

UDC 821.161.2

doi: <https://doi.org/10.15330/clid.1.1.78-89>

IMAGE OF A SMALL HOMETLAND THROUGH THE PRISM OF ARTISTIC CONCEPTS IN HALYNA GUZOVSKA-KORYTSKA'S COLLECTION OF SHORT STORIES *THE WORLD AROUND US*

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Abstract. The aim of the study is to analyze the image of a small homeland through the prism of artistic concepts in Halyna Huzovska-Korytska collection of short stories «The World Around Us». The importance of this study is that it reveals the peculiarities of creating the image of a small homeland through the prism of artistic concepts and clearly demonstrates the relevance of the stories and the significance of the collection in the formation of a nationally conscious reader. It synthesises subconcepts that deepen this image, the thoughtful perception of which contributes to the cultivation of a sense of love for the native land, self-awareness as part of one's nation, and forms a patriotic principle. The novelty of our work lies in an attempt to comprehensively study the key concepts of Word, Hope, Goodness, Life, Future, Fate, Memory, Wisdom, Joy, Indifference, Gratitude, Mercy, Childhood, Resilience, and others.

The most widely represented concept in the stories is the concept of Family. The people depicted in the work are wise, prudent, caring, sincere, and hardworking. The writer creates a gallery of images of a small person who is the bearer of folk morality and is in love with his native land. The concept of Family is revealed by the author on the following levels: a group of people consisting of a man, a woman, children and close relatives living together; a family, a generation; a native side, a homeland.

It is worth noting how consistently and deeply the concept of Life, without which the entire world around us has no meaning, is depicted in the stories. The author embodies this concept with the help of cognates: life, vitality, vivacity, each of which enhances the significance of this concept. The writer complements this concept by introducing the philosophical categories of fate, future, and futureness into the text of the stories (author's novelty).

The image of a small homeland created by Halyna Huzovska-Korytska in her collection of short stories “The World Around Us” is revealed through numerous concepts, both abstract and emotional, and traditional and characteristic. They are either tightly intertwined or exist independently and are self-sufficient.

A feature of the author's idiom is that each story ends with a short logical conclusion that accumulates the main idea of what the work is about. These are usually nominal one-syllable sentences. The lexemes used in them are mostly abstract and emotional concepts: “Future”, “Friendliness”, “Wisdom”, “Awe”, “Resilience”, “Compassion”.

The imagery of the artistic word, by means of which the concepts are created, is striking: metaphors, similes, personification, gradation, antithesis.

Keywords: concept, abstract-emotional concepts, author's idiom, small homeland, native land.

INTRODUCTION

Today, for a writer whose work is addressed to children, the question of how to convey to a child the beauty of the language, culture, and way of life of his or her people, how to tell in an accessible and understandable way about important things that help to form a personality as a future citizen, a carrier of the best mental traits, a person who is not indifferent, conscious, and patriotic, is of great importance. In this regard, the problem arises: what should be offered to a young reader to awaken his or her interest in literature, how to unobtrusively realize the didactic goal, promote spiritual enrichment and expand vocabulary, which in the future will provide the basis for the formation of a thoughtful reader. The works to be read in primary school reading classes, and later in secondary school, should be interesting, highly artistic, deeply spiritual, and must be appropriate to the age of the students.

Currently, we have enough works of short fiction that will give students great pleasure in reading and will help develop their artistic taste, promote spiritual and aesthetic growth. Such works include Halyna Huzovska-Korytska collection of short stories “The World Around Us” (Guzovska-Korytska, 2020). In the book, the author managed to show the beauty of the environment to a young reader in vivid images. As the writer notes, this book was born of life, parental wisdom, and the happy shore of childhood. The writer invites the reader to a world full of kindness, sincerity, generosity, and wisdom. The artist skillfully unites the stories with the idea of recreating the image of a small homeland in simple, bright, expressive, iconic images-concepts that form a broad general canvas of the future image of Ukraine, which a person perceives in childhood and assimilates at the genetic level and under the influence of education and upbringing, identifying himself with a particular people, a carrier of the language, values, culture, morality, of which he is a representative.

THEORETICAL BACKGROUND

Many scholars have addressed the issue of conceptual perception of the world. For example, V. Kononenko notes that “throughout the history of civilization, with changes in typified images and forms of their reproduction, more and more efforts have been made to find adequate – at least subjective – means of expressing the essence of such spiritual and cultural values – concepts” (Kononenko, 2004, p. 3).

According to O. Kahanovska, “the conceptual approach to the study of a literary text as a multilevel process of establishing the meaning ‘encoded’ by the author determines its corresponding “decoding” and requires entry into certain mental structures unfolding in time” (Kaganovska, 2001, p. 114).

“An artistic concept is an open dynamic semantic structure embodied in stable repeated images and endowed with culturally significant content that can generate different meanings and build up new ones over time, has a mental nature, reflecting the essential features of reality and its perception by a person of a certain time, and is the basis of the writer's artistic picture of the world”, – notes I. Fisak (2014, p. 75).

V. Plis notes that “a concept is the basic unit of structured knowledge in the human mind” and that it is one of the “most important terms used to name cultural objects” (Plis, 2019, p. 116).

The “Great Explanatory Dictionary of the Modern Ukrainian Language” explains the concept as “a formulation, a general concept, an opinion” (Busel, 2003, p. 452).

According to V. Kononenko, representatives of various scientific schools try to “identify, describe and comprehend the main moral and ethical categories of human existence, to know their nature, inherent transformations of meanings, the figurative world that is hidden in them, and then – the transcendental, metaphorical meaning of the existence of universal guidelines, in our understanding – concepts” (Kononenko, 2004, p. 4).

The researcher V. Plis (2019, p. 115) presents a classification of concepts, highlighting, in particular, the following:

- by the degree of abstraction of the content – concrete and abstract;
- by the nature of the content – mental picture, scheme, hyperonym, frame, insight, scenario and kaleidoscope;
- by the level of semantic content – proportional, marginal and rudimentary;
- by the way of expression in the language – nominalized and non-nominalized;
- by the level of reflection of the national mentality – national and universal.

Moreover, the scholar is of the opinion that all these approaches are “complementary”.

The scholar V. Kononenko considers the concept in the framework of a literary text, dividing the selected concepts into the following two aspects:

- abstract-emotional (Will, Freedom, Slavery; Word; Dream, Hope; Faith; Love; Fear, Laughter; Sadness, Longing, Sorrow; Sin, Atonement; Evil, Good; Betrayal, Loyalty);
- traditional characterization (Kinship; Fraternity; Mercy, Cruelty).

In each of these concepts, the researcher identifies sub-concepts in accordance with the rethinking of the main content. In total, he identifies 109 constituent concepts that are realized in the works of the classics of Ukrainian literature.

Concepts are the core of the culture of a person's mental world; they are the concentration of his or her knowledge, ideas, associations, and experiences. For a full understanding of a concept, both its linguistic design and sensory experience and metaphorical rethinking are important. The basis for creating concepts is the

surrounding reality, which is reflected in images. The analysis of images of works of art allows us to determine the writer's idiom, his rootedness in the folk tradition, the skill of using visual means to generalize the surrounding world, the peculiarities of reproducing the main moral and ethical categories of human existence, in particular of the people whose culture he or she is a carrier of. The article analyzes the concepts-components of the image of a small homeland in accordance with V.Kononenko's classification.

RESEARCH OBJECTIVE, METHODOLOGY AND DATA

The purpose of the study is to analyze the image of a small homeland through the prism of artistic concepts in the collection of short stories by H. Huzovska-Korytska "The World Around Us".

The importance of the study is that it reveals the peculiarities of creating the image of a small homeland through the prism of artistic concepts and clearly demonstrates the relevance of the stories and the significance of the collection in the formation of a nationally conscious reader, synthesizes sub-concepts that deepen this image, the thoughtful perception of which contributes to the cultivation of a sense of love for the native land, awareness of oneself as part of one's people, and forms a patriotic principle.

Each stage of society's development summarizes the results of the previous one and poses new challenges, thus prompting us to rethink our achievements and develop a course for the future. This approach applies to social life in general and to many components of its culture. Perhaps first and foremost, it poses challenges to literature: which topics to raise, which problems to solve, which character to portray, and which forms to embody the idea. Today in Ukraine the literary issue is quite acute. And it is primarily related to contemporary events, in particular the war unleashed by Russia.

The new life is looking for a new word. Artists, caring about progress, are already determining the target audience, looking for ways to attract the reader's interest. The variety of the latest works is impressive. However, we would like to draw attention to the fact that they are addressed to a reader with well-defined needs and the ability to critically perceive them.

The path of a young child to a mature reader is long and often very difficult. Despite the variety of works available to the general public of literary connoisseurs, the fact that our contemporaries read very little remains undeniable. This is evidenced by an underdeveloped sense of the word, poorly formed reading skills, and the ability to find an author whom you trust, whose thoughts are in tune with yours, whose pace of translating ideas into verbal formulas sets you in tune with the same heartbeat. No matter how perfect and original the works for teenagers and adult readers are, a child comes to reading and appreciating them gradually, mastering in literature lessons step by step the works of art addressed to his or her age audience, learning national tradition, culture, and standards of behavior in simple artistic forms, mastering a variety of vocabulary, and savoring the artistic word. And only then is there a gradual

transition to the perception of the deep essence of what one reads from the simple to the complex at the level of themes, issues, forms, images, and visual means.

The study consists of two sections. The first section provides a theoretical justification of artistic concepts and subconcepts, analyzes the state of research on this issue in the scientific literature, classifies concepts, and indicates the basis for the creation of the latter. The second section analyzes the artistic concepts embodied in Halyna Huzovska-Korytska collection of short stories *The World Around Us*, explaining their semantic load and educational significance for the formation of a conscious reader – a little patriot in love with the world around him. The end of the study provides conclusions.

RESULTS AND DISCUSSION

The image of a *small homeland* in Halyna Huzovska-Korytska's collection “*The World Around Us*” is built on the basis of abstract-emotional and traditional characterization concepts. The writer skillfully depicts a wide canvas of the environment, in which there are no trifles, every detail is weighty, significant, important for the formation of the reader's understanding of the beauty of the land on which he lives, the depth of the relationship between man and nature, awareness of folk morality, etc.

The author pays considerable attention to the reproduction of traditional characterization concepts, in particular, such as *Kinship; Fraternity; Mercy; Cruelty*.

The concept of *Family* is most widely represented in the stories. The people depicted in the work are wise, prudent, caring, sincere, and hardworking. The writer creates a gallery of images of the small man. Her characters are carriers of folk morality, in love with their native land. The concept of Family is revealed by the author on the following levels: a group of people consisting of a man, a woman, children and close relatives living together; a family, a generation; a native side, a homeland.

The concept of *Nature* plays an important role in the stories. It consists of the following sub-concepts: *plants*, including *flowers, birds, animals, land, and water bodies (streams, seas)*.

Nature is revealed to the reader in all its glory. The flowers of the native land are pleasing to the eye, and each one is distinguished by something special. Thus, “*a dandelion, embarrassed, hid its eyes from people*” (Guzovska-Korytska, 2020, p. 6), and “*clouds were asking to pay it a visit*” (Guzovska-Korytska, 2020, p. 6), “*The dandelion was languishing from a light breath of the breeze*”, and it “*wove a summer miracle haze with a subtle touch*” (Guzovska-Korytska, 2020, p. 6).

The metamorphosis of the dandelion is conveyed through an original extended metaphor: “*over time, the gilding was replaced by a cloud and miracle parachutes covered the ground*” (Guzovska-Korytska, 2020, p. 6).

The story “*Poppy Miracle*” is a detailed artistic and metaphorical description of a flower. The original beginning of the story: “*It blushed tenderly by the roadside*” (Guzovska-Korytska, 2020, p. 8), the droplets of the poppy miracle “*gathered in a*

carpet and beckon with their virginity”, its stamens – “*fleecy specks of the soul*” – breathe “*measuredly, in unison with nature*” (Guzovska-Korytska, 2020, p. 6).

Above the plantain, “*the flowers of mallow gramophones played ... whitish-blue stars of chicory (Peter's whip) flaunted*” (Guzovska-Korytska, 2020, p. 10).

Skillfully selected artistic means emphasize the descriptions, contribute to the admiration of the beauty of the native nature.

In many works, the concept of *Nature* is directly or indirectly revealed through the sub-concept of *the sun*, which has a sacred meaning for every person. It is majestic, powerful, life-giving. *The sun* “*gilded everything around*” (Guzovska-Korytska, 2020, p. 6); under its rays “*the sun flower opened its eyes and radiated the joy of its own existence*” (Guzovska-Korytska, 2020, p. 6); “*gentle sun rays-towels wiped the leaves*” of the plantain (Guzovska-Korytska, 2020, p. 10).

Through the sub-concepts of *birds* and *animals*, the reader learns about the peculiarities of human coexistence with representatives of the fauna, realizes the depth of his spiritual world.

For example, *Khatnyi*, a sparrow saved by his grandfather, treats his master with reverence, makes friends with the cat, welcomes field sparrows, who “*scattered chestnuts*” on the crumbs sprinkled by the old man (Guzovska-Korytska, 2020, p. 5), returns to the “*house*” nest, feeling his importance as a member of the owner's family.

Sparrows reveal the attitude of a person to the bird brotherhood, care for them, they demonstrate “*sparrow's carelessness*” (Guzovska-Korytska, 2020, p. 5), and “*exhaling fright*”, they enjoy the treats.

The world of birds represents purely Ukrainian birdlife: *the cockerel* “*announced the birth of a new day*”, *the nightingale* “*brought out the achingly gentle song of the morning*”, they were joined by “*a woodpecker, a hard worker, knocking out hard-working notes over and over again*” (Guzovska-Korytska, 2020, p. 12), and the stork “*made friends with the locals and has already become one of them*” (Guzovska-Korytska, 2020, p. 16).

The owner's *cat*, raised by his grandfather in an atmosphere of kindness, reveals the wisdom of coexistence. “*It was not an easy lesson for the latter to become friendly to the "naida", the found one (sparrow-author)*” (Guzovska-Korytska, 2020, p. 5). He “*rushed to defense the sparrows*», when «*the air was shrilled with alarm*” (Guzovska-Korytska, 2020, p. 5).

Yehorko the hedgehog, who had chosen the farmstead, “*was a real diplomat*” and “*paused in a well-mannered manner, waiting to be remembered and invited to a party*” (Guzovska-Korytska, 2020, p. 14). Grateful animals bring to people “*on their backs-backpacks... apples of the wild apple tree*” (Guzovska-Korytska, 2020, p. 15).

The world of domesticated animals is conveyed by numerous verbs formed from sound-imitating words: “*Then everything went on as usual: barking, meowing, mooing, grunting, cackling, knocking, thundering...*” (Guzovska-Korytska, 2020, p. 12). And behind these words, the diverse animal world of the countryside appears: dogs, cats, cows, pigs, chickens, geese, ducks.

The description of the native land is of great importance in the stories. *The Earth* concept is represented by numerous sub-concepts. These are *the lawn* that is “covered

with an orange carpet” (Guzovska-Korytska, 2020, p. 6), the field *path* framed by a poppy miracle flower, and the grandfather's *farmstead*, where a sparrow party and a cat fight take place. According to the author, the vegetation by the road is a “*carpet*” and a “*miracle*”. These lexemes attract the reader's attention, teach love for the native land and observation.

The concept of *Nature* is also represented by *the stream* from the story of the same name, which “*gurgles, creating its own life-giving melody*” (Guzovska-Korytska, 2020, p. 12).

The concept of *home* is embodied in the sub-concept of *hut*, which symbolizes comfort, warmth, and love. The sparrow (Guzovska-Korytska, 2020, p. 4) is proud of the fact that he is special because he is “*huted*”, *domesticated* (protected, enveloped in care and love). In the short story, variants of lexemes with the root *hut-* are used five times, which emphasizes the importance of involvement with those who live in the house.

The Family concept includes the following sub-concepts: *grandfather, uncle, grandmother, and grandson*.

Grandfather Roman (“Householder”) (Guzovska-Korytska, 2020, p. 4) is a carrier of folk morality, a person who cares about animals. The author achieves touching portrayal of the old man through metaphorization and the use of hyperbole. He rescues the “*gray-headed*”: “*He nursed it for days, fed it herbs, shared his generosity between the sparrow and the cat*” (Guzovska-Korytska, 2020, p. 5), birds fly to the yard, attracted by “*grandpa's hospitality*”, he rewards the cat's good deed – “*he slips a bowl of milk. He deserves it*” (Guzovska-Korytska, 2020, p. 6), paves a nest for the owl, showing care and generosity.

Grandfather Zakhar (“Plantain”) (Guzovska-Korytska, 2020, p. 10) is a bearer of knowledge about the medicinal properties of plants, “*a well-known healer, taught his grandson Andriyko folk wisdom. Every blade of grass has a healing power, every root is a healing miracle source*” (Guzovska-Korytska, 2020, p. 10). “*Grandfather's science sowed the seeds of interest in the boy's soul, and plantain enchanted him with its own healing power*” (Guzovska-Korytska, 2020, p. 10).

Uncle Roman (“The Stream”) becomes a reliable friend of the stream, “*with his economic hand he cleared the way for it to enter the world every year*” (Guzovska-Korytska, 2020, p. 12).

The concept of *a person* helps to reproduce attentiveness, indifference, observation, sincerity, and sensitivity: “*a person marveled and admired that Vitality (of the stem)*” (Guzovska-Korytska, 2020, p. 9), enjoyed contemplating the inner womb of the poppy, observing “*how the whole being of the field beauty is full of life*” (Guzovska-Korytska, 2020, p. 9), greeted the stork “*as a good friend, lured with goodies*” (Guzovska-Korytska, 2020, p. 14), did her daily work, upholstered nuts to give birth more abundantly: “*sheathed, gathered bounty*” (Guzovska-Korytska, 2020, p. 23).

The traditional characterization concepts created by the author to emphasize the image of her small homeland are vivid and accurate. By depicting people and nature, the writer tries to achieve sincerity and ease of narration. The pictures of the small

homeland come to life, evoke admiration and appreciation in a young reader, and in an adult - nostalgic feelings of belonging to the native land.

According to V. Kononenko's definition, abstract emotional concepts include the following: *Will, Freedom, Slavery; Word; Dream, Hope; Faith; Love; Fear, Laughter; Sadness, Longing, Sorrow; Sin, Atonement; Evil, Good; Betrayal, Loyalty*. The stories in *The World Around Us* contain the following: *Word, Hope, Goodness*. We have also identified other abstract and emotional concepts used by the author to create the image of a small homeland, in particular, the following: *Life, Future, Fate, Memory, Wisdom, Joy, Indifference, Gratitude*.

Often, traditional characterization concepts are closely intertwined with abstract emotional concepts. For example, the concepts of *Mercy and Goodness* are realized through the image of the grandfather ("Khatnyi") and his attitude to the bird and cat; through the image of the plantain from the work of the same name: "*He was aware of the importance of his own mission and repeatedly lent a helping hand to everyone who needed it*" (Guzovska-Korytska, 2020, p. 10).

The concept of *Word* is related to the concepts of *Joy and Childhood*. They are reflected in the story "Dandelion: Grandfather or Grandmother?" (Guzovska-Korytska, 2020, p. 6 - 7), which tells about a children's game that "*made an adult's soul respond with **childhood**: "Grandfather or grandmother?"*" (Guzovska-Korytska, 2020, p. 7), awakened memories of the carefree happy world of childhood, and realized the joy of being in one's native land.

The narrator of the work "Cuckoo" is also warmed by the memories of *childhood*, to whom «he responds with *childhood*: "*Oh, golden cuckoo, show us the gate*". And Zozulka, as he shares his feelings, "*became agitated and set a course for my small homeland, which attracts me with childhood memories*" (Guzovska-Korytska, 2020, p. 19).

We would like to draw attention to how consistently and deeply the concept of *Life*, without which the whole world around us has no meaning, is depicted in the stories. The author embodies this concept with the help of cognates: *life, vitality, vitality*, each of which enhances the significance of this concept. The writer complements this concept by introducing the philosophical categories of *fate, future, and futureness* into the text of the stories (author's novelty).

Thus, "*the stem was reaching for life*" (Guzovska-Korytska, 2020, p. 9), "*it was breaking through the impudent weeds that brazenly covered the sun*" (Guzovska-Korytska, 2020, p. 9); plantain "*heart leaves, creating a life-giving environment, sprouted shoots-arrows that were reaching for life*" (Guzovska-Korytska, 2020, p. 10), "*the nature of the field beauty is winning with life*" (Guzovska-Korytska, 2020, p. 8); approaching the poppy, "*you feel more strongly the gentle *breath of life* of the flower, which trembles in the annoying wind*" (Guzovska-Korytska, 2020, p. 8).

The resilience of an ordinary stem is impressive. The concept of *resilience* grows into the concept of *hope*. The plantain, despite the fact that "*it was covered with dust all day*", "*washed itself with dew in the morning*" (Guzovska-Korytska, 2020, p. 10), and this only emphasizes its stoic character. It is this stoicism that a person must learn in order to make his earthly life meaningful.

Describing the difficult fate of the stem, the author notes that its *“inner strength was the life-giving source that nourished confidence in the future...”* (Guzovska-Korytska, 2020, p. 9), it *“fought, made its way to the sun to the fear of weeds, to the joy of man”* (Guzovska-Korytska, 2020, p. 9).

Despite the short age of the dandelion, *“it did not get upset because it knew how to surprise during its plant life”* (Guzovska-Korytska, 2020, p. 6).

The stork, flying away to warm lands, threw *“a farewell glance at the nest and, waving a hopeful wave, set a course for warmth”* (Guzovska-Korytska, 2020, p. 18).

The wind in the work is light, caring, creative: *“picking up every thread and hair, it made a miracle carpet for the future”*, and the parachutes-grains picked up by it flew in different directions, *“leaving hope for germination”* (Guzovska-Korytska, 2020, p. 7).

The concept of *Fate* is embodied in the description of the short life of plants. Existential notes of existence and the inevitability of the future are heard in the story of a stem that *“filled with life... realized its vegetable fragility”* (Guzovska-Korytska, 2020, p. 9), and, despite everything, fought for life. It is easy to see a parallel between the life of a plant and a human being, which, compared to the existence of nature, is fleeting, so it is necessary to live fully on your land, appreciating the time allotted by the God.

The concept of *the Future* is also embodied in the texts of the stories. *“The fleecy specks of the soul (of the poppy) measuredly, in unison with nature, fill the miracle with the future...”* – this extended metaphor reveals the idea of the cyclical life of the flora: the flower will give rise to seeds, the seeds will give new life to the plant (Guzovska-Korytska, 2020, p. 8).

The concept *Memory* reflects the respectful attitude of the protagonist of the story “Khatnyi” (Domestic) to his ancestors: the grandfather *“searches through the threads of memories”* (metaphor), continues the tradition of his grandmother who *“fed everyone with grain”*, thus maintaining the connection between generations, *“he lived his life with this teaching”* (Guzovska-Korytska, 2020, p. 5), following the example of his relatives.

The concept of *Memory* logically develops into the concept of *Wisdom*. The author introduces into the text of the stories inclusions of folk wisdom accumulated in proverbs, sayings, and beliefs. *“It will be easier for both man and bird in the warmth»*, my grandfather remembered from his childhood when his grandmother Maria fed grain to everyone who came to the yard” (Guzovska-Korytska, 2020, p. 5; 19). Potichok from the story of the same name observes *“how the elders taught the younger ones, how his father's science was showing itself before his eyes”* (Guzovska-Korytska, 2020, p.12).

Talking about the dandelion, the author uses the folklore aspect, noting that *“in the spring ... it became a source of energy, health, and legends were made about its healing properties...”* (Guzovska-Korytska, 2020, p. 7); introduces into the text of the work a story about a game in which children blew on a picked flower, wondering: *“if the lint remains on top, on the bangs, it is a 'grandmother', and if it looks like a beard, it is a 'grandfather'. And this game, so ordinary and mischievous, at first*

glance, as it turns out, was of great importance: it contributed to the spread of the flower, «helped the plant to establish itself on the ground” (Guzovska-Korytska, 2020, p.7). The author describes the Ukrainian belief that “if a stork family chooses a farmstead, neither fire nor lightning will touch the family”, and cites a saying that was used to ask storks: “*Buzka, Buzka, bring Maruska!*” (Guzovska-Korytska, 2020, p. 17).

The concept of *unpretentiousness* is realized in the story “Plantain”: “*Unpretentious, he was not offended by the neighbors*” (Guzovska-Korytska, 2020, p. 10). The brook also shows unpretentiousness: “*No complaints, no despair, no dissatisfied muttering*” (Guzovska-Korytska, 2020, p. 12).

The concept of *indifference* is reflected in Plantain's observations of people's behavior and their actions to achieve what they want: “*I observed how a person, admiring the mallow, immediately trampled on the chicory*”, “Sometimes the gramophone of the mallow suffered when someone got to the roots of the Peter's whip (chicory)” (Guzovska-Korytska, 2020, p. 10). Talking about such negligence and indifference of a person towards plants, the author encourages us to be attentive to the world around us, to our small homeland.

Realizing the concept of *Gratitude*, the writer expands the boundaries of her small homeland: from the starting point to the cosmic dimension, the top of which is the God Creator. Thus, a stream of gibberish, “*thanking God and people for the happy moments of their existence*” (Guzovska-Korytska, 2020, p. 11).

The richness and imagery of the artistic word used to create concepts is striking. This includes numerous detailed metaphors: “*clouds hung over human hopes, blocking the path of the sun*” (Guzovska-Korytska, 2020, p. 20), and unexpected comparisons: rays-towels, backs-backpacks; personification: “*the sunflower was opening its eyes*” (Guzovska-Korytska, 2020, p. 6), the breeze “*barely perceptible breath was stirring her (the cuckoo – author)*” (Guzovska-Korytska, 2020, p. 19), autumn “*will touch a leaf with yellow, or even add burgundy style to a dog rose*” (Guzovska-Korytska, 2020, p. 23); gradation: “*I put the stork's rescued wing under his, thanked his friend for his kindness, helped him*” (Guzovska-Korytska, 2020, p. 18), near the oak “*the music of children's sincerity, mercy, sensitivity sounded*” (Guzovska-Korytska, 2020, p. 23); antithesis: “*some people have nuts and some people have nothing*” (Guzovska-Korytska, 2020, p. 23), etc.

The peculiarity of the author's idiom is that each story ends with a short logical conclusion that accumulates the main idea of what the work is about. These are usually nominal one-syllable sentences. The lexemes used in them are mostly abstract and emotional concepts: “*Future*” (Guzovska-Korytska, 2020, p. 7), “*Friendliness*” (Guzovska-Korytska, 2020, p. 5), “*Wisdom*” (Guzovska-Korytska, 2020, p. 4), “*Awe*” (Guzovska-Korytska, 2020, p. 8), “*Resilience*” (Guzovska-Korytska, 2020, p. 9), “*Compassion*” (Guzovska-Korytska, 2020, p. 19).

CONCLUSION

The image of a small homeland created by Halyna Huzovska-Korytska in her collection of short stories “The World Around Us” is revealed through numerous concepts, both abstract and emotional, and traditional and characteristic. They are either tightly intertwined or exist independently and are self-sufficient. The world of the small homeland depicted by the writer is a native land that strikes with beauty, people and animals living in harmony, a family through which the memory of the family and the nation is transmitted, a childhood that inspires and awakens memories, a God whose gratitude is natural and justified, a spirituality in which there is a place for joy, goodness, wisdom, and, finally, life itself in all its manifestations, without which everything else would not make sense.

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Корицька, Г. & Ньюкало, О. (2024). Образ малої батьківщини крізь призму художніх концептів збірки оповідок Галини Гузовської-Корицької “Світ навколо нас”. *Дитяча література: інтердисциплінарний дискурс*, 1 (1), 78 – 89.

Мета дослідження полягає в аналізі образу малої батьківщини крізь призму художніх концептів збірки оповідок Галини Гузовської-Корицької “Світ навколо нас”. Важливість здійсненого дослідження в тому, що воно розкриває особливості творення образу малої

батьківщини крізь призму художніх концептів і наочно демонструє актуальність оповідок та знаковість збірки у формуванні національно свідомого читача, синтезує підконцепти, які поглиблюють цей образ, вдумливе сприйняття яких сприяє вихованню почуття любові до рідної землі, усвідомленню себе як частини свого народу, формує патріотичне начало. Новизна роботи полягає в спробі комплексного дослідження ключових концептів *Слово, Надія, Добро, Життя, Майбутнє, Фатум, Пам'ять, Мудрість, Радість, Байдужість, Вдячність, Милосердя, Дитинство, Життєстійкість* та інші.

В оповідках найширше представлений концепт *Родина*. Люди, зображені у творі, – мудрі, розважливі, дбайливі, щирі, працьовиті. Письменниця створює галерею образів малої людини, яка є носієм народної моралі, залюблена в рідну землю. Концепт *Родина* розкривається авторкою на таких рівнях: група людей, що складається з чоловіка, жінки, дітей та близьких родичів, які живуть разом; рід, покоління; рідна сторона, батьківщина.

Зауважено, як послідовно й глибоко змальовано в оповідках концепт *Життя*, без якого весь навколишній світ не має сенсу. Авторка втілює цей концепт за рахунок спільнокореневих лексем: *життя, життєстійкість, життєдайність*, кожна з яких підсилює вагомість цього поняття. Письменниця доповнює цей концепт, уводячи в текст оповідок філософські категорії *фатум, майбутнє, майбутність* (авторський новотвір).

Образ малої батьківщини, створений Галиною Гузовською-Корицькою в збірці оповідок “Світ навколо нас”, розкривається за рахунок численних концептів, як абстрактно-емоційних, так і традиційно-характерологічних. Вони то щільно переплітаються, то існують самостійно та є самодостатніми.

Особливістю авторського ідіостилу є те, що кожна оповідка закінчується коротким логічним умовиводом, який акумулює основну думку того, про що йдеться у творі. Це зазвичай називні односкладні речення. Лексеми, використані в них, – це здебільшого абстрактно-емоційні концепти: *Майбутність, Дружелюбність, Мудрість, Трепетність, Життєстійкість, Щемливість*. Вражає образність художнього слова, засобами якого створюються концепти: метафори, порівняння, персоніфікація, градація, антитеза.

Ключові слова: концепт, абстрактно-емоційні концепти, авторський ідіостиль, мала батьківщина, рідна земля.

Korytska, H. & Nyukalo O. (2024). Image of a Small Homeland through the Prism of Artistic Concepts in Halyna Guzovska-Korytska's Collection of Short Stories “The World Around Us”. *Children's literature: interdisciplinary discourse*, 1 (1), 78 – 89.

Received: January 10, 2024; **Accepted:** April 28, 2024.