PROTAGONIST MORAL DEVELOPMENT IN CHILDREN'S TRANSLATED EUROPEAN WAR NOVELS

by

ROBIN ELIZABETH HOOD

B.P.E., University Of British Columbia, 1980

A THESIS SUBMITTED IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE OF MASTER OF ARTS

in

THE FACULTY OF GRADUATE STUDIES

English Education Department

We accept this thesis as conforming to the required standard

THE UNIVERSITY OF BRITISH COLUMBIA

Apr 1985

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Department of English Education

The University of British Columbia
2075 Wesbrook Place
Vancouver, Canada
V6T 1W5

Date: 21 April, 1985
Abstract

This study evaluated moral dilemmas and Lawrence Kohlberg's (1975) stages of moral reasoning of protagonists in a sample of children's translated European war novels. The sample, consisting of fourteen books, was defined as all children's European war novels published between 1950 and 1984.

The content analysis first determined the moral dilemmas in each of the novels by identifying those story situations where two or more moral issues were in conflict. A second procedure evaluated the protagonists' response to the dilemma, making possible the assignment of a Kohlberg level and stage of moral judgement.

The collected data were evaluated following two steps. First, the Issues, Levels and Stages were quantitatively analyzed for representation, number, and frequency. In addition, the Issues and Stages were evaluated for those moral issues most frequently paired with each moral stage. The second procedure examined the relationship between the data and selected variables: Era (Era I 1952-1962, Era II 1963-1973, Era III 1974-1984), Sex of author and Sex of protagonist.

The findings revealed that moral dilemmas in the European war novels were most often related to issues of Affiliation Roles, Morality and Mores, and Truth. No dilemma situations arose out of conflicts of the moral issues of Sex or Law. All other Kohlberg moral issues were represented at least once in the sample.

The predominant stage of moral reasoning in the sample was
Stage 2 (serving one's own needs), closely followed by Stage 1 (blind obedience to authority) and Stage 3 (playing the good role). Significantly, these stages reflect the general moral reasoning capabilities of the intended reading audience, ages 8 - 12 years. While higher stages were represented, they accounted for substantially fewer protagonist resolutions to dilemma situations. With regard to sex of the protagonist, the findings revealed that male characters more frequently resolved their dilemma situations with sophisticated levels of moral reasoning than did female, a factor which may be linked to the type of story.

The relationships between moral development and Era appeared to reflect the transition from traditional realism to modern realism in children's fiction. Books written in Era I (1952-1962) contained few or no moral dilemmas. As with other traditional realistic fiction, child protagonists in that era were insulated from the world around them and thus remained relatively unaffected by World War II. Books written in Era II (1963-1973) and Era III (1974-1984), however, showed evidence of portraying children in the modern mode of realism. Unlike Era I, protagonists of these periods encountered large numbers of moral dilemmas and were highly involved in and affected by the war.
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Acknowledgement

I wish to thank my advisor Dr. Ronald Jobe, and my committee members, Mrs. Marion Ralston, and Dr. Roy Bentley, for their advice and their help in the completion of this thesis.

I would also like to thank my husband, Gregory, for his support and for typing this paper.
I. INTRODUCTION

RESEARCH QUESTION

This study examined the moral development of protagonists in children's European War novels. By methods of content analysis, both the moral dilemmas posed to story protagonists and their subsequent moral judgements were analysed. Such an analysis has two implications for teachers: 1) classroom discussion of moral dilemmas, and 2) book selection.

The analysis of both moral dilemmas and character moral development in literature enables teachers to devise guidelines and questions for classroom discussion. One of the most apparent reasons for this activity is the goal of increasing student moral awareness through their identification with story characters' experiences with moral problems (Rosenweig, 1977; Collins, 1980; Parr, 1983). In one experimental study the discussion of literary moral dilemmas was shown to facilitate growth in individual moral judgement capabilities (Gosa, 1977; Biskin and Hoskisson, 1977; Pillar, 1979). Such a discussion was based on the use of both dilemma situations and protagonist moral reasoning which had been identified through methods of content analysis.

A similar content analysis also revealed implications in book selection, matching children's levels of moral development to that of the books they read (Scharfe, 1980; Rihn, 1980).
Underlying this notion is Kohlberg's theory of cognitive moral development (1967, 1975) in which he asserted that individuals cannot comprehend moral judgements more than one stage in advance of their own. Thus the conjecture has been made that children may experience similar difficulties, if in their reading they encounter a moral judgement which exceeds their own moral reasoning capabilities (Gosa, 1977; Rihn, 1980).

The effective use of the dilemma situations and moral reasoning in literature depends upon a systematic method of content analysis. The present study has attempted to apply such an analysis by utilizing Kohlberg's Ten Moral Issues and Six Stages of Moral Reasoning as instruments of content analysis. Specifically, this evaluation will answer the following research questions:

1. What moral issues did the authors pose in conflict and what was their frequency of representation in the sample?

2. What was the predominant stage of protagonist moral reasoning? How did this compare with the approximate development of the intended reading audience?

3. What issues were most frequently paired with the moral stages and how did these associations compare to Kohlberg's hierarchy of values at each stage?

4. Are there differences in the number or treatment of moral dilemmas that could be correlated to the Era in which the books were written? Does this reflect the transition from traditional to contemporary realism in children's fiction?

5. In the sample, did male and female authors write books in which moral dilemmas are resolved by equally sophisticated stages of protagonist moral reasoning? Did the sex of the protagonist have any bearing on the story character's moral maturity?
SIGNIFICANCE OF THE STUDY

I am reporting how I lived through that time and what I saw... nothing more. I was there. I was not merely an eyewitness. I believed — and I will never believe again.

Hans Peter Richter (1972)

The finest of the European children's war novels are really anti-war stories (Egoff, 1981, p.284). It is evident that through their novels, European authors wish to deepen children's understanding of the far reaching and devastating effects of war. The immediacy of experience presented by this group of novels is a source of both insight and interest to North American children who themselves have yet to experience life within a war-torn nation. Of these books Wellner has remarked,

Many of them were written by people who were witness to the events they describe. They have an immediacy which no straight presentation of facts can have. (1982, p.vii)

Unlike their North American counterparts, it is the European's first hand experience with war that has moved many authors to write children's books about life during World War II (Egoff 1981). Their attempt to convey anti-war messages through children's books is part of what Kelley has described as a continuous legitimization of a system of values in the symbolic world; "authors writing for children can be expected to reassert the knowledge that orders their world in response to the threats they perceive." (1973, p.92)

Children who read the European war novel may broaden their awareness of the potential consequences of human conflict. The war novel presents conflicting values and beliefs. Its strong
moral dimension is a rich resource for the study of values in the Literature Program as well as other subject areas in the curriculum.

The specific concern of this study is the content analysis of two aspects related to the moral dimension of children's European war fiction. The first factor was the conflicting values which work to create the kinds of moral dilemmas encountered by the story protagonists. The second is the determination of the protagonists' level of moral reasoning in response to those moral dilemmas posed to them by the author. The information yielded by this analysis will be of use to teachers wishing to pursue the classroom discussion of the moral dilemmas present in the European war novel.

These are books to make young people think, to make them aware, to make them weep, to make them understand.

(Wellner, 1982, p.VIII)

PURPOSE OF THE STUDY

The purpose of this study is to examine two aspects of the moral dimension of children's European War novels. First, the kinds of moral dilemmas posed to story protagonists will be ascertained. Secondly, the protagonists' response to the given moral dilemma will be assigned a level of moral reasoning.
DEFINITION OF TERMS

Specific terms used in this study are defined below:

Translated European Children's Literature: Literature written for children, translated from a European language to English.

Content Analysis: "A research technique for the objective, systematic and quantitative description of the manifest content of communication" (Berelson, 1952, p.18).

Moral Issues: Are value objects such as persons, objects and actions which are endowed with value by moral concerns (Kohlberg, 1975).

Moral Dilemmas: A Moral problem which arises from a conflict of two or more moral issues (Kohlberg, 1975).


Moral Orientation: Forms of judgements made by individuals out of a concern for welfare and justice.

Moral Stages: Six invariant and sequential stages of cognitive moral growth which represent the structural development of increasingly sophisticated patterns of thought.
II. REVIEW OF THE LITERATURE

INTRODUCTION

There appears to be two areas of research most directly related to this study. The first section of this chapter reviews the Kohlberg theory of cognitive-moral development. The theory has been widely studied since the late 1960's, and holds implications for educators interested in the developmental nature of the child's moral judgement. Kohlberg's notion of moral development has received attention in a number of curriculum areas including the study of literature, an emphasis of the present study.

The second section of this chapter presents a review of content analysis within the field of children's literature. Research which scientifically evaluates children's books by methods of content analysis is a relatively new field dating from the 1960's. Concern for the potentially affective qualities of children's literature has produced the majority of these studies. There has also been a more recent interest in the analysis of moral development in children's fiction for such purposes as book selection and the discussion of literary moral dilemmas.

A further section of this chapter will briefly discuss European translations in the context of children's literature. Although foreign translations have received little attention in
professional literature, they form an important part of the literary tradition. Children continue to enjoy the translated folk tales and classics as their universality knows no boundaries of time or culture. The great number of translations published to date attests to their popularity (Egoff, 1981).

KOHLBERG THEORY OF COGNITIVE MORAL DEVELOPMENT

Closely aligned to this study is Kohlberg's theory of cognitive moral development. By applying his six stages of moral development and his ten moral issues as instruments of content analysis, the present study examines the types of moral dilemmas and levels of protagonist moral reasoning found in children's fiction. This section will review the theoretical background which shaped Kohlberg's theory of cognitive moral development, the theory itself, and its general implication for education.

Most of the evidence produced by Kohlberg in support of his theory has come from longitudinal studies. These are an elaboration of his original 1958 study of the moral judgements of children aged ten to sixteen. Important to this study was the use of stories that posed moral dilemmas which were not likely to have been experienced by his subjects (Weinrich, 1975). Kohlberg was interested in the patterns of thought which were revealed through the subject's responses to them. Following the cognitive-structural tradition of Piaget, Kohlberg
subsequently classified the patterns into stages of thought. These were later divided into three levels of moral development.

Kohlberg's concept of moral stages was elaborated upon after he conducted a number of longitudinal, cross-cultural, socio-economic, and educational studies (Kohlberg, 1969). Such studies concentrated on subcultures in societies in Switzerland, the United States, Belgium, China, Mexico, Israel, Papago, and Malaysia. His notion of stage development verified, the wider cross-section of subjects made evident the universal nature of moral stage development (1969, p.375). Kohlberg summarized the results of his research as follows:

Universal and regular age trends of development may be found in moral judgement, and these have a formal cognitive base. Many aspects of moral judgement do not have such a cognitive base, but these aspects do not define universal and regular trends of moral development. (p.375)

Kohlberg's idea of "cognitive moral development" was initially inspired by Piaget's work in both cognitive and moral development and is an important consideration to the comprehension of Kohlberg's theory. Much of the literature that reviews and assesses Kohlberg's theory and research shows a preoccupation with the theoretical similarities and differences between Kohlberg's and Piaget's concept of moral development (Weinrich, 1975; Muuss, 1976; Gibbs, 1977; Rorvik, 1980). Weinrich has discussed this matter extensively and demonstrated that there are some distinct parallels to be made. She concluded "it is clear that Kohlberg's work must be regarded as a confirmation and extension of Piaget's thinking, rather than a refutation of it" (1975, P.206). For instance, there is an
agreement that moral judgement is concerned with the child's developing sense and evaluation of justice (Piaget, 1960; Kohlberg, 1969, 1975). Furthermore, in defining stage development Kohlberg adopted Piaget's criteria for cognitive stage development.

Kohlberg's concept of cognitive-moral development stems from the Piagetian idea which stresses structural stage development. Furthermore, cognitive development, as does moral development, results from an interaction with the environment. More specifically, the cognitive-developmental position's chief assumption is that basic mental structures are a result of an interaction between "certain organisms structuring tendencies and the structures of the outside world, rather than reflecting either one directly" (Kohlberg, 1969, p.352). Through this interaction, cognitive stages develop which represent changes in simple thinking patterns as they are applied to the external world, and which may in turn be restructured by the external world in the course of being applied to it (Kohlberg, 1969).

According to Kohlberg, the cognitive developmental position rests on Piaget's (1965) "doctrine of cognitive stages". Piaget's criteria for cognitive development may be summarized as the framework that cognitive stages refer to, which is the individual's progression through a series of organized structures of thought; cognitive stages characterized by distinct differences in modes of thought. The modes of thought develop in an invariant sequence and through their hierarchical development become increasingly complex in organization as a
response to interaction with the environment (Kohlberg, 1969).

As made evident, Kohlberg's theory of moral development is clearly rooted in Piaget's concept of cognitive stage development. This influence is reflected in his description of "cognitive-moral development".

Cognitive stresses organized thought processes. Moral involves decision making in situations where unusual values, such as sanctity of life and the need for authority come in conflict. And development suggests that patterns of thinking about moral issues improve qualitatively over time. (quoted by Croghan and Croghan, 1980)

Similar to Piaget, Kohlberg believes this type of progression in moral development to be a stage development which closely corresponds to cognitive development (Piaget, 1965; Kohlberg, 1969, 1975). Furthermore, changes in the individual's patterns of thought occur when he/she becomes morally concerned about moral issues and as a result of the conflict arising between them (Kohlberg, 1975). This conflict parallels Piaget's criteria of environmental interaction. The disequilibrium created by this interaction motivates the individual to achieve a new equilibrium or structure of thought (Kohlberg, 1975; Biskin and Hoskisson, 1977). To re-establish equilibrium and thus accommodate new experiences, the individual must rearrange his or her thinking by subsequently moving to a higher stage of thought (Biskin and Hoskisson, 1977).

Despite these very fundamental similarities, Kohlberg's theory greatly elaborates and extends Piaget's four stages of moral judgement development (Weinrich, 1975; Muuss, 1976). According to Kohlberg, the Piagian moral stages were not
consistent in meeting the criteria Piaget himself had established (1969, p.375). On this basis and the results of his longitudinal research, Kohlberg arrived at a scheme of six stages of moral reasoning which were divided by three general levels of development. Moreover, these stages were cognitively based and met Piaget's previously described criteria for cognitive stage development (1960).

Kohlberg distinguishes between three levels of development: the pre-conventional, the conventional, and the post-conventional. Each of these levels contains two of the six stages of moral reasoning. In addition, each stage represents a distinct moral philosophy, a typology of moral orientation. Moral orientations are the forms of judgements made by individuals out of a concern for welfare and justice (Muuss, 1976; Kohlberg, 1969, 1972).

The three levels of moral development are distinct, but in contrast to the stages are more general categories for the ways of approaching ethical questions. The advancement from one level to another represents major changes in these approaches. The approach of a Level I preconventional thinker is primarily egocentric, based on his/her own needs. Good and bad acts are interpreted in terms of physical consequences (Muuss, 1976). In attaining a Level II conventional approach, the child becomes less egocentric and more sociocentric in his basic orientations (Muuss, 1976). This orientation resides in social conformity, a desire to meet the expectations of others and maintain the existing social structure. (Muuss, 1976). Level III is the
post-conventional or autonomous level. This orientation no longer involves egocentrism or social conformity but autonomous and even extentialist principles of justice (Gibbs, 1977). They can be applied universally and may override existing social systems (such as governance, and conformity). Level III is the most difficult stage to attain; consequently many adolescents and adults remain at Level II (Muuss, 1976).

Within each of the three levels there are two distinct stages of moral development. Each stage represents an increasingly more sophisticated social perspective. The second stage in each level completes the development entered into at the first stage of development (Kohlberg, 1975).

Within the preconventional level, Stage 1 involves an egocentric point of view. The child makes moral judgements according to an awareness of the need to avoid punishment (Kohlberg, 1975; Muuss, 1976). In contrast, the Level II perspective reflects an increasing awareness of the points of view of others. This however, is only perceived in self interest. The needs of another individual are considered only if it would result in self benefit. Thus, decisions about morally right behavior is based on what satisfies one's needs (Muuss, 1976).

Stages at the conventional level mark the beginning of a "member of society perspective". At Stage 3 the individual's moral decisions reside in seeking approval of small groups in society such as peers or family. Kohlberg has referred to this orientation as the "goodboy"-"goodgirl" orientation (1975).
The motive is to be accepted, or to socially conform. Stage 4 completes this conformity by attaining a point of view which has a greater awareness for the whole society instead of the narrower perspective. Thus moral decisions are based on an orientation to rules, duty and laws (Kohlberg, 1975).

Stages at the post-convention level are highly principled. At Stage 5 moral judgement is defined in terms of individual rights, human dignity and equality, contractual agreement and mutual obligations (Muuss, 1976). Different points of view are considered and moral decisions are based on a system of laws. However, the Stage 1 individual has a more flexible legalistic orientation than one at Stage 4. Laws are not absolute; they can be changed if it meets the collective needs of the society (Muuss, 1976). The orientation at Stage 6 is beyond laws. Universal ethical principles are central to the decisions made at this stage. Ethical principles deal with justice, equality and dignity (Muuss, 1976). The individual is mindful of the law and rules of society but has attained the ability to apply ethical principles beyond them. For example, the individual may make a decision to practise civil disobedience, not out of disrespect for the established law, but out of respect for a higher morality than that law (Muuss, 1976). Gibbs (1977) has referred to this as an example of existentialism.

In clarifying his concept of moral stage development, Kohlberg (1972) has outlined a number of theoretical considerations which are important not only to the understanding of stage development but to its identification. Within his
introduction to interviewing and scoring in Moral Stages Scoring Manual: Part I (1975), Kohlberg indicated that one of the first considerations be the place of moral judgement within the "total personality". In the context of the individual's overall development, moral development is one of several stages of growth passed through by the individual. According to Kohlberg, the most basic of these stages is Piaget's stages of logical reasoning. The development of the intuitive, the concrete operational, and the formal operational stages is age-related, sequential and upon which moral reasoning is dependant. Kohlberg has postulated that because moral reasoning "clearly is reasoning" (p.5), its advancement depends upon the progression of logical reasoning. Logical development precedes moral development (1975). Important to the development of a moral stage is an intermediary advance in what Kohlberg has termed as social perception or perspective; closely related to, and a factor in, the attainment of a stage of moral reasoning. Just as the attainment of a logical stage allows the individual to see "systems of the world", a set of related variables, the attainment of a stage of social perception enables the individuals to view themselves and others within that system. Once achieved, it is then possible to advance to a corresponding stage of moral judgement whereupon the social perception provides the impetus to the development of a point of view from which to judge justice (Kohlberg, 1975).

The entire sequence of development from logical through to moral reasoning occurs horizontally, completed by moral behavior
(Kohlberg, 1975). According to Kohlberg, there is an important distinction to be made among moral stages, cognitive reasoning and moral behavior. Moral stages represent moral judgements which depend upon and are preceded by the development of logical thinking. Unlike cognitive and moral reasonings, moral behavior represents actions which do not always reflect the principles the individual believes in, owing to such things as situational factors, motives or pressures (1975). Thus the assignment of a stage of development does not depend upon moral behavior or what action an individual imagines himself/herself to take, but rather, the reasons behind the judgement made (1975, p.7).

Important to understanding Kohlberg's idea of stage development is his conception of the term moral. Morals are based on culturally universal features of moral judgements (Kohlberg, 1969, 1976, 1980), which are judgements of value not fact. Furthermore, they are social judgements; judgements of ought and duties, rather than value judgements of liking or preference (1975, p.8).

A final distinction to be made is the forms of moral judgement. As defined by Kohlberg the forms of judgement made by an individual are "orientations". Moral orientations or concerns are modes of attributing moral value to a person's acts or to institutions (Kohlberg, 1975, p. 30). An individual becomes morally concerned about a moral issue, of which Kohlberg had identified ten (see table II chapter 3). A conflict between two or more of these issues creates a moral dilemma. It is the content of the moral concern, concern for moral issues in
conflict, which reveals the individual's structural stage of development as observable patterns of thought (1975, p. 37). Thus a major distinction to be made in determining moral stage is the relationship between content, the object of concern, and structure, the patterns of thought which shape the concern.

In conclusion, Kohlberg's hierarchy of moral stages reflects the structural stage development criteria established by Piaget. Moral development corresponds to logical development of qualitatively new cognitive structures at each stage. Furthermore, movement through the stages is the result of an interaction with cognitive conflict, which in the case of moral development is the conflict of moral issues. Like cognitive development, this conflict creates a disequilibrium which causes the individual to adapt to it by attaining a new cognitive structure. The result is the development of a new moral stage and thus both a more sophisticated interpretation of moral concerns and subsequent approach to ethical questions.

**CONTENT ANALYSIS IN THE FIELD OF CHILDREN'S LITERATURE**

Content analysis examines the nature of a transmitted signal or message from one human being to another (Pratt, 1972, p.3). The messages authors encode in children's books can be transmitted through plot, theme, wording, characterization, and illustration. Once received and interpreted, the reader completes the process of communication. According to Pratt,
communication theory is in its simplest form "based upon a model of communication in which a human source encodes a message into speech and transmits it as a spoken or written signal. The signal is received by a human receiver and reaches its destination as a message when it is decoded into thought" (1972, p.3).

Berelson has described content analysis as a "research technique for the objective, systematic, and qualitative description of the manifest content of communication"(1952, p.18). Arising from concern about how children interpret what they read, content analysis has been used to objectively obtain information about the kinds of "messages" authors have encoded in children's books. Much of this interest has stemmed from research in the effects of reading and the relationship between literature and socialization. Evidence has been produced to indicate that reading can affect children's attitudes, values, intellect, and social development (Purvis and Beach, 1972; Kimmel, 1970; Weitzman et al, 1972). By determining the nature of the content of children's literature predictions can be made regarding how it might be interpreted by the reader (Pratt, 1970; Berelson and Salter, 1946).

In the field of children's literature an important distinction is made between content analysis and research in the effects of reading. Unlike the latter type of research, content analysis does not attempt to determine how literature actually does affect the reader. Instead it begins with the assumption that reading can and does affect children. Subsequently, it
sets out to analyse those elements which may contribute to such an impact. This can be exemplified by Weitzman et al's study, Role Socialization in Picture Books for Preschool Children (1972). The authors assumed that picture books play a part in children's socialization. Children learn about their environment, social values, right and wrong, and are provided with the role models of behavior. In their analysis of sex role models, it was ascertained that the picture books did contain biased sex-roles. According to their initial assumptions, the authors predicted that such roles might limit how children will view themselves and others, and moreover, convey to them how they are expected to behave (Weitzman et al., 1972).

In recent years, the analysis of controversial issues, such as sexism, has required a great deal of objectivity. This has been successfully achieved through content analysis, provided that the study's initial assumptions are not biased or distorted. When carefully done, the method can elevate the assessment of children's books from the more traditional realm of opinion to that of fact. However, amid the enthusiasm for uncovering potentially controversial issues in children's books, it remains that often where the term content analysis has been applied, the method of study has actually been informal and subjective. It is revealing to observe that of the twenty-three available articles listed in the CJIE indexes (1969-1984) and a recent ERIC search of the content analysis of children's and adolescent literature, only sixteen showed evidence of specific analysis procedures. More significantly, only nine studies were
experimental, having recognizable design and content analysis instruments. The remaining articles were subjective evaluations frequently characterized by a lack of sufficient evidence to substantiate the conclusions made. Stewig and Higgs have discussed this problem remarking, "the researcher interested in unbiased understanding of the conditions prevailing in children's books must pick his or her way carefully through the underbrush of opinion to reach the firm ground of fact" (1972, p.47).

Content analysis research in children's literature may be categorized into two general areas of study: the affective qualities in children's literature and the analysis of moral development in children's fiction. The most widely researched area is the analysis of potentially affective qualities in children's reading materials. Such studies deal mainly with stereotyped characters. Research in this area has shown that some children's books contain elements of racism (Broderick, 1973; Shephard, 1962; Chall et al, 1979; Troy, 1975) and sexism (Stewig and Higgs, 1972; Stewig and Knipfel, 1975; Weitzman et al, 1972).

THE AFFECTIVE QUALITIES IN CHILDREN'S LITERATURE

Concern for the potential impact of literature on children has generated the majority of the content analysis research in the field. Such studies have mainly examined children's trade
books for the presence of stereotyped characters. These studies can be said to share the assumption that reading can affect children. Furthermore, they are generally characterized by the following set of assumptions derived from both research in the effects of reading and the relationship between literature and socialization.

Firstly, it has been assumed that children are exposed to books at home and at school. Much of their instruction at school depends on the use of basal readers, picturebooks, textbooks, and novels. Books have been considered as part of the school environment, a primary agent of socialization (Croghan and Croghan, 1980; Anyon, 1978). A second assumption has been that the books children read and have read to them are a major factor in their socialization (Croghan and Croghan, 1980; Kelley, 1974; Weitzman et al, 1972). Moreover, books can shape a child's attitudes, beliefs, and intellect (Purvis and Beach, 1972). The selection of books children will encounter in the school setting have been largely entrusted to the teachers and librarians. It has been a third assumption that the values, role models, and knowledge conveyed by those books have been legitimized and sanctioned within the school setting (Anyon, 1978; Croghan and Croghan, 1981).
STEREOTYPES IN CHILDREN'S LITERATURE

The values and contemporary events of a society are often reflected and promoted in literature and may influence the reader's attitudes. Carmichael (1977) has asserted that stereotypes in children's books present to them a set of unproductive social attitudes by conveying distorted views of themselves and society. Their persistence in children's books, according to Dorothy Broderick, is due to a circular situation in society, "the society dictates the content and attitudes within the books and the books serve to perpetuate the societal attitudes from one generation to the next" (1973, p.117). Kelley has referred to this process as a "kind of linguistic behaviour addressed to children by adults" (1973, p.91).

Both racism and sexism in society have been reflected in the literature it has produced. Such attitudes have been transmitted from previous generations "in part through children's books" (Carmichael, 1977). While the content analysis of such elements has not shown precisely the impact on children, it has been documented that children have been provided with attitudes and role models which may have the ramifications of restricting their perceptions of themselves and humanity (Carmichael, 1977; Weitzman et al., 1972).

The examination of stereotypes in written communication is not a recent phenomenon and has not been limited to children's books. It has been underway since World War I in Canada, the United States, and Europe (Pratt, 1972). The extent of this
research may be exemplified by Berelson and Salter's study *Majority and Minority Americans: An Analysis of Magazine Literature* (1946). The authors described magazine fiction as one of the last fields to be studied for discrimination against minority groups. While not directly related to children's literature, this study has been cited in a number of contemporary studies of children's books, not only for its findings but its methodology. In their sample, Berelson and Salter found evidence of prejudicial treatment of minority groups. An analysis of both the story as a whole unit and the story characters was made to determine the indexes of distortion of character, role of character, appearance of character, status of character and the goals of the character. Nearly every index showed better treatment of American characters than foreigners and minority groups.

Similarly, Shephard (1962), found differential treatment of minority characters in children's books. While his sample has been criticized as ill-defined and limited to sixteen books (Lowry, 1969), he arrived at his conclusion by analysing minority characters in units of favourable and unfavourable character. They were categorized according to race, nationality, religion, physical appearance, socio-economic status, and standards and attitudes in both positive and negative directions. The results of this study show both unfavourable prejudice and negative treatment of minority characters.

Gast (1967) found a "fair" representation of American
minority peoples. The population consisted of forty-two published books (1945-1962) containing "hyphenated American" characters. Gast used Berelson and Salter's findings as a basis of comparison for his own study, and therefore utilized a similar methodology. The children's fiction in his sample was assessed as portraying more intergroup cooperation, equality and a greater social acceptance into the dominant Anglo-American culture. Furthermore, these characters were portrayed as having adopted dominant middle class American values, such as kindness, intelligence, hard work and success, stressing similarities between minority and majority Americans.

One of Gast's primary assumptions was that all groups be treated the same, almost without distinction of cultural or racial identity. This serves as an example of the care required in establishing the underlying assumptions of a content analysis study. In her *The Image of the Black in Children's Fiction*, Broderick implied that inherent in Gast's study was an attitude which was oblivious to the minorities' need to retain their individual identities, one that pretended that differences did not exist. According to Broderick, this did not acknowledge that "the single most important fact in a black man's life is his being black" (1973, p.3-4).

The investigation of racism has assessed not only the treatment of minority characters in children's fiction, but their omission and frequency of representation. Larrick (1965), and later Chall et al (1979), conducted a quantitative analysis of the black representation in children's books. In addition,
both studies examined the prominence given the black character in terms of minor and major roles.

Larrick's 1965 study found through an industry-wide survey that Blacks in children's books were not represented in illustrations and were depicted predominantly outside the United States or before World War II. For example, of 5,200 books published in 1962, 1963, and 1964 by 64 publishers only 6.7% had a single black in illustration or text. Of those, 60% included blacks depicted outside the U.S. and merely 1% were set in contemporary America. In addition to qualitative findings, Larrick concluded that the depictions were often stereotyped and biased.

Chall et al (1979) found that of books published between 1973 and 1975, 94% contained at least one black character compared to Larrick's 6.7% (1962). In the majority of the assessed books the authors found blacks to be portrayed in significant roles and in a variety of contemporary settings. The percentage of black characters in illustrations had doubled by the 1973-1975 sample. In addition, qualitatively, Chall et al judged many of the books to be a "pleasure to read". However, their evaluations remained guarded as they stated,"Some are still characterized by the stereotypes that have long been decried" (p.531). Central to these studies is the concern for the extent that minorities have been represented in literature and how reflective they are of contemporary attitudes and living.

During the past fifteen years the study of stereotyped
characters included the portrayal of sex-roles. Similar to the impact of racism in children's books the presence of sexism may be equally as limiting to children's sense of self-worth, identity, and opportunity (Carmichael, 1977; Weitzman et al., 1972; Stewig and Higgs, 1972).

In their study, Girls Grow Up to be Mommies: A Study of Sexism in Children's Literature, Stewig and Higgs (1972) concluded that women were "not depicted in the rich variety of professional roles that they are engaged in today" (p.49). Of the 154 randomly sampled picture books published from 1903 to 1971, women were predominantly portrayed in two of the following ways:

1. Primarily as a housewife and mother within the general category as doing essentially dull and uninteresting tasks.

2. In semi-professional occupations typically considered appropriate for females (Stewig and Higgs, 1973, p.49).

This was determined by a survey analysis for the inclusion of the following roles of women: the Homemaker, the Professional, Professional Men, Recreational Activities of Men.

In a followup study, Stewig and Knipfel (1975) came to the same conclusions. Improvement was noted, in as far as women were portrayed in some professional roles where previously they had been semi-professional roles (Stewig and Higgs, 1971). This conclusion was derived from an assessment of 100 randomly sampled books published between 1972 and 1974, selected from 95 authors of a total of 503 books in the Current Collection at the Cooperative Children's Book Centre, a non-circulating examination library at the University of Wisconsin.
One of the more extensive content analysis studies in the field has been conducted by Weitzman et al (1972), *Sex Role Socialization in Picture Books for Preschool Children*. Weitzman et al examined the treatment of sex roles in books which had been awarded the distinguished Caldecott Medal. This award is given by the Children's Service Committee of the American Library Association, to the most notable picture book of the year. This particular sample was selected by the authors because they believed that teachers, educators and parents encouraged children to read books displaying the "impressive gold medal" (p.1127). The main focus for this picture book investigation was the sex-role portrayal of characters. Among the categories examined were adult male and female sex models, their occupations and activities, and their location (indoor/outdoor). A similar treatment was given to boy and girl characters, excluding occupations, boy and girl activities and location were assessed.

Three major assumptions were adopted for the study. First, children's books contain role prescriptions which encourage children to conform to "acceptable social standards of behaviour" (p.1126). Secondly, picture books play an important role in pre-school children's sex role socialization because they have been a vehicle for addressing societal values to the young (p.1126). Finally, the picture books are read over and over again by children, during their most impressionable years (p.1127).

The authors concluded that women and girl characters
received a greater degree of stereotyping than did men and boys. Girls were provided role models of "low aspirations" because women were seldom portrayed outside their homes or engaged in intellectual pursuits and largely excluded from sports or politics. There were no working women in the Caldecott sample.

The study of sexist stereotypes represents a larger concern common to many of those studies dealing with stereotyped characters. The concern expressed has been with the way in which children perceive the reality in what they read and how in turn this may affect their sense of it in the world at large. Most studies have assumed that the biased or distorted treatment of characterization in children's fiction may adversely affect children's sense of self-esteem and their vision of humanity. Evidence of the actual conditions prevailing in children's books can be objectively produced through content analysis. Such information has been useful in making predictions about the potential impact of reading on children.

KOHLBERG THEORY OF MORAL DEVELOPMENT APPLIED TO THE ANALYSIS OF CHILDREN'S FICTION

Within the past ten years, interest has been shown in the implications of the Kohlberg theory of cognitive-moral development for the teaching of literature. The theory has primarily held implications in two areas: the facilitation of moral development through literature (Biskin and Hoskisson,
and the analysis of the moral development in children's and adolescent's fiction (Biskin and Hoskisson, 1974; Gosa, 1977; Sharfe, 1977; and Rihn, 1980) Common to both areas, and of direct interest to the present study, is the use of a content analysis instrument modelled on Kohlberg's stages of moral development and his moral issues.

As previously discussed within Chapter One, literature abounds with values and moral dilemmas. There has been some suggestion that this component holds great potential for its uses in a developmental approach to moral education. (Biskin and Hoskisson, 1974, 1977; Rosenweig and Harris, 1977; Gosa, 1977; Pillar, 1979). Such an approach would entail a structured discussion of moral dilemmas faced by story characters. In-depth structured discussions have been shown to increase children's moral reasoning abilities (Biskin and Hoskisson, 1977; Blatt and Kohlberg, 1975). While it can be said that much of the literature on this subject is not research oriented, it does represent a promising beginning to a relatively new area of study.

Discussion of moral dilemmas is a chief factor in facilitating moral development. It provides opportunity for interaction with cognitive conflict, a process necessary to the development of new cognitive structures (Biskin and Hoskisson, 1977; Kohlberg, 1973). The examination of moral dilemmas, one stage in advance of the individual's own, produces more substantial moral changes than either free discussion of
dilemmas or didactic forms of moral education (Blatt and Kohlberg, 1977). The resulting changes are primarily developmental instead of "verbal learning of moral cliches" (Blatt and Kohlberg, 1977, p. 153). This approach holds at least one other advantage, it makes possible a non-sectarian course of instruction. According to Biskin and Hoskisson (1974), such an approach is less objectionable to the general public than formal instruction in morality. In 1974 they reported that the latter had become obsolete because it was viewed as either offensive or as indoctrination. Such a rationale appears in other articles that make similar indications for the Kohlberg Theory (Gosa, 1977; Pillar, 1979).

Before any meaningful discussion of the moral issues and dilemmas found in children's literature can take place, they must first be analysed (Biskin and Hoskisson, 1974, 1977; Pillar, 1979). Kohlberg's theory indicates that children cannot comprehend moral decisions more than one stage in advance of their own level of moral thinking. Therefore, it is necessary to determine the story character's level of moral reasoning, so that its appropriateness for discussion can be discerned. Furthermore, while somewhat obvious, there is a need to systematically identify the conflicting moral issues and the subsequent dilemmas so that their discussion can in fact take place. Both analyses have involved the application of categories modelled on Kohlberg's ten moral issues and his six stages of moral development (Biskin and Hoskisson, 1974, 1977; Pillar, 1979). One of the best examples of such an analysis has
been developed by Biskin and Hoskisson (1974, 1977).

In 1974 Biskin and Hoskisson produced a method of analysing story characters and the moral dilemmas they face. Their first procedure was reference to Kohlberg's ten moral issues (Biskin and Hoskisson, 1977, p.155). These categories make it possible to identify the conflicting moral issues which create the dilemmas posed to story characters.

According to Kohlberg, two or more conflicting moral issues create a moral dilemma (1975). Once the dilemma has been determined, the story character's moral development can be identified according to the six moral stages. This procedure was a forerunner to the procedure used in Biskin and Hoskisson's 1977 test of the effects of structured discussions of literary moral dilemmas.

In the only known experimental study of this kind to date, Biskin and Hoskisson (1977) verified their 1974 conjecture that structured discussion of the moral dilemmas found in children's literature could increase children's moral reasoning ability. The experiment, by and large, was an elaboration of the moral education programs previously developed by the authors (1974, 1975). Their main objective was to determine the "effect that structural discussion of moral dilemmas found in children's literature had on the moral reasoning of elementary school children" (1977, p.402). Their findings indicated that such discussion did in fact change moral growth. The study concentrated on Kohlberg's assumption that the success of a developmental program in moral education is in part dependent on
the role-taking opportunity it provides (Biskin and Hoskisson, 1977, p.409). The authors believed that the identification with story characters provided sufficient material for role-taking opportunities. This was a direct challenge to Rest's contention that material used to create role-taking opportunities, required knowledge of developmental psychology to generate appropriate degrees of disequilibrium and the group process of discussion skills required to encourage student action on the "stimulus material" (p.408). In addition, Biskin and Hoskisson wanted to show that instructional materials did not have to be "identical" to those moral dilemmas employed by Kohlberg in his normative studies (p.409). The authors remarked:

The program offers frequent opportunity for role-taking and does not rely on Kohlberg type dilemmas for instructional materials. The procedure requires only a modicum of knowledge about developmental psychology and includes the use of a strategy that teachers can acquire easily and quickly. (p.409)

In structuring their experimental discussions, Biskin and Hoskisson followed three procedures: story analysis, the construction of reflective-discussion questions based on the story analysis, and discussion (1977, p.409). Relative to this study is the principal step, story analysis, a content analysis procedure based on Kohlberg's six moral stages and ten moral issues. Story analysis provides the material from which the reflective-discussion questions or problems are based; they are designed to move the participants toward making moral solutions. This procedure involves the identification and labelling of moral dilemmas and issues found in children's literature. Moral dilemmas may be determined by identifying two or more
conflicting moral issues (Biskin and Hoskisson, 1977). The authors story analysis procedures included:

1. The story was read to determine if it contained a moral dilemma.
2. If the story contained a dilemma, the dilemma was identified.
3. The moral issues at conflict and the moral dilemmas on which the discussion question were based are identified (1977, p.409).

Biskin and Hoskisson used story analysis as a means of analyzing children's fiction for its use in conducting moral discussions. Educators have used a similar analysis in the process of selecting literature appropriate to the reader's moral development (Gosa, 1977; Rosenweig and Harris, 1977; Pillar, 1979). In addition to story analysis, the stages of moral development have been applied to the story characters so that their level of moral reasoning may be assessed. Knowledge of these elements may enable teachers to select literature suitable to the individual's own moral decision-making abilities.

On the basis of Kohlberg’s theory, Gosa (1977) has contended that children will not comprehend moral dilemmas posed to story characters too far in advance of their level of development. In her analysis of books appealing to ages two to eight years, the author found several examples of inappropriate moral decision-making. For instance, although Brienburg's Doctor Shawn is the King (1974) was intended for conventional readers, Gosa indicated that the central point would only be comprehensible in post-conventional terms. She assessed the dilemma to be not only inappropriate to the picture book aged
child, but also "almost beyond adult willingness" (p.531). Thus the Kohlberg stages of moral development in this instance would imply that the younger reader would not appreciate the primary moral concern of that story.

Like Gosa, Sharfe has also questioned the role played by moral development in adolescent's comprehension and appreciation of moral concerns in literature. He has argued that knowledge of the evolving adolescent moral conscience may enable one to better understand the effects of literature at different stages of development. Sharfe contended that Kohlberg's theory implied that, "particular literary issues are especially salient", at each stage of development (1980, p.102).

In his investigation, the application of the Kohlberg taxonomy varied greatly from those previously discussed. Sharfe used the level orientations of moral development to create three corresponding categories of literature based on the distinct differences in moral concerns. The first category is literature of social expectations, significant in attaining conventional moral orientations, for Stage 3 and 4. The second is literature of social revolt, significant in the rejection of conventional moral thought. Last, there is literature of affirmation, important to the acceptance of post-conventional reasoning, Stages 5 and 6 (p.103). By categorizing literature in this way, the extent of the significance of certain moral problems may have at a given stage of development may be determined.

The most extensive application of the Kohlberg taxonomy to children's fiction has been conducted by Rihn (1980), Kohlberg
Level of Moral Reasoning of Protagonists in Newbery Award Winning Fiction. The only known content analysis research to date, Rihn developed a systematic method of assessing the level of protagonist moral reasoning in children's books, one that could be replicated for future research. Newbery Award winning books were selected for the study because, according to Rihn, they represent a widely read group of quality literature for middle to junior high grades (p.380). This population was reduced to a stratified random sample.

The central question behind Rihn's study was whether children will enjoy fiction where the moral reasoning of the protagonist is at or near their own predominant or highest stage of moral reasoning (p.380). While content analysis cannot attempt to answer such a question, Rihn has indicated that it does form "a set of materials which could be used in research, matching a child's response with books or sections of books" (p.384).

The methodological emphasis of the study was how the judges' natures and characteristics act jointly to influence the identification of a story protagonist's stage of moral reasoning (p.380). The books were therefore carefully selected and the judges received rigorous training in the application of the Kohlberg stages and moral issues. The influential factors examined in the study were the sex of the judge, the type of training received, and the possible sources of variability in the books. This aspect of the study would be worthy of emulation by those wishing to examine inter-judge reliability.
and differences between books. A detailed statistical treatment was used in the study, testing reliability and dependant measures. Of interest to the present study however, is the actual procedure followed by the judges in assigning levels of moral development to the story characters.

The treatment of moral dilemmas differed somewhat from previously discussed studies. Differentiation of moral dilemmas was made by creating three categories based on three ways in which conflicting issues arose and were acted upon in the story. Moral dilemmas in each book were classified by the following categories of dependant measures: "Discrete issues", "Situations", and "Long range issues". Discrete issues describe conflicts where the protagonist "consciously" and "overtly" deliberates over a set of "alternatives" before choosing a course of action. Situations were those episodes where no deliberation or conflict on the part of the protagonist occurred. Long range issues were recurring dilemmas, similar to the discrete issues and arose more than once in the novel.(p.382).

Upon the completion of training, and after passing a comprehensive test that would evaluate their understanding of the books, the judges received an evaluation sheet on which to record their data. The judges assigned a four digit score ("1,2,3,4") to each category evaluated corresponding to the following simplification of information:

1. The "best guess" for stage of reasoning the protagonist used to resolve the dilemma.
2. Whether the judge was certain of his guess or whether he/she felt another stage might be present.
3. The "second best guess" if necessary for the stage of reasoning.
4. Level of reasoning used to resolve the dilemma (p.385).

Rihn was able to show that judges could be trained to rate moral reasoning of the Newbery books with a high degree of reliability and very little inter-judge difference (p.392). Large differences were found among book variability and it was suggested that this be subject to future research.

Discrete issues and situations were more stable measures than long range issues which were recommended to be dropped in a follow-up study (Rihn 1980, p.384). However, a long range issue is often a resolution to a long range conflict (p.384). In addition, it was also concluded that the stage of reasoning would be a sufficient measure because level is really an alias for stage.

Regarding the books analysed in the study, several of the conclusions have implications for educators. Although limited to this sample, books written before 1949 contained less sophisticated forms of reasoning than those written after 1949 (p.385). The post-1949 era marked a movement from egocentric reasoning to conventional or "socio-centric" reasoning. In addition, the sex of the author also appeared to have implications for educators. Interestingly, the male authors portrayed characters who resolved dilemmas at higher stages of reasoning than did female authors (p.396). While limited to this sample, it would seem to suggest "that men create and make more sophisticated decisions than women" (p.396).

Rihn's study has shown that the Kohlberg scheme of moral
development can be used to assign stages of moral reasoning to story characters. This application has implications for the selection of books suitable to children's interest and development. It also provides educators a means of assessing some of the factors which influence the characteristics of a book, such as the authors' sex and era of publication.

Studies like Biskin and Hoskisson's (1977) story analysis and Rihn's (1980) protagonist analysis demonstrate the use of the Kohlberg moral stages and moral issues as instruments of content analysis. Such analyses not only hold potential contributions for more effective teaching practises but also the basis of future research in the content analysis of children's books.

TRANSLATED EUROPEAN CHILDREN'S LITERATURE

What matters to children, in translations, as in all their other literature, is simply that the content and characters be recognizable to them. (Sheila A. Egoff, 1981)

European translations have formed a relatively small but essential body of English Language Children's Literature. Their strong elements of universality and quality have not only enabled children to transcend the boundaries of foreign language and culture, but have ensured their lasting success and influence on the tradition of children's literature.

Translations have provided children a source of communication with foreign cultures which can potentially help
them to recognize the universality of human experience. For this reason there has been interest in promoting the international exchange of children's books (Bell, 1978). Some of the earliest impetus for this idea was generated by the events of World War II. Jella Lipman, founder of the Munich International Youth Library, was committed to the ideal that children from different countries would be incapable of fighting each other if they had grown up knowing each other through their children's literature (Bell, 1978).

Similarly, in the United States, Mildred Batchelder advocated that the exchange of books through translation would influence communication between the people in those countries. So dedicated to her cause, the American Library Association, Children's Services Division in 1966, established an annual award in her honor. The award, the Mildred Batchelder Award, was to be given to the American publisher of a book considered to be the most outstanding of those books originally published in another language (Nist, 1979).

Two of the books examined in the present study are recipients of the Batchelder Award, Hans Peter Richter's, *Friedrich* (1973) and Alki Zei's, *Petros' War* (1972). Both war novels are examples of what translator Anthea Bell has described as "a particularly important and interesting area of translated literature from Europe" (1978, p.1483). Bell believes that these novels will aid English speaking children in their understanding of the European experience during World War II. Most of these authors lived under the Nazi regime or the German
occupation and their books convey the conditions and losses they suffered during those times. While English speaking children have not encountered the conditions of war, the experiences associated with them are not nearly so remote. Many of these books share the universally understood theme of survival; the need to survive starvation, dislocation of family and home, and the face of death.

Universality has always been an underlying factor in the success of the European translation. For instance, survival is the theme of the first children's translation, Johann Wyss', *The Swiss Family Robinson*, translated from the German in 1814. Historically this novel represents the beginning of a series of children's translations that would, through their universal appeal, have a marked impact on English-language Children's Literature. For example, *The Swiss Family Robinson* was the first novel to take children to a life outside of their everyday existence in the home (Egoff, 1981). Other books, such as Collodi's, *Pinnochio* (1892) had the effect of presenting children a story which significantly "lightened" the moral tradition in children's literature by infusing in its story child-like humor rather than the "parody of a Lewis Carroll or the allegory of a George MacDonald" (Egoff, 1981, p.278).

During the first half of the twentieth Century, other authors were to similarly make contributions to the development of children's literature. Novels such as Kastner's, *Emil and the Detectives* (1929), Berna's, *A Hundred Million Francs* (1957), and Lindgren's, *Pippi Longstockings* (1950) were chief forces in
expanding the horizons of children's literature and departing from children's conventional behaviour of the past. Kastner for instance, brought the detective-suspense story into children's literature establishing a pattern for other writers to follow, one which depicted children as "happy, resourceful independent children acting in concert" (Egoff, 1981, p.280). This is also true in Lindgren's *Pippi Longstockings*. As her protagonists,"broke all the rules of conventional childhood"; a humor universally understood by children (Egoff, 1981, p.280-281).

While classics such as *Pinocchio* or *Pippi Longstockings* have experienced continued popularity, contemporary translations have not fared as well (Egoff, 1981; Nist, 1977). Egoff has suggested several explanations for this; the most apparent being the "wide range and volume" of English-Language books. Similarly, Nist has indicated that the translation has not provided the "financial boon in mass sales" accrued to the publishers of other award winning books such as the Newbery or Caldecott books (1977). A further possible explanation has been the change in children's reading preferences. For example, Egoff has speculated that the rise of the "problem novel" has detracted from children's ability to cope with the more difficult foreign translations. This is because it places a great emphasis on familiarity and a simplistic style (Egoff, 1981, p.281).

Despite their lack of competitiveness in the English-Language book market it appears that this has not been due to
the actual quality of translations (Nist, 1977; Egoff, 1981). For example, the competition encouraged by the Batchelder Award has provided impetus to the publishing of outstanding books in translation (Huck, 1979). This award acknowledges the difficult and time-consuming process of translation, an art which requires a great deal of sensitivity and understanding if the tone and intent of the original text is to be conveyed to the reader.

The foremost problem of translation is the re-creation of a work for its new language and audience. Polushkin has described translation as a creative art requiring the translator to be not only a sympathetic, analytical reader, but also a competent writer.

I immerse myself in another writer's art, probing and analysing every nuance; and then, I set about trying to re-create that work in what amounts to a different medium - in this case, the English Language. (1977, p.284)

While many translators may view their role as re-creators of a story, those who have studied the process and its end-products have often questioned the extent of the liberties that are taken in translation. For instance, Batchelder (1963) found that "characters are removed, incidents are taken out" and questioned the necessity of such omissions (in Orvig, 1972, p.26). Similarly, she has observed that in translations from Swedish to English, there has been such problems as an "overemphasis of the basic plot, often at the expense of the real essence of the book" (1972, p.26). Other difficulties observed; "a constant tendency to smooth things over" and "a playing down of sensibility which often, by Anglo-American standards, is typically European or too profound" (Orvig, 1972,
In addition to a concern for retaining unique cultural qualities of an original work, many translators believe there is also a need to make translations familiar enough to its readers so that they can move freely across the boundaries of language and culture. Edward Fenton has stated,

A literary translation is only truly successful if it has the qualities of creditability, of inevitability, of authority. It has to give the impression of having been written originally in the language of the reader (1977, p.305).

In summary, the translated European novel is an important component of the English language body of children's literature. Historically, the European translation has been influential in shaping the tradition of children's literature and moreover, through its quality and universality, has shown promise in breaking the boundaries between children and foreign culture.
III. PROCEDURES OF THE STUDY

INTRODUCTION

Chapter three describes the procedures of content analysis used in this study. The types of moral dilemmas and level of protagonist moral reasoning were systematically identified through the application of Kohlberg's ten moral issues and his six stages of moral reasoning.

POPULATION

The population of this study was defined as all children's World War II novels which have been translated from a foreign language to English and could be classified as realistic fiction, published between 1950 and 1984. Initially, this was determined by the formation of a list of all juvenile war novels that had been translated from any foreign language to English. Reference was made to the two known sources. The first was Cathryn Wellner's, Witness to War: A Thematic Guide to Young Adult Literature on World War II 1965-1981. This reference includes children's books compiled as reference material for Children's and Young Adult Literature specialists. The second reference was made to an unpublished listing of juvenile's translations in print, compiled by Dr. Ronald Jobe at the
Of the 26 known translated war novels, 14 were written by European authors and could be defined as children's books. Therefore, all of the European children's novels were selected as the population for the study.

PROCEDURES

Instrumentation: To obtain the level of protagonist moral reasoning present in each war novel, the moral issues in conflict were first identified. Moral dilemmas occur when there is conflict between two or more of the ten moral issues defined by Kohlberg. In many story situations the child, in facing this conflict, is called upon to make a moral judgement to solve the subsequent dilemma. By systematically identifying story situations where two or more conflicting moral issues occur, both the moral dilemma and the level of protagonist moral development can be determined. Kohlberg's ten moral issues and his six stages of moral development have provided the content analysis instrument used in this study. Moral issues were identified by referring to Kohlberg's ten moral issues (see figure 1). The protagonists' level of moral reasoning was evaluated by referring to Kohlberg's six stages of moral development (see figure 2).
Table I - Kohlberg's Ten Moral Issues

1. Punishment and Blame. Should someone be punished or not? What is fair punishment?

2. Property. Should someone give, take, or exchange property? What are property rights?

3. Affiliation Roles. Should someone help another or maintain the other's expectations in a personal relationship? What are the motives and obligations of a good family member or friend?

4. Law. Should someone obey and maintain the law? What are the characteristics of a good law?

5. Life. Should someone save a life or not? What makes life valuable?

6. Truth. Should someone tell the truth or allow the truth to be disclosed or not? What defines truth-telling and why is it valuable?

7. Governance. Should someone obey or accept the authority of another person, government, or rule-making group? What are the characteristics of a good governor and a good citizen?

8. Civil Rights and Social Justice. Should someone violate or uphold the political, economic, and social rights of another person or group? What are the basic political, economic, and social rights?

9. Sex. Should someone have a sexual relationship or not? What is the nature of a good erotic relationship and why is it valuable?

10. Morality and Mores. Should one follow one's moral opinion or conscience when it conflicts with law, love, or self-interest? What is the nature of morality and basis of validity?

(Kohlberg Part II, 1975 p.1)
Table II - Kohlberg's Stages of Moral Development

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<tr>
<th>Level</th>
<th>Preconventional</th>
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<tbody>
<tr>
<td></td>
<td>Stage 1: Obedience and Punishment orientation</td>
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<td></td>
<td>Stage 2: Naively egoistic orientation</td>
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<table>
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<tr>
<th>Level</th>
<th>Conventional</th>
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<tr>
<td></td>
<td>Stage 3: Good-boy orientation</td>
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<td>Stage 4: Authority and social order maintaining orientation</td>
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<table>
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<tr>
<th>Level</th>
<th>Postconventional</th>
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<td></td>
<td>Stage 5: Contractual legalistic orientation</td>
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<tr>
<td></td>
<td>Stage 6: Conscience or principled orientation</td>
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(Kohlberg, 1975)
CONTENT ANALYSIS

I. Each book was subjected to content analysis using two units of analysis:

Unit 1: Story situations containing a conflict of two or more moral issues directly involving the protagonist. Identification of the issues was by reference to categories of Kohlberg's ten moral issues.

Unit 2: The immediate reaction of the character faced by the dilemma as depicted by story action, narration, or dialogue. The level and stage of moral reasoning was determined by reference to categories of Kohlberg's six stages of moral reasoning.

II. The procedure of content analysis used for each novel included:

(1) An introductory reading of the entire work.

(2) An intensive re-reading of the story to systematically identify each story situation that could be classified as Unit 1 (a situation which contains a conflict of two or more moral situations directly involving the protagonist).

(3) The moral issues contained in each unit were determined by reference to the ten moral issues.

(4) Within each identified story situation, Unit 2 was then identified (the subsequent reaction of the protagonist).

(5) The level of moral judgement demonstrated by the protagonist within each Unit 2 was determined by reference to
the six moral stages.

(6) For each unit evaluation, steps 2 to 5 were recorded on an evaluation chart.

RELIABILITY PROCEDURES

To increase the reliability of the data collection, two independent readers were trained to assess the evaluations made by the researcher. Each reader received an introduction to the Kohlberg Theory of Moral Reasoning, the method of analysis used in the study, and the instruction regarding the procedures they were to follow. Specifically, the steps taken by each reader were as follows:

(1) Each reader received a copy of the researcher's recorded data.

(2) While reading each book, the readers paused at the end of every chapter. Reference then was made to the corresponding evaluation chart in a crosscheck assessment of the researcher's analysis.

(3) The readers then assigned one of the symbols, (+) Agreed, (X) Disagreed, or (?) Questioned, to each analysis made by the researcher.

This information formed a basis of comparison for the researcher's consideration, including all verifications and areas of dispute determined by the readers.
ANALYSIS OF DATA

The data was secured by methods of content analysis using two units of analysis. Firstly, Unit 1 was the story situation where two or more moral issues are in conflict as ascertained by reference to categories of Kohlberg's ten moral issues. Secondly, Unit 2 was the reaction of the protagonist to the conflicting issues or moral dilemma, as determined by reference to the categories of Kohlberg's six moral stages.

Two steps were taken to analyse the collected data.
I. The data was analysed quantitatively as follows:

(A) Moral Issues were examined for representation (types and omissions), number and frequency.

(B) Similarly, stages of Moral Reasoning were analysed for representation, number and frequency.

(C) Enumeration was made for the frequency of issues used with each Stage.

II. The relationships of the following selected variables were made to the stages of moral reasoning: (A) sex of protagonist, (B) sex of author, and (C) era (1952-1962, 1963-1973, 1974-1984).
A REVIEW OF THE STUDY

The purpose of the study was to examine the types of moral dilemmas posed to story characters and their subsequent moral judgements in the European war novel. Both elements were identified and analysed by content analysis, described in Chapter III.

The significance of the study, established in Chapter I, discussed the implications of the Kohlberg theory of moral reasoning for the teaching of literature. First, there has been some suggestion that moral growth can be facilitated through the discussion of literary moral dilemmas. The success of this activity depends on the content analysis of both the moral dilemmas and the level of moral reasoning demonstrated by the story characters in those situations. This may be achieved by applying Kohlberg's ten moral issues and six stages of moral reasoning as instruments of content analysis. Secondly, it has been suggested that this type of analysis may provide some insight to book selection for children by matching children's moral development to that of the books they read.

The research on which this study is based, as reviewed in Chapter II, involved a discussion of the Kohlberg theory of cognitive-moral development to provide the background necessary to the understanding of its application in content analysis.
Following this was a review of content analysis in the field of Children's Literature, to place the present study within the context of that field of research.

The population for this study was defined as all translated children's European war novels published between 1950 and 1984. Reference was made to the two only known sources: Cathryn Wellner's *Witness to War: A Thematic Guide to Young Adult Literature on World War II*, and to an unpublished listing of juvenile translations in print, compiled by Dr. Ronald Jobe at the University of British Columbia.

The procedures for this study, as described in Chapter III, resulted in data that was collected by a systematic analysis of both the moral dilemmas posed to the story protagonists and the subsequent level of moral reasoning in their response. The instruments of analysis were Kohlberg's ten moral issues and his six stages of moral reasoning.

The data was analysed following two steps. First, the Issues and Stages were quantitatively analysed for representation, number, and frequency. The relationships between Issues and Stages were evaluated for frequency of Issues used with the Levels and Stages. The second step involved an examination of the relationship between the data and selected variables: sex of protagonist, sex of author, and era.
FINDINGS

1. Representation of the Stages of Moral Reasoning

Table III - Representation of stages 1-6 among 67 moral decisions

<table>
<thead>
<tr>
<th>Stage</th>
<th>Content of Stage (Right is...)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stage 1 (23.9%)</td>
<td>Blind obedience to authority and rules, avoid punishment.</td>
</tr>
<tr>
<td>Stage 2 (29.9%)</td>
<td>Serving one's own needs, deals in terms of exchange.</td>
</tr>
<tr>
<td>Stage 3 (22.4%)</td>
<td>Playing good role, concern for others, meets expectations.</td>
</tr>
<tr>
<td>Stage 4 (5.9%)</td>
<td>Obligation to conscience, choice is subjective.</td>
</tr>
<tr>
<td>Stage 5 (1.5%)</td>
<td>Upholding basic rights, legal contracts, of society.</td>
</tr>
<tr>
<td>Stage 6 (16.4%)</td>
<td>Beyond contract laws, universal human ethical principles.</td>
</tr>
</tbody>
</table>
Discussion

Because the dominant stages of moral reasoning, Stage 2 (29.9%), Stage 1 (23.9%) and Stage 3 (22.4%), accounted for 76.2% of all moral dilemmas in the sample, it is evident that the majority of dilemmas were resolved by judgements within the general moral reasoning capabilities of the intended reading audience, ages 8-12 years. For instance, children aged 10 years generally operate at Stage 2 (Kohlberg, 1975) and are capable of understanding Stage 1 reasoning. Furthermore, because individuals are cognitively attracted to one stage above their own, those at stage 2 have the potential to comprehend Stage 3 moral judgements (Kohlberg, 1975) found in the sample.

An important result in this study was the frequency of representation of the higher stages of moral reasoning. While the use of Stage 4 (5.9%) and 5 (1.5%) were substantially less than Stages 1 to 3, this trend did not continue to decrease through Stage 6. At this point there was an increase in
frequency to 16.4%, a result surprisingly close to those of Stages 1 to 3. A closer examination of their distribution showed that one-half of the books in the sample contained at least one moral dilemma resolved by Stage 6 reasoning. The fact that the resolutions were dominated by Stage 2 reasoning appears to reflect Rihn's (1980) warning to teachers to be aware that story characters, as well as children, approach resolutions to moral dilemmas with varying degrees of maturity. In *I Was There* (Richter, 1972) for instance, the chief forms of judgement were Stages 2 and 3. However, there was one incident where the protagonist applied Stage 6 reasoning in his effort to save the dignity of his friend. Thus, Gunther, like many other protagonists in the novels, was portrayed as making quantum leaps in his moral reasoning to degrees of sophistication not normally reached until the mid-twenties, if at all (Kohlberg, 1967, 1975).
2. Representation and Frequency of Moral Issues

Table IV - Distribution of 165 moral issues among 67 moral dilemmas

<table>
<thead>
<tr>
<th>Issue</th>
<th>Description of Issue</th>
</tr>
</thead>
<tbody>
<tr>
<td>Punishment and Blame (12.7%)</td>
<td>Should someone be punished? What is fair?</td>
</tr>
<tr>
<td>Property (5.5%)</td>
<td>What are property rights?</td>
</tr>
<tr>
<td>Affiliation Roles (26.1%)</td>
<td>Should someone help another? Obligations</td>
</tr>
<tr>
<td>Law (0%)</td>
<td>Should someone obey and maintain the law?</td>
</tr>
<tr>
<td>Life (8.5%)</td>
<td>Should someone save a life? What makes it valuable?</td>
</tr>
<tr>
<td>Truth (16.3%)</td>
<td>What defines truth-telling?</td>
</tr>
<tr>
<td>Governance (8.5%)</td>
<td>Should someone accept the authority of another person?</td>
</tr>
<tr>
<td>Civil Rights and Social Justice (4.5%)</td>
<td>What are basic political, economic, and social rights?</td>
</tr>
<tr>
<td>Sex (0%)</td>
<td>Should someone have a sexual relationship or not?</td>
</tr>
<tr>
<td>Morality and Mores (15.7%)</td>
<td>Should someone follow their own conscience when it conflict with law, love or self-interest</td>
</tr>
</tbody>
</table>
Figure 2 - Distribution of moral issues

<table>
<thead>
<tr>
<th>Moral Issue</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Punishment and Blame</td>
<td>12.7%</td>
</tr>
<tr>
<td>Property</td>
<td>5.5%</td>
</tr>
<tr>
<td>Affiliation Roles</td>
<td>26.1%</td>
</tr>
<tr>
<td>Law</td>
<td>0%</td>
</tr>
<tr>
<td>Life</td>
<td>8.5%</td>
</tr>
<tr>
<td>Truth</td>
<td>16.5%</td>
</tr>
<tr>
<td>Governance</td>
<td>8.5%</td>
</tr>
<tr>
<td>Civil Rights</td>
<td>4.5%</td>
</tr>
<tr>
<td>Sex</td>
<td>0%</td>
</tr>
<tr>
<td>Morality and Mores</td>
<td>15.7%</td>
</tr>
</tbody>
</table>

Discussion

The representation and frequency of moral issues in the sample indicate how often a given issue appeared within the stories' moral dilemmas. Such dilemmas arise from a conflict of two or more moral issues. In many instances, the moral dilemmas which arose in the war novels were the result of more than two conflicting issues. This finding appears to suggest the complexity of the moral dilemmas posed to the protagonists. Story characters were often called upon to evaluate up to four issues at one time before formulating their moral judgements. However, it should be noted that this finding is not an indication of precisely which moral issue in a given dilemma, the author chose the character to become morally concerned about. Instead, it only serves to identify those issues which could have been perceived by an individual or the reader in those situations.

The issues represented in the sample reflect the moral concerns presented in the war novel and generally appear suitable to the value priorities of the reading audience aged 8
- 12 years, who operate at Stages 1-3. For instance, at no time were the issues of Law or Sex questioned in the novels. Law, for example, does not enter the individual's social perspective until Stage 5 and is not a value priority at lower stages.

The most frequently represented issue in the sample was Affiliation. According to Kohlberg (1975) this issue causes the individual to examine the motives and obligations of family and friends. Questions may arise, such as should someone help another or maintain expectations? That this issue should appear most often among the moral dilemmas in the sample, is a direct reflection of one of the major problems encountered by the war novel protagonists: they were often in a position of having to side with either family and friends, the enemy, or other antagonist. For example, in Boris (Ter Haar 1970), despite the disapproval of on-lookers the young Russian protagonist repaid an act of kindness to a German prisoner of war who had once saved his life. In this decision, the boy was aware of, and had to value his affiliation roles with a number of individuals.

The authors least frequently used the issue of Civil Rights and Social Justice. It may appear a surprising omission to an adult who is aware of the issues of World War II such as the Holocaust. However, this finding is in keeping with Kohlberg's assertion that children between the ages of 8 and 12 years would have little concept of the individual's civil rights, or of social justice and are therefore not issues of priority to them. Furthermore, at these ages, moral judgement resides chiefly in Stage 2 thinking which does not permit them to fully recognize
the individual as part of society or a system. However, where this issue did arise it was usually approached with Stage 6 reasoning in relation to the equality of human rights. For example, in I Was There (Richter, 1972), Gunther spared Friedrich, his Jewish friend, the cruel ridicule of his Hitler Youth peers out of concern for human dignity.
3. Issues Most Frequently Associated with Stage.

Table V - Issues most frequently represented with each of the six stages of moral reasoning

<table>
<thead>
<tr>
<th>Issue</th>
<th>Stage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Punishment and Blame</td>
<td>Stage 2 (42.9%)</td>
</tr>
<tr>
<td>Property</td>
<td>Stage 2 and 3 (40.7%)</td>
</tr>
<tr>
<td>Affiliation Roles</td>
<td>Stage 3 (28.4%)</td>
</tr>
<tr>
<td>Life</td>
<td>Stage 6 (42.8%)</td>
</tr>
<tr>
<td>Truth</td>
<td>Stage 2 (53.6%)</td>
</tr>
<tr>
<td>Governance</td>
<td>Stage 1 (42.8%)</td>
</tr>
<tr>
<td>Civil Rights &amp; Social Justice</td>
<td>Stage 6 (45.4%)</td>
</tr>
<tr>
<td>Morality and Mores</td>
<td>Stage 3 (26.9%)</td>
</tr>
</tbody>
</table>

Discussion

The examination of the relationship between issues and stages allows some comparison to Kohlberg's Hierarchy of Values (issues). Such an examination evaluates the plausibility of the pairing of a given issue to a given stage. Kohlberg (1975) has asserted that while all individuals may be capable of being aware of, and valuing, issues, there are distinct differences in their abilities to understand and approach them. On this basis, Kohlberg (1975) has described a hierarchy of values in explanation of the priorities given to particular issues at each stage of moral reasoning. For example, it would not be very feasible if Life were frequently paired with Stage 1. At this stage, although they are not differentiated by the individual,
Punishment, Governance and Law takes precedence over all other moral issues. Furthermore, it should be noted that it is not until after Stage 1 that Life takes precedence over all issues at each stage.

A surprising result was that Punishment and Blame was most often associated with Stage 2. That issue is not a priority at this stage. Rather, it is preceded first by Life, then Property and Liberty, followed by Law. More importantly, however, was the finding that all other issue-stage relationships were in keeping with Kohlberg's hierarchy of value-priorities. (see table 4) This result appears to indicate that in the novels, at least one issue in each dilemma situation was appropriate to the form of moral reasoning assigned to the protagonist's resolution.
Table VI - Relationship of issues and stage to priority of issues at stage

<table>
<thead>
<tr>
<th>Issue and Stage Relationship</th>
<th>Priority of Issue at Stage</th>
</tr>
</thead>
<tbody>
<tr>
<td>a) Punishment and Blame (Stage 2)</td>
<td>Not a priority at this stage. First priority of Stage 1.</td>
</tr>
<tr>
<td>b) Property (Stages 2 and 3)</td>
<td>At Stage 2 Life takes precedence, followed by Property. At Stage 3 Property ranked after Life, Affiliation, Law.</td>
</tr>
<tr>
<td>c) Affiliation Roles (Stage 3)</td>
<td>High priority, affection next after Life. Affiliation point of entry for Stage 3 reasoning.</td>
</tr>
<tr>
<td>d) Life (Stage 6)</td>
<td>Life is first priority from Stage 2 on.</td>
</tr>
<tr>
<td>e) Governance (Stage 1)</td>
<td>Punishment-Governance-Law undifferentiated and take priority over all other issues at Stage</td>
</tr>
<tr>
<td>f) Civil Rights and Social Justice (Stage 6)</td>
<td>From Stage 5 take priority over all other issues except Life.</td>
</tr>
<tr>
<td>g) Morality and Mores (Stage 3)</td>
<td>At Stage 3 Affection and contractual rights not differentiated from Morality. Affection takes priority over all other issues but Life.</td>
</tr>
</tbody>
</table>
4. Relationship Between Era and Moral Development.

Table VII - Representation and frequency of moral dilemmas and stages of moral judgement as they appear by era

(A)

<table>
<thead>
<tr>
<th>Era</th>
<th>Dilemmas</th>
<th>Books</th>
</tr>
</thead>
<tbody>
<tr>
<td>I (1952-1962)</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>II (1963-1973)</td>
<td>37</td>
<td>7</td>
</tr>
<tr>
<td>III (1974-1984)</td>
<td>29</td>
<td>4</td>
</tr>
</tbody>
</table>

(B)

<table>
<thead>
<tr>
<th>Era</th>
<th>Highest</th>
<th>Lowest</th>
<th>Predominant</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>6 (50%)</td>
<td>2 (50%)</td>
<td>2 &amp; 6 (50%)</td>
</tr>
<tr>
<td>II</td>
<td>6 (27.2%)</td>
<td>1 (16.2%)</td>
<td>2 &amp; 6 (27.2%)</td>
</tr>
<tr>
<td>III</td>
<td>4 (10.3%)</td>
<td>1 (34.5%)</td>
<td>1 &amp; 2 (34.5%)</td>
</tr>
</tbody>
</table>

Discussion

The examination of the novels by Era produced findings which appear to reflect a major transition in children's realistic fiction; traditional to modern realism. Before the 1960's children were traditionally portrayed as being sheltered from the adult world, as a result these characters often remained unchanged by those events occurring around them and almost always encountered happy endings (Egoff, 1981). However, during the 1960's and the decades to follow, authors shaped their protagonists with a new concept of realism, whereby
children lived in relatively unprotected worlds and therefore were affected by the life situations they encountered. Moreover, their characters could be altered by such experiences and often they were not spared the reality of misfortune and unhappy outcomes (Egoff, 1981). The books evaluated in the present study appear to reflect a distinct transition in both story and character development. One of the most striking indicators of this change is the total number of moral dilemmas found in each era. The number of dilemmas can serve to demonstrate the extent of the protagonists' involvement with the "real" world around them. Viewed in this perspective, books written in Era I (1952-1962) were distinctly traditional while those written during Era II (1963-1973) and Era III (1974-1984) were found to possess the hallmarks of modern realism.

The dominant portrayal of children in the Era I war novel was one of isolation from the events and realities of World War II. For instance, in the two earliest published books, *The Ark* (1953) and *Rowan Farm* (1954), the author, Margot Benary-Isbert, posed no moral dilemmas to her protagonists. The children in these stories had lost their father and together with their mother, were left homeless. As they optimistically resumed a family life, the children remained removed and relatively unaware of the post-war hardships surrounding them.

The novels of Era II (1963-1973) clearly departed from the traditional mode of realism evident in Era I. Many of the 37 dilemma situations were connected with the war and required the protagonists to act independently without the guidance or
protection of an adult. Typical examples are Hans Peter Richter's *Friedrich* (1970) and *I Was There* (1972). In *Friedrich*, the main character is denied entrance to a bomb shelter because he is Jewish. Rather than fight for his right to live, Friedrich made the decision to leave so that he might avoid physical punishment from the shelter warden (Level I, Stage 1). Without the protection of the shelter he did not survive the incident. The protagonist in *I Was There* similarly acted on his own and in some dilemma situations demonstrated personal growth. Gunther, through a growing awareness of social justice and concern for human dignity broke-up a crowd of Hitler Youths who had been viciously harassing his Jewish friend, Friedrich. Operating at Level II, Stage 6, he did so at the risk of being ostracized by his peers.

Modern realism continued into Era III. Books in this period were similarly characterized by a high number of dilemma situations, figuring 29 in 4 books and, like Era II, the protagonists were equally as involved in and affected by World War II. In Evert Hart's *War Without Friends* (1982), Arnold is persecuted for his father's and his own association with the Dutch Nazi supporters. The peer pressure placed Arnold in a compromising position in which he had to lie to his father in order to avoid further harassment at school (Level I, Stage 2). In quite a different circumstance, Alex in Yuri Orlev's *The Island of Bird Street* (1984), had to survive months of uncertainty as he awaited his father's return from a German prisoner of war camp. He is the prototypical character of
children's modern realism; left on his own, he had to keep his whereabouts a secret from the German army and made numerous moral decisions to ensure his own safety—whether to lie, steal, or take one man's life to save another.

In regard to the analysis of moral development as an indication of trends in modern realism, a final point should be made. The findings indicate that levels of moral development are not as useful as the frequency of moral reasoning in each Era. For instance, Eras I and II contained at least one Stage 6 moral judgement while Era III judgements were only as high as Stage 4. However, the difference in the quantity of moral dilemmas and judgements is significant. Among the three books in Era I there were only 3 moral dilemmas, while the four books of Era III presented 29 moral dilemmas. This may better serve to illustrate the extent of the characters' involvement in the world around them in either the traditional or modern story.
5. Relationships between Moral Stage and Sex of Author, Sex of Protagonist

Table VIII - Moral stage and sex of author

<table>
<thead>
<tr>
<th>Moral Stage and Sex of Author</th>
</tr>
</thead>
<tbody>
<tr>
<td># of Authors</td>
</tr>
<tr>
<td>Female 6</td>
</tr>
<tr>
<td>Male 8</td>
</tr>
</tbody>
</table>

Table IX - Moral stage and sex of protagonist

<table>
<thead>
<tr>
<th># of Protagonists</th>
<th># of Stage 6 Judgements</th>
</tr>
</thead>
<tbody>
<tr>
<td>Female 4</td>
<td>1 (8.4%)</td>
</tr>
<tr>
<td>Male 13</td>
<td>11 (91.6%)</td>
</tr>
</tbody>
</table>

Discussion

In the present study both male and female authors assigned equally sophisticated forms of moral judgement to their protagonists. Women, however, wrote books in which their characters more frequently resolved dilemma situations with Stage 6 reasoning by a marginal difference of 16%. This finding should be contrasted to Rihn's study of Newbery Award books
(1980). He found that male authors portrayed their characters as resolving moral problems with higher stages of reasoning than did female authors.

As with Rihn's study (1980), it appears that a closer analysis would show that variables other than the sex of the author or the character may be more influential in determining the moral maturity of the protagonists in the sample. The most significant factor may be the type of story. For example, a larger portion of the male authors chronicled children's involvement in World War II, through their participation in such organizations as the Jungvolk, Hitler Youth, and the military, than did female authors. For example, the protagonists in the books written by Grund, Hartman, and Richter reflected the ways in which the German people became compelled to believe in and uphold the Nazi cause. Since their participation meant a blind obedience to a powerful authority, the Nazi regime, the authors depicted children's moral decisions as residing in Preconventional moral values at Stages 1 and 2. In their evaluation of justice, the protagonists considered their own physical needs rather than the needs and standards of others.

As might be expected, the differences found in the sex of protagonist, can also be accounted for by the type of story. While male characters used Stage 6 reasoning more often than their female counterparts, this difference seems to be the result of the roles given to males during World War II. First, the many stories about the Nazi youth organizations would explain the greater number of male protagonists in the sample,
since such organizations excluded girls and young women. Secondly, in most of the novels, boys were often without adult supervision and thus had more moral decisions to make on their own. Girls were chiefly portrayed in the home under the care of their elders and therefore subsequently not afforded a great deal of independence and seldom had to make moral decisions.
CONCLUSIONS

On the basis of the findings, the majority of moral decisions made in the novels closely correspond to the developmental stages of the readers for whom they were written. Story protagonists most frequently resolved their moral dilemmas using stages 1, 2, and 3. Of Kohlberg's six hierarchical and invariant stages of moral development, the intended reading audience would most likely be operating at Stage 1 (blind obedience to authority), Stage 2 (serving one's own needs) and Stage 3 (meeting others' expectations). Furthermore, as might be expected many of the novels included decisions as high as Stage 5 (upholding legalistic rights) and Stage 6 (universal human ethical principles). Stemming from this finding are two important considerations. First, children may experience difficulty in comprehending the higher level moral judgements in the sample. Because Kohlberg's theory (1975) suggests that individuals cannot comprehend moral thinking more than one stage above their own, children operating at Stages 1-3 would not be capable of dealing with the Stage 5 and 6 moral judgements found in many of the novels. Second, is the importance of such decisions to the stories themselves. For example, it is apparent that in several instances the protagonists' moral judgements were essential to the anti-war messages conveyed by the authors. Furthermore, it is evident that the comprehension of protagonist moral judgements in some novels may be important to the appreciation of a story's plot, theme, and character
While the novels were generally well suited to moral discussion with children 8-12 years old, it may be concluded that the lack of many Stage 4 (obligation to conscience) moral judgements would leave little challenge for those students operating at Stage 3. This is important information for teachers wishing to use the war novel for the purpose of promoting moral growth in older children. Kohlberg and Blatt (1975) have shown that children cognitively prefer moral decisions one stage above their own and that discussion of them is the most effective factor in facilitating moral growth.

Not only do stages of protagonist moral development need to be appropriate to children's moral reasoning capabilities, but so do moral issues. Kohlberg has described the priorities individuals give to moral issues at each stage of development. The content analysis revealed that the issues presented in the novels are within the scope of Stages 1-3 thinking. Therefore, apart from the character's resolutions, the dilemmas in the sample can be viewed as suitable for classroom discussion.

The relationship between issues and stages provided some verification of the authors' ability to realistically portray the dilemmas and subsequent moral judgements. With very few exceptions, those conflicting issues which comprised the moral problems were in keeping with the value priorities of the various stages of thinking that the authors had assigned to their characters. However, it remains that no matter how realistic these situations may be, their saliency to children
will largely depend upon the individual's moral maturity. As Rihn (1980) has queried, children cannot appreciate what they do not know.

The examination of the relationship between moral development and era established a pattern which reflects the transition from traditional to modern realism in children's fiction during the 1960's. A product of this change was a transformation in the characterization of children (Egoff, 1980). Before 1960, authors traditionally restricted their protagonists to the realm of protected childhood. By the 1960's though, this portrayal had been replaced by a modern realism wherein children lived in contact with, and were affected by, the life events around them. Furthermore, it appears that this mode of realism provided writers the opportunity to include in their work a perspective of hindsight: the reality of the child's existence during World War II. Not surprisingly then, protagonists in Era I (1952-1962) encountered few or no moral dilemmas, while those in Era II (1963-1973) and Era III (1974-1984) encountered numerous moral problems. Furthermore, many of the dilemmas in Eras II and III were the result of war, evidence of the young protagonists' involvement with that event.

On the basis of the findings, it may be concluded that the authors of the sample novels portrayed their child protagonists' moral reasoning capabilities realistically. The moral conflicts encountered by the story characters were representative of the types of issues that would most likely concern children operating at stages 1, 2, and 3 moral reasoning. Subsequently,
they primarily dealt with issues of Punishment and Blame (Should someone be punished?), Property (What are property rights?), Affiliation Roles (Should someone help another?), Truth (What defines truth-telling?), and Morality and Mores (Should someone follow their own conscience?), all of which according to Kohlberg (1975), are issues of priority among stage 1, 2, and 3 moral reasoners.
The following recommendations for future research have been derived from the findings and conclusions of this study.

1. The results of this study have raised a question regarding the relationship between protagonist moral development and a child's comprehension of a story's plot, theme, and characterization. In many novels, the protagonist's moral decision represented a turning point in the story, reflected the theme, or marked a change in character. Further study of the relationship between moral development and these factors may demonstrate their importance to children's understanding and appreciation of literature. This is a significant consideration where protagonist moral development is used as a criteria for book selection.

2. The results of this study provide the basis for a comparative examination of British, American, and European children's war novels. The content analysis of those moral dilemmas which arose as a result of the protagonist's contact with World War II may yield interesting information about the author's treatment of both characterization and the War.

3. The relationship between protagonist moral development and era could be further studied by examining a wider cross-section of children's realistic fiction. While the conclusions made in the present study are limited to one sample of this genre, an investigation of subjects other than the War would
serve to verify that moral development can reflect trends of modernism in children's literature.

4. The results of this study provide a set of materials for the experimental study of the effects of literary moral discussion upon student moral growth. Because both issues and stages of protagonist moral reasoning have been identified and categorized, they can be easily evaluated for their use in such an experiment.
ANNOTATED BIBLIOGRAPHY
Annotated Bibliography


Along with the rest of the family, Margaret must make the best of the hard times in post-war Germany. Amid the rubble and shattered lives, the family quickly re-establishes life together without looking bitterly at their time lost or their meager beginnings.


With their father's recent return from a Russian prison camp, Margaret's family slowly begins to enjoy a secure family life on Rowan Farm. Margaret becomes an accomplished kennel-maid.


Shigeo and his sister saw the bomb drop over Hiroshima. They survived but did not know where their father was. One day the family was reunited and was happy and prosperous once again. Their fortunes change however when Shigeo's little sister becomes seriously ill and dies.


School boys are drafted. Together they discover the hardships and horrors of war and come to question its purpose.


Arnold follows his father's guidance in being a supporter of the Hitler youth despite the persecution he receives from his Dutch schoolmates.

David has thirty seconds to escape an internment camp. His sense of survival leads him through a painful discovery of life on route to his native Denmark.


The experience of war effects children on a daily basis. Kotowoka's protagonists are all children who demonstrate the very personal effects that war has on their individual lives.


Alex and his father were last together as the German officers finished selecting the Polish workers for an unknown destination. Alex's father arranged for his son's escape. Awaiting his father's return, Alex hides in the ghetto, learning to survive life-threatening situations.


During the final months of World War II in Holland, the Everingens of Khaphek Farm shelter Noorje and her father, refugees from Arnhem. Together they attempt to help a Jewish family hidden in the dugout house in nearby woods. Noor is given the responsibility of caring for baby Sarah, whose origins must remain a secret.


Friedrich is too young to understand the implications of the gradual human degradation experienced by his Jewish family. Richter conveys his story in cinematic episodes, each scene working to depict the larger picture—loss of individual rights to freedom and life. Friedrich first loses his home, his family and finally his life when he is denied entrance to a bomb shelter.

Richter, Hans Peter. *I Was There.* Translated from German by
The narrator, along with his friends, joins the Jungvolk. Richter demonstrates the misguided will and morality developed by the Hitler Youth, which for many began at the young age of eight.

The protagonist, a young officer, has only done what he was led to believe to be right. In his prologue, Richter wrote "I thought the things I saw and the things I did were justified because no one spoke out openly against them".

During the 900 day siege of Leningrad, a twelve year old boy faces the meaning of suffering, daily deaths by bombing and gradual starvation. Boris and his friend Nadja are rescued from the cold by the enemy German soldiers. That this kindness could still exist amid a war renews Boris's faith in humanity.

The protagonist, as with the other children in this novel, joins in a gradual movement of resistance toward German occupation in World War II Greece.
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APPENDIX A - APPENDIX

A copy of the data sheets used in this study are available in the copy of this thesis retained by the English Education Department.