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THE MODERN WORKS OF ART FOR CHILDREN AS A MEANS OF REALIZING EDUCATIONAL GOALS

Abstract. The article outlines the problematic range of issues related to the realisation of educational goals by means of contemporary literature for children. The main directions of research on this issue are highlighted. It is proved that preschool age is a sensitive period for harmonious upbringing, since it is during this period that the basis of personality culture is laid, the foundations of morality are formed, and the modern artistic word is favourable to this. It is found that fiction provides an excellent opportunity to convey to a young person the centuries-old experience of life in society, because reading is the most important way to learn basic information, intellectual and emotional activity of the individual, a specific form of communicative and cognitive activity, and most importantly - one of the main factors of personal self-development. It has been established that the problem of forming a competent reader, developing the reading culture of modern children, and fostering the need for constant reading of highly artistic works is extremely relevant to the implementation of modern educational goals. It is generalised that in the modern circle of literature for children there are still traditional genres: fairy tale, short story, novella, novel, fable, legend, parable, poetry and genres formed as a result of genre synthesis, diffusion, going through the process of modification and correlation of genre forms: family and fairy-tale stories, "comic" epic, psychological story, etc. It has been found that modern works of fiction for children different from the works of previous periods by new ideas, issues, another level of perception of texts and is not only a means of education and upbringing, but also a source of entertainment, a factor of emotional relief for the child. The main task of modern works is to teach to know the surrounding world, oneself and one's peers.

Key words: fiction, modern fiction, preschool children, educational purposes.

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СУЧАСНІ ХУДОЖНІ ТВОРИ ДЛЯ ДІТЕЙ ЯК ЗАСІБ РЕАЛІЗАЦІЇ ОСВІТНІХ ЦІЛЕЙ

Анотація. У статті окреслено проблемний спектр питань щодо реалізації освітніх цілей засобами сучасної літератури для дітей. Виокремлено основні напрями досліджень із даної проблематики. Доведено, що дошкільний вік є сензитивним періодом для гармонійного виховання, оскільки саме у цей період закладається базис культури особистості, відбувається становлення основ моральності, сприятливим у чому є сучасне художнє слово. Виявлено, що художня література надає прекрасну можливість передати дитині багатовіковий досвід життя в суспільстві, адже саме читання є найважливішим способом засвоєння базової інформації, інтелектуально-емоційною діяльністю особистості, специфічною формою комунікативно-пізнавальної діяльності, а головне – одним із основних чинників особистісного

саморозвитку. Встановлено, що нині проблема формування компетентного читача, розвитку читацької культури сучасних дітей, виховання потреби у постійному читанні високохудожніх творів є надзвичайно актуальною серед реалізації сучасних освітніх цілей. Узагальнено, що у сучасному колі літератури для дітей залишаються традиційні жанри: казка, оповідання, повість, роман, новела, байка, легенда, притча, віршовані твори та жанри, утворені внаслідок жанрового синтезу, дифузії, проходячи процес модифікації та кореляції жанрових форм: сімейні та казково-побутові історії, «комічна» епопея, психологічна повість та ін. З'ясовано, що сучасні художні твори для дітей відрізняються від творів попередніх періодів новими ідеями, проблематикою, іншим рівнем сприйняття текстів і є не тільки засобом навчання та виховання, а й джерелом розваги, чинником емоційного розвантаження дитини. Головне завдання сучасних творів – навчати пізнавати оточуючий світ, самих себе та своїх однолітків.

Ключові слова: художня література, сучасні художні твори, діти дошкільного віку, освітні цілі.

Problem statement. Children's literature as part of general literature is the art of words. It's peculiarities are determined by the educational goals and age characteristics of readers. It should be noted that the main distinguishing feature of contemporary literature for children is the organic fusion of art with the requirements of modern pedagogy.

It should be noted that the traditional genres of contemporary literature for children remain: fairy tales, short stories, novels, novellas, fables, legends, parables, and poetry. However, genres formed as a result of genre synthesis and diffusion prevail in the stratum of contemporary literature, retaining their constant attributes and features, and undergoing the process of modification and correlation of genre forms, such as family and fairy-tale stories, «comic» epic, psychological story [2].

Analysis of recent research and publications. Today, children's literature is an integral part of the literary process in all its manifestations. A number of literary critics have contributed to the study of the specifics of the artistic word for children: N. Bohdanets-Biloskalenko, I. Boitsun, T. Kachak, V. Kyzylova, L. Lebedivna, L. Matsevko-Bekerska, L. Ovdiychuk, O. Peretyata, B. Saliuk, M. Khorob, and others.

O. Tsalapova defines literature for children as a special way of communication between the adult world and a child, a great opportunity to pass on to a little person the centuries-old experience of living in society [10].

The scholar notes that literature for children is a specific type of literature with its own canon, which consists of a set of works of fiction aimed at a children's audience, created with due regard for the age, physiological and psychological characteristics of the recipients, their needs and preferences.

According to D. Biletskyi and Y. Stupak, the most characteristic features of literature for children are the presence of an object, concrete and vivid artistic image in the work; richness, accuracy and emotionality of language; lyricism of narration and dynamic plot development.

The purpose of the article to analyse the specifics of contemporary works of fiction for children as a means of realising educational goals.

Presentation of the main material. It should be noted that in today's era of informatisation of society, fiction, unfortunately, is losing its significance for modern

children, and the latest information and communication tools create the illusion of a full-fledged equivalent of a work of fiction. Therefore, the problem of forming a competent reader, developing the reading culture of modern children, and fostering the need for constant reading of highly artistic works is extremely relevant to the realisation of modern educational goals.

Many years of work by researchers at the Department of Ukrainian Language and Literature of the Institute of Pedagogy of the National Academy of Pedagogical Sciences of Ukraine on the development of literary education give grounds for identifying the main reasons for the problem of lack of reading interest in modern children, in particular:

- low level of reading culture in the family, especially neglect of reading in early childhood;
- the establishment of digital space in society as a positive phenomenon, but also as a negative factor in the organisation of children's and youth reading;
- the inconsistency of the issues of programme fiction with the reading and life interests of children in the age of the information society;
- vague, insufficiently formed reading interests of children, and, as a result, a low level of interest in reading;
- lack of motivation to learn, including to get acquainted with works of art, among a significant number of modern students; etc.

Therefore, we can outline possible ways to solve the problem of reading among children in the modern information society:

- organising a broad public discussion of the problems of contemporary literary education;
- updating approaches to the development of programmes in Ukrainian literature, taking into account the current state and civilisational choice of Ukraine, the realities of literary education and the reading interests of modern children;
- modernisation of the content of pre-school education in Ukrainian and foreign literature, with due regard for the results of the study on the reading interests of children in the information society;
- the ability to make non-standard decisions, which provides conditions for self-change and self-improvement of a person» [4].

The current stage of development of Ukrainian literature for children is qualitatively different from the previous ones with new ideas, issues, and a different level of perception of texts.

At the beginning of the twenty-first century, a view of children's reading was formed not only as a means of education and upbringing, but also as a source of entertainment and a factor of emotional relief for children.

Writers, illustrators, publishers, and organisers of children's reading have reached a new level of awareness of the quality of books for children and young people.

Time makes its own adjustments to the subject matter, genre, imagery and narrative parameters of a contemporary book for children.

The development of literature for children at the present stage is characterized by: the absence of thematic restrictions; an extensive genre system; synthesis and

diffusion of genre forms within one text; dominance of the fantastic over the real in literature for children of primary and secondary school age, and realistic prose - addressing poetic texts mainly to children of preschool and primary school age, prose - deepening the psychological characteristics of children-heroes, centring the narrative around characters with problematic behaviour; rethinking the lyrics of the book.

The genre and thematic subdivisions of prose are vividly represented: literary fairy tale, adventure, realistic, historical, autobiographical, biographical, detective and fantasy prose.

Fiction, journalistic and informative multifunctional publications are gaining popularity.

The creativity of contemporary Ukrainian writers, the rapid development of book publishing for children, active promotion of children's reading and popularisation of literature for young readers are the main factors that contribute to the evolution of contemporary literature for children and young people as a specific, full-fledged industry, a phenomenon of the art of words.

Contemporary literature for children has acquired a qualitatively new content, artistic and aesthetic level, refuting the stereotypical opinion about the primitiveness and simplification of works addressed to children.

Poems for children have always been distinguished by their special thematic sound, genre diversity, vivid characters, figurative language, original background, expressive metrics and stanza. Contemporary poetry is often characterised by illogic, irony, metaphor, playfulness, linguistic puns, folklore and literary reminiscences, and astrophysical construction. Illustrations play a special role in children's perception of poetry: the picture and the text form a single artistic space.

The achievements of poetry for children of the first decades of the twenty-first century are highlighted by the works of Ivan Andrusiak, Yurii Bedryk, Anatolii Kachan, Oksana Krotyuk, Halyna Kyrpa, Halyna Malyk, Ivan Malkovych, Serhii Pantiuk, and others. Children are addressed with poems by Nadiya Humeniuk («Rainbow for a Rainbow», «Christmas Eve», «Rolling Easter Egg», «Bunny in the Field», «Mysterious Dyry-Frog», «Under the Angel’s Wing», etc.); Lesia Movchun (collection «Everything Grows Up»), Oksana Lushchevska (collection «Prokita»), and others.

The genre palette of contemporary poetry for children includes lyrical poems, riddles, tongue twisters, counting rhymes, fables, poems, poetic fairy tales, songs, game poems, puns, ironic poems, and game poems.

Their thematic range includes the existence of nature, childhood of fairy-tale characters, family, homeland, phenomena of social reality; moral and ethical, existential, national-patriotic, and civic motifs. The extremely rich linguistic palette of contemporary children’s poetry ensures its semantic accuracy, original background, metrical, stylistic, and graphic design. Wordplay is one of the characteristic features of contemporary poetry for children.

Works of art are published both in separate books and in contemporary periodicals for children, among which are magazines with a long tradition – «Maliatko», «Barvinok», «Dzvinochok», «Piznaiko», «World child», as well as the

recently founded «Zernyatko», «Malecha», «Children's Academy», «The Hive», «Angel science», etc.

Ivan Andrusiak's poems «Animal Alphabet» make a pleasant impression on children. This is an achievement of both the author of the poems and the artist Olha Havrylova, who decorated the book with very cute animals.

Combining letters of the alphabet with animals is very common, but the author not only begins each poem with the corresponding letter, but also resorts to a purely childish trick of memorisation – he chooses a rhyme to the title in the very first line. After all, children remember rhyming lines and sayings better than words.

The famous author and prose writer Oles Ilchenko together with artists Kost Lavro, Olesya Trofymenko, and Maksym Nimenko open the world to children with the help of short stories and bright drawings.

Children will be happy to listen to their mum, dad or grandmother read aloud to them, look at the drawings about the journey of a droplet, how crocodiles had their teeth treated, and how cars built a road.

Each story by Oles Ilchenko is a funny adventure of children, animals, toys, and at the same time, it is a discovery of various phenomena for children, an answer to their endless questions.

It is quite natural that fairy tales have always occupied an honourable place in the Parnassus of children's literature, and contemporary fiction for children is no exception.

Children are offered fairy tales for different tastes: modern fairy tales (Zirka Menzatiuk's «Tales of the Tailed Horse», «Kyiv Fairy Tales»), fairy-tale fantasy (Oleksandr Dermansky's «The King of the Beeches, or the Mystery of the Emerald Book», Nina Voskresenska's «The Red Crow», «The King's Last Wish»), fairy tale adventures (Lesya Voronina's «The Newcomer from the Land of Yummies», Ivan Andrusiak's «Stefa and Her Chakalka»), a fairy tale with a historical setting events (Zirka Menzatiuk's «The Secret of the Cossack Sabre»), and stylisation of a folk tale (Maryna Pavlenko's «One and a Half Wishes», or «Tales from the Yalosovetyn Chest»).

Sashko Lirnyk, storyteller, musician, real name – Oleksandr Vlasiuk. He is the author and host of the children's television programmes «Fairy Tales of Sashko Lirnyk and Dawn», scriptwriter of the animated series «My Country-Ukraine», and a regular participant in Ukrainian ethnic festivals. He is a civil engineer by training.

He has won a number of prizes and awards, including the Golden Feather award. In 2000, the children's jury choose Sashko Lirnyk as the «best children's writer in Ukraine».

Maryna Pavlenko, a member of the National Union of Writers of Ukraine, Candidate of Pedagogical Sciences, Associate Professor, author of many scientific publications, a monograph on Pavlo Tychyna, author of the book of fairy tales «One and a Half Wishes (Tales from the Old Yalosovyna Chest)», fairy tale stories «The House with a Palette», «The House is Returning», stories «Mykola's Stories», «Is it Harmful to Walk on Garage Roofs?». Maryna Pavlenko illustrated many of the collections, including her own.

Maryna Pavlenko notes that «Childhood is a special world: the trees in it are huge, unfamiliar houses are mysterious, and mysterious creatures can appear anywhere, at any time», she believes. «As a child, I used to portray my mother with dolls, and now I am childishly longing for some kind of fictional and protected world – where is the line that recognises the boundary between childhood and adulthood? My first book of poetry contains a lot of «childish» things, but no one has called The Lilac Notebooks literature for children. And vice versa, in The Little House with a Palette and the fairy tales One and a Half Wishes, there is not only no «childish whining» but also a lot of pragmatism, irony, and other symptoms of adult life. One of the reviews in Berezol's magazine is very dear to me, where it was said that my fairy tales «drink coffee like adults and love sweets like children...gossip like adults and play like children» [9].

Marina Pavlenko's Little Houseboy is full of proverbs, hates the TV and loves family readings, has raised two generations of children and wants to change the fate of famous fairy-tale characters, draws and writes memoirs, trains rabbits and earns money by forging cuckoo dolls. However, it is difficult to list all his adventures, so it is better to read the fairy tale stories «The Little House with a Palette» and «The Little House Returns».

The author managed to depict a pure, childlike perception of the world. The house-artist himself, that is, the house-man with a palette, as he calls himself, is more like a fictional friend than a fairy-tale creature [9].

The main role of such characters is to teach us to learn about the world and ourselves, so they will probably find another company of children who are just as restless and curious about everything.

The book contains a lot of humour and realistic details, well described psychologically from the point of view of children's worldview. It is certain that both children and their parents will enjoy these short, interestingly illustrated stories.

No less, noteworthy are the author's fictional works such as «One and a Half Wishes, or Tales from Yalosoveta's Chest», a wise and subtle stylisation of a folk tale, and Mykola's Stories.

The young writer Sasha Kochubey managed to interest us with her modern plot and stylisation. Sasha says that she felt the urge to write as a child, but her first story, «The seven simple words of Govorukha», was inspired by her own son. The boy complained about the lack of light and funny books to read, so Sasha tried to create just such a book.

The writer watched and listened to her son, wrote down funny stories and recalled incidents from her own childhood, and this is how the manuscript grew, little by little.

«The seven simple words of Govorukha» is a fascinating and not at all preachy story about the boy's adventures: «Eva, a classmate as tall as a giraffe, took offence at Andriyko Govorukha (his school nickname was Android) and predicted seven troubles for him. And now they begin to come true – and the boy becomes more and more nervous, which is why he finds himself in more and more funny situations...» [9].

There are so many magical countries discovered by contemporary writers for

children that we can rightfully publish a so-called Ukrainian fairy tale atlas, which will include the fairy-tale country in the garden under the hanging from Oleksandr Dermansky's books, Lesya Voronina's purple planet, the country of Nyamlyks discovered by her in the wall of an old house, the kingdoms of Nina Voskresenska, and even the very real Kyiv, as evidenced by the Kyiv Fairy Tales by Zirka Menzatiuk.

The works of this writer with an eloquent name allow us to see a miracle everywhere, to find a fairy tale everywhere: in the grandmother's chest («Katrusyna's Treasures»), in folk festivals («Poppy Reign»), in the change of seasons or days of the week («Tales of the Kutsyokhvostyky»), and in the nature that surrounds us («How to Talk to Frogs»).

«A child... perceives the world as a miracle, does not hold grudges. This is something we, adults, need to learn. A children's writer should be more like a child than an average adult. No, you don't have to tell fiction. You should talk about important things... But high values should be hidden deeply and carefully. So that a young reader can realise them for himself», the writer believes [9].

The works of contemporary writer Oleksandr Dermansky are full of childlike sincerity. «Journey to Grandma» is a small, exciting adventure story that a child, having learnt to read, is quite capable of overcoming, and, finally, the second book of the dilogy «Grandma Declares War» is a considerable work with many adventures and deep thoughts that even a young reader can understand. His works are distinguished by an intense plot, vividly written characters, selective Ukrainian language and generous humour. According to the writer, children lack warmth and kindness, and a children's book should warm the soul, be bright, cheerful and interesting.

A sincere child's view of things and subtle adult irony are combined in his works for children by Ivan Andrusiak, who, in his own opinion, has completely grown up since he started writing for children. The writer describes scenes with humour, but focuses on children's psychology, emphasising that goodness and love always win, and thanks to them, a child can even «re-educate» a fairy tale monster [9].

Larysa Nitsoi is the initiator of the annual roundtable «A Book to Protect a Child's Soul» dedicated to the International Children's Day, with the participation of officials, writers, cultural and educational figures, and with the support of the head of the New Traditions Foundation S. Bondarchuk, she initiated the annual celebration of World Writer's Day in Ukraine. She is the organiser of the all-Ukrainian movement «Adults Read to Children» and the all-Ukrainian campaign «Read to Me, Daddy!».

She is the author of a series of lessons for secondary schools called «A Writer Leads a Library Lesson» and the initiator of the first writer's flash mob in Ukraine called «Reading to Children». She is the initiator of the Children's Choice rating of children's books, whose jury members are children from all over Ukraine. She is a public figure, a fighter for the rights of Ukrainians to the Ukrainian-language space in Ukraine [9].

«Non-fictional stories about animal friends» by Larysa Nitsoi is a work of fiction that helps children get acquainted with the world of childhood through similar

life situations that often happen to them almost every day: Marishka the wolf is friends only with the «cool kids», Milochka the squirrel has travelled half the world with her professor father, but loves to live in her native forest, Pashka the turtle goes rollerblading, Vuhasik the bunny dreams of a bicycle, and Vovusik the wolf, a friend of the bunny, falls in love. This work will be interesting for both children and parents.

It should be noted that through such works, a child's imagination nourishes his or her creative potential, stimulates curiosity, and strengthens memory. Contemporary children's works are stories that can happen to any child, and as a result, each child will become aware of his or her negative traits and strive to improve.

Conventionally, in the process of interaction, we can define the intellectual and sensual aspects, consider them as such and the relationship between them when reading a work of art. The explanation of the mental activity of the perceiver of the art of words is derived from the theory of the word-image by A. Potebny, who points to three spheres of the word: its external form, objective (dictionary) content, and internal form. Therefore, we perceive (read or hear) the external manifestation of the word first, but in a literary text we hope to understand the "added value" of the word - the one that arises from the context closer to it and thus breaks out of the shell of an ordinary word.

O. Mazurkevych notes that: «... literature, creating its forms from words, from language, which has its material embodiment in sounds and indirectly in letters, in writing, reaches its reader not just in sensual perception, but necessarily in intellectual understanding, in perception not only with the heart, but also with the mind» [1].

It is the personal nature of artistic perception, due to the significant proportion of subjective factors in literary creativity, that determines the sensual threshold of communication with a work. The understanding of the emotional nature of reading a work has its origins in Platon's ideas about «pure art» with its passionate basis. We also take into account the fact that emotions constantly accompany the process of any cognition.

It should be noted that the potential of contemporary works allows us to purposefully develop children's emotional intelligence. Namely: to feel their moods and feelings; to recognise the mood and feelings of characters; to find words and conclusions in texts that denote emotions and feelings; to express emotional and reflective judgements; to predict possible solutions to moral and ethical problems; to understand the importance of self-regulation and self-control over their speech and actions [3].

The prominent Ukrainian teacher V. Sukhomlynsky noted that «it is no exaggeration to say that reading in childhood is, first of all, the education of the heart, the touch of human nobility to the secret corners of the child's soul. The word that reveals noble ideas forever deposits in a child's heart the seeds of humanity that make up conscience» [6]. «Thoughtful reading, inspired by admiration and a desire to know more, is the most important means of preventing the tendency to idleness and idle pastime» [7]. «Interest in knowledge is impossible without constant reading» [8].

«No reading means no sails and no wind. Reading is an independent voyage in the sea of knowledge» [5].

Thus, contemporary fiction for children is a specific form of communicative and cognitive activity, and most importantly, one of the main factors of personal self-development.

Conclusions. Thus, through acquaintance with artistic works, preschool children learn basic information, develop the intellectual and emotional sphere of the personality, i.e., the implementation of educational goals defined by the normative documents of preschool education.

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