

**Ольга Деркачова,**

доктор філологічних наук, професор кафедри педагогіки початкової освіти, ДВНЗ «Прикарпатський національний університет імені Василя Стефаника» (м. Івано-Франківськ, Україна)

Olga Derkachova,

Doctor of Philology, Professor of the Department of Pedagogy of Primary Education, Vasyl Stefanyk Precarpathian National University (Ivano-Frankivsk, Ukraine)
olga.derkachova@pnu.edu.ua
ORCID ID 0000-0002-6326-4471

Соломія Ушневич,

кандидат філологічних наук, доцент кафедри фахових методик і технологій, ДВНЗ «Прикарпатський національний університет імені Василя Стефаника» (м. Івано-Франківськ, Україна)

Solomiya Ushnevych,

PhD (Candidate of Philological Sciences), Associate Professor of the Department of Professional Methods and Technologies, Vasyl Stefanyk Precarpathian National University (Ivano-Frankivsk, Ukraine)
ushnevich.s@gmail.com

Оксана Титунь,

кандидат педагогічних наук, доцент кафедри іноземних мов ДВНЗ «Прикарпатський національний університет імені Василя Стефаника» (м. Івано-Франківськ, Україна)

Oksana Tytun,

PhD (Candidate of Pedagogical Sciences), Associate Professor of Foreign Languages Department, Vasyl Stefanyk Precarpathian National University (Ivano-Frankivsk, Ukraine)
tytun_oksana@ukr.net

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ІНКЛЮЗИВНИЙ ПРОСТІР У ДИТЯЧІЙ ЛІТЕРАТУРІ (НА МАТЕРІАЛІ КАЗКИ «ЗАЙЧИК-НЕСТРИБАЙЧИК ТА ЙОГО СМІЛИВА МАМА» ОКСАНИ ДРАЧКОВСЬКОЇ)

Анотація. Стаття присвячена дослідженню інклюзивного простору в дитячій інклюзивній літературі. Створення українського інклюзивного освітнього середовища є важливою проблемою сьогодення. Проте не менш важливим є не лише дружній простір, а й дружній соціум. Вихованню дружньої спільноти сприяє інклюзивна література, зокрема література для найменших. Особливості українського інклюзивного середовища у літературному контексті розглядаємо



на прикладі книги для маленького читача Оксани Драчківської «Зайчик-нестрибайчик та його смілива мама». Метою письменниці й, відповідно, мами Зайчихи з літературної казки є вирішення проблем у створенні такого середовища. У ньому всі діти навчаються разом у системі масової освіти за загальноосвітніми навчальними програмами, що пристосовані до потреб такої дитини. Авторка створює ідеально-правильний, взірцевий інклюзивний простір, в якому зручно і добре всім.

Ключові слова: дитяча література, інклюзивне середовище, літературний простір, діти з особливими освітніми потребами.

INCLUSIVE SPACE IN THE LITERATURE FOR CHILDREN (ON THE BASE OF THE TALE “NON-JUMPING BUNNY AND HIS BRAVE MOTHER” BY OKSANA DRACHKOVSKA)

Abstract. The article deals with research on inclusive space in children's inclusive literature. Today creating a Ukrainian inclusive educational environment is an important issue. However, a friendly space is as important as a friendly society. Inclusive literature, in particular literature for children, contributes to creating a friendly community. The peculiarities of the Ukrainian inclusive environment in the literary context are considered on the example of the book for children by Oksana Drachkovska “Non-jumping Bunny and his Brave Mother”. The aim of the writer and, accordingly, Mother Zaichykha from the given tale is to solve problems when creating such an environment. It is the environment where all children study together according to general education programs. The author creates an outstanding example of inclusive space where it is comfortable and good for everyone.

Keywords: children's literature, inclusive environment, literary space, children with special needs.

INTRODUCTION

Nowadays creation of inclusive educational environment for children with special needs has become of the highest importance. This environment gives equal opportunities to all children regardless their physical or emotional state, besides; the curricula are adapted to special children. Therefore, in the context of educational innovations the literature on inclusive issues is of great interest for teachers, philologists and psychologists. At this stage, the scientific community is looking for the ways of methodological and literary analysis of such texts.

Formulation of the problem. One of the important achievements of the New Ukrainian School is the introduction of inclusive education, which involves the inclusion of all children in the educational process, including children with special educational needs. Such learning is impossible without creating an appropriate inclusive environment in the educational space, just as it is impossible without creating a space, which is friendly to people with disabilities. UNESCO defines inclusive education as “the process of addressing and responding to the diverse needs of pupils by ensuring their participation in learning, cultural activities and community life, and reducing exclusion in education and the learning process” (Inklyuzivne navchannya).

Today in Ukraine, inclusion is promoted at the highest state level, so the appearance of works of fiction where main characters are people with disabilities or special educational needs meets the demands of the time. As we know, inclusive literature has a clear and important purpose: it can help people become more tolerant of individual characteristics both in education and in other areas of life.

As a part of our research, the fairy tale by Oksana Drachkovska who is a writer and journalist from the city of Chernivtsi, “Non-jumping Bunny and his Brave Mother” (Books - XXI Publishing House, 2019) was selected for analysis. She has a thematic page on the social network, writes articles in the media, and her inclusive fairy tale won the Coronation of the Word award as the best inclusive story.

Here is the author tells about the idea of the tale: “When enrolling in school, my son Nazarchyk (he is 10 years old now, he is in the fourth grade and in a wheelchair) and me went there to solve some problems. Because of visiting schools seldom, Nazarchyk was interested in walking along the corridors; he also wanted to go to the library. So, we were walking along the corridors, when the bell rang and the children ran out of the class rooms to have a break, as it turned out, it was the second graders. Being very interested in him, the children surrounded us and started asking questions: “What has happened to him? Why does he have such hands and legs? Is it contagious? Is it cured? Does he get up, or is he sitting all the time?” So many questions and it was unusual for the children. And then I asked them, “Children, have you never seen such a child?” They replied all together: “No!” The situation gave me a real insight into the problem. I realized the situation we are into ... The problem of the disabled is still closed. It suddenly struck me that the educational improvement should be started with the children who do not know about existence of the peers who are disabled. Initially, I had the idea to write something pedagogical for teachers. Then I remembered that I was a writer and decided to write a fairy tale” (U nas isnuje...).

Analysis of research and publications. In 2001–2007, the Ministry of Education and Science experimentally implemented the following project “Social adaptation and integration into society of children with special needs by organizing their education in comprehensive schools”. In fact, 2001 was the year of the beginning of the search for ways and opportunities to integrate children with special educational needs into the general educational process. The next stage of the experiment was the Ukrainian-Canadian project “Inclusive education for children with special needs in Ukraine”. Its duration is 2008–2012. At the same time, the Inclusion Support Network was created. School is for everyone”. At the same time, a selection of practical materials “Inclusion Index” appeared in the Ukrainian educational space, it was translated into 32 languages and used in many countries around the world (Inklyuzivne navchannya).



On October 1, 2010, the Concept for the Development of Inclusive Education was approved in Ukraine. It is a way of getting education when pupils or students with special educational needs study in a general education environment. "But the issue of inclusion should be considered not only in terms of creating an accessible educational environment for children with special educational needs. Inclusive education in a broad sense implies the creation of equal opportunities for all categories of children in Ukraine. None of them should feel different - and this is the principal task of inclusion" (Inklyuzivne navchannya).

Thus, barriers in the education system are removed, parents are involved in the educational process, the children with special educational needs are given the opportunity to socialize, develop their abilities and talents, and the atmosphere of accepting different people is created.

In December 2015, Ukraine ratified the main international documents in the field of ensuring the rights of children in accordance with international standards of education, social protection and health care, including Article 24 of the UN Convention on the Rights of Persons with Disabilities¹. On July 5, 2017, the President of Ukraine signed the law «On Amendments to the Law of Ukraine "On Education" on the peculiarities of access of persons with special educational needs to educational services» adopted on May 23 this year. For the first time in 2017, the Ukrainian government allocated a subvention for inclusive education.

"Inclusion of public spaces, as a term, carries within a wide scope of meanings and interpretations. Often it is used to explicitly address the needs of disabled people, so to relevant stakeholders are reminded to pay special attention to creating physically, sensory, intellectually accessible places, services and information. In a broader sense, it refers to inclusion of all the people, regardless of their societal, economical, medical, cultural, religious etc. background" (Rebernik N., Osaba E., Bahillo A., Montero D, 2017).

The researchers suggest the following models of the inclusive environment:



However, many factors slow down the implementation of inclusion. The most important of them is the unwillingness of educational institutions to accept students with special educational needs. We mean the architectural accessibility, lack of correctional and rehabilitation equipment, insufficient number of special buses adapted for transportation of students with physical disabilities, etc. These problems are reflected in inclusive fiction, where writers not only record the state of the problems, but also offer solutions by modeling an inclusive environment for their characters. The example of such a book is Oksana Drachkovska's fairy tale "Non-jumping Bunny and His Brave Mother". We consider the inclusive environment in this fairy tale from the standpoint of time-space characteristics.

We analyzed the poetics of space-time based on the works of M. Bakhtin, D. Likhachov and other researchers, who argued that the chronotope combines two independent categories - time and space. In fact, the category of space is extremely important for fairy tales. Acquaintance with the main characters of Oksana Drachkovska's literary fairy tale - a family of hares begins on a "large forest glade", the key characters live in the forest. However, the writer seeks to expand the boundaries of the fairy-tale world to real life, describing the problems in the educational (school) and social (Forest Administration) space.

O. Ukhtomsky and M. Bakhtin were the first to use the term of "chronotope". Ukhtomsky introduced this term in his report "On the space-time complex, or chronotope". M. Bakhtin was among the listeners, thanks to him this term became widely known in literary criticism (works "Forms of time and chronotope in the novel", "Francois Rabelais and folk culture of the Middle Ages and the Renaissance") (Politov A, 2010, P. 50).

The peculiarity of the chronotope is the relationship between space and time. A. Poincare was one of the first to talk about this relationship. He noted that there is no absolute space, nor absolute time (Poincare A., 1973). Poincaré distinguished between geometric space and space of imagination. The second space is neither homogeneous nor isotopic, it is difficult to determine whether it has three dimensions. It includes visual space, tactile and motor space. Our ideas are a reproduction of our feelings, so they can be placed only in the same frame that is to say in the space of ideas. So, it is only an image of geometric space, the image is modified by a certain perspective (Poincare A., 1990). Later, A. Einstein formulated the theory, according to it the world is a four-dimensional space-time continuum, because what exists is in a certain place in space and time (Einstein A, 1965). G. Minkovsky also spoke about such a space-time continuum. In his view, this is the unity of the three space and time dimensions (which is the fourth) of the material world. Space and time in themselves are fictions, they must be considered in combination (Minkovskij G., 1911). Ukhtomsky borrowed from Minkovski the idea of the unity of space and time. According to him, it is the unity that leads to the integrity of everything around us, and all events are interconnected. That is, from the point of view of the chronotope, there are no points, but living events (Ukhtomskij A., 2002).



Bakhtin considered the chronotope to be a category of formal and semantic, the scientist singled out the chronotope of the road, castle, mystical, carnival chronotope, etc. (Bakhtin M., 1975). In his opinion, the signs of time are revealed in space, and space is comprehended in time and measured by time. Bakhtin analyzed the chronotope of the road by the story line of the novel. Among the components of this chronotope, he singles out the escape of lovers, their journey, meetings, that is, what happens along the way. In addition, the chronotope of the road can be abstract and technical in nature, when the space becomes quite wide (several countries, for example). Large spaces are needed to have enough time, for example, to escape. In other novels, the chronotope of the road can be filled with real meaning of life, and every day life is arranged as if on the outskirts of the town. If the novel is autobiographical or biographical, then the road is considered to be a way of life (Bakhtin M., 1975).

Literary space has been actively studied in literary science. In particular, by such scientists as Dmytro Likhachov, Yuri Lotman, Volodymyr Toporov, Gaston Bashliar and others. Volodymyr Propp made an important contribution to the study of literary space in his scientific work "Historical roots of a fairy tale" (Propp V., 1996). The researcher proves that literary space essentially has the following characteristics: openness, closedness, spaciousness, accessibility / inaccessibility to view, capacity, sensory perception, relativity to the location of a person, etc. Depending on these characteristics, space can be open, closed, external (macrocosm) and internal (microcosm), "own" and "foreign", straight and curved, large and small, local and global, near and far, and so on.

AIM AND TASKS RESEARCH

Aim and tasks research is to trace the peculiarities of modeling an inclusive environment in modern Ukrainian inclusive literature on the base of Oksana Drachkovska's fairy tale "Non-jumping Bunny and His Brave Mother". It is also an attempt to understand fictional space-time of this tale within the problem of forming an inclusive educational environment, because the application of the methodological foundations of the theory of chronotope contributes to a better understanding of the world modeled by the author.

RESEARCH RESULTS

Oksana Drachkovska is a Ukrainian writer, journalist and public activist. She lives in Chernivtsi. Her book "Non-jumping Bunny and His Brave Mother" is in the list of "Book of the Year BBC – 2019". She was born on February 5, 1971 in the village of Hlyboka (Chernivtsi region). After school, she got a job as a correspondent in the district newspaper. Then there was a break for studying at university. She studied at Ivan Franko National University of Lviv. In 1994 she graduated from it and received a Degree in journalism. Then work and career again (Derkachova O., Ushnevych S., 2020). "Oksana is the mother of a special boy Nazarchyk, who was diagnosed by doctors with a severe hereditary disease - spinal amyotrophy. Now he is 10. He studies at home, and Oksana does everything possible to make the boy integrated in the society and not only him, because each ramp installed in Chernivtsi (the writer lives there) helps others - the same people with disabilities, mothers with wheelchairs or even tourists with heavy suitcases" (U nas isnuje...).

In 2009, she made her debut with the story "Nanny / Mother (Nian'ka / Nen'ka)". In 2015, the novel "Potion (Zillia)" appeared, written by Oksana Drachkovska. She was inspired to create this novel by Vasyl Kozheliianko. About the process of writing, the author says: "While writing my first work, something strange began to happen. It was a story based entirely on real events. On my own real events. On my invaluable first - hand experience of "labor tourism" – going and being abroad (in Spain) to earn money. The strange thing was that no matter how I tried to create everything exactly as it really was; the heroes of the story always broke free from my influence and did what they wanted. A little bewildered, I told Vasylii Kozheliianka about strange things, may he rest in peace, my friend and mentor. – Didn't you know about it? He laughed. - What about? - It always happens. You just create heroes, you create their world, and then they live their lives. For me, a materialist journalist, it sounded like some kind of esoteric miracle. Then, when I returned to work, I was convinced again that this was the very case and that we should accept it and enjoy the process. Because it is really incredible: you're like a director and a spectator at the same time. And that embarrassing reader's impatience - what will happen next, how everything will end - the author turns out to be the first to feel it!" (Shans..., 2019).

In 2016, she won in "Coronation of the Word" in the "Play" nomination for the story "Christmas". The author says about the idea: "At the beginning of 2013, on Christmas Eve, my family and I were going to visit my parents, and we were not able to start the car. After some thought, we decided that we could go by train. The problem was that we had a four-year-old son with a severe disability and eating difficulties. I remember standing in the kitchen, washing dishes (by the way, most creative ideas cross my mind while doing this unpleasant job) and imagining what our trip would be like. It suddenly occurred to me – a difficult journey with a child on the arms - has a special meaning" (Shans..., 2019).

The author's reasoning is interesting: "This book is autobiographical, but not entirely. Of course, this is a fairy tale; everything is schematic, simplified, for the target audience. The main hero of the fairy tale is a brave mother who dared to take a step for the sake of her child. It turned out, what she was doing was not just good for her baby. She began doing it consciously for other children or people who have the same difficulties as her child" (U nas...). This idea arose because of a personal drama in the life; fate gave her a wonderful son Nazarchyk, who has special educational needs. Concerned about the problems of such children and families, Oksana Drachkovska took an active position both in society and in the literary field. We share the opinion of Ms.Svitlana Patra (Patra S.) – "... children's book on non-child problems".

We believe that the writer, using the form of a fairy tale, reproduces her own vision and perception of reality, raises current issues of our time. In her literary tale, everything is based on the individual selection of living themes in the interpretation of reality. "This is primarily a social project, a kind of educational mission. I hope that those who met Zaichyk in the childhood will remember him and will accept people in wheelchairs without fear or surprise," Oksana Drachkovska says.



Oksana Drachkovska's book "Non-jumping Bunny and His Brave Mother", which belongs to the genre of a literary fairy tale, is characterized by the coexistence of two spaces. Here we see the personal space of the protagonist - being in a family circle, communicating with friends and someone else's space - a school, a stay in which is impossible by a number of social problems. Although the literary space is an art model of reality created by the author, it is formed under the influence of the type of hero, as well as in the perception of the reader. Therefore, it is always necessary to take into account the implicit semantic load of literary space, which is usually manifested in social, cultural and historical values and a clear demarcation of internal and external space.

Such a "stranger" is the space of the Forest Administration for Zaychykha Mother (Bunny's mother), when she tries to solve the issue of building a "bridge over the stream near the school" and "a new road along the Great Gorge" Actually, the image of the Mother has a certain autobiography. The writer and public activist Oksana Drachkovska has done much to improve the situation in her hometown. "Sometimes I walk around the city and see - here the ramp appeared and here appeared. This and this one was installed thanks to me. For example, let us take Ukrposhta. It lasted for so many years, and if it were not for my public hysteria, it was real hysteria, I think it would't be called otherwise, that ramp would not have appeared. The Celani center also made a ramp after my demanding. There are such establishments where I caused a scandal. We have two committees, which are responsible for accessibility where I work - city and regional ones. My colleagues also do a lot". (U nas...)

As you know, the literary space is discrete, uneven and heterogeneous in different parts, we can also describe it by means of opposite words (top / bottom, closed / open, own / foreign, close / far, horizontal / vertical), as a result, it indicates the special significance of the concept borders. Therefore, depending on the type (behavior) of the hero there are changes in the functions of the art space. For example, Zaichykha Mother succeeds in crossing the border of her / someone else's space, She becomes the Head of the Forest Administration, as well as the non-jumping Bunny crosses the border: family / school. It is also worth noting that this literary tale most fully manifests the literary space, which is usually polyphonic - combines several space locations that oppose each other at the level of indoor / outdoor space (e.g, bunny house - school, Forest Administration - Deep Forest).

Compositionally, the literary space can be distributed not only by the open / closed parameter, but also by the top / bottom parameter. By the way, when it comes to moving along the vertical axis (top - bottom), evil and negative emotions are always placed at the bottom, and good and positive emotions, respectively, at the top. Confirmation is found in the text of Oksana Drachkovska: "At first they followed a smooth, well-trodden path. However, soon the path began to meander down. Father Hare barely restrained the wheelchair from rolling into the ravine"- this is actually the culmination of the work, which forms the plot of the fairy tale. The terrible condition of the roads affects the possibility of receiving quality education and encourages Zaichykha Mother to be active. The way symbolizes hope for the solution and elimination of problems and obstacles: "The school was really close, because when Father Hare and Bunny began to climb the hill, they heard the school bell ringing". In fact, this is not only the culmination, but also the thematic-problematic node.

According to the author: "This is, first of all, a social project, a kind of educational mission. I hope that those who met the Bunny in the childhood will remember him and will perceive people in wheelchairs without fear or surprise" (Maksymjuk O., 2019). It is about creating an inclusive educational environment where all children, regardless of their educational needs, are able to learn more effectively, increase their social competence, improve communication skills, and feel to be a part of the community. Thus, the literary space of the text of the fairy tale is discrete, each of four parameters of space has the function of providing the conceptual content of the text.

Mykhailo Bakhtin is a well-known literary critic. According to him, great importance is given to the chronotope in the literary organization of the text, it identifies its plot and formative functions. In the literary chronotope, the scientist identifies the most important and most significant part of it - literary time, which affected the definition of the term (chronotope from the Greek means "space-time"). Literary time can have real coordinates (year, month, number, century), can be indefinite (as in a fairy tale), or rely on the future (in fiction). In the literary tale "Non-jumping Bunny and His Brave Mother" time is present in the seasons: bunnies were born in the spring - "one warm spring day on the edge of a large forest glade, with seven of his brothers and sisters" (Drachkovska O., 2019), was going to school in the autumn - "non-jumping Bunny grew up as a brainy, witty and creative one. He dreamed of growing up as soon as possible and going to forest school".

The time coordinates can also be found in the description of different periods of the day: morning - "since morning in the woods there was a special mood - it was quiet and solemn", night - a story about the adventures of Bunny and his friends: "Unfortunately, it all ended with friends and at midnight they were searched by a team of rescue wolves".

After all, time moves in space and can not exist outside it. Thus, the space-time of a literary work has a subjective nature and is realized in the mind of the author, characters and reader.

In the context of our research of the space-time coordinates of Oksana Drachkovska's fairy tale "Non-jumping Bunny and His Brave Mother" we pay attention to the chronotope of the road. Mykhailo Bakhtin was the first to draw attention to the peculiarities of the chronotope of the road in his study "Forms of time and chronotope in the novel. Essays on historical poetics". The scientist showed the content of the chronotope of 150 roads in the European novel, its metaphorization as a "way of life" and identified the main characteristic of the chronotope of the road - the superiority of literary space over time: "here time seems to flow into space and flow through it" (Bakhtin M., 1975, 242). Literary critic Volodymyr Toporov in his research "Space and Text" considers the semantics of the chronotope of the road through the prism of mythopoetics.

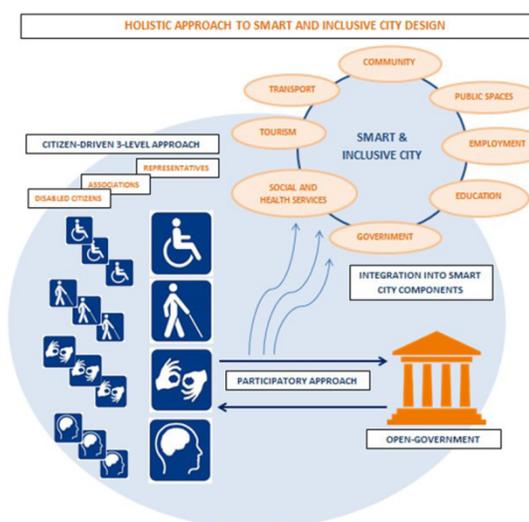
The scientist defines the path in the mythopoetic and religious models of the world as "a connection between two marked points of space" (Toporov V., 1983, P. 258). There are different classifications of the chronotope of "travel"; however, the basic idea is that the chronotope of the road is a thematic and compositional core of the literary "journey". We agree with this



on the example of the literary tale “ Non-jumping Bunny and His Brave Mother”. There are two key journeys in the text - the road to school with obstacles as well as frustration and despair: “non-jumping Bunny said nothing. His little heart sank with pain and resentment, and he wept. Along with the perepety function (plot-creating) there is a characterological function of the chronotope of the road - the disclosure of the inner world of the hero of a literary work, the peculiarities of his character, the specifics of the mood at a certain moment of turning the story line (Korkishko V, 2011, P. 153). The Bunny in his wheelchair is the brightest character in the tale; we should admit that he is not embittered by human negligence. The second journey is Zaichykha Mother’s visit to Forest Administration. “We need a bridge over the stream near the school. And a new road along the Great Gorge”- with these words the Mother addressed the Chairman of the Board, the respected Mr. Bear. This journey is symbolic, the chronotope of the road is perceived as a “path to a better future”.

Both Bunny and his Mother overcome all obstacles and create a comfortable space not only for them but also for others. Thanks to my mother, there is a forest elevator for a squirrel with sick paws, a sound traffic light for a blind hedgehog and moles that used to study at home before. Moreover, the teachers of the forest school learned sign language, and animals with hearing problems were also able to attend school. “No one in the forest felt lonely and forgotten anymore. Zaichykha Mother was elected the Head of the Forest Administration in a few years. She moved her office to the first floor and hung a sign “Welcome to EVERYONE”.

In the tale Oksana Drachkovska models smart and inclusive space by following the example of Nataľa Rebernik, Eneko Osaba, Alfonso Bahillo, Delfin Montero (Rebernik N., Osaba E., Bahillo A., Montero D, 2017):



CONCUSSION AND PROSPECTS FOR FURTHER RESEARCH

At the present stage of development of education of children with special educational needs, the creation of an inclusive educational environment becomes a priority. This environment provides all children with studying together in the system of mass education according to general education programs adapted to the needs of special children. The aim of the writer as well as Zaychykha Mother is to solve problems by creating such an environment. Thus, according to Mr. Korkishko: “Literary chronotope covers all parts of a literary work: it affects the generic and genre specifics of the text, the embodiment of aesthetic principles of the literary direction, compositional structure, highlighting the heroes in the text (Korkishko V., 2010). Thus, the study of space-time coordinates in the text of the fairy tale “Non-jumping Bunny and His Brave Mother” by Oksana Drachkovska deepens the problem-thematic section of the text.

¹ It defines the duty of the state to implement the inclusive model of education - to create such a special subject-space environment that allows all children to become equal participants in the educational process in a single educational space according to their characteristics, needs and capabilities.

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