



*Tutorías y Tutorías para la Investigación Científica en la Educación Puig-Salabarría S.C.
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RFC: AT1120618V12

Revista Dilemas Contemporáneos: Educación, Política y Valores.

<http://www.dilemascontemporaneoseduccionpoliticaervalores.com/>

Año: VII Número: Edición Especial Artículo no.:81 Período: Diciembre, 2019.

TÍTULO: Tipos de conciencia y específicos de sus formas literarias en la ficción ucraniana.

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RESUMEN: En este artículo examinamos la proporción de dos tipos de conciencia, la de un niño y la de un adulto, que pertenecen al mismo tema. El objetivo de este estudio es investigar los detalles específicos de la percepción del entorno del niño. Se rastrean las peculiaridades de los logros de las relaciones comunicativas entre un narrador adulto y un lector, por un lado, y entre un lector de niños y un héroe, por otro lado. Se definen los principales medios gramaticales de la organización narrativa. También se muestra que la conciencia del niño se caracteriza por una mayor intensidad de los procesos cognitivos, por un sentido de belleza y una percepción optimista del mundo.

PALABRAS CLAVES: conciencia, formas de expresión de la conciencia, pragmática de la comunicación, tipos de conciencia, literatura ucraniana.

TITLE: Types of consciousness and specific of their literary forms in Ukrainian fiction.

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ABSTRACT: In this paper, we examine the ratio of two types of consciousness, a child's one and an adult's one, which belong to the same subject. The objective of this study is to investigate the child's specifics of environment perception. The peculiarities of communicative relationship achievements between an adult storyteller and a reader, on the one hand, and between a child-reader and a hero, on the other hand, are traced. The main grammatical means of the narration organization are defined. It is also shown that child's consciousness is characterised by increased intensity of the cognitive processes, by a sense of beauty and an optimistic perception of the world.

KEY WORDS: consciousness, forms of consciousness expression, pragmatics of communication, types of consciousness, Ukrainian literature.

INTRODUCTION.

Literature for children and about children attracts more and more attention to modern scientists. They move from the random examination of individual works to broad theoretical generalizations. They use the latest methodological approaches of Ukrainian and foreign science.

The works of U. Baran (Hnidets), S. Bartish, O. Budugai, V. Kostiuchenko, E. Ohar, L. Oliander, B. Saliuk, L. Skuratovska, N. Sydorenko, and others have made a significant contribution to the study of Ukrainian literature for children and young people.

In the 1990s, M. Slavova was the first among modern researchers who turned to study theoretical and literary problems of children's literature. I. Boitsun (2013) analysed the literary works of individual writers. P. Kyrychenko's scientific works devoted to the school stories of 60-80-ies of XX century. At present, several interpretive strategies in research on children's literature have been developed. Among them, the most common are literary, didactic, cultural, pedagogical and multidisciplinary strategies (Kachak, 2018). Scientists have developed various classifications of children's literature based on:

- 1) Age of authors (adult or child).
- 2) Functionality (scientific, educational, aesthetic or entertainment literature).
- 3) Recipient's age (pre-school, junior, middle or senior school age).
- 4) Gender (addressed to boys or girls).

O. Chepurna (2008) in scientific research *Child discourse in the prose by the Ukrainian writers of 60-ies* (Hr. Tutunnyk, V. Blysnets, Y. Gutsalo) defines three conceptual levels of children's discourse study: figuratively stylistic, existential-phenomenological and psychological levels. This approach made it possible to establish the leading modes of being in the works of each writer, concluding that the main intentions of these authors, who were named previously, are aimed at creating an image of childhood as the embodiment of a spiritual fundamental principle and as a pledge revival of Ukrainian national identity (Chepurna).

In the works of V. Kyzylova (2013), there is a thorough analysis of the genre-stylistic peculiarities of Ukrainian prose works for children and young people of the second half of the XX century. In the thesis of N. Reznichenko (2009) *Ukrainian Prose for Minors of 60s-80s of the 20th century (Genre and Style Modifications)*, the author identified three genre-stylistic modifications (adventure, lyric-impressionistic, intellectual and psychological), which prevailed in the literature for children of the period. The potential of a narrative approach to the study of literature for children theoretically and practically examined by O. Papusha (2004) in the dissertation research *The Narrative of Children's Literature: Specificity of Artistic Discourse*.

Scientists interpret both the evolution of the literary process in general and particular periods, among which the time of the Post-Stalin 'Thaw' stands out. It happened not by chance because it was the generation of sixties writers who managed to move away from socialist realism method imposed by the communist ideology.

V. Drozd, Hr. Tiutiunyk, V. Shevchuk, Y. Shcherbak, Y. Hutsalo and other famous representatives of Ukrainian literature of the second half of the XX century abandoned the false heroic pathos and concentrated their creative efforts to transfer the inner world of the hero. L. Tarnashynska (2008) noticed, that they used 'means of psychologism and lyricism'. N. Reznichenko (2009) agrees with her and in her thesis *Ukrainian Prose for Minors of 60s-80s of the 20th Century (Genre and Style Modifications)* convincingly proves that the poetics of V. Blyznets is based on lyric impressionistic soil, that dictated writer's refusal obsessive didacticism, moralism, pathos, ideological assignments and, as a result, following the principles of socialist realistic creative method. A similar opinion is also expressed by V. Kyzylova (2015) in the manual *Ukrainian Literature for Children and Youth: the Newest Discourse* and O. Kumkova (2014) who believed that 'through the feature of the literature of the 60s there was a wave of lyricism generated by the heightened artists' attention to 'private

psychology', the spiritual life of an ordinary people, their feelings, experiences, troubles'. These features losing have become leading in creation of a new human concept by writers of 60s, which has defined the humanistic focus of the next literary process. It accompanied by persistent attempts to get rid of ideological pressure, violence rejection, denial of cruelty and suffering.

Writers from the image of significant historical figures turned to the image of an ordinary person's spiritual world, to personal drama of his or her daily life. At the same time, one of the main features of writers in 1960s is sustained interest in autobiographical genres. This led to the unification of their own childhood memories and the unique traits, they endowed their young heroes: 'Speaking about children and for children, each of them wrote primarily about *themselves*', through own experience revealing the story of a whole generation (Kyzylova, 2013b).

The topic of childhood of A. Davydov, Y. Hutsalo, V. Kava, M. Vinhranovskyi, V. Blyznets happened due to the fact that the writers who started their own creative path in the era of 'Thaw', they themselves belonged to the generation of 'war children'. Therefore, 'the image of childhood is a kind of 'starting point', 'visiting card' of writers of the sixties' (Kumkova, 2014). V. Nestaiko (1993) explained the coming of V. Blyznets in children's literature and wrote that 'he belonged to *war children*. Maybe that is the reason why he became a children's writer. After all, it was his childhood that bothered him'.

The first attempts to interpret the creative heritage of one of the generation representatives of the sixties Viktor Semenovych Blyznets (1933-1981) were the reviews and critical essays of the writer's contemporaries, such as V. Bazylevskyi, I. Vasiuchenko, A. Kostetskyi, Y. Mushketyk, V. Nestaiko, V. Panchenko, M. Slaboshpytskyi, and others. A systematic study of his work began over the last two decades. A. Hurbanska (1994) studied the works of V. Blyznets in the context of Ukrainian prose of the 60-70s of XX century. The researcher noted that writer's views on childhood are closely combined

with ‘the general concept of human, its essence is in the moral unity of the world of children and adults’.

Scientists note the existential character of V. Blyznets’ prose (Boitsun, 2013), his deep insight into child psychology and his attempts to reproduce the process of ‘the maturing of a child’s the soul’ (Hurbanska, 1994). It was noted repeatedly that the works of Blyznets have an inherent synthesis of a fabulous (fantastic) and real components (Harachkovska, 2008; Boitsun, 2013). There were established the connections of the stories and novels of the writer with the creative heritage of Y. Yanovskyi, Antoine de Saint-Exupéry ‘The Little Prince’ and O. Dovzhenko ‘The Enchanted Desna’. These connections are mainly concerned the focus of these authors on disclosure of the hero internal state, the transfer of his feelings and experiences (Hurbanska, 1994). Following his predecessors, V. Blyznets does not dwell on the everyday life details of a human. Instead, he tries to put it ‘face to face with the era and it’s patterns, with the entire planet and even the universe’ (Hurbanska, 1994).

Exploring various forms of expression of consciousness in a literary text, we used a narrative analysis. Such an approach allows us to interpret verbal expressions of individual meaning as a way of knowing a person’s inner world. Narratology considers the text from the point of view of its meaning, which is understood as a way of expressing an individual’s social experience and revealing the social situation in which he or she exists. The subject of the research is a story (narration), ordered in the form of a sequential chain of events, reflecting both the content of life experience and the forms of discourses. Below we consider how a polyphonic narrative, highlighting individual events from the stream of consciousness and comparing various points of view on different events, allows the reader to feel their involvement in the reality constituted by the narrative.

The aim of the article is to establish the characteristic features of the narrative system in the V. Blyznets' works on the example of the story *The Celebration of My Childhood*. The article defines the artistic expressive means of various types of the child's and adult's consciousness and analysis of organizing the communication between the narrator, the main character and the reader.

The Celebration of My Childhood is an autobiographical work of the Ukrainian writer. It deals with the difficult childhood of rural children in the first peaceful year after the end of the World War II. The narration of the story is made up in the form of a story-memory.

DEVELOPMENT.

The circumstances in which children, the heroes of V. Blyznets' story, grow up are not favourable for a happy childhood. Although the war is already over at the time of the story, its consequences can be seen everywhere: trenches instead of streets, burnt tanks behind the village, and children playing with grenades and cartridges instead of toys.

The big loss for families is their male half. So, the text mainly includes women, children and the elderlies ('grandfathers-philosophers'). The male image appears fluently only once at the beginning of the text: the author recalls combiners among collective farmers. Relying on the historical context, we can reconstruct events and assume that the male half of the population has either not returned from the front yet, or they or they became victims of the war.

Holidays celebrated together by all collective farmers were briefly described in the exposition of the story. Most of them are associated with harvesting sweet cherries, or watermelons or potatoes, and finally, celebration of grain crops harvesting. The writer stresses that at that time of the rest from the heavy daily work on the land 'the adults became like children. They joined hands, laughed, danced, sang around the sheaf, and singing, singing songs persistently' (Blyznets, 1983), because it is in a childhood one can experience the fullness of life. The boundaries erasing between the mind of a child

and the mind of an adult is a general integral feature of V. Blyznets' artistic world: according to V. Bazylevskiy (1989), 'his children think like adults, and adults fall into noble childishness'.

The picture of the Ukrainian collective farm post-war life is given in generalised way. The temporal distance between the present narration and the long-standing events, when the narrator was still a child, was established using a memory motive ('remember'), from which the story begins. The writer refuses from the personalization of characters. He uses the pronoun 'we' and uses separate groups of peasants: combines, knitters, 'grandfathers-philosophers' and 'kids', in the last case referring to the collective noun (not 'children', but 'kids' (*ditlashnia*)). Verbs are used in the form of past tense ('ended', 'lived', 'needed', etc.), which is opposed form of the present tense of the verb 'remember', in other words, the time of narration.

The title of the story points to the uniqueness of the events that are described in it: *The Celebration of My Childhood*. Despite this, the V. Blyznets' story is not only about the childhood of one particular person. He summarises the most children's experience of that time, using the pronouns 'we', 'our' instead of 'I', 'my': 'The whole *our* street is rummaged trenches'; '*we* had such fatal toys'; '*we* lived hard' (Blyznets, 1983). At the beginning of the story, the narrator recounts the details that were characteristic of his childhood in the village, and concludes them with the pronoun 'that', which summarises the events described in the story, making them common to all peers of the hero: 'In *that* post-war childhood' (Ibid). So, the story of V. Blyznets contains a description not only the childhood of one person, but of the whole generation.

The transition from the exposure to the main part of the story is carried out in a short paragraph, which consists of only two sentences: 'In that post-war childhood there was another one, purely homely, family holiday. That was when... a calf appeared in the house' (Ibid). There is the rapid reduction of the time distance between the narrator and the events which he remembers.

The narrator adds to the public holidays ‘another one’, and at the same time, this holiday opposes them. The author underlines that it was ‘homely, family’. It is not a collective event, but it has special significance for the author and his close relatives. Such a punctuation mark, like an ellipsis, which the author uses to separate the last word in a paragraph from the previous text, performs an important function here. This punctuation mark is significant and can be interpreted in different ways. First, it is a pause, which emphasizes the significance of the last word in a paragraph, highlights it and focuses the attention of the reader on it. Secondly, the narrator uses the method of retardation here to arouse the interest of the reader, since it provides that such a turn of the narrative may be quite unusual for a modern child, especially for the one that saw calves only in the picture book.

Reader’s attention focused on the word ‘a calf’, which is key to the whole narrative, and its measure significantly increases compared with other words in the text because of a pause and an element of surprise. This word marks the change of position that the narrator occupies. This position can be considered remote due to the time distance in the exposition of the story. But in the main part, it is subjective. The narrator continues to be a homodiegetic narrator in the intradiegetic situations (the terminology of G. Genette).

The narrator in the main part of *The Celebration of My Childhood* eliminates the time distance, he identifies himself with the child hero. This is indicated by a change in the form of verbs from the past tense to the present tense (‘get out’, ‘is transmitted’, ‘speaks’ etc.). The thoughts of the child-storyteller transmitted through indirect and improperly direct speech: ‘*We waited. And with a smile you climb on the stove and with a smile you continue to see a festive dream*’ (Ibid.).

There is an active communication of the adult narrator with the child-hero and with a child-reader. The style, the treatment and the recipient of communication change during the story. First, the narrator, telling about what happened to him in childhood while he was waiting for the calves’ birth,

uses the second person pronoun 'you' instead of the narration from the first person. So, this evening, he and other children resist but eventually fall asleep: '*We* pretend like we fell asleep, <...> and *you yourself*, like a calf, rocked, rocked somewhere and lay on a warm bottom' (Ibid.). This narrative form is rare and it is used to achieve close contact between the narrator and the reader.

There is an illusion of the direct participation of the empirical reader in the plot of the story. According to M. Moskalev (2009), this leads to the fact that 'as a result of using of the pronoun 'you', there is a mixture of literature and reality, which creates the problem of the integrity of the image of the protagonist, which combines the literary character and the empirical reader'. In Blyznets' story, there is almost complete identification of the reader and the main character-child at some point in the episode, which describes a sudden awakening of the hero who is afraid of his missing of the calf's birth: 'Suddenly — push! — the anxiety pushes you in your chest. And the first thought: you have overslept!' (Blyznets, 1983). Then, the distance between the child hero and the adult narrator increases. This feature is evident when the narrator repeated the plural form of the second person pronoun in a small space of the text: 'and you will water it together'; 'and you will be pleased from that tickling'; 'now you are waiting for colostrum' (Ibid.). In this case, the narrator unites the main character, other children and the reader into one common group.

The reader becomes like one of the characters, who takes part in the events of the story and gets the opportunity to interact with other characters. This technique gives to the story the interaction element, which is a characteristic feature of children's literature. In this case, we can talk about the implementation of the pedagogical function in the story because the author used the technique that encourages the reader to empathise with the characters of the story.

Next, the writer changes the direction of communication and implements communication by the direct reference to the recipient: 'And *you*, boy, gain your first serious duties'; and also uses the pronoun 'you': 'the calf grows and *you* grows up with it' (Ibid.). The narrator turns to the child-hero from the perspective of an adult who has already enough life experience, went the way of growing up and surely knows what will happen with the hero. Taking into account the autobiographical level of the story, we can assume that an adult narrator refers to himself, remembering those times when he was a child. At the same time, his attention continues to be directed to the reader as on an empathic interlocutor who takes part in the events of the story on a par with the main child character. In each case, the image of the child becomes a key figure in a communicative situation, because the narration of the story directly concerns a child-hero or a child-reader. Thus, the communicative component of *The Celebration of My Childhood* realises various functions in the story. It is one of the important factors, which determine the child-centered orientation of the story.

The head of the main character's family is his mother. Mother's authority at home is quite high. Her image helps to make the use of direct speech in the text more expressive. It seems that the key catchwords of the mother as if its forever imprinted in the memory of the protagonist.

Mother's speech is compressed. It consists of several short sentences. It is possible to observe the change in her mood and determine the state of her soul by analyzing her speech. So, the first speech expresses on sincerity and softness of the mother. She anxiously awaits the birth of a calf, which will happen soon: 'Well, kids, today it will be blessed' (Ibid 404). This phrase symbolises a gladness in the soul of the woman. The mother calls her children tenderly *kids*. She uses a sublime and majestic word *bless* instead of the usual and ordinary concept *born*. This short remark concentrates the essence of this event is life of the family. The mother shares her good mood with her children: 'she is waiting for a celebration and that her solemnity passes on us, impatient children' (Ibid.). But her mood is

changing rapidly. Her daily routine, the duty to take care of the newborn calf changes the behavior and manner of communication of the mother. The following remarks are encouraging; they give out woman's concern: 'Get out, tatterdemalions! You'll spoil it! I'll break down its milky horns; it will get up without you'; 'Why do you scratch it? — stomping her feet mother. — I'll scratch you with a broom! To whom I said: do not touch, otherwise it will grow up without horns and it will fight' (Ibid.). The purpose of these remarks is the immediate cessation of certain actions of a child, which may have negative consequences from the mother's point of view. It should be noted that the hero of the story does not respond to these mother's remarks. He interprets her words in an internal monologue: 'But no, mother scares in vain' (Ibid.). The child unquestioningly carries out the orders of the mother that proves the power of her authority in the family. The image of the mother in the story rises up to the symbol, it becomes holy in the memories of the narrator.

An important component of the image of the child in *The Celebration of My Childhood* is a desire to master the world through all the senses. A child makes conclusions about the environment, acquires new knowledge about the world through smells, sounds and different tastes. The hero of the Blyznets' story also tries to learn as much as possible and uses all the senses for this purpose. So, the boy is carefully watching for what is happening around him, noticing the little things that are deposited in the memory and build up a visual picture of his world. Any detail does not escape from under the gaze of a child. The boy notices that the newborn calf has 'black-haired pretty muzzle' and 'his eyes are big, dark and surprised', 'his nose - such as your knee! - round and light pink' (Ibid.). The hero observes a poor winter rural landscape without bright colors and notices for himself its whiteness, which causes in the soul of the child associations with space and solitude: 'white and quiet on our corner, no one in sight' (Ibid 406).

It is very important for children to see with their own eyes the mystery of the birth of a new family member, a calf. Because of this, children are ready to stay awake at night, they are tensely waiting for 'that alarming holiday moment' (Ibid.). The hero-child not only remembers certain phenomena that are seen but also analyzes them and makes conclusions. So, watching the behavior of the boy Danylko, he makes an exact assumption about where the boy is going: 'You see, he turns his bag like the mill, turn up his nose and whistles. Perhaps, he goes to school because he is not in a hurry' (Ibid.). In addition to visual impressions, the child receives bright taste, tactile and olfactory sensations from everyday life. A descriptive example of such impressions is an episode with colostrum. Children enjoy the taste and the process of savoring of this product: they 'squint their eyes and do not eat, do not swallow, but *relish* healing food that *smells* like smoke and *melts* in a mouth' (Ibid.). The taste impressions of the children are so strong that it makes them happy. The strength of these emotions is supported by the fact that the appearance of colostrum on the table in this family is an event that 'happens only once a year' (Ibid.). The author-narrator of the story wants to share this impression of the children-heroes of the story with all the readers, so he appeals to them. He assures that 'if you have never eaten it, then you never had a real celebration' (Ibid.).

The hearing also serves the hero to explore the world. He perceives sounds, analyzes them and assesses phenomena, which produce it. So, on the eve before the calf's birth, the boy carefully listens to everything that shows the approach of this event. He and other children try to behave quieter in the house: 'we quietly get out on the stove'; 'we lie quietly' (Ibid.). The protagonist in impatient anticipation notices the slightest sounds: 'mother sighs', 'brother Valko slyly pretends to sleep, whistles to his pipe', 'mother will run to the barn and return to the house, creaking the doors' (Ibid.). The next morning after the appearance of a newborn calf in the house the attentive boy also notices that quiet sounds change by shouting and running.

The narrator pays great attention to describing the tactile impressions of the child. The boy meets with a lot of subjects, and notes for himself, using comparisons, what is their temperature: ‘*warm* water in the boiler’, ‘barefoot you run on the *cold* floor (oh, it stabs!)’; what is their colour and consistency: ‘it is *thick* and *yellow*, like melted butter’; what is their surface: ‘It <...> is *wet* and *sleek*, like after bathing’, ‘oh, what a *soft* wool, *sticky*, like a white dandelion in dew’; what sensations causes interaction with them: ‘It, silly, catches your fingers and sucks so nicely that you want to lick it yourself’ (Ibid.).

Less attention the author-narrator pays the aromatic environment of the main character, compared with the description of the other senses. Smells in the story are almost not described. The hero remembers only the scent of the first milk: ‘it has an unusual smell, which is sweetly-resinous’ (Ibid.). So, the child is open to the impressions that the outside world gives him. He seeks to comprehend the environment with all the senses.

The child in the Blyznets’ story is full of love for nature. He does not always manage to find a common language with other people. The mother cannot pay much attention to the children, because she should take care of the family by oneself. The boy's attempts to share his joy of appearing the calf with Danylko and old woman Marfa ends in defeat: ‘Will you wait for a good word from them? They pushed me out, unlucky’ (Ibid.).

People are not able to share the experiences of the hero. In contrast, nature is open to him. Nature and the child are the organic unit. A vivid example of such unity with nature is an episode with the birth of a calf. The natural process of birth does not cause disgust in children. They are not afraid of this. Moreover, they are ready to greet the calf in this world as soon as possible. The newborn calf has an unaesthetic appearance. It is different from the image of a cute calf, which modern children and adults used to see. However, the children-heroes are addicted to the calf and everything that concerns it

causes admiring in children. The calf ‘is covered with a hood’ (Ibid.), and children can only see its muzzle, but it also causes many emotions: ‘This black-haired pretty muzzle is wet and sleek, like after bathing. Eyes are big, dark and surprised. Nose - such as your knee! – round and light pink and warm’ (Ibid.). The author-narrator emphasizes this state of the child’s soul with epithets which the newborn is endowed: ‘lively’, ‘pretty muzzle’, ‘round and soft pink and warm’, ‘soft wool’, ‘sticky, like a white dandelion in dew’ (Ibid.). The positive qualities of the child are brought up in the harmonious union of the child and nature. His striving for beauty is manifested and developed.

The writer chose a difficult, uncharacteristic theme for children’s literature topic of the war, but the main idea of his story is humanistic. The story is imbued with a sense of hope for a bright future, despite the difficult circumstances in which children have to grow up. Thus, the story implements *the ethics of hope* (Johnstone). It is an optimistic belief in the possibility of change for the better, without which children's literature is impossible.

CONCLUSIONS.

The autobiographical work of V. Blyznets is built on the opposition of two types of consciousness - the child’s one and the adult’s one, which belong to the same subject of the narrative. The article identifies the main grammatical means of the narration organization: the forms comparison of the verbs in the present and past tenses, changing the narrative register using the pronouns forms of the first and second person, alternating between singular and plural, using the indirect and improper direct speech, etc.

The Celebration of My Childhood is a work written for children and addressed to the child-reader. This is due to the peculiarities of communicative relations between, on the one hand, the adult storyteller and the recipient and, on the other hand, between the child hero and the recipient. Various

ways to reduce the distance between the narrator and the hero and the hero and the reader to almost their full incorporation plays a significant role in the story's structure.

The specifics of children's environment perception express through the transfer of the hero emotional reaction to the events. The increased intensity of cognitive processes, peculiar to the child's psyche, is conveyed in the protagonist image. These cognitive processes involved all the organs of perception - visual, auditory, tactile, etc. The child in Victor Blyznets' story has a special sensitivity in dealing with nature, aesthetic sense of beauty, inner harmony and optimistic worldview.

This article is in line with the works devoted to the study of different types of consciousness. It outlines the prospects for further studying the ways of expressing children's consciousness in literary text based on children's literature.

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RECIBIDO: 11 de noviembre del 2019.

APROBADO: 23 de noviembre del 2019.