

ARTISTIC EXPRESSION OF ETHNOCULTURAL IDENTITY IN CHILDREN'S LITERATURE (USING THE EXAMPLE OF BORIS GRINCHENKO' WORKS)

EXPRESSÃO ARTÍSTICA DA IDENTIDADE ETNOCULTURAL NA LITERATURA INFANTIL (UTILIZANDO O EXEMPLO DAS OBRAS DE BORIS GRINCHENKO)

Article received on: 9/2/2025

Article accepted on: 12/1/2025

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The authors declare that there is no conflict of interest

Abstract

Children's books can provide opportunity for children to perceive themselves and others in many locations and storylines, but cultural subtleties and uniqueness within these stories can play an essential part in the messages that children absorb. In the article, conceptual and practical provisions of children literature' role in shaping ethnocultural identity are analyzed. The paper proposes a model for considering B. Grinchenko's work as a national-centric discourse through the prism of conceptual notions: interpretation of the core idea of ethnocultural rooting for the writer's artistic thinking, understanding of populism as a worldview and aesthetic system, outlining the

Resumo

Os livros infantis podem proporcionar às crianças a oportunidade de se perceberem a si mesmas e aos outros em diversos locais e enredos, mas as sutilezas culturais e a singularidade dessas histórias podem desempenhar um papel essencial nas mensagens que as crianças absorvem. Neste artigo, são analisadas as disposições conceituais e práticas do papel da literatura infantil na formação da identidade etnocultural. O artigo propõe um modelo para considerar a obra de B. Grinchenko como um discurso nacional-centrado através do prisma de noções conceituais: interpretação da ideia central do enraizamento etnocultural para o pensamento



concept of national revival, identifying the nation-building function of children's literature. The results of the study have a certain methodological significance for further understanding of the role of children's literature in the formation of ethnocultural identity.

Keywords: Ethnocultural Identity. Boris Grinchenko. Children's Literature. Socialization.

artístico do escritor, compreensão do populismo como uma visão de mundo e sistema estético, delineando o conceito de renascimento nacional, identificando a função de construção da nação da literatura infantil. Os resultados do estudo têm um certo significado metodológico para uma compreensão mais profunda do papel da literatura infantil na formação da identidade etnocultural.

Palavras-chave: *Identidade Etnocultural. Boris Grinchenko. Literatura Infantil. Socialização.*

1 INTRODUCTION

Modern socio-cultural trends, which have a strong global character (the complexity of intercultural and interethnic communication at the interstate, business, and interpersonal levels; rapid urbanization, the accelerated rhythm of life, etc.), make it difficult to overestimate the importance of ethnocultural socialization and ethnocultural education of the younger generation. The value and traditional aspects of social development, the impact of social experience on the younger generation, and the reliance of personality behavior on the social environment are all combined in a unique way in socialization, which is specific to a given region and social system (Salih, 2023). Scientists identify language, values, norms, historical memory, religion, national character, folk art, and other elements as ethnodifferentiating indications (i.e., indicators that differentiate ethnic groups) of the region's ethnocultural environment (Dumbrava, 2014).

The development of a child's ethnocultural identity is a crucial component of ethnocultural education and socialization, and it requires correlation the recognition of oneself as a member of a certain ethnos, or people. A child's ethnocultural identity can be defined as his perception of himself as belonging to a particular ethnic group or culture. This perception is shaped more by the preschooler's natural environment in his "territory of childhood", where he naturally absorbs aspects of his culture (Zou, & Trueba, 1998) than by the influence of particular methods and techniques.

However, ethnocultural identification is by no means the sole determinant of an individual's ethnocultural education and socialization. The ethnocultural norms, values,

and value orientations that it has internalized are reflected in the model of ethnocultural conduct. Accordingly, the area of children's literature is useful since it aids curriculum designers, teachers, librarians, publishers, and others in selecting materials for use in the classroom and in fostering the development of young people's ethnocultural identities.

Regardless of local circumstances, the forces of globalization seem to cause cultures to become more similar. Indeed, as theorists like Zygmunt Bauman have noted, "we are witnessing the revenge of nomadism over the principle of territoriality and settlement" (Bauman, 2000). This implies that in the postmodern period, the individual is estranged from place. Anthropologists also refer to deterritorialization as the process by which a people's culture becomes less associated with a specific location. In response to these changes, the European Union-sponsored European Picture Book Collection (EPBC) aims to foster a sense of intercultural connection and a transnational identity in addition to teaching kids about "their European neighbors" (<http://www.ncrcl.ac.uk/epbc/EN/index.asp>). The transnational and the transcultural are of great importance in this early years of the twenty-first century.

However, the majority of globalization theorists now understand that globalization is not so much a homogenization process, with a model of a center and margins continuously being consumed and assimilated by that center, but rather a dynamic tension between the global and the local. There is ample empirical evidence that people's awareness of their involvement in opened global flows appears to prompt them to look for fixed orientation points and action frames, as well as make resolute attempts to affirm existing boundaries and create new ones (Meyer, & Geschiere, 1999). Using a term created by cultural theorist Wayne Gabardi to describe this idea of "diverse, overlapping fields of global-local linkages", Australian children's literature critic John Stephens discusses "Glocal Postmodernism in Australian Picturebooks" (Stephens, 2008). In a similar vein, Petros Panaou examines modern European picture books and notices how locality and universality, sameness and difference, regional and national, and national and European are all intertwined (Panaou, 2008). As people deal with these conflicts and connections, the relationships between location and identity are evolving. Children's literature's function as an artistic manifestation of ethnocultural identity takes on particular relevance in this complicated environment.

In our research, we consider the example of the works of Ukrainian writer Boris

Grinchenko for children. The choice was determined by complex and difficult history of Ukrainian people, experienced various periods of actual colonialism burden, which undoubtedly influenced formation of ethnocultural identity in Ukrainian children. Thus, it is of high scientific interest to trace the contribution of Grinchenko' children fiction on shaping this identity.

2 LITERATURE REVIEW

The modern world is experiencing a contradictory era of integrative tendencies and simultaneous growth of fragmentation, regionalization, and localization processes. Globalization has a radical impact on the spiritual sphere of society, deforming the traditional ethnic system of values. The transformations generated by globalization significantly change the moral, ethical, and psychological appearance of a person, and, therefore, the appearance of modern society. With all the positive tendencies of the influence of globalization on socio-cultural processes, destructive changes in public and individual consciousness are also indisputable. This is reflected in dehumanization, growing alienation, cultural conflicts processes that require scientific study and philosophical reflection.

At the same time, attempts to synthesize a world language and world art have always inevitably failed; such forms of culture have proven immeasurably poorer than national languages and national arts. Art is interesting and valuable only when it is deeply national, carries a unique flavor the imprint of the soul of the people. In the modern era, in the age of scientific and technological progress, the dominance of technology, ethnic art is capable of carrying spirituality, preserving the generic essence of the people, the "face of nations". Folk art, being an expression of ethnic identity, mediates the polyphony of human relations with the surrounding world. Ethnic art is based on tradition, which is a complex combination of philosophical, moral, artistic, and aesthetic, socio-historical categories (Young, 2011). In this regard, there is a need to understand the ethnic, national content of a particular work of art in the context of a dynamically changing socio-cultural situation, which is of considerable theoretical and practical interest.

Slovenian scholar Franz Bernik, noting the difficulties of the existence of any national culture in the era of globalization, points out the following important points.

National culture should neither succumb to external influences nor renounce them. In the relationship between cultures and literatures, there should be “mutual tolerance”. At the same time, the coexistence of different cultures directly depends on the national factor, since it “will be easier” the more the national culture “will be national” (Bernik, 2005).

Ethnic identity plays the role of the value core of the spiritual culture of the entire ethnosocial organism and determines its specificity. As a result, artistic culture represents an axiological phenomenon in which value-evaluative relationships are manifested in the most holistic form. The implementation in the artistic culture of an ethnic group of ideas and values that are relevant and meaningful in the consciousness of a person and have a certain meaning for him, forms its originality and uniqueness (McEvelley, 2007). The reflection of these ideas and values in children’s literature is especially important, since childhood is the best period for the formation of a stable ethnocultural identity.

It has frequently been argued that children’s interactions with stories have significant effects on their social and personal growth. Spink (1989) posits, for instance, that we are “at least in part, what we have read”. In a similar vein, children’s stories and narratives that help them understand cultural experiences form a type of mapping, meaning maps that help them make sense of the world. According to Watkins (1992), they help youngsters develop a sense of identity that is both social and personal. Only by experiencing the social and physical world can children grow, and since tales are a part of that world, they must undoubtedly contribute in some way to the acculturation process. According to Marciott (1998), there is compelling evidence that young readers’ exposure to oral and written stories can have a substantial impact on the development and preservation of their social and personal identities.

The challenge lies not so much in proving that children and the stories they encounter have significant connections, but rather in determining the ways and the extent to which these interactions have an impact, since reading or hearing a story does not always result in a straightforward, linear, cause-and-effect outcome (Capshaw, 2014).

For many years, children’s books have served as a window into the world outside of a child’s immediate environment. From stories about fantastical animals to stories that reflect their own experiences, children’s books foster empathy, comprehension, and creativity. Beyond the vibrant pictures and captivating stories, however, children’s literature has a deeper potential that may be used to shape ethnocultural identity and

promote social justice and representation.

Children's literature can act as a tool for developing the ethnocultural identity of a self-determining individual. By (a) immersing African American children in the stories of their people and (b) creating a cultural mirror image that would reflect their place in the world as legitimate, valuable, and voiced, the use of African American children's literature throughout the school curriculum, for instance, offers a potent way to significantly improve the educational experience of African American children (Collier, 2000). African American children who are exposed to literature that reflects their background, history, and cultural context are given the chance to discover who they are. The level of effort put into daily tasks is influenced by one's sense of belonging in society, which frequently determines one's success in academic endeavors. Depending on how much they feel like they belong, children decide if it is worth the effort to attempt. Children become active participants in their own struggle to discover who they are and recognize the cultural icons that characterize them as an ethnically unique people when they are given a space to locate themselves in history, claims Davis (1998). Here, ethnicity is defined in terms of two operational features: (a) a way to connect to one's past, and (b) a crucial component of the self-identification process (Hale, 1991).

Not less interesting is the formation of Ukrainian ethnocultural identity in children with the use of literary works. However, while formation of African American identity in children is the subject of thorough research already during several decades, the role of literature in shaping Ukrainian ethnocultural identity in children is actually not studied. Among Ukrainian children writers, the most prominent place belongs to Boris Grinchenko – an ideologist of Ukrainian nation-building representation both in public activities and in the literature. The purpose of the work is a multifaceted content study of the problem of artistic expression of ethnocultural roots in the literature of Borys Grinchenko for children.

3 MATERIALS AND METHODS

An appeal to existing scientific approaches and methods in the study of culture made it possible to define a general philosophical basis for the study, including dialectical, philosophical-anthropological, and cultural-philosophical approaches, which make it

possible to undertake an interdisciplinary analysis.

The selection of research methods is based on a systematic approach to the object of study, which involves a combination of biographical (substantiation of the evolution of B. Grinchenko's main ideas and views), cultural-historical (for identifying the main factors of the formation of narodnik movement as a worldview and aesthetic paradigm, as well as understanding a specific historical era), postcolonial (with the help of which it appeared possible to trace the formation of the artist's nation-affirming and nation-defensive positions through opposition to colonial stereotypes and realities), structural (analysis of the structure of artistic works in order to identify their genre and stylistic features), receptive-aesthetic (to clarify the influence of B. Grinchenko's work on the formation of the specifically Ukrainian consciousness of the child reader), nationalological (understanding of Grinchenko's legacy as a national discourse), axiological (for identifying the main artistically encoded values in Grinchenko's works) methods.

4 RESULTS AND DISCUSSION

Borys Grinchenko was a prominent representative of Ukrainian literature of the last third of the 19th – early 20th centuries (1863 – 1910). He is attributed to representatives of narodnik movement, neo-populism or “Young Ukraine” (Alive, 2023). In fact, it is about the following outlines: the phenomenon of narodnik movement as a worldview and aesthetic system, the core idea of ethnocultural rooting for this system, the features of B. Grinchenko's theory of national revival and the development of the nation-building potential of Ukrainian children's literature. The ideas of rejection and struggle against denationalization (Little Russianism, Ruthenism, Khrunism), cosmopolitanism and chauvinism were also characteristic of narodnik ideology as a social consciousness. I. Franko (2008) demonstrated the danger of denationalization for the Ukrainian cause, which was also well understood by representatives of narodnik movement: “The lack of a strong national feeling among the masses of the people and among the intelligentsia was the cause of all... fluctuations, divisions, new eras, new courses, and heterogeneous consolidations”.

In the context of the study, it seems important to note the development and

establishment by Ukrainian narodnik movement – Ukrainophiles-nationalists – of their own metalanguage, which helped to understand and discuss the concepts of primary importance to them: national idea, democracy, nationality, national revival, humanity, national consciousness, national literature, cosmopolitanism, nationalism, national cause, chauvinism, etc. For representatives of narodnik movement (especially nationalists), the primary issue was the problem of preserving national existence and hence the opposition to the Russian and Austro-Hungarian empires, but the opposition was only at the spiritual, cultural, and educational level, at the level of national identification. The corresponding aesthetic aspect of the populist worldview directly influenced artistic and critical thinking, the creation and evaluation of fiction.

Borys Grinchenko was one of those who actively influenced the formation of the worldview and aesthetic system of narodnik movement. This is a cultural figure who, overcoming the Little Russian character of his own family and the total colonization pressure of the official Russian authorities, managed to become the spiritual leader of the enslaved people, a leading Ukrainian intellectual, an “uncompromising knight of the national idea”, as defined by modern researchers (Pastukh, 1998). At the same time, he managed to express his own national-centric position quite clearly and consistently in all areas of his activity – artistic and literary, literary studies, linguistics, pedagogical, folklore, historical, ethnographic, journalistic, publishing, public education, organizational, etc., to affirm Ukrainian national identity, to formulate his own vision of the strategy and tactics of the Ukrainian national movement' development. On the other hand, researchers note a certain eclecticism, heterogeneity of Grinchenko's views, which was typical of the narodnik movement representatives and manifested itself in a combination of the ideas of nationalism, liberalism, and socialism, tactics of peaceful educational work with readiness for radical revolutionary actions, etc. (Yefremov, 1989).

Summarizing the opinions of researchers, we can state that Grinchenko's works are marked by multiaspect and multitonal qualities – acute psychological collisions, frequent presence of dramatic or tragic denouements, naturalistically frank striking details, romantic melodiousness, expressive appeals and intentions, realistic detailing of everyday life, official relations and interpersonal conflicts. Grinchenko's syncretic realism (which combined realism, romanticism, ideas of enlightenment) made it possible not only to depict the heroic, courageous personality and fate of a poor peasant, not only

to present many truthful pictures of reality in all the complexity of national and social conflicts, but also to take a significant step towards the creation of a kind of “stern aesthetics” (according to A. Pogribny), a courageous, offensive, political aesthetics.

At the same time, it seems necessary to note that the aesthetic dimensions of the narodnik concept of ethnocultural rootedness organically included issues of popular education, publishing, pedagogy, and the creation of children’s literature itself. For Grinchenko’s work, this relationship is especially noticeable and is important for considering the topic of our scientific research.

Grinchenko (like most other nationalist writers) understood literature for children (and literature in general) as a powerful not only human-creating (formation of an individual personality), but also nation-creating artistic system (preservation and reproduction of national identity). Here he actively returned, according to Hryhoriy Vashchenko, to the “national traditions” of T. Shevchenko (somewhat neglected by the generation of Ukrainophiles). At the same time, the nature of works for children was strongly influenced by the author’s pedagogical concept. In the field of pedagogy, B. Grinchenko is the author of numerous journalistic articles on the problems of public education, culture, teaching and upbringing, as well as theoretical pedagogical works (“What is the public school in Ukraine now”, “On the unenlightened path”, “Public teachers and the Ukrainian school”, “Brotherhoods and educational school in Ukraine during Polish rule before B. Khmelnytsky”, “On the issue of a magazine for children’s reading in a zemstvo public school”, “What kind of school do we need”, etc.). As researchers claim, over the years of his educational activity (1881 - 1893), Grinchenko created a unique pedagogical system based on the ideas of democracy, humanism, nationality, and the need for national education (Verkalets, 1990).

Grinchenko justifies the need to create a national school through the implementation of three main tasks: the implementation of education and upbringing, communication between teachers, children and parents in their native language; the realization of the ideal of a harmonious creative personality in accordance with historical experience, the system of spiritual and moral values of the Ukrainian people; the formation of national selfconsciousness. In the story “Brother against Brother” (1907), this concept is echoed in the reflections of the main character – the village teacher Yevhen Koretsky – about his (and his wife’s) pedagogical mission: “First alone, then together –

they nurtured several generations of youth, enlightened at least by a small world of knowledge and civic selfconsciousness. By their own example, by their lives, they always tried not to differ from what they taught people: they always went wherever they could to help everyone who needed it, they went not only because their ideological duty commanded them to do so, but also because they liked to dive into the people's sea, to soothe their pain; because they loved these dark, oppressed by a difficult fate, people and tried to show that love as best they could..." (Grinchenko, 1963).

The most talented dimension of Grinchenko's literary work is rightly considered to be prose – over fifty stories, novellas, sketches and novels. Among them, a significant part is made up of works for children, especially small epic forms ("Olesya", "Sister Galya", "Hrytsko", "Stole", "Watermelons", and others). These works, as well as the writer's short stories in general, are characterized by the stylistic features outlined by I. Denisyuk in 1970: "a subtle artistic sense of composition, purity of language, a complex nature of the issues (a combination of social, psychological, and ethical problems) and a sharp tendency" (Denisyuk, 2005). Later, researchers developed these observations, indicating that Grinchenko, as an outstanding teacher, brilliantly knew the child's psyche and "knew how to inextricably combine moral, social, and patriotic aspects in his works" (Simovich, 2005)

At the same time, while some authors speak about the orientation of the writer's children's works only to readers of preschool and primary school age, others expand this receptive circle. For example, V. Simovich points to the story "Sunbeam" as "a wonderful reading for youth between 14 and 18 years of age" (Hannabuss, 2001). Almost all researchers of B. Grinchenko's work include the author's fables, his fairy tales, and a large number of short stories in the corpus of children's works.

Satirical depictions of Little Russian characters can be found in the fables of Grinchenko. For example, the fable "The Crow" (Grinchenko, 1963) tells of an envious Crow who decided to pretend to be a pigeon in order to live carefree in a dovecote. To do this, he hides the black color of his feathers by smearing himself with chalk, but he is exposed: "Летить до Голубів, / До їжі скік та там і сів, / Та з розуму дурного, / Зрадівши, він як закричить!.. / А Голуби, пізнавши тут чужого, – / Давай його клювати й бити!" ("He flies to the Pigeons, / He jumped to the food and sat down there, / But out of his stupid mind, / He will shout with joy!.. / And the Pigeons, recognizing a

stranger here, – / They started to peck and beat him!” Having escaped from the Pigeons, the Crow hopes to escape among his own people, but they, “як білого уздріли Птаха” (“having seen the Bird as white”) do not recognize him, consider him a stranger and drive him away.

This is how the idea of the unnaturalness, ridiculousness, and even harmfulness of the desire to change one’s identity is expressed to the child reader about the existence of such a marginal being outside communities – “Neither to one’s own nor to aliens”, and also about the fact that no one will be able to completely change their essence it will be discovered sooner or later.

Another essential aspect of Little Russianism is high-lighted in the fable “The Learned Bear”. The shaggy bear, having escaped from the gypsy, returns to his forest “fellows” and begins to boast to them of his ability to dance on his hind legs. At the same time, he also boasts and insults his audience, to whom this, in his opinion, high art is inaccessible: А ну і ви повчіться танцювати! / Та де! не вам / Утяти це, дурним лісовикам!” (“Hey you too, learn to dance! / But where! it’s not for you / To steal it, stupid foresters!”) However, the Old Bear gives a worthy answer to the boaster, who reveals the essence of the inadequate behavior of the “learned” Bear: “Навіщо нам ці викрутаси / Та вихиляси? (...) / Чого ж ти так розвеличався? / Хоч ти й утік, – невільником zostався” “Why do we need these tricks / And tricks? (...) / Why did you boast so much? / Although you ran away, you remained a slave”. The writer not only allegorically shows the young (and adult) reader the disgusting essence of the Little Russian character, but also warns against adopting its mentality and ways of behavior. To be marginal, to lose own roots means to become a slave, a “slave”.

The socio-ethical dimension of Little Russia in other works by B. Grinchenko is complemented by the depiction of ethical, pedagogical, and managerial aspects, well known to the author as a longtime village teacher. An example is the story “The Disobedient”. It depicts the persecution of a local school teacher by the village elite (in addition to the village clerk Khoma Lyovshin, the shopkeeper Tsupchenko and the village headman Guban, the reader meets the village foreman Mykhailo Stepanovych Pastushenko) and the police officer Shvydkov. The local bosses do not like the teacher, because he is a completely normal, Ukrainian, intelligent person. He ignores the local authorities, instead makes friends with the peasants and students, sits over books, speaks

Ukrainian (“in peasant style”, and not broken Russian or Surzhyk, like most of the bosses). In this story, the author shows the young reader the inner world and ways of thinking and working of a teacher and village authorities, who are close and understandable to children, most of whom are marginalized Ukrainians, typical of the society of that time. The writer skillfully depicts their tyranny, alienation from the interests of the community, meanness, immorality, indifference to school education, and intolerance towards nationally conscious intellectuals.

In the works of Grinchenko, we find images not only of negative, antinational phenomena, they actively present an aesthetic understanding of important elements of patriotic consciousness and worldview, even such a difficult to describe in subcolonial circumstances as the phenomenon of national liberation struggle. Here the writer relies primarily on the experience and position of T. Shevchenko, noting that the poet formulates the ideal of “national independence” in his works.

Researchers rightly consider the historical story “Olesya” (1890) to be a real pearl of children’s patriotic literature. The plot of the work resembles a romanticized legend, which already intrigues the child recipient: “It was a long time ago. It was when our land was being torn apart by the Turks and Tatars, and the Ukrainian hetmans went with the Cossacks to fight off the enemies.” The work is about two orphans – a sixteen-year-old girl Olesia and a “jumping boy” Mykhaylik, who were taken in for upbringing by a former Cossack, “old grandfather” Danylo, after their village was burned by the Tatars. The writer skillfully, albeit tersely, depicts the peaceful rural life of “simple people, farmers” among the Volyn forests in the exposition: “The children loved it so much when their grandfather talked to them. He told them about Turkish and Tatar captivity. Here was the grandfather sitting in the apiary, doing something, a rake or something else. Mykhailik the jumper is also making something for himself, and the girl Olesya is sitting sewing. The sun is shining, the birds are chirping, the bees are buzzing”. However, this selfsufficiency (in the spirit of the archetypal “The Cherry Orchard of the Circle of the Hut” by T. Shevchenko) is violated by the everpresent possibility of enemy attack. “If it weren’t for the Tatars, they would have lived quite well”, the narrator notes. “But the Tatars often and densely raided. They robbed, burned and destroyed the villages”. Grandfather Danylo tells the children about these attacks, as well as about his Cossack past and Turkish captivity. The children are especially deeply moved by the grandfather’s

story about the death of their parents. During this story, Danylo manages to convey to the children a very important thought that directs children's thinking to the fate of the homeland: "Do not be sad, children, your parents died a good death, defending their native land. Every man must defend his native land from any enemy, not sparing his life.

How deeply Olesya accepted this patriotic idea is told later. The children went to the forest to pick berries and accidentally came across a Tatar detachment searching for their village. Realizing that the Tatars would soon find and destroy everyone, Olesya sends Mykhaylik to warn the villagers about the danger, and she herself deliberately falls into the hands of the enemy. Ostensibly fearing punishment, she undertakes to lead the Tatars to the village, but in reality she leads them into an impassable swamp in the forest thicket: "It was dark all around and the forest was such that only someone who knew the forest well could get out of it without getting stuck in the swamp". Having bought time, the girl confesses to the Tatars: "I will not lead you further, even if you kill me. The enemy, I led you into this forest, and you will not get out of it." The Tatars kill Olesya, but they themselves die in the swamp. And the village, warned by Mykhailik, was saved.

For children of senior school age B. Grinchenko's stories "Meeting" and "Baida" could be interesting, from the life of the intelligentsia, for whom patriotic issues become the core issue. The story "Meeting" is about a chance meeting in the city of two old friends of youth, Ukrainophiles – a village teacher who lives far "among the steppes", Vasyl, who acts as the narrator in the work, and a high-ranking city official Semyon Kholenko. The writer shows two types of consciousness, two characters who "eight or nine" years ago were related and likeminded. The reader has the opportunity to look into the soul of each of the main characters and trace the conflict of two logics: the logic of the renegade, the changeling Semyon and the logic of the consistent Ukrainophile, the patriot Vasyl.

In general, an important semantic level of the artistic expression of ethnocultural roots in B. Grinchenko's literature for children, conditioned by the author's patriotic worldview, is the actualization of the system of national values. A whole series of works by Grinchenko (written throughout his entire creative work) affirms the value of social justice (and national welfare) typical for neopopulist consciousness. It is about the social aspect organically inherent in the writer's worldview within the framework of his concept of ethnocultural roots: a combination of social ideals with national ones.

5 CONCLUSION

Children's understanding and interpretation of the world can be significantly impacted by the ideologies propagated via books. It is crucial to critically analyze the ideology presented in children's books as it serves as a socialization tool, teaching kids the values, beliefs, and actions that are deemed appropriate in their culture. Children's literature may aid in the development of children's identities and worldviews by depicting social identities like race, gender, and class. Boris Grinchenko's children's books are a clear illustration of this.

Based on the "Ukrainian idea," the concept of the national cause (the independence of "national life") as a struggle against denationalization and "economic decline" of the people acquires a rather broad scope in B. Grinchenko's works, touching on issues of the national intelligentsia, the Ukrainian language, knowledge of Ukrainian history, the creation of Ukrainian organizations, national education of the people, national literature, the wellbeing of the people, a just political and socio-economic system, etc. Central to this concept is, as A. Pogribny rightly emphasized, the idea of a comprehensive national revival or "nation-building". In this way, it becomes the author's concretization of the nationalist theory of ethnocultural rooting as rooting in the national spiritual and historical tradition.

The aesthetic dimensions of the narodnik movement concept of ethnocultural rootedness organically included issues of popular education, publishing, pedagogy, and the creation of children's literature itself. This relationship is especially noticeable in the work of B. Grinchenko.

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Authors' Contribution

All authors contributed equally to the development of this article.

Data availability

All datasets relevant to this study's findings are fully available within the article.

How to cite this article (APA)

Vovk, O., Dmytriv, I., Slyvka, L., Ivanochko, H., Melnyk, L., & Sen'kiv, S. (2026). ARTISTIC EXPRESSION OF ETHNOCULTURAL IDENTITY IN CHILDREN'S LITERATURE (USING THE EXAMPLE OF BORIS GRINCHENKO' WORKS). *Veredas Do Direito*, 23(4), e234680. <https://doi.org/10.18623/rvd.v23.n4.4680>