

LITERATURE CHILDREN - CHILD AS PROTAGONIST

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ABSTRACT

This paper aims to contribute to issues related to social representations of children through the lens of the adult world; we recommend that fosters the child's opportunity to be author and co-author (protagonist) in the production of children's literature and is known to be beyond their textual production considering that all production of children in school (painting, scribbling, drawings, sketches of letters and various signs) is recognized as children's literature.

Keywords: *children's literary prominence, deconstruction of children's literature, adultism.*

INTRODUCTION

Here's a radical theme, because if you think the child is not yet ready for the literary expression, since little or nothing is produced, taking the child as co-author, that is, in partnership with the adult; In addition to discussing the misunderstandings that persist to this day in the representations of the child, still we will demonstrate some positive adult encounters with children, as well as advocate equality of being literary^[3], the child with the adult in partnership, for the production of children's literature.

Most scholars the most progressive subject understands children's literature as- according to Peter Hunt said, "one that contains a representation of the author [adult] regarding childhood"^[4]. In this "article", we're still willing to speak frankly of some childhood issues that until today has been in *epoché*; is a major challenge to claim and seek the space of expression for the child beyond the so-called associate to childhood, i.e. everything that is associated with the playful. It is possible the expression of the child beyond the dance, the game and the game?

CONCEPTS OF CHILDHOOD IN THE FACE OF LANGUAGE AND READING

Traditionally in the West, whosoever is in infancy is unable to speak, therefore, in relation to various ways essay being and being in the world, the child almost

nonexistent: *infans*, *children* are Latin words that means "he who (still) doesn't speak" (Sutter, p. 23, 2002);

Traditionally in the West, the concept of childhood is associated with the inability to 'speak', or one that has not yet learned to enunciate, so, in relation to various ways essay being and being in the world of the adult; speech and the "hearing" of the child, in many real-life situations in a way are nonexistent in the perspective of dialogue and understanding of your voice and your taste in construction: *infans*, *children* are Latin words that means "he who (*still*) doesn't speak" (Sutter, p. 23, 2002, in. & Bingemer Yunes). Referring to the conditions of anonymity in which lived in remote children Aries (2009) States that:

People were having fun with the small child as a puppy, a monkey immodest of me. If she died then, as often happens, some might be devastated, but the rule was not to do too much, because another child to replace. The child didn't come out of a kind of anonymity (Aries, 2009, p. 10).

The portrait of the context in which the child was replaceable can be seen on the absence of voice, because also of wishes, interests, or even expose your feelings. Their status as "replaceable" could give because it did not produce at work, in social relationships, and thus no claim; in the design of adults, still would require care and certainly due to infant mortality rates (which represents the human oversight) a conformity on the possibilities of losing her was justified by overriding.

Society in General was realizing that the children needed special treatment, that is, of a childhood as "a kind of quarantine," before they could integrate them into the world of adults (Heywood, 2004, p. 23). The paradigm shift in relation to the child, with the emergence of modern Childhood was, at first, when it abandoned the concept that the child was an adult yet imperfect, but in the process of becoming ideal, only in adulthood. In analysis of the change in substantial sense of childhood, Aries (2009) reflects on the breakdown of values in relation to behavior around the child, because:

This is an entirely new feeling: parents interested by the studies of their children and the accompanied with usual solicitude in the 19th and 20th centuries, but once unknown. (...) The family began to organize around the child and give such importance that child left out of its old anonymity, which became impossible to lose-it or replace it without a huge pain, she couldn't be reproduced many times, and it became necessary to limit their number to better take care of her (Aries.1981, p. 12).

Yet during this period the expressiveness of the child while subject is allowed only from the field of play and the music where it realizes its training aspects. Infers that the successful experiences were shared among adults, about the care and instruction and who still needed was educating them from an ideal model of adult. Cyril (1999),

summarizes the need to reproduce a model kindergarten in a model of citizenship that was fully in adulthood, this is because:

A childhood that requires "experts" is certainly not a child either, but rather, one that supposedly need an Entourage of "connoisseurs to reveal its truth". Thus, the notion of childhood in modernity articulates within a policy of truths, backed by the authority of knowledge of their voices. (Cirino *apud* Castro, 1999, p. 24).

In this way, is within the training places (home, school, Church, orphanages) that the adult concept for childhood was on educating children, forming the inside, of the cultural, moral, ethical virtues and socioafetivas place by the society, using didactic, specific procedures and techniques – and soon realized how much the musicianship was a major educational resource.

THE SPEECH OF COMMON SENSE ABOUT CHILDHOOD

The semantics of the Word can reveal to us the many problematic aspects of meaning by which we mean all those who are circumscribed, somehow, to the extent of childhood as a negative concept, from this statement we can think about other (political and social) relations of alterity with children in the adult field while hegemony and power:

- ☐ Those who do not own or "dominate" proper "language created and imposed" to express themselves;
- ☐ All those whose voice goes unnoticed the hearing subject to the discursive hegemonic language;
- ☐ Those to whom is attributed the absence of conditions of expression;
- ☐ All who do not speak properly and strictly the "right voice" don't speak, or speak wrong, and the error is, so to speak, a flaw, a lack, a defect, inherent and correlated to childhood and incipience.

The question about that "you still won't talk" is more the inability to speak, imposed from outside, by the absence of the "seal" of enunciating a long language unanimizing, whose standard is formal, cultural, scientific, and common amongst equals and, where still circulate guidelines, meanings and conditions "intelligible" to the maintenance of order (and continuing) of the adult world – a world conquered by fitness, training and con-training to adult knowledge properly seized at school and in institutions correlated. Now, a counterpoint to all of this is that children's literature is the best condition of possibility to give voice to children and understand them as they are. Children's literature is a way of empathy in the midst of otherness among adults and children.

Because of the scientific parameters of the cultured, technical language and concepts (after Descartes) on language and communication, language of childhood has

been a long and unattractive for many adult language or less. Because of that-it is believed-the child still does not speak when not reproduce or produce is the smaller part of the world of signs and meanings. But child doesn't speak yet because I don't know whether or not you want to hear it? It would allow to your voice, because she has an opinion.

How to understand and know the childhood positively? For the adult voice of childhood does not support or does not contribute to the continuity intelligible relationship established through order among, several elements in its plurality of phenomenon.

The Mission of children's literature is "to expand the universe of small^[5]", to give voice to children and listening to their speeches; allow representing childhood in their own way and through the resources and skills acquired or in the process of acquisition^[6].

In the world of adults, under the conditions of meaning in which the senses of self and of the other everything that man produces is drama^[7], even to children's literature.

CHILDREN'S LITERATURE WRITTEN BY ADULT

We believe that the writing of literature having the child as author or co-author, could contribute, (during the processes of reading on the faces of revision, editing, etc.), to construct a cooperative universe consistent with children's childhood. Since some time we have seen-that some children's literature bring to children negative aspects inherent to the representations to be adult; There are between the lines of these negative aspects related productions to adulthood, because of this, it is necessary to study the forms of signification of childhood from the point of view of the adult in this form of literature, as well as investigate the narratives in its multiple aspects, that is, the statements, questions and negations contained in dialogues, characters, scenes, contexts, plot, etc. in your deepest interstices. Ultimately, the children's literature back, itself, for children, the representations of childhood according to the adult's point of view. The narratives of childhood are punctuated by adult values, no apology here the "idiotization" of childhood, but that these are opinions, values and means the other, its opposite is highlighted in a dichotomous.

There is a speech that makes absolute the statement that all reference values and positive experiences for life in society proceeds of adults as well, the adult would be a wealth of experiences or passwords of experiences, or even sketches of experiences for the children's life. In this way, no matter how hard you try any social and historical revolution, the putting of view of the adult world on childhood is the first factor of perpetuation of this model of society. It takes the child's autonomy for the construction of his own childhood as a political model for the power outlet to express themselves and be-child for building a fairer society. You need to let it develop its own language about the childhood and to the extent that we were seeking to interpret that language according to previous references from purified childhood of *adutisms*.

The discourse of reason aborts the characteristic voice of childhood in expressing themselves.

□ What experiences children can develop without the biased influence of adult experiences?

□ It is possible the child an autonomy for the construction of their proper values?

The children's literature for children must be built with the participation of the child as its protagonist, it is as an author, co-author and as a character. The point of view of childhood, the adult on the child, may be distorting the children's literature. The child's fantasy-something inherent to it – it is your shield against reality, which is always sad and lonely, because reality is always an adult.

PLAYFUL VOCABULARY TEACHING

Adultism -a) conception of the Adult representations as superior children's representations on the part of the child, in aspects of antagonism of power upon the subject less discursive, and the dichotomy between two models: an ideal (adult) and a non-ideal, or in the process of being ideal (children); b) historical experiences of oppression of the adult world about the world children's inherent power fields outlining adult world acquired by subject from the distancing from childhood through time and space when proves the ability to effect social and production functions inherent in the adult world^[9], this "Rite of passage" Yes would justify its shutdown of the legacy of intrinsic experiences and childhood memories in the negative representations of childhood under the comparison with the adult world as ideal; c) kids world would be forced to field non-power, the acquisition of power would by age of childhood, but distancing the susceptibility of adult domination by adult in its many aspects behind representations of childhood, such as weakness, ignorance, lack of education, body weakness, etc.

Be-adult ^[10]-there are two aspects of the representations of the be-adult, namely, one positive and one negative; the negative aspect has representations in adults a "monopoly" of models to the detriment of representations of childhood; the positive is the space of representation of adulthood in childhood as lay to valorization of childhood speech, representations of adult life from the point of view of childhood, valuation of reminiscences and childhood experiences in adult life, construction of representations of the infant World dialectics eat child as protagonist.

Children's Experiences -all practices typical of spontaneous experiences libertarian of the child in social conviviality and advancing beyond the answers the scientific reason and adult life, since the assertions of childhood in relation to existence are positive, because you haven't "absorbed" as normal and normative experiences of adults under the systems of the Social order which undergo; Vygotsky in speaking of Zone of Proximal Development (ZPD), makes us understand that this field of development and relationship of the child with the knowledge can only be positive for acquisition of his knowledge while participant and, or protagonist of these acquisition processes.

CONCLUSIONS

The children's literature written exclusively by adult. We believe that the writing of literature having the child as author or co-author, could contribute, (during the processes of reading on the faces of revision, editing, etc.), to construct a cooperative universe consistent with children's childhood. Since some time we have seen-that some children's literature bring to children negative aspects inherent to the representations to be adult; There are between the lines of these negative aspects related productions to adulthood, because of this, it is necessary to study the forms of signification of childhood from the point of view of the adult in this form of literature, as well as investigate the narratives in its multiple aspects, that is, the statements, questions and negations contained in dialogues, characters, scenes, contexts, plot, etc. in your deepest interstices. Ultimately, the children's literature back, itself, for children, the representations of childhood according to the adult's point of view. The narratives of childhood are punctuated by adult values, no apology here the idiotization of childhood, but that these are opinions, values and means the other, its opposite is highlighted in a dichotomous.

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