

CHAPTER 4. LITERARY DISCOURSES OF NATIONAL LITERATURES

UKRAINIAN DIASPORIC CHILDREN'S LITERATURE OF THE 20TH CENTURY IN CONTEXT OF WRITINGS IN ENGLISH: A CHILD VOICE, TABOO AND THE OTHERNESS

Maryna Vardanian¹

Abstract. The issue of non-silence in the children's literature by the Ukrainian emigrants can be interpreted as affirmation of the cultural otherness, based on Levinas's ethics of responsibility for the Other. Through children's voices the writers highlighted the right of Ukrainians to the cultural otherness (the collective memory, history, identity, language, religion and state). At the same time, Ukrainian emigrant writers' ideas are close to those of English and Irish writers, particularly expressed in the books by Ch. Dickens, A. A. Milne, and John Boyne, among many others. I distinguish three types of children's self-presentation revealed through voices in the Ukrainian and children's literature in English.

The first type of voice is related to the call for social changes. I trace it in the works by Ch. Dickens and V. Vynnychenko. Both writers raise the issues of social injustice through the children's images.

The second type of voice explores the issue of unacceptability of the cultures' and nations' destruction. This is the so-called 'genocidal prose', to which we include English-language works by John Boyne and Jennifer Elvgren and works by Ukrainian emigrant writers, such as Olha Mak, Lesia Bryzghun-Shanta, Ivan Bodnarchuk, and many others. Despite the fact that these works raise issues of war and violence, they are distinguished by their humanistic tone.

The third type of voice is, on the one hand, about the child's world, his or her self-expression, and, on the other hand, it is the call to know and preserve the cultural otherness wherein the child belongs. This type of voice

¹ Doctor of Science, Full Professor at the Department of Translation and Slavic Philology, Kryvyi Rih State Pedagogical University, Ukraine

is considered through the works by A. A. Milne, Roman Zavadovych, and Hanna Cherin.

Introduction

Ukrainian emigrant writers of the 20th century covered issues that were taboo elsewhere because they understood that children's literature is not just about fun. Some of these themes are so-called 'horrible themes'. They are controversial, evoking a strong response and are shunned in society as traumatic topics for the mental welfare of a child.

Subjects linked to the actual Ukrainian experience beyond the imperial influences that Ukraine and Ukrainians have endured in the last few centuries, are also tabooed. Accordingly, the main message of my paper is to show the types of children's voices in children's literature of the Ukrainian emigration of the 20th century, in which questions are voiced about the difficult existence of a child in the family and colonial oppression, the destruction of people's and cultural diversity, personal identity and the rights to national differences. My paper is based on the viewpoint of ethical responsibility for Others by contemporary thinker Emmanuel Levinas. Here, I will analyze the types of children's voices in Ukrainian children's literature in context of literature in English, particularly, by Ch. Dickens, A. A. Milne, and John Boyne, among many others.

The texts by the emigrant writers of the 20th century have deeper meanings, to which the authors wish to attract attention through the voices of children. Therefore, the issue of non-silence in children's literature of the Ukrainian émigrés of the 20th century can be interpreted as affirmation of the otherness, which includes actuality of a cultural identity.

Such ideas could develop under the influence of the external and internal factors of those times. On the one hand, in the mainland Ukraine (ethnic territory), which was part of the Soviet Union at that time, the 'Soviet identity' and the type of the new human (the so-called 'homo soveticus') were formed through the literature. Instead, the Ukrainian was subjected to taboo, the national was oppressed, and the vast majority of emigrant writers were banned. On the other hand, it is the intercultural environment of countries such as the United States of America, Canada, Australia, France, Germany, etc., where expatriates from Ukraine lived, which created some intentions of the self-affirmation of Ukrainian cultural identity in foreign

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countries. Besides, there were also children in the emigration who had to adapt to the new environment, and, at the same time, keep the memory of their native land, their homeland. Thus, internal factor was due to the desire of the generation of expatriates to not lose the connection to Ukraine and the belief in the return of Ukrainian children to their Motherland in order to build the Ukrainian state.

All of this created a number of intentions in the fiction for the children and youth by emigrant writers, which coincide with Levinas's ultimate question: what type of relationship is possible 'between us'? In the Ukrainian context, these relations are defined by: (1) the conditions as a result of the process which they have been subjected to (the wars, the internment camps and the losses); (2) the new circumstances of their existence (the expatriation, the alienation and the suffering); (3) the struggle for "national being or not being" [12, p. 226].

As I mentioned before, my interpretation of the texts by the Ukrainian emigrant writers is based on Levinas's ethics idea of responsibility for Others. Levinas argued in his work *Between Us*: "The Other is the only being whose negation can be declared as total: a murder" [14, p. 14]. To paraphrase Levinas, Auschwitz was God's revelation for the Jewish people, where the abandonment of God afterwards would lead to the disappearance of Israel [14, p. 114]. We can draw an analogy to Ukrainian emigrants who physically and spiritually fought for Ukraine. Their emigration became the basis of the collective memory formation and preservation, creative manifestation of which appeared in the spiritual image of the Motherland, distant Ukraine as the Other, to which every Ukrainian in emigration should bear the responsibility for its culture, language and the general existence. In this context, as I will show, the two main motives of the Ukrainian writers' works are realized through the images of children such as the continuity of 'the kin – Ukrainian people – the nation', and the change of generations that will continue working towards the Ukrainian cause.

1. A Child Voice as a Way to Social Changes (V. Vynnychenko and Ch. Dickens)

In historiographical works, the history of Ukrainian emigration has several waves, each possessing a predominantly socio-political basis. One of the first prominent representatives of Ukrainian intellectuals and artists

in exile is Volodymyr Vynnychenko (1880 – 1951), who had been a resident of France since the 1920s. He is known not only for his works for adults, the philosophical treatise *Konkordyzm (Concordism)*, and his plays that were produced on many European stages of that time. His socio-psychological collection of stories *Namysto (The Necklace)*, written between the 20th and 30th years of the past century, has significantly enriched Ukrainian children's literature. V. Vynnychenko, who spent most of his life in Europe, was familiar with its cultural, literary and artistic life; he largely shared the opinion of the democratic foundations of society, for which he also spoke in his works about children.

As an educated person, Vynnychenko often admired the work of other European writers, philosophers and artists, including A. Gide, H. Bergson, F. Nietzsche, and others. It is not known for sure whether Vynnychenko was familiar with the work of the famous English novelist and journalist Charles Dickens (1812-1870). However, the translations of Dickens' works appeared in Ukraine as early as the 1880-90s, with one of the first appearing in 1891 [9, p. 7]. As Natalia Zhluktenko points out in the preface to the later translation of this work by V. Cherniakhivska (*Oliver Twist*, Kyiv, 1993), Dickens believed in the high social value of art. This creative philosophy related the world of Dickens's fiction to the aesthetic world perception of such Ukrainian men of letters as T. Shevchenko and I. Franko [9, p. 7]. V. Vynnychenko should be named among them, for he has always considered literature an opportunity to practically test social ideas through the artistic word.

Vynnychenko's ideas are close to Ch. Dickens's, who often commented on the lives of the poor in his works: "Considered the leading Victorian novelist, Dickens integrated social criticism into his popular books" [13, p. 403]. His major works *Oliver Twist* (1837–1839), *A Christmas Carol* (1843), *David Copperfield* (1849–1850), *Bleak House* (1852–1853), *A Tale of Two Cities* (1859), *Great Expectations* (1860–1861) show Dickens's comprehension of the typical course of a young man's life in Victorian England.

Both the novel *Oliver Twist* by Ch. Dickens and collection *Namysto (The Necklace)* by V. Vynnychenko are about disadvantaged children; this topic allowed the writers to expose the social problems of their time. Moreover, both writers in their works bring the criminal element vibrantly to life within their pages. Such themes have always caused controversy among

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the reading audiences; in particular, the issue of including in children's literature works not intended for, but dwelling on the children. After all, such works are meant for an adult who has to comprehend important social or political problems of the time through the image of a child. However, researchers of children's literature tend to believe that such texts should be read to children, because they, on the contrary, help the children's voices to be heard. According to Emer O'Sullivan (*Comparative Children's Literature*), "The key difference between children's and adult literature lies in the fact that the former is written or adapted specifically for children by adults." [17, p. 12]. So the books of both writers were included into children's reading, which made them popular.

The works by Vynnychenko and Dickens were published at different times, and both writers opposed the disregard for children's rights in their own way. Each has certain connection with the writers' childhood. Dickens was the son of a lower-middle-class father who constantly lived beyond his means and was eventually sent to debtor's prison. At the age of twelve Dickens was forced to work in a factory for meager wages. Dickens returned to school after an inheritance relieved his father from debt, but he became an office boy at the age of fifteen [13, p. 472]. So Dickens gained a lot of experience. And when he started working as a journalist, he learned all about the life in the British capital, about every social class – from prisons and factories with exhausting child labor to the court and parliament [8, p. 5]. As Ruth Richardson properly noted in her *Dickens and the Workhouse*, "Dickens has a facility for relating experiences, which feel so truthful and authentic that it is not difficult to believe that he is remembering his own experiences and insights as a child." [20, p. 38]. So, on the one hand, Dickens's works contain autobiographical elements, and on the other, the writer meticulously conveys the atmosphere of the capital of that time – so it is no coincidence that he is called "the chronicler of London".

In his novel *Oliver Twist*, Dickens condemns it with the image of the orphan Oliver Twist, who lives in the slums of London, with all their injustice, poverty and destruction. In his work, Dickens sought not only to move the readers, but also to make them think about the reasons for such human condition – of the poor, the orphans, the frail elderly people. He sees the reason for it in the laws of that time. In his novel, Dickens exposes the cruel inadequacies of workhouse life as organized by the New Poor Law of

1834: “The law made the workhouses, where people who could not support themselves were forced to live and work, essentially prisons with degrading conditions, and mandated the separation of families upon entering” [13, p. 473]. At the very beginning of the novel, he provides a sarcastic description of the workhouse for the poor, where *Oliver Twist* dwells: “The workhouse was a fine home for poor people. It gave them a wonderful choice. They could choose to live there and starve slowly. Or they could choose not to live there and starve quickly. People who lived in the workhouse got a meal of gruel – watered-down oatmeal – three times a day. Twice a week they were given an onion, too. On Sundays they got half a roll” [7, p. 7]. Thus, in his work, he realistically depicts the social gutter and the world of criminals that surrounds the child, raising the issues of upbringing, disadvantaged childhood, social inequality, injustice and crime.

The stories of the collection *Namysto (The Necklace)* by V. Vynnychenko present psychological types of children who rebel against social reality with its poverty, exploitation of child labor, social inequality and child abuse, all of which occurred in Ukrainian life, while Ukraine was a colony of the Russian Empire. However, while the English novelist depicts the inner essence, the mood of his little characters directly through their own words, monologues and his own author’s commentary (this way of psychological insight is called depicting “from within” and is “direct”, points out Yu. Bogachevska), Vynnychenko speaks directly about the mental state of children, but shows it indirectly, by depicting their actions, movements, gestures, eyes and facial expressions, glances [3, p. 14]. Like Dickens’s, Vynnychenko’s stories are based on the writer’s own life. In them the author conveys the memories from his childhood and youth. First of all, the events take place in Yelisavetgrad and the village of Vesely Kut (now the village of Hryhorivka); in the former the writer was born, in the latter he spent the summer with his grandfather; the games and risky entertainment, depicted in the stories, are also from the writer’s childhood; relations of children’s characters with adults, their misunderstandings are the result of traumatic experiences, ambivalent attitude towards the mother and the relationship with the father; and the main characteristic features of children’s images are projected onto the figure of Vynnychenko in his childhood [18]. Such memories made it possible for him to realistically depict the life and social realities of the changing Ukraine at the turn of the century.

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The family stories about Ukrainians' life in village or city of the early 20th century are the core of his collection *Namysto (The Necklace)*. However, the protagonists are children, mostly from poor families whose voices are traced at three levels: ethnographic and household, social, and psychological. First of all, the ethnographic facet of the stories is actualized in their titles, which are the opening lines of Ukrainian songs. This way the artist shows the cultural image of Ukraine, where song accompanies Ukrainians under any circumstances. This way, through song, the author reveals the traits of Ukrainian national character – cordocentrism, geniality, heartfulness. Secondly, through song the author tries to convey his own states of mind – sometimes elevated, but mostly nostalgic, typical of Ukrainian emigrants in general. Thirdly, the songs become means of psychological insight into the images of children's characters [23, p. 196].

Vynnychenko reveals the taboo and the prejudices in the Ukrainian household of that time through the eyes of the children, portrays the beliefs of Ukrainians in the hobgoblin (the Ukrainian meaning is house's spirit or *domovyk*), the search for God, the thoughts of death, losses, salvation, hope. Like all the other writers of the Ukrainian Diaspora, he details the elements of everyday life in the house (in Ukrainian culture *hata*) of that time, customs, food, clothes, fun, celebrations, as it reveals the cultural identity of Ukrainians that is kept in each family.

However, the writer makes his greatest emphasis on the social and psychological aspects. In psychological aspect, on the one hand, Vynnychenko shows the world of childhood with its diversity, division and dreams; on the other hand, he emphasizes the fact that the child does not get proper understanding as a full-fledged person in the society of adults of those times.

This psychological aspect is enhanced by pictures and images of the social reality of that time. In particular, Ukraine is shown as socially contrasted in the story *Oy, vypyla, vyhylyla...* (Ukrainian song *Oh, I drank, I swigged...*). Here, the author shows not only the children of the urban poor, arousing sympathy, but also portrays the image of the general ironically: "...very thick, round, and small, like a white onion that rolls on the path" [24, p. 74]. The writer also shows us the children from rich families (in Ukrainian *pan*) and we see them in contrast with the main character of this story, eight-year-old Lanka, who had to mature early, and worked hard to help her sick mother. This way, the artist implies that all children are

equal, have equal rights to childhood, entertainment, care, and love from their families.

In his other short stories, *Za Sybirom sontse skhody* (*Beyond Siberia, the sun rises...*), and *Hei, ty, bochechko* (*Hey, You 'Barrel...*), Vynnychenko gives a voice to his little heroes, first of all, to identify the child's individuality, and to draw attention to the necessary changes needed in the society at that time. In this way, the author not only articulates important issues at the level of family relations, the education system and social inequality in general, but also reveals children's dreams of freedom, happiness, nobility, and justice. Because, speaking by Levinas's words: "Respect is the relationship between the equal" [14, p. 42].

The presentation of the world through the eyes of a child, the discovery of life through a game, the dangerous or borderline situations, and various rebellions are peculiar models of giving the child a voice as a call to social change. The collection of Vynnychenko's *Namysto* (*The Necklace*) is a kind of hermeneutical stringing of the stories of the colonial oppression of Ukrainians, by portrayal of which the author allegedly wishes to lead to the understanding of Ukraine's need for changes at that time.

2. A Child Voice as a Call against Destruction of Nations or Cultures. Ukrainian 'Genocide Prose', John Boyne and Jennifer Elvgren

And the changes really happened, but in Ukraine they were connected to the tragic pages of its history. And while for Vynnychenko and other representatives of the 'older emigration' Ukraine often revealed itself in the experiences of the beginning of the new century, for the 'younger emigration' of the Ukrainian intelligentsia, which formed between the two World Wars and after the Second World War, Ukraine appeared to be ruined and lost, and the denial of its own statehood and identity was understood, in the words of Levinas, as "the killing of the Other."

For the writers of the 'younger emigration', the idea of responsibility for Ukraine was understood entirely in the spirit of the philosopher's idea of "the face of Other", which is to be interpreted as "Responsibility for the Other – until the death of the Other" [14, p. 190]. The personal fates of emigrant writers bear evidence to the fact that they chose this type of relationship "between us": the condemnation of the totality of 'We', which erases the otherness, and the glorification of sacrifice, honor, and truth

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for the Other, for which responsibility is taken. Such a moral imperative becomes a voice of conscience in relations with the Other.

The children's narratives had become the opposition to the destruction of nations or cultures, in particular, in such works of Ukrainian emigration literature as *Kaminnia pid kosoju* (*Stones under the Scythe*) by Olha Mak, *Chorni khmary nad zolotystym polem* (*Black Clouds over the Golden Field*) by Lesia Bryzghun-Shanta, *Za Zbruch* (*For Zbruch*) by Ivan Bodnarchuk, *Hania* by Bohdan Fedchuk, *Petruseva Povist* (*Petrus's story*) by Olena Tsehelska, *Mykhailyk* by Mariia Dmytrenko, etc.

There are two types of the child voice. The first one is the suffering characters; the other type is fighter characters. Orphans and refugees filled with emotions of horror, despair, and helplessness are in these books. In this military picture of the world, the child is shown on the borderline between life and death. The child is standing up for his / her destiny, a purpose, and an identity in both places: either in Europe or occupied Ukraine.

The second group of child characters in Ukrainian emigrant literature is one that defies reality and authority, showing boldness, pride and self-sacrifice in their resistance. In the national aspect, such images of children are the bearers of collective memory, which will preserve the self and remember the lessons learned, the world that has destroyed the adults. For instance, in the story by Ivan Bodnarchuk *Za Zbruch* (*For Zbruch*), the author discovers the children's voice of disobedience: despite risk and danger, they cross the line, fleeing from the grip of a totalitarian machine. Concluding his work, the author introduces national and religious symbols of Ukrainians such as the crucifix, the portraits of Taras Shevchenko and Ivan Franko, to which the rescued children pray [2, p. 26]. In Bodnarchuk's book, such salvation symbolizes not only the freedom but also the preservation of Ukrainian identity, its national and religious traditions for the future.

With this comes the second type of voice, presented in children's literature as the voice of the call against destruction of nations or cultures, related to the artistic interpretations of 'horrible themes' devoted to the tragic pages of the world and national history suppressed in the Soviet Union, and still largely unknown to the world community. In particular, this refers to the occupation of Ukraine in the Second World War, forced emigration and the genocide of Ukrainians by Stalin's regime, named "Holodomor-33" (meaning "extermination by hunger" – from "moryty holodom") [1, p. 18].

These topics of works for children are also controversial not only in Ukrainian society. For the prevailing opinion is that children's literature should portray only the idyllic childhood. However, as J. L. Powers and Jane M. Gandhi properly note, "Currently, approximately one billion children under the age of eighteen are growing up in regions affected by conflict." [11, p. 147]. In her introduction to her collection of essays, *That Mad Game: Growing Up in a Warzone: An Anthology of Essays from around the Globe*, J. L. Powers describes contrasting experiences of childhood: "In the western world, we tend to think of childhood as a protected state – an idyllic time when children can play, go to school and enjoy life without being burdened with the cares of the adult world. One assumption behind this idea is that children should grow up in a safe and stable environment. Yet considering the daily realities of children worldwide, safety and stability are not the norm. Charles London ... points out that there have been 14,000 wars in the last 5,600 years, and at least 60 wars since 1945. Children are far more likely to experience war at some point during their childhood than they are to grow up without it. Currently, approximately one billion children under the age of eighteen are growing up in regions affected by conflict. In fact, even in the U.S., many children are growing up in neighborhoods affected by so much gang violence that they are essentially growing up in a war zone" [19, p. 14–15].

That's why Jane M. Gandhi, in her work *Genocide in Contemporary Children's and Young Adult Literature*, considered postmodern forms of national genocide in Cambodia, Guatemala, Kurdish Iraq, Bosnia-Herzegovina, Kosovo, Rwanda, Darfur, shown in modern books and texts for children and youth [11]. She emphasized that such works should not be based on lies; they are intended to help "young readers understand the hard truth." Moreover, such books break stereotypes about other cultures, provide ordinary peoples or 'stateless' nations with an opportunity to speak, develop respect for others. So the children who do not have access to these books are denied the opportunity to experience their own culture and either agrees with its depiction by other cultures, or question / challenge inappropriate images of themselves that they may find. This is what Ch. Taylor, in his work *The Ethic of Authenticity*, called 'depriving of experience'. After all, the 'depriving of experience' associated with traumas of the nation, prevents the people from understanding their own identity, leading over time to its general loss [22].

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Ukrainian children's literature about the Great Famine more likely belongs to spiritual literature than to the traumatic one. This corpus includes various genres and types:

– informational texts in the magazine for youth *Krylati (The Winged)* – with distinctive titles *Famine is a Crime of Moscow* by V. Ilchenko, *When Ukraine was Dying of Hunger* by I. Davydenko, etc;

– handbooks for educators *Teaching about the Holodomor: a Curriculum Resource for Educators* by Oksana A. Wynnyckyj;

– stories *Kaminnia pid kosoju (Stones under the Scythe)* by Olha Mak, *Chorni khmary nad zolotystym polem (Black Clouds over the Golden Field)* by Lesia Bryzghun-Shanta;

– short stories *Lehenda pro kolosky (Legend of Spikelets)* by Vira Vovk, *Za Zbruch (For Zbruch), Nad Zbruchem (Over Zbruch)* by Ivan Bodnarchuk.

What do these texts promote? First of all, they were to involve the public in the issue of violence and intolerance towards other nations, the struggle for national self-determination and the right to life. Secondly, they aimed to keep own memory of those terrible events for the future generations who have to learn this tragic experience.

This collective experience is narratively grasped in the genocidal prose of Ukrainian Diaspora through expanded dialogues of the senior and younger generation about a difficult question for children to understand: why were the Ukrainians starved? So the moral ideals depicted in the texts make them both significant within the issue of finding the personal and national identity of the Ukrainians and important for exposing the totalitarian as hostile, aggressive, inhumane.

The images of child protagonists, Andrii from *Kaminnia pid kosoju (Stones under the Scythe)* and Halochka from *Chorni khmary nad zolotystym polem (Black Clouds over the Golden Field)*, acquire symbolic and philosophical meaning in the works. Their life journeys are portrayed not only to show the scale of the tragedy of the Ukrainian people, but also to resolve the existential conflict: *to give up* (which is much the same as to die), submitting to someone else's will, or *to fight*, having realized the ways to resist this will. In this way the writers raise the issues of national and family values, traditions, including knowing customs, remembering history, respecting the family and language, loving Ukraine, which comprise the cultural identity of Ukrainians.

In the aspect of human values, the writers maintain that the children's voices are not heard in the struggle of 'titans', 'regimes', 'worlds', and on the global scale. Here, the authors promote ideas of the responsibility in "the face of the Other", and of tolerance towards the culture of the Other. Similar senses about tolerance and responsibility are actualized by modern writers like John Boyne in *The Boy in the Striped Pyjamas*, Jennifer Elvgren in *The Whispering Town*, and others. Both books by the contemporary English-language writers are devoted to the Holocaust of the Jewish people during World War II.

In the preface to her picturebook *The Whispering Town*, Jennifer Elvgren emphasizes that the plot is based on a true story. The author depicts Nazi-occupied Denmark in 1943. At that time Danes hid Jews in private homes, warehouses, barns, hotels, and churches. Then they secured boats and hired fishermen to transport them across the sound to nearby neutral Sweden. Almost all of the Jews were smuggled out of Denmark. About 1,700 Jews escaped from the small fishing village of Gilleleje. One moonless night, the town's citizens stood in their doorways and whispered directions to the harbor [10, p. 32].

In her book, Jennifer Elvgren describes a little girl Anett, her parents and neighbors, who would like to help a Jewish woman and her son, Carl. The Jews, who were hidden by the residents, are pursued by the Germans. The author portrays the courageous act of a little girl who does not betray her mysterious neighbors [10, p. 23]:

"We've heard rumors that someone is hiding Jews on this street," said a soldier, pushing the door open.

"I haven't heard any rumors," I said, trying to stop my voice from shaking.

"When we find them, we will arrest everyone," warned the other soldier. Trembling, I closed the door."

Worried about their safety, Anett thinks of a clever and unusual plan to get them safely to the harbor [10, p. 30]:

"I heard our neighbor whisper from his doorway.

"This way," he said, guiding Carl and his mother toward the harbor."

Thus, the book tells the story of solidarity and heroism of common people despite inhuman circumstances.

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Tolerance and responsibility are discussed in John Boyne's book *The Boy in the Striped Pajamas*. Here, through the images of nine-year-old children, the son of the German commandant of the concentration camp Bruno and a Jewish boy prisoner Shmuel, the author exposes how the absurdity and madness of adults, their arrogance and imperial encroachment lead to inevitable consequences: deaths of thousands, destroyed spirituality, ruined families on both sides. Instead, in the children's world there are other values – love, kindness, empathy, which are not determined by nationality. Through the voice of Bruno J. Boyne raises the issues of identity and the right to difference [4, p. 55]:

“It was as if it were another city entirely, the people all living and working together side by side with the house where he lived. And were they really so different? All the people in the camp wore the same clothes, those pyjamas and their striped cloth caps too; and all the people who wandered through his house (with the exception of Mother, Gretel and him) wore uniform of varying quality and decoration and caps and helmets with bright red-and-black armbands and carries guns and always looked terribly stern, as if it was all very important really and no one should think otherwise.

What exactly was the difference? He wondered to himself. And who decided which people wore the striped pyjamas and which people wore the uniform”.

Doom of fate repays Bruno's father for his actions, his cruelty to prisoners and mindless following the inhuman orders. Demoralization, indifference, loss of his family, the uncertainty regarding his son perishing in the death chamber with his friend Shmuel – that's the price of having questionable ideals. And again, the writer addresses his contemporaries, expressing hope for never repeating this.

The tragedy of the Jewish people, who, like the Ukrainians, suffered the totalitarian genocide, became relatable for the Ukrainian diaspora. All of them prove that other values such as love, kindness, and empathy are present in the child's world, and this is not determined by nationality. Like John Boyne and Jennifer Elvgren, Ukrainian emigrant writers in their books promote the issues of identity and the right to the otherness, the negation of which leads to irreparable consequences to humanity and destruction of entire nations or cultures.

**3. A Child Voice as Self-Presentation and a Call to Preserving
of Cultural Otherness. A. A. Milne, Roman Zavadovych,
and Hanna Cherin**

The meanings of the uniqueness or otherness of every creature or culture, which in the philosophy of dialogue of the relations between *The Self and The Other* by Levinas is founded on the idea of justice, are actualized in the works by Ukrainian emigrant writers through the voice as self-presentation. This type of child's voice is developed in the writings through a child's game in which a child asserts himself or herself, while discovering the world around and identifying with it.

On the one hand, self-presentation is the revealing of a child's individuality, with her or his dreams, discoveries, pastimes, and concerns, shown in the Ukrainian context. In this sense, works by Ukrainian writers such as *Zabavky Martusi (Martusia's Fun)* by Lesia Khraplyva-Shchur, *Na Veselomu Kuti (In a Merry Corner)*, and *Todirkiv Litachok (Todirko's Airplane)* by Roman Zavadovych, *Malenkyi Indianyn (The Little Indian)* by Leonid Poltava, etc., are closer to the poetry collection *When We Were Very Young* (1924), and the story collection *Winnie-the-Pooh* (1926) by well-known English writer A. A. Milne.

The idea of *Winnie-the-Pooh's* subject matter is rooted in the author's love for childhood, and for children's fantasies. The main idea of this work is about childhood as a unique time, when every child is the discoverer of his or her own world. That's why the events of the book are linked to the character of Christopher Robin, the writer's son, and his toy friends: Winnie-the-Pooh, Rabbit, Piglet, the Old Gray Donkey Eeyore, and Owl. Each of the 18 chapters describes a fun adventure, usually centered on Winnie-the-Pooh. He composes songs on the go – chants, noisy songs, hums, etc. [16]:

Tra-la-la, tra-la-la,
Tra-la-la, tra-la-la,
Rum-tum-tiddle-um-tum.
Tiddle-iddle, tiddle-iddle,
Tiddle-iddle, tiddle-iddle,
Rum-tum-tum-tiddle-um.

The image system in this book is based on reflecting the boy's self. Christopher is the smartest and the bravest; he is the object of everyone's affection, respect and admiration. Thus, the adult raises the child's sense of

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self-worth. His best friends are a bear and a piglet. The piglet is the past self of Christopher, him as a baby, his past fears and doubts (he is three years old and he is anxious not to be eaten and to be loved). Pooh is his present self, a schoolboy. The bear seeks to learn how to think and concentrate. Owl, Rabbit and Eeyore are the versions of the adult Christopher Robin's future self.

This somewhat naive, cute, smart character, Christopher Robin, is linked to Milne's collection of poems *When We Were Very Young*. Verses by A. A. Milne are about children's lives, their boundless curiosity, their adventures and desire to learn about the world around them, brawls and games, relations with adults. In this author's poems, the entire world is shown through the eyes of a child. The children's world, unlike the world of adults, is all about walking in the summer rain (*Happiness*), catching butterflies (*Twinkhetoos*), watching animals (*The Four Friends*), playing with the dog, like in the poem *Puppy and I* [15, p. 8]:

I met a Puppy as I went walking;
We got talking,
Puppy and I.
'Where are you going this nice fine day?'
(I said to the Puppy as he went by).
'Up in the hills to roll and play.'
'I'll come with you, Puppy,' said I.

On the other hand, self-presentation is finding one's own place in the intercultural space, where the child has a voice, identifying his or her own personal and cultural affiliation. Despite being entertaining, Milne's poems and stories start serious conversations – about responsibility, friendship, mutual understanding. At the same time, the peculiarities of the English world are revealed, with its symbols (Buckingham Palace, kings and princesses), traditions (tea parties), distinctive geographical features and nature. It helps children to discover their home country, England, its vast expanses of land, history, sights, and customs. This is another specific trait of children's literature: to be not only entertaining but also educational, to shape the cultural affiliation with a particular nation.

As in A. A. Milne's book, Ukrainian emigrant writers focused on the cultural diversity through a child's individuality: from the game, based on Ukrainian traditions and folklore, to learning about religious / Christian

practices and the comprehension of national history. However, their works were dependent on the child-reader of Ukrainian emigrant, a citizen of another country. And thus, in these writings for children, the behavioral model of the Ukrainian abroad was actualized to serve the future of Ukraine. Here, the identification with the ethnic Motherland as the Other for the Ukrainian who is a citizen of another country, in an ethical sense, meant to know himself or herself through the Other, thereby discovering him or her own identity. In other word, self-esteem, caring and equality, according to Paul Ricœur's conception, are three evidences of ethical goals of self-interpretation. As the philosopher argued in his work *Oneself as Another*: "I cannot respect myself, if I don't respect Another as myself" [21, p. 232]. In children's literature, Ukrainian emigrant writers shared that discovering and identifying oneself begins with caring for the national community.

In the poems *Pryhody hnomyka Romtomtomyka (Adventures of Romtomtomyk the Gnome)* and *Todirkiv litachok (Todirko's Airplane)* by R. Zavadovych, the author not only portrays the children's world with its games and discoveries. Through children's offenses, he raises the issues of family unity, knowledge of own roots, of the age-old Ukrainian ancestry, and the preservation of family values. Traditionally, the older generation symbolizes the custodians of historical memorials, ancestral and national memory, while the younger generation, brought up in love and in the spirit of the ethnic cultural traditions of respect for elders, inherits these identifiers of Ukrainianness. The leitmotif of Zavadovych's works is the idea of the value of family in any person's life, particularly through parental care and fraternal friendship. Thus, each of the nine chapters of the first tale is devoted to revealing character traits of the protagonist, the fairy-tale Romtomtomyk, who gets into various adventures. Through these short adventures R. Zavadovych reveals to the reader important life truths that teach to respect the parents and master the art of living [25]. In his another work, the story in verse *Todirkiv litachok (Todirko's Airplane)*, the author argues that the foundation of brotherly friendship is laid in early childhood, and inept handling of one's destiny brings disaster [26].

"It is bad to be nobody!" – this idea is presented in the work *A Khto Ty (And Who Are You?)* by Hanna Cherin from her short story collection *Ukrainski Dity (Ukrainian Children)*. Here, the author exposes those Ukrainians who are ashamed of their national or ethnic origin

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and change their Ukrainian-sounding surnames, like the boy Mikhas Lavrinenko, who was called Mike Levri [5]. In another work, *Lystuvannia (The Correspondence)*, the writer criticizes the usage of linguistic distortions by her little character Ivasyk, who replaces Ukrainian words with English ones [6]. For both boys, Ukrainianness (Ukrainian identity) is the Other, for which one needs to change in order to start respecting oneself as the Other. In the writings by Hanna Cherin, the care for the Other is realized through studying and using the Ukrainian language by children in the countries of their domicile. According to the writer, this is the key to uniting Ukrainians and the continuity of Ukrainian cause.

Conclusions

To conclude, I would like to emphasize that my goal was to focus on revealing three types of children's voices in the works of Ukrainian emigrant writers in context of writings in English, which are conditionally called:

- (1) a child voice as a way to social change;
- (2) a child voice as a call against destruction of nations or cultures;
- (3) a child voice as self-presentation and a call to preserving of cultural otherness.

This division is based on the important ideas of the children's literature by Ukrainian emigrant writers, namely: to draw attention to both the child's own individuality and the issues relating to cultural affiliation, as well as those questions that are taboo, silenced, and suppressed, in particular, the genocide of Ukrainians by the totalitarian regime, which thousands of children in Ukraine fell victim to. Through children's voices the writers have highlighted the right of Ukrainians to the cultural otherness: the collective memory, history, the identity, the language, a religion, the state.

The first voice is the voice of the child, who asserts his / her rights on improving the society. Here, a child's voice challenges passive contemplation, as presented, for instance, in the stories of the collection *The Necklace* by V. Vynnychenko. Vynnychenko gives voices to his small child characters both to highlight the child's individuality, and to draw attention to the changes needed at that time in the society with its poverty, exploitation of child labor, social inequality and child abuse. This idea makes the collection close to Ch. Dickens's works.

The second voice calls against destruction of nations or cultures. This is the central idea of John Boyne's *The Boy in the Striped Pyjamas*, Jennifer Elvgren's *The Whispering Town* and the works by some Ukrainian emigrant writers such as *Stones under the Scythe* by Olha Mak, *Black Clouds over the Golden Field* by Lesia Bryzghun-Shanta, *For Zbruch* by Ivan Bodnarchuk, etc. Here, the child has a voice, emphasizing his / her cultural identity.

The third voice is a voice for the revealing of child's individuality and finding one's own place. In this sense, works by Ukrainian writers such as Hanna Cherin, and Roman Zavadovych, are close to those by A. A. Milne. They depict child's dreams, discoveries, pastimes, and concerns. In these works, the child's voice is developed through a game. Here, the child asserts himself / herself, discovering the world around.

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