реализации в тексте.

В исследовании нарратацию понимаем как конкретный способ повествования истории. Нарратация предполагает особый выбор лексических, грамматических и семиотических средств, использованных в художественном тексте. Модель нарратации понимаем как лингвокогнитивный конструкт, который представляем в виде абстрактной схемы. Модель нарратации «Merry-go-round» («Карусель») вписана в нарративную структуру художественного текста. Семантика имени модели нарратации соотносится с именем игры. Изучение семантики в этимологических, толковых и синонимических словарях позволяет выяснить типичные признаки и характеристики имени модели, а также самой игры в целом. «Merry-go-round» («Карусель») – это приятное и забавное развлечение-игра с быстрым движением по кругу. Семантика цикличного движения реализована в нарративных ситуациях – приключения главных персонажей повторяются по кругу. На лексическом и грамматическом уровнях семантика движения актуализируется в глаголах движения. На семиотическом уровне семантика движения актуализирована в иллюстрациях, которые визуальнo напоминают движения по кругу. Такая нарративная структура художественного текста активизирует в подсознании ребенка его знания, воспоминания, эмоции, связанные с развлечением-игрой merry-go-round, что стимулирует ребенка проявлять любознательность и заинтересованность в развитии сюжета сказки.

Ключевые слова: модель нарратации, сказка, нарративная структура, нарративная ситуация, сюжет.

1. Introduction

There exists a magic chemistry of combining elements to create a literary text for children. The formula of putting together plot, structure parts, images, style – is a unique symbiosis which makes a child reader be engaged in the story. Children's literature are literary texts for which the associated writing (awareness of a child audience), publishing (the author's decision to tailor a literary work to conform to an imagined child readership's expectations and tastes), mediatory (librarians', booksellers' and teachers' decisions to orient towards a specific text a child reader rather than an adult reader), critical practices (the critiques of book reviewers and academics should allude to the likelihood that children are the intended audience) and readerly practices (conscious or unconscious decision of adult readers to read the book with a child rather than alone) display an awareness of their audience as primarily located within the symbolic childhood of their time and place, that they address a "child audience" (Beauvais 2015: 8–9).

The world of a fairy tale is the world created by adult writers for children. There is a huge gap in the age between the author and his little reader. The author operates with his own memories about the childhood, his own adult experience, his creativity and cultural specifics. The metaphors the author lives by may not correlate with the metaphors children operate with. The main is to "transform", "adopt" the mental schemas of an adult for the audience for children. The conceptual substance of a fairy tale is a blend of the mental construal of an adult and a child. A fairy tale teaches, advertises, educates and motivates. It is not an instruction or a story about real life. It is an imaginary world that has a close connection with the reality. In the fairy tale the magical and the real coexist. A fairy tale is a children's story (a story addressed to the child reader) about magical and imaginary beings and lands, a story in which magic things happen (Macmillan : 249). A fairy tale often tells the story of an individual. It takes into account the entire life of the hero or heroine, but focuses on a single event. Fairy tales mostly have a happy end. Good is rewarded, and evil is punished. The origin of the word *fairy* demonstrates that it deals with enchantment and miraculous events. The elements of traditional fairy tales are: flatness (fairy tale characters are mere silhouettes, mentioned simply because they are there), abstraction (not many particular, illustrative details are given, the things in fairy tales are described explicitly), intuitive logic (nonsensical sense) and normalized magic (the natural world in a fairy tale is a magical world. The day to day is collapsed with the wondrous. In a traditional fairy tale there is no need for a portal. Enchantment is not astounding. Magic is normal (Bernheimer 2015).

In writing for children an adult as if returns to the child in himself. He experiences the world with vulnerable freshness of a child, with the simplicity, uncertainty and openness to the unconscious

(Glazer, J., Gurney W. III 1979 : 22). Fairy tales for children tend to be laconic, optimistic, have a clear-cut moral schematism, child protagonists. The language and the choice of expressive means as well as stylistic devices have a child oriented tendency (Glazer, J., Gurney W. III 1979 : 19–20].

Narratology as a multidisciplinary science, comprising linguistics and literature, has been in focus of literary studies especially intensified since the twentieth century. Its theory and methodology have been developed in formalism (Propp 1928), structuralism (Genette 1998; Schmid 2003), cognitive narratology (Alber 2016; Korthals Altes 2014; Ogata, Akimoto 2016; Herman 1999), which has developed methods enabling to reveal the interconnection between mental and textual spaces.

Gerard Genette understands *narrative* as the way in which characters and events of the story are offered to the reader. The narrative level of the narrative text focuses on (a)chronology organizational principles. *Narration* is the surface level of the narrative text which comes down to the formulation of the story. Narration refers to the concrete and directly visible way in which a story is told, comprising word choice, sentence length and narrating agent of the narrative text (Genette 1998 : 64–67). The textured network, that is a combination of crucial parts: plot, characters, themes – enables a reader to comprehend a literary text. The contextual factors are cultural specifics, ideological values, the age of the reader. A writer frames (models) what he writes and makes his reader immerse in the text (Toolan 2016).

2. Methods

The *model of narration* is viewed as linguistic and cognitive construal which is *inbuilt into* the narrative structure of the fairy tale. It integrates compositional plot structure, compositional meaning structure, linguistic and stylistic means of their actualization in the text. It is actualized on the grammatical, semantic and semiotic text levels.

The article aims at reconstruction of the model of narration “Merry-go-round” in Norman Lindsay’s fairy tale “The Magic Pudding” and revealing lexical, grammatical and semiotic means of its realization in the text.

The **object** of the article is the model of narration “Merry-go-round”, the **subject** of the research – lexical, grammatical and semiotic means of its realization

We assume that *the model of narration is the way of construing the story-telling, it includes a number of operations, which enable to develop the plot*. It is claimed that the models of narration in fairy tales – are play/game models. These models of narration correspond to children plays/games. The model is a logical construction which recreates characteristics and essence of a real object. Games for children tend to be funny and entertaining, they attract their attention and enrich their imagination. In child’s mind the thought about any game activates certain scenario and associations. It makes a child get interested and engaged in it.

A game as the phenomenon has been the subject of researches in various humanitarian sciences. A well-known English-Austrian philosopher Ludwig Wittgenstein (2005) developed a conception of games played with and in language. Jaakko Hintikka (Hintikka 1980) basing on Wittgenstein’s ideas invented a Game-theoretical semantics.

There is a question about the correlation between the sense of the game and play. Thus, play and game are social activities. Game requires keeping to the fixed rules and measures, but play is a not regulated activity (Chrzanowska-Kluczevska 2004 : 14). Game is a voluntary occupation and it is an aim in itself. Game is accompanied with tension, joy and awareness that it is not real.

Elzbieta Chrzanowska-Kluczevska in her “Language games: pro and against” book describes Caillois taxonomy of games and plays, which unfold into such categories:

- agony games (agon), founded on desire to compete and win, on rivalry (chess of football);
- luck games (alea), based on happy chance and luck (lotteries, roulette, dice);

- imitation games (mimicry), in which people behave as if they are someone else in different surrounding. These are theatrical performances, balls, dances;
- free play games (ilinx), which are based on bewilderment, intoxication and ecstasy (orgiastic rituals and dance);
- improvisation and imitation games (paidia), which bring pleasure and are rule-free;
- the foundation of organized game (ludus), the tendency to regulate the the gamesome behavior (Chrzanowska-Kluczevska 2004: 15–16).

The methodology of reconstructing narrative play model of narration unfolds into a number of operations aimed at revealing the specifics of its realization on different text levels.

The **first stage** presupposes the analyses of the semantics of the narrative situations in the text. A narrative situation is viewed as an episode of the text in which events, actions, adventures of the main character are depicted. It corresponds to the compositional plat blocks – exposition, rising action, climax, falling action, resolution.

Second stage deals with the lexical, grammatical (morphological, syntactic), semiotic and stylistic means (expressive means and stylistic devices), enabling to actualize the model of narration. On the lexical and grammatical levels a play model of narration is verbalized via motion verbs.

Third stage aims at revealing the type of narrator and narratator, the kind of communication narrator–narratator as crucial elements of the narrative structure of the text.

3. Results and Discussion

The semantics of the name of the model of narration is learned from different thesaurus sources: etymological, synonymous and definitional. It shows up as something that turns round: *Merry-go-round is a machine with models of animals that children ride on as it turns round* (McMillan : 452); 1. *A revolving machine with models horse or cars on which people ride for amusement*; 2. *A continuous cycle of activities*. The etymology of the word: *merry comes from the old English word myrige, myrge* and means *pleasant* and *brief* (A short etymological dictionary of modern English : 1996). The definition of the nominative unit *Merry-go-round* enables us to reveal the most typical features of the word and main characteristics of the game itself. So, it follows that it is something pleasant and funny for children, it moves round, has circular movements. Correspondingly, in the narrative situations in the text exists a certain circulation of the events in the fairy tale “The Magic pudding”, stealing and finding the pudding, stealing and finding it again.

In Australian fairy tale “The Magic Pudding” written by Norman Lindsay fairy characters are anthropomorphic Bush-characters: koala bear Bunyip Bluegum, Bill Barnacle, the sailor, and his friend, Sam Sawnoff, the penguin. The plot of the fairy tale: two bears live on a tree, Uncle and his nephew Bunyip. The uncle has long whiskers what makes very uncomfortable to live in a small house in the tree with long whiskers getting everywhere, even in the soup: “*The plain truth was that Bunyip and his Uncle lived in a small house in a tree, and there was no room for the whiskers. What was worse, the whiskers were red, and they blew about in the wind, and Uncle Wattleberry would insist on bringing them to the dinner table with him, where they got in soup*” (The Magic Pudding)). Because of that Bunyip decides to leave his home and travel. According to Propp’s classification such beginning of a fairy tale is a typical one (Propp 1928). While travelling he meets two friends and a Magic Pudding named Albert, a character with anthropomorphic features. Albert talks, sings, grumbles, and wants to be eaten. Three friends call themselves “Noble Society of Pudding Owners” and travel all over the country to have adventures and joy. They are often attacked by sly thieves – a possum and a wombat, who want to steal this Magic pudding Albert.

The plot develops as if it is going round the circle. When the reader tastes his first slice, Bunyip meets his friends and the magic pudding: “...*he discovered two people in the very act of having lunch... they had pudding in a basin*). In the second slice the magic pudding named Albert is stolen and then found: “*Bunyip Bluegum glanced back in time to see the Wombat in the act of stealing the Puddin’ from the hollow log*”; “*The three friends had Puddin’ rescued in no time, and*

shook hands all around, congratulating Bunyip Bluegum on success of his plan (The Magic Pudding, Second slice);

In the next slice events repeat i.e. pudding Albert is stolen by a wombat and a possum: “The worst of it was that the Puddin’, being too short to look in, was left outside, and the pudding’-thieves **grabbed** him at once and **ran off** like winking (The Magic Pudding ,Slice three); and then found by his owners under the hat of the wombat “Hats of in honour of our King”, shouted Bill, and off came all the hats. The Puddin’-thieves, of course, were helpless. The Wombat had to take his hat off, or prove himself disloyal, and **there was found the Puddin’ sitting on his head** (The Magic Pudding , Slice three).

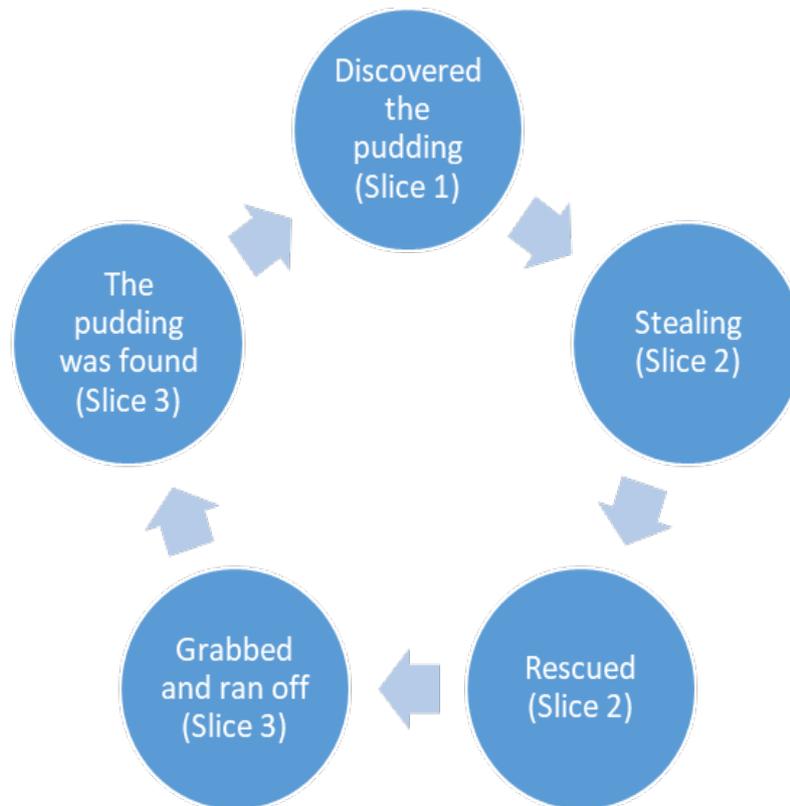


Fig. 1. Schematic representation of the model of narration “Merry-go-round”

The events, depicted in the fairy tale, are funny and repeat one after another reminding a circle. Such composition and plot activate the knowledge of a child about the game Merry-go-round and a child gets involved into the plot and becomes interested in the characters of the fairy tale.

It should be noted that the story is headed not in chapters but it “treats” children with slices. When readers taste the first slice, they meet the main character koala Bunyip and his uncle. The semantics of circular movements is also actualized on the semiotic level. There is an illustration on the first page – two funny koalas are shown full-face. On the other page these koalas are illustrated in profile, on the next – in back, as if they turn round the circle. The readers have the impression that main characters turn round the circle.



Fig. 2. Semiotic representation of circular movements

On the lexical level the semantics of circular movements is embodied in the meaning of the lexical units with the meaning of movement all through the text, on the grammatical level circular movement is reflected via verbs of movement. According to Kubryakova's theory (Kubryakova 1997), about the cognitive nature of the parts of speech, any information, any piece of world, can be realized via three categories. The information, which is realized via the category of action is actualized in speech by means of the motion verbs. Merry-go-round is a dynamic play, it requires movements, fast actions, activity : *the Puddin' got out of his basin, remarking—"If you won't eat any more here's giving you a **run for the sake of exercise**," and he set off so swiftly on a pair of extremely thin legs that Bill had to **run like an antelope** to catch him up" .../.... For, as everyone knows, **running** with the reel is one of **the grand joys** .../... Bill, distracted with rage, **ran after** the Possum, then changed his mind and **ran after** the Wombat, so that, what with **running first after one and then after the other** .../..."On a **terrible quest we run** north-west, In a **terrible rage we run**; **With never a rest we run** north-west. Till our terrible work is done. **Without delay. Away, away, In a terrible rage we run** all day (The Magic Pudding).*

In the literal sense, the term "narrator" designates the "inner-textual (textually encoded) speech position from which the current narrative discourse originates and from which references to the entities, actions and events that this discourse is about are being made" (Margolin 2009 : 351). In the fairy tale "The Magic pudding" the narrator is a primary global one, the narrator who knows everything about the characters, their story, adventures, thoughts and plans, but at the first and the last page the narrator addresses to the implied child reader: "*This is a frontways view of Bunyip Bluegum and his Uncle Wattleberry. At a glance **you can see** what a fine, round, splendid fellow Bunyip Bluegum is, without **me** telling **you**. At a second glance **you can see** that the Uncle is more square than round...Looked at sideways **you can still see** what a splendid fellow Bunyip is, though **you can only see** one of his Uncle's whiskers. Observed from behind, however, **you completely lose sight** of the whiskers...*". It looks like the narrator talks to the child reader. The model corresponds to the play on the playground with the merry-go-round. The narrator, just like an adult in real life, only starts in the merry-go-round into action, and then lets the children play themselves. In the same way the narrator in the fairy tale starts to talk with the implied reader, tells him key notes and then disappears vanishes, becomes a global one.

4. Conclusions

The model of narration is a linguistic and cognitive construal, inbuilt into the narrative structure of the text and actualized on different text levels. The model of narration "Merry-go-round" activates in the consciousness of children funny, active game with circular fast movements, and is verbalized in the text on the semantic level by lexical units with the meaning of movement, on the grammatical level via motion verbs. On the narrative level the semantics of circular movements is actualized in narrative situations and the definite type of narrator. The further **perspective** is seen in reconstruction and description of other models of narration in the Australian and British fairy tales.

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