

Deviatko N. V.<https://orcid.org/0000-0003-0162-1194>Communal Institution of Higher Education «Dnipro Academy of Continuing Education»
of Dnipropetrovsk Regional Council»**GENRE AND TYPOLOGICAL FEATURES OF FANTASY
FOR ADOLESCENTS: PSYCHOLOGICAL AND WORLDVIEW ASPECTS**

The article examines the specificity of adolescent fantasy through the lens of the audience-based principle and the psychological mechanisms of reception. The relevance of the study is determined by the need to deconstruct outdated Soviet terminological paradigms, particularly the concept of “fairy-tale science fiction”, which for a long time neutralized the initiatory potential of the genre. It is argued that adolescent fantasy functions as a complex mechanism of socialization, in which the fantastic entourage operates as a mediated space for processing real psychological problems and traumatic experience.

The article substantiates that the conceptual distinction between adolescent fantasy and fantasy for adults lies in the dominance of the initiatory function and in the specific construction of the protagonist’s image. Special attention is paid to the figure of the solitary hero, whose agency is realized through the independent overcoming of trials without direct adult intervention, thereby fostering the development of responsibility, autonomy, and value-based choice in the adolescent reader.

The scientific novelty of the research consists in the typologization of the mechanisms of the adolescent reader’s subconscious association with literary characters according to three vectors: association by similarity (psychological proximity), by need (compensation for deficient traits), and by difference (worldview confrontation with the antagonist). It is established that the value architectonics of adolescent fantasy is structured around the key concepts of friendship and family, which function as fundamental ethical supports and symbolic projections of Good. The study concludes that adolescent fantasy provides an effective initiatory space for worldview formation and the development of emotional intelligence by offering meaningful behavioral models for resolving conflicts in real life.

Keywords: *adolescent fantasy, audience-based principle, initiatory function, reader identification, worldview formation, friendship and family, adolescent literature.*

Statement of the problem. The relevance of this research is determined by the need to overcome methodological inertia in domestic literary studies, which for a long time approached fantasy through the prism of simplified ideological and didactic schemes. Under contemporary conditions, when adolescent fantasy has become a dominant segment of the book market, there is an urgent necessity to analyze it not merely as an entertainment product, but as a complex mechanism of socialization and initiation.

In light of the transformation of readers’ expectations and the growing role of emotional intelligence within educational discourse, the analysis of psychological aspects—specifically mechanisms of identification and the experience of trauma—as well as worldview parameters, including the formation of value orientations, becomes crucial for understanding the functioning of modern literature for adolescents.

Additional significance is attached to this topic by the need to deconstruct outdated Soviet terminological paradigms, a process that enables the integration of Ukrainian philological scholarship into the broader European academic context of speculative fiction genre studies.

Analysis of recent research and publications.

The theoretical framework of the study is grounded in scholarly works that examine fantasy at the intersection of literary studies and psychology. Issues of literary education and the role of contemporary texts in the upbringing and development of adolescents are comprehensively addressed in the research of T. Kachak and V. Kyzyllova.

Psychological aspects of fantasy and its role in worldview formation are analyzed by N. Tanska and O. Drobidko, as well as by I. Tsoy, whose studies focus on processes of socialization. The initiatory nature

of the genre and the motif of the hero's maturation constitute the focus of works by L. Ovdiychuk and V. Kysil.

The cognitive and hermeneutic dimensions of reading fantasy are explored in the studies of M. Nikolajeva and L. Matsevko-Bekerska. Problems of genre specificity and terminological ambiguity—particularly those related to the deconstruction of Soviet narrative frameworks—are investigated by V. Hura, S. Oliynyk, and O. Slyzhuk.

Despite the substantial body of existing research, the audience-based principle as a determining factor in the conceptual differentiation between adolescent fantasy and adult fantasy remains insufficiently explored. This gap in scholarship directly informs the relevance and scholarly purpose of the present article.

Task statement. The purpose of the study is to provide a theoretical substantiation of the audience-based principle as a determining factor of the genre specificity of adolescent fantasy, as well as to identify the psychological and worldview mechanisms through which these works influence a young readership.

The research objectives are as follows:

1. To analyze the evolution of scholarly perspectives on the fantasy genre within domestic literary studies and to deconstruct outdated Soviet terminological stereotypes.
2. To reveal the content of the initiatory function of adolescent fantasy and to determine its role in the processes of socialization and psychological formation of personality.
3. To identify the specificity of the protagonist's image in fantasy works for adolescents, particularly through the prism of overcoming loneliness and traumatic experience.
4. To typologize the mechanisms of the adolescent reader's subconscious identification with characters (based on similarity, need, and difference).
5. To outline the key worldview concepts ("friendship" "family", "good and evil") that shape the value framework of contemporary adolescent fantasy.

Research methods and methodology. To achieve the stated objectives, the study employs a comprehensive methodological framework based on a combination of the following approaches:

- hermeneutic, for interpreting deep semantic structures and initiatory narratives in fantasy texts;
- comparative, for identifying conceptual differences between the "adult" and "adolescent" segments of the fantasy genre;
- receptive, for analyzing the specific features of young readers' perception and the mechanisms of reader identification;

– typological, for classifying patterns of adolescents' subconscious association with literary characters;

– archetypal and psychoanalytic, for examining characters' internal transformations and the realization of the "path to oneself" model through the theoretical framework of C.-G. Jung.

The methodological basis of the research combines theoretical literary analysis with a critical deconstruction of ideologically conditioned layers within the terminology of speculative fiction.

Outline of the main material of the study. The delayed application of the audience-based principle to fantasy studies can largely be explained by the long-standing opposition between fantasy and realism, which contributed to the marginalization of the genre within academic discourse. A significant role in this process was played by the Soviet terminological construct of "fairy-tale science fiction" (*kazkova fantastyka*), which systematically devalued fantasy as aesthetically simplified and intellectually secondary. Works labeled as "fairy-tale-like" were automatically perceived as unsuitable for serious scholarly analysis, regardless of their thematic, philosophical, or structural complexity.

As a result, a paradoxical situation emerged in domestic literary studies: fantasy was simultaneously treated as conditionally "childish" and "non-serious", while fantasy works addressed to adolescents were often condemned as inappropriate or even dangerous for young readers. In some cases, this stance extended beyond academic criticism into public discourse, manifesting in calls to restrict or ban specific titles. Such reactions reflect a distinct Soviet ideological legacy, rooted in a totalitarian system in which initiatory narratives were permitted only within rigidly controlled ideological frameworks. Consequently, literature for adolescents was deliberately deprived of its initiatory function, as any alternative worldview influence exerted by a literary text was perceived as potentially subversive.

A similar and fairly widespread position—particularly among Russian literary critics, on whose views Ukrainian scholarship unfortunately depended for a long time—is articulated in the work of S. Oliynyk: "After the experience of J. K. Rowling's *Harry Potter* novels, in the text of which practically nothing remained of children's literature except for the child protagonists, a whole series of similar works appeared both in world and Ukrainian literature. ... As noted, the territory of fantasy is the Middle Ages; the texts of such works arise on the foundation of the Christian chivalric romance, and this model is preserved by fantasy works for children, even though the Middle

Ages did not concern itself with the problems of child psychology and upbringing. As a result, in fantasy for children, we encounter rivers of blood, sabers and swords, dark forces, fierce monsters, etc.—in a word, the standard “props” of “adult” fantasy” [8, p. 6].

Undoubtedly, there exists a subgenre of *dark fantasy* in which such imagery may indeed be plot-forming; however, this is by no means typical—and in many cases is fundamentally incompatible—with works addressed to an adolescent audience. The persistence of such interpretations reveals a distinct Soviet ideological legacy, originating in a period when children’s literature was prohibited from engaging with psychologically complex or morally ambiguous imagery. As a result, literature for adolescents was deliberately deprived of its initiatory function.

The underlying cause of this restriction is relatively transparent: within a totalitarian system, initiation could occur only within strictly regulated ideological frameworks and under the direct supervision of authorized ideological institutions. Consequently, any alternative worldview influence that literature might exert on the adolescent reader was perceived as potentially dangerous and therefore systematically excluded.

Postmodern contexts are also present in studies of adolescent fantasy that deny the genre’s grounding in a natural worldview myth. Such approaches are typically marked by an emphasis on *demythologization*, heightened attention to the game component and decorative entourage, and the instrumental treatment of characters as functional narrative tools. Within this framework, it is often argued that a child or adolescent protagonist provides an especially convenient means for depicting the manifestation of irrational gifts or extraordinary abilities through a sequence of trials.

However, under these conditions, the work effectively undergoes a shift in its core addressee: despite featuring a child protagonist, the text becomes oriented toward an adult audience. In many cases, this results in a superficial transposition of an adult worldview onto a narrative formally positioned as adolescent literature, without due consideration of its genre-specific functions. This tendency is most clearly manifested in the figure of the “wonderful child” destined to “save the world”, where the protagonist is reduced to a purely functional role, to the detriment of any sustained portrayal of psychological complexity or inner development.

Nevertheless, such postmodern readings of adolescent fantasy remain relatively marginal. Far more widespread are attempts to apply postmodern interpretative models to adult fantasy, or to explain the

genre of fantasy as a whole exclusively through the prism of postmodern worldview ideology.

If we consider the foreign book market, a significant number of bestsellers can be identified that fall within the category of adolescent fantasy and science fiction. These works are frequently adapted for the screen and often enjoy comparable popularity among both young and adult audiences. In publishing practice, such texts are commonly distinguished from other fantasy works primarily by a lower age rating, without receiving a clearly articulated separate positioning. Nevertheless, despite this apparent overlap in readership, fantasy addressed to adolescents and fantasy intended for adults remain conceptually distinct.

Adolescence is the period during which a basic system of values, beliefs, and ethical orientations is formed. It is therefore precisely at this stage that engagement with complex psychological themes—traditionally associated with adult literature—becomes particularly important. Such themes are perceived most effectively during adolescence through mechanisms of empathy, emotional involvement, and personal identification. This circumstance explains the strong connection of adolescent fantasy and science fiction with value-based and psychological dimensions.

Researchers emphasize that “modern teenagers seek vivid heroes, unfathomable worlds, and ideas of good and justice in books” (N. Tanska, O. Drobidko) [10, p. 23]. Fantasy, in turn, “opens new horizons, captivates with the romance of the extraordinary, encourages emotional experience, and awakens the desire for self-improvement” (T. Kachak) [1, p. 32]. The actions of characters are closely linked to higher moral values, including “family relationships, feelings of love, and friendship” (I. Tsoy) [11, p. 384]. Moreover, the motif of transition into a parallel world “helps the child better understand themselves, find their place in the world, and even change real life for the better” (I. Tsoy) [11, p. 384].

The worldview dimension of adolescent science fiction and fantasy is an intrinsic feature of these genres. Children’s speculative fiction, as V. Kzylova emphasizes, possesses a distinct “worldview meaning” [3]. Engagement with mythological entourage is essential for achieving an effective aesthetic and educational impact, while mythological and mystical images themselves function to “accentuate a certain authorial idea” (L. Ovdiyuchuk) [7, p. 95]. According to I. Tsoy, the function of literature for children “consists not in achieving pleasure” but rather “in the socialization of the rising generation” [11, p. 384]. Owing to a child’s natural interest in speculative fiction, the

“worldview-philosophical and moral-ethical planes indirectly influence the integrity and adequacy of the reader’s aesthetic experience” (L. Matsevko-Bekerska) [5, p. 21]. Reflections on worldview influence and the formative role of semantic content in speculative fiction are therefore widely represented in contemporary literary scholarship.

Consequently, adolescent science fiction and fantasy acquire a legitimate claim to seriousness. This seriousness is manifested in the genres’ capacity to articulate and resolve moral-ethical, socio-cultural, national-patriotic, and aesthetic problems—a point highlighted, in particular, by L. Ovdychuk in her analysis of M. Pavlenko’s works [7, p. 96]. This complex of worldview functions, in one form or another, is observed in the study of all high-quality contemporary works addressed to a young audience, regardless of whether they belong to the fantastic or realistic mode. As such, it constitutes a defining characteristic of adolescent literature as a whole.

Increasingly, contemporary scholarship advances the view that speculative fiction possesses a greater formative and influential potential than realistic literature. N. Tanska and O. Drobidko devote particular attention to the impact of literary heroes on adolescent readers, noting that “speculative fiction depicts the world in an accessible form, helps to reveal the essence of heroes, their aspirations and thoughts, provides role models, and significantly influences the formation of adolescents’ worldviews. Furthermore, it captivates, holds the reader’s attention in suspense, and develops the imagination” [10, p. 25–26]. The scholars emphasize that speculative literature offers substantially broader possibilities to “tell about life, its problems, and ways of overcoming them more realistically, figuratively, and accurately than a life-true book” [10, p. 23].

A similar position is articulated by M. Nikolaeva, who argues that “fantasy is a narrative method that allows us to explore big questions in a way that realistic literature has only limited opportunities to do” [6, p. 144]. Thus, speculative fiction is understood not as an escape from reality, but as a privileged mode for engaging with existential, ethical, and psychological issues.

In addition to its narrative advantages, adolescent fantasy is grounded in a strong psychological foundation, which further enhances its potential influence on the audience. T. Kachak observes that “by reading fantasy, adolescents satisfy the need for the fulfillment of ungratified desires, for play, and for transformation” [2, p. 163]. Under such conditions, learning and value acquisition occur in a non-coercive manner

and are perceived by the reader as a personal, internally motivated process realized through engagement with a literary text.

Drawing on the results of a reader survey, O. Vynohradova likewise interprets fantasy narratives as a means for adolescents to realize unfulfilled desires and to overcome fear of reality by symbolically resolving conflicts presented in the works [cited in 1, p. 33]. In this way, the researcher indirectly confirms the implementation of the initiatory function of fantasy literature: only within such a framework do readers gain access to symbolic models and moral resources that can subsequently be applied to the resolution of real-life problems.

The initiatory function of a literary work is realized primarily at the psychological level, since the internal transformation of characters is no less significant than the external adventures they experience. L. Ovdychuk defines these psychological shifts as the “maturation and self-awareness” of the personality—a “road to oneself (a path within oneself) that is internally different, transformed” [7, p. 96]. Such an understanding directly correlates with C. G. Jung’s theory of archetypes, in which personal development is conceived as a process of individuation.

In analyzing the representation of the hero in children’s speculative fiction, T. Kachak traces a clear evolution from idealized figures—“often endowed with supernatural abilities”—to psychologically complex and internally developed characters. This transformation, according to the researcher, is determined by the “demand of the target audience” [3, p. 25]. Such images are frequently constructed through dichotomous pairings, while authorial attention is focused “on the behavior and actions of the characters related to the mission of saving someone or something” [3, p. 33]. As a result, the hero is portrayed as an active and conscious agent whose actions are oriented toward ethical choice and the transformation of the world.

At the same time, the protagonist of contemporary adolescent fantasy is no longer idealized. He or she is presented primarily as a personality endowed with weaknesses, internal contradictions, and the capacity for error—many of which are gradually confronted and overcome in the course of the narrative. Through this process, personal development unfolds as formation through trials and difficulties. This model represents a fundamental shift in children’s literature, which underwent systemic transformation in the twentieth century and continues to evolve today, distinguishing modern adolescent texts from the rigidly didactic and formulaic works that previously dominated literature for young readers.

Fantasy works written for an adolescent audience possess specific features that enable readers to immerse themselves immediately in the fictional world and to subconsciously identify with its characters. This process of subconscious association is crucial for personality formation, as the reader experiences various situations together with the protagonist, acquiring experiential knowledge comparable in significance to that gained in real life. For this reason, protagonists of adolescent fantasy are typically either of the same age as the target readership or characters who are very close to them in age. This characteristic is consistently noted by literary scholars who specialize in works addressed to children and adolescents.

Adolescent fantasy enables readers to engage with complex psychological situations while maintaining a degree of conventional distance. Although the narrative framework is fantastic, the emotional reactions, behavioral patterns, and value-based choices of the characters closely correspond to real-life experience. This combination of apparent unreality and psychological authenticity significantly enhances the genre's influence on the audience.

The imaginary nature of the depicted events reduces critical resistance, allowing readers to internalize behavioral models and worldview orientations that might otherwise conflict with their immediate perception of empirical reality. As a result, fantasy functions not as an escape from psychological truth, but as a mediated space in which such truth can be experienced, processed, and assimilated.

O. Slyzhuk explains the relative ease of subconscious identification with literary characters in adolescence as follows: "Due to the fact that one of the age-related psychological characteristics of adolescents is the development of reproductive and creative imagination, often in combination, they can easily imagine themselves in the place of the protagonist-character, especially if he performs actions that are, in their opinion, close to ideal" [9, p. 58].

However, this mechanism of subconscious association is more complex than it may initially appear, and it can be described through three main variants:

a) **association by similarity** – the reader identifies with a character who is psychologically closest to them; this is the most common and most stable form of association;

b) **association by need** – the reader identifies with characters who possess or acquire qualities, resources, or experiences that the reader lacks but urgently needs.

In the first case, such characters tend to be relatively static rather than fully developed personalities; this type of association occurs more frequently

in adulthood and often takes the form of escapism. Importantly, it is not necessarily connected with the fantastic nature of the text, as escapist withdrawal from reality can be achieved just as easily through realistic literature.

In the second case, association by need functions as an effective mechanism of personality development, as the reader undergoes a process of shared learning and transformation together with the character. This variant differs from the former through a higher degree of emotional involvement and experiential intensity;

c) **association by difference** – the reader identifies with a character who is fundamentally unlike themselves, whose values and worldview stand in opposition to those of the reader. Under such conditions, the antagonist may become the primary guide into the fictional world. Interaction with such a figure is inherently conflictual and often takes the form of a worldview confrontation, enabling the reader to test the stability and coherence of their own convictions and value system.

Naturally, subconscious association and the selection of a guide into the fictional world most frequently occur through similarity, with the reader living a segment of life primarily through the protagonist. The skills acquired through this process of identification are subsequently transferred into adulthood and employed for deeper and more nuanced engagement with literary texts and cinematic narratives.

Solitary individuals frequently become protagonists of adolescent fantasy. For such characters, the transition between the empirical world and the magical one is not experienced as traumatic, since they have little or nothing to lose in their original reality. V. Kysil also draws attention to this characteristic feature of protagonists in adolescent fantasy. These characters are often "orphans or semi-orphans; they search for lost or absent parents, find friends who replace the family, discover their place in life, define their own identity or group belonging, and overcome psychological trauma in the process" [4, p. 51].

Despite the strong emotional proximity between the adolescent reader and fantasy protagonists, the reader's own life circumstances frequently differ substantially from those depicted in the narrative. Many adolescent readers do not experience severe psychological trauma and often grow up within stable and supportive family environments. Nevertheless, authors of adolescent fantasy consistently return to protagonists whose lives are marked by loneliness, loss, or emotional deprivation prior to their entry into the fantasy world—a world governed by mythological laws and initiatory logic.

A hypothesis may be proposed that the popularity of such protagonists is driven by two interrelated factors.

First, if a character were entirely happy and emotionally fulfilled prior to the journey, their attention would inevitably shift away from the dangers, trials, and meaningful events of the present narrative toward longing for the loved ones and social ties left behind—often involuntarily. Such a situation would significantly complicate the psychological structure of the work, introducing internal conflicts that are not functionally justified within an initiatory plot model. For this reason, when the protagonist's homeland represents a space of emotional stability and security, information about “home” and “family” is temporarily minimized until the completion of the central adventure.

This clarification is particularly relevant for works structured around a transition between worlds. If the narrative unfolds entirely within a magical world, this rule does not apply: in such cases, psychological complexity serves the purpose of character revelation without generating an internal conflict between the journey and the desire to return.

Second, a young solitary protagonist—or one who finds themselves in a situation of enforced isolation—must achieve all progress through personal effort, without relying on adult figures who might otherwise guide decisions or correct mistakes. As a result, every trial endured and every victory attained belongs exclusively to the young hero. This narrative strategy promotes the development of independence and personal responsibility and reinforces the value of freedom and the right to make autonomous choices—elements that are essential to the process of personality formation.

Since the vast majority of protagonists in adolescent fantasy effectively construct a “new world” for themselves from the ground up, the core concepts that structure these narratives are “friendship”, “family”, and “love”. The latter acquires particular significance in works featuring protagonists over the age of fourteen, although it may also be represented in the form of a first emotional attachment or infatuation.

During adolescence, friendship is perceived as a fundamental value. Accordingly, in adolescent fantasy it becomes the primary framework upon which the protagonist's life and identity are built. This narrative focus has a clear explanation: the hero of such a work often lacks a stable family environment or originates from a dysfunctional family; love is only beginning to emerge (and frequently develops out of friendly relationships); therefore, friendship as a form of community replaces the family structure for the protagonist.

Friendship thus becomes the force that enables heroes to overcome evil and injustice and is consistently presented as an indisputable moral value. Companions support one another not only in moments of confrontation or battle, but also in overcoming everyday difficulties and internal crises. This shared experience of mutual support constitutes an important communicative and ethical model for the reader.

The second key moral value is the family. If the protagonist originates from an incomplete or dysfunctional family in which emotional support was absent, the idea of family is transformed into an aspirational goal. Various narrative scenarios emerge here—from romantic love as the foundation of a future family, to the reunion with lost relatives, or the gradual restoration of understanding and trust between estranged family members. In cases where parents have been lost entirely, the narrative almost invariably introduces a surrogate family that serves as a positive model of familial relationships: open to communication, capable of emotional acceptance, and willing to integrate the solitary protagonist into a supportive communal space.

Because “family” functions as one of the fundamental concepts within adolescent fantasy, it becomes closely associated—both in the psychological reality of the characters and in the reader's perception—with notions of good, light, and moral order. As a result, family and friendship are consistently encoded as foundational elements of a just and harmonious world.

Like all fantasy, adolescent fantasy draws upon world and national mythologies or constructs its own mythological system based on actualized archetypes and mythologemes. One of the central archetypes activated in such works is the confrontation between Good and Evil, accompanied by the obligatory victory of the forces of light, on whose side the protagonist ultimately stands—either from the outset or after a series of doubts, errors, and moral trials. Crucially, this victory is impossible without the active participation of a specific individual who attains self-awareness and consciously comprehends the distinction between Good and Evil. Accordingly, both the struggle itself and the choice of alignment are represented as deliberate and ethically motivated. In adolescent fantasy, this worldview conflict is often sharper and more dramatically articulated than in fantasy addressed to an adult audience.

Summarizing the above, it can be concluded that the defining features of adolescent fantasy are determined primarily by the age of the target audience and by the realization of the initiatory function of such works, rather than by the existence of a separate genre branch.

Consequently, these features are largely shared by both fantasy and speculative fiction more broadly.

On this basis, the core characteristics of adolescent speculative fiction (considered without differentiation between science fiction and fantasy) can be identified as follows:

- worldview influence on the audience mediated through the system of characters;
- development of imagination and, consequently, of personality, emotional range, and emotional intelligence, all of which are directly linked to imaginative capacity;
- emphasis on the realism of behavioral and worldview models;
- the obligatory presence of a dynamic, adventurous, and emotionally charged plot populated by vividly delineated characters;
- the opportunity to comprehend the real world through the prism of the fictional world.

The protagonists of such works are characters close in age to the reader, while the fundamental archetypal confrontation at the worldview level is the struggle between Good and Evil, unfolding simultaneously on both the plot and psychological planes. This confron-

tation forms a distinctive psychological narrative trajectory for each character within the work.

Conclusions. The conducted research makes it possible to assert that adolescent fantasy constitutes a specific artistic system in which the audience-based principle functions as the decisive factor of genre transformation. Overcoming Soviet ideological stereotypes associated with the notion of “fairy-tale science fiction” enables a reconceptualization of fantasy as a powerful initiatory narrative that supports socialization and the psychological formation of personality.

A central role in this process is played by the mechanism of the reader’s subconscious association with the hero (by similarity, need, or difference). This mechanism allows adolescents to work through complex psychological experiences and to internalize fundamental worldview concepts—friendship, family, and the choice between Good and Evil—in a non-violent and mediated form. In this way, the fantastic entourage does not distance the reader from reality; rather, it becomes an effective instrument for understanding the world and developing emotional intelligence, thereby granting adolescent fantasy the status of serious and value-oriented literature.

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Дев'ятко Н. В. ЖАНРОВО-ТИПОЛОГІЧНІ ОСОБЛИВОСТІ ФЕНТЕЗИ ДЛЯ ПІДЛІТКІВ: ПСИХОЛОГІЧНИЙ ТА СВІТОГЛЯДНИЙ АСПЕКТИ

У статті досліджено специфіку підліткового фентезі крізь призму аудиторного принципу та психологічних механізмів рецепції. Актуальність теми зумовлена необхідністю деконструкції застарілих радянських термінологічних парадигм, зокрема поняття «казкова фантастика», що тривалий час нівелювало ініціальний потенціал жанру. У межах дослідження доведено, що підліткове фентезі функціонує як складний механізм соціалізації, де фантастичний антураж слугує реквізитом для опрацювання реальних психологічних проблем та травм.

Автором обґрунтовано, що концептуальна відмінність підліткового фентезі від «дорослого» полягає у домінуванні ініціальної функції та особливій побудові образу головного героя. Окрему увагу приділено аналізу образу героя-самітника, чия суб'єктивність реалізується через самостійне подолання випробувань без прямого втручання дорослих, що сприяє розвитку відповідальності та вольових якостей читача.

Наукова новизна роботи полягає у типологізації механізмів підсвідомого асоціювання читача-підлітка з персонажами за трьома векторами: за подібністю (психологічна схожість), за потребою (компенсація дефіцитарних рис) та за відмінністю (світоглядний діалог з антагоністом). Встановлено, що ключову роль у ціннісній архітектоніці творів відіграють концепти «дружба» та «родина», які в контексті підліткового сприйняття трансформуються у базові етичні опори та проєкції категорії Добра. Зроблено висновок, що фентезійний наратив забезпечує ефективний простір для формування емоційного інтелекту та критичного мислення, надаючи підлітку дієві моделі поведінки для вирішення конфліктів у реальному житті.

Ключові слова: підліткове фентезі, аудиторний принцип, ініціальна функція, ідентифікація, світоглядні концепти, жанрова специфіка.

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