HYPERTEXT MODELS IN CHILDREN'S LITERATURE IN FRONT OF PEDAGOGICAL REQUIREMENTS AND PRINCIPLES ON THIS LITERARY CREATIVITY

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Abstract

Considering the fact that since postmodernism, the literary text is seen as the textual surface gained by weaving and crossing, it is more than obvious that textual materials pass into continuous transformation processes. One of the most used typologies which aimed to clarify the relationship between the texts is Gerard Genette's typology, where the term hypertext comes from. In this way, children's literature is as a more specific basis for applying typologies, classifications that derive from the definitions that deal with ambiguity and the construction of the preliminary text. To be clearer and to justify the selection of the topic, it should be clarified that children's literature is not completely free in the processes of such transformations. It is understood that in the literary art (especially contemporary) there are no restrictions, however, in front of children's literature, specific pedagogical principles and requirements arise. Therefore, the paper will be divided into two parts, in the theoretical and applied part, where firstly the theoretical problem will be addressed and the pedagogical requirements will be clarified and then with selected examples will illustrate certain patterns of hypertext as a phenomenon and technique. To complete the analysis, the theory of literature, intertextual theory and the theory of citation will be used as a basis.

Keywords: hypertext, children's literature, pedagogical, requirements, principles.

Introduction

The polyvalence of the text, the creation of the text from the previous text, allusions, and rewrites, are mainly terms with which the scholars of the literature of our time operate with. Theoretical discussions are usually based on examples from general literature. The lack of these perspectives and concrete analysis in the field of Albanian literature studies is noticeable, especially when we consider children's literature. Therefore, the paper is intended to examine the intertextual, hypertextual manifestations related to pedagogical requirements for children's literature. The issue is clear: how hypertext models are realized in literature which, however, is not free in maneuvers like the one for adults?

There aren't many studies that could be compared with this study, but it can be said that in a synonymous, partial form, a part of this problem was addressed years ago. One of the researchers of children's literature, Astrit Bishqemi (1997) gives space to the phenomenon of recreations by emphasizing that in children's literature they are manifested in some models or ways of recreation. It distinguishes the models when: the subject of the work is taken from a previous work and rewritten, models when the first/original work is written and edited or paraphrased and the third model according to which some motifs of the work are taken and a new subject is reconstructed. In the latter stored are: ideas, environments, time and characters.

According to Bishqemi (1997), when dealing with the history of Albanian children's literature we can distinguish two main genres: adaptation and re-creation. The first term refers to processing in which the second text has fewer changes. The second term refers to examples where the changes from the original are greater.

If we claim that the practice of intertextuality in Albanian children's literature can not be denied, it remains to confront each other with concrete examples and eventual frameworks that emerge before the hypertext. These frameworks are the requirements that necessarily make children's literature conditional to some extent. In children's literature, we keep in mind that educational character, morality, patriotism, information, truthfulness and the importance of play are continuing to be present. In recreations (as they are often called) or hypertexts as we will call them, we may notice that the changes in text B are related to certain requirements in children's literature.

The aim of the paper is not to rely on the written Albanian literature of the 16th century, because mainly there the destination of that literature is ecclesiastical and educational. The support of our position and the applied part of the paper will be based on examples which are more frequent in the books required for reading by children and which are classified as literature and genuine for children, contain many of the pedagogical criteria and are hypertext.

Methods

This study, which is mainly extended to the theoretical and applied (practical) plan, is a literary study based on contemporary critical methods. Specifically, the approach will be of the external and internal type, because the paper is mainly based on the theory of intertextuality. Since the research plan is of a deductive nature, a sharp line cannot be drawn between the above approaches. In the applied part, the examples will be taken mainly from the works that follow the period of modernism.

Understanding hypertext

Hypertexuality, as a notion, first alludes to Gennete's classifications that make it possible to divide transtextuality, that is, what J. Cristeva calls intertextuality. Without stopping to distinguish between the terms intertextuality and transtextuality, let us move directly to what interests us, what have said researchers and theorists who were among the first to use it. Once the key concepts are elaborated by defining definitions that refer to that notion, the focus will move to the use and importance given to it by other theorists who deal with this field.

Mikhail Epstain (Ќулавкова, 2003), initially speaking of the hyper phenomenon in general, distinguishes between modernism and postmodernism. Seeing modernism as such a revolution that aims to remove cultural conditioning, he sees postmodernism as a critic of modernism. Here the signaling systems are already the ones that oppose the first. "Hyper" becomes a turning point in the face of classical paradigms that oppose purity or pure reality.

Although this phenomenon is seen in more directions to its extent, its explanation of hypertextuality is being paraphrased. He sees hypertextuality in terms of a relationship between criticism and literature. Since the critique of the first two decades of the twentieth century insists on highlighting the purity of literature as a sterile text/product that brought about that text, the isolated signs depend very much on the critique, on the method of interpretation. New Criticism

and Formalism, bring literature before the reader only through literary criticism. So, the author's value is replaced by a literary critic. The 60s of the XX century bring a different look, for the concept of text purity.

On the other hand, Gerard Genette's hypertextuality is seen as one of the ways of manifesting transtextuality. Specifically, here hypertextuality represents the relationships between two texts, where text B (hypertext) is related to a previous text A (hypotext). This support of the second text is not seen as a comment, which we distinguish from the metatext and it is realized by another creation of fiction, pertaining to literature. These non-direct transformations give many forms of mimetic performances. Indirect transformation is something more than the first, it needs art finesses. Therefore, the theorist calls the first type of transformation, while the second is imitation. In this context, he sees the types of transtextuality as not strict separated types, therefore hypertext can be found as architext. So, the text evokes in another text, creating hypertextual relation.

Depending of hypertext models on pedagogical principles and requirements for children's literature

If the search for the hypertext model were in chronological order, the result would be very extensive. For a work of our nature, it would result in something superficial and of poor quality. Therefore, we are only mentioning that the beginnings are from the Old Albanian literature, with the translations of religious and school texts of the 16th century, then on the literature of Romanticism with great reliance on folklore. These examples will not have a special place in our work because most of them are written due to the need for textbooks, and depend on the political factors of the time. Therefore, we will extract the most numerous examples of hypertext models from later authors, with the exception of Konstantin Kristoforidhi.

It is clear that Albanian literature of romanticism is written in the framework of didacticism and for the purpose of opening of Albanian schools. But the question is how the hypertexts of the contemporary period of literature are modeled and are there any limitations or requirements here? What makes us confident in the consciousness or eminent creators, when they create texts from the text, is something that resembles such findings: "Today this type of literature occupies the first place in publishing, in sales and in reading (after reading with enjoyment not only by children but also by adults of the broad strata, who find it difficult to read the works in the original) (Grillo, 1999).

If we claim that the practice of intertextuality in Albanian children's literature can absolutely not be denied, it remains to confront each other with concrete examples and eventual frameworks that emerge before hypertext. These frameworks are the requirements that necessarily make children's literature to some extent conditional. In children's literature we keep in mind that the pedagogical requirements are: educational character, morality, patriotism, information, truthfulness, game element, descriptions, characters, stylistic, etc. So, in the new text, we can notice that the changes from the text A are related to these requirements.

Undoubtedly the starting point will be folklore, namely fables, myths, legends, fairy tales. However, to address them regarding the transformation models, a work will have to be done, and why not more, which will focus on it. In this case, let's look at some examples from some authors and genres. In a way our approach is driven by the hypertext towards the hypotext and we could probably call it inductive.

Konstandin Kristoforidhi is one of the authors who in a period that has nothing to do with the theoretical conclusions of postmodern, it gives an example of hypertextuality. The transformation here is straightforward. It is about the poem "The star high in the sky" which turns out to be the hypertext of "Little star" by Ann and Jane Taylor. We do not investigate support information for the first time, in theoretical opinion it has existed for a long time. We are interested in relying on the well-known hypothesis, which can again be related to the needs of textbooks for school needs, for the interest that Kristoforidhi had, and gave us information about the solar system and other natural phenomena. So the hypertext bears the seal of the attire of the element associated with scientific knowledge.

Another example is Odhise Grillo's creation. Among the first works that emerge as an association of this situation is "Skanderbeg's History". The first text, the hypotext, Naim's work, is mostly romantic. In the new text, of course, we expect something different from the dedication of the first. Here, the creator, as we pointed out above, offers a model where transtextual types are interconnected.

From the title, we understand which text is A. Our position is that the requirements are respected in the construction of the text B. Here is such a statement: their spiritual at a time when they are in formation. It is understood that here we are not dealing with mechanical work, but with a living creative process… " (Bishqemi, 2008).

The following statement is also valid: "The reconstruction of the poems was done based on the psychological and pedagogical features of the children. It is based on dynamic action, movement, and action. In the same way, the author has avoided the romantic spirit, gaining a state of realistic atmosphere" (Bishqemi, 2008).

In the contemporary Albanian literature, Ismail Kadare, with the "Princess of Argyro", publishes and republishes it with changes, giving it as a double reconstruction, while Petro Marko in the "Cave of the Pirates" gives a hypertextual example of imitation. Talking about imitation, Nathalie Piegay Gros (2011), clearly explains that imitation is a style and the heart of hypertextuality. In order to understand the modeling that hypertextual creation must undergo within children's literature, the attitudes given by the well-known scholar and writer Bedri Dedja, who talks about the sources of children's literature and the definition given to the pedagogical element: "The specific character of children's literature appears, as can be seen from the definition, in the organic fusion of the principles of general artistic literature with the requirements of pedagogy for the education of the younger generation. (Dedja, 1978).

Conclusions and recommendations

The different characteristics of periods of Albanian literature and the way in which children's literature was developed provide a lot of data that help our study. The assistance is also provided by the previous theoretical statement which has given a periodization of the literature as well as the theoretical attitudes which divide the literature for children based on the requirements and pedagogical principles which emerge before it. What has been helpful is the orientation to the previous source, which we also often find ready-made. Let's count some conclusions:
• First, hypertext models are the result of conscious actions which are often practiced as obligations. This has happened due to the lack of textbooks in the Albanian language.
• Second, hypertext is understood to have its original value, being distinguished by impact, but with synonymous names such as recreation and adaptation.

• Third, hypotexts are both direct and indirect. In previous studies, the second type was not sufficiently observed.

• The definitions given to the reader based on the theory of reception, in this case are difficult to be applied. The reader is a child and the realization of connections with prior reading is of a completely different nature. Therefore, what would not jeopardize the accuracy of the application of this or these theories would be the view of textual transformations from the views of scholars.

From this paper, which modestly tried to actualize the issue of hypertextuality, an idea emerges that research is needed which will be closer and will look at concrete works. This would measure the scale and nature of the transformation. Also, existing theoretical information about the sources of children's literature would be a good basis to investigate it through the prism of the polyvalence of the text, empirical nature, carefully selecting children's texts and age groups.

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