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SHORT STORY FICTION GENRE IN O. SLISARENKO'S HERITAGE

O. Slisarenko's heritage as brilliant talent of mass literature in 1920-s is analyzed in the research. The formation of the fiction short story, legible literature is outlined in the author's works. From the point of view of the main creation tendency of the time such author's style basic components are described – peculiar vision of the composition, genre and stylistic text modifications, variance of the theme landscape in the writer's heritage.

Keywords: *short story, fiction text, , fiction plot of the prose, adventure genre, innovation, detective, case, dynamics, mystery, puzzle, intrigue, storyteller's play strategies.*

O. Slisarenko's achievements in the mass literature context are significant for the prose writer heritage appraisal, inasmuch as the work in this sphere 'used to determine, and are still determining the Ukrainian prose development'.¹ In one's time, looking through the two new books of the short stories – "**Sotni tisyach sil**" and "**Plantacii**" that were published in 1925, F. Jacobovsky said – '*O. Slisarenko's work is useful for Ukrainian culture, because it inculcate in modern literature one of the main types of art – short story fiction. Such short stories are as important, as they are easily spread, than the others do, in the masses*'.² Moreover, in the O. Doroshkevich opinion, the author 'was happy to create the new in the Ukrainian literature type of the anecdotal short story'.³ All that with the got firmly established reputation of '*the much more fictional writer*'⁴ gave to the critics grounds to enlist him together with G. Shkyrypii and M. Jogansen to the '*pioneers and founders of the new school in the Ukrainian short story writing*'.⁵ That is why in a half of the century V. Fashchenko studying the Ukrainian short story genesis finally would say '*Really, O. Slisarenko – founder of the adventure, sharp plot short story, with the ironic narration*'.⁶

Rather off-centre and innovative is O. Slisarenko's experience in compare with the previous literature practice in a short story writing. Earlier in the Ukrainian literature fiction short story genre occasionally appeared only in

O. Storozhenko and P. Mirnii work. But in the 20-s years of the XX century in the fiction prose course worked such a writers – O. Dosvitni, O. Slisarenko, U. Shpol, G. Shkyrypii, M. Jogansen. In that case, the analysis of the adventurous and venturesome element, as the style modification of the short story genre by the example of O. Slisarenko's heritage opens the new prospects for the genre and stylistic experiment studies of the Ukrainian prose in 1920-30-s as the integral phenomenon in the context of the literature process.

O. Slisarenko's works, the part of which includes the development of short story, inclines to the novel specific character of the material. The problem of the short story genre still remains one of the most important ones of current literary criticism. In spite of the fact that the theory of this genre functions over two centuries, its name exists about five centuries. As of today, the works of such scientist constitute the research base of short story genre study in literary criticism: M. Petrovsky (**"The morphology of the novel"**, 1927), B. Eihenbaum (**"O'Henry and the theory of novel"**, 1925), G. Maifet (**"The novels nature"** 1928, 1929), V. Fashchenko (**"From novel studies"**, 1971), V. Shklovsky, I. Vynogradov (**"About novel's theory"**, 1937), Yu. Martynych (**"The way of novel"**, 1941), I. Denysiuk (**"The development of the Ukrainian short story XIX – beginning XX century"** 1999), N. Kopystianska (**"Genre, genre system in the literary criticism sphere"** 2005), V. Siruk (**"Narrative structures in the Ukrainian short-story of the 80-90s of the XXth century (typology and inner-text models)"** 2006), L. Matsevko-Bekerska (**"The Ukrainian Short Story of the end of XIX – beginning of XX century through narrating"** 2008).

One of the definitions of the novel is the definition offered by the researcher A. Veselovsky who names novel as "news of the day" laying in such definition the urge to vitalism, the tendency to life-asserting.⁷ Such fullness of the genre with ideas is completely consonant to the characteristic of O. Slisarenko's short story by O. Biletskii who stated that *"The odor of life in the stories of our author is stronger than the odor of the literature"*.⁸ Thus, 'news of

the day' correlates with 'new way of thinking', which means: *'an affirming thinking, life-affirming thinking, which affirms freedom in life, at last, thinking that drives out everything negative. It affirms faith in innocence of the future and the past, the faith in eternal return'*, Nietzschean 'happy' or tragic news that affirms accident and through the accident it affirms the necessity and the formation of being.⁹ Hence it is easy to follow the tasks the novel, they are showing, reporting something new or rethinking of common notions and actual in the difficult life system, new presenting of something already existing. The orientation to *'the dense, clear realism without tiniest compromise'*, which had author's direct experience as a foundation, was put in the basis of Slisarenko's story.¹⁰ Moreover, the events that couldn't be passed by the author's reading audience are described in every work: the First World War ("**Redut №16**", "**Kanonir Dushta**"), the beginning of the civil war, revolution ("**Sproba na Ogon**", "**Vypadkova Smilyvist**", "**Zapalivska Istoriya**", "**Presydent Kyslokapustyanskoyi Respubliki**", "**Prysud**", "**Shponchyne Zhyttia ta Smert**"). The period of any changes either in political and social sphere or in personal life in any way leads to the search of the 'truth' and, at last, to the retransformation of personal existence which is an example of changes in social way of thinking and in life. The following of new trends in search of the lost individuality is natural, though in this case, O. Slisarenko's view of the problem, who, by the way, considered novel *'the biggest fiction genre of the prose'*,¹¹ is different, innovative.

O. Slisarenko's prose with its antilyrics tendency became an alternative reaction to the lyric element that was spreaded in the after October space. 'Slisarenko's short story is opposed to the impressionistic psychological short story: it is relieved from the lyrics and all its attention concentrates on the dynamic plot evolution.¹³ Such a peculiarity is inherent in "suzhetnik's" (сюжетників) creative group, it is bealived, that O. Slisarenko was connected with one. The works of that group were named "left short story", that term was introduced by the founders of futuristic "Nova Generaciya". Being aimed to 'go

away from the old ornemantic methods of literal art and to create some new literal norms, based on the – comparatively – clear purpose of the plot, and to a greater extent of the plot, that is formed with the exterior material event, not a psychological antagonism’, members of the organization grounded the basement of the legible mass literature, oriented to interest the more extended audience with the fictional picturing of the life.¹⁴ O. Slisarenko’s fiction prose in such a perspective is proved to be a fossilized tradition modernization in literature, that is achieved with the features, named by L. Pidgainii as a tendency to ‘and construction’. With the first one – the destruction – the writer had to destroy contemporary to him (Slisarenko) model of the passionate civic heroics’, and deeply fulfill the function of the ‘reduction and remonstrations in the elevated theme of the previous tradition’.¹⁵ According to the second one – construction – Slisarenko was supposed to propose own ‘positive program’ in the prose, not only in the theme level, but also in the stylistic one. So, the author’s desire to picture insignificant events, unimportant in a society scale occurrences in a genre of the fiction short story can be explained as a deliberated experiment, to say with the author’s words, as ‘the draw of fire’ to the theme and genre canons of the prosvitas, narodniks literature.

There are all the reasons to say, that the plot centric model of O. Slisarenko’s short stories is based on a text forming features, created in one’s time by the “**suzhetnics**” – ‘*unexpected ending, sudden beginning from the middle, the use of the secret*’.¹⁶ We also can point to O. Slisarenko’s stylistic searches proximity to the Russian formalism, that is proved by the main basics of the formalistic method, that have some workings of the fiction prose. B. Eihenbaum in the article “**O’Henry and the short story theory**”, gives an analysis of the American prose writer heritage as a brilliant example of the prose without ‘*psychological motivation*’, that is built on ‘*the uncovered construction and the mock plot play*’.¹⁷ Writer is reproached with the resemblance of the creative work to the examples of the western Europe fiction prose and American short story composer by V. Koryak in the use of unexpected ending, accidents,

as the base that correlates the plot, the features of the dynamics and objectivism. The critic names O. Slisarenko – ‘*clamped in the class gripes bourgeois*’.¹⁸ The main ‘weakness’ of the bigger part of the literature was considered to be the lack of the psychology, that was sacrificed for the prose dynamics. The dynamics was achieved with the help of the fast shot change, string of the accidents on the main plot core. By the Y. Tsimbal the conception of the accident ‘*is literally canonized by the “suzhetnics”: the unexpectedness is hidden in it, star-turn, that can affect, astonish, keep the reader’s attention*’.¹⁹

The bigger number of stylistic dominants occurs in O. Slisarenko’s early short stories: neo-romantic attention to the crisis moments of the human life, perception of the revolution and after revolution time as a chaos, picturing the man on the war, accentuating on the valuables. The text space and symbolic saturation of the human and nature world make for author’s idea. The text specific construction, with the separate pieces-accidents cause the lack of psychological motivation – the heroes are characterized by the action, without the interior monologs and extensive characteristics. The author’s representation of the accidents and deeds series with the minimal dose of the ‘psychology’ and ‘philosophy’ is similar to V. Shklovsky characteristic of the cinema plot, as a ‘*masterful choice of the moments, successful time rearrangement and successful confrontation*’.²⁰

In some O. Slisarenko’s works the accident became all-sufficient in the plot escalation (“**Alhimik**”, “**Prisyd**”, “**Redyt № 16**”, “**Kaminnii vinograd**”, “**Shist soten**”), that is significant from the point of view of modern author’s conceptions. Being aimed to keep the interest and to satisfy ‘*reader, alienated from the book and exhausted from the events*’, O. Slisarenko diversify own work with the realization in the texts author’s play strategies.²¹ The bright inner genre modifications are represented with the short stories of the detective character (“**Drama v Temnomy Koridori**”, “**Tovarishi**”). The author represents in the text detective character features: secret, crimes, adventures, extreme situations. The mystic venturesome atmosphere is character for such a short stories –

*‘Walking the same corridor, that leads us to the room, together with Sapron, found ourselves in dark passage, that resembled medieval cloisters catacombs. It look like that now the fetters would clink and eternally chained prisoners would move in the dark corners’.*²² The action in such short stories turns around dynamic and sweepingly, opening the fiction matrix of the texts.

One more example of the author’s experimental potential are the short stories of the bright mystic tinge (“**Alhimik**”, “**Bozhevilni tramvai**”, “**Prigoda Sidora Petrovicha**”). The symbolic figurativeness and some illogicality of the represented must rouse reader’s interest. The plot, in such a short stories is based on the rather objective realities that cannot be interpreted as verisimilar. But for this the author picture such an events as really possible: *‘There are a lot of incomprehensible and strange in the time of the revolution, such a “sweeps in the sky”’.*²³

Such a short stories as “**Ostanne slovo**”, “**Pozolochene olovo**”, “**Doshch**” are also build in the play author’s strategies. The short story construction that forces to re-read it one more time is the particular feature of the hoax short stories. The puzzle method is widely used in such texts – “**Pozolochene olovo**”, “**Polyda**”. There are some mystic notes in one of the dialogs – *‘... there are nothing real in the life, and even life looks like those gilded things, that are sell out by the swindler. The ingenuous person would buy such a thing, for a example the golden watch, and is happy with it, before someone would tell him that it is a falsification’.*²⁴ Using the tone of the wise analyst, author contends that - *‘... there is no such a political alchemy, that would change the tin of the human soul in to the gold...’.*²⁵ The intrigue of the fiction matrix is kept by the text atmosphere – *‘The day has mixed ones colors and was becoming wet as bulging grey dead body. There was only lonely plain all around, and only pussy-willows like witches were waving with theirs fantastic hair and whistled with the hollows...’.*²⁶

O. Slisarenko’s innovative heritage specifics is proved by the line of the inner genre modifications in the fiction short story – “**Presydent**

Kyslokapustyanskoyi Respubliky”, “**Shponchyne Zhyttia ta Smert**”, “**Shtani**”, “**Zapalivska istoriya**”, in which the anecdote core of the short story is realized. The specific of such texts is in their construction with the help of the aloofness. Having modified in ones short stories the anecdote core, author create the new texts from the point of view of the genre and stylistic features.

As we can see, O. Slisarenko’s heritage is a original phenomenon in Ukrainian literature. The writer is an example of the short story composer, that based own text on the new view of life, modifying the genre and stylistic matrix. The author work belonging to the fiction text creating is proved by the stories saturation with the swift events, with the exterior actions. The plot dynamics is the base of the author’s creative temperament. The wide use of the formalistic methods helps to extend author’s possibilities in the short story genre. Author’s previous membership in the opposed art styles – symbolic and futuristic, provides bright synthesis in the prose. The event dynamics, clear plot denouements, sudden endings makes O. Slisarenko’s texts really fascinating for the readers.

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Yenalyeva O.

**CONSTRUCTING OF FICTION IN CONSCIOUSNESS OF HEROES IN
GERMAN PSYCHOLOGICAL NOVEL FOR CHILDREN 80S-90S OF
XX CENTURY (ON THE BASIS OF WORKS OF KIRSTEN BOIE,
MIRJAM PRESSLER AND GUDRUN MEBS)**

Problem of making fiction in German speaking psychological novel for children is considered. The main type of fiction (imagination friend) in psychological novel for children is characterized. Main reasons of making fictions are generalized. Illustrations of other types fictions which making child-protagonist are considered.

***Key words:** psychological novel for children, fiction, imagination, reality, imagination friend.*

Child's life is determined by a permanent stay in two dimensions: in the real and imaginary. Becoming adults we choose our own the realistic world. Other situation with a child (approximately up to 12 years), though expressly distinguishing reality and imagine, it does not stop create fiction in consciousness, that helps them better to cognize reality, compare, realize the desires and even consequences of their actions. The authors of modern literature for children actively use this child's feature in the works and the purpose of this article is to clarify, with what is aim and how constructing of fiction is provided in consciousness of heroes of German psychological novel for children 80s-90s of XX century on the basis of works of Kirsten Boie "**Nobody Talks to Kids**",¹ Mirjam Pressler "**November cats**"² and Gudrun Mebs "**Sunday's Child**".³

It should be noted that the German psychological novel for children relatively the new phenomenon in child's literature, which appeared at the end of 70s of XX century, and get the highest point of the development in 80s – 90s. The German psychological novel for children is a subspecies of realistic a novel for children.⁴ Crisis and conflict situations, in which children appear through the divorce of parents, death of relatives or nasty illnesses, are lighted up. Representing a child in a crisis situation, writers represent it the internal state, thought, sense or actions which form personality in future. Devices and fantasies which arise up in consciousness child –is also part of its forming and becoming as personalities, that is why it is important to define the concept of imaginary in literature.

First the question of imaginary was put on the beginning of XX century in the book of Hans Vaihinger "**Die Philosophie als ob**"⁵ and is actual up to the present time.

In literature the term "imaginary" has few meanings. The first and the widest meaning is presented in "**Concise Literary Encyclopedia**": "imaginary

– one of main moments of fiction creation, consisting of what writer, coming from the reality, creates new, artistic facts... Writer, using the real private fact connects them in the new “imaginary” integral unit.”⁶ In obedience to this concept a imaginary is any literature text, because it is more or less creation of author, but not clear reality.

Rarer a term “imaginary” is used as a synonym to “fantastic”. In “**Concise Literary Encyclopedia**” we could read “*Creating a fact which naturally could happen, a writer is able to bare before us “possibilities”, stopped up in lives, hidden its progress trends. Sometimes it requires such fiction... which passes the borders of “truthfulness”, generates fantastic artistic facts...*”.⁷ Exactly in the last meaning term imaginary is used in this article.

Important is also a question of research of forming of imaginary in consciousness of person. A researcher Wolfgang Iser, who in the article «**Acts of imaginary, or what is imaginary in fictional text**»⁸ lights up the process of creation of imaginary from experience of the real life and mental possibilities of man.

Consequently, going back to a imaginary (fictions), summarizing it should be said, that a device is a product of imagination which is based on experience and realities from the real world.

Will make attempt consider it on concrete examples, but at first it should be noted that by a biggest-selling device which is represented in the German psychological novels for children – is constructing of «imaginary friend». It was first applied a term «imaginary friend» in the area of science of psychology, which the problem of «imaginary friend» of child is carefully studied in, the given time exists plenty of research works, closely associated with this question, and also process of creation of «imaginary friend», in consciousness of child.

An imaginary friend is name the product of imagination of child which has a personified look (person, animal, fantastic creature) and serves to a child as partner for games and communication. The second name of this phenomenon in psychology is a syndrome of Karlson.

In scientific literature this phenomenon was first described in 30s of XX century, but until now questions are not certain in relation to his origin and role in development of personality of child. And also is it a norm or pathology of development of child?

Major Teylor¹⁰, Kailee Holmes¹¹ and other researchers pulled out the row of theories in relation to the origin of this problem for example, in the work Major Teylor explains reason of creation of such imaginary friend the problem of solitude (loneliness) which was at first interpreted as absence or insufficient amount of intercourse, and only at the beginning of XXI century scientists found out, that it is also and problem of the character.

Other theory lies in that an «imaginary friend» helps a child to develop creation and also thus rescued from loneliness.

An interesting supervision is that a child knows that a friend is unreal and expressly divides reality and imagine. But this imaginary world is created by child only for two, nobody can get there.

Thus as conclusion it can be marked, that from one side a «imaginary friend» protects a child at psychological level from loneliness, uncertainty, fear, and from another – he can be examined as indemnification of paternal indifference.

Exactly phenomenon «imaginary friend» attracted the attention of writers who became to use it, to light up better the theme of loneliness of modern child, his problem, in mutual personal relations and this phenomenon is used to describe the internal state of protagonist. On the expanse of Ukraine in this sphere it is possible to name exploring of Martynec' A.M. **“Function of appearance of imaginary friend in child's literature (on the example of creation of Astrid Lindgren and Miry Lobe).”**¹²

So for example, in a novel **“Sunday's Child”** Gudrun Mebs to nine-year-old child which does not have parents and friends lives in orphan house considers the only friend the toy hare. She plays with him speaks, and he listens to her and understands. *«Der Lutschihasi, das ist mein Berater. Schon immer*

gewesen».¹³ Exactly with him she shares most secret. He is the one, to whom she can tell the true, who will support her, when it was hard. «*Aber den Lutschihasi, den hab ich zu mir hergezogen und dem habe ich in sein Schlappohr alles erzählt.... Und dann habe ich mit dem Lutschihasi einen Schwur gemacht: Ich will am nächsten Sonntag ganz lieb und freundlich sein, damit die Ulla eine Freunde an mir hat...*».¹⁴ Ula is a woman who wanted to take a girl on a weekend. Their first meeting was not set, a heroine was afraid that Ula would refuse her. A girl was able to confide in a woman only because of features of boy-like woman reminded her toy hare: «*Und drum hat sie die Augen ganz großaufgerissen, und ihre Augen sind dunkelbraun, ganz so wie beim Lutschhasi. Genau so groß und braun. Lutschhasi –Augen!... Die Haare hat die Frau Fiedler auch so ähnlich wie der Lutschihasi, das sehe ich erst jetzt so richtig.*»¹⁵

The Sunday's child changes the attitude toward Uli, now it – Uli – is her real friend and adviser. Lutschihasi (Young hare) departs on a background. Thus, a main heroine which was at first single and unnecessary constructed in the consciousness the picture of ideal friendship, in which a toy young hare acquires features of adviser and friend. And only when she carries the external certain features of the closest and dearest, unique «friend» on a living person – Uli, notices in a woman that she wanted to find in friend.

In the novel of Kirsten Boie “**Nobody Talks to Kids**”, already in the title hidden reason of appearance of “imaginary friend” - Indian.

The main heroine of the novel is girl Charlotte. Her mother after the requirement of dad became housewife, and as a result a nervous breakdown from which daughter suffers. A dad is all time at work. Charlotte understands that with mother is something wrong, however she can do nothing with it – she is not told about this. A girl invents a friend – Indian: „*Von unten sind immer noch Geräusche gekommen, Schreien vielleicht oder Weinen, aber ich habe meinen Kopf unter die Bettdecke gesteckt und mir vorgestellt, dass ich von einem Indianer in sein Zelt eingeladen bin, und nun liegen wir beide ganz*

*gemütlich im Warmen und rauchen die Friedenspfeife, und draußen ist es eine bitterkalte Nacht.“*¹⁶ From this time, when Charlotte is alone, she communicates with the Indian. *„Dann hat Papa das Licht ausgemacht, und ich bin wieder zu meinem Indianer ins Zelt gekrochen. Aber diesmal hab ich doch geredet, weil ich dachte, so ein Indianer hat bestimmt keine Ahnung vom Ballett, und er hat mir auch ganz gespannt zugehört und seine Friedenspfeife geraucht. Nur geantwortet hat er mir nicht“.*¹⁷ Interesting is circumstance that a girl became imagine this friend, when a hamster Rudi appeared, making from the improvised facilities shanty, she played there with him. After some time hamster dies and Indian does not come also. *«Da bin ich in mein Zelt gekrochen und habe nach meinem Indianer gerufen. Aber der ist nicht gekommen. Und ich habe wach gelegen und wach und wach, und dann war es zum Glück der nächste Tag».*¹⁸ A girl remembered the Indian, when a mother tried to commit a suicide, but she did not try to call him, because *«wenn ich meinen Indianer rufe, kommt er bestimmt nicht, das weiß ich jetzt schon».*¹⁹

In this novel an imaginary friend had clear attachment to material – to hamster. He appears simultaneously with him and disappears, when animal dies. Girl feels guilt for death of hamster, because she forgot to feed him for few days, although promised to take care of him. As a result - Indian does not take care of Charlotte.

In the novel of Mirjam Pressler **“November cats”**²⁰ is possible also to trace the signs of imaginary friend. Main heroine Ilza – the youngest in a family, lives with a mother and two elder brothers. Often brothers scoffed at her, she has to do all work - to chop firewood, carry coal, and cook, in addition at school she does not have friends, she cannot easily pass the street –everyone mocks on her.

Once she came on a cemetery, found the abandoned grave, cleaned it, and adorned a chaplet from a nearby grave. *„Sie stellt sich vor, dass da unter der Erde ein Mädchen liegt. Vielleicht ist sie 10 Jahre alt gewesen, als sie gestorben ist...Und plötzlich ist sie ganz sicher. Dieses Mädchen, das da begraben ist, wäre ihre Freundin geworden. Deshalb hat sie keine, weil ihre so früh gestorben*

ist und Ilse allein zurückgelassen hat. Rita hat sie geheißten. Rita ist ein schöner Name.”²¹ It is her imaginary friend, she thinks about it, and when the friend of her brother intentionally broke up her only toy – doll, she buried it on the grave of Rita. Thus, inventing this history, Ilza tries to explain herself, why she has no friends, to find excuse.

In general, viewed the world and cognize the real world through the prism of the pictures of the world and imagination.

In the novel of Mirjam Pressler a main heroine constructs the imaginary world with an ideal family on the basis of that information, what she has. She represents it to herself, playing with a doll. *„Du musst jetzt schon schlafen“, sagt Ilse und deckt die Puppe ordentlich mit einem blauweiß karierten Küchenhandtuch zu. „Ich muss nämlich jetzt kochen, weil den Papa heute Abend kommt. Da wird er Hunger haben“.*²²

Also a girl often draws herself meeting with the dad. Her presentation represents the idealistic picture of walk with the dad in winter day in-field, she wants gifts and imagine them. But at subconscious level girl understands falseness of the dreams –dad has another family and little daughter. *«Nachts träumt sie von einem Mann, der am anderen Ende der Sandgasse steht, da, wo der Wingert anfängt, und ihr zuwinkt. Sie weiß, dass das ihr Vater ist. Sie läuft und läuft, aber die Sandgasse wird immer länger, der Weg immer weiter und sie bekommt keine Luft mehr...Ilse merkt, dass sie ihn nie erreichen wird, und dreht sich um. Sie will den Weg zurückgehen...Da steht der Vater plötzlich vor ihr und schwingt einen großen Stock. Sein Gesicht ist nur ein weißer Fleck.»*²³ She does not remember the face of the dad and that frightens her, now he is stranger, her subconsciousness points to it. Destroying dreams of girl.

Ilze, as any child, perceives the world on her own, placing the priorities. Knowing, that her mother is going to have a child from other man who does not wish to get married, she does not want anymore to live with mother; she is angree with her mother, and draws death of mother in the fantasy, thus sparing herself. And she sees herself pale and thin before a grave and mourn dead

mother. *“Sie sieht sich selbst schon blass und dünn am Grab stehen und um die tote Mutter weinen. Wir müssen uns um die Ilse kümmern, wird die Oma zum Opa sagen. Wir nehmen sie zu uns, weil sie jetzt eine halbe Weise ist. Aber der Vater würde das nicht zulassen. Er würde sagen: Nichts da. Sie kommt zu mir...”*²⁴

Summing up, it is possible to make conclusion, that in the German psychological novel for children, which is a subspecies of realistic a novel, there is constructing of fictions in consciousness of heroes which are related directly to reality. Thus, to manage problems in the real world or to understand some phenomena or understand behavior of adults, children with the help of fiction try to comprehend or overcome the reality. Their fiction is based directly on certain realities, caused by certain reasons, however much heroes differentiate fiction and reality.

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