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An Analysis of Three Stories from the Series *Little Nicholas* Based on the Theory of "Reader Within the Text" by Eden Chambers

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Article Info	ABSTRACT
<p>Article type: Research Article</p> <p>Article history: Received: 18 March 2022 Received in revised form: 10 June 2022 Accepted: 16 June 2022 Published online: 01 August 2023</p> <p>Keywords: expressive gaps, favoritism, point of view, reader within the text, style.</p>	<p>The basis of the idea of "hidden reader" is based on the fact that planning and discussion about a problem requires two people. This way of thinking, in practice, designates that the author should create relationships with the reader in order to reveal the meaning of the text. Eden Chambers is one of the theorists who has analyzed this issue. In his opinion, one of the prominent responsibilities of children's authors is to write in a way that guides the child in learning how to read and accept this challenge. This process is formed on the basis of four components: style, perspective, favoritism and expressive gaps. The collection of stories <i>Little Nicholas</i> by René Gossini includes the phrase "a book for seven-year-old children to seventy-year-old men" on the back cover which indicates that the stories can be classified in the category of "intermediate" or "transitional" literature. In this study three collections of it with the titles: "Little Nicholas and Friends", "Little Nicholas and the Break Time", and "Little Nicholas Gets into Trouble" have been analyzed based on the components of "reader in the text" and based on the theory of Eden Chambers in this article. In the section related to "style" it is established that in Gossini's method certain tricks are used such as: "the style of choosing simple words appropriate to the understanding of the audience of children and teenagers, as well as benefiting from the element of dialogue in short and far from demanding sentences, simple use". The most current aspect in the narration of stories, according to the literacy level of the audience, is the creation of objective and comprehensible images appropriate to the age of the audience with the benefit of the element of conflict. In the plot section, these methods include "using dynamic plots, using the word reference and repeating certain words during the stories, creating mental images by using the names of the sounds to make the narratives concrete for the children and teenagers. The point of view in the stories of <i>little Nicholas</i> is also in the form of inner omniscient narrator with a childish look at the events of the story and the wide range of the audience. In favor of the brawls between the characters of the story, the main spice of most of the adventures is constituted by the dominance of a general theme on the space of the story, the colorful element of the image, and the benefit of the dialogue element in shortening the sentences and conflating everyone. The side is with children. The fourth element is expressive gaps; some other writers leave gaps in the text that the reader must fill before completing the meaning. Gossini, on the other hand, has advanced the course of the story with solutions such as the existence of small challenging gaps to engage the audience's mind, the use of images instead of text to challenge, discover, and decipher events by the audience. By examining 45 stories in three volumes from the collection of stories of <i>Little Nicholas</i> based on the theory of "the reader hidden in the text" of Eden Chambers, one can find an element that affects the stories more than other components: the element of "fandom". In none of the stories of this collection, does Gossini stop empathizing and supporting the child. Gossini's unique "style" that distinguishes him from other writers is his humor. The production of the same linguistic and lexical structures</p>



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by using the first-person "viewing angle" and using the speech of an eight-year-old child as the narrator of all the stories has created stability in the tone and integrity throughout the story. In the end, it can be said that the author's main goal in writing this collection of stories is to respond to the child's curiosity and his need to know himself and the world around him, as well as to develop the power of imagination.

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