

NAUCZANIE Z ZAKRESU GATUNKU ANALIZY

Natalia Hrycak

*doktor nauk filologicznych, docent,
doktorantka Katedry Metodyki Nauczania Literatury Światowej
Narodowy Uniwersytet Pedagogiczny im. M. P. Dragomanowa (Kijów, Ukraina)
grycak78@ukr.net*

Rayisa Chorniy

*doktor nauk filologicznych, docent
Katedry Filologii i Metodyki Nauczania Języka Angielskiego
Tarnopolski Narodowy Uniwersytet Pedagogiczny im. W. Hnatiuka (Tarnopol, Ukraina)
rchorniy@ukr.net*

Streszczenie. Artykuł jest poświęcony analizie gatunku utworu literackiego, jako jednego z najważniejszych narzędzi w kształceniu zawodowym przyszłych nauczycieli-filologów. Zrozumienie przez studentów gatunku, jako kluczowej kategorii krytyki literackiej pozwala przysłemu nauczycielowi na skutecznie wdrażanie metody analizy porównawczej utworów z zakresu literatury narodowej czy światowej. Porównawcza analiza gatunku – to umowy podział całości utworu literackiego na elementy konstrukcyjne, analiza każdej oddzielnie wziętej jego części oraz we wzajemnych ich powiązaniach w celu odnalezienia ustalonych wspólnych cech typologicznych oraz wyjawienia oryginalnych autorskich cech przynależności narodowościowej. Na przykładzie opowiadań o tematyce antywojennej S. Pylypenko "Ognienna panika" oraz H. Bölla "Przechodniu, powiedz Spar..." za pomocą metody wywiadu pokazano zasadę realizacji analizy porównawczej gatunku utworu literackiego.

Antywojenne opowieści S. Pylypenko, i H. Bölla prezentują autorską koncepcję – potępienie wojny, skupiając uwagę na problematyce "człowiek i wojna", "człowiek na wojnie", co zostało wymownie przedstawione w dziełach ukraińskiego i niemieckiego mistrzów sztuki słowa. Szczegółowa analiza porównawcza opowieści antywojennych ukraińskiego i niemieckiego pisarzy pozwala wyrazić indywidualne autorskie cechy gatunku opowiadania.

Słowa kluczowe: metoda analizy gatunku, analiza porównawcza gatunku, S. Pylypenko "Ognienna panika", H. Böll "Przechodniu, powiedz Spar..." antywojenne opowieści, metoda wywiadu.

GENRE ANALYSIS STUDYING

Natalia Hrytsak,

*Doctoral Candidate of the department of methodology of world literature education of
National Pedagogical Dragomanov University (Kiev, Ukraine)*

Raisa Chornii,

*associate professor Doctor of Philosophy the Department of English Philology
and Methods of English Language Teaching,
Ternopil Volodymyr Hnatiuk National Pedagogical University (Ternopil, Ukraine)*

Abstract. The present paper is focused on fiction genre way of analyzing as one of the important tools in the formation of professional competence in the system of pedagogical and philological education. Students' understanding of a genre as a key literary criticism category

helps a teacher realize the methods of comparative analysis of national literatures genres effectively. Comparative genre analysis is the conditional division of an integral fictional work into structural elements consideration of each component to find general fixed typological features and disclosure of original author's national features. We have demonstrated genre way of analyzing on the base of short stories of S. Pylypenko's "A Fire Panic" and H. Böll's "Stranger, Bear Word to the Spartans We...". The antiwar short stories of the Ukrainian and German writers eloquently represent S. Pylypenko's and H. Böll's works as they deal with the problems of "person and war", "a person in a war". Detail comparative analysis of Ukrainian and German artists of antiwar short stories let students enrich the authors' individual genre features of short stories.

Key words: genre way of analyzing, comparative genre analysis, S. Pylypenko's "A Fire Panic", H. Böll's "Stranger, Bear Word to the Spartans We...", antiwar short stories, interview method.

НАВЧАННЯ ЖАНРОВОГО АНАЛІЗУ

Наталія Грицак,

*кандидат філологічних наук, доцент, докторант кафедри
методики викладання світової літератури*

Національний педагогічний університет імені М.П. Драгоманова (Київ, Україна)

Райса Чорній

кандидат філологічних наук, доцент

*кафедри англійської філології та методики навчання англійської мови
Тернопільський національний педагогічний університет імені Володимира Гнатюка
(Тернопіль, Україна)*

Анотація. Стаття присвячена жанровому аналізу художнього твору як одного з важливих інструментів формування фахової підготовки майбутніх учителів-словесників. Розуміння студентами жанру як ключової категорії літературної критики допомагає вчителю ефективно реалізувати методи порівняльного аналізу творів національних літератур. Компаративний жанровий аналіз - це умовний поділ цілісного художнього твору на структурні елементи, розгляд кожного складника відокремлено і у взаємозв'язках, з метою знаходження загальних усталених типологічних ознак і виявлення оригінальних авторських національних рис. На прикладі антивоєнних оповідань С. Пилипенка «Огнева паніка» і Г. Белля «Подорожній, коли ти прийдеш у Спа...» за допомогою прийому інтерв'ю проілюстровано принцип реалізації компаративного жанрового аналізу художнього твору. Антивоєнні оповідання С. Пилипенка, і Г. Белля репрезентують авторську концепцію – засудження війни, фокусуючи увагу на проблемах «людина і війна», «людина на війні», що красномовно представлено в творах українського та німецького майстрів художнього слова. Детальний порівняльний аналіз антивоєнних оповідань українського і німецького письменників дозволяє студентам увиразнити індивідуальні авторські жанрові риси оповідання.

Ключові слова: жанровий спосіб аналізу, компаративний жанровий аналіз, «Огнева паніка» С. Пилипенка, «Подорожній, коли ти прийдеш у Спа...» Г. Белля, антивоєнні оповідання, прийом інтерв'ю.

Introduction. How to train highly educated, professionally skilled and creative teacher of philology? How to improve the professional training process for a teacher of philology at the philological faculties of the higher pedagogical education

establishment? How to create the favourable conditions of the successful learning of the complicated theoretical material of the students-philologists? What is the way for teaching students' practical realisation based on their theoretical knowledge? How to optimize forms and methods of the educational process organization? Such questions do not cover the whole spectrum of the defining problems that modern Ukrainian scholars endeavour to resolve, e.g. Hrytsak (2018); Kharchuk (2017); Klochek (2017); Movchan (2017); Pakhareno (2017); Yatsenko (2016), etc.

L.Matsevko-Bekerska emphasizes that “nowadays there is nobody who is indifferent to the processes of “schooling” in general, and nobody who considers himself or herself competent in making the conclusions and give the advice how to improve, ameliorate and reform modern techniques of teaching literature ... it's high time when school in all its manifestations became disclosed, accessible and at the same time it is vulnerable to the environment. Former slogan “Children are our future” logically transformed into the pragmatic understanding of the importance and necessity of qualitative education here and now” (Matsevko-Bekerska, 2012, p. 34). N. Hrytsak maintains this idea highlights that the competence of fiction literature comparative learning is one of the principle parts of literary criticism competence of future teachers-philologists) (Hrytsak, 2018a).

The paradigm of guidance (scientific and methodical) problems and possible ways of their realization is topicalized and embodied according to the Laws of Ukraine “On Higher Education” (2014), “On Education” (2017), “Conception of National and Patriotic Education of Children and Youth (2015), Conception “New Ukrainian School” (2016). According to such a tendency one of the aspects in the system of pedagogical and philological education denotes to the mastering of comparative analysis of genres of fiction by students as verbal writers (*Hrytsak, 2018*).

Students-philologists' mastering of comparative genre fiction analysis is just in time as one of the aspects in the system of pedagogical philological education. Mastering of comparative competences, to our mind, allows future teacher-philologist: to demonstrate broad art, cultural, historical and ethnic tendencies of national literature development; to realize the community of the world literature and comprehend the peculiarities of Ukrainian literature and its originality; to elicit and realize rules, regularity, models of the literary and art phenomena development; to broaden own research ability; to learn the formation of students' humanist conception of the world, tolerant attitude to the literary works of different nations; to direct students to understand the creative character of different culture interface.

Results and discussion. Within some decades, the study of genre analysis has been in the focus of methods of teaching literature. First attempts of arguing the expediency of fiction genre analysis application were made by scholars-methodologists and were considered back to the second half of the XX-century. Critical genre analysis intends to examine the generic artifacts to recognise the explicitly and implicitly of the genre in correlation with the private intentions of the expert members of the discourse community” (Alafnan, 2017). We agree with the statement V. Bhati that genre analysis can be viewed from two different perspectives: as a reflection of the complex realities of the world of institutionalised communication, or it may be seen as a pedagogically effective and convenient tool for the design of language teaching programmes, often situated within simulated contexts of classroom activities (*Bhati, 2002*).

The approaches towards the study of generic fictional work peculiarity are developed by national methodological studies, and enriched in the scientific-methodical works of the XX century and at the beginning of the XXI century. In the context of the above problem, A. Sytchenko focuses on the problem of the peculiarities of teaching the analysis of different literary genres. We have to conclude that the students' literary knowledge and skills are "the highest indicator of their ability to adequately interpret the work of art, taking into account its generic and genre specificity" (*Sytchenko, 2005, p. 34*).

Generalization of the achievements on the theory and practice of literary fiction analysis is presented in the textbook of L. Skoryna "Analysis of Literary Fiction" where the author proclaims the aim "to teach students how to analyze the literary fiction as a whole" according to its individual components and elements: subjects, problems, artistic language, plot, composition, etc." (*Skoryna, 2013, p.14*). It is important that one of the objectives of the proposed manual is "mastering of the analysis work technique in its generic and genre specific", which is reflected in the relevant chapter, in particular, "Analysis of generic, species and genre form of the work".

Noticeable phenomenon in methodical literature is Romanyshyna's monograph "Theory and techniques of teaching fictional short prose at the courses of professional disciplines at pedagogical universities" (2013). This work is one of the first studies in Ukraine. The author focuses on the topical methodical problem that genre isn't defined yet that's why the author gives only the definition of microgenre, where genre-making factors is defining as inaccurate, unconvincing; there is no clear distinction, for example, "story" and "novellas", "story" and "narrative" etc.; plot, problem, conflict, ideological content of works are considered without organic connection with genre laws; The prose of a number of writers is analyzed mainly at the problem-thematic level. The scholar emphasizes the skill for analyzing work in the aspect of genre is the important constituent part of the professional knowledge for the future teacher-philologists (*Romanyshyn., 2013, p. 12*). The author explains and represents the methodical system of learning fictional short form works by means of the genre way analysis, determines the peculiarities of learning genre-type forms of fictional small prose and analyzes in the light of modern genre theories of narrative, short stories, art essay, etc. We realize that the value of N. Romanyshyna's work is learning the problem of searching communities and differences in genre forming on typological basis (*Romanyshyna, 2013, p. 65*).

Hence, an overview of scientific and methodological works shows that methodologists: is warning against the usage of a patterned approach to the analysis of fictional work; instead, they recommend to choose an effective strategy for the analysis of fictional work that should be interesting for the students; agree that the analysis of the work should be based on its gender-generic peculiarities, respectively, confirm the scientific approach to the analysis of the literary work; mainly do not differentiate forms, receptions, types of educational activity while analysing different genres.

As we see, modern school and higher education establishment practice has lack of an integral comprehensive methodological model for studying the genre nature of fictional work in a comparative aspect. There is a need to identify and develop such ways, means and forms of work with fiction on a typological principle that will favour future teachers-philologists with the formation of comparative skills of learning.

The problem of the national self-identification while learning foreign literature is admitted by O. Isaieva (2010) and Zh. Klymenko (2017). So, professor O. Isaieva emphasizes it is important to realise "dialogue as a representation of other national

traditions” that in its turn assists “on the one hand Ukrainian student-reader self-identity manifestation, and on the other hand make a contribution into the formation of multicultural sense of a young person” (Isaieva, 2010, p.5). The other scientist-methodologist emphasizes that “the purpose of the foreign literature lessons cannot be limited by the world perception without more profound understanding of the cultural identity of the Ukrainians (Klymenko, 2017).

Genre is one of the principal notions of literary criticism (study of literature) as author’s mind, the peculiarity of author’s conception of the world and types of author’s artistic thinking, general tendency of literary process development and national literary tradition are visualized in it. According to G. Pospelov genres are phenomena that repeated in different epochs, in the development of different national literatures, in different directions of national-literary development of one epoch. In other words, genres are the phenomena which are not historically concrete, they are typological ones (Pospelov, 2006). Characterizing the structural content of the genre and its components, literary critics draw their attention to the combination of the constant and variable features. M. Shulgun highlights a new way of the development of professional competence of would-be philologists in the course of “History of World Literature” (Shulgun, 2016).

Proceeding from these positions, we realize the genre as a type of fictional work which contains, firstly, stable structural features that have been formed over a period of time, and secondly, variables that are modified by influence of general tendencies of the literary process, writer’s aesthetic interpretation, national literary tradition and historical, social, economic situation in the society. It allows us to speak about the unique author's genre individuality because along with the formal typological features of genre, there are innovative peculiarities of genre which direct the development of genre in a new direction.

Students’ understanding of genre as a key literary criticism category helps the teachers to realize the methods of comparative analysis of national literatures genres effectively. Comparative genre analysis is the conditional division of an integral fictional work into structural elements consideration of each component to find general fixed typological features and disclosure of original author’s national features.

Comparative analysis of genre fictional works includes: a) student’s knowledge in: introduction to literary studies and the theory of literature; specific functioning of this genre in national and foreign literatures; history of Ukrainian and foreign literature; artist biography, his aesthetic outlooks etc.; b) student’s skills in: distinguishing common and divergent features; identifying facts of borrowings and aping; drawing a parallel and finding an analogy; working with fictional text.

So offer an approximate scheme short story genre comparative analysis: 1) To trace typological analogies and define differences on the stage of: a) *Plot-compositional parts*: the nucleus of a story, plot; exposition; event; climax; dénouement; one or a few plot lines; b) *Subject and theme*: title of short story; contrast or parallelism plot motifs; conflict; versatility; true depiction of its life with its complication and completeness; c) *Artistic and aesthetic*: epic beginning; objectivity of the story; psychology and internal tension; mentality of actions, circumstances, events; subtext, artistic detail, symbol; d) *Language and stylistic devices*: metaphor; forms of author’s manifestation psychologism; individual author’s speech. 2) Compare author’s position/standpoint and the ways of its manifestation. 3) Compare the spatial and temporal organization of

works. 4) Point out individual author's genre features of a short story. 5) Compare recipient's expectation. 6) Put down author's type of short story in national historic and literary process. 7) Reveal the influence of author's genre model into the development of foreign literature.

As we can see traditional scheme of epic work analysis is complemented by new aspects: identification individual author's genre features, clarification of readers' expectations, disclosure of the ideological foundations of the writer, determination of the place of the author's genre type in the national literature, etc. Mastering of fiction comparative genre analysis let students-philologists in their future professional activity develop the pupils' humanist conception of the world, tolerant attitude to literary works of different peoples; direct pupils' attention to understanding creative character of different culture interplaying; help to comprehend national originality of Ukrainian literature in the context of the world literature process (*Hrytsak, 2018c*).

For the successful realization of the comparative genre analysis propose the following algorithm, of education activity: 1). to read the fictional work slowly (in case of necessity read several times); 2). to define the place of fictional work in the national literary tradition and in the author's creation activity; 3). to distinguish structural elements of fictional work; 4). to identify fictional text with particular genre; 5). to analyse fictional work according to proposed scheme.

On the base of antiwar short stories of S. Pylypenko's "A Fire Panic" (2016) and H. Böll's "Stranger, Bear Word to the Spartans We..." (1995) we try to illustrate the principle of realization of introduced scheme.

Look at the point II of the propounded algorithm /scheme as it let us discover authors' conceptions of the world, historic events, peculiarities of defined genre functioning in national literature etc. We recommend students to familiarise themselves with historical, theoretical, and philosophical literatures. Students' knowledgeable level is checked by using problem questions, for example: Why the theme of a man in the war is the main one in S. Pylypenko's creative activity? What life situation was Henry Böll's antifascist and its ideology protest revealed in? Give reasons for Henry Böll's statement: "This form of short story is closest to me ... and it is the most attractive one among all the other prosaic forms" etc. We think that this preparatory stage helps the teacher not only to stir up students' educational activity but will be effective for logical turning to following steps of algorithm.

According to the plot-compositional level of Ukrainian and German writers we can highlight the typological features of S. Pylypenko's and Henry Böll's short story. The nucleus of S. Pylypenko's story is characterised by the detailed introduction of the reader into the martial life followed by the description of the events: "*Dugout, earth-house was low and crammed. Velychko always went there with bended his head for not to hit by the ceiling*". The nucleus of Henry Böll's short story is laconic, and everyday phrase is phrase one; phrase two is favour to maximum concentration of the reader's attention: "*After the truck stopped, the engine kept on throbbing for a while; somewhere outside a big gate was flung opened. Light fell through the shattered window into the truck, and I saw that the light in the roof was smashed too; only its metal screw was left sticking out of the socket, with a few quivering wires and shreds of glass. Then the engine stopped, and outside a voice shouted, "The dead over here – got any dead in there?"*"

As for the development of the events: combination of the peaceful life description and the description of war (S. Pylypenko), and montage, combination of past and present events (Henry Böll). The culmination is presented in exposing man's fear of death (S. Pylypenko). According to its essence the culmination of Henry Böll's short story is similar to a novella as the notional centre and is focused on the subjective feelings of the character. The dénouement of S. Pylypenko's work is based on the demonstration of the absurdity of a war, military commanders' awards. The dénouement of Henry Böll's short story is characterised by opened finale, the flashback to reminiscence of the character's childhood. Episodes are strongly changed in S. Pylypenko's short story while the stringing of episodes in Henry Böll's short story is represented by reconstruction of the past on the base of contemporariness. Central plotline of S. Pylypenko's work is enriched by stories about other events. One plotline (story about the event where the guy was the bystander) is the feature of Henry Böll's work.

Speaking about the peculiarities of author's genre model we must admit that S. Pylypenko's storyteller is the immediate participant of the events in the light of his perception when the tragic situations are reproduced. His narration is done in the diary form. The narration of Henry Böll's character is represented by narrator's inner monologue whose demonstration of the events is done from the perspective of character's consciousness and is characterised by detailed fact assertion, school properties description. At this stage students make the conclusion: the analysis "scheme of the structure" demonstrates that the genre formal structure of antiwar short story is only the background for the writers and it helps them expose the dynamic of people's emotional experience, spirits and feelings. External plot of the composite groundwork of the story is kept but the accent is transferred into the internal world of characters.

So S. Pylypenko's short story "A Fire Panic" (Ohneva Panika) is full of autobiographical elements, personal feelings and writer's experience impression. However, the plot of Böll's short story is simple and constructed on gradual protagonist's perception of native gymnasium that in its turn determine the peculiarity of the context – the monologue of young soldier. We draw students' attention to the form of the story which let Böll reveal antihuman essence of war. The functioning of the formal typological features complex of antiwar short story is directed to revelation of author's conception – condemnation of war.

Subject and thematic level of both writers' works is represented by the title as an element of compositional privileged/strong position of the texts and the representation of the disclosure of the artists' conceptions of their texts (Chornii (2017)). So, the title complex of S. Pylypenko's story directs reader's projection of perception of the text. The title of H. Böll's story is based on artistic allusion and it is the projection to historical past: *Subject and thematic level of S. Pylypenko's and H. Böll's work is represented by the titles of their stories which direct reader's projection of perception of S. Pylypenko's text. The title of H. Böll's story is based on artistic allusion and it is the projection to historical past.*

The similarities of writers' writing include the representation of diametrically opposite motives of peace-war in S. Pylypenko's work, and the short story of H. Böll is built on the principle of contrast. Ukrainian writer describes the conflict between Ukrainian soldier-peasant, soldier-worker and war. Man and war are actualized at the moment when the character differentiating the past and present deliberately in H. Böll's short story too. On the base of separate event S. Pylypenko reveals the life of different

social strata in a peaceful time and in the war. Tragedy of a war on the illustration of a man is revealed for external plot of events in H. Böll's representation. Veracious representation of life in all its complication and completeness is typical for both writers. S. Pylypenko draws attention to realistic description of the behaviour of man/person in a war. H. Böll's character is as a war victim, and the author gives naturalistic description of man's physical suffering. The peculiarities of S. Pylypenko's genre model are the following: reproduction of the tragedy of the man's life by the contrast technique; sensation of spontaneous reproduction of an event; the representation of events that happened on the territory of Western part of Ukraine.

The distinctive features of H. Böll's genre model are: originality of the disclosure of conflict is revealed in author's sympathetic stand point; author's presence in the character's thoughts.

Detailed analysis of fictional works on the base of the subject and thematic level let the students speak that Ukrainian and German writers expose terrible pictures of the war thank to the realistic naturalistic description of depicted events. S. Pylypenko raises the complex of problems that are innovatory for Ukrainian literature at the beginning of the XX-th century such as soldier-peasant in war, denationalization of Ukrainian village, a person in extraneous surroundings. It is important that the protagonist of S. Pylypenko's stories is an ordinary person from working or peasant surroundings who is in the war. That's why S. Pylypenko reveals the tragedy of a person through the pictures of peaceful time remembrance. Besides the problems of "person and war", "a person in a war", "detrimental influence of war on a person", "physical consequences of war (corporal)" H. Böll represents personal sense of fault as a citizen of Germany.

We bring students to the idea that the brief form of the short story allowed the artists to be focused on the actual issues of the present. The principal role in this case belongs to artistic and aesthetic experience. So, either S. Pylypenko or H. Böll uses epic beginning in their works: filled up with realistic pictures (images) of wartime disasters in S. Pylypenko's story, and depiction of the external items of the deep philosophical content of which is prevailed in H. Böll's work.

Both writers are characterized by the objectivity of the story. S. Pylypenko draws his attention to the creation of a panorama of the terrible destruction of the human life, nationwide misery, likewise H. Böll who focuses on the depiction of war tragedy, the antiwar bent, and degeneration of the "heroes" of the war.

Psychologism and internal stress prevail throughout S. Pylypenko's and H. Böll's story, and are presented by revealing in the description of the war in S. Pylypenko and addressing to the internal world of the character. Ukrainian writer use naturalistic details as the subtext, artistic detail, symbol of his story whereas German author paid his attention to the important role of microcomponents, presence of symbols.

Another major similarity of the short stories of both writers are authors' genre model according to which S. Pylypenko endeavours to impress the reader with pictures of terrible destruction, human misery, to indicate that war is the greatest evil for man, to emphasize absurdity of war in the context of Ukrainian people mentality representation.

H. Böll uses the "concurrent time principle" method and takes into consideration the problem of the German people guiltiness. German writer highlights the principles of tolerance, humanity, demonstration of the value of every person's life. Deepening of personal (experience) suffering is represented by manipulating the priority of "I" narrator (first person narration).

Short stories comparison on the base of artistic-aesthetic and linguistic-stylistic levels demonstrates students that the multifunctional artistic details, naturalistic description of events, usage of symbols, intonation and rhythm loading play the important role in the fictional works.

S. Pylypenko fills up epic with the realistic pictures of the war life which are the reason for numerous dramatic and tragic situations in the life of those who fight and those who become the passive victims of a war. Ukrainian writer creates a kind of panoramic picture of terrible destruction of human life, the nation's troubles. The form of a diary gives the opportunity to fill the works with (digression) deductions-reflections, folklore and literary texts, fragments (excerpts) from military reports, soldiers' memories of peaceful life, (applications) patterns of dialogues, individual remarks (catchword), which creates the impression of polyphony. It is necessary to draw students' attention to the presence of a subtext in H. Böll's short story. The deep content is hidden by each subject-visual detail, at first glance "casual" (random) words or phrases.

We recommend expanding the boundaries of typological comparison and direct students' researches to comparison of style manner of using the subtext, H. Böll's and S. Pylypenko's non-paternal tone of narration. To reveal the author's standpoint in the short stories we advise to use the interview method. So students can prepare the questions that they would like to ask S. Pylypenko and H. Böll. For example, Do you agree that the writer must be dispassionate (unbiased) and objective? Can the reader understand accurately the problem of the work without author's commentary?

Detail comparative analysis of Ukrainian and German artists of antiwar short stories let students enrich the authors' individual genre features of short stories.

So, S. Pylypenko's antiwar fictional work synthesizes the features of a short story and diary (journal) according to representation of the Ukrainian people mentality. His short story is full of fragments from military dispatches, memories of peaceful life. There are many dialogues, catchwords. The author uses the method of polyphony. There is natural representation of the battle "sounds". The fictional work represents the tragedy of human existence (hunger, cold, defencelessness, in human conditions of existence). Character of the short story is an ordinary person (soldier-peasant, soldier-worker) who has to fight and dream about homecoming. Character of the hero is static. The short story is characterised by general ironic tone. The style dominant of the creative worldview is realism and expressionism.

H. Böll's antiwar short story synthesizes the features of a short story, novella and parable. The fictional work presents the innovative genre model that is revealed in the specifics of the plot and chronotope. H. Böll's short story is without exposition, where the finale (ending) is incomplete. The fictional work presents versatility of the "way" motive is the way to home, way – life, way – return to childhood. Character of the fictional work is presented as the ethical conception of a man that formats the psychological subtext. Raise global problems of humanity (mankind). Intensification of artistic means make a contribution to the enhancement of a subtext. The absence of a direct demonstration of the war, its reflection is found in the consciousness of the character (hero). There is non-pathetic tone of the story. Reader perceiving of the destructive power of war, man's helplessness before the war.

So, we have to point out to the students that S. Pylypenko's and H. Böll's antiwar short stories are the example of organic combination of established genre features with

author's, reflecting the historical situation, literary experience of previous generations, the consciousness of the nation and the world of writers. It is logical, in our opinion, to ask students: “why the activation of small form genres is in the period of violent historical events in progress? Why does the activation of small form genres eventuate in the period of violent historical events?”

Conclusions. Hence, S. Pylypenko and H. Böll created new national models of antiwar story genre in the Ukrainian and German literatures, which, firstly, synthesizes traditional formal genre norms and rules, and secondly enriched with the original national peculiarities that define a new direction of genre development and promote its transformation. A comparative genre analysis of fictional works is a process that is focusing on the development of researching skills, creative abilities, and intellectual growth of the students. The proposed method of comparative genre analysis of the short story genre can be used in the study of other works of Ukrainian and foreign literature short prose.

References:

1. AlAfnan, M. (2017). Critical Perspective to Genre Analysis: Intertextuality and Interdiscursivity in Electronic Mail Communication. *Advances in Journalism and Communication*, 5, 23-49. Retrieved from https://file.scirp.org/pdf/AJC_2017030714342330.pdf
2. Bhati, V. (2002) Applied genre analysis: a multi-perspective model Retrieved from https://www.researchgate.net/publication/28185101_Applied_genre_analysis_A_multi-perspective_model
3. Böll, H. (1995). *The Stories of Heinrich Böll* (L. Vennewitz, Trans.). Evanston, Illinois: Northwestern University Press.
4. Chornii, R. (2017) Zaholovok ta khudozhnie oformlennia jak shyfr do dekoduvannia romanu Kathryn Stockett “The Help” Decoding Key of the Title and Decorative Design in the novel “The Help” of Kathryn Stockett. *Aktualni pytannia inozemnoii philologii*, 7, 171-176.
5. Denysjuk, I. (1999). *Rozvytok ukrajinskoji malozi prozy XIX – poch. XX st.* [Development of Ukrainian short prose of XIX – begin. XX c.]. Lviv, Ukraine: Kamenjar.
6. Hrytsak, N. (2018a) Formuvannia kompetentnosti komparatyvnoho vyvchennia khudozhnioj literatury u maibutnikh vchyteliv-slovesnykiv [Formation of the Competence of Fiction Literature Comparative Learning in Future Teachers-Philologists]. *Science and Education a New Dimension. Pedagogy and Psychology*, 154 (64), 68-72.
7. Hrytsak, N. (2018b). Metodychni osnovy zhanrovoho analizu khudozhnioho tvor: retrospektyvnyj ohliad [Methodical basis of fiction genre analysis: retrospective survey]. *Visnyk Zhytomyrskoho derzhavnogo universytetu imeni Ivana Franka*, 3(94), 42-49.
8. Hrytsak, N. (2018c). Problema navchannia maibutnikh uchyteliv-slovesnykiv komparatyvnomu zhanrovomu analizu khudozhnioho tvor [Fictional work comparative genre analysis as a problem of teaching future teachers-philologists]. *Imidzh suchasnoho pedahoha*, 5(182), 59-62.
9. Isaieva, O. (2010). Pro osnovni paradyhmy shkilnoji literaturnoji osvity [About principal paradigm of school literary education]. *Proceedings of the Scientific and Practical Conference “Scientific and Pedagogical Activity of E. Holoborotko”*, (pp. 85-90). Kherson, Ukraine: RIPO.
10. Klymenko, Zh. (2017). Shkilnyj kurs „Zarubizhna literatura” jak chynnyk formuvannja ukrajinskoji identychnosti uchniv [School course of “Foreign literature” as a factor of the formation of pupils’ Ukrainian identity]. *Aktualni problemy profesijnoji pidhotovky studentiv-filolohiv do roboty v suchasnomu osvithnomu prostori*, 1, 37-49.

11. Matsevko-Bekerska, L. (2012) Metodolohichnyj dyskurs vykladannja svitovoji literatury: trajektorija chy labirynt [Methodological discourse in teaching world literature: traditions and labyrinth]. *Zarubizhni pysmennyky i Ukrajna*, 33-41.
12. Pylypenko, S. (2016). Ostriv Draikrokroitsen [Island of Draikrokroitsen]. E-library of Culture of Ukraine, 48-65. Retrieved from <http://elib.nplu.org/view.html?id=7813>
13. Pospelov, G. (2006). Tipologija literaturnykh rodov i zhanrov [Typology of literary genius and genres]. In P. Nikolajev & A. Esalnek (Eds), *Introduction into literary criticism* (pp. 387-395). Moscow, Russia: Vysshaja shkola.
14. Romanyshyna, N. (2013). *Ukrajinska khudozhnja mala proza: teoretyko-metodychni aspekty vyvchennja* [Ukrainian short fiction: theory and methodic aspects of learning]. Rivne, Ukraine: TzOV „Prynt Khaus”.
15. Sytchenko, A. (2005). *Teoretyko-metodychni zasady analisu khudozhnjoho tvorv v shkilnomu kursu literatury* [Theory and Methods of Analysis of Literary Text at the Secondary School Level]. Extended abstract of candidate's thesis, Kyiv, Ukraine.
16. Skoryna, L. (2013). Analiz khudozhnjoho tvorv [Analysis of Literary Fiction]. Ternopil, Ukraine: Navchalna knyha – Bohdan.
17. Shulgun, M. (2016). Zhanrova dynamika: metodyka vyvchennia (na materialy romanu D. Danylova „Opys mista” [Genre Dynamics: Method of Study (Based on the “The City Description” by D. Danilov)]. *Economics, management, law: socio-economical aspects of development: Collection of scientific articles: Psychology. Pedagogy and Education*, 2, 262-265. Retrieved from: <http://enpuir.npu.edu.ua/handle/123456789/1072>