ЛІТЕРАТУРОЗНАВСТВО

PAEDEIAN DISCOURSE IN SHAPING OF A CHILD'S CULTURAL ATTITUDES

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The article presents the characteristics of paedeian discourse in literary text, which has significant impact on the creation of a child's cultural attitudes. Paedeian discourse is a kind of active text literary discourse containing one of type of paedeia. According to (Ostasz 2008) there are 4 types of paedeia: *mimicry*, *alea*, *agon* and *ilinx*. They can combine each other 8 kinds of paedeia, being visible in poems for children. In paedeian discourse there is noticeable text consistency, one of its part results from the other, the recipient feels like the subject of literary communication. However, perception consists of inspiration to imitation, repetition or rivalry inspired by a range of phenomena or role-playing. In order to show the basic principles of paedeian discourse and resulting implications, it has been carried out at first, an analysis aiming at identification of basic concepts within discourse. It has also been explained the circumstances and reasons for which it has, in literature works, such a significant position. Moreover, the understanding of the concept of paedeia has been clarified and its manifestations in versed literature messages designed for the child, treated as a paedeian discourse, has been revealed.
Key words: discourse, communication, paedeia, child.

The article sets out features of literary communication of paedeian discourse character, which has significant impact on shaping a child's cultural attitudes. Paedeian discourse is a kind of active literary text discourse containing one of the kinds of paedeia. In such a discourse there is noticeable text consistency, one of its part results from the other, the recipient feels like the subject of literary communication. However, perception consists of inspiration to imitation, repetition or rivalry inspired by a range of phenomena or role-playing. In order to show the basic principles of paedeian discourse and resulting implications, we shall first carry out, an analysis aiming at identification of basic concepts within discourse. We shall explain the circumstances and reasons for which it has, in literature works, obtained such a significant position. Next, the understanding of the concept of paedeia will be clarified and its manifestations in versed literature messages designed for the child, treated as a paedeian discourse, shall be revealed.

1. Around the concept of discourse

Discourse is a term defining conversation, discussion and speech. Discourse belongs to cultural category, it is constituted by certain senses – meanings and values [15, p. 183–191].

Discourse, according to Paul Ricoeur, is a language event constituting a text, which refers to the world and, through structure of expression, defines the author (self-reference) [18]. Thus, every text is a discourse with both individual and specific meaning. Dell Hymes introduced the concept of "communicative competence", as a human ability to use all semiotic systems available to him as a member of a socio-cultural community [11]. Competences of narrower scope, such as interactive competence or particularly significant discursive competence have also appeared in analyzes of discourse. From many of the discussions conducted on the kinds of competencies as well as their role in discourse, it follows that: all types of competence are necessary for fully efficient and correct use of texts and that there is a feedback loop between discourse and competence. In addition, discourse affects development of competences while competence affects nature and quality of discourse.

The basic condition for the existence of discourse is the introduction of sender and recipient category. According to Stefan Rittel we can distinguish two series of discourse. The following are to be found in it: active and passive role of interlocutors and elements that fill the content of discourse, which runs according to certain logical order in a specified field of meanings – in its character it may be scientific, religious, educational, etc. According to the author, discursive order is based on the features of the mind. In addition, it is worthwhile quoting – after the cited author - the term "mental discourse", which has the meaning of methodical and thoughtful, phased and logical behavior, as opposed to "intuitive mind", accepting a given result without hesitation [20, p. 71–84]. In socio-linguistic formulation, discourse is defined as a sequence of linguistic behaviors, the form of which depends on who is speaking, to whom he is speaking, under what circumstances and for what purpose; it is a kind of social interaction taking place with the participation of language.

In her introduction to the work entitled: *Discourse as Structure and Process* by Theo van Dijk, Barbara Guzik points out that the term "discourse", as opposed to English language literature, does not enjoy much popularity in the Polish literature [van Dijk, Grochowski, 2001]. She goes on to say that: discourse, from dictionary and encyclopedic meaning, is: conversation, discussion, speech [SWJP, Vol I, p. 213], serious conversation, discussion [SWO, s. 70], a series of intellectual operations, in which cognition develops in stages, by successive indirect understandings for more elementary character (EP, s. 248). It is evident that the term "discourse" is differently understood, and that lexical approach takes into account two aspects: interactivity and mental process. The two were strengthened in Donald Davidson's philosophy of language in which he highlights yet another important feature of discourse: mutual understanding which allows not only for exchange of ideas, but also for a reasonable difference of opinion [6, p. 55–71].

Guzik also adds that linguists are having a dispute concerning the mutual relationship between concepts such as: utterance/statement, discourse, text and speech act. In most cases, however, the notion of text is either identified with or opposed to the discourse [10]. Hence, Jerzy Bartmiński argues that: discourse is a string of statements/utterances (the use of texts in speech acts) constituting the process of linguistic communication. In addition, a text is an elaborated, longer statement consisting of reasoning and entering into dialogue with other texts – statements [1, p. 9–27]. In conclusion, Guzik states that discourse, most importantly, makes use of different methods and discursive techniques (for example, interlinked discourse) and becomes an effective tool in creating a cultural worldview [10].

Janina Labocha is of the idea that discourse reveals a mutual relationship between text and discourse; linguistics of discourse allows for a broader look at the text through socio-psychological, anthropological and cultural context, taking cognitive, social and interactive aspects into account [14, p. 49–53]. In this perspective, discourse becomes a method of description and interpretation of text, revealing its creation process and its sender.

Finally, Irena Kurcz, proposes adapting two terms of discourse in order to clarify concepts. These are: conversational discourse and text discourse. According to the author, far more time has been devoted to research on conversational discourse, while research on text discourse has been limited to its understanding, rather than formation [13].

In deliberations over discourse it would be impossible to ignore the fact that meanings and interpretations in a discourse are dependent on the context as well participants. Hence, communication between participants in a discourse not only aims at mutual understanding, but also starts the interpretation processes between them. However, effects and objectives of a discourse are dependent on the competence of the participants. Competence, according to Noam Chomsky, most often reveals itself in several respects. These are: ability, i. e. readiness for something, intellectual ability, ability to achieve and perform important social roles, ability to use something, knowledge, i.e. awareness as well as knowledge, and quality, i. e. being adequate [4]. It is worth noting that this theoretical model of linguistic competence assumes a perfect speaker and listener. It has become a standard for creating a variety of ideas on the concept of competence.

On the other hand, educational discourse belongs to the families of discourses concerned with transfer of knowledge. It represents teacher – student interaction, and its objective is acquisition of knowledge and not knowledge in itself [9, 17]. Is a type of specialized linguistic-educational competence, which transfers knowledge and values along with acquisition, shaping and development of a child's and adolescents language skills. This transfer (knowledge) and modeling (values) through receiving (listener's grammar) and co-formation (speaker's grammar) of different types of discourse (colloquial, literature, scientific...) is used to develop interlocution as a discursive competence.

Van Dijk argues that educational discourse could define social process of learning, with this that it performs two functions. The first one is means to develop and perfect thought and language processes, the second is a kind of pedagogical tool (van Dijk, 2001). However, paedeian discourse in children poetry constitutes a special type of educational discourse.

2. Paedeian discourse as a phenomenon of childhood culture

Children poetry contains play and aesthetic element, they are designed to educate and bring up children. For it, the dimension of play is primary, immanent rule for the work of art itself. In children's poetry the dominant theme is play. This is because a child develops physically, mentally and intellectually through play.

Paedeian discourse has not previously been discussed in the literature of the field. Before we proceed to define the basic concepts of this kind of discourse and give examples of confirming its significance, we would like to put forward the statement that it constitutes a special discourse for two reasons. First and foremost is the fact that the recipient of transfer of information in this discourse is a young reader – a child, secondly, the medium of information transfer is a text of specific features – a paedeian poem, in which the channel of information is writing.

In text discourse, the author constitutes the source of information; literary work constitutes the medium of information transfer while the reader – a child in this particular case – constitutes the recipient of information. Text discourse under discussion here could be referred to as literary discourse. It is based solely on the reception of a work of art; the recipient does not have the means to provide the author with immediate feedback information on the quality of reception. Here, communication could assume different shades – starting from completely worthless, characterized by the fact that the recipient does not derive any impressions, either formal or substantive, from the presented literary works, to the excellent in terms of universal subjective and objective values. As to what is the measure of these values, one would see only after conducting relevant research studies. In this case we direct discourse to a specific literature genre. It is the paedeian poem, possessing characteristics of a text of certain consistency.

Literary text coherence is mainly formal feature of work of art of predominant objective character, which consists in the fact that the content of the work of art contains parts clearly congruent with each other, complementary, mutually interacting and exerting positive influence on the perception, attitude and behavior of the reader. A coherent text is one in which almost everything can be foreseen, which sequence of events and activities is usually predetermined, and finally one that the recipient fully understands. These insights can also be transferred to texts of children' poems.

Talking about literary text discourse, we should distinguish two varieties. The first is "passive" literature discourse, i. e. one in which perception has no objective features outlined above. The recipient of such works feels detached from it. He does not understand its intentions and, in addition, feels that in writing the work the author did not perceive his point of view, i. e. he did not take into consideration the aspect of the reader's empathy.

The second represents "active" literature discourse. In this literature discourse, perception of the recipient is complete, the piece of work is fully understood, the recipient is under the impression that he is the main character, that he is encouraged to take up imitation, repetition and rivalry inspired by phenomena or roles. It is an active literature discourse of paedeian nature, referred to as paedeian discourse, open, deliberately and programmatically oriented on active participation of the recipient. Full elaboration of the text may exist in a game between the author, his work and the reader.

3. Versed paedeian discourse

In paedeian poem, creation the child's attitude, takes place. To remind, a paedeian poem is one containing four types of paedeia: *mimicry, alea, ilinx and agon*. Their number and arrangement in the poem testifies to the "intensity of paedeian nature" [16]. It should be noted that all the four types of paedeia can be accommodated in one poem, or there may be a dominant type. By contrast, a typical and full kind of paedeia involves the appearance of all its types in the following system: *mimicry -> alea -> ilinx -> agon*. A sufficient condition is for the system to start with *mimicry*. It may be noted that the greatest intensity in paedeian nature occurs in a poem with typical and full paedeia, while the smallest – with minimum paedeia. However, depending on the type of paedeia appearing in a poem, the discourse may have different character – from the most complete, visible when the poem contains typical and full paedeia, through incomplete or deficient paedeia, to the least visible, associated with minimum paedeia.

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In particular, it is worthwhile carefully examining paedeian discourse in the poem: *Dróżką przed siebie* [The Path goes along] by Jan Sztaudynger belonging to typical and full paedeia. The interpretation of this text requires greater participation by the reader, who must make a series of operations to determine the relationship between sentences and recognize semantic figures. Here, "*path*" is the main topic – in literal and metaphorical sense – leading to discovering the world:

> The path goes. Where? I do not know that!
> I'll follow it. Maybe I see something nice?
> We may come across a stream,
> And in the stream, a wet stone?
> Perhaps a meadow, maybe a lark
> Which for lack of paths in the sky strayed
> And now returns as soon as possible
> To gather some yarn.
> I do not know. I will go step by step
> Hand in hand with the path.

Encounter with the "*path*", which shows the way of wandering (mimicry) constitutes the communication event: "*I will go step by step*", or even more familiar: "*hand in hand with the path*". Wandering subjected to surprise (*alea*) constitutes the essence of consistency of the text. Repeated discovery of the secrets of the world (*ilinx*): "*maybe a meadow, and maybe lark*" makes it possible – arousing curiosity of a young reader– for rivalry with the unknown (*agon*). The main semantic principle of coherence of the text is explicitly visible through continuity of the motif of the path.

In this document consistency mechanisms operate, however, in the presented world and not in the sound layer, which is confirmed by Włodzimierz Bolecki in his thesis that texts of dominant poetic function are texts of reinforced cohesion relationships [2]. All the metaphors of increase the number of relationships connecting different levels of language – multiplying consistency, although this is done at the expense of consistent syntactic-lexical relationships. Poetry always consists of introducing paradigmatic relations into the current, syntagmatic sequences of statements (Bolecki, 1986). So, if the condition for the consistency of a text is – as argued by van Dijk – the existence of deep semantic structure, then it comes to intensification of deep semantic links in the poetic text: *Dróżką przed siebie*.

In the first metaphorical sentence of spoken monologue, which semantically integrates the entire text, "The path goes along", a theme, to be developed by successive sentences has been outlined. The end of the poem alludes to this initial metaphor: "I will go step by step/ hand in hand with the path". The author assumes the child to have knowledge of such literary convention. Understanding of a metaphor requires not only knowledge of real meaning of individual expressions of the language, but also understanding of their multiple meanings. Therefore, it requires knowledge of metaphorical phraseological associations: "to go step by step" (slowly, in slow pace), "to go hand in hand" (proximity to people). Thus, the multifunctional verb "go" constitutes a cohesion tool: its inflective forms: "goes" (used in figurative sense) – "I will go" (used in real sense). In the first example agent verb modifies the noun "path", in the second example the agents is expressed with the first person singular, specific to a child subject. However, the next inflective forms of the following verbs: "I will

see" (I), "we will encounter" (I and the road), "he got lost" (lark), "to collect" (yarn) relax the consistency, because they modify nouns which are alternately used realistically and metaphorically. The initial integrating sentence is used to stimulate a child's imagination, which is further compounded by successive interrogative sentences and the answer: "I do not know that".

The succession of sentences is loose, although subsequent verses set out elements of the same landscape: "stream [...] in a stream wet stone" and "meadow, and perhaps some lark what [...] strayed in sky". The cohesive factor is modality of expression expressed with the use of the repetition of the verb "may". This verb binds individual elements of the autumn landscape together: roads, brook, stone, meadows, yarn, the sky and the lark, and constitutes an archetype of the road (child's exploration of the world).

A pragmatic frame, expressed with the use of a negation: "I do not know", indicating that the text record is metalinguistic record, links the whole understanding of the poem – as a coherent text – requires isolation of descriptive part (which is found only in the first sentence: "Path goes") and the hero-narrator's monologue (the rest). The monologue models the process of becoming aware that the first sentence introduces a phrase that must be interpreted as quotation, which facilitates reception of a difficult text. Here, text consistency is the product of a specific attitude of a conscious recipient. Understanding of the poem is, however, designed by the author, who teaches reading the poem, putting forward successive questions integrating the text. All this shows that the poem *Dróżką przed siebie* of typical and full paedeian consistency constitutes an inspiration to explore the world (*mimicry*), it also encourages, with the use of magic power of words (*alea*) the repetition of thoughts (*ilinx*) as well as rivalry (*agon*) in uncovering the secrets of the world that are designed to satisfy child's curiosity.

Jan Brzechwa's *Lazy Boy* is an example of a text with a rivalry oriented full paedeian coherence, which can be observed on each of the three levels mentioned earlier. The most important topic of this text is the phenomenon of "laziness" perceived differently by two generations: children and their adult guardians. The notion of laziness determines the frames of the poem. The understanding of this notion could refer to all school-age children and their parents (*mimicry*) who are not convinced. The communication event is a dialogue of the main character that goes on to list a lot of activities and his guardian who accuses him of being lazy. Without doubt, this dispute arises great interest of the reader (*alea*). The poetical situation takes place in every family whose member is "a lazy one". The semantic coherence of the text is oriented to a endless repetition (*ilinx*) of this intergenerational rivalry (*agon*).

The syntax of the text is not complicated and easy to understand. Simple or compound sentences dominate the poem, for example: "There is a lazy boy sitting on the sofa, / He has been doing nothing for the whole day" and "He did not go to school because he did not want to". However, the refrain utterance, repeated three times: ""There is a lazy boy sitting on the sofa, / He is doing nothing for the whole day" consists of two connective coordinate clauses. There are four or five sets of the semantic figures, with similar formal-syntax structure within every set, in the whole poem. These are sentence sets of the same type and of the same word order. The sentences of the same type have also the same intonation (marked in the text by "!?") which expresses the annoyance of both characters.

The first set is constituted by six verses with questions, of which the first verse contains

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two short questions – answers to accusations, while the remaining five are question statements, with similar word order, whose similarity is reinforced by the anaphora: "And who". They are close-clamped with exclamation statements: "O, I beg your pardon!" – a beginning, "Oh – oh! Please!" – the end. The second set is constituted by a five sentence beginning with anaphoric conjunction "and" appearing in such a position often in everyday speech when we want to express our emotional attitude to the content of the sentence. Another question – the third set includes a pronoun "anything", summarizing what has been listed and it is confronted with an autonomous pronoun "nothing", expressing lack of anything.

The fourth set of semantic figures is constituted by sentences contrasting with the preceding sentences in content, because their sender/author is a rival character. They are compound sentences. Negative predicate (which informs of unaccomplished actions) appears in the first one, in the second – subordinate (circumstantial) clause with the conjunction "for", characteristic of everyday speech (compare with "because"), antagonistic coordinate clause, without conjunction, linked by way of punctuation – with an exclamation mark. The first sentence contains the verb "have" (have of the intention) and the second verb in the infinitive, informs about the action that was intended – while the second sentence informs about the action, which was actually performed.

The previously discussed refrain sentences, forming constituting the border between successive sets of figures may be regarded as the fifth set. The author uses, on the coherence of the text, five means – discursive strategy – tailored to the situation by the interlocutors of intended results. The listings appearing in these sets of figures are aimed at giving the impression of endless rivalry and found the basis of consistency of the text, oriented at rivalry.

The very title of the poem *Lazy Boy* contains the topic; the notion of a lazy one is explained in the poem by a interrogative pronoun "who?" Due to the main character, the topic is elaborated on descriptively by semantic figures produced using five different formal and syntactic structures. The first sentence of the poem talks about the main character and the whole text characterizes him. It also contains a discrete educational function, which we can observe in the opposing picture of values of the child's world and the adult's world. The poem, therefore, constitutes a coherent argument showing that the boy and the adult represent divergent attitudes to the problem of play and work. This problem is existential and as old as the hills. It has always existed in every family and every generation. On this account the text is open and there are several divergent arguments from both opposing parties.

Among the formal structures, the text also contains narrative characterization and the self-characterization of the main character, both expressed in a dialogue: "There is a lazy boy sitting on the sofa, / He is doing nothing for the whole day", claims the narrator, but immediately the little boy opposes: "I beg your pardon! How come I do not do anything?" The quoted arguments are constructed anaphorically and they contain a child's point of view, for whom anything connected with negative feelings means "work":

And who ate first breakfast?

[…]

And didn't I clean my ears today?

[…]

And didn't I go to have my hair cut?

However, the unconvinced adult repeats: "there is a lazy boy sitting on the sofa, / he is

doing nothing for the whole day", he describes the laziness of the main character and negates the diligence of the child using an anaphora "did not":

He did not go to school because he did not want to,
He did not do his homework because he had no time.

Therefore, the semantic figures are oriented around intergenerational rivalry. We would assume that the author intentionally designs the reader's reception of the rivalry. Consequently, the last sentence sounds: "He got so tired of this dream that he woke up", the adult character talks about the lazy boy. Therefore, the final frame of the text is oriented towards continuation of the rivalry.

The text (satirically) inspires a play of competition for the world of one's own values. It is achieved by means of the captivating magic of words and an obstinate endless repeating the rivalry (*agon*). Therefore the poem then contains rivalry oriented paedeian coherence.

The next poem: *Fingers by* Anna Kamieńska, classified as an imperfect paedeia, which is characterized by appearance of only inspiration (mimicry) and by fascination given play (*alea*), the text itself, however, lacks repetition (*ilinx*) and rivalry (*agon*), contains theme topic. Here, paedeia verse discourse is deficient. The main theme in this text is presentation and inspiration of dramatized play of personalized five fingers (*mimicry*). Description of the characteristics of each of them as brothers constitutes the communicative event. Here text consistency, in the semantic aspect, consists in the continuity of a situation arousing curiosity (*alea*).

However, we have to remember that the five fingers, listed and characterized through action, have metaphorical meaning, triggered by the cohesion mechanism of the text, connected with body language: touching and stroking. The narration that opens the beginning of the fairy tale formula: "There were five brothers", consists of five double versed sentences, constituting next semantic figures having homogeneous syntactic and formal structure. The text is a fairy tale with elements of counting, giving the story of five fingers, the fifth figure closes the text (which is also shown by the layout of verses confirming graphical consistency).

There were five brothers:
The first stout and healthy,
Breaks horseshoes in the hand,
The second – full of desire,
Doesn't avoid work,
Third tall as a husk,
Staring at the clouds,
The fourth – very shy,
Muses all day long,
Fifth – small and tiny
Sleeping sweet in the cradle

However, on the semantic level the text seems inconsistent, for the metaphorical meanings, their references to real meanings are, most probably, not clear for children reader involved in the playful communication by personalized fingers. However, the closing figure may points to the "lullaby nature" of the text, which is also suggested by the fairy tale formula of the beginning. Lullaby fairy tales could be about anything, because for the child contact with soothing voice intonation, tenderness of facial expressions and gestures from

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the guardian are more important than real significance of the story. It should be added that the semantic and pragmatic side of the text also consist in getting acquainted with the names of the next numbers.

The text, therefore, inspires play in fairy tales, consisting of getting acquainted with the ability to count five personalized fingers (*mimicry*), and each verse, providing characteristics of the next finger encourages or induces to such fun *(alea)*. However, in the text itself there is no repetition and rivalry in its implementation. Hence, here we are dealing with a paedeian discourse characterized by defective encouragement.

In a fairytale poem *A butterfly* by Sztaudynger we can talk about minimum paedeian discourse. The poem is an inspiration to play postman:

> A butterfly (with polka dot wings)
> could be the postman,
> but to carry letters is a waste of time,
> he just spreads flowers' dreams about flowers.

A butterfly, (with polka dot wings) "has wings in the pea" was presented as a natural postman, however, instead of letters he distributes "flowers' dreams about flowers" *(mimicry)*. In the poem there is no encouragement to do action *(alea)*, there is also no listing *(ilinx)*, nor encouragement for rivalry *(agon)*. Therefore, it is minimum paedeia - only *mimicry*.

On the basis of conducted analysis of poems, the following statement could be put forward. Selected poems constitute examples of paedeian discourse, where different cohesion mechanisms are used. Depending on the type of paedeian discourse: typical and complete, incomplete, defective or minimum, the themes presented in them are listed and repeated many times, using several formal and semantic syntactic figures, until one remembers both messages as well as their mode of transmission. Thus, rhyming paedeian discourse contributes to the development of a child's cultural attitudes – especially in the aspect of education. It is a discourse expressed using specific poetic means related to paedeia.

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ДИСКУРС ПЕДЕЇЇ У ФОРМУВАННІ КУЛЬТУРНИХ НАСТАНОВ ДИТИНИ

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Наведено характеристики дискурсу педеїї в літературному тексті, який значно впливає на розбудову культурних настанов дитини. Дискурс педеїї – це різновид активного текстуального літературного дискурсу, що містить один з типів педеїї. Згідно з М. Осташ (2008), існує чотири типи педеїї: *mimicry*, *alea*, *agon* and *ilinx*. Їхні комбінації можуть утворювати вісім різновидів педеїї, унаочнені в поетичних творах для дітей. У дискурсі педеїї помітною є текстова зв'язність, одна з його частин випливає з іншої, реципієнт почуває себе суб'єктом літературної комунікації. Однак сприйняття складається з натхнення до імітації, повторення чи суперництва, завданого певним колом явищ або рольовими іграми. Для того, щоб показати основні принципи дискурсу педеїї та його подальші наслідки, спочатку проведено аналіз, спрямований на ідентифікацію основних концептів у межах дискурсу. Також пояснено обставини і причини його важливості в літературних працях. З'ясовано розуміння концепту педеїя і розкрито його вияви в поетичних літературних посланнях для дитини, розглянутих як дискурс педеїї.

Ключові слова: дискурс, комунікація, педейя, дитина.

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ДИСКУРС ПЕДЕЙИ В ФОРМИРОВАНИИ КУЛЬТУРНЫХ УСТАНОВОК РЕБЁНКА

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Приведены характеристики дискурса педейи в литературном тексте, который значительно влияет на создание культурных установок ребёнка. Дискурс педейи – это разновидность активного литературного дискурса, который содержит один из типов педейи. Согласно М. Осташ (2008), существует четыре типа педейи: *mimicry*, *alea*, *agon* and *ilinx*. Их комбинации могут образовывать восемь разновидностей педейи, которые появляются в поэтических произведениях для детей. В дискурсе педейи заметна текстовая связанность, одна из его частей следует из другой, реципиент чувствует себя субъектом литературной коммуникации. Однако восприятие состоит из вдохновения к иммитации, повторения или соперничества, заданного определённым кругом явлений или ролевыми играми. Для того, чтобы показать основне принципы дискурса педейи и его дальнейшие последствия, сначала проведен анализ, направленный на идентификацию основних концептов в рамках дискурса. Также были объяснены обстоятельства и причины его важности в литературных произведениях. Выяснено понимание концепта педея и раскрыто его проявления в поэтических литературных посланиях для ребёнка, рассмотренных как дискурс педейи.

Ключевые слова: дискурс, коммуникация, педейя, ребенок.