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THE “DIVINE CHILD” ARCHETYPE AS THE MATRIX OF OVERCOMING THE CRISIS OF THE SOCIO-HUMANITARIAN SPACE

Abstract. In the article were made an attempt on materials of the writers of the sixties and the experience of the participants of the project “Psychological support for children from families of displaced persons” Canadian non-governmental organization Stabilization Support Services and the Union of women of Ukraine with the financial support of the British Embassy in the city of Mariupol to find out the particular representation of the archetype of the “divine child” as the matrix to overcome the crisis of the socio-humanitarian space.

Because in the public opinion, of particular importance are those constants of national life that affect the restoration of harmonious existence, the archetype of the “divine child” is regarded as such that affects the healing of humanity, is the unifying link between the past and the future, because any experience of childhood is not lost.

A study of the prose heritage of the sixties in the aspect of archetypes critics have allowed to define myth-poetical start of their creativity, rooted in prototipe of the collective unconscious. Individual author features the artistic transformation of archetypes due to several social, national and cultural factors. In the works of the sixties the properties of the archetype of the divine child is endowed with characters belonging to a generation of children of war. In the conditions of crisis of society, which is characterized by denationalization, material poverty and spiritual decline, they are the bearers of high moral character.

In addition, the idea that the archetype of the “divine child” is an inexhaustible source synthesizing creative energy that can revive each person individually and deformed disasters the society as a whole, found its confirmation in the process of the project participants that are from 15 January to 31 October 2016, worked with MSW in the city of Mariupol. Experts proven conclusively that since the child's psyche is very plastic, the child is able to transform the energy of fear and aggression in creative direction, to restore the resources to view the system of values, to acquire the ability to enjoy every bit of the universe.

Keywords: archetype, Puer, divine child, model of the sixties, literature.

АРХЕТИП “БОЖЕСТВЕННА ДИТИНА” ЯК МАТРИЦЯ ПОДОЛАННЯ КРИЗИ СОЦІОГУМАНІТАРНОГО ПРОСТОРУ

Анотація. У статті зроблено спробу на матеріалі творчості письменників-шістдесятників та досвіду учасників проекту “Психологічна підтримка дітей з родин тимчасово переміщених осіб” Канадської неурядової організації Stabilization Support Services та Спілки жінок України за фінансової підтримки Посольства Великобританії у місті Маріуполь з’ясувати особливості репрезентації архетипу “божественна дитина” як матриці подолання кризи соціогуманітарного простору.

Оскільки в суспільній думці особливого значення набувають ті константи національного буття, які впливають на відновлення гармонійного існування, архетип “божественна дитина” розглядається як такий, що впливає на зцілення людства, є об’єднуючою ланкою між минулим та майбутнім, адже будь-який досвід дитинства не минає безслідно.

Вивчення прозового доробку шістдесятників в аспекті архетипової критики дало змогу визначити міфопоетичну основу їхньої творчості, що закорінена в першообрази колективного несвідомого. Індивідуально-авторські особливості художньої трансформації архетипів обумовлені низкою соціальних, національних та культурологічних чинників. У творах шістдесятників властивостями архетипу божественної дитини наділені персонажі, що належать до покоління дітей війни. В умовах кризового суспільства, що характеризується зденаціоналізуванням, матеріальним зuboжінням та духовним занепадом, вони є носіями високих моральних якостей.

Крім того, теза про те, що архетип божественної дитини — це невичерпне джерело творчої синтезуючої енергії, здатної відродити кожную людину окремо, і деформований катаклізмами соціум загалом, знайшла своє підтвердження у процесі роботи учасників проекту, які з 15 січня по 31 жовтня 2016 року працювали з ТПО в місті Маріуполі. Фахівцями переконливо доведено, що, оскільки дитяча психіка надзвичайно пластична, дитина спроможна трансформувати енергію страху й агресії у творче русло, відновлювати ресурси, переглядати систему життєвих цінностей, набувати здатності радіти кожній часточці світобудови.

Ключові слова: архетип, Пуер, “божественна дитина”, модель шістдесятників, література.

АРХЕТИП “БОЖЕСТВЕННЫЙ РЕБЕНОК” КАК МАТРИЦА ПРЕОДОЛЕНИЯ КРИЗИСА СОЦИОГУМАНИТАРНОГО ПРОСТРАНСТВА

Аннотация. В статье предпринята попытка на материале творчества писателей-шестидесятников и опыта участников проекта “Психологическая поддержка детей из семей временно переселенных личностей” Канадской неправительственной организации Stabilization Support Services и Союза женщин Украины при финансовой поддержке Посольства Великобритании в городе Мариуполь выяснить особенности репрезентации архетипа “божественный ребенок” как матрицы преодоления кризиса социогуманитарного пространства.

Поскольку в общественном мнении особое значение приобретают те константы национального бытия, которые влияют на восстановление гармоничного существования, архетип “божественный ребенок” рассматривается как такой, что влияет на исцеление человечества, является объединяющим звеном между прошлым и будущим, ведь любой опыт детства не проходит бесследно.

Изучение прозаического наследия шестидесятников в аспекте архетипной критики позволило определить мифопоэтические начала их творчества, укорененные в первообразах коллективного бессознательного. Индивидуально-авторские особенности художественной трансформации архетипов обусловлены рядом социальных, национальных и культурологических факторов. В произведениях шестидесятников свойствами архетипа божественного ребенка наделены персонажи, принадлежащие к поколению детей войны. В условиях кризисного общества, которое характеризуется утратой национальных ориентиров, материальным обнищанием и духовным упадком, они являются носителями высоких моральных качеств.

Кроме того, тезис о том, что архетип “божественного ребенка” — это неисчерпаемый источник синтезирующей творческой энергии, способной возродить каждого человека в отдельности, и деформированный катаклизмами социум в целом, нашел свое подтверждение в процессе работы участников проекта, которые с 15 января по 31 октября 2016 года работали с ВПЛ в городе Мариуполе. Специалистами убедительно доказано, что, поскольку детская психика чрезвычайно пластична, ребенок способен трансформировать энергию страха и агрессии в творческое русло, восстанавливать ресурсы, просматривать систему жизненных ценностей, приобретать способности радоваться каждой частичке мироздания.

Ключевые слова: архетип, Пуэр, “божественный ребенок”, модель шестидесятников, литература.

Problem statement. Understanding of the childhood mythology, the main representative of which is the archetype of the divine child, becomes extremely relevant nowadays. In the consciousness of humanity in times of social, spiritual, and cultural turmoil this phenomenon gained importance in terms of understanding current problems and future planning. Value systems are transformed, cultural, philosophical, pedagogical, social and psychological components of this archetype as a mental-cultural category are distinct in the light of the modern society crisis.

Constants of national life that affect the restoration of harmonious existence are of particular importance in public

opinion now. The archetype of the divine child takes one of the first places as it affects the healing of humanity, and is the unifying link between the past and the future, because any experience of childhood is not lost. The way of life, when the child feels safe and secure while facing evil and cruelty is perfect in this view. In this work we rely on observations made by the writers of the generation that is marked by the concept of “war children”, and the experience of the participants of the project “Psychological support for children from ACT (Acceptance & Compliance Therapy) families” of Canadian non-governmental organization Stabilization Support Services and the Women’s

Union of Ukraine with the financial support of the British Embassy in the city of Mariupol in Donetsk Region.

The archetype of the divine child during different periods of national culture development found its artistic interpretation. N. Virych says, that the 60-s of the last century in Ukrainian literature “were marked by the national consciousness awakening and presented the whole group of writers who turned to the child image as a source of naturalness, as one area that has kept unbroken, unforged people’s soul and national character. In these times of individual and social development, when the body (either human or national) is getting in the way of their search for Self, the archetype of the child pops up from the depths of the unconscious as the medium of spiritual healing, the forerunner of new idea, as a call to return to the naturalness, to the truth” [5, p. 39]. The creativity of artists of the sixties is rooted in deep layers of human perception of the world, actualizes the elusive experience of the sacred.

Analysis of recent researches and publications. At the current stage of scientific thought development, the archetype of the divine child as the matrix to overcome the crisis of the socio-humanitarian space is located on the border of various anthropological and humanitarian researches. As a subject of philosophical reflection this archetype appears in the writings of A. Bolshakova [3], L. Morska [12], P. Kolesnik [7], and others. Possibilities of deep knowledge of the archetypal symbols are revealed in the psychoanalytic works (L. Levchuk [10], V. Tatarenko [14], T. Yatsenko [16], etc.). The specifics of the archetypic forms opera-

tion in the literature are investigated by T. Bovsunivska [2], S. Korshunova [8], L. Kuzshilna [9], O. Moskalenko [13]. However, there are no synthetic works, which have been specially devoted to the study of the archetype of the divine child in the aspect of overcoming the turmoil of the spiritual and social life.

The purpose of this article is to find out the peculiarities of the divine child archetype representation based on the material of writers of the sixties and trace contamination of this archetypal image in the Ukrainian reality of the XXI century.

Presentation of the basic material. Mythopoetic element of artistic heritage of the sixties can be traced by applying the archetypal criticism methodology. Jung introduced the archetype of the divine child in broad use, considering its mythological and psychological aspects. In his opinion, “the motive of the child represents subconscious childhood aspect of the collective soul” [18, p. 357].

In this perspective, the creative work of the artists of the sixties whose works of art clearly distinguish mythological basis is particularly interesting. N. Livitska identified the factors that led to the representation of prototype in the artistic heritage of the writers of the second half of the twentieth century: “Obviously, the main reason M. Vinhranovskyyiin the sixties, as well as V. Blyznets, Ie. Hutsalo and Hr. Tiutiunnyk, refer to the child’s image, is their understanding of the child as the subject of the powerful system formation of deep ethical values, which is a factor in the revival of national spirituality. This choice is not accidental, but caused by historical “prototype” (archetype) of

the child. The value, in the opinion of eminent neo-kantian Vindel'band is not a reality, it is an ideal carrier of the transcendental consciousness. Phenomenology followers (Husserl, Haydehher, Merlo-Ponti) called this type of consciousness "pure", abstract from the human and social environment. Under such circumstances, the ideal carrier of values, which are formed in transcendental consciousness, is believed to be a child with its pure, unadulterated, unbiased perception of the world society" [11, p. 190].

The prose of the sixties, apparently summarizing the life experience of the authors, introduced a whole gallery of characters that fit well into the artistic concept of "war children". Having unfolded, they can be perceived in many dimensions, particularly projecting on contemporary reality. The assertion of the key role of the childhood image in the formation of the concept of the nature of the prose of the 60-sand later years, therefore, has several important grounds. One of them is the fact that the generation of the sixties was united by the same tragic experience – childhood, burnt by war, which could not but affect the outlook.

The basis for the main conflict of the prose of the post-war generation is discrepancy: the natural purity and vulnerability of a child's worldview is opposed to the rigid and often unnatural "adult" life. In the story "Pervinka" N. Vinhranov's'kyy raises the image of a little man who travels through the maze of the great world. This journey gradually turns into a journey "to the people" and to his innermost "I". The landmarks in this journey are the characteristic, expressive details that ap-

peal to the imagination of the reader, avoiding excessive descriptiveness. In this respect a great role is played by striking suggestive images that help to create the world of a child – shattered by war, but graceful and beautiful. The usual things like "paradisical", "gold" perfume smell, "the smell of sausage", "voice of milk" are associated in the imagination of the main character Mykolka with a peaceful life, when everything around was in relative harmony and security. The repetition of the words "to smell", "smell", "scent" emphasizes the emotional and psychological child's perception of the surrounding world. Through the use of lexical repetitions the author manages to focus on the fact that in the world of children's imagination, a dream, a mirage often emerges more clearly than the facts of reality. Verbal repetition in conjunction with other artistic means (epithets, metaphors, similes) emphasizes the facts that are insignificant at first glance and phenomena which cause a number of associations that give space to his imagination in the boy.

In the picture of communication between the boy and a garden a lively flavor, full of light, generated by the infants and the poetic soul is heard: "In the grey-blue bodies of apple-trees spring has already spoken, not loudly, but spoken. Apple-trees seemed to listen to themselves, and especially this one, near the house, the bull's muzzle, which matures when the rye is mowed <...> Gray pear rose so high that the aircraft avoided it in order not to cling and fall. There were so many nests, more nests than pears <...> And the peach is thin and wretched as ragged hungry gypsy" [4, p. 24].

The micro world of nature, a symbol of the personality independence, performs an important ideological and aesthetic function in the story. It delineates the place of action and the scale of the child attitude. Extended space in the story is a form of wholeness transmission of the spiritual sphere of a boy, a form that emphasizes a sense of harmony, which can only be destroyed by war. The author vividly paints a picture of a ruined, ravaged beauty that was brought to the character during the night journey from the city. "Fleeing German tanks chewed, winced, squeezed, and choked the ground, it was impossible to walk <...> So, they moved together under the vents of the tank and guns, among the overturned cars, burnt carts and wagons. It is so quiet and empty in the desert, you want to howl. The moon is shining red over the hill, and the silence is so quiet, almost cold" [4, p. 11]. The German tanks, as attributes of war, its symbols in the story, are portrayed by the author in the form of living beings, capable only of destruction, annihilation. The impression is enhanced by the metaphorical line "ate", "jarred", "dented", "strangled" land. The epithet "silence is so quiet, almost cold" conveys the psychological condition of the boy, his fear associated with the survival instinct, which is revealed at the level of feelings (feeling cold).

The choice of the situation that leads to the possibility of independent action, of the conscious activity manifestations, which could lead to relationships with people, has the same purpose. The author shows premature maturing of the character due to tragic effect of war. Mykolka goes through

the Kotsyubenkos family tragedy as his own and waits in agonizing suspense for the arrival of the postman in his yard: "Mykolka cringed, as from bitterly cold, and no longer looked at her, and looked somewhere behind him. Mykolka waited, Mykolka had already prepared himself that aunt Vasylynawould come close and silently stand, while taking out a death notification from the bag" [4, p. 21]. Daily stress caused by waiting for the terrible news, does not provoke neither indifference of the soul of a child, nor hopelessness, and each time it causes a quick reaction: the boy decides to give the most valuable thing he has to the bereaved family: "Grandfather, give milk to the Kotsyubenkos" [4, p. 21].

In the novels of M. Vinhranovskyy the world of children's imagination appears to be the personification of purity, beauty and harmony, it merges, dissolves in the natural world. A stray dog that was of the same height as Mykolka, becomes his loyal friend, and is able to protect him from wicked men, and to comfort him. The dog in the story communicates with his master with the help of his eyes — "sad looking" or "joyful looking eyes" [4, p. 19]. The uniqueness of a child's worldview lays in the fact that the world of adults is studied by this child through the attainment of the awesomeness of the reality that surrounds him, through the formation of child's ideas about the visible and invisible things in this world, and, in the end, through the reinterpretation of imaginary and actual and their transference to the moral-spiritual sphere. Therefore, this kind of fantasy activity is the epicenter of children stories. The imaginary transformation of reality, in

which simulated world allows you to create a reality that is different from the actual one, and the parameters of which are focused on the specifics of children's aesthetic consciousness. Use of fantasy is a way of imaginative simulation the art world is constructed in, formally nonidentical, different from the real. Parameters and characteristics of this world are focused on peculiarities of children's aesthetic consciousness, related to the folklore and mythology: it is a fabulously fantastic world, typologically similar to the world of magical folk tales, modelled, however, by the laws of literature, not folklore.

The character of the novel of Hr. Tyutyunnyk "Freak" is confronted with the world in different dimensions: family, street, school, nature. The relationship of a boy and nature is built most harmoniously. Being a part of this relationship the child feels free and natural. The unity of character and the surrounding world is realized through anthropomorphization. "Divine child" says Jung, – is born from the womb of the unconscious <...> of human nature <...>, or even of nature in general. This child is the personification of the power of life, the paths and possibilities that one-sided consciousness doesn't know about, and also wholeness, which includes the depth of nature" [18, p. 348]. The world of Oles is dynamic, it is constantly in motion: trees "run", "whirl", "hide", "play" [15, p. 194].

Writer reveals the desire to know nature at the level of the visible speech of the soul: Oles is delighted with the opportunity "to make the first prototype in the snow, remove snow from stakes in the fences" [15, p. 189], to look at the woodpecker on the tree. The boy

seeks realization in the creative act. He writes winter landscape, with its shifting, subtle beauty; the author wants to focus on deep and meaningful character, his ability to high pure feelings, and the ability to see beauty in everything.

Children's characters of Hr. Tyutyunnyk differ because of their accentuated non-idealism. The focus Tyutyunnyk- the novelist are characters, whose lives are scorched by flames of war, the world in which they live is whimsical "weird". In the novel "Freak" archetype of the child is actualized in the period of self-identity, or rather the transformation of the individual into a self-sufficient personality, which synthesizes past experience, including unconscious, concentrated in the archetypes, but also both personal and historical conscious experience. At this stage, little person is acutely aware of the dissonance between natural and artificial, and it often causes protest.

The author emphasizes the rejection of the untraditional models of behavior in society. This is evidenced by the number of different features: "And here, perhaps Natasha's, - they say near the fence, when noticing Oles. – Look at the way he walks <...> weird", "Surly. Strange. Not enough ardor. Always looking for something in the ground. Not in people. And so near them, so <...>With elbow, and with honor <...> Come forward", the grandfather teaches primitive life philosophy. And next: "...you have it a neglected child, Natasha. Weirdo <...> He will be trampled <...>Because he is like a tree on shoot." In this comparison of the child with the defenseless tree a warm and even somewhat painful attitude toward this boy is

outlined by his grandfather, but also the desire to protect and give him a place in the world.

In the novel of V. Blyznets' "Sound of webs" the epitome of the archetype of the "divine child" becomes L'on'ko, special boy whose world is primarily restricted to the space of the house. The child is lonely: "On our corner in Shatryshcha there are no guys. It is like my mother and I are here by ourselves, neighbors: Hlypa's house under ravine (Hlypa sleeps all day), then forgotten and dilapidated house of old Sirokha, whos, as they say, two boys were blown up on a mine after the war" [1, p. 74]. His reality is built on personal observations and self-discoveries, in full compliance with the processes that K. Jung marked as "self", "individualization", the process of forming a self-valuable personality based on studying the experience, including collective experience.

The attainment of the world by a child is mainly empirical, it involves vision, hearing, touch. Therefore, the author synthesizes vivid sonic, visual, tactile images that appear as the constituents of the little character's universe. Sonic images are created even while trying to decode the names: "My friend has a fat name – Adam. And Nina is a thin, transparent name. Try it: Ni-i-in-a... However, it sounds like the sound of a spider web in the wind? And now: Ad-ddam...Imagine huge, like a Cossack grave, bell and its weary evening voice: dam!.." [1, p. 79]. Alliteration in sonorants "n", "g", "b" creates a semantic antithesis to resonants "d", "dz", lip sound "m". The ease and... of an imaginary girl extrapolate to the sound of her name, emphasizing visual features: "thin", "transparent". Synes-

thesia is manifested in the convergence of words, which belong to different perceptual paradigms. So the sound of the name "Adam", as a result of visual-acoustic synesthesia, creates the image of a large bell, which is associated with the image of a talisman.

Romantic L'on'ka soaks every manifestation of life in his soul. He looks at it with his eyes wide-open, making sure that there are two different worlds – the world of children and the adult world. The boy is already accustomed to the fact that adults realize surrounding not like he does that they are all very prosaic view: "Sees a piece paper and says that is a piece of paper. And he does not know that piece could be anything; on the water – a boat, in the air – a bird, on his chest – a medal" [1, p. 67]. Like the hero of the Saint-Exupéry story, who searched for someone to unravel a child's drawing all his life, L'on'ka finds people stupid. So, it's a miracle the boy meets a stranger Adam on a river, the grandson of an old neighbor. Through his relationship with Adam V. Blyznets' reflects the process of maturing of L'on'ka's soul. Adam is a grown man, with his problems, pains, worries, and at the same time, Adam is an adult, who manages to save the Puer and not allowing the Person (according to Jung) to cover your natural essence. But, according to the author, a man most likely, cannot survive in a practical world because of his subtlety.

Modern society, unfortunately, represents plural crisis models, which are devoid of humanistic component. The number of events experienced by Ukraine in recent years, is so heavy and intense that even an adult cannot cope with their development, adaptive

skills obtained in the course of life are deformed, they are transforming the view of the surrounding, destroying interpersonal relationships and devaluing moral values. But most of all children are affected in such conditions, whose psychics has not been formed yet, but has already fallen under the destructive influence.

According to experts, the participants of the project "Psychological support for children from ACT families", while growing up a traumatized child is inclined to the constant reproducing of the situations of the childhood, because this experience is stored in the subconscious and can not be forgotten on their own without special treatment. The research that covered 5,000 children from the ACT families showed that more than 70 % of them needed urgent psychological help, there were the following symptoms: high anxiety, isolation, fears, body stiffness, regression condition, and the like.

The work of the psychological service was aimed at the revival of different Puer qualities, which enable the individual to concentrate on the future, spirituality of the world. It was observed that the most effective methods are focused in this direction, namely: projective, gaming techniques, etc. [19].

Conclusions. The study of the artistic heritage of the sixties in the aspect of the archetype critics allowed to outline mythopoetical origin of their creativity, rooted in perichlora of the collective unconsciousness. Individual author features of the artistic transformation of archetypes due to several social, national and cultural factors. In the works of the sixties the properties of the archetype of the divine child are given to the char-

acters belonging to a generation of children of war. In the conditions of crisis of society, which is characterized by denationalization, poverty and spiritual decline, they are the bearers of high moral character. The crisis of humanitarian space has contributed to the identification of the underlying personality traits associated with the implementation of its internal "I".

The authors draw attention to the social vulnerability of the characters, their insecurities in society. Existentials of helplessness, alienation are demonstrated the most in the moments of tragic fractures and realized mostly through the image of loneliness, the transfer of the mental condition of isolation of the individual among people, isolation from the environment (G. Tyutyunnik "Freak", "Sieve-sieve", "Before the storm", Vingranovsky "Bin'-bin", "Pervinka").

In works the psychology of the age is revealed in a specific way — the innocence of children's hearts, which is not affected by the decline of the social system. In prose this characteristic is revealed mainly through the child's relationship with nature (G. Tyutyunnik "Freak", V. Blyznets "Sound of webs", Vingranovsky "Pervinka"); the reproduction of the position of intransigence regarding the circumstances, the desire of the manifestations of the conscious activity (G. Tyutyunnik "Death of the knight", Vingranovsky "Pervinka"); the ability to perceive the world "as a wonder" (G. Vingranovsky "Pervinka", G. Tyutyunnik "Freak"). Children's characters are filled with the feeling of harmonious unity with nature, they perceive it as an eternal source of life. This experience, in our opinion, is the

key to the free development of personality. Sensitive childpersonalities, represented by a freak child, represent a keen sense of the beautiful and the ugly, sincerity and originality. That's how the components of the archetype of the "divine child" are implemented, and due to that the generation of "children of war" in the vast majority did not become the "lost generation" and left the brilliant works of art.

In addition, the idea that the archetype of the "divine child" is an inexhaustible source of the synthesizing creative energy that can revive each person's individually and the society deformed by disasters as a whole, found its confirmation within the project process of the participants who from January, 15 to October 31, 2016, worked with ACT in the city of Mariupol. Experts conclusively proved that since the child's psyche is very plastic, the child is able to transform the energy of fear and aggression in creative direction, to restore the resources to view the system of values, to acquire the ability to enjoy every bit of the universe.

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