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characterized by simpler world building than adult literature as it seeks to highlight the experiences of adolescents in a variety of ways. There are various genres written among young adult fiction. The earliest known use of term young adult occurred in 1942.[4] Prior to the 1930s teenagers, adolescents and young adults were still considered children in society. Following the recognition of teenagers as a distinct group of people, the designation of young adult literature was developed by librarians to help teenagers make the transition between children's literature and adult literature.[5] According to a study conducted in 2023, 55% of young adult literature consumers were over 18 years of age. 78% of adult consumers purchased with the intent to read themselves. Of these adult buyers, 51% were between ages 30 and 44.[6] This highlights the fact that the consumption of young adult literature is heavily focused outside of the target audience range. Author and academic Michael Cart states that the term young adult literature "first found common usage in the late 1960s, in reference to realistic fiction that was set in the real (as opposed to imagined), contemporary world and addressed problems, issues, and life circumstances of interest to young readers aged approximately 12–18". However, "The term 'young adult literature' is inherently ambiguous, for its constituent terms 'young' and 'adult' have no clear definitions." [7] In 1969, the National Young Adult Library Services Association (YALSA) published a definition of YA literature as "fiction or nonfiction written for young people aged 12 to 18 and books marked as 'young adult' by a publisher's Literature label including a teenager who is the main character and, as the center of the plot, engages in problems related to and relevant to the lives of teenagers. Novels told by 'a teen protagonist speaking from an adolescent point of view, with all the limitations of understanding that implies'. This provides an overall consensus in the literary world that the definition of young adult literature is unique to the author, reader and publisher. There are common themes and tropes seen across young adult literary work that lead a piece to be classified as young adult literature as a general classification with some aspects that may fall into adult literature as well as children's literature. Librarians first defined this new category of fiction, in particular librarians from the New York Public Library. The NYPL's first annual Books for Young People list was sent in 1929 to schools and libraries across the country. Then "In 1944 [...] NYPL librarian Margaret Scoggin changed the name of her library journal column from 'Books for Older Boys and Girls' to 'Books for Young Adults', and the genre was christened with a name that has lasted to this day". Initially the YA genre "tended to feature the same" boy and girl love story. But in the 1960s the novels developed to more fully examining the lives of adolescents. Particularly noteworthy was S. E. Hinton's *The Outsiders*. [10] Title page from Sarah Trimmer's *The Guardian of Education*, vol. 1, 1802 French historian Philippe Ariès argues, in his 1962 book *Centuries of Childhood*, that the modern concept of childhood only emerged in recent times. He argues that children were in the past not considered as greatly different from adults and were not given significantly different treatment.[11] Furthermore, "Teenagers weren't a designated demographic in most respects until around World War II, due in part to advances in psychology and psychiatry, which led to the idea of adolescence." [12] The following year, Allie Light's *Alone Under the Stars* was published, the first YA novel to star a transgender character. The book also drew attention to the needs of LGBTQ+ youth. Children's literature periodical, *The Guardian of Education*, Trimmer introduced the terms "Books for Children" (for those under fourteen) and "Books for Young Persons" (for those between fourteen and twenty-one), establishing terms of reference for young adult literature that still remain in use.[12] At the beginning of the eighteenth century, according to M. O. Grenby, very few ... enjoyable books ... existed. Children read, certainly, but the books that they probably enjoyed reading (or hearing) most, were not designed especially for them. Fables were available, and fairy stories, lengthy chivalric romances, and short, affordable pamphlet tales and ballads called chapbooks, but these were published for children and adults alike. Take Nathaniel Crouch's *Winter-Evenings Entertainments* (1687). It contains riddles, pictures, and 'pleasant and delightful relations of many rare and notable accidents and occurrences' which has suggested to some that it should be thought of as an early children's book. However, its title-page insists that it is "excellently accommodated to the fancies of old or young".[13] A number of works by eighteenth and nineteenth-century authors, though not written specifically for young readers, have appealed to them.[14] Novels by Daniel Defoe, Jonathan Swift, Jane Austen, Walter Scott, Charles Dickens, Lewis Carroll, Robert Louis Stevenson, Mark Twain, Francis Hodgson Burnett, and Edith Nesbit.[15] Alice's Adventures in Wonderland by Lewis Carroll, published in 1865 and one of the best-known works of Victorian literature, has had widespread influence on popular culture and literature, especially in the fantasy genre.[16][17] It is credited as helping end an era of didacticism in children's literature, inaugurating an era in which writing for children aimed to entertain as much as educate.[18] The tale has had a lasting popularity with adults as well as with children.[19] Shorter versions of the story for young children, *"The Nursery Alice"* was published in 1893. It was inspired by Carroll, on 4 July 1862, Lewis Carroll and Reverend Ronald Dewart wrote the first version of *Alice's Adventures* (1902)[20][21] Lewis Carroll and John Tenniel illustrated the book. The second version, *Alice's Adventures in Wonderland* (1907), was published by Duckworth and also illustrated by Tenniel. The book has since become a classic of children's literature. The book was finally got the manuscript more than two years later.[25] A number of novels by Robert Louis Stevenson were first published in serial form, in a weekly children's literary magazine *Young Folks*. [26] including *Treasure Island*, *Kidnapped*, and *The Black Arrow*. This magazine was for boys and girls of an older age than many of its contemporaries.[27] Mark Twain's Tom Sawyer is described by publisher Simon & Schuster as "The classic tale of a young boy's adventures on the Mississippi in the nineteenth century".[28] The same description can be applied to its sequel, *Huckleberry Finn*. The protagonist is an early adolescent who is navigating through the hardships of society with an entertainment aspect of adventure that ties in history with literary merit. According to journalist Erin Blakemore, "Though young adult literature had existed since at least Laura Ingalls Wilder's Little House series, which was published in the 1930s, teachers and librarians were slow to accept books for adolescents as a genre".[29] In 1942, Seventeenth Summer – called by some the first young adult novel – by seventeen-year-old Maureen Daly, was published. Its themes were especially relevant to teenagers, underage drinking, dating, coming-of-age, and angst.[10] Another early example is the Heinlein juveniles, which were science fiction novels written by Robert A. Heinlein for Scribner's young-adult line, beginning with *Rocket Ship Galileo* in 1947. Scribner's published eleven more between 1947 and 1958, but the thirteenth, *Starship Troopers*, was instead published by Putnam. The intended market was teenage boys. A fourteenth novel, *Podkayne of Mars* (1963), featured a teenage girl as the protagonist. In the 1950s, *The Catcher in the Rye* attracted considerable attention among young adults, leading to the alienation of the generation gap. [30] J. R. R. Tolkien's highly successful fantasy novels, which are read by young children and both children and adults[31] They are found in the teen young adult section of American public and school libraries. A Wrinkle in Time, written by Madeleine L'Engle in 1960, received over 300 negative reviews[33] before publication in 1962, but it was in L'E's own words, "too good to burn".[34] The novel was eventually accepted for publication. It was one of the first YA novels to deal with the problem of evil, and it was really difficult for children, and was it a children's or an adults' book, anyhow?"[34][35] In 1957 the Young Adult Library Services Association – initially called the Young Adult Services Division following a reorganization of the American Library Association – had been created. YALSA evaluates and selects materials for young adults, with the most active YALSA committee being the book selection committee.[36][37][38][39] Michael Cart argues that the 1960s was the decade when literature for adolescents "could be said to have come into its own".[40] A significant early example of young adult fiction was S. E. Hinton's *The Outsiders* (1967). The novel features a true, darker side of adolescent life that was not often represented in works of fiction of the time.[41][42] Written during high school and written when Hinton was only 16,[43] *The Outsiders* also lacked the nostalgic tone common in books about adolescents written by adults.[44] *The Outsiders* remains one of the best-selling young adult novels of all time. [44] In the late 1960s and early 1970s, five other very popular books were published: I Know Why the Caged Bird Sings (1969), an autobiography of the early years of American poet Maya Angelou; *The Friends* (1973) by Rosa Guy; the semi-autobiographical *The Bell Jar* (US 1963, under a pseudonym; UK 1967) by poet Sylvia Plath; *Bless the Beasts and Children* (1970) by Glendon Swarthout; and *Deathwatch* (1972) by Robb White, which was awarded 1973 Edgar Award for Best Juvenile Mystery by the Mystery Writers of America.[45] The works of Angelou and Plath were published as adult works but The Bell Jar deals with a nineteen year old "teenage angst"[46] and Angelou's autobiography *I Know Why the Caged Bird Sings* is a memoir written for children and teens. According to the British Fantasy Society, the novel "is undeniably a great work of art". Although Garner (1970) was often labelled "children's literature", Garner himself gave it a description.[50] In critic Neil Philip, commenting on Garner's early novels, notes that "It may be that Garner's is a case where the division between children's and adults' literature is 'meaningless'." [51][52] Judy Blume author of Are You There God? It's Me, Margaret, (1970), has significantly contributed to children's and young adult literature.[53][54] She was one of the first young adult writers to write novels focused on such controversial topics as masturbation, menstruation, teen sex, birth control, and death.[55][56] Ursula Le Guin's *A Wizard of Earthsea*, published in 1968, had a significant influence on YA fantasy fiction. It won or contributed to several notable awards for le Guin, including the Boston Globe-Horn Book Award in 1969.[57][58] and was one of the last winners of the Lewis Carroll Shelf Award. With regard to the Earthsea series Barbara Bucknell stated that "Le Guin was not writing for young children when she wrote these fantasies, nor yet for adults. She was writing for 'older kids.' But in fact she can be read, like Tolkien, by ten-year-olds and by adults. Margaret Atwood said that ... A Wizard of Earthsea ... , since it dealt with themes such as 'life and mortality and who are we as human beings', it could be read and enjoyed by anybody older than twelve.[59] Reviewers have commented that the basic premise of A Wizard of Earthsea, that of a talented boy going to a wizard's school and making an enemy with whom he has a close connection, is also the premise of Harry Potter.[60] As publishers began to focus on the emerging adolescent market, more booksellers and libraries began creating young adult sections distinct from children's literature and novels written for adults.[citation needed] The 1970s to the mid-1980s saw a rise in dystopian young adult novels, with titles like *Divergent* (2011) by Veronica Roth, *The Hunger Games* (2008) by Suzanne Collins, and *The Maze Runner* (2009) by James Dashner. These books explored themes of survival, rebellion, and societal control. The rise of dystopian young adult novels was seen in the early 2000s with the publication of *The Hunger Games*, *The Maze Runner*, and *Divergent*. [70] Many young adult novels feature coming-of-age stories. These feature adolescents beginning to transform into adults, working through personal problems, and learning to take responsibility for their actions.[71] YA serves many literary purposes. It provides a pleasurable reading experience for young people, emphasizing real-life experiences and problems in easier-to-grasp ways, and depicts social functions.[71] An analysis of YA novels between 1980 and 2000 found seventeen expansive literary themes. The most common of these were friendship, getting into trouble, romantic and sexual interest, and family life.[3] Other common thematic elements revolve around the coming-of-age nature of the texts. This includes narratives about self-identity, life and death, and individuality.[72] Young adult novels do not always end with a "happy ever after" compared to that of children's literature. As authors develop their literary work to target young adult ages, readers who are entering adulthood are introduced to the idea that things do not always end how they would like them to. Being introduced to this idea at a younger age can allow for young adults to be comfortable and adept to possible upcoming obstacles and hardships in their future.[73] Some of the most common YA genres are dystopian, contemporary fiction, fantasy, science fiction, historical fiction, and romance.[74] Hybrid genres are also common in YA.[75] The social problem novel or problem novel is a sub-genre of literature focusing and commenting on overarching social problems including gender, race, or class.[76] This type of novel is usually seen as originating in the 19th century, though there were precursors in the 18th century, like Amelia by Henry Fielding (1751), and Caleb Williams (1794) by William Godwin.[77][78] They are typically a type of realistic fiction that characteristically depict, in the YA version of this genre, issues such as poverty, drugs, and pregnancy. The novel is characterized by a female protagonist, usually a young woman, who is experiencing a crisis. 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...the better written, more serious, and more varied young adult books (than those) published during the last two decades." [63] The first novel in J.K. Rowling's seven-book Harry Potter series, *Harry Potter and the Philosopher's Stone*, was published in 1997. Originally marketed in the UK under the broad category of children's literature, the books received attention and praise for their increasingly mature and sophisticated nature, eventually garnering a significant audience of adult readers.[64] This phenomenon led many to see Harry Potter and J.K. Rowling as responsible for a resurgence of young adult literature.[65][66] It also established a pre-eminent role for speculative fiction in the content, trend further solidified by *The Hunger Games* trilogy by Suzanne Collins. The end of the decade saw a number of awards appear such as the Michael L. Printz Award and Alex Awards, designed to recognize excellence in writing for young adult audiences. Philip Pullman's fantasy trilogy *His Dark Materials*, published between 1995 and 2000, added another controversial topic to the field by attacking established religion, especially Roman Catholicism.[67] Northern Lights, the first volume in the trilogy, won the 1995 Carnegie Medal as the year's outstanding English-language children's book.[68] Pullman has written other YA fiction, including the Sally Lockhart series (1985–94), as well as books for younger children. The category of young adult fiction continues to expand into other media and genres: graphic novels/manga, light novels, fantasy, mystery fiction, romance novels, and even subcategories such as cyberpunk, techno-thriller, and contemporary Christian fiction. A survey of attendees at a 2018 conference of educators found that dystopian young adult novels were seen in the early 2000s with the publication of *The Hunger Games*, *The Maze Runner*, and *Divergent*. [70] Many young adult novels feature coming-of-age stories. These feature adolescents beginning to transform into adults, working through personal problems, and learning to take responsibility for their actions.[71] YA serves many literary purposes. It provides a



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