

GENRE VARIETIES OF UKRAINIAN ADVENTURE PROSE OF THE END OF THE XX – BEGINNING OF THE XXI CENTURES

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INTRODUCTION

In the sphere of literature for children and youth adventure prose holds a prominent place. Genre-style canons of adventure literature are formed as a result of mutual influence of literature development and certain social mechanisms, including the author's attitude and readers' requests¹. Adventure literature has gradually acquired the canonical signs, turned into the art system with special plots, composition, atmosphere, background (knight epic of the XII–XVI cent., baroque novel, travel literature of the XVII–XVIII cent., Gothic novel of pre-romanticism). Its identification began in the XX cent., as A. Vulis states².

The adventure component is an integral part of literature for children and youth, that is caused by the recipient's perception. It is important that something bright and unusual attracts a child/teenager; there also must be an ability to empathize with an extraordinary character, along with the desire to overcome dangerous obstacles, etc. The topicality of the research is due to insufficient attention of scientists to the comprehension of Ukrainian adventure prose for children and youth of the late XX – early XXI cent. and its varieties.

The aim of the work is to analyze the genre varieties of Ukrainian adventure prose for children and youth; on the example of works of the late XX – early XXI cent. to characterize the peculiarities of the dialogue between the author and the reader in the context of a problem-thematic and stylistic configuration, as well as the influence of adventure components on the author's imaginative thinking.

The material for the research includes the stories of Ukrainian writers of the late XX – early XXI cent.: V. Rutkyskiy, Vs. Nestayko, K. Kovalska, etc. In the article we have used a complex of the following *research methods*: historical-typological method – in order to find out the genre specificity of adventure work for children; cultural-historical method – in order to

¹ Vulis, A. (1986). *In the world of adventure: the poetics of the genre*. Moskva : Soviet writer. P. 19.

² Ibid.

characterize the author's style special features, their influence on the peculiarities of the dialogue with the reader; systemic method – in order to define the typological features of Ukrainian adventure prose for children on a certain historical and literary material. The work involves techniques of contextual, structural reading of works, which express the specifics of adventure-historical, adventure-detective, adventure-fantasy, and adventure school prose.

M. Moklytsya considers “adventure literature” as an epic prose genre, “which is based on the representation of adventures (exceptional events), and distinguished by a tense, whimsically complex plot, intensified entertainment function, happy ending, romantic straightforwardness”³. Philologists interpret an adventure novel as a work “in which the plot is full of unusual events and is characterized by their unexpected turn and great dynamics of their unfolding.” The following aspects are peculiar to it: the motives of kidnapping and chasing, the atmosphere of mystery, the situation of suspicion and unraveling⁴.

Among the signs of adventure literature, A. Vulis marks out random coincidence as the assembly basis of the composition; rational motivations as corrective elements of the adventure composition; game as a meaningful feature of the adventure and at the same time a component of the form; real dramatic subtext; the atmosphere of a miracle as a component of the adventure; realistic motivation; the ethical imperative that organizes the plot of the work⁵. N. Kerdivar emphasizes on the romantic intensification of circumstances, the romance of heroism, the artistic idealization of the positive character as the features of adventure poetics⁶.

The initiators of adventure literature for children and youth in Ukraine are Yu. Smolych, N. Trublaini, A. Kopylenko. At present it has formed into a powerful genre system, within which we are able to distinguish the following groups of literary works (short stories, stories, novels): adventure-historical, detective, fantasy, adventure-school. Our research will focus on stories, which are directed to 10–12-year-old children's audience.

³ Moklytsya, M. (2002). *Fundamentals of literary studies*. Ternopil : Textbooks and manuals. P. 180.

⁴ Astafiev, O., & Hromiak R. (1997). *Literary dictionary-reference*. Kyiv : Academy. P. 610.

⁵ Vulis, A. (1986). *In the world of adventure: the poetics of the genre*. Moskva : Soviet writer. P. 55.

⁶ Kerdivar, N. I. (2010). *Creativity of Mykola Trublaini and the formation of the adventure genre in Ukrainian literature of the first half of the twentieth century* : abstract of the dissertation for the degree of candidate of Philology. Sciences : 10.01.01. Dnipropetrovsk. P. 6.

1. Adventure-historical story

We can find some pages from Ukrainian history in the works by B. Hrinchenko, A. Kashchenko, V. Malyk, Olha Mak, R. Zavadovych, L. Poltava. According to V. Razzhyvin, adventure-historical prose attracts the child with the past, the history of the country, its people. It is the ground for a deeper comprehension of ancient and modern events⁷. The writers create the illusion of authenticity, using the elements of everyday life, architecture, and certain reliable realities of that time. Historical events, as a rule, are woven into the plot outline of the work in order to create interesting collisions. Historical facts give the impression of the specific past, while the adventure element is an integral attribute, caused by the authors' desire to make the work readable.

V. Rutkivskyi in the story "Watchtower" unfolds the events of 1097, and in the work, along with fictional characters (Vitko Bubnenko, grandfather Ovsii, aunt Milanka), he depicts historical and epic ones: Volodymyr Monomakh, Prince Sviatoslav, Illia Muromets, Oleh Popovych, Dobrynia Mykytovych.

The author builds two storylines, the action takes place on the same territory in different time periods: reality, which is modern for the young reader, and the XI cent.. In the chronotope structure of the story, the distanced time appears to be the determining factor, which subordinates the artistic space of the work. The first storyline is organized in a modern chronotope – the village Voronivka near the river Sula. Here, pupils of the fifth form explore the history of their native land. We can recognize the time period by the use of the realities of the modern age: computers, the Internet, school, hospital, and library.

The main character Vitko Bubnenko is the most active member of the group of local historians, who is interested in researching the history of his native Voronivka. During the week he has been equipping the cave of the Devil's ravine, so that he can store there interesting finds. The boy's developed imagination impells him to new fantasies, which in the textual area of the work look like an author's game with the main time features: length, direction, linearity. The writer "switches" the story to another dimension, and the main character finds himself in Voronivka, the settlement in the ancient XI cent. (in the text it looks like a temporary loss of consciousness of the main character, that is connected with the collapse in the cave while its equipping).

⁷ Razzhyvin, V. M., (2008). Genre and style features of the Ukrainian historical story of the 20–30s of the XX century : thesis: ... PhD in Philological sciences : 10.01.01. Zaporizhzhia. P. 52.

The second storyline is connected with the change of time coordinates, with the result that the space is transformed and the characters of the story are replaced: the main character Viktor Bubnenko unbelievably finds himself among such historical characters as Volodymyr Monomakh, his son Sviatoslav and others. This method allowed V. Rutkivskiyi to make the recipient directly appear in Kyivan Rus and identify himself with the character of the work. As a result the reader “feels to be drawn into the course of events that at the moment of reading seem real to him, even if in fact they are very far from his own reality”⁸.

The author, bringing the main character to the past, shows a segment of a certain historical age, and the character is in the past and present at the same time. Using the method of “time shift”, V. Rutkivskiyi destroys the principle of traditional linear development. It emphasizes the importance of the space, which, having become a place of significant (from the point of view of historical perspective) events, acquires a timeless meaning.

Playing on the correlation and the difference of time and space points of intersections, the author draws attention to their significant typological similarity: the same names of the rivers (Portiana, Irzhavytsia), branchy cherry trees in the yard of aunt Malanka and her household chores (cooking traditional Ukrainian dishes, familiar to Vitko since childhood, fuss near the hen coop), a white goose that “talks” to a shaggy dog, and hopak dance, which reminds of modern karate, etc. Depicting historical reality, V. Rutkivskiyi overcomes the time distance, obliterates the line between the past and the present, articulates the mental constants of Ukrainians: hospitality, sincerity, diligence, warmth, emotionality (for women), courage and valour (for men).

Representing the figures of historical characters, the author draws attention to such features that show them not only as legendary figures, but also as ordinary people. For example, Illia Muromets likes eating cherries. Oleh Popovych’s hobby is strength and promptitude competition. Volodymyr Monomakh misses his son Sviatoslav and, in order to rescue him from the Polovtsian captivity, supports the adventurous plan of grandfather Ovsii. In this way, V. Rutkivskiyi brings the characters as close as possible to the young recipient: they are not apart from Vitko (and the readers), but *next to* them, they find themselves in time and space.

Life of the “Watchtower” characters, which is “built” into the artistic space, manifests itself through the synthesis of personal and social,

⁸ Iser, V. (1996). The Reading Process: A Phenomenological Approach. In M. Zubritska (Ed.), *Anthology of world literary and critical thought of the twentieth century*. (pp. 261–278). Lviv : Chronicle. P. 266.

psychological and aesthetic, which makes it possible to represent clearly the organic unity of their own destinies with the fate of their homeland. Volodymyr Monomakh, grandfather Ovsii, Oleh Popovych, Illia Muromets, Dobrynia Mykytovych appear before the guest from the future – Vitko Bubnenko – as the real owners of their land, courageous and brave defenders who are able at a crucial moment to mobilize themselves to fight the enemy and, if necessary, give their lives for the sake of the others. The battle with the Polovtsians near the river Sula is significant in this respect, as while describing it, V. Rutkivskiyi uses romanticizing and heroizing the past: “The first Polovtsian wave hit itself the birch palisade, ran upon sharp piles with the horses’ chests and rolled back to Sula. The second one hit, and absorbed the palisade. Therewith the third one was going to hit... The Ruthenians fought bravely and did not go back a step”⁹.

The chronotope of the story is dynamic; its each section sets the relocation of the characters in spatial coordinates with a specific purpose. In the section “Unsuccessful escape”, for example, the reader can observe how Vitko returns home: “Now Vitko was sneaking very carefully. He was running like a bullet from one branch that hung low over the road to another. <...> So, from tree to tree, Vitko reached the edge of the forest. Ahead, in the gap between the branches, he started to see the light. A little more and a narrow strip of Irzhavytsia burst into his sight”¹⁰.

The chronotope of the story “Watchtower” acquires expressive mythological features. In the works on historical themes, in which the events take place in princely times, the use of mythological images is caused by the need for authenticity of the representation, when pre-Christian beliefs were quite common. In addition to pagan gods, serpents, demons, devils, nixes, and mermaids, the story also contains “real” mythological characters. The central place among them is taken by Veles (march devil, march hulk). Veles is considered as one of the central divine beings of pagan Slavic mythology, the God of trade, music, art, poetry, cattle breeding, animal husbandry and the underworld. In the “Watchtower” it has distinct special features – it lives in the marshy meadows, has the appearance of a terrible monster: “Veles was short and lop-sided, his legs were short and crooked. His head was flattened out at the sides, and the chin was protruded far forward. He also had a big hump. The whole body was covered with red hair”¹¹. In the story people completely believe in his strength and power, they feed him up with delicious dishes, trying to gain his favour, because he can assist in

⁹ Rutkivskiyi, V. (2012). Watchtower. Kyiv : A-BA-BA-HA-LA-MA-HA. Pp. 284–285.

¹⁰ Ibid. P. 83.

¹¹ Ibid. P. 252.

establishing the peace between the citizens of Kyivan Rus and Polovtsians. The God saves Vitko from Polovtsians, and helps to save Prince Sviatoslav. In the work Veles embodies the ontological problems of the good, the future, the meaning of life, and they become more notable, understandable and accessible to the recipients. Including a mythological character to the text intensifies the problem of the past times, correlates the moral and aesthetic experience of the past with modern life.

The following features are peculiar to adventure-historical prose: dominance of fiction over historical fact; romanticization and heroization of events of the past; dynamic chronotope, the main character that is as close as possible to the recipient; national specificity. It expands the child's life experience, creates a spiritual and emotional atmosphere in which the organic unity of aesthetic and moral feelings enriches and develops the person spiritually. Adventure-historical works are emotionally close to readers with their characters, their behaviour and system of values. The facts of the story are the background on which the events of the work take place.

2. Adventure-detective story

In Ukrainian literature for children, adventure-detective prose is quiet notable. Vs. Nestayko, A. Kokotiukha, L. Voronyna, O. Ichenko, Ye. Kononenko are the authors of adventure-detective stories for children and youth. Their content range is quite wide: so-called "school" detectives, detectives with mystical and fantastic colours, fairy detective stories, etc.

L. Kysak emphasizes on the special features of a detective story for children: a clear division of characters into positive and negative, their supernatural powers, animals as characters, unique methods of investigation (hypnosis, magic power, Internet, computer).¹² Although the themes are different, the following peculiarities are typical for detectives for children and youth: the disclosure of a certain crime-mystery, the atmosphere of the game, which is presented with the author's style identity in each particular work, provision of the dialogue with the young reader.

Vs. Nestayko is the author of such detective stories for children as "A mysterious voice behind", "Tsypa disappears again", "Agent SD", "Poltergeist hides underground", "Several seconds before the catastrophe", "Blacksmiths of happiness, or New Year's detective".

In the story "A mysterious voice behind", expectations of the recipients are satisfied with the skillful solving of mysterious adventures that happen to

¹² Kysak, L. V. (2013). The detective genre in contemporary Ukrainian literature : abstract of the dissertation for the degree of candidate of Philology. Sciences : 10.01.01. Kyiv. P. 10.

the pupils of the 5th form. The work begins with an intrigue: the disappearance of one of the boys that is full of secrets and mysteries. The illusion of probability is created by the maximum time and space certainty of the event: “On Saturday, September, the thirtieth, at one thirty five, a pupil of the form 5 “b” Vitasyk Doroshenko suddenly and mysteriously disappeared”¹³. Describing the place, where the incident happens, the writer gives familiar to the young reader details of the school environment – room “with fresh inscriptions on the walls and doors which the cleaners have not managed to eliminate yet”¹⁴. The sincerity and concern of the “main witness” Evhen, and how naive and worried he tells the investigator about his friend’s disappearance, afford grounds for trust and conducting an appropriate investigation.

The work is divided into sections that set the stages of the investigation. Two investigators-captains are thrilled with Vitasyk’s phone call home who talks to his mother in a different voice. The mysterious disappearance of another pupil of form 5 “b”, Vitasyk Hratsianskyi, deepens the disturbing sense of the course of events. Keeping the reader in constant tension, Vs. Nestayko gradually complicates solving of the mystery, encourages making hypotheses.

From the first parts of the story, we can clearly trace the hidden plan of the story which is closely connected with human relations. Insignificant detail, a hint, is enough for Vs. Nestayko and we can see how the characters show themselves up to the reader, appear in whole their unity, harmony, complexity and contradiction. The relations between Vitasyk Hratsianskyi and two friends Vitasyk Doroshenko and Zhenia Kisel are rather difficult, as the latter boys are envious about his classmate’s holidays which he has spent with his parents in Koktebel: “– Look! What a sponger, – Vitasyk Doroshenko whimpered. Before he had even seen Hratsianskyi, he envied him for the first time. Vitasyk Doroshenko has never been to Crimea, especially in Koktebel.

Koktebel! It sounded foreign, the same like Nice, Biarritz, Marseille... And at once blue sea, white ships, palm trees on the seafront were coming to the mind...”¹⁵

The episode with the apperception, caused by such position of the classmate as to peers, shows a children’s sharp interpretation of social inequality, rejection of privileges that traumatize the delicate and sensible soul of Vitasyk Doroshenko as well as his dreamy nature. He can only

¹³ Nestaiko, V. Z. (1990). A mysterious voice behind. Kyiv : Young. P. 4.

¹⁴ Ibid.

¹⁵ Ibid. P. 8.

imagine seaside views, because he has never travelled further than the village of Viytivka of Vinnychchyna, and he has never heard of Nice, Biarritz and Marseille. In the complex “moves” of the story, the first striking thing is presentation of originality of the world perception and attitude of teenagers. Vitasyk Doroshenko as well as all classmates are literally shocked by the appearance of Vitasyk Hratsianskyi: brand stoned-washed denim, Adidas trainers, Japanese electronic watch. The envy and enthusiasm of his classmates is caused by his ability to chat easily during breaks about his travelling to all corners of the country, his parents’ two-level flat, but most importantly – by his attraction of “English dandy”.

The writer shows the maturing of Doroshenko as a person through the prism of certain events, situations and stages of initiation with suffering, despair, doubts, uneasiness, jealousy, caused by Hratsianskyi’s coming, the first love in Mylochka Petrikivska, and shyness. The author uses the motive of searching for his own identity which is extended in the perspective of the work’s eventful development. Such method as reincarnation helps Vitasyk to find himself: Doroshenko turns into Vitasyk Hratsianskyi. The mysterious voice behind the boy turns him at once into antagonist, gives him an opportunity to live in his body during several days.

M. Volskyi believes that a true detective story has several lines, the first of which is formed by a mystery and everything connected with it, the other lines – by special “beyond mystery” elements of the plot. Without the main storyline, the work stops being a detective, without additional ones, the detective will turn from a full-fledged work into a rebus¹⁶. All these characteristics are quite peculiar to the detective story “Mysterious voice behind” by Vs. Nestayko along with its main mystery – the disappearance of Vitasyk Doroshenko, an investigation which involves interrogating witnesses, “examination” of various versions, spying the suspects, chasing, logical conclusions of the police captains, etc.

At the same time, we can see other several event lines in the work. One of such lines is the relationship between main characters and classmates, parents and teachers, as well as Doroshenko’s first romantic love for Mylochka Petrikivska. The artistic world of the story is organically amplified with the life realities of the youth environment that is extremely topical for teenagers.

The denouement of the main detective line – when they finally find Vitasyk Doroshenko – occurs long before the ending of the work, after which Vs. Nestayko determinately slows down the story (retardation method), allowing

¹⁶ Volskij, N. (2006). Mysterious logic. Detective as a model of dialectical thinking. Part 1. Easy reading. Works on the theory and history of the detective genre. Novosibirsk. URL: <https://metodolog.ru/00926/00926.html>.

the reader to plunge into all-important adventures that preceded the happy return of Vitasyk Doroshenko and Yevhen Kisel home, their triumphant coming to school, the ovation and enthusiasm of the classmates, friendly look of Mylochka Petrikivska, but most importantly – gradually crystallized moral position of fifth-graders. In order to feel himself comfortable, Doroshenko has to experience a lot of adventures which are written out in the work in different ways. There are techniques of the comic, fantasy, entertainment, mystery, games in each story situation, which the reader can find almost in every work of Vs. Nestayko. Each time, overcoming new challenges, the main character of a prevailing plot intrigue goes through a long process of forming a personality. Doroshenko's adventures and actions, which happen to him during the time when he is Hratsianskyi, change his attitude to this boy and to life in general.

By choosing the format of adventure-detective story and at the same time sticking to the main constructive genre canons of the detective, Vs. Nestayko managed to create a dialogue with the reader on the qualitatively new level. Making important for children problems (interpersonal communication. the search for their own identity) topical, he refuses from a primitive narrating, instead he fills the story with such methods and techniques that allow us to consider it not as a canonical model of "massive detective literature" for entertainment, but let the readers touch important, deep and topical issues in their usual communicative format.

3. Adventure-fantasy story

Adventure as an objective literary category creates a large number of fantasy stories, which are fulfilled themselves in the genre of literary fairy tale and its varieties, works of rational fiction, fantasy. The principles of creating the fantasy world allow writers to draw attention to the issues of their works, providing them with an extensive, clearly articulated form. Their ideological and philosophical impulse provokes the appearance of new types and original concepts that require event interpretation. That is why the adventure as an event (A.Vulis) is the basis of such works, because it happens not in everyday life, but in life, created by the writer's imagination. O. Stuzhuk outlines the unity of the theme and the traditional composition among the form-content features of fantasy. It is important that the work has specific canons: the scheme and methods of flight on a spaceship, the laws of robotics, time travel, etc. At the stylistic level, it is a scientific language with using both real terminology (mathematical, astronomical, biological) and fictional one¹⁷.

¹⁷ Stuzhuk O. I. (2006). *Artistic Fiction as a Metagenre (On Material of Ukrainian Literature of XIX–XX Centuries)*: abstract of the dissertation for the degree of candidate of Philology. Sciences : 10.01.06. Kyiv. P. 11.

Readers of primary school age are interested in adventure-fantasy works by A. Kostetskyi, Vs. Nestayko, L. Voronyna, K. Kovalska. Their works contain a large amount of original characters, incredible, dangerous, but fun adventures (the invention of time plane, flight through time and space, the arrival of space invaders, visiting the Intergalactic festival of striped snails, saving space travellers, etc.). The writers avoid the importunate presence of an adult in their works, often leaving the reader alone with the characters, and appeal to the emotional sphere of children.

The story “The holidays of aliens from Salatta” by K. Kovalska is based on the story of an interplanetary journey of three small aliens Go, Goo, Goo, who accidentally come to Earth during the holidays, meet its inhabitants, spend several unforgettable days in their company with interesting adventures and surprises. A characteristic marker of the story is traditional for rational fiction environment: an interplanetary spaceship, its ability to move over long distances very quickly, making crew members invisible, small green men, who can pilot a starship. So called scientific “fantastic realities-patterns” (N. Kyriushko) create the illusion of authenticity.

It is the first time when these little aliens get acquainted with our planet looking through the window of their starship: “The ship hung a little over such cities as Harmisch-Parken-Kirchen, Kinshasa, Johannesburg, Zhmerinka and Ivano-Frankivsk. Who knows why exactly these cities attracted the brothers from the height and later seemed worth attention. However, later they came to the conclusion that the night lights and morning watering of the streets, as well as the crowds of people, are almost everywhere the same, they almost smell the same and emit almost the same energy”¹⁸. K. Kovalska focuses on urban realities (tram sounds, dustbins), which make people lose their harmony in psychological, spiritual, and mental respects. In contrast to city, the village is seen by the space aliens in warm mood colours, here “...the nature lives its own life, where the snails are crawling slowly while the bumblebees are buzzing and while summer residents are doing gardening”¹⁹. The writer interprets the environment as the primary basis of human existence with established moral and ethical canons, for example, as a good world, in which only romantic characters can exist. And they must be capable of feeling, believing in a miracle and fantasy. Three aliens-brothers and their unusual friends from Earth – the goats Kasha and Lialia, elder bush, grandfather Karp and grandmother

¹⁸ Kovalska, K. (2010). The holidays of aliens from Salatta. Lviv : Old Lion Publishing House. P. 27.

¹⁹ Ibid. P. 28.

Katria – find themselves in the most strange adventure situations which the author uses to show an ironic view of life.

Exploring the signs of adventure literature, A. Vulis outlines *the game*, which helps to preserve a double perception of life in the work – real and conditional at the same time. As a meaningful feature of the adventure and at the same time a component of the form²⁰, the game is also a way of children’s perception of the writer’s world, reflected in the forms of artistic conventions in the story “The holidays of aliens from Salatta”. The game helps the writer to show the character system, the structure of the plot organization of the text, compositional methods and language and stylistic means²¹.

In modern philology, the term “game style” is used to denote the writer’s individual style. Its main feature “is direction to the language game, which is interpreted as a set of game manipulations with lexical, grammatical, phonetic resources of the language. Thus, a qualified reader can get aesthetic pleasure from the text”²². In the story K. Kovalska uses the word to create an ironic picture of the world. The plot of the work includes speech puns which allow considering language resources in a different and unexpected way. It gives grounds to identify the text of the story as ironic.

For example, the song of grandfather Karp “Go-go, goat, goo-goo, the grey!” is like distinctive invitation for aliens-brothers, who have similar names (Go – the eldest, Goo – the middle, Gooo – the youngest), so they land their spaceship: “Well! He is calling us! – Go yelled. – Have you heard? – Not deaf, we’ve heard. – Goo rubbed his forehead. – What are we going to do? – he asked, though he knew the answer. If they are invited, it means that they are needed for some reason on this planet. Perhaps before they somehow managed without them, but this time they are really in need”²³.

In the text of the story language game acts as *an engine* that moves the plot from one episode to the next one. So, the idiom “the elder bush is in the garden and the uncle is in Kyiv” (What does that have to do with the price of tea in China?) the aliens perceive literally and take a trip on their spaceship to Kiev, where uncle Fiodir has been living for a long time. Using different

²⁰ Vulis, A. (1986). *In the world of adventure: the poetics of the genre*. Moskva : Soviet writer. P. 43–44.

²¹ Zhyhun, S. V. (2009). *Play as artistic device in epic text (On the material of the Ukrainian prose in the first and second decades of XX century)*: abstract of the dissertation for the degree of candidate of Philology. Sciences : 10.01.06. Kyiv. P. 7.

²² Ibid.

²³ Kovalska, K. (2010). *The holidays of aliens from Salatta*. Lviv : Old Lion Publishing House. P. 34.

flashbacks (the elder bush's tale), K. Kovalska introduces the reader to Fedir – a child, who once used to live in the village and was a very kind boy. When grandmother Maryna once decides to cut down an elder bush in the middle of her garden, Fedir saves it, transplants to the lake shore and takes care of it. After moving to the megalopolis, Fedir changes, he almost forgets his relatives. He always thinks about work and can't see any miracles in life even when it comes to his flat: “ – Yes, – Fedir said, he was a former Kasha's fellow villager, – I think that all this is the consequences of serious overwork. This is my job, you know. Even when I'm resting, I'm thinking about it. – Does it do the same to you?” – Kasha asked. “What?” – uncle Fedir did not understand. “The work,” – Kasha explained patiently. “Does the work think about me?” – the uncle couldn't understand the question. – Yes, does it? If you keep thinking about it, then it must be thinking about you too”²⁴. The guests can see such reaction of the “Kiev uncle”, having arranged a long-awaited meeting with the elder bush. However, they see nothing except Fedir's fright and the cry of his wife Margarita who were like from horror movie.

With the help of lexical and phraseological resources, the writer demonstrates an ironic view of the urban world, in which there is no place for fantasy, the flight of the soul, and the slightest departure from the usual life is perceived as a tragedy rather than a miracle. The language game in the text decodes the author's position: awareness of the imperfection of the civilization, which is squeezed in urban clamps.

Then the recipient expectations are satisfied with new adventures of the characters in the sphere of a language game. Foreseeing the child's reaction to the use of lexical idioms in speech and it's literal understanding, the writer sends the characters in a journey to Brussels, where, according to their logic, only Brussels sprouts should grow. The reader closely follows the witty comic situations of the new episodes of the story, being in constant tension due to the dynamic plot. Goat's flight on a hang glider, learning the profession of a hotel hall porter by aliens, earning money for Brussels sprouts – are new manifestations of the game, which is considered as a combination of reality and fantasy, probability and strangeness. Therefore, the young reader feels admiration and sincere participation in unusual events.

The ending of the story demonstrates the writer's optimistic mood. Despite the various grimaces, the modern city, in her opinion, is better than lifeless worlds, where, according to the brothers Go, Goo, Gooo, there are no

²⁴ Kovalska, K. (2010). The holidays of aliens from Salatta. Lviv : Old Lion Publishing House. P. 34.

plants, insects, and “this means a high level of development of civilization, when there are still the most intelligent forms of life on the planet”²⁵. Saying goodbye to the little aliens, grandfather Karp and grandmother Katria give them a flower as a symbol of life. It outlines the perspective of human existence, in which, according to the author’s concept, “it does not matter where you are: in Kiev on the top floor or on the lake in the village, – from time to time, do not be lazy to look at the sky, or you will miss the arrival of aliens”²⁶.

In the story of K. Kovalska, rational and fantastic elements (starships, interplanetary travel, aliens-brothers, life on a distant planet, etc.) are organically integrated into the adventure plot. Using these elements, the author reveals the actual problems of modern life and causes the reader’s adequate reaction. The writer’s playing style, which involves first of all language resources (at the phonetic, lexical, phraseological levels), contributes to the actualization of the author’s ironic vision of reality, achieving an aesthetic effect.

4. Adventure-school story

A significant place in the literature for children and youth is occupied by “school prose” – works that consider the problems of children’s relations with classmates, teachers, and parents, the choice of the future profession, fun adventures on holidays, etc. The theme of the school has become topical in the works of O. Donchenko, O. Kopylenko, Yu. Zbanatskyi, N. Bichuia, V. Blyznets. Modern readers prefer works in which the theme of the school is closely connected with an adventure plot. According to A. Budugai, “the adventure element in the story about school becomes a catalyst that activates both creative mechanism of showing the educational institution, and the reception of the life of the character-schoolboy by the reader”²⁷.

Vs. Nestayko is the author of some works about schoolchildren’s life, the formation of their inner world, and their traits of character: “Toreadors from Vasyukovka”, “Five with a tail”, the story “Spacemen from our house”, “Mysterious voice behind”, “Magic glasses”, “Magical mirror, or a stranger from the land of sunbeams”, “Unusual adventures in the forest school”, etc. The writer creates colourful characters that show themselves each time with

²⁵ Kovalska, K. (2010). The holidays of aliens from Salatta. Lviv: Old Lion Publishing House. P. 242.

²⁶ Ibid.

²⁷ Budugai, O. (2007). The Adventure and School Novel for Children of the 1960–1980s: Genre Peculiarities (O. Ohulchansky, B. Komar, A. Davydov) : thesis: ... PhD in Philological sciences : 10.01.01. Kyiv. P. 57.

a new image in a particular adventure situation. He also brings them closer to the potential recipient.

In the trilogy “Toreadors from Vasiukivka”, the author shows his characters as real children, while avoiding pattern stereotypes and traditional principles of depicting the character as “a unit of the school group”. Here we should mention the method of surprise (V. Shklovskiy), which Vs. Nestayko uses skillfully in his works. It (the method) is aimed to destroy the automatism of perception of the environment: a strange, unusual point of view is the basic thing of any creativity. As the artist has this amazing ability to see and show the usual as unusual, the known as unknown, the first seen, he does not represent the event itself, but “shows his feelings of how he sees this even”²⁸. Vs. Nestayko has destroyed the canonical model in the representation of schoolchildren, reconstructing the literary and artistic practice. He has found the methods of depicting the characters’ world that aimed at destroying stereotypes of perception. The author impresses with his ability to “get the feel” of the material, feel the child’s nature on the inside. Thus, he reveals the uniqueness of the children’s world, demonstrates a direct, sometimes naive, view on the environment. All these features help the work to develop and the process of its perception “ends with a feedback reaction of the reader”²⁹. The characters of “infirm young villagers” have interesting traits: an ability to make friends, make desperate (as for their age) decisions, easily get down to business, an ability to dream, and most importantly – enjoy life, be optimistic though fail and foul.

The real tragedy for Pavlusha is the absence of his friend at the first exam in his life. The author skillfully shows how the teenager is sincerely worried about his friend: while writing the letters jump and scatter in all directions, he doesn’t understand the meaning of written and as soon as the exam is over, he runs outside: “And again I was running through the village, stretching the neck and looking everywhere. <...> Don’t even think! – I was looking for him not in order to comfort and sympathize him (it’s impossible to set at rest a man at such a moment!). I just wanted him to see and know that I shared his grief and would do anything for him. I wouldn’t say a word, I’d just look into his eyes and he would understand everything”³⁰. In different researches the scientists explain such sincere affection of Yava and Pavlusha towards each other as psychological regularity of adolescence,

²⁸ Estrangement. Lexicon of the General and comparative literature. June 18, 2018. URL: <http://litmisto.org.ua/?p=17250>.

²⁹ Iser, V. (1996). The Reading Process: A Phenomenological Approach. In M. Zubritska (Ed.), *Anthology of world literary and critical thought of the twentieth century*. Lviv : Chronicle. P. 263.

³⁰ Nestayko, V. Z. (1990). *Selected works: in 2 volumes*. V. 1. Kyiv : Rainbow. P. 73.

which is stable and can show itself in different social and cultural situations. Friendship is the most important value of life; it helps to carry out the need of understanding ourselves and others as well as proving out³¹.

The category of comic plays an important role in creating images of Vs. Nestayko's trilogy "Toreadors from Vasiukivka". One of the first writers, who used this category in literature for children, was M. Twain in "The Adventures of Tom Sawyer" to create a rowdy character. According to B. Saliuk, the main features of this character have become the basis for further interpretations of this image in the works of other writers³². Yava and Pavlusha show their rowdiness first of all in their actions: digging a subway under a pigsty, arranging a bullfight, hanging an old grandfather's underpants on the TV antenna above the club, organizing an artistic academic theatre in Vasiukivka, bringing Sobakevich to the lesson – all these comical episodes cause a sincere smile of the recipient and thus save the work from excessive didactics. Thanks to their restlessness and naivety, the characters get into a new scrape each time and, as a result, become "the objects of reader's laughter" (Bohdana Saliuk). However, other failures only draw the characters into the vortex of new unexpected adventures, which Yava and Pavlusha run through with ease and optimism: "We are sitting among potato plants, under the cherry tree. And we are sad, because we've experienced such an unfortunate failure with this "metre". But we can't be sad for a long time"³³.

The content and general tone of the adventures of the main characters in the trilogy "Toreadors from Vasiukivka" by V. Nestayko are typical for the adventure literature in general. Its conceptual basis is *a game* which acquires a distinct philosophical perception in the work. The author contrasts monotony and seriousness with adventure, the purpose of which is to feel joy, happiness, and delight as special aesthetic pleasures. It runs all through the themes of the story: from "diligent" study of the friends, their attitude to parents and teachers, to Pavlusha's first love in Hrebenuchka, the teacher Anna Sydorivna and Lieutenant Peichadze, the investigation of criminal intentions of Knysha and Burmillo, etc.

The story is rich in issues and themes and it leads to the expansion of its genre boundaries which receive expressive synthetic features. For example, the storyline of Knysh – Burmylo, and the investigation of their criminal acts

³¹ Kon, I. S. (1989). *Psychology of early youth*. Moskva, Education. P. 168.

³² Saljuk, B. (2011). *Typology of traditional images of a mischievous child in the fiction for children and about children*: thesis: ... PhD in Philological sciences : 10.01.05. Ternopil. P. 56.

³³ Nestayko, V. (2010). *Toreadors from Vasiukivka*. Kyiv : A-BA-BA-HA-LA-MA-HA. P. 16.

is carried out according to the laws of the detective genre. The storylines of Anna Sydorivna and Lieutenant Peichadze, Pavlusha and Hanka Hrebeniuchka have distinct romantic tinges. The scene of Anna Sydorivna's farewell to her class shows the essential features of the characters – rowdies, daredevils have sensitive souls: “And we, the boys, as at the command, turned our heads and began to look out the window, making faces and biting our lips. And tried to swallow something tight that stuck in our throats, but we couldn't. <...> And then we were sitting in the forest around her, singing songs. For a long time... And no one shouted, as it happens, everyone tried very hard, and it turned out as well as never”³⁴.

The leitmotif of the work is friendship. It doesn't matter, in what situations the characters of the work find themselves or in which chronotope coordinates the adventure happens (in the classroom, during school breaks, at home on holidays, etc.), the author always puts emphasize on the greatest value in the life that has its roots in childhood: “Friendship is a sacred thing. It's the purest feeling in the world. Preserve and respect it”³⁵!

The main special features of Vs. Nestayko's adventure-school works are unique optimistic mood, positive charge, and representation of unique childhood which is revealed in a fun humorous manner. They are the most harmonious for the adolescent-child experience and have showed the highest and the most efficient feedback of the children.

CONCLUSIONS

Adventure prose takes a significant place in the system of Ukrainian fiction for children and youth of the end of the XX – beginning of the XXI cent.. In this article we have divided it into adventure-historical, adventure-detective, adventure-fantasy, and adventure-school stories. Adventure-historical prose initiates interest in the past, the history of the country, encourages the reader to understand the ancient and modern events. The writers create illusion of probability in such works by means of true realities of that time. Historical events are woven into the plot in order to create interesting collisions. The special features of historical work for children are the romanticization and heroization of past events, a clearly articulated national colour, and mental constants of the characters. The adventure principle is the basis of detective works for children and youth, which are characterized by a dynamic plot, mystery, intrigue, dangerous adventures, and bright characters. Their typical feature is the disclosure of a

³⁴ Nestaiko, V. Z. (1990). *Selected works*: in 2 volumes. V. 1. Kyiv : Rainbow. Pp. 489–490.

³⁵ Ibid. P. 482.

crime-a mystery; in the works for the adolescent audience, the authors also provide a dialogue with the reader about important issues. Adventure-fantasy works have the plot against the background of interesting exciting events, travels with fantastic elements (starships, interplanetary travel, aliens, etc.). At the same time, there are peculiarities that are very advantageous: the originality of the creative writer's idea, the ability to expand the thematic and problematic range of stories, avoiding moralizing and demonstrating the author's ironic vision of reality, and meeting the children's expectations. Adventure texts on the theme of school are a good example how the authors fulfill the ontology of childhood in a literary work. They are characterized with an optimistic mood, humorous colour. Adventure-school prose optimizes the reader's reception, lightens the originality of the children's world.

Adventure prose for children and youth fits seamlessly into the children's context, activates the dialogue between the author and the reader. Its visual and expressive possibilities, the plot of the narrative, the unusual and fantastic events, the atmosphere of adventure, games, mysteries, and intrigues are most consistent with the child's nature.

SUMMARY

The article examines genre varieties of adventure prose for children and youth, on the example of works of the late XX – early XXI cent.. The main special features are characterized and their aesthetic priorities are outlined. Historical-typological, cultural-historical, system methods as well as methods of contextual reading of literary work are used. The author analyzes the specifics of the chronotope structure of adventure-historical stories for children and youth, as well as methods and techniques of artistic embodiment of the author's consciousness. The specifics of detective stories for children and youth are considered; also the typical features and features of the dialogue between the author and the reader are characterized. The typological features of adventure-fiction prose for children and youth along with the principles of designing the fantasy world are considered, and the originality of the creative writer's idea is disclosed. The author also clarifies the specifics of the school theme representation and the influence of adventure components on the author's imaginative thinking.

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