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THE JOANNE KATHLEEN ROWLING PHENOMENON IN CONTEMPORARY ENGLISH CHILDREN'S LITERATURE

The article examines the creativity of the globally acclaimed contemporary English author J.K. Rowling and the genre specificity present in her oeuvre, particularly focusing on her renowned "Harry Potter" series. Works within the fantasy genre are deeply entrenched within popular culture. Numerous scholars posit that this genre is subordinate to realism. Simultaneously, the significant contributions made by the English writer J.K. Rowling to English children's literature through her "Harry Potter" series are underscored. "Harry Potter" has emerged as a contemporary literary icon within both general and children's literature. Many scholars classify Rowling's "Harry Potter" series as bildungsroman or coming-of-age novels. Her predilection for the fantasy genre in her creative output, the perspectives of distinguished authors on this matter, and their analyses of her works are also discussed within the article. The array of genres and their distinct characteristics are particularly emphasized. According to literary critic U.H. Oden, although children's literature is primarily geared towards children, it would be fallacious to assert that solely children engage with it. It is imperative to recognize that children's literature captivates not only children but also adults. Literary masterpieces such as "Oliver Twist", "Alice in Wonderland", "Harry Potter", among others, are considered among the pinnacle of modern children's literature within British literary tradition. These works are regarded as those that cater to children's interests and preferences, and their unparalleled impact on shaping the spiritual, moral, and humanistic facets in children is indisputable. Children's literature has intermittently played a pivotal role in facilitating children's adaptation to the societal milieu, as well as in the cultivation of language, knowledge, taste, and worldview. Furthermore, the article delves into an examination of J.K. Rowling's "Harry Potter" series, which catapulted her to global prominence.

Key words: *Harry Potter; Rowling phenomenon, contemporary children's literature, bildungsroman, fantasy, literary work.*

Introduction. Children's literature, as a distinct domain within the broader literary landscape, began to flourish during the Victorian era of the British monarchy (1837–1901). Works produced and disseminated during this epoch, notably Lewis Carroll's "Alice's Adventures in Wonderland," along with the narrative poems in "Through the Looking-Glass," emerged as seminal pillars of English children's literature, offering insights into the idiosyncrasies of the juvenile realm during that period. Furthermore, within the subsequent Edwardian era (1901–1910), which corresponds to the reign of King Edward VII, the esteemed children's author Beatrix Potter's publication in 1902 of "The Tale of Peter Rabbit" attained the status of a cherished tome within children's literary canon. Over subsequent years, Potter authored a total of 23 children's books, including celebrated narratives such as "The Tale of Mrs. Tiggy-Winkle" and "The Tale of Benjamin Bunny."

Degree of Problem Elaboration. During the late 19th century, children's literature, emerging as a distinct subset of general literature, encapsulated

the physical, poetic, and dramatic reflection of the unique life realities of children, playing a pivotal and significant role in their personality formation. Both classical and contemporary exemplars of children's literature hold particular importance in shaping the worldview of young readers.

Selected from a diverse array of genres, children's literature serves as a conduit for the transmission of social, moral, and aesthetic values to successive generations. The scholarly investigation and analysis of the creative output of Joanne Kathleen Rowling, a renowned figure in English children's literature, contribute significantly to fostering interest and engagement with English children's literary works within Azerbaijani academic and intellectual circles.

Goals and objectives. The primary objective of this research is to identify and delineate the innovative phase represented by Rowling's literary contributions within the realm of English children's literature. Furthermore, the study aims to elucidate the scholarly foundations underpinning the parallels drawn between the author's creative endeavors, notably focusing on

the seven novels within the fantasy genre recognized in Azerbaijan as a transformative epoch in English children's literary tradition.

Methods. This research predominantly employs historical-comparative and typological approaches, grounding the analysis of Rowling's creative oeuvre on a comprehensive examination of literary-historical evidence and theoretical-aesthetic constructs within the broader context of global children's literature. The academic resolution of this inquiry involves rigorous theoretical analysis and scholarly synthesis, supplemented by contemporary research methodologies and literary-critical evaluations conducted in accordance with prevailing academic standards.

Main section

About Contemporary English Children's Literature

The titling of the first chapter of the encyclopedic publication "The Oxford Survey of Children's Literature," under the editorship of Julia L. Mickenberg and Lynne Vallone, as "Adults' and Children's Literature" is not coincidental. The inaugural scholarly investigation within this chapter is attributed to the distinguished specialist in children's literature, Professor Peter Hunt. Let us turn our attention to his assertion: "The majority of older and experienced readers engage with children's literature to contemplate the child's perspective and to ascertain its potential developmental benefits" [10, p. 40].

Professor Peter Hunt, noting that Lewis Carroll's narrative poems "Alice's Adventures in Wonderland" and "Through the Looking-Glass," written for children, are also avidly read by adults, attempted to address serious inquiries about children's literature in his research. Through his study, he aimed to uncover the impressions evoked by children's texts in adult readers and the influential power of these ideas and impressions on the reader. Delving into such fundamental questions, the researcher highlights the dilemma faced by the reader in discerning the genuine outcomes amidst the principles of "books for children" set forth in contrast to other literary works.

Indeed, a pertinent query arises as to whether a clear demarcation should be drawn between children's literature consumed by adults and literature intended for adults but read by children. In our estimation, if the discourse pertains to classic literary works that align with children's sensibilities and are age-appropriate, their consumption proves beneficial and commendable.

In this regard, there are sometimes children's literary works that are so complex that the necessity

arises for adults to provide further explanation or commentary to children.

Rafiq Yusifoghlu, a prominent representative of Azerbaijani children's literature, touches upon the multifaceted aspects of the creative endeavors of Jalil Mammadguluzadeh, a distinguished satirical writer of Azerbaijani literature, in his book "Children's Literature": "All of Jalil Mammadguluzadeh's works are for both children and adults" [3, p. 55].

Continuing his argument, the author recalls a brief anecdote from the book "Precise Moments from the Lives of Azerbaijani Writers" by the late literary scholar Kamran Mammadov. In that passage, we read: "One day, one of the young people who considered himself a writer and had just picked up a new pen turns to Jalil Mammadguluzadeh with excitement.

– Uncle Mullah, I want to publish a book for children, – he says with enthusiasm. Cəlil is not pleased with the young man's gushing:

– Son, I can't understand, are children supposed to write books for children? When the young man fails to grasp the subtle irony in Jalil's response, the writer reiterates his words" [3, p. 55].

Whether in the realm of adult literature or children's literature, there are moments in the world that may seem ordinary at first glance but are perceived and felt by writers and poets, shared with us, and cherished as thought-provoking instances and artistic masterpieces bestowed upon readers of literature throughout generations. In this context, the gifts that all writers, including classical authors, present to literature play a crucial role in shaping and educating individuals through the power of words in their true essence.

The English-American poet and critic Winston Hugh Auden expressed his critique, recalling an aphorism concerning children's literature as follows: "There are no exceptional children's literary works" [15, p. 106].

In reality, while children's literature has attained a degree of autonomy as a component of general literary discourse over approximately the past seventy years, it would be inaccurate to assert that it is exclusively tailored for children or consumed solely by them. Auden's aforementioned critique reiterates this assertion. Works designed exclusively for children cannot be scrutinized in terms of literary brilliance or grandeur. Hence, it is imperative to recognize that children's literature serves not only the younger audience but also adults.

About the Creativity of J.K. Rowling

In the realm of contemporary children's literature, what is the nature of J.K. Rowling's creativity, which has garnered the attention and affection of millions of

readers through her "Harry Potter" series of novels? To what extent is it appropriate to categorize her exclusively as a purveyor of children's literature? In one of her interviews, the author explicitly stated, "*I primarily wrote for my own satisfaction*" [15, p. 106].

When embarking on an investigation into children's literature, it is pertinent to note that comparing it to shoes or garments tailored to fit the proportions of children lacks logical coherence. Similarly, debating whether all children should speak and behave like adults from a young age is unwarranted.

The discourse revolves around genuine masterpieces of art that captivate and remain entrenched in the hands of readers, irrespective of age or stature. In this context, if instances of children's literature transcend their confines and integrate into the broader literary heritage, they genuinely ascend to the status of artistic masterpieces.

Concerning the demarcation between general and children's literature, the recognition of literary works as both artistic and literary artifacts in critical discourse accurately reflects the true essence and rationale of literature. The author articulates her viewpoint on this matter as follows: "*Certain individuals perceive children's literature as inferior to literature crafted for adults.*" Continuing his argument, she subsequently reveals that "*I am frequently asked, 'When do you plan to write your books about adults?'*" Again, the author generalizes her perspective by asserting that "*if a book resonates with the reader, then it is addressing each reader*" [15, p. 106].

In discussions about emerging trends and trajectories in children's literature, the primary assertion posited is that the appraisal of children's literature by adults has gained significant traction. This is predominantly ascribed to the "Harry Potter" phenomenon. In our assessment, the notion that the principal consumers of children's works in the contemporary milieu are adults does not constitute a "novel discovery." Throughout history, literature has frequently been disseminated to children through the initial interest of adult readers. Furthermore, it is worth emphasizing that when referencing children's literature, it is reasonable to construe this literature not solely as literature written exclusively for children but also as literature catering to both children and adults. Firstly, the consumption of such literature, often recommended by parents, in childcare settings, particularly in educational institutions, occurs under their supervision. Secondly, it is pertinent to underscore that regarding children's literature as literature for both children and adults would be more apt.

The second edition of the book "Introduction to Mythology: Contemporary Approaches to Classical and World Myths," published by Oxford University Press, includes an essay by researcher M. Catherine Grimes on "Harry Potter" [9, pp. 603–615]. In her essay, M. Catherine Grimes articulates a polemical stance on the interpretation of the meaning of the myth in the "Harry Potter" series, referring to the psychoanalytic theories of Sigmund Freud and Otto Rank. She contends that the psychological teachings of Freud and Rank are crucial tools for explaining the contradictions in the mythical images [9, p. 603].

In the researcher's essay, primarily based on Otto Rank's psychoanalytic teachings, on the fourth book of J.K. Rowling's popular seven-part series "Harry Potter," a logical conclusion is reached that the Harry Potter tales are a series of stories with a perfect descriptive mythological content, continuing to entertain people in modern society and providing them with images that express their fears, hopes, and desires [9, p. 604].

It is noteworthy that Harry Potter has been transformed into an extraordinary modern literary figure in both general and children's literature, becoming a mythical hero in popular culture.

In J.K. Rowling's "Harry Potter and the Deathly Hallows," we read: "*Of course, it is all happening inside your head, Harry, but why on earth should that mean that it is not real?*"

The author herself acknowledged in a subsequent interview that fantasy is not necessarily her preferred genre, although this revelation is not particularly astonishing. J.K. Rowling has prominently expressed her realistic inclinations within the fantasy genre in her "Harry Potter" series [15, p. 100].

The narrative of the wizard Harry Potter consists of seven volumes devoted to his exploits. The captivating literary style of the "Harry Potter" series, crafted over a decade (1997–2007), represents a creative pinnacle. This series of works has significantly reshaped both children's and adolescent literature, leaving enduring imprints on the collective consciousness. Indeed, the seven independently published volumes have attained the stature of a "one grand book," and this magnificent book effectively resembles a child's or adolescent's chronicle of life from the age of eleven to seventeen, focusing on the character development and maturation of the protagonist Harry Potter.

The seven-volume novel is dedicated to the evolution and maturation of Harry Potter's character from the age of 7 to 17. As a prominent genre in literary discourse, this work can be classified as a bildungsroman or a coming-of-age narrative.

Regarding the generic characteristics of the "Harry Potter" series, it is noteworthy that in literary discourse, it is demonstrated that the didactic novel embodies a synthesis of three genres. Across the series, a fusion and diversity of the three genres – fantasy, magical realism, and bildungsroman – are discernible.

In addition to the aforementioned points, divergent perspectives on the generic attributes of the series are also evident. Karin E. Westman, a contemporary British literature scholar at Kansas State University in the United States and the author of the study "J.K. Rowling's Library: In the Context of Harry Potter," delves into the intricacies of the genres found in the author's works, particularly in the "Harry Potter" series. While she identifies them as falling within the bildungsroman or didactic novel and fantasy genres, she posits in her research that the fourth genre emerging from such hybridity is "children's literature" [15, p. 94].

Researcher Johanna Ruf Brinkley Tomlinson posits in her dissertation entitled "Children's Voices in British Fantasy Literature from 1749–1906": "Which literary work from your childhood do you recall exerting a profound influence?" [13, p. 195].

Primarily, the scholar reminisces about her own childhood, retracing her literary encounters during that developmental phase and articulating the impressions and ruminations that lingered in her consciousness at the tender age of 10, particularly concerning the Nancy Drew series. Presently, she articulates her critical stance regarding those series as an adult.

It is worth noting that the Nancy Drew books, or series, spanning 56 volumes under the banner "Nancy Drew Mystery Stories," were serialized from 1930 to 2003. She elucidates her logical deductions as follows: "My formative years were significantly shaped by the act of reading, and the narratives therein profoundly influenced the trajectory of my life" [13, p. 195].

The author's investigation places significant emphasis on the literary landscape and its

ramifications on the cognitive development of juveniles within the Western sociocultural and literary milieu during a notable epoch spanning from 1749 to 1906, alongside its implications on various stages of psychological maturation. However, the salience of the study is equally underscored by the author's broad generalizations derived from the collegiate cohort's attitudes towards their childhood literary pursuits and the conducted surveys. The investigator observes that the subjects she interviewed confessed to the preference for the "Harry Potter and the Philosopher's Stone" series. Undoubtedly, these literary opuses enthralled the subjects' interest and kindled their enthusiasm for reading. Such predilections primarily correlate with the exigencies and dictates of contemporary times. Nonetheless, the researcher, discerning the historical continuum between antiquity and modernity in the realm of fantasy literature, posits that the established discourse between contemporary youths and the literary luminaries of yore serves as the quintessential conduit for a nuanced understanding of historical paradigms [13, p. 203].

Conclusions. The renowned author J.K. Rowling, acclaimed for her literary contributions that have captivated the hearts of innumerable readers worldwide, stands recognized as the architect behind the iconic character, Harry Potter. In the twenty-first century, this prominent figure in children's literature has bestowed upon British literature and culture unparalleled gifts through her rich and diverse creative output. The works under our scholarly scrutiny embody the realm of children's fantasy. These literary pieces, situated within this genre, not only encapsulate vivid portrayals of the childhood domain but also enthrall readers with vibrant dialogues and narratives tailored to the developmental stage and psychological nuances of children and adolescents, thereby ensnaring the attention of the new generation of readers with their distinctive thematic elements.

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Ханкішиєва З. А. ФЕНОМЕН ДЖОАН КЕТЛІН РОУЛІНГ У СУЧАСНІЙ АНГЛІЙСЬКІЙ ДИТЯЧІЙ ЛІТЕРАТУРІ

У статті розглядається творчість всесвітньо відомого сучасного англійського письменника Дж. Роулінг та жанрову специфіку, присутню в її творчості, особливо зосереджуючись на її знаменитій серії «Гаррі Поттер». Твори в жанрі фентезі глибоко вкоринилися в масовій культурі. Багато вчених стверджують, що цей жанр підпорядкований реалізму. Водночас значний внесок англійського письменника Дж.К. Роулінг до англійської дитячої літератури через її серію «Гаррі Поттер» підкреслено. «Гаррі Поттер» став сучасною літературною іконою як у загальній, так і в дитячій літературі. Багато вчених класифікують серію «Гаррі Поттер» Роулінг як романи про дорослішання. У статті також обговорюється її прихильність до жанру фентезі у творчому доробку, погляди на це питання видатних авторів та їхній аналіз її творів. Особливо підкреслюється різноманітність жанрів та їх відмінні характеристики. На думку літературознавця У.Г. Одене, хоча дитяча література в основному орієнтована на дітей, було б помилковим стверджувати, що нею займаються лише діти. Треба визнати, що дитяча література захоплює не лише дітей, а й дорослих. Такі літературні шедеври, як «Олівер Твіст», «Аліса в країні чудес», «Гаррі Поттер», серед інших, вважаються одними з вершин сучасної дитячої літератури в британській літературній традиції. Ці твори вважаються такими, що відповідають інтересам і вподобанням дітей, безперечним є їхній безпрецедентний вплив на формування духовно-моральних і гуманістичних граней дітей. Дитяча література періодично відіграла ключову роль у полегшенні адаптації дітей до суспільного середовища, а також у вихованні мови, знань, смаків і світогляду. Крім того, у статті розглядається J.K. Серія «Гаррі Поттер» Роулінг, яка принесла їй світову популярність.

Ключові слова: Гаррі Поттер, феномен Роулінг, сучасна дитяча література, bildungsroman, фентезі, літературний твір.