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THE YOUNG ADULT NOVEL – A FORM OF POPULAR FICTION NOVEL

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Key words:

Young adult literature, children's literature, popular literature, literature for the masses, modern realist novel, theory of reading, the reader's reaction to the act of reading, socialist realism, literature in thrall with the communist cause, tolerated literature, confessional literature, subjectivism, objectivism

Synopsis

This thesis considers the rehabilitation of several novels of the last century which could serve as landmarks for a history of the Romanian young adult novel.

The first chapter defines the concept of *young adult literature*, and distinguishes it from the concept of *children's and youth literature*, mainly used within the Romanian culture. It also conceives a brief history of the American young adult literature, as this concept emerged in the American culture. This historical approach sheds also a light on how this concept has been perceived in Romania.

The children's and youth literature defines the literature written for the kindergarten children, as well for students in the primary, secondary school and highschool. We do not take into consideration the literature that sacrifices artistic quality for the sake of easy success. The concept may be indeed too pervisous due to insufficiently articulate theoretical frame. Unfortunately, despite the obvious drawbacks when it comes to defininig this genre, no precise definition has yet been proposed.

The young adult literature is a concept that has been thoroughly analysed by the contemporary American literary critics. First of all, this concept distinguishes the *children's literature* from the *teenage literature*, as teenagers are cosidered *young adults*¹. Promoting the literature among the teenagers is a major concern of the American critics'. They consider that the readers who are acquainted early with the pleasure of reading, will nourish that pleasure for life. Thus the literature will endure and not face death as form of art, as some pessimistic aestheticians predict. The concept of *young adult literature* comprises both the kind of literature the teenagers

¹ The concept preferred by the American literary critics is *young adult literature*.

choose by themselves, with no guidance at all, and the books especially written for the teenage readers. The opinions concerning this literary genre vary a lot. It is paradoxical that a concept, whose history seems so well-known, is so difficult to define explicitly. Some theorists argue that the irrefutable evidence that proves the existence of young adult literature lies in its precise distinction among the age categories by which books are grouped in bookshops and libraries. For some others though, the works of literature preferred by the teenagers can be considered adult literature as well.

The children's and youth literature has been acknowledged and promoted only lately. Presently, one can say it has become a reality despite all the theories that were denying its existence, necessity, requirements. In Europe, the concept of *young adult literature* is not appreciated enough. Because of promoting the classic literary works in schools and cultural institutions, the young adult literature is undervalued and considered a minor form of literature, intended for public consumption. On the other hand, the reality is completely different for the American literature, which constantly endorses this genre. The history of the young adult novel displays a progressive development of this kind of novel, adopting at first playful forms, akin to the children's literature, and evolving to extremely complex forms and themes, which can be of interest for the adult reader as well.

The Romanian literature, notoriously took over in time mainly the French model. The children's literature begins to emerge within the history of Romanian literature at the beginning of the 19th century, with the development of the primary education. The issue of the right books, appropriate for teaching the alphabet comes up then. However, the cases of deliberate addressing the juvenile-teenage public are very rare. More often are the cases of Romanian authors, who today are a favorite option for the teenagers mainly and who wrote in their time for both adults and children. The concern for young adult literature reaches a peak, in our national culture, at the end of the 19th century and the beginning of the 20th. This is the period when the first magazines are issued whose target public are the children. But there are also magazines that make a difference between the child reader and the teenage reader. During the interwar period, the concern for the children's literature focuses on the *reading crisis* perceived by the young. Many important writers of the time involved in promoting the youth literature. The communist era favours the

development of the children's and youth literature, at least as far as the number of works and the print run are concerned. The studies specialized in this genre published during this period confirm this. One important thing is to be noticed: the books target their public more precisely, depending on the readers' age. One can also remark a stricter organization of the publications within series and collections, which makes a clearer distinction between the childhood and the youth period.

The history of the young adult literature, despite its short span, has been subject to many transformations, depending on the historical, political, social, and cultural context. As they address a category still in development, often the young adult novels reflect didactical, social, and even political elements, rather than aesthetic and literary elements. Despite all this, one can identify specific features which enable distinguishing the young adult novels from the adult novels, or from the children's novels. However, the strategies of transgressing one category in order to access another can sometimes be identified.

Briefly defined, the young adult novel has among its characteristics the 1st person narrative, the main character's age between 14 and 21 years, the minor or occasional presence of the adult characters, the short span of time (a few weeks, or months), the small number of characters, the familiarity of the setting, the language, specific to the age which uses colloquial phrases, and argot, the detailed description of the clothing, of the behaviour, and gestures. Also, the literary works must propose patterns of positive solutions for the main characters' crises, but still subtly inserted into the narrative. The secondary plot must be reduced, even lacking, so that the reader should focus on a single character's experience, evolution and growing up. The text should preferably not exceed 250 pages. Many critics are not in favour of such schematizing, as it is too restrictive, and does not imply any aesthetic criteria. If the authors should write literary works that should apply this pattern in detail, their value would be equal to null for sure. However, some constraints can be positively enforced. For example, the constraint regarding the length of the text imposes a classical precision when it comes to presenting the characters. But this precision also allows for some unuttered suggestions due to which the reader continues to characterize the character thanks to humour, playfulness and psychological depth. The great victory of the young adult quality literature is that it applies the poor vocabulary, the reduced and focused plot, the strong conflicts to the complex,

ambiguous, blurry set of the adult world. The classic young adult novels follow the pattern of describing an important transformation, according to which a person, whose values and personality were molded by the confined family, and school environment and by the restricted social network enters a larger world. The character can be attracted, or pushed to trespass this breakline by personal needs, by intellectual curiosity, or by ambition, by a spiritual call, or by the unfolding of important social, political, or economic events. As soon as the main characters start judging the larger outside world by the family standards, or start judging their family by the newly discovered truth of the outside world, they actually start defining their own identity, that is they start growing up.

The reading skill is acquired by the teens through reading a lot of various works. As far as the diversity is concerned, it is quite difficult to propose to the young readers a new textual pattern, as they have a few *points of interest* which, regardless of the genres, themes, or the topics, represent the basic elements of the fiction or the non-fiction narratives. These *constants* awake actually the young adult readers' interest for reading. Several theorists specialised in the reading problems of the teenagers and adults have detected a few points of interest in a young adult novel, such as: the story-, the character, the narrative perspective, the atmosphere (time and space), the language, the theme.

The contemporary realistic young adult prose is a category of fiction which tells the story of a character, as he/she lives it presently, or has lived it recently. The creation of an imaginary world was explained briefly and memorably by Bromden, character of the novel *One flew over the cuckoo's nest* (1962) by Ken Kesey, – *It's the truth even if it didn't happen*. Unfortunately, this definition applies to the young adult literature only after 1960. Several critics confirm this by calling many of the products of the young adult prose realistic pastel-fiction. In 1965, G. Robert Carlsen showed that the teenagers are interested mainly in three types of themes: 1. their own lifestyle, 2. understanding the social problems, and 3. the weird, the *off-beat*, the unnatural side of the human experience. Literature means for teenagers a resource of possible models, of solutions for resolving inner, or inter-human conflicts.

The young adult literature offers models rather meant for reading than for writing. The issue was tackled by several theorists, belonging most of them to the American school. The issue of the empathy based cooperation between the text and reader is

reflected by Peter Rabinowitz's concept, *Reading Response*. Due to the diversity of personalities specific to this age, many literary works which initially were not written for them can be *recovered* for the teenagers to read. The precocity of the present-day teenager enables including texts for his reading which, until not so long ago, were strictly intended for the adults. Actually, many theorists mention the interdependence author – work – reader which impacts the act of reading. Depending on the theory school they belong to, critics insist on one of the term of the triad. Lately, the concept of *lector/reader* dominates. As far as the creative act is concerned, the metatextuality is increasingly mentioned, as reality is represented as a fight between, or as a fusion of the objective reality and the metareality of the fictional world. Adopting such a view on the literary creation implies evaluating the reader, who becomes an art consumer, or a potential creator. The conflictual relation between text and reader generates a diversity of perceptions and classifications of literary works. Indeed; there are books which the public enjoys at a specific age only, as there are books, which the public enjoys regardless of the age. It is said that with teenagers the reading act can be marred by impatience, lack of focus, lack of experience. This is the reason why, despite the teenagers' being acquainted to the classic writers in school, they are unlikely to develop an essential „personal relation” to these writers.

Within the history of Romanian literature, the young adult literature has no references. The bibliography proposed to the teenagers coincides with the children's literature, when it doesn't include classic writers' works of reference which are a compulsory presence within the school bibliographies, but which does not make them attractive to the young readers. Considering the specificity of the national literature, and of the evolution of the history of our literature, it is difficult to name novels which should correspond to the criteria of the aesthetics of reception specific to the teenagers.

The second chapter of the thesis presents a historical and narrative analysis of several works which could be included on the list of novels to be read by teenagers. The historical criteria offer aesthetic and doctrinary arguments which are the grounds for our selecting some novels, and giving up some others. The interwar period is reflected in the Romanian literature by the accent put on the subjectivism. Among the young adult novels, one must mention the famous biographical novels such as

*Romanul adolescentului miop*² by Mircea Eliade, *Elevul Dima dintr-a șaptea*³ by Mihail Drumeș, *Corigent la limba română*⁴ by Ion Minulescu, or *Cișmigiul & Comp.* by Grigore Băjenaru. The concept of *feminist literature* emerges during the same period in our literature, and so the novels whose authors are female authors impose their integration in a different category with its specific analysis. This category includes the novels *Tinerete*⁵ by Lucia Demetrius, *Pânza de păianjen*⁶ by Cella Serghi, and *Într-un cămin de domnișoare*⁷ by Anișoara Odeanu.

The objectivism is perceived as a neutral attitude as regards the values. The model of author of objective narrative fiction would be the *the scientist*. An objective author also means an *impartial attitude as regards the characters* of the novels. This attitude is difficult to reach, considering that the authors are themselves biased persons. *Romanul lui Mirel* by Anton Holban is one of the novels which are part of this category. As is *Cartea nunții* by George Călinescu, which attracts the young adult readers by its teenage characters. Other works created on the basis of a narrative objective text are: *Desfigurații* by Sanda Movilă, *Copilăria unui netrebnic* by Ion Călugăru, *Calea Victoriei* and *Miss România* by Cezar Petrescu.

Once the authoritarian regime comes to power, the natural evolution of the literature is interrupted in our country by the ingerence of the politics in the art. The literature is faced with a period of crises both as a form of art, and as a social institution and as far as the literary language is concerned. Such a literary heritage has barely given birth to a few works which the contemporary reader could enjoy, especially when it comes to teenage readers. Too political, too marked by the social reality of the period, the novels of the socialist realism give up any aesthetic criteria and cannot be integrated into contemporary hierarchies. Quoting Eugen Negrici and his hierarchisation of the communist literature, one can notice the succession of the

² The short-sighted teenager's novel

³ Dima; the 7th grade student

⁴ Flunking in Romanian Language

⁵ Young age

⁶ The cobweb

⁷ The young ladies' boarding school

highly indoctrinated periods and periods marked by a relaxation of the dogmatic constraints. The literature of the 60s is defined by pure dogmatism, with no aesthetic interference. That is the reason why we have excluded this period from our analysis. By the way it treats the themes, the 70s-90s literature evolves into two trends: *the literature in thrall with the communist cause*, which tries reflecting the ideology more subtly, and the *literature tolerated* for strategic reasons, which tries to avoid the major themes dominant after the World War II. *Adolescenții* by Ioanei Postelnicu combines elements of adventure literature, walking in the steps of *Cireșarii*, with elements of pedagogical and dogmatic literature. The communist symbolism interferes as well in the novels which tackle historical themes. Ion Hobana, and his novel *Sfârșitul vacanței*, is an example in this respect. The same applies to Tudor Popescu's novel, *Un băiat privește marea....* The novel *Toate pânzele sus!* by Radu Tudoran makes a difference during this period, as its author succeeds in turning away from the dogmatism and in sticking to the narrative pattern specific to the adventure novel.

Beginning with 1964, once Nicolae Ceaușescu took hold of the power, the liberalization of arts is favoured out of propaganda reasons. A new generation of writers emerges who wishes to proclaim the autonomy of the literature, to denounce its ideologization, and to promote a cult of the form and the preoccupation for the beauty of the texts. As far as the themes are concerned, the presence of the social classes considered unorthodox during the 60s is worth mentioning – that is the intellectuals, the bourgeoisie, the small cities and the poor suburbs, the archetypal realms. The novels of the 70s, written intendedly for the young adults, or those that tackle the topic of the *young adult age*, directly or partially, are most of all illustrations of dogmatic literature, despite the freedom of creation that marks the relation between literature, and politics. Authors like Leonida Neamțu, Florian Grecea, or Theodor Constantin are good examples of the writer-clerk. As far as the Iuliu Rațiu's novel, *Planetă de adolescent*⁸, is concerned, the critics have opposite views. The book is praised by Ion Dodu Bălan in the *Luceafărul* magazine. The critic considers it „an achievement of the genre”, while Mircea Iorgulescu is extremely ironic when he refers to the literary qualities of the author. The critic sees in the author a mere pedagog. Petre Sălcudeanu's novel *Prea cald pentru luna mai* is the object of the

⁸ The teenager's planet

same disapproval. The issue of morality is the topic of several novels of this period, and the literature echoes thus a social criticism. Laurențiu Corbeanu is the main character of Letiția Papu's novel *Succes*, which is built around a moral conflict developed on several levels.

The cultural revival of the 70s enables the rebirth of the modernism that dominated before the World War II, as well as the synchronization with theories and trends of the European literature of the post-war period. The main influence is French. One of the main characteristics of the literature of this period is the literary experiment, enabled by the change of the focus regarding the topics. The accent is removed from the objective approach to the subjective approach, from the human kind to the individual person. Certain strategic psychologies are used, meant to enhance the awareness and the description of the narrative approach. The confessional literature follows as well the trends of the time. The confession is one method used to reveal the subjectivism, the individual personality, but it also is a literary genre which enables textual play, fragmentation, techniques which enhance the aesthetic value of the literary text. These techniques may turn out to be too labourious for the teenage reader, whose reading skills are not yet mature. Generally, the 70s were the debut years of several important writers, which found their place within the national history of literature. The reality of the authors specialised in young adult novels is completely different. Such authors are quite scarce. Their works, notwithstanding a few exceptions, have not endured in the public's memory. We should mention Tom, the female character of the Corina Cristea's novel *Castanii roșii, parfumați și naivi*, which analyzes the family environment and its relations via a „feminist approach”. This implies excessive sentimentalism, despite an acute observational ability.

The speech held by the General Secretary during the meeting on 6th of July 1971 of the *Central Executive Committee of the Communist Party of Romania* includes 17 propositions which will become laws. These propositions are also known under the name of July Theses of 1971, whose fundamentals are the concept of *education*. In the name of the *education* the theses fight against the degenerated art, against decadence, while the writers must find their source of inspiration in the national literary background. The texts recommended to the teenagers do not belong to the *fastidious* literature, but to literary genres imbued with didacticism and ideology. There are a lot of novelists who in the 80s and the 90s wrote novels of this kind. Such

a novel belongs to the *politically active literature*, which illustrates various aspects of the dogma. Pavel Aioanei's characters materialize the post-war typologies in the Romanian literature. Florica Rogin's evolution within Felicia Marinca's novel *O fată imposibilă* respects the same development pre-ordered by the novel *in thrall with the communist cause*, as evolve Constantin Mateescu's characters, the latter being a well-known writer of the communist era. Such works are difficult to propose to the nowadays readers. They are too ideological, too much of a cliché. This type of novel has nothing to say in our days. The characters are fake, excessively schematized to illustrate a category, following rules outside the human behaviour, applicable only to the „party member” which is a tool of the system. Today's teenagers do not accept such patterns any more.

A special case is that of George Șovu's, prolific author of young adult Romanian novels during the 80s and the 90s. His works are read even now, surely due to the chance of having been transposed in the movies, such as *Declarație de dragoste*⁹ (1978) and *Liceenii*¹⁰ (1991). The author was also a scriptwriter, his scripts being related as regards the topic with the transposed novels. The critics of the time adopted a neutral attitude; they are neither too favourable, nor too critical. Other authors of young adult novel of the communist era such as Al. I. Ștefănescu, or Mircea Palaghiu were not as successful.

The resistance literature includes „the few books, published difficultly, always postponed, often crippled, whose truth has never been perverted though”¹¹. Within the novels which could illustrate the young adult literature at the end of the 20th century, there are quite a few titles which belong to the fictionalised (auto)biography. The fictional level varies from author to author. Including into this biographical category novels narrated at the 1st person may lead to the conclusion of a confused application of theoretic concepts. As, the 1st person is a narrative strategy to suggest authenticity, and is not necessarily a landmark of the confession. Actually the fictional strategy used within these novels is a way of dissimulating, but, at the same

⁹ Declaration of love

¹⁰ The highschool students

¹¹ Petrescu, Ioana Em., *Literatura rezistenței*, în revista *Tribuna*, anul II, nr. 2, din 11ianuarie 1990, p. 1-2

time, of getting more familiar with the intimacy of the character. In other words, the authors used the veil of fiction in order to be able to transpose personal experiences, which could speak to a larger category of people during the totalitarian era. Thus, the confessional literature was a way of asserting a personal truth, generally available for the society they lived in. Teohar Mihadaş's novel, *Frumoasa risipă*, reflects such a situation which the author explains in the epilogue of his book.

The neorealism focuses generally on describing the everyday life and the main concerns of the everyday, even marginalized people. It tries to illustrate the failure of the man, because of the failed communication within the society, because of his failure to adapt to the social rules, his inability to focus on his individual necessities. Gabriela Adameşteanu's *Drumul egal al fiecărei zile* is maybe the most representative of the neorealist novels written in that period which can still be included on the list of novels intended for the contemporary young adults. Elena Ghirvu-Călin is an author which intendedly approached the young adult literature. Her two novels: *Alte culori, alte anotimpuri* and *La urma urmei* tackle this difficult period of everyone's life. The critics of the time noticed, that, as opposed to the other authors of young adult novels which tend to be too moralist, too didactical, Elena Ghirvu-Călin succeeds in writing real literature, and avoids approaching this genre as a „secondary, didactical genre”. Eugenia Tudor-Anton's novel *Caruselul* was also praised by the critics.

The confessional strategy is also employed in the „outdoor novels”, which do not trespass the line of the easy literature, such as *Toamna, păsările* by Constantin Mateescu or *Dimineţile lungi* by Costache Anton.

Writers such as Radu Mareş, Marcel Constantin Runcanu, Sorin Titel, Tudor Octavian, Virgil Duda, or Tiberiu Ana Rusu are just a few among those who tried to criticise the social and especially the educational system one way or the other. The starting point of their novels were the existential anxiety, or natural juvenile rebellion against the family, society, education. They have different styles; some author preferred the argot, the humor, other chose a sterner tone. Some preferred to value the literary experiments specific to the previous decades, others employed an epic development of the plot. The 1st person narrative is a retrospective overview of the most important events of a character's life. The passing of the time is in this case also the solution to the crises, as it happens with the feminist literature, and the

characters get to know peace of the soul. The poetical tone is however replaced by irony, cynicism, critical observation. The sentimental tone is barely accepted, and is often tinted with nostalgic-humorous notes. Petru Popescu is one of the writers who made their debut at the end of the 60s, beginning of the 70s. His debut novel, *Prins*, was considered at the time a phenomenon, a success. Among the novels published by the author in Romanian, *Să crești într-un an câți alții într-o zi* enables the reading from the point of view of the young adult literature. The strong conflict Traian Victor, the character of the novel *Licheni* by Constantin Cubleşan, is confronted with is presented thanks to a remarkable talent of narrator. The conflict develops thanks to an architectonic ability which enables the evolution of a rich epical material.

Among the novels of the 90s one should mention *Pavană în peisaj marin* by Stelian Țurlea, as a novel which could interest the present day teenager. The plot is minimal. The author seems not to have wanted an original work, but an entertaining one. The teenagers should acknowledge their world both on the epic level, on the level of the plot, and on the language level, as well as on the level of the pace imposed by the 1st person narrative.

The political-cultural context of our history determined us to make a selection, on the basis of aesthetical criteria. The criteria according to which the young adult novels are analysed belong to the literary theory. It is important to consider literary categories such as theme, narrative, plot, character, style, atmosphere. From the point of view of these theoretical issues, the teenagers are rather reluctant to accept new narrative forms. We can mention therefore the need of following an epical pattern. Applying such a pattern, we selected just a few among the novels presented hereabove: *Romanul lui Mirel* by Anton Holban, *Într-un cămin de domnișoare* by Anișoara Odeanu, *Pânza de păianjen* by Cella Serghi, *Castanii roșii, parfumați și naivi* by Corina Cristea, *Drumul egal al fiecărei zile* by Gabriela Adameșteanu, *La urma urmei* by Elena Ghirvu-Călin, *Caruselul* de Eugenia Tudor – Anton, *Frumoasa risipă* by Teohar Mihadaș, and *Pavană în peisaj marin* by Stelian Țurlea. These novels can be included in the young adult literature thanks to their respecting several of the above mentioned criteria. Anyway, the proposed novels do not present all the narrative levels. Each one includes one or two narrative elements which are relevant for their integration in the sub-genre of the realist contemporary young adult novel.

The third chapter combines the critical and the pedagogical approach. We start by admitting the existence of a certain pattern specific to the realist contemporary young adult novels, and then we analyse the integration of this type of novel within the popular fiction. The popular fiction concerns the works intended for the mass and those works that are a success within the large public. This type of fiction is different from the art literature because of its purpose: its main goal is the entertainment. The popular fiction, as opposed to the *major literature*, does not seek the beauty, or the subtlety in a very original way and it is not meant to endure. The dissemination of the popular fiction took place simultaneously with the spread of the literary values within the education system. It was eased by the development of the printing technology. In his work *Supraomul de masă*, Umberto Eco asserts that the form of the popular novel, as we know it today, emerges at the end of the 18th century, within the English literature, and at the same time with the industrialization of the culture. The public, who included mainly female readers, was asking for the substitution of the religious and aristocratic value with the popular ones. The popular novel is a mass entertainment tool, which doesn't create original narrative situations. It combines instead a repertoire of typical situations, which are acknowledged, accepted, loved by the public. The readers want from the popular novel to reflect the systems already present and integrated within the current culture; the narrative pleasure is triggered by the cyclic return of the *already familiar situations*. Usually, the text implies moral, educative elements.

As we indicated in the 1st chapter, the young adult literature reflects not only a theory of the creative writing, but also a theory of the reading. Most of the times, in case of the teenagers the pleasure of reading is triggered by the texts where they come across experiences similar to those of their own life. They often empathise with the characters, and thus they get to share experiences which develop their –self-awareness, the ability of understanding those around them. This is why the elements which are specific to the evolution and the development of the character have such an impact on teenagers. The critics' general opinion is that the young adult literature is a simplified art form, but it enables the teenagers to detect the most important features of the quality literature. The young adult literature marks the transition towards the adult literature.

From a pedagogical point of view, it is necessary that the young adult literature should be accepted and used in schools. The students must be encouraged to discover by themselves new books and new authors that they could like. This is why such an issue is more linked to the reception of the literature, of the pedagogy of teaching, and of the consolidation of the literary concepts. Peter Rabinowitz is one of the theorists of the concept of *reading response*. The concept questions the strategies learned by the readers which they apply when starting to read a new text. In his opinion, the readers make suppositions on each read text, they approach the text knowing beforehand the literary conventions and the reading principles which impact the interpretation and the assessment of the texts.

We should not neglect the economic and cultural aspects generated by the development of the popular culture. The cultural hierarchy is a reflection of the social hierarchy. As there are three social classes, culturally we speak of the *major culture*, the middle culture and the *vulgar culture*. The *middle culture*, a concept launched by the political scientist Dwight Macdonald in his essay *Masscult and Midcult*, defines the cultural products generated for the ignorant mass, which are inferior products, promoted by the mass media. There are different opinions on the inferior culture. Some theorists consider it a danger for the *major culture*, the elitist one, while others confer it a positive value because it enables a larger access to education. The importance of the study of the literature is well known. In order to get acquainted with the pleasures of reading, the teenagers must be attracted with texts which should correspond to their aesthetic taste, still immature. A mature reader may see schematising, conformism where an innocent lector sees something new, even original, depending on its cultural background. The teenagers must gradually be trained to detect the modalities of literary representation. The definition of the realist contemporary young adult novel indicates the specific, typical elements of the textual and narrative creation. This may enable the integration of texts which correspond to the pattern of the literature for masses. But, we must make a clear difference between the *literature for the masses* and the *popular fiction*. The first concept defines works which trigger stereotyped reactions, in response to stereotyped procedures. But the young adult novel does not belong to this category. It is also true, that this type of novel enables the reader to project on the character his/her own frustrations and desires, and it can thus be considered a literature with

no aesthetic qualities. But, as it addresses the age when the person still grows up, and has various reactions, the novel intended for the teenagers does not only count on a specific reaction. On the contrary, this type of novel tries to imply several emotional factors. Also, even if the originality is not the word of the day in the case of this type of novel, what matters is the way the narrative elements are combined. The work can be live, authentic and can thus be considered *popular fiction*, an intermediate form between the *major literature* and the *literature for the masses*.