

Luhansk Taras Shevchenko National University



**ACTUAL PROBLEMS
OF PHILOLOGICAL SCIENCES
AND METHODS OF TEACHING**

Collective monograph



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For applicants of such levels as Bachelor, Master, and Doctor of philosophy, teachers of educational institutions, scientists, and anyone who is interested in the problems of philology and the methods of teaching it.

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THE CONCEPT OF “GENRE” IN THE ASPECT OF PHILOSOPHICAL HERMENEUTICS

Goroshkina O. M., Mordovtseva N. V.

INTRODUCTION

The problem of the genre, has already been within view of many researchers for a long time. The genre is considered in philosophical, literary, linguistic, pedagogical literature, which authenticate complexity and multidimensional nature of the concept. This has led to discussion about studying of various aspects of genre theory: from the genres typology to the features of genre communication. Despite the diversity of researchers views on the phenomenon of “genre”, they are united by an understanding of the genre in terms of communicational activity.

In the second half of the twentieth century, scholars attention began to attract genres from different communicative spheres, which led to the appearance of genre oriented research within a number of related, but at the same time different according to methodological orientation of science. Genres have become the subject of other philological fields, including rhetoric, functional stylistics, text linguistics, cognitive linguistics, and applied linguistics. It is possible to say that the term “genre” in its modern meaning covers a variety of standardized forms of communication that belong, without exception, to all spheres of public life. The intensification of genre studies made possible the separation of an independent discipline, for the name of which in 1938 the Canadian researcher P. van Tigem proposed the term genology, emphasizing the importance of studying genres and their leading role in philological theories and empirical research.

Hermeneutics as an art of interpreting the deep meanings of texts has also acquired the status of a separate humanitarian field. Various aspects of the problem of interpreting a text from a hermeneutic standpoint have been studied by F. de Saussure, P. Hartmann, R. Jakobson, and others. The results of the study of philosophical aspects of the text are presented to different extent in the works of V. Rudnev, M. Foucault, E. Benvenist, R. Barthes, M. Bakhtin, Y. Kristeva, etc.

Recently, hermeneutics is defined as the theory and practice of interpretation of speech works represented by signs, symbols and texts¹ and

¹ Kemerov, V. E. Kerimov, T. H. (2003). *Sotsialnaya filosofiya [Social philosophy] : slovar*. Moskva : Akademicheskiiy proekt. 560 p.

also as the science of understanding the meaning of speech works²; the art of explication, aimed at revealing the true meaning of the text³; an important resource for the formation of linguistic personality, which has the ability to express their thoughts orally or in writing form⁴.

At the same time, there is a lack of research of the pedagogical communication genres, represented by signs, symbols and texts. The problem of studying genres in a hermeneutic context also needs special study.

1. Genre and text as an object of theoretical analysis

For a long time, philologists have used next definition of the genre “a variety of texts of a certain style that diverge primarily by the purpose of speech, communication sphere and other features”. However, according to the analysis of the scientific literature, ideas about the genre and its role have changed radically – from its recognition as a leading art category to complete denial. Nowadays, the category of genre is one of the important elements of language description, because the entire structural organization of human speech is largely determined by the genre differentiation of texts. The intensification of genre studies made it possible to separate an independent discipline, name of which in 1938 proposed the Canadian researcher P. van Tigem. He called it genology, emphasizing the importance of studying genres and their leading role in philological theories and empirical theories⁵. An analysis of the special literature in retrospective made it possible to establish, that genealogy, which stood out as a branch of linguistics in the XX century, has a long traditions, as its origins date back to ancient Greece and Rome.

As a result of the analysis and synthesis of literary works, it was found⁶ that for the concept of “genre” as a key category of literary development is possible to synthesize the general artistic patterns and individual

² Nikolyukin, A. N. (2001). Literaturnaya entsiklopediya terminov i ponyatiy [Literary encyclopedia of terms and concepts]. Moskva : Intelvak. 1600 p.

³ Reber, A. (2000). Bolshoy tolkovyy psihologicheskii slovar [Big explanatory psychological dictionary]. Moskva : Veche, AST. Tom 2. 560 p.

⁴ Galitskih, E. O. (2007). Germenevticheskii podhod k formirovaniyu yazyikovoy lichnosti na urokah literatury [A hermeneutic approach to the formation of a linguistic personality in literature lessons]. Russkaya literatura v formirovanii sovremennoy yazyikovoy lichnosti. Sankt-Peterburg. P. 38–45.

⁵ Johns, M. Ann (1995). Genre and Pedagogical Purposes. Genre and Pedagogical Purposes San Diego State University. Journal of second language writing, 4 (2), P. 181–190. URL: <https://www.sciencedirect.com/sdfe/pdf/download/eid/1-s2.0-1060374395900063/first-page-pdf>.

⁶ Halych, O., Nazarets, V., Vasyliiev, Ye. (2000). Teoriia literatury [Theory of literature]. Kyiv : Lybid. P. 251.

achievements of writers. In literary criticism, the genre is defined as “a historically formed type of work of art, which synthesize the characteristics of the content and form of a particular type of study. It also has a relatively stable compositional structure, which is constantly evolving and enriching”.

For many linguistic research, study of M. Bakhtin who defined the genre as “stable, fixed by routine and circumstances forms of life communication”, became an impuls⁷. According to the scientist, the genre is a collective-individual regulator of a complex process of human communication. Bakhtin explore traditional genres, pointing on their strict regulations, separate existence, clear boundaries and the use of only “its” material. Genre groups have certain traditions and “frameworks” for authors. The researcher spoke about the canon of the genre – “a certain system of stable and solid genre features”⁸.

In M. Bakhtin’s theory, genres are interpreted as integral statements that have a functional, socially conditioned nature. Certain social functions and certain conditions specific to each sphere of speech, creates genres which diversity is unlimited, as well as the richness and variability of types and forms of social life. The researcher distinguishes two classes among genres: “simple genres” regular communication and “complex genres” (novels, dramas, essays). According to T. Yakhontova, M. Bakhtin’s concept “is more than just a formal description of texts. He contrasts them with a static concept based on stylistic purism and exclusivity”⁹.

For a long time, Bakhtin’s scientific position determined the vector of linguistic research. Partly under the influence of the scientist’s ideas in the second half of the last century there was a rethinking in such sciences as rhetoric, stylistics, text linguistics, cognitive linguistics and applied linguistics. Although genre concepts in these areas have in common an indisputable recognition of the social nature of genres, there is still some variability due to the emphasis on the study or extralingual essence of genres, or their verbal features. According to M. Bakhtin and V. Voloshinov, language realization build up through specific expressions that change depending on the type of activity. “Speech transformed into genres which direct language cooperation and are defined by social structures. They organize our speech in the same way as grammatical forms. We learn to design our speech in the form of genres, and then, hearing the speech

⁷ Bahtin, M. I. (1979). Problemyi rechevyih zhanrov [Problems of speech genres]. Estetika slovesnogo tvorchestva. Moskva : Iskusstvo. P.237–280.

⁸ Bahtin, M. (1975). Voprosyi literaturyi i estetiki. Issledovaniya raznyih let [Questions of literature and aesthetics. Research of different years]. Moskva : Hudozhestvennaya literatura. 500 p.

⁹ Yakhontova, T. V. (2009). Linhvistychna henolohiia naukovoï komunikatsii [Linguistic genealogy of scientific communication] : monohrafiia. Lviv : Vydavnychiy tsentr LNU imeni Ivana Franka. 420 p.

from others, we guess the genre from the first words and we also predict a certain length and a certain compositional structure. We can predict the ending, this means, that from the very beginning we perceive speech as a whole, which is become detailed later in the process of speech”¹⁰.

The theoretical analysis of the genre received a second chance in the 90s of the last century. The beginning of the second millennium was marked by active theoretical and practical researches in this field. The change of the language system of views from system-centric to anthropocentric and intensive development of new directions of linguistics and related sciences (pragmatics, linguoculturology, communicational ethnography, sociolinguistics) contributed to the fact that in the early nineties of the XX century in linguistics, the concept of “genre” increasingly has been used in communicative and social contexts. Note that the term “genre” in its modern meaning covers a variety of standardized forms of communication that belong to all spheres of public life, without exception.

Analysis of the scientific literature shows that today there are many definitions of the concept of “genre”, which become an indicator of the multi-vector orientation of research. An attempt to interpret the essence of genres, their fundamentally new meaning, took place under the influence of the above-mentioned literary approaches and also thanks to the M. Bakhtin theory of speech genres, which significantly influenced the modern vision of the genesis and features of various genres.

The genre category is inextricably linked with the concept of “text”. The multifunctionality of the text determines various approaches to its definition, for example, approaches that reflect the nature of the functioning of the concept in different scientific fields: ontological, epistemological; actually linguistic; psychological; pragmatic¹¹.

The definitions are based on such basic factors as the form of speech (written and oral or only written), structural and semantic unity of elements, the number of authors (only monologue or monologue and dialogue), title (presence or absence), number of sentences in the text (texts from one sentence or from several), etc.

In linguistics, the most complete definition of the text was proposed by I. Halperin. The researcher interprets the text as a work of speech-making process, distinguished from others by its completeness, which is designed as a written document and also literary processed according to the type of this

¹⁰ Yakhontova, T. V. (2009). *Linhvistychna henolohiia naukovoï komunikatsii* [Linguistic genealogy of scientific communication] : monohrafiia. Lviv : Vydavnychi tsentr LNU imeni Ivana Franka. 420 p. P. 34.

¹¹ Turaeva, Z. Ya. (1986). *Lingvistika teksta: (Tekst: struktura i semantika)* [Linguistics of the text: (Text: structure and semantics)]. Moskva : Prosveschenie. 126 p.

document. It consists of name (title) and a number of special units united by different types of lexical, grammatical, logical, stylistic connection, and has a certain purposefulness and pragmatic guidance¹².

According to O. Selivanova, “text (from the Latin, *textus* – fabric, plexus, combination) – comprehensive semiotic form of linguo-psychomental activity of the speaker, conceptually and structurally integrated, which serves as a pragmatic mediator of communication”¹³. In this definition, the text is presented as the activity of the speaker, a component of culture.

T. Yeshchenko defines the text as “an oral, written or printed structurally and conceptually organized verbal unity, which is a mediator and at the same time the final realization (result) of communication, a phenomenon of language usage; form of embodiment of living discourse after its completion”¹⁴. The researcher considers the text from the position of pragmalinguistics, sociology, rhetoric, communication theory, genre theory. Summarizing the various definitions of the text, the scientist notes that the text as a linguistic phenomenon can be qualified in terms of the following aspects: 1) the mediator and at the same time the final result of communication; 2) the structure in which the living discourse is embodied after its completion; 3) the phenomenon of language usage; 4) verbal unity, structurally and conceptually organized, expressed in written, oral or printed form; 5) a work that correlates with one of the genres of fiction or non-fiction¹⁵. This confirms the multifunctionality of the text as a scientific unity.

In the Encyclopedia “Ukrainian language” the text is interpreted as a written or oral speech array, which is a linear sequence of utterances, united in the short term semantic and formal-grammatical¹⁶.

The existence of different approaches to the interpretation of the concept of “text” is due to a number of reasons. Modern Ukrainian researcher O. Selivanova includes the following: absolutization of the structural organization of the text and grammatical means of communication; formal-structural, genre-stylistic diversity of texts and the specifics of the way of

¹² Galperin, I. R. (1981). *Tekst kak ob'ekt lingvisticheskogo issledovaniya* [Text as an object of linguistic research]. Moskva : Nauka. 138 p.

¹³ Selivanova, E. A. (2002). *Osnovyi lingvisticheskoy teorii teksta i kommunikatsii* [Foundations of linguistic theory of text and communication] : monografiya. Kiev : TsUL, Fitosotsiotsentr. P. 600–601.

¹⁴ Yeshchenko, T. A. (2009). *Linhvistychnyi analiz tekstu* [Linguistic analysis of the text] : navchalnyi posibnyk. Kyiv : Akademiia. 263 p.

¹⁵ *Ibid.* P. 40–41.

¹⁶ *Ukrainska mova. Entsyklopediia* (2007). [Ukrainian language. Encyclopedia] / Redkolehiia : Rusanivskiy V. M., Taranenko O.O., Ziabliuk M.P. ta inshi. 3-e vydannia, zi zminamy i dopovnenniamy. Kyiv : Ukrainska entsyklopediia imeni M. P. Bazhana. 856 p.

their representation; multifaceted approaches to the linguistic study of the text (ontological, epistemological, linguistic, psychological, pragmatic, communicative, modal, structural, nominative, cognitive, socio-historical); narrowing of the text function to the level of the component of the communicative process, mediator, means, process and purpose of communication, absolutization as part of the definition of a certain category or several categories of text¹⁷.

The concepts of “genre” and “text” are correlated with each other, because the genre is a clear and relatively stable organization of the text. The choice of genre depends on a number of objective and subjective factors. A notable feature of the text is the presence of the necessary genre components. At the same time, the text always reflects the logic of the author’s thinking, represents his vocabulary, the peculiarities of the use of language. We share the scientific position of O. Benyuk, who notes that “in modern philosophical discourse, the concept of text reaches far beyond its original meaning”¹⁸. Since the concepts of “genre” and “text” are interdependent, there is a need to consider the phenomenon of the text in a philosophical context.

2. Terminological essence of the “text” concept in hermeneutic and pedagogical paradigms

The phenomenon of the text and related issues have become the subject of a thorough analysis in the philosophical aspect. Traditionally, this analysis has focused mainly on the problems of understanding, interpretation, meaning formation and functioning in the socio-cultural context (S. Vasiliev, V. Gorsky).

In terms of studying the genre characteristics of the “philosophy of the text” are scientifically valuable works of V. Rudnev, G. Kosikov, M. Foucault, E. Benvenist, R. Bar, Y. Kristeva, which identified the essential characteristics of such concepts as “text”, “discourse”, “work” and separate their common and distinctive features. We consider as the productive opinion of L. Ovsienko, expressed in the article “Text in the aspect of research of philosophical hermeneutics”. The researcher concludes that from the point of view of philosophical hermeneutics, the text is in fact everything that exists in the world. Text is understood as “objective, real independence” in relation to any subject, including the author and the interpreter. The depth and completeness of

¹⁷ Selivanova, O. O. (2007/2008). Suchasna linhvistyka: napriamy ta problemy [Modern linguistics: directions and problems] : pidruchnyk. Kyiv, Poltava : Dovkillia. 712 p.

¹⁸ Beniuk, O. B. Mystetstvo yak tekst u filosofskii hermenevtytsi [Art as a text in philosophical hermeneutics]. URL: http://knukim.edu.ua/wp-content/uploads/nuk_konf/19/8.pdf.

understanding the text is directly related to its entry into the hermeneutic circle, which is the basic principle of understanding the text, based on the relationship of its parts and generally himself. Understanding of text in general, based on understanding of its individual parts and to understand the parts it is necessary to understand the text in general¹⁹.

The author highlights the following features of the text from the point of view of hermeneutics:

1. Structure (the structure of the text can be organized in different ways each time).

2. Nonlinearity (all elements of the text are not presented in a linear sequence, but as a system of all possible transitions and connections between them. In this case, the material can be read in any sequence, forming different linear texts (hypertext principle)).

3. Understanding (the reader perceives only part of the content of the author's text, because the level of its perception is limited by the socio-historical context, education, era, culture, age, etc.). "Part of the content of the text always slips away from understanding"²⁰.

4. Content (the text is able to accumulate content; it means that in this case the recipient understands more than was laid by the author)²¹.

In modern philosophical science became popular such direction as philosophical hermeneutics (translated from the ancient Greek as an explanation, interpretation). This is explained by the fact that the difficulties of finding the true meaning of human existence and ways to resolve the contradictions of the modern world, was replaced by this philosophy (the search for interpretations with the active use of conventionalist semantics).

According to A. Bakreu and I. Shpachynsky, in philosophy, interest to hermeneutics as a methodological principle of humanities knowledge arose, due to misunderstandings, lack of agreement between people in the process of communication, as well as differences in understanding the same philosophical texts²².

¹⁹ Ovsiienko, L. (2014). Tekst v aspekti doslidzhen filosofskoi hermenevtyky [The text in the aspect of research of philosophical hermeneutics]. *Teoretychna i dydaktychna filolohiia* : zbirnyk naukovykh prats. Vyp. 18. Pereiaslav-Khmelnytskyi. P. 92–96.

²⁰ Riker, P. (1998). Paradigma perevoda [Paradigm of translation]. URL: <http://www.quebec.ru/Translation/Page1.htm>.

²¹ Ovsiienko, L. (2014). Tekst v aspekti doslidzhen filosofskoi hermenevtyky [The text in the aspect of research of philosophical hermeneutics]. *Teoretychna i dydaktychna filolohiia* : zbirnyk naukovykh prats. Vyp. 18. Pereiaslav-Khmelnytskyi. P. 95.

²² Bakreu, A. S. Shpachynskyi, I. L. (2019). Osoblyvosti hermenevtyky yak filosofskoi kontseptsii KhKh st. [Features of hermeneutics as a philosophical concept of the XX century]. *Young Scientist*, 12 (76), December, P. 247–250.

From its ancient origins, hermeneutics is the art of interpretation, explanation of texts and despite the assertion of innovative ideas of philosophical hermeneutics, its original meaning is still relevant today. Interpretation of various semantic materials (cultural values, traditions, experience in various areas of socio-cultural activities of man) is through language and texts.

At the same time, as the representative of philosophical hermeneutics P. Reeker emphasizes, “hermeneutics is not limited to an objective structural analysis of texts, nor to the subjective existential characteristics of the authors of these texts; the main subject of her research are the worlds discovered by these authors and texts. Only by understanding the worlds, real and possible, discovered through language, we can understand ourselves”²³.

In the European tradition, hermeneutics has long been seen as the art of interpreting texts and other expressions of thought. In fact, hermeneutics concerned everything that makes sense and requires interpretation as a special procedure for understanding meaning and preventing disagreements. In antiquity, the art of explaining translation and interpretation was called hermeneutics. This type of activity got its name from the Greek god Hermes (in Greek mythology, Hermes is a messenger of the god Zeus, who had to explain to people the meaning of messages from the latter).

Christian writers understood hermeneutics as the art of interpreting the Bible. The opinions of well-known philosophers, supporters of hermeneutic theories (F. Schleiermacher, F. Ast, W. Dilthey, M. Heidegger, G.-G. Gadamer, K.O. Apel, J. Habermas, P.) do not lose relevance against the background of modern challenges. Reeker, W. von Humboldt, A. Potebnya, J. Derrida, T. Kuhn, P. Feisrabend, R. Rotry, D. Davidson, M. Foucault, F. Lyotard, J. Deloch, etc.), who emphasized development of spiritual culture as a determining force of social development and individuality, as a prerequisite for all existence.

Friedrich Schleiermacher’s “Universal Hermeneutics” had to summarize all considerations about the phenomenon of understanding its laws and principles, in contrast to specialized practices of interpretation, which are different depending on the text: religious, philological or legal. The subject area of “universal hermeneutics” was the spiritual communication of people, which is realized through language. Schleiermacher was the first who formulate the main principles of philosophical hermeneutics, as well as the

²³ Riker, P. (2003). Mit yak poslanets ynshykh svitiv (Rozмова R. Kerni z P. Rikerom) [Myth as an envoy of other worlds (Conversation of R. Kearney with P. Reeker)]. Manipuliatsiia svidomistiu. *Kulturolohichnyi chasopys “P”*. № 30. URL: <http://www.ji.lviv.ua/n30texts/riker.htm>.

principle of the hermeneutic circle as a methodological basis for interpretation: unity must be understood on the basis of parts, and the understanding of parts implies an idea of the unity meaning. (the unity is the spirit of the era, and part – the work or author)²⁴.

But the appearance of hermeneutics as a system and set of methods for adequate interpretation and explanation of texts in their broadest sense is associated primarily with the name of the German theologian and philosopher Friedrich Schleiermacher. In his many works on philosophy, theology, and aesthetics, the problem of the procedure of understanding as a separate field of study arises, in other words, he emphasize “understanding” as the central category of hermeneutics.

In studies of V. Dilthey, hermeneutics is not a separate component, but is the essence of historical knowledge, based on the procedures of understanding and interpretation. Under the text, the philosopher understands all the sign-symbolic reality, the world of culture, which is fixed primarily in language.

Among the research studies, which describe special branches of hermeneutic analysis, a special place is occupied by the works of O.O. Potebny (philological), LA Markova (theological), P. Reeker (psychoanalytic, religious), G. Albert (historical), VM Meisersky (medieval interpretation), IA Vasylenko (political), G Seifert (legal hermeneutics – the hermeneutics of life).

Hermeneutics is a theory and art of explanation, which aims to reveal the meaning of the text, based on its objective (meanings of words and their historically determined variations) and subjective (intentions of the authors) bases.

M. Heidegger made an attempt to transform hermeneutics into a special philosophy – the philosophy of understanding the text, where the word “text” – is any information between two subjects of understanding: written text, verbal text (language), intonation, look, gesture, silence.

In hermeneutics, “text” is a certain written source (written fixation of sound language, which is characterized by meaning, significance, value), the primary given (reality) and the starting point of any humanities discipline. And in phenomenology, it is the content and the very structure of consciousness, the fundamental education that allows us to think about the objects that fall into the center of research. The concept of “text” is a unifying phenomenon for phenomenology and hermeneutics²⁵.

²⁴ Ricoeur, P. (1973). The Task of Hermeneutics. *Philosophy Today*. Vol. 17, № 2/4, P. 112–128.

²⁵ Hrytsaienko, P. (2007). Humanitarne piznannia : sutnist ta osoblyvosti poniattia [Humanities: the essence and features of the concept]. *Filosofiiia. Politolohiia*. Vyp. 84–86. P. 121–124.

Pretty often the subject of research in hermeneutics, is the text. The text hermeneutics explore the interpretation of its deep content, its translation by studying the structure and semiotic nature of language, analysis of: historical, philosophical, religious and other data, related to a particular literary work²⁶.

Hryshchenko also indicates, that the subject basis of hermeneutic methodology is the text as a sign-symbolic system in its socio-cultural and historical context. Language is a means of analyzing humanitarian phenomena. Therefore, in many hermeneutic concepts, language is a central problem²⁷. The central problem of hermeneutics, according to G. von Wrigt, is the idea of language and language-oriented concepts: “meaning”, “intensity”, “interpretation”, “understanding”. This feature is reflected in the name “hermeneutics”, which means the art of interpretation²⁸.

Nowadays in Ukraine, despite the intensification of research on hermeneutics, there is a lack of research that highlights the results of the analysis of genres of pedagogical communication. An extremely interesting Ukrainian publication dedicated to hermeneutics is S. Kosharny’s monograph “Near the Sources of Philosophical Hermeneutics”²⁹, in which the author traces the beginnings of philosophical hermeneutics before M. Heidegger, as well as a significant contribution to the development of Ukrainian hermeneutics, made by S. Kvit, whose manual “Fundamentals of Hermeneutics”³⁰ stands out against the background of a significant part of research products. In this paper, hermeneutics is considered as the oldest and most productive theory and practice of interpretation.

O. Saprykina in her study of hermeneutics as the art of understanding and interpreting the text says, that people faced the problem of understanding and interpretation in ancient times. First of all, it is an understanding of religious and artistic works. Created in ancient times, recorded from legends, their texts abounded in incomprehensible names, forgotten events, concepts and symbols – dark places. The sages of that time undertook to interpret them, to make them accessible and eloquent for

²⁶ Selivanova, O. O. (2007/2008). Suchasna linhvistyka: napriamy ta problemy [Modern linguistics: directions and problems] : pidruchnyk. Kyiv. Poltava : Dovkillia. 712 p.

²⁷ Hryshchenko, Ya. S. Hermenevtyka yak mystetstvo interpretatsii [Hermeneutics as an art of interpretation]. URL: <http://www.kamts1.kpi.ua/ru/node/1017>. [in Ukrainian].

²⁸ Wrigt, G. H. von (1986). Logikofilosofskie issledovaniya [Logicophilosophical research]. Moskva : Progress. 600 p.

²⁹ Kosharnyi, S. (1992). Bilia dzherel filosofskoi hermenevtyky [At the sources of philosophical hermeneutics]. Kyiv : Naukova dumka. 124 p.

³⁰ Kvit, S. M. (2003). Osnovy hermenevtyky [Fundamentals of hermeneutics] : navchalnyi posibnyk. Kyiv : Akademiia. 192 p.

their contemporaries. This work required a broad worldview, deep knowledge and relevant skills. Not always the interpretation of one scientist was perceived by others, who, in turn, had their own explanations, sought out the reasons for the failure of their predecessors, offered their own ways of research and understanding of works. Thus, certain approaches and techniques, methods and methodologies of explanation were fixed, which gave the most effective and convincing results. Over time, it became clear that qualified interpretation requires not only ancient texts, but also innovations, because different people perceive the same text differently. The new generation opens new semantic faces in it, each epoch actualizes the content of the work in a new way, and in new cultural and historical conditions. The same content can take on a qualitatively different meaning – often quite far from the author’s idea³¹.

Philosopher A. Polivoda, studying the historical progress of philosophical hermeneutics, denote its popularity in the twentieth century, which is caused by a combination of several factors: the long tradition of hermeneutics as an art of interpretation, synthesis in Gadamer’s ideas of Schleiermacher, Dilthey, Husserl and Heidegger. After all, the general context of the chaotic twentieth century played an important role. There are many philosophical theories and courses, that have an impact nowadays: existentialism, structuralism and poststructuralism, analytical philosophy, philosophy of dialogue and etc. Due to the so-called “language turn” in philosophy, concepts focused on the problems of language and communication become influential. The evolution of hermeneutics – from method to philosophical course – can generally be described as a transition from the interpretation and understanding of texts to the understanding of being³².

O. Benyuk emphasizes that hermeneutics is the art of interpretation, explanation of texts from its most ancient origins and, despite the assertion of innovative ideas of philosophical hermeneutics, its original meaning is still relevant today. Interpretation of various semantic materials (cultural values, traditions, experience in various areas of socio-cultural activities of man) is through language and texts.

³¹ Saprykina, O. (2014). Suchasna literaturna hermenevtyka yak mystetstvo rozuminnia y interpretatsii khudozhnoho teksty [Modern literary hermeneutics as the art of understanding and interpreting an artistic text]. URL: file:///D:/Users/User/Downloads/Npd_2014_3_23.pdf.

³² Polivoda, A. Filososfska hermenevtyka. Mini-slovyk kliuchovykh poniat [Philosophical hermeneutics. Mini-dictionary of key concepts]. URL: <https://locusplace.org/filosofska-germenevtyka-slovyk-polivoda>.

Philosophical hermeneutics as a direction of modern philosophy has developed the problem of understanding texts to the problems of understanding the historical, spiritual, cultural life of man³³.

No less important are studies in the field of pedagogical hermeneutics.

Pedagogical communication by its nature is always hermeneutic, because its main feature is the desire for mutual understanding of the educational process subjects, which requires a detailed study of the problem of understanding the pedagogical communication genres. The components of the teachers professional activity are the text (dialog, monologue), its understanding, interpretation, interpretation, etc. The problem of understanding becomes especially relevant: students must understand speech of the teacher, texts in the textbook; the teacher must find common ground with students, colleagues, parents. At the present stage it is important to understand the different types of texts: integral, interrupted and mixed.

Interpretation and understanding of texts is provided by specific methodological means (hermeneutic circle, methods of questions and answers, contextual method, special logical means, semiotic and psychological techniques). The relationship between understanding and explanation in the hermeneutic methodological standard, implies the advantage of understanding methods due to the characteristics of the subject of study. In modern hermeneutic concepts there are no absolutization of understanding. It should be noted that at the level of everyday consciousness, the terms “understanding” and “explanation” do not differ. Any explanation promotes understanding, and, conversely, in the case of understanding, there is usually always an answer to the question of the reason that led to the situation of understanding. Therefore, the advantage of methods of understanding is quite relative³⁴.

Note that the analysis of this attitude to the texts, allows to identify the grounds for their hermeneutic typology. In the works of G. G. Gadamer it is possible to find a special analysis texts types in terms of how their content (their semantic scope) determines the appropriate reading strategy. Thus, he mentions as a negative example “notes”, daily records or telegrams that do not have hermeneutic difficulties in reading³⁵. They are opposed by the most complex and hermeneutically rich (promising) texts – poetic and

³³ Beniuk, O. B. *Mystetstvo yak tekst u filosofskii hermenevtytsi* [Art as a text in philosophical hermeneutics]. URL: http://knukim.edu.ua/wp-content/uploads/nuk_konf/19/8.pdf.

³⁴ Kuznetsov, V. G. (1991). *Germenevtika i gumanitarnoe poznanie* [Hermeneutics and Humanities]. Moskva : MGU. 191 p.

³⁵ Gadamer, G. G. (1991) *Aktualnost prekrasnogo* [Relevance of the beautiful] / pod redaktsiyei V. S. Malahova. Moskva : Iskusstvo. 136 p.

philosophical (and between the first and second there are essential similarities).

One of the central concepts of philosophical hermeneutics is the concept of hermeneutic circle.

The explanation of figure of the hermeneutic circle was offered by Ast and Schleiermacher in the XIX century. The hermeneutic circle here refers to the procedure of understanding the text – it is a consistent movement from part of the text to understanding its full meaning and back – to the part. In the romantic hermeneutics of the XIX century, the hermeneutic circle was interpreted as an opportunity to be equal with the author and to begin a dialogue with him. The procedure of understanding the text and the figure of the author, involved erasing the mediating role of the work as a symbol of spatio-temporal distance.

The concept of the hermeneutic circle evolved with the acquisition of hermeneutics ontological issues. With the formation of philosophical hermeneutics in the works of Heidegger and Gadamer, the hermeneutic circle is not used to work exclusively with texts, but acquires the features of a general procedure for understanding being. The movement of understanding is described as a constant request to the world and an outline of the expected meanings, which are clarified, affirmed or leveled in the process of expanding the horizon of knowledge. It is in the hermeneutic circle, subject encounters his own pre-understandings as an acquired collective experience. There, he is able to stand against tradition or persuaded in his own prejudices.

For Heidegger's hermeneutics, the hermeneutic circle is a sphere of actualization of meaning as a request for intelligibility. "Meaning as an existential reveals, that the fundamental ontological structure of existence is the hermeneutic circle"³⁶, – explains the position of Heidegger Bogachev. Meaning appears in the hermeneutic circle on the basis of pre-understandings through, understanding in a predetermined horizon of interpretation. Gadamer gives the hermeneutic circle a historical dimension, arguing that the movement of understanding takes place in the effective historicity of being.

CONCLUSIONS

Theoretical analysis of special literature in retrospect showed that genealogy as a branch of linguistics is directly related to philosophy, stylistics,

³⁶ Bohachov, A. (2011). *Dosvid i sens* [Experience and meaning]. Kyiv : Dukh i litera. 336 p.

linguopragmatics, literary theory and stood out as a section of linguistics in the twentieth century, although its origins date back to antiquity.

Scientific works indicate that today there are many definitions of the term “genre”. This is an indicator of the multi-vector orientation of research. An attempt to interpret the essence of genres, their fundamentally new rethinking took place under the influence of literary approaches, as well as the theory of speech genres M. Bakhtin, which significantly influenced the modern vision of the genesis and features of different genres.

The category of the genre is inextricably linked with the concept of “text”. The versatility of the text involves different approaches to its definition. Text as an elementary (basic) unit of speech – a phenomenon not only linguistic but also extralinguistic. The phenomenon of the text and the related range of issues have been the subject of careful analysis in the philosophical aspect. Traditionally, this analysis focuses mainly on the problems of understanding, interpretation, meaning formation and functioning in the socio-cultural context.

Determine the content of the text, based on its purpose (the meaning of words and their historically determined variations) and subjective (intentions of the authors) bases, called hermeneutics – theory and art of explanation.

Today, hermeneutic research is conducted in various fields of humanities. In addition to philosophical hermeneutics, the most common is linguistic hermeneutics. In this context, research focuses mainly on the interpretation of the dialogic relationship between the knowing subject and the text as an object of cognition. Designing ideas and principles of hermeneutics in modern linguistics of the text, by O. Selivanova³⁷, is one of the promising areas of this field of linguistics, especially in terms of solving a qualitatively new level of the problem of text interpretation.

Equally important is research in the field of pedagogical hermeneutics, because pedagogical communication always has hermeneutic in its nature. A distinctive feature of pedagogical communication is the desire for mutual understanding of the subjects of the educational process. That’s why, the problem of understanding the genres of pedagogical communication, requires detailed study. The problem of understanding oral and written, dialogical and monologue texts becomes especially relevant. At the present stage, it is important to understand the different types of texts: whole, interrupted, mixed. Therefore, at the time of research in the field of pedagogical hermeneutics.

³⁷ Selivanova, O. O. (2007/2008). *Suchasna linhvistyka: napriamy ta problemy* [Modern linguistics: directions and problems] : pidruchnyk. Kyiv. Poltava : Dovkillia. 712 p.

SUMMARY

In the proposed chapter, there was an attempt to determine the semantic load of the concepts “genre”, “text” in the context of philosophical and pedagogical hermeneutics. Particular attention is paid to the problem of understanding these concepts as multifaceted phenomena. It is concluded that the problem of understanding the genres of pedagogical communication needs to be studied in detail.

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**LEXICAL COMPONENTS
OF TETIANA STUS'S IDIOSTYLE
(ON MATERIAL OF THE SHORT STORIES FOR CHILDREN)**

Hlukhovtseva I. Ya.

INTRODUCTION

In modern literary works, the concept of **children's literature** is interpreted differently. Firstly, it is oral children's literature created by children. It includes various genres of folklore (counters, teasers, game songs), as well as the first attempts of young beginners (poetry, prose, etc.), published in periodicals for children ("Periwinkle", "A little one", "Classmate", etc.) or in the collections. Secondly, it is an integral part of literary studies, which distinguishes the following areas: bibliography, source studies, textology¹, etc. Thirdly, it is, according to many scholars including E. Ohar, "a specific kind of literature with its own canon, which consists of a set of works of art aimed at children, created taking into account the age, physiological and psychological characteristics of recipients, their requests and preferences. Children's literature also includes children's own verbal creative works"².

The last of these meanings also has the term **literature for children**, which means "artistic, popular science and journalistic works written for children of all ages"³. According to another interpretation, these are "works of art of different genres, which at the level of their form and content unity are addressed to the reader of the appropriate age category, satisfy their emotional, aesthetic and ethical needs, may have a double reception (child and adult), depend on the laws of fiction in general. Depending on the age category of the reader, it is advisable to differentiate it into *literature for children* (preschool and primary school

¹ Kyzylova, V. V. (2015). *Ukrainian literature for children and adolescents: the new discourse*: Educational and methodical manual for students of higher educational establishments. Starobilsk: Publication of The State Institution "Luhansk Taras Shevchenko National University", p. 5.

² Ohar, E. I. (2002). *Children's book: problems of publishing training*: Educational manual for students of higher educational establishments. Lviv : Az-Art, p. 9.

³ Kovaliv, Yu. I. (2007). *The encyclopedia of the literary studies*: in 2 ch. Kyiv : Publishing center "Akademiia", p. 565.

age) and *adolescents* (middle and senior school age)”⁴. Determining the features of literature for children and youth, researchers emphasize that it must meet the principles of art, take into account the interests and needs of children of a certain age (from preschoolers to adolescents). The writer in such work acts as a mediator in the process of the child’s socialization.

Literature for children and youth of the late XX – early XXI century is diverse in genres (“Young readers prefer the genres of mass literature (children’s detectives, “girlish” novels, thrillers, comics) and correlated genres (psychological story, fairy tales) or so, which intertwine reality and fiction (fantasy, fiction)”⁵ and themes (“Traditional themes are present: the confrontation of good and evil, relationships with adults, the problems of school life”)⁶.

As for the peculiarities of the language of works for high school children of this period, they noted the use of elements of conversational style to reproduce looseness, depiction of democratic relations, slang in depicting the escalation of conflicts, ambiguous verb vocabulary in depicting psychological conflicts. An indicative trend in children’s literature is the phenomenon of multiculturalism, the manifestation of which in language is the use of borrowed vocabulary. Traditional artistic means of prose works for children are metaphors, metonymies, synecdoche, neologisms, polysemous words, language game.

In general, the language of works for children was studied primarily in connection with the actualization of the topic of lexical and semantic features of the literary text⁷.

“Since the most moving component of the language system is the lexical level, the study of lexical features of works for children is considered very relevant. The significance of this problem is intensified by the fact that the question about the vocabulary of students of all ages, speech enrichment,

⁴ Kyzylova, V. V. (2015). *Ukrainian literature for children and adolescents: the new discourse: Educational and methodical manual for students of higher educational establishments*. Starobilsk: Publication of The State Institution “Luhansk Taras Shevchenko National University”, p. 5.

⁵ Shultova, K. I. (2015). The tendencies of children’s literature developing at the end of XX – the beginning of XXI centuries. *The scientific notes of Berdiansk Pedagogical University*, Ed. V. P. 294–303. P. 301.

⁶ Ibid.

⁷ Kyzylova, V. V. (2019). Lexical and phraseological resources of the latest author’s tale (based on the example of the story-tale by Ivan Andrusiak “The third snow”). *The science bulletin of the International Humanity University: Philology*. № 38. Ch. I. P. 20–23. P. 20.

bringing up the language personality of the school graduate arises”⁸. It is known that works of children’s literature were studied taking into account the guidelines that were characteristic of works of art in general. Currently, the problem of vocabulary richness of works for children of preschool and primary school age is quite relevant, as they form a thesaurus of children’s speech.

The task of this study is to analyze the vocabulary of stories by Tetiana Stus for preschool and primary school age children, to identify lexical-semantic and functional features.

1. Aestheticization of artistic speech in prose works for children by Tetiana Stus

Tetiana Stus as a creative person showed an interest to writing literary works (prose and poetry) from her childhood. Today she is a well-known Ukrainian poetess, Ukrainian critic, children’s writer, art manager. She is the leader of the children’s reading promotion project, an expert and co-founder of the rating of children’s and teenagers’ publications “Rating of Critic”, a member of the jury of awards and ratings in children’s literature (“Dzhury”, “Coronation of the Word”, etc.), author of intensive programs of literary education for children and adolescents.

Working as a teacher of Ukrainian language and literature, an editor in various publishing houses, she found herself as an author of works for children. In 2006, her encyclopedia for girls “Lady”– a bestseller of children’s publications and a book of short stories “Navel of the Earth, or How Darynka saved the world”, were published, which helped to establish that her calling is to write works for preschool and primary school children.

Following the principle that she formulated for beginners in the book “Writing. Literary Creativity Course for Children” (remember: **WORD MULTIPLICITY DEMOLISHES; FOLLOW MULTIPLE BREVITY**), Tetiana Stus tries to avoid unnecessary words when describing events. That’s why nouns and verbs as the name of the subject of speech, object and action prevail in works for preschool and primary school age. We must also not forget that “the division into nouns and verbs is the most universal opposition in the system of parts of speech”⁹. That’s why “in terms of semantic delineation, central formal-syntactic positions in the sentence, as well as a developed set of morphological categories and paradigms, the noun

⁸ Kyzylouva, V. V. (2007). Genre specifics of a literary tale. Questions to the story. The Bulletin of Luhansk Taras Shevchenko National University. № 22 (138), ch. 2: Philological studies. P. 66–70. p.66.

⁹ Vykhoivanets, I., & Horodenska, K. (2004). *Theoretical morphology of the Ukrainian language*. Kyiv : Pulsary. P. 44.

and verb have a central place in the grammatical structure of the Ukrainian language”¹⁰. The expressive possibilities of words of these parts of speech are skillfully used by T. Stus. Thus, in the work “Relatives”, which has about 150 words, nouns are 20.8%, verbs – 14, 7%, adjectives – 15.7%. In the story “Stripy”, which has only 206 words, nouns belong to 19.4%, verbs – 15.5%, adjectives 5.5%. In the story “Where is Oira?” (only 510 words) nouns account for 22.1% of language means, verbs for 20%, and adjectives for 6.1%. In the work “How a tie fits, or Why not all piglets are dirty” nouns are the most used words – 380, verbs – 240, and adjectives – 62. The work “Hedgehog Wilhelm” contains 309 nouns, 50 adjectives.

In the story “Relatives”¹¹ the writer actualizes the names that enter into hyponymic connections, genus-species relations in the lexical system of language: *children (There are children and adults, men and women [R])*, *adults (There are children and adults, men and women [R])*, *men (There are children and adults, men and women [R])*, *women (There are children and adults, men and women [R])*.

Due to the use of nouns, either literally or figuratively, the writer proves that people are different in character, skin color, hair, behavior: *People are dark and pale, chocolate or white-ice cream, are dark-, blond-, red-haired, bald or with unique hairstyles [R]*; *There are people like toys, quiet or loud [R]*; *People are dads, and they can be also moms [R]*; *Not all people, of course, smile [R]*; *Sometimes people quarrel [R]*; *All these are people... It seems a lot. The whole planet. Millions per piece [R]*; *I will tell a terrible secret: such ri(z)dni (ridni – relatives; rizni – different in the Ukrainian language) people are me, mom, dad, sister and our little cat [R]*. In general, the writer, taking into account the curiosity and ingenuity of children, starts a game with the child, in the process of which it is found that even relatives are very different. She expresses this opinion using graphic means of speech (ri (z) dni), so she combines verbal means of influencing the reader and non-verbal ones.

The writer seems to compare the community of children with animals (*Children can be children, and sometimes they can be animals [R]*), using the symbolism of the lexical tokens *goose, bunny, piglet, cat (Do not become arrogant geese [R])*; *For example, soft bunnies or spotted piglets [R]*; *... our white cat [R]*. In general, the language of the work “Relatives” is figurative, excites the imagination of a small child, introduces them to the world of adults, whose behavior is difficult for a child to understand.

¹⁰ Ibid. P. 47.

¹¹ [R] – Stus, T. (2019). *Relatives*. Lviv : Staroho Leva publishing house.

In the story “Stripy”¹² T. Stus skillfully uses the expressive possibilities of diminutive-hypocoristic nouns, the meaning of which is marked by the suffixes *-yk-*, *-ych-*, *-ets-*, *-k-*, *-ochk-* (*Some, for example, have no wings, in others – long thin tendrils, someone lacks a tail, fins or beak* [S, p. 30]; *And when he was clean and tidy, called him a flower* [S, p. 29]). This gives the expression an unusual color, intimates speech, paints it with tenderness: *And he, Smuhastyk, also had no wings* [S, p. 31]; *There were no eight paws, like a striped spider has* [S, p. 31].

The writer uses only a few words without diminutive-hypocoristic suffixes: *a bumblebee, a wasp* (*So, he is not a bumblebee, and not a wasp* [S, p. 31]); *grass* (*Someone was playing in the tender green grass, someone small, soft and striped* [S, p. 29]), *time* (*“My sun, it’s time to wake up”* [S, p. 29]).

The reclamation connotation of the text is also created by such nominations as *a kid* (*Over time, Smuhastyk began to notice that all kids are different* [S, p. 30]; *And although this did not prevent them from understanding each other, but nobody could explain to the kid who he is* [S, p. 30]); *baby* (*If the baby was too dirty, the mother grumbled* [S, p. 29]; *When Smuhastyk angrily snorted, if the mother called him early from a walk home, she smiled*) [S, p. 29]), *mother* (*When, falling asleep, the son purred to his mother, he used to become his mother’s kitten* [S, p. 29]). All this made it possible to create the image of curious, dreamy, naive Smuhastyk, who gets to know the world around him.

In the story “How a tie fits or Why not all piglets are dirty”¹³, the ironic story is created by the behavior of children, the situations underlying the actions of an urban girl who gets acquainted with the peculiarities of rural life.

First of all, the story is marked by an interesting onomasticon, that is familiar to the countryside, but differs in form. The writer calls the main character *Dara* (*Dara somehow wiped Zheka with a bagging and began to fit a tie around his neck* [How, p. 36]; *Dara often won, but Mykyta was a worthy competitor*) [How, p. 33]; *Darynka* (*And how much of dirt is there? – Darynka asked him then, looking at the thick gray-brown “stockings”, they bit into the skin of the legs* [How, p. 38]); the most often *Dartsia* (*– You overheard us – exclaimed the offended Dartsia* [How, p. 34]; *Dartsia*

¹² [S] – Stus, T. (redactor), (2018). A compilation of the modern Ukrainian children’s literature in the 1st and 2nd grades by the series “School library”. Lviv : Staroho Leva publishing house.

¹³ [How] – Stus, T. (redactor), (2016). A compilation of the modern Ukrainian children’s literature in the 3rd and 4th grades by the series “School library”. Lviv : Staroho Leva publishing house.

decided to gently accustom Zheka to herself: to wash him and walk a little [How, p. 35]); in the dialogues, *Dar* is often shortened (*Do you know, Dar, what is the name of the grass grown after mowing? – Mykyta asked* [How, p. 33]), which demonstrates the variability of the name and ease of use.

When choosing a nickname for a piglet, the girl stops at the anthroponymic zoonym, taking into account, probably, the tradition, which is common in some areas of Ukraine, to call animals by male or female names. However, in a large part of the country animals are usually named depending on the month when the animal was born (eg: cow *Maika*, because the calf was born in May), depending on the breed (eg: horse *Hnidko*), names of flowers, on individual features (eg: cow *Lyska*), phonetic words (eg: piglet *Hriushka*), etc. So the little girl still does not want to call the piglet an ordinary boy's name, as it seems like a neutral name, so she chooses one of its variants, which is less common in the village, but functionally active in the city: *they even didn't have time to give her (or him) a name, so Dartsia decided to name the piglet Zheka – a variant of name Zhenya. And Zhenya can be both a boy and a girl* [How, p. 35].

All the other names are ordinary, that also created a kind of opposition to their own names: *Vitia (The gift, feeling safe in the arms of Uncle Vitia, looked around triumphantly* [How, p. 40]), *Mykyta (Who are you talking to there, Darynka? – Mykyta's voice was heard from behind the trees* [How, p. 38]; *Mykyta could barely stop laughing, holding his hands on his stomach* [How, p. 39]); *Nina, Vasia (This is what grandfather Vasia, grandmother Nina and Mykyta saw, who finally caught up with Dartsia and Zheka* [How, p. 40]) and others.

In the story “Hedgehog Wilhelm”¹⁴ it was created a contrast by animal nicknames. On the one hand, the writer calls the hedgehog an unusual name for Ukrainians, *Wilhelm*, because he is urban, and on the other – all other animals have the usual nicknames: squirrel *Marusia*, crow *Fedora (Wilhelm was born on the border of Light and Twilight* [HW, Light, p. 5]; *Squirrel Marusia loved to read newspapers* [HW, Knowledge, p. 13]; *All hedgehogs already have to look for a home for hibernation, – Fedora shouted at them a little angrily from above. – Tell him this finally* [HW, Gift, p. 23]). Some of the characters are called with common nouns: *pigeons, a bird*.

In the short story “How a tie fits or Why not all piglets are dirty” the writer skillfully operates with neutral and diminutive-hypocoristic forms of nouns when naming relatives and friends: *grandma (Grandma cheerfully looked at Zheka, at all present people and solemnly said* [How, p. 40]);

¹⁴ [HW] – Stus, T. (2018). *The Hedgehog William*. Kharkiv : Vivat.

grandpa (She has already met all the neighborhood kids and knew many wonderful nooks and crannies around her grandma and grandpa's yard [How, p. 33]); *little sisters* (Darynka did not have time to agree, as the little sisters shouted in unison [How, p. 34]); *little girl* (And Zhenia can be a boy and a girl, and so on [How, p. 35]).

T. Stus shows the description of the piglet through the prism of the feelings and thoughts of the little girl Darynka, so she uses only words with diminutive-hypocoristic meaning: *an animal* (Especially since in the household of grandparents there was an animal, small and harmless [How, p. 35]); *a pig* (Little. Pink. With transparent ears. With little thin legs. Gentle... Pig [How, p. 35]); *A piglet* (The piglet looked like a puppy, but naked, without any fur [How, p. 35]); *little legs, little ears* (Little. Pink. With transparent ears. With little thin legs. Gentle... Pig [How, p. 35]); *stockings* (And how much of dirt is there? – Darynka asked him then, looking at the thick gray-brown “stockings”, they bit into the skin of the legs [How, p. 38]); *a leash* (This improvised leash suited Zheka very much [How, p. 38]); *the hooves* (Suddenly the piglet seemed to wake up, kicked his hooves, grunted triumphantly and ran down the street [How, p. 38]); *the grass* (And now Dartsia is already leading Zheka out of the yard, onto the green grass [How, p. 36]); *a puppy* (The piglet looked like a puppy, but naked, without any fur [How, p. 36]).

Thus, the lexicon of stories for children of preschool and primary school age is primarily aimed at mastering such thematic groups of noun vocabulary as kinship and affinity, names of flora and fauna, zoonyms. The writer uses the traditional symbolism of the names of creatures (humans and animals), established in folklore and in oral speech. The use of diminutive-hypocoristic forms of nouns intimates the utterance, gives it a meliorative connotation.

2. The Verbal vocabulary in the prose works of Tetiana Stus

The verb as an expression of a dynamic, procedural feature is opposed to the noun as an expression of objectivity. According to the American linguist Edward Sapir (1884–1939), “whatever the elusive nature of the distinction between name and verb in some cases, there is no language that would completely ignore this distinction”. The separation of parts of speech in ancient (Plato), ancient Indian, Arabic and other linguistic works began with the functional separation of name and verb¹⁵.

¹⁵ Horpynych, V. O. (2004). *Morphology of the Ukrainian language*: study book. Kyiv : Akademiia. P. 156.

The concept of process implies certain changes, movements, actions that occur over time. The meaning of time, the length of time is the defining (relevant) feature of any verb. The process is understood as various phenomena – physical action (*to read*), state (*to sit, to rejoice*), movement in space (*to run*), speech (*to chatter*), formation of sound phenomena (*to whistle*), formation of a description (*to shine, to warm*), thought (*to think*), perception (*to see, to hear*), the attitude of a person to someone or something (*to respect, to honor, to love*). In fact, the categorical meaning of an action as a process is the semantic basis on which the verb is formed as part of speech.

The content of the linguistic concept of action, attitude, formation of a sign, state as a process is revealed with the help of semantic classification. Verbs in the Ukrainian language are divided into the following main semantic (lexical-semantic) groups: verbs of motion (movement, displacement): *to wander, to ride, to fly, to crawl, to carry, to head to*; thinking: *to think, to dream, to remember, to analyze, to imagine, to reflect, to characterize*; desire: *to desire, to want, to aspire, to demand, to ask, to force, to dream, to seek, to crave*; speech: *to speak, to talk, to say, to mumble, to chatter, to read, to shout, to sing, to bubble, to narrate*; verbs of expression of will: *to allow, to order, to compel*; expression of feelings: *to thank, to rejoice, be angry, to hate, to love, to despise, to respect, to tolerate, to suffer*; formation of the description: *to green, to become kinder, to redden, to get stiff, to get intoxicated*; verbs of perception: *to see, to hear, to perceive, to assimilate*; verbs of state: *to sit, to sleep, to freeze, to have a temperature, to shake*; verbs of attitude: *to peck, to shout, to bite, to reward, to tease, etc*; verbs of revealing of the action phase (phase verbs): *to begin, to end, to continue, to leave, to stop, etc*¹⁶. The verbs of movement, thinking, desire, speech, expression of feelings, perception, state, attitude are best represented in the stories of Tetiana Stus.

To convey the dynamics of events, to focus on changes in time and space, Tetiana Stus chooses a variety of verbal vocabulary, although it is simple and clear to the young reader. For example, in the story “Where is Oira?”¹⁷ the author uses the verbs *to love, to smile, to forgive, to help, to rejoice, to grieve, to sympathize, to play, to care, to understand, to be friends, to dream* without context, placing them in a picture in the form of a tree, in which the verbs *to love and to sympathize* are on the top, and others complement and help to reveal the basic concept of the story *to be filled by oneself*.

¹⁶ Ibid.; Leonova M. V. (1982). *Modern Ukrainian literary language. Morphology*. Kyiv : Vyscha shkola. P. 159.

¹⁷ [Oira] – Stus, T. (2017). *Where is Oira*. Kharkiv : Vivat.

In this story, the verbs name the action associated with the disappearance (*to disappear: Oira disappeared somewhere*), human observation (*to notice: At first Orysia did not notice the escape of her friend*), the experiences of the characters (*to worry: She began to worry; to concern: Once was completely worried*), anticipation of certain events (*to happen: And suddenly something happened to the puppy*).

The author nominates mental processes with many verbs: *to know* (*Everyone knows that she is in the hut*), *to understand* (*Orysia does not understand*); *to think* (*Orysia thinks*), *to think* (*Perfective Aspect*) (*Orysia thought*);

movement: *to pass by* (*Everyone quietly passes her by*); *to go out* (*Someone goes out of the hut*), *to go out* (*Perfective Aspect*) (*The girl resolutely went out to the threshold*), *to go* (*And she quietly went to the house*);

physical actions: *to bring* (*And only dad can accidentally bring mom coffee with milk*);

psychological phenomena: *tobefilledbyoneself* (*I fill myself*), *to explain* (*Mom explains*);

vision: *to see* (*The girl sees*);

speech: *to say* (*She smiles, comes out of the hut, from her own garden, and says*), *to say* (*Perfective Aspect*) (*Well, mom can say much more*);

expression of feelings: *to love* (*Who doesn't like shampoo very much; Orysia likes to call cocoa cof-coffee*), *to love* (*romantic*) (*I really love your dad*), *to shine* (*Shine with the stars*), *to worry* (*Today Orysia got worried again*);

expression of care: *to nurture* (*She nurtures the garden*), *to take care of* (*I seem to take care of the garden inside of myself*).

The author of the short story prefers verbs of imperfective aspect, which can mean irregular repetition of the action: *to sing* (*She sings it in mind*), constant continuity of an action: *to wither* (*So that it does not wither*), *to bloom* (*It bloomed beautifully*), *to reckon* (*Orysia reckons*), length in time: *to smile* (*The girl sees her mother smiling*), *to wash* (*to wash Orysia's braids*), *to hug* (*And she hugs Orysia*), *to dishevel* (*And she dishevels his hair*), *to look for* (*Apparently she was looking for treasure*), *to laugh* (*And she laughs*), *to mean* (*This means that she is almost an adult and drinks almost an adult drink*), one-time, uniqueness: *to take away* (*... and she takes away the iron from dad*), etc., which generally nominate the infinity and incompleteness of the action in time.

However, verbs of the perfective aspect are also actively used. Verbs of the perfective aspect characterize the action by such features as dynamism, limit, limited action and marking of its end and beginning: *to be* (*to be alone*), *to find* (*I found inspiration*), *to iron* (*Now I can easily iron all our*

things), to dig (*Oira dug holes in the garden again*), to fill (*But the main thing is that it is filled*), to look (*Because of the thick mist from the window there was nothing to look at*), etc.

The most commonly used verbs in Tetyana Stus's stories include: **to see** (*The girl sees [Oira]; As soon as she saw that someone was looking in her direction, she instantly turned away and pretended she was reading [C]*¹⁸); **to be** (*There will be new soon anyway. There will be a lot of everything new. Marusya was sure of it*) [HW, Knowledge, p. 16]; to decide (*So Dartsia decided to call the piglet a neutral name Zheka – it's Zhenia [How]; She decided to become a little closer to the people [How]*); **to help** (*Mykyta was taken away to help harvest potatoes [How]; You should not agree to an adult's request to help her [C]; to help* (Perfective Aspect) (*She asked a police officer to help an elderly granny to cross the street [C]*); **to address** (Perfective Aspect) (*Daughter, I warned you to be careful. This is the station – Darka's mother reproachfully asked while taking off her glasses [C]; So in this case you should address to other adults – sellers, policemen, conductors [C]; to address* (*Zheka, Zheka, get out of a puddle! You hear, I address to you! I will take out the candies for you. Chocolate ones. Just get out of there, quickly [How]; to seem* (*Because of this everything seemed flooded with sunlight*) [HW, Search, p. 21]); **to know** (*Mykyta was one year older than Dartsia, so he knew more*) [How]; *Do you know where our Grandma Halya lives?* [How]; *Now Wilhelm knew that he was finally ready to sleep all winter, even though he was a city hedgehog*) [HW, Light, p. 30]; **to call** (*Darynka with her own hands or with her own feet checked it last week, for which her grandfather called her "dirty Piglet"*) [How]; *Yes, Black! This is how it should be called [C]; to call* (Imperfective Aspect) (*And if he was clean and tidy, she called him a flower [C]*); **to be born** (*Usually stories begin with a story about who and where was born*) [HW, Light, p. 5]; **to leave** (*Strange woman quickly stood up and left [C]; to approach* (*She even dared to approach the dumps*) [HW, Knowledge, p. 13]); **to begin** (*The leaves began to gild on the trees*) [HW, Search, p. 21]; **to explain** (*After all, it was possible to explain this pleasure*) [HW, Gift, p. 26]; **to bring** (*Once Fedora brought something in her beak for Wilhelm*) [HW, Search, p. 19]; **to read** (Perfective Aspect) (*Marusia jumped up, waving a shabby newspaper. But today I've read this*) [HW, Knowledge, p. 14]; **to understand** (*And although it did not prevent them from understanding each other, but no one could explain to the child who he was [S]; Orysia does not understand [Oira]*); **to say** (*"Why are you hanging out near my child?" – Dartsia shuddered at her mother's stern voice. – "Daughter, why*

¹⁸ [C] – Stus, T. (2018). *Collusion*. Kharkiv : Ranok.

didn't you say that this place was occupied next to you?" [C]; Well, mom can say much more [Oira]; **to stand** (*It stood meekly, barely swaying on its slender legs*) [How]; **to go** (*So, now Darynka was sitting with suitcases at the train station, while her mother went to buy tickets* [C]); **to want** (*As if I wanted to see the beginning and the end of color* [HW, Light, p. 5]); **to look for** (*And the Light is already there every day, why to look for it* [HW, Friends, p. 12]).

Thus, the verbal vocabulary of stories is closely related to their content and functions. Since these works are about children who dream of becoming adults faster and imagine themselves as such, the most common verbs include lexical tokens such as *to understand, to know, to decide, to help*, as well as commonly used *to stand, to walk, to see* and others.

3. Epithets in the works of Tetiana Stus

An epithet is an artistic attribute (sometimes an adverbial modifier of a mode of action) that distinguishes some characteristic feature or sign in a depicted object or event; gives an emotional assessment, for example, *green gardens, the wide Dnipro, the blue sea, good guys, a dream song*¹⁹. The epithet helps to express the essence and gives an emotional description. Epithets can be nouns (*awe of happiness*), adjectives (*deep silence, golden happiness, strong hand, proud soul*), adverbs (*Waters rhythmically, relentlessly carried him in their warm embrace*).

The most used epithets in the works of T. Stus are adjectives, occasionally – participles. For example, in the description of “Stripy”, the amount of which will be 206 words, 14 epithets that characterize the protagonists are used: **someone** – *small, soft* (*Someone small once played in the lower green grass, someone soft and sad* [S]); **mother** – *gentle* (*In the morning, gentle mother said* [S]), **the sunshine** – *mine* (“*My sunshine, it's time to wake up*” [S]). The function of epithets is often performed by inconsistent attributes expressed by nouns: **Stripy** – *my pig, flower, clean, tidy, “mother's kitten”* (*And if he was clean and tidy, she called it a flower* [S]). The writer also uses epithets to describe the appearance of the characters, eg: **antennas** – *long, thin* (*Some, for example, do not have wings, others – long thin antennas, someone lacks tails, fins or a beak* [S]); **spider – striped** (*There were no eight paws, as in the striped spider* [S]).

Occasionally, the writer uses epithets to describe the nature: *the grass is tender, green* (*Someone was playing in the tender green grass, someone small, soft and striped* [S]). In the story “How a tie fits or Why aren't all

¹⁹ Rusanivskyi, V. (redact.), (2004). *The Ukrainian language: encyclopedia*. Kyiv : “Ukraiinska entsyklopediia” named after M. P. Bazhan. P. 160–161.

piglets dirty?” Tetiana Stus usually uses epithets to indicate the age of the characters: *Mykyta – elder (Mykyta was one year older than Dartsia, so he knew more [How])*; inner state: *she (Darynka, Dartsia) – confident (She was confident that she knows and can do more and better than others [How])*; appearance: “dirty pig” (Last week Darynka with her own hands or with her own feet, checked what her grandfather called her “dirty pig” for [How]).

Epithets are also given to the names of animals: *animals – domestic, rural, an animal – small, harmless, small, pink; a pig – with transparent ears, with thin legs, gentle; a piglet – looks like a puppy, naked, without any fur.*

With the help of epithets, the author clarifies the number of items: *letters – two (However, I am a little worried about those two letters “T” in the name... [How])*; their size: *encyclopedia – giant (Hiding from her grandfather, Dartsia dragged a giant encyclopedia to bed [How])*; *giant pages (Flipping the giant pages under the blanket was inconvenient [How])*; quality of feelings: *a will to win (But the will to win supported the girl [How])*; purpose of things: *school things (Sisters went to the shops with their parents to buy all sorts of school things [How])*.

Adjectives that perform the function of epithets nominate time concepts: *yesterday’s error (Dartsia decided not to waste time and correct his yesterday’s mistake [How])*; social: *rural life (She really took little part in rural life [How])*; qualitative features of objects, phenomena: *the wonderful plan (A wonderful plan for the care of rural pets was immediately created by the girl [How])*.

Epithets indicate the attitude of the characters to certain circumstances, things, demonstrate their assessment of the characters: *the name is neutral (So Dartsia decided to call the piglet with a neutral name Zheka. It is Zhenya [How])*; *plans are modest (So, today the plans were modest [How])*; explain the actions: *a large amount attention (You can not immediately pay a large amount of attention to the animal [How])*.

Since Tetiana Stus does not overuse epithets in her works, when choosing words she often uses relative adjectives: *dewy coolness (The ground smelled no longer of dewy coolness, but of sweet dryness [Sm])*; *Darynka is an adult (Darynka has become almost an adult compared to last summer [S])*; *neighbor children (She has already got acquainted with all the neighbor children and knew many wonderful nooks and crannies around the house of her grandma and grandpa [How])*; *rural color (Not only did he know a lot of computer words, so there is also his rural color [How])*; *urban girl (But how can an urban girl know that the cut grass has a special name?! [How])*.

The Prominent place, along with other epithets, is occupied by pronouns: *different, colorful, juicy goodies (There were more and more different*

colorful juicy goodies ripening in the trees and bushes [How]), one's own work (Dartsia even admired the result of her work [How]); foam – one's own, fragrant, with the scent of strawberries (Grandpa has not dressed officially for a long time, so he will not pay attention [How]).

Very often epithets are qualitative adjectives: *sweet dryness (The ground no longer smelled of dewy coolness, but sweet dryness [How]); last summer (Darynka has become almost an adult compared to last summer [How]); wonderful nooks and crannies (She already met all the neighbor kids and knew a lot of other people's nooks and crannies around grandma and grandpa's yard [How]); worthy competitor (But Mykyta was a worthy competitor [How]); native word (And they called the city by their native word [How]).*

Nouns which are used with adjectives are well-known names. The most loaded among them are the following: *Mykyta's voice (Who are you talking to there, Darynka? – Mykyta's voice was heard from behind the trees [How]); stern mother's voice (Why are you hanging out near my child? – Dartsia startled by her mother's stern voice. – Daughter, why didn't you say that this place next to you was occupied? [C]); my child (Why are you hanging out near my child? – Dartsia startled by her mother's stern voice. – Daughter, why didn't you say that this place next to you was occupied? [C]); urban girl (But how can an urban girl know that the cut grass has a separate name?! [How]); smart (Just today before the trip, my mother again gave Darynka, a smart girl, a caution lecture [C]); neighbor kids (She already met all the neighbor kids and knew a lot of other people's nooks and crannies around grandma and grandpa's yard [How]); strange woman (Strange woman quickly stood up and left [C]; some (The girl was into thinking that much that she did not notice how some woman sat down next to her [C]).*

Usually the load of nouns with attributes can be explained by the content of the story: *puddle – a small swamp with mud (And it was not just a puddle, but a small swamp with mud [How]); small (In the end, a strange couple reached the desired goal [How]); mom – different (Mom becomes different [Oira]), mommy – gentle (In the morning, gentle mommy said [S]); glasses – someone's own (Daughter, I warned you, be careful. This is the station – mom reproachfully addressed to Darka, taking off her own glasses [C]); dark (It is possible not only to hide well, but also to observe what is happening around [C]); evening garden (There was completely uncomfortable in the evening garden [Oira]; someone's own garden (She comes from her own garden [Oira]); It may not fit its own garden inside [Oira]); native word (And they called this city with their native word [How]); a little funny [Oira].*

Thus, the epithets in the stories of Tetiana Stus perform a textual forming function. They clarify the circumstances of events, serve as the means of describing situations, point at time, spatial, social and other features.

4. Individual-author word formation

In the scientific literature there are different terms to denote new phenomena in a literature work: innovation (Eng. *innovation*, from the Latin *innovatio* – renewal, change)²⁰, which is used mainly as a generic name for all kinds of language innovations; *phonetic, graphic, morpheme, word-forming, lexical, phraseological* and *grammatical innovations* as type concepts. The term *neologism* or *neolexeme* has become entrenched in lexical innovations, which are used as absolute synonyms denoting new components of the lexicon, new units of nomination.

Often individual-author neologisms are called *author's innovations*. Under this term, researchers understand any lexical innovation – purely structural, structural-semantic, purely semantic, which is the basis of their classification: derivational, semantic, stylistic²¹.

T. Stus uses a few neologisms in his works for children, but they are eloquent. First, the writer makes sure that they are transparent in internal form, and secondly, she tries to interpret them well. In particular, in the story “Where is Oira?” Tetiana Stus uses the word *to be filled by oneself* (I am filled by myself), which she explains through the words *to fill* (*But the main thing is that she is filled*), *to be filled* (How is Oira being filled up there?). She also describes the mother’s behavior when she is filled by herself: *The girl sees that after that the mother becomes different. She smiles, comes out of the “hut”, so from her own garden, and says, for example: – I found inspiration to wash Orysia’s braids – and hugs Orysia, who does not like shampoo. Or: I love your dad very much – and curls his hair. Or: Now I can safely iron all our things. It’s my turn – and takes the iron from the dad. Or: Oira dug a hole in the soot again. Apparently, she was looking for treasures – and she laughs. Well mom can say much more. But the main thing is that she is filled.*

At the end of the story the author adds that this word was used in letters and works by the Ukrainian poet Vasyl Stus, Orysia’s grandfather. “He considered this state to be extremely important and explained it, in

²⁰ Morozov, S. M., Shkaraputa, L. M. (redact.), (2000). *Dictionary of foreign words*. Kyiv : Naukova dumka. P. 230.

²¹ Vokalchuk, H. M. (2008). *Word formation of Ukrainian poets of XX century*: monograph. Ostroh : Nat. un-ty “Ostroh academy”. P. 25–27.

particular, in the poem “The star shone on me this morning” [Where is Oira, p. 31].

Scholars claim that word-formation innovation undergoes a double test of aesthetics and linguistic-stylistic suitability, eg. it is aesthetically evaluated for its functional need by the author himself; aesthetically evaluated for its relevance by the reader (listener).

The aesthetic sense of individual-author neologisms is that they help to convey emotional artistic and figurative meaning, and open the way to the reader (listener) to spiritual, intellectual enrichment, giving uniqueness to the expression: *There were days when raindrops suddenly began to turn into volatile white fluff* [HW, Gift, p. 23]; *Fedora laughed contentedly* [HW, Gift, p. 26].

To choose the title for the book of scientific and developmental content “Pysmonavytka”²² Tetiana Stus also uses a neologism that is transparent in its internal form, as it is formed from the word *writing* (Ukr. „письмо”) and the Greek word *navigation*, although the form resembles Ukrainian verb *to learn*. The author deciphers the title of this book as follows: *the theory and practice of writing*. This title emphasizes that the book will teach a child to write good works, will develop the creative abilities of readers²³.

Thus, the individual author innovations of T. Stus function in close and inseparable connection with other tokens, forming semantic and syntactic unity with them, through which the masters of the word seek to convey their vision of a phenomenon, to show the world through the prism of their own ideology and outlook. Introducing the newly created word into the outline of the text, artists endow it with special “powers”, which determine the functional purpose of the neologism.

CONCLUSION

Tetiana Stus (Shcherbachenko) is a writer and poet, philologist, literary critic, psychosociolinguist, teacher, editor and proofreader. Her professional activity is quite diverse, probably like of most creative people who want to try everything when it is difficult for them to dwell on something in particular. She wrote poems, short stories, even a novel published “for adults”. But at some moment of her life it became more interesting for her to write for children than she owes to work in various magazines, which led the writer to children’s literature. In 2006 her encyclopedia for girls “Lady” was published – a bestseller of publications for children, a book of short stories

²² Stus, T. (2017). *Pysmonavytka. The course of literary creativity for children*. Kyiv : Pabulum.

²³ Ibid. P. 5.

“Navel of the Earth, or How Darynka saved the world” was published as well.

As a linguistic person, Tetiana Stus proved to be a creative and skillful writer in her works for children. Following the law, according to which every detail should be well thought out and concisely, but clearly expressed, the writer introduces commonly used nouns (the most represented names of kinship and affinity, zoonyms) in children’s works, which do not always have an attribute. Epithets in Tetiana Stus’s stories perform a text-creating function. They clarify the circumstances of events, serve as a means of describing situations, point to time, spatial, social and other features.

Adjectives that perform the function of epithets, nominate time concepts, social, qualitative features of objects, phenomena; represent the attitude of the protagonists to certain circumstances, things, indicate their assessment by the protagonists, explain the actions.

To convey the dynamics of events, to focus on changes in time and space, Tetiana Stus attaches great importance to verbs. Her verbal vocabulary, on the one hand, is diverse, and on the other hand, simple and clear to the young reader, closely related to the content of the stories. Since these works are about children who dream of becoming adults faster and imagine themselves as such, the most commonly used verbs include tokens *to understand, to know, to decide, to help*, as well as commonly used *to stand, to walk, to see* and others.

T. Stus’s individual authorial innovations function in close and inseparable connection with other tokens, forming semantic and syntactic unity with them, by means of which the master of the word seeks to convey his vision of a phenomenon, to show the world through the prism of her own worldview and outlook. Introducing the newly created word into the outline of the text, the writer gives it special “powers”, which determine the functional purpose of the neologism.

SUMMARY

The research analyzes the vocabulary of short stories of works for preschool and primary school age of Tetiana Stus, reveals its lexical-semantic and functional features. It is proved that the lexicon of short stories is marked by the presence of commonly used nouns and verbs that form the nominative center of utterances. The author actualizes such thematic groups of noun vocabulary as kinship and affinity, names of flora and fauna, zoonyms. The writer uses the traditional symbolism of the names of creatures (humans and animals), established in folklore, oral speech. The usage of diminutive-hypocoristic forms of nouns intimates the utterance, gives it a meliorative connotation.

The verbal vocabulary of short stories is closely related to their content and functions. Since these works are about children who dream of becoming adults faster and imagine themselves as such, the most commonly used verbs include tokens *to understand, to know, to solve, to help*, as well as commonly used *to stand, to walk, to see* and others. Epithets in Tetiana Stus's stories perform a text-creating function. They clarify the circumstances of events, serve as a means of describing situations, point to time, spatial, social and other features.

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RESOURCES

[IV] – Stus, T. (2018). *Yizhak Vilhelm* [The Hedghog William]. Kharkiv : Vivat. [in Ukraine]

[Oira] – Stus, T. (2017). *De Oira?* [Where is Oira]. Kharkiv : Vivat. [in Ukraine]

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“PYSMONAVTYKA” BY TETIANA STUS AS A COURSE OF LITERARY CREATIVITY FOR CHILDREN

Hlukhovtseva K. D.

INTRODUCTION

The search for a popular science textbook on the Ukrainian language for schoolchildren began a long time ago, but they concerned certain linguistic issues and topics. If we take the second half and the end of the XX – beginning of the XXI century, it is primarily a book by V. M Rusanovskiyi “The verb – movement, action, image” (1977), in which the author collected interesting facts about the verb. In particular, it explains the place of the verb among other parts of speech, why it serves and what it consists of. As one of the most complex and richest parts of speech, the verb has grammatical categories of type, tense, person, mood, aspect, influencing the shades of the general meaning of the verb, can be expressed in numerous and often synonymous forms¹. This book complements and concretizes the material of the textbook on the Ukrainian language, because it is designed for teachers and students of middle school age, when children study the topic “The Verb”. V.M. Rusanovskiyi also wrote such popular science investigations, widely known among various segments of the population, as “Like a vine” (K., 1967), “Native word” (K., 1969), “Is it written right?” (K., 1972), “Life of the word” (K., 1972), “Blossom, the word” (K., 1983), “Our beautiful language” (K., 1984)².

I. R Vykhoanets addressed the following books to the children “In the World of Grammar” (1987) and “The Secret of the Word” (1990). The first of them describes how a word is born, how Lilliputian words and Gulliver’s words live, why loud words become sentences, how neighbors are chosen in grammar, and so on³. In the second, many stories about the language are based on the material of the “Dictionary of the Ukrainian language”, the language treasury of the Ukrainian people. The stories “Most of them were, are and will be”, “Hercules’ power of the verb” and many others are remembered forever, because they carry interesting and new information.

¹ Rusanivskiyi, V. M. (1977). *Verbs – movement, action, image*. Kyiv : Radianska shkola.

² Ozerova, N. H. (2011). Word and Destiny. *Linguistics*. № 3. P. 4–9. P. 8.

³ Vykhoanets, I. R. (1987). *In the world of grammar*. Kyiv : Radianska shkola.

The book is about the history of common and proper names, about our names and surnames, about the names of cities, about the relationship of the Ukrainian language with other languages⁴. These books are designed for high school students, their testimonies will be important when students summarize everything they have learned about the language.

Under the auspices of the “Ukrainian Book” program, another popular science book by I.R. Vykhovanets “Let’s Speak Ukrainian: Linguistic Etudes” (2012). Specific issues of Ukrainian language culture, typical shortcomings and mistakes made in oral and written speech were considered in this book. One hundred and ten linguistic etudes provide advice on the choice of words, morphological forms, syntactic constructions, verbal emphasis, stylistic options for the best expression of thought⁵.

In I.V. Hlynskyi’s book “Your name is your friend” (1985) the history of the origin of Ukrainian surnames is analyzed, which opens wide prospects for the study of local anthroponymic material, focusing on a specific locality or other social group⁶.

In 1988, V.D Uzhchenko’s book “Birth and Life of Phraseology” (1988)⁷ was published, which is devoted to the etymological explorations of the scientist, stories about the meaning and origin of phraseology of the Ukrainian language. The scientist tells, in a popular science form, the history of the origin and peculiarities of the functioning of specific and borrowed stable combinations of words, which is often associated with the history of the people, their beliefs, worldview. These fascinating stories about language are interesting for middle and high school children.

V.D Uzhchenko is the author of another manual for teachers and students: “Images of the native language” (1999)⁸, which examines the functioning of phraseology in the works of domestic and foreign writers.

At the end of the twentieth century, V.T Horbachuk’s book “Colors of the Ukrainian Language” (1997) was published, which collected facts from the history of the Ukrainian language, persecuted and eradicated for centuries. The book deals with the role of the Ukrainian language in the formation of national consciousness. The documents collected by scientists impress with their “naked truth”. The textbook part of the book contains

⁴ Vykhovanets, I. R. (1990). *The secret of the word*. Kyiv : Radianska shkola.

⁵ Vykhovanets, I. R. (2012). *Speak Ukrainian: linguistic etudes*. Kyiv : Pulsary.

⁶ Hlynskyi, I. V. (1985). *Your name – your friend*. Kyiv : Veselka.

⁷ Uzhchenko, V. D. (1988). *The birth and life of the phraseologism*. Kyiv : Radianska shkola.

⁸ Uzhchenko, V. D. (1999). *The images of a mother tongue*. Luhansk : Znannia.

poetic and prose texts, in which the authors' sincere love for the colorful, indestructible, now state Ukrainian language is heard⁹.

The textbook "What a wonderful science – linguistics!" (1997), compiled by the team of teachers of Luhansk Taras Shevchenko National University, is considered as a kind of guide to expressive phrases associated with the figurative disclosure of the essence of linguistic phenomena (phonetic, orthoepic, graphic, spelling, lexicological, phraseological, morphological, lexical morphological, syntactic, stylistic), based on analogy, personification, comparison and metaphor. The authors are aware that strict scientificity does not involve an emotional factor, while language expression plays an exceptional role in arousing interest in language learning¹⁰.

N. F. Klymenko in the book "How the word was born" (1991) in popular science form tells about word formation in the modern Ukrainian language, in particular the role of prefixes and suffixes in the creation of new words and renewal of old ones, gives word-formation models¹¹.

The manual for students-members of the Academy of Sciences K. D. Hlukhovtseva "From the folk source: dialects of the Ukrainian language" (2007) presents stories about Ukrainian dialects, their features, vocabulary and connection with the literary language. Folk speech is seen here as a time-tested means of communication that preserves the experience of many previous generations, as a linguistic treasury of the people who will never disappear. The author explains which dialect words are used in each region of Ukraine, how they originated¹².

The manual "Interesting conversation about language: what you were not told in class" (2017) is considered by the compilers as a supplement to the school textbook, created on the material of the radio program "Interesting Linguistics", which aired for almost four years. L. Movchun "focuses on topics that are considered in school not properly or not at all: myths and scientific hypotheses about the origin of language, artificial languages, non-verbal means of communication, ethnolinguistic aspect of language learning, writing as a result and factor of civilization process, potential words, phraseology, game possibilities of the word,

⁹ Horbachuk, V. T. (1997). *Colours of the Ukrainian language*. Kyiv : Academia.

¹⁰ Sikorska, Z. S., Hlukhovtseva, K. D., Horoshkina, O. M. & Shevtsova, V. O. (1997). *What a great science – linguistics!*. Luhansk : Znannia.

¹¹ Klymenko, N. (1991). *How the word was born*. Kyiv : Radianska shkola.

¹² Hlukhovtseva K. (2007). *From the folk source: Ukrainian language dialects. The stories for high school children*. Luhansk : "Alma-mater".

the word in a literary work, advertising as a kind of language manipulation, etc¹³.

R. P. Zorivchak in the book “Feel pain with the pain of our word” (2009) put reflections on the native language, its lexical, grammatical and linguistic and stylistic features. Writer Z. Z. Menzatiuk dedicated her book “Magic words: fairy tales about language” (2016) to young readers, which demonstrates that you can play with sounds, letters and words and at the same time learn Ukrainian spelling well. Each fairy tale (“Adventure with a soft sign”; “How Vasylo did not recognize his room”) was written with love and will be useful for kids while learning¹⁴.

In general, there are many popular science publications for children of different ages, which deal with specific linguistic phenomena. But now, when the information space is full of various information, the students need a book thanks to which they could show their creativity, the ability to create something new. This is how we consider Tetiana Stus’s book “Pysmonavytka”. It has an interdisciplinary character; it is a book of the Ukrainian language and literature and literary works. Thus, the purpose of our study is to study the features of the structure of the text and language of popular science works for children by T. Stus; analyze their heuristic potential; give a general assessment of the textbook for children compiled by this writer.

1. The structure of the book “Pysmonavytka” for primary and middle school age children

The book by Tetiana Stus “Pysmonavytka. The course of literary creativity for children” (2017) is recommended to publish by the National Center “Small Academy of Sciences of Ukraine”, it is tested on children of middle school age and addressed to students prone to literary creativity. The publication contains basic theory and practical tasks on “creative writing” that match the age characteristics of children¹⁵.

Since the author aims to interest the students, the titles of the sections and the content of the material contained in it are designed for a creative student, written in a popular language style. The book begins with an appeal to schoolchildren entitled “Hey, who’s here!?” Tetiana Stus hopes that the book is into the hands of a fan of the Ukrainian word, and that’s why calls

¹³ Movchun, L. (2017). *Interesting conversation about language: something you were not told in the class*. Ternopil : Navchalna knyha – Bohdan.

¹⁴ Menzatiuk, Z. Z. (2016). *Amazing words: fairytales about language*. Chernivtsi : Bukrek.

¹⁵ Stus, T. (2017). *Pysmonavytka. The course of literary creativity for children*. Kyiv : Pabulum.

her interlocutor a book friend who likes to play, to have fun, to invent, to construct.

The second page the writer devotes to explaining the title of the book. In her opinion, the word *pysmonavyka* is derived from the token *writing* (*pysmo* in Ukrainian) and the Greek word *navigation*, although the consonance of the tokens *pysmonavyka* and *learning* actualizes the following explanation: learning to write. In general, the name can be interpreted as follows: the theory and practice of writing. The book has several chapters, the titles of which are unusual: *Start!*; *Three dogs*; *Driving forces*; *Visible – invisible*; *Me, you, we, they*; *Boom*; *Point of view*; *Road Signs*; *Full speed ahead*.

The structure of each section is similar, but has differences. Common features of the sections are the presence of the rubric NB, ie “Note!”, in which we find quotes from famous writers who publish works for children. For example, in the “Start!” quotes by Oksana Lushchevska and Maryna Pavlenko are given, which tell about where it is necessary to start writing a literary work. The first of them states: “When I think about the text, I determine the age of the readers for whom I will write, and I think about how they look, how they speak, express emotions, what problems they care about. I remember examples of books that are considered the best for this age. I also hear what they want to read at this age. In general, it is not easy to imagine a “universal reader”. That’s why I definitely listen to my inner voice”¹⁶.

In the quote of the second author we read: “If the process has already started, everything seems to move by itself, then the characters live their own lives and dictate me what they need to do next. The hardest part is getting started. The moment when you need to draw a “general line”, when the characters are still without faces... Then you push yourself, look for some more important and urgent matters, being lazy to just delay this difficult stage. Well, you overcome it in the end, nowhere to escape”¹⁷.

Each section has a Dictionary, which includes the terms needed for a beginner to understand how to plan a literary work, how to come up with a story line, how to analyze what is written, and so on.

Each section also has a number of tasks that must be performed to achieve the desired result – to write a literary work.

Of course, each section has its own characteristics, which is explained by the stage of work on the piece, the importance of focusing on the main thing

¹⁶ Stus, T. (2017). *Pysmonavyka. The course of literary creativity for children*. Kyiv : Pabulum. P. 8.

¹⁷ Ibid. P. 9

and not forgetting about the secondary, but also important. For example, in the section “Point of view” we find tips to help write a quality work. The author assures that certain secrets will help to tell the story qualitatively, keeping the reader near the book. These include the following: the iron rule **LEAVE UNSAID** (tell the story, reveal the actions and characters gradually, hint at the solution unnoticed); **THROW MORE**

LOGS ON THE FIRE OF IMAGINATION AND READER’S EXPECTATION; remember: **MULTIPLICITY DEMOLISHES; FOLLOW THE MULTIPLE BREVITY.**

To illustrate her advice, Tetiana Stus draws a diagram, which indicates what should be reproduced in the episode. Such phenomena are: picture, smell, taste, touch, space, sounds, time, which the author and the reader must imagine and feel.

In the NB section the compiler of the book presents the statements of Volodymyr Arieniev and Andrii Kokotiukha, who describe the experience of drawing up a plan for an episode and the peculiarities of creating the dialogues.

The Dictionary provides an interpretation of the following concepts: *hint, artistic detail, artistic expression, stamp*. In the tasks the author offers to analyze not quite appropriate sentences and replace them with more successful ones, choose synonyms for the word *to come* and write sentences, based on which you can understand that someone came, causing different emotions (laughter, fear, disgust, unconvincing).

Thus, the structure of the book is carefully thought out, the information provided is balanced, the nature of the tasks is creative.

2. Dictionary in the book “Pysmonavtyka”

Giving advice to beginners on writing of the prose works, Tetiana Stus takes care how to equip those students who will take up creativity with theoretical material. The author explains the following terms in her book:

literature, book, prose, story, artistic image, realistic literary work, fairy tale, fantastic, fantasy literary work, reading experience, idea, plot, events in a literary work, character, composition, setup, resolution, development of action, denouement, epilogue, composition, creative method, classicism, realism, naturalism, antagonist, antipode, protagonist, prototype, minor characters, graphomania, intrigue, conflict, figurative expression, artistic detail, stamp, beta reader, proofreading, literary critic, editing, review, creative writing, PR, spoiler, storytelling, feedback.

In total, the author gives 47 terms. The Dictionary also introduces the symbol NB, which is explained as follows: the abbreviation of the first letters (abbreviation) of the phrase from the Latin language, which means “Note!”.

Vocabulary of the Dictionary can be divided into several groups. Depending on the subject, it is worth highlighting the words that represent the common names of the literary work, literary genres, characters, the structure of the literary text, the characteristics of the characters, the features of language. Some terms refer to editing and spread the peculiarities of the manner of writing a prose writer.

When interpreting the terms, Tetiana Stus focuses mostly on her writing experience, chooses the simplest and clearest interpretation. For example, when defining the word **LITERATURE** (female), the author does not say that this word is ambiguous, has several meanings.

In the Dictionary of the Ukrainian language it is presented with three meanings that have several sub-meanings: ‘the whole set of scientific, artistic, etc. works of a nation, period or all mankind’; ‘a kind of art that depicts life, creates artistic images with the help of words’; ‘a set of works of this art form’; ‘literary activity, the process of creating works of art with the help of a word’ (Fiction is the same as literature); ‘a set of printed works of a certain field of knowledge, on a certain issue’¹⁸.

However, the author bases her definition on the second meaning of the token, using the interpretation of the word through the generic name (art form), and also refers to the third meaning of the word (this word is also called a set of books). Thus, Tetiana Stus interprets the word *literature* as follows: *it is a kind of art that depicts life through words and artistic images. This word is also called a set of books.*

Tetiana Stus also does not refer to the “Encyclopedia of the literary studies”, in which we find the following definition of the word *literature*: a kind of a written work, a set of manuscripts and printed works of a certain people, period or century. Philosophical, legal, pedagogical, musical, popular science, and fiction literature are distinguished in terms of content¹⁹.

The definition of the word *book* (female) in the Dictionary of the Ukrainian language has the following meanings: 1) ‘bound in one piece and framed a certain number (usually, more than 5) of printed or handwritten sheets’; 2) ‘any document in the form of sheets sewn together with some text and a place for official marks’; 3) ‘one of the large parts of a literary work’; 4) anat. ‘one of the four sections of the stomach of ruminants’²⁰.

¹⁸ *The Dictionary of the Ukrainian Language*: in 11 ch. Ch. 1–11, Kyiv : Naukova dumka. Ch.4, p. 529.

¹⁹ Kovaliv, Yu. I. (redactor), (2007). *Encyclopedia of the literary studies*: in 2 ch. Kyiv : Akademia. Ch.1, p. 584.

²⁰ *The Dictionary of the Ukrainian Language*: in 11 ch. Ch. 1–11, Kyiv : Naukova dumka. Ch. 4, p. 197.

The token *book* (female) in the Dictionary of the Ukrainian language is given with two meanings: 1) ‘large in amount or book important by content (in 1 meaning)’; 2) ‘sheets of paper with any notes sewn into one frame’²¹.

In the “Encyclopedia of the literary studies” the word *book* is interpreted as: a non-periodical printed publication of literary, artistic, socio-political, scientific, practical, etc. content, has the form of intertwined sheets on which the text is laid out or illustrations are reproduced²².

Tetiana Stus represents the following definition of this word: *paper or electronic non-periodical edition of the work. In the Ukrainian language there is a tradition to distinguish 2 words “knyzhka” and “knyha”, which both mean a book. The second is used mainly in a solemn, sublime sense when it comes to such phenomena as, for example, the Bible. Or when it comes to a very large, rough edition.* Thus, the definition of the author of “Pysmonavtyka” does not repeat any of the given interpretations. Its writer constructs herself on the basis of studying the interpretations given in reference books. The token *prose* (female) in the Dictionary of the Ukrainian language is commented as follows: 1) ‘speech, not organized rhythmically, not poetically’; 2) a literary work or a set of works written in a non-poetic language; the opposite of poetry’; 3) often in conjunction with the word *life*, vital, figuratively monotony, mundaneness; everyday life’²³.

In the “Encyclopedia of Literary Studies” the word *prose* is represented as follows: speech, organized according to the laws of logic, grammar, rhetoric. The term *prose* is also used to denote a literary work that has a non-poetic form. *Prose*, along with poetry and drama, is considered as one of the three main types of literary work, which has a specific form and meaning²⁴.

Tetiana Stus considers it’s necessary to formulate the definition of the word *prose* in a different way: *works written in our everyday language as opposed to poetic language. This word is usually used for literary works.* In general, the writer creates her own definition of the term, in which it is simpler than in reference books, explains the meaning, but it is clear that the writer relies on these publications.

In her Dictionary the author introduces the phrase *creative writing* with an explanation in parentheses *creative*, which is interpreted through the

²¹ The Dictionary of the Ukrainian Language: in 11 ch. Ch. 1–11, Kyiv : Naukova dumka. Ch. 4, p. 196.

²² Kovaliv, Yu. I. (redactor), (2007). *Encyclopedia of the literary studies: in 2 ch.* Kyiv : Akademiia. Ch.2, p. 488.

²³ *The Dictionary of the Ukrainian Language: in 11 ch. Ch. 1–11, Kyiv : Naukova dumka. Ch. 8, p. 187.*

²⁴ Kovaliv, Yu. I. (redactor), (2007). *Encyclopedia of the literary studies: in 2 ch.* Kyiv : Akademiia. Ch.2, p. 277.

selection of a synonymous expression: *almost synonymous with the phrase “literary art work”, but here the most important thing for the author is self-expression, but not achieving professional writing skill.*

One part of the writer’s Dictionary consists of tokens that are not literary or linguistic terms. Certain terms are used in public relations (PR), which is usually understood today as “a tool for shaping the information space. Its main essence can be defined as consulting, ie work on understanding the situation, forecasting and modeling of management decisions through the development of communication between the subject of PR and the public (external and internal). PR not only ensures the success of the company today, but also reduces the possibility of conflict in the future, acting as a catalyst for competitive business and its social insurance”²⁵. Since it is very important for a creative person to know and operate with such concepts as *PR, spoiler, feedback, storytelling*, the author introduces them into her dictionary.

The word **PR** is now most often used with the following meaning: a systematic activity of the company aimed at changing the beliefs, attitudes, opinions and behavior of different groups of people (target groups) about the company, its products, services and specific problems, ideas and actions. In *the Large Explanatory Dictionary* of the modern Ukrainian language, this word is recorded with the following meaning: a special type of activity aimed at forming public opinion on a wide range of issues (political action, election campaign, business, production, charity, advertising, etc.)²⁶. Tetiana Stus gives her definition of the word: *the type of contact with people that affects their attitude and interest in something*. The independence of this interpretation is obvious.

To acquaint students with the secrets of verbal creativity, Tetiana Stus uses the interpretation of the word *hint*, which we do not find in the “Encyclopedia of the Literary Studies”. Instead of the phrase *artistic means*, the term *artistic expression* is chosen, and the literary term *artistic detail* and the linguistic concept *stamp* are also interpreted.

The token **hint** (masculine) is interpreted on the basis of the first meaning recorded in the *Dictionary of the Ukrainian language* (1) ‘a word or phrase that does not fully reveal something, but only creates conditions for guessing’; 2) figurativ. ‘something which reminds of someone, something or similar to someone, to something’; 3) in the meaning of an

²⁵ Romanovskiy, O. H. (2015). *The basics of PR: Educational manual for students of specialty 8.03010201 “Psychology” and 8.18010018 “Administrative management”*. Kharkiv : NTU “KhPI”. P. 5.

²⁶ Busel, V. T. (redactor), (2005). *The Large Explanatory Dictionary of the Modern Ukrainian Language*. Kyiv; Irpin: Perun. P. 945.

adverb by hints (rarely by hint) ‘not fully revealing the thought’²⁷), although the author’s edits of this definition are noticeable.

The writer removes the word *or* between nouns *a word, a phrase*, adds *or an artistic image*. The rest of the sentence can also be called an arbitrary translation of the text presented in the Dictionary (*Hint – a word, expression or artistic image that does not fully reveal the idea or meaning, creates conditions for a guesswork*).

While explaining the phrase *an artistic expression*, the writer departs from the definition of *artistic means*²⁸, interpreting the term not through a generic concept, but using verb nouns, based on an understanding of the process: *drawing, depicting or explaining something with another, much brighter. Figurative expressions often contain figurative words: “to swallow the tongue” (to keep silence stubbornly)*.

Of interest are the figurative explanations of the statements that Tetiana Stus quotes referring to Pavlo Sakulin: **classicism** – *a slender figure of a proud warrior*; **sentimentalism** – *a gentle, fragile girl in a sad mood, with a dreamily looking into the distance, a tear glistens on her eyelashes*; **romanticism** – *a handsome young man in a cloak and a hat, his eyes are burning with delight*; **realism** – *a mature man with a healthy complexion and a calm thoughtful look*; **naturalism** – *a sloppy man with luxuriant hair, with a notebook and a camera, and he looks around restlessly and critically*. On the base of these definitions is a linguistic analogy, a personification that help to know the features of a term in connection with the description of a portrait or the behavior of a certain person.

Thus, the Dictionary contains a number of words that belong to literary or linguistic concepts, as well as those that are necessary for the general development of literary creativity.

3. The nature of the written tasks in the book “Pysmonavytyka”

Each section of the book “Pysmonavytyka” contains creative tasks for students. For example, in the section “Me, you, we, they” the author first gives instructions on the selection of the characters, which she calls “*fill in the writing-bus with the characters and give each of them a task*”.

Tetiana Stus explains that the circle of characters is an integral part of a prose work. Depending on the genre, they can be anyone and anything: people, animals, things, natural phenomena. The main thing for everyone is

²⁷ *The Dictionary of the Ukrainian Language*: in 11 ch. Ch. 1–11, Kyiv : Naukova dumka. Ch. 5, p. 223.

²⁸ Kovaliv, Yu. I. (redactor), (2007). *Encyclopedia of the literary studies: in 2 ch.* Kyiv : Akademiia. Ch. 2, p. 865.

to be an individual, to perform certain actions and roles, to have a goal in the whole story or in separate episodes, to interact with each other.

What does a writer do to “revive his character”? Answering this question, Tetiana Stus draws a scheme, which clearly shows that each character of the work must have his age, appearance, character, interest, temperament, speech.

The actions of the character, the attitude of other characters, language, behavior, language in dialogues, actions are important for the reader. After presenting quotes from Sasha Kochubei and Dmytro Kuzmenko, who tell how to distinguish a hero and an antihero based on their own experience, where to start depicting a character, etc., the author gives an interpretation of the words *antagonist*, *antipode*, *protagonist*, *prototype*, *minor characters*.

When it’s time for tasks, Tetiana Stus arranges them in the following order: first task is directed at the imagination (*think about who you are more interested in to make stories about: about people; about fictional creatures resembling people; about animals acting as people (personified); fictional beings; about objects or phenomena that act as people (personified)*); then at the fantasy (*invent a “set” of actors for this story and write down their names: protagonist, antagonist, minor character 1; minor character 2; minor character 3*). The author asks the question: *Which of them do you imagine best? Why? Describe his appearance.*

To create a picture of a work of art, Tetiana Stus offers to submit a brief biographical note of the character. The next question-task involves thinking, understanding the plot of the work: *What events in the life of this character can be the basis of the plot? With what other hero created by you will he interact? Are they friends or rivals?*

The tasks that motivate the student to create a story line are valuable: *Consider what may be the background (exposition) of this episode. Write it down.*

The next stage of creativity involves compiling a list of traits characteristic of a positive character and his antagonist. The author proposes to determine whether they can have the same qualities.

In the section “Boom!” the compiler of the book offers to invent a conflict and a story that will be based on this conflict; to tell your story to your friends. To develop the ability to fantasize, Tetiana Stus offers to write down the 10 most absurd conflicts that come to mind. Keep a diary of the conflicts you see around you for two weeks. The author emphasizes that it is very important to observe and record how they end and how many conflicts are not resolved.

It is noticeable that Tetiana Stus addresses to her reader and task performer saying “you”, but she writes this word in capital letters. It seems to expand the list of words that can be used in the form of a

respectable plural, because it is known that according to the “Ukrainian spelling”, “we write pronouns You and Your with the capital letters as a form of politeness in addressing the person in letters, official documents, etc.”²⁹. This stylistic device is very important for children who are just beginning their writing, it represents respect and a friendly and caring attitude to the student.

Thus, all the tasks proposed by Tetiana Stus in her textbook are creative. They are aimed at arousing the imagination of a student seeking to write a work of art, to aim his search in the right direction, to suggest how to organize the work properly so that the work of art captivates the reader. The writer programs the imaginary creation of the unity of the author, literary characters and the reader. Many tasks, probably, the writer tested on her own experience, which tells her and the sequence and nature of exercises and tasks.

4. Tetiana Stus as a compiler of the textbooks for primary and secondary schoolchildren

The author of children’s books and literary critic Tetiana Stus, having become a children’s writer, published several best-selling manuals and joined the education of thousands of children. She says this: “Together with colleagues and friends, we founded the first Ukrainian professional information resource about publications for children and youth – the portal “BaraBooka”. The space of the Ukrainian children’s book”.

On this portal we did not analyze what is happening in the literary process and children’s teenage books with unnecessary academic words, but offered to see how much good things we have. Unfortunately, no one needs these academic analyzes today which are also not productive at all. So, I am currently promoting children’s reading from different angles: I write about it and advertise the best Ukrainian children’s books.

Two chapters of the “Textbook of Modern Ukrainian Children’s Literature” were published: 1st chapter – 1–2nd grades, 2nd chapter – 3–4th grades. These books have found their way into all school libraries and all classrooms. Unfortunately, there is not much positive in secondary school. Only recommendations were made was to read S. Zhadan³⁰.

In the preface to the first book, the compiler says that the texts of the collections speak to readers with contemporary art forms and content.

²⁹ *Ukrainian spelling*, (2019). Kyiv : Naukova dumka NAS of Ukraine. P. 89.

³⁰ Stus, T. (redactor), (2018). *A compilation of the modern Ukrainian children’s literature in the 1st and 2nd grades by the series “School library”*. Lviv : Staroho Leva publishing house.

In Western European collections, literary works published 5–6 years ago are considered modern³¹. T. Stus uses this principle.

During the compilation of textbooks, the author relied on key categories of personal development of the child: physical, cognitive, language, moral, because modern children's literature is based on two main categories of values – personal and educational. Personal values are to enrich the child's experience, excitement, development of love to the word. Children's literature should develop children's imagination, fantasy, giving the opportunity to imagine life.

By reading modern books, children learn about the experiences and patterns of behavior inherent in them, their peers and adults from their communication. It is in view of these principles that a list of textbook texts has been formed, which includes works by: **Tetiana Stus (Shcherbachenko)** “Stripy”, **Yurko Bedryk** “Sad tonguetwister”, “There was a birthday once”, “Tea”; **Ivan Andrusiak** “The Third Snow (excerpt)”; **Zirka Menzatiuk** “Porridge”, “Ukrainian flag”; **Kateryna Babkina** “Snail Poems”, “It Climbs Far Away ...”, “Everything is So Simple with Snails ...”, “A Snail Grows a Dandelion ...”, “A Snail Looks at a Pond ...” and others.

The author tries to group the works so that they have stories about children's entertainment (**Halyna Tkachuk** “Swing under the maple tree”); animal world (**Iren Rozdobudko** “Wild images of a porcupine”; **Liubov Viduta** “In the kingdom of the Lion”, “Mysteries”, “Magpie and the nut”, “Hedgehogs-tailors”, “Merry day”).

Works about the motherland, beliefs and customs of Ukrainians are important. That is why the compiler includes the text of **Tina Karol**'s song “Ukraine is you” in the textbook; story by **Oksana Krotiuk** “Christmas treats”.

The works of individual authors are presented in both textbooks. These are the works of **Ivan Andrusiak** (“Song”, “Fishermen”, “Frogs do not live in the sea”, “Liakatsiia”, “About the ability to read”, “The thirteenth tram”, “How to make friends with Chakalka”); **Tetiana Stus (Shcherbachenko)** (“How a tie fits, or Why not all piglets are dirty”), **Anatolii Kachan** (“Swing near the Dunai river”, “Native shores”, “After the storm”, “White nights in Odesa”, “Paradise days”).

Young readers are interested in the works of Valentyna Vzdulska “**Trains**”; Vasyly Holoborodko “**Glove**”, “**Heat**”, “**After the Rain**”,

³¹ Stus, T. (redactor), (2018). *A compilation of the modern Ukrainian children's literature in the 1st and 2nd grades by the series “School library”*. Lviv : Staroho Leva publishing house.

“Heavy Rain”, “Grasshopper”, “Friends with a tree”; Lesya Voronyina “The Adventures of the Blue Parrot”; Lariana Savko “The Tale of the Old Lion”; Oksana Lushchevska “Peony, Al and I”, “Bird”, “Summer”, “I’m like a bunny”; Dmitro Kuzmenko (Kuzko Kuziakyn) “What a cow is not a dog (*excerpt*)”; Mykhailo Hryhoriv “In the evening furrows ...”, “Cheerful Bells of Wells ...”, “Rains Looked Back ...”, “Silence ...”, “Snow is playing ...”, “In the Calm of White Shine” ..., “Running with the rain ...”; Sashko Dermansky “Maliaka’s Dream” (*excerpt*); Halyna Vdovychenko “The longest mustache (*excerpt*)”; Zirka Menzatiuk “Stories about gloves”; Kateryna Babkina “Monsieur Jacques and the April Fish” and others.

CONCLUSIONS

Tetiana Stus’s book “Pysmonavytka” contains basic theory and practical tasks for creative writing that correspond to the age characteristics of children of primary and secondary school age. They are synchronized with the school program.

The Dictionary of “Pysmonavytka” contains explanations of 47 literary, linguistic and other terms, the interpretation of which is carried out mainly through the reference to a generic concept, selection of synonyms, translation. The definitions are mostly self-formulated, although it is noticeable that the author carefully studied the explanations of these concepts in the Dictionary of the Ukrainian Language, “Encyclopedia of the Literary Studies” and other reference publications. The dictionary introduces the young writer to the range of terms that are necessary for literary creativity, it will help students independently or with the help of adults to learn the skills of literary creativity and written fixation of thoughts, to understand literature better.

All the tasks offered by Tetiana Stus in her manual are creative. They are aimed at arousing the imagination of a student who seeks to write a work of art, to aim his search in the right direction.

The structure of each chapter of the book “Pysmonavytka” is similar, but has differences. Common features of the sections are the presence of the rubric NB, ie “Note!”, in which we find quotes from famous writers who publish works for children. Each section has a Dictionary, which includes the terms needed for a beginner to understand how to plan a work of art, how to come up with a story line, how to analyze what is written, and so on.

Each section also has a number of tasks that must be performed to achieve the desired result – to write a work of art. Of course, each section has its own characteristics, which is explained by the stage of writing the work of art, the importance of focusing on the main thing and not forgetting about the secondary, but also important. For example, in the section “Point

of view” we find tips to help write a quality work. The author assures that to tell the story qualitatively, keeping the reader near the book, certain secrets will help. She mentions the following: do not negotiate the iron rule **leave unsaid** (tell the story, reveal the actions and characters gradually, hint at the solution unnoticed); **throw more logs on the fire of imagination and reader’s expectation**; remember: **multiplicity** *вадить*; **follow the multiple brevity**.

Textbooks of modern Ukrainian children’s literature for reading in 1–2nd grades and 3–4th grades, prepared by Tetiana Stus, orient the reader and teacher to new works of art that are popular now. Here well-known prose writers, poets and young authors, are recognized as fans.

SUMMARY

Tetiana Stus, known as the author of many works for children, tries to create conditions for young and middle school students to develop creative abilities through the book, to involve them in a creative attitude in mastering the material of various subjects. This is facilitated by the book by Tetiana Stus “Pysmonavytka. The course of literary creativity for children” (2017) is recommended for publication by the National Center “Small Academy of Sciences of Ukraine”. The book has been tested on middle school children and is addressed to students prone to literary creativity. The publication contains basic theory and practical tasks on “creative writing”, which correspond to the age characteristics of children.

The structure of each chapter of the book “Pysmonavytka” is similar, but has differences. Common features of the sections are the presence of the rubric NB, ie “Note!”, in which we find quotes from famous writers who publish works for children. Each section has a Dictionary that includes the terms needed for a beginner. It is needed to understand how to plan a work of art, how to come up with a story line, how to analyze what is written, and so on.

Each section also has a number of tasks that must be performed to achieve the desired result – to write a work of art. Of course, each section has its own characteristics, which is explained by the stage of writing the work of art, the importance of focusing on the main thing and not forgetting about the secondary, but also important. For example, in the section “Point of view” we find tips to help write a quality work.

All the tasks offered by Tetiana Stus in her manual are creative. They are aimed at arousing the imagination of a student who seeks to write a work of art, to aim his search in the right direction.

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GENRE VARIETIES OF UKRAINIAN ADVENTURE PROSE OF THE END OF THE XX – BEGINNING OF THE XXI CENTURES

Kyzylova V. V.

INTRODUCTION

In the sphere of literature for children and youth adventure prose holds a prominent place. Genre-style canons of adventure literature are formed as a result of mutual influence of literature development and certain social mechanisms, including the author's attitude and readers' requests¹. Adventure literature has gradually acquired the canonical signs, turned into the art system with special plots, composition, atmosphere, background (knight epic of the XII–XVI cent., baroque novel, travel literature of the XVII–XVIII cent., Gothic novel of pre-romanticism). Its identification began in the XX cent., as A. Vulis states².

The adventure component is an integral part of literature for children and youth, that is caused by the recipient's perception. It is important that something bright and unusual attracts a child/teenager; there also must be an ability to empathize with an extraordinary character, along with the desire to overcome dangerous obstacles, etc. The topicality of the research is due to insufficient attention of scientists to the comprehension of Ukrainian adventure prose for children and youth of the late XX – early XXI cent. and its varieties.

The aim of the work is to analyze the genre varieties of Ukrainian adventure prose for children and youth; on the example of works of the late XX – early XXI cent. to characterize the peculiarities of the dialogue between the author and the reader in the context of a problem-thematic and stylistic configuration, as well as the influence of adventure components on the author's imaginative thinking.

The material for the research includes the stories of Ukrainian writers of the late XX – early XXI cent.: V. Rutkyskiy, Vs. Nestayko, K. Kovalska, etc. In the article we have used a complex of the following *research methods*: historical-typological method – in order to find out the genre specificity of adventure work for children; cultural-historical method – in order to

¹ Vulis, A. (1986). *In the world of adventure: the poetics of the genre*. Moskva : Soviet writer. P. 19.

² Ibid.

characterize the author's style special features, their influence on the peculiarities of the dialogue with the reader; systemic method – in order to define the typological features of Ukrainian adventure prose for children on a certain historical and literary material. The work involves techniques of contextual, structural reading of works, which express the specifics of adventure-historical, adventure-detective, adventure-fantasy, and adventure school prose.

M. Moklytsya considers “adventure literature” as an epic prose genre, “which is based on the representation of adventures (exceptional events), and distinguished by a tense, whimsically complex plot, intensified entertainment function, happy ending, romantic straightforwardness”³. Philologists interpret an adventure novel as a work “in which the plot is full of unusual events and is characterized by their unexpected turn and great dynamics of their unfolding.” The following aspects are peculiar to it: the motives of kidnapping and chasing, the atmosphere of mystery, the situation of suspicion and unraveling⁴.

Among the signs of adventure literature, A. Vulis marks out random coincidence as the assembly basis of the composition; rational motivations as corrective elements of the adventure composition; game as a meaningful feature of the adventure and at the same time a component of the form; real dramatic subtext; the atmosphere of a miracle as a component of the adventure; realistic motivation; the ethical imperative that organizes the plot of the work⁵. N. Kerdivar emphasizes on the romantic intensification of circumstances, the romance of heroism, the artistic idealization of the positive character as the features of adventure poetics⁶.

The initiators of adventure literature for children and youth in Ukraine are Yu. Smolych, N. Trublaini, A. Kopylenko. At present it has formed into a powerful genre system, within which we are able to distinguish the following groups of literary works (short stories, stories, novels): adventure-historical, detective, fantasy, adventure-school. Our research will focus on stories, which are directed to 10–12-year-old children's audience.

³ Moklytsya, M. (2002). *Fundamentals of literary studies*. Ternopil : Textbooks and manuals. P. 180.

⁴ Astafiev, O., & Hromiak R. (1997). *Literary dictionary-reference*. Kyiv : Academy. P. 610.

⁵ Vulis, A. (1986). *In the world of adventure: the poetics of the genre*. Moskva : Soviet writer. P. 55.

⁶ Kerdivar, N. I. (2010). *Creativity of Mykola Trublaini and the formation of the adventure genre in Ukrainian literature of the first half of the twentieth century* : abstract of the dissertation for the degree of candidate of Philology. Sciences : 10.01.01. Dnipropetrovsk. P. 6.

1. Adventure-historical story

We can find some pages from Ukrainian history in the works by B. Hrinchenko, A. Kashchenko, V. Malyk, Olha Mak, R. Zavadovych, L. Poltava. According to V. Razzhyvin, adventure-historical prose attracts the child with the past, the history of the country, its people. It is the ground for a deeper comprehension of ancient and modern events⁷. The writers create the illusion of authenticity, using the elements of everyday life, architecture, and certain reliable realities of that time. Historical events, as a rule, are woven into the plot outline of the work in order to create interesting collisions. Historical facts give the impression of the specific past, while the adventure element is an integral attribute, caused by the authors' desire to make the work readable.

V. Rutkivskyi in the story "Watchtower" unfolds the events of 1097, and in the work, along with fictional characters (Vitko Bubnenko, grandfather Ovsii, aunt Milanka), he depicts historical and epic ones: Volodymyr Monomakh, Prince Sviatoslav, Illia Muromets, Oleh Popovych, Dobrynia Mykytovych.

The author builds two storylines, the action takes place on the same territory in different time periods: reality, which is modern for the young reader, and the XI cent.. In the chronotope structure of the story, the distanced time appears to be the determining factor, which subordinates the artistic space of the work. The first storyline is organized in a modern chronotope – the village Voronivka near the river Sula. Here, pupils of the fifth form explore the history of their native land. We can recognize the time period by the use of the realities of the modern age: computers, the Internet, school, hospital, and library.

The main character Vitko Bubnenko is the most active member of the group of local historians, who is interested in researching the history of his native Voronivka. During the week he has been equipping the cave of the Devil's ravine, so that he can store there interesting finds. The boy's developed imagination impells him to new fantasies, which in the textual area of the work look like an author's game with the main time features: length, direction, linearity. The writer "switches" the story to another dimension, and the main character finds himself in Voronivka, the settlement in the ancient XI cent. (in the text it looks like a temporary loss of consciousness of the main character, that is connected with the collapse in the cave while its equipping).

⁷ Razzhyvin, V. M., (2008). Genre and style features of the Ukrainian historical story of the 20–30s of the XX century : thesis: ... PhD in Philological sciences : 10.01.01. Zaporizhzhia. P. 52.

The second storyline is connected with the change of time coordinates, with the result that the space is transformed and the characters of the story are replaced: the main character Viktor Bubnenko unbelievably finds himself among such historical characters as Volodymyr Monomakh, his son Sviatoslav and others. This method allowed V. Rutkivskiyi to make the recipient directly appear in Kyivan Rus and identify himself with the character of the work. As a result the reader “feels to be drawn into the course of events that at the moment of reading seem real to him, even if in fact they are very far from his own reality”⁸.

The author, bringing the main character to the past, shows a segment of a certain historical age, and the character is in the past and present at the same time. Using the method of “time shift”, V. Rutkivskiyi destroys the principle of traditional linear development. It emphasizes the importance of the space, which, having become a place of significant (from the point of view of historical perspective) events, acquires a timeless meaning.

Playing on the correlation and the difference of time and space points of intersections, the author draws attention to their significant typological similarity: the same names of the rivers (Portiana, Irzhavytsia), branchy cherry trees in the yard of aunt Malanka and her household chores (cooking traditional Ukrainian dishes, familiar to Vitko since childhood, fuss near the hen coop), a white goose that “talks” to a shaggy dog, and hopak dance, which reminds of modern karate, etc. Depicting historical reality, V. Rutkivskiyi overcomes the time distance, obliterates the line between the past and the present, articulates the mental constants of Ukrainians: hospitality, sincerity, diligence, warmth, emotionality (for women), courage and valour (for men).

Representing the figures of historical characters, the author draws attention to such features that show them not only as legendary figures, but also as ordinary people. For example, Illia Muromets likes eating cherries. Oleh Popovych’s hobby is strength and promptitude competition. Volodymyr Monomakh misses his son Sviatoslav and, in order to rescue him from the Polovtsian captivity, supports the adventurous plan of grandfather Ovsii. In this way, V. Rutkivskiyi brings the characters as close as possible to the young recipient: they are not apart from Vitko (and the readers), but *next to* them, they find themselves in time and space.

Life of the “Watchtower” characters, which is “built” into the artistic space, manifests itself through the synthesis of personal and social,

⁸ Iser, V. (1996). The Reading Process: A Phenomenological Approach. In M. Zubritska (Ed.), *Anthology of world literary and critical thought of the twentieth century*. (pp. 261–278). Lviv : Chronicle. P. 266.

psychological and aesthetic, which makes it possible to represent clearly the organic unity of their own destinies with the fate of their homeland. Volodymyr Monomakh, grandfather Ovsii, Oleh Popovych, Illia Muromets, Dobrynia Mykytovych appear before the guest from the future – Vitko Bubnenko – as the real owners of their land, courageous and brave defenders who are able at a crucial moment to mobilize themselves to fight the enemy and, if necessary, give their lives for the sake of the others. The battle with the Polovtsians near the river Sula is significant in this respect, as while describing it, V. Rutkivskiyi uses romanticizing and heroizing the past: “The first Polovtsian wave hit itself the birch palisade, ran upon sharp piles with the horses’ chests and rolled back to Sula. The second one hit, and absorbed the palisade. Therewith the third one was going to hit... The Ruthenians fought bravely and did not go back a step”⁹.

The chronotope of the story is dynamic; its each section sets the relocation of the characters in spatial coordinates with a specific purpose. In the section “Unsuccessful escape”, for example, the reader can observe how Vitko returns home: “Now Vitko was sneaking very carefully. He was running like a bullet from one branch that hung low over the road to another. <...> So, from tree to tree, Vitko reached the edge of the forest. Ahead, in the gap between the branches, he started to see the light. A little more and a narrow strip of Irzhavytsia burst into his sight”¹⁰.

The chronotope of the story “Watchtower” acquires expressive mythological features. In the works on historical themes, in which the events take place in princely times, the use of mythological images is caused by the need for authenticity of the representation, when pre-Christian beliefs were quite common. In addition to pagan gods, serpents, demons, devils, nixes, and mermaids, the story also contains “real” mythological characters. The central place among them is taken by Veles (march devil, march hulk). Veles is considered as one of the central divine beings of pagan Slavic mythology, the God of trade, music, art, poetry, cattle breeding, animal husbandry and the underworld. In the “Watchtower” it has distinct special features – it lives in the marshy meadows, has the appearance of a terrible monster: “Veles was short and lop-sided, his legs were short and crooked. His head was flattened out at the sides, and the chin was protruded far forward. He also had a big hump. The whole body was covered with red hair”¹¹. In the story people completely believe in his strength and power, they feed him up with delicious dishes, trying to gain his favour, because he can assist in

⁹ Rutkivskiyi, V. (2012). Watchtower. Kyiv : A-BA-BA-HA-LA-MA-HA. Pp. 284–285.

¹⁰ Ibid. P. 83.

¹¹ Ibid. P. 252.

establishing the peace between the citizens of Kyivan Rus and Polovtsians. The God saves Vitko from Polovtsians, and helps to save Prince Sviatoslav. In the work Veles embodies the ontological problems of the good, the future, the meaning of life, and they become more notable, understandable and accessible to the recipients. Including a mythological character to the text intensifies the problem of the past times, correlates the moral and aesthetic experience of the past with modern life.

The following features are peculiar to adventure-historical prose: dominance of fiction over historical fact; romanticization and heroization of events of the past; dynamic chronotope, the main character that is as close as possible to the recipient; national specificity. It expands the child's life experience, creates a spiritual and emotional atmosphere in which the organic unity of aesthetic and moral feelings enriches and develops the person spiritually. Adventure-historical works are emotionally close to readers with their characters, their behaviour and system of values. The facts of the story are the background on which the events of the work take place.

2. Adventure-detective story

In Ukrainian literature for children, adventure-detective prose is quiet notable. Vs. Nestayko, A. Kokotiukha, L. Voronyna, O. Ichenko, Ye. Kononenko are the authors of adventure-detective stories for children and youth. Their content range is quite wide: so-called "school" detectives, detectives with mystical and fantastic colours, fairy detective stories, etc.

L. Kysak emphasizes on the special features of a detective story for children: a clear division of characters into positive and negative, their supernatural powers, animals as characters, unique methods of investigation (hypnosis, magic power, Internet, computer).¹² Although the themes are different, the following peculiarities are typical for detectives for children and youth: the disclosure of a certain crime-mystery, the atmosphere of the game, which is presented with the author's style identity in each particular work, provision of the dialogue with the young reader.

Vs. Nestayko is the author of such detective stories for children as "A mysterious voice behind", "Tsypa disappears again", "Agent SD", "Poltergeist hides underground", "Several seconds before the catastrophe", "Blacksmiths of happiness, or New Year's detective".

In the story "A mysterious voice behind", expectations of the recipients are satisfied with the skillful solving of mysterious adventures that happen to

¹² Kysak, L. V. (2013). The detective genre in contemporary Ukrainian literature : abstract of the dissertation for the degree of candidate of Philology. Sciences : 10.01.01. Kyiv. P. 10.

the pupils of the 5th form. The work begins with an intrigue: the disappearance of one of the boys that is full of secrets and mysteries. The illusion of probability is created by the maximum time and space certainty of the event: “On Saturday, September, the thirtieth, at one thirty five, a pupil of the form 5 “b” Vitasyk Doroshenko suddenly and mysteriously disappeared”¹³. Describing the place, where the incident happens, the writer gives familiar to the young reader details of the school environment – room “with fresh inscriptions on the walls and doors which the cleaners have not managed to eliminate yet”¹⁴. The sincerity and concern of the “main witness” Evhen, and how naive and worried he tells the investigator about his friend’s disappearance, afford grounds for trust and conducting an appropriate investigation.

The work is divided into sections that set the stages of the investigation. Two investigators-captains are thrilled with Vitasyk’s phone call home who talks to his mother in a different voice. The mysterious disappearance of another pupil of form 5 “b”, Vitasyk Hratsianskyi, deepens the disturbing sense of the course of events. Keeping the reader in constant tension, Vs. Nestayko gradually complicates solving of the mystery, encourages making hypotheses.

From the first parts of the story, we can clearly trace the hidden plan of the story which is closely connected with human relations. Insignificant detail, a hint, is enough for Vs. Nestayko and we can see how the characters show themselves up to the reader, appear in whole their unity, harmony, complexity and contradiction. The relations between Vitasyk Hratsianskyi and two friends Vitasyk Doroshenko and Zhenia Kisel are rather difficult, as the latter boys are envious about his classmate’s holidays which he has spent with his parents in Koktebel: “– Look! What a sponger, – Vitasyk Doroshenko whimpered. Before he had even seen Hratsianskyi, he envied him for the first time. Vitasyk Doroshenko has never been to Crimea, especially in Koktebel.

Koktebel! It sounded foreign, the same like Nice, Biarritz, Marseille... And at once blue sea, white ships, palm trees on the seafront were coming to the mind...”¹⁵

The episode with the apperception, caused by such position of the classmate as to peers, shows a children’s sharp interpretation of social inequality, rejection of privileges that traumatize the delicate and sensible soul of Vitasyk Doroshenko as well as his dreamy nature. He can only

¹³ Nestaiko, V. Z. (1990). A mysterious voice behind. Kyiv : Young. P. 4.

¹⁴ Ibid.

¹⁵ Ibid. P. 8.

imagine seaside views, because he has never travelled further than the village of Viytivka of Vinnychchyna, and he has never heard of Nice, Biarritz and Marseille. In the complex “moves” of the story, the first striking thing is presentation of originality of the world perception and attitude of teenagers. Vitasyk Doroshenko as well as all classmates are literally shocked by the appearance of Vitasyk Hratsianskyi: brand stoned-washed denim, Adidas trainers, Japanese electronic watch. The envy and enthusiasm of his classmates is caused by his ability to chat easily during breaks about his travelling to all corners of the country, his parents’ two-level flat, but most importantly – by his attraction of “English dandy”.

The writer shows the maturing of Doroshenko as a person through the prism of certain events, situations and stages of initiation with suffering, despair, doubts, uneasiness, jealousy, caused by Hratsianskyi’s coming, the first love in Mylochka Petrikivska, and shyness. The author uses the motive of searching for his own identity which is extended in the perspective of the work’s eventful development. Such method as reincarnation helps Vitasyk to find himself: Doroshenko turns into Vitasyk Hratsianskyi. The mysterious voice behind the boy turns him at once into antagonist, gives him an opportunity to live in his body during several days.

M. Volskyi believes that a true detective story has several lines, the first of which is formed by a mystery and everything connected with it, the other lines – by special “beyond mystery” elements of the plot. Without the main storyline, the work stops being a detective, without additional ones, the detective will turn from a full-fledged work into a rebus¹⁶. All these characteristics are quite peculiar to the detective story “Mysterious voice behind” by Vs. Nestayko along with its main mystery – the disappearance of Vitasyk Doroshenko, an investigation which involves interrogating witnesses, “examination” of various versions, spying the suspects, chasing, logical conclusions of the police captains, etc.

At the same time, we can see other several event lines in the work. One of such lines is the relationship between main characters and classmates, parents and teachers, as well as Doroshenko’s first romantic love for Mylochka Petrikivska. The artistic world of the story is organically amplified with the life realities of the youth environment that is extremely topical for teenagers.

The denouement of the main detective line – when they finally find Vitasyk Doroshenko – occurs long before the ending of the work, after which Vs. Nestayko determinately slows down the story (retardation method), allowing

¹⁶ Volskij, N. (2006). Mysterious logic. Detective as a model of dialectical thinking. Part 1. Easy reading. Works on the theory and history of the detective genre. Novosibirsk. URL: <https://metodolog.ru/00926/00926.html>.

the reader to plunge into all-important adventures that preceded the happy return of Vitasyk Doroshenko and Yevhen Kisel home, their triumphant coming to school, the ovation and enthusiasm of the classmates, friendly look of Mylochka Petrikivska, but most importantly – gradually crystallized moral position of fifth-graders. In order to feel himself comfortable, Doroshenko has to experience a lot of adventures which are written out in the work in different ways. There are techniques of the comic, fantasy, entertainment, mystery, games in each story situation, which the reader can find almost in every work of Vs. Nestayko. Each time, overcoming new challenges, the main character of a prevailing plot intrigue goes through a long process of forming a personality. Doroshenko's adventures and actions, which happen to him during the time when he is Hratsianskyi, change his attitude to this boy and to life in general.

By choosing the format of adventure-detective story and at the same time sticking to the main constructive genre canons of the detective, Vs. Nestayko managed to create a dialogue with the reader on the qualitatively new level. Making important for children problems (interpersonal communication. the search for their own identity) topical, he refuses from a primitive narrating, instead he fills the story with such methods and techniques that allow us to consider it not as a canonical model of "massive detective literature" for entertainment, but let the readers touch important, deep and topical issues in their usual communicative format.

3. Adventure-fantasy story

Adventure as an objective literary category creates a large number of fantasy stories, which are fulfilled themselves in the genre of literary fairy tale and its varieties, works of rational fiction, fantasy. The principles of creating the fantasy world allow writers to draw attention to the issues of their works, providing them with an extensive, clearly articulated form. Their ideological and philosophical impulse provokes the appearance of new types and original concepts that require event interpretation. That is why the adventure as an event (A.Vulis) is the basis of such works, because it happens not in everyday life, but in life, created by the writer's imagination. O. Stuzhuk outlines the unity of the theme and the traditional composition among the form-content features of fantasy. It is important that the work has specific canons: the scheme and methods of flight on a spaceship, the laws of robotics, time travel, etc. At the stylistic level, it is a scientific language with using both real terminology (mathematical, astronomical, biological) and fictional one¹⁷.

¹⁷ Stuzhuk O. I. (2006). *Artistic Fiction as a Metagenre (On Material of Ukrainian Literature of XIX–XX Centuries)*: abstract of the dissertation for the degree of candidate of Philology. Sciences : 10.01.06. Kyiv. P. 11.

Readers of primary school age are interested in adventure-fantasy works by A. Kostetskyi, Vs. Nestayko, L. Voronyna, K. Kovalska. Their works contain a large amount of original characters, incredible, dangerous, but fun adventures (the invention of time plane, flight through time and space, the arrival of space invaders, visiting the Intergalactic festival of striped snails, saving space travellers, etc.). The writers avoid the importunate presence of an adult in their works, often leaving the reader alone with the characters, and appeal to the emotional sphere of children.

The story “The holidays of aliens from Salatta” by K. Kovalska is based on the story of an interplanetary journey of three small aliens Go, Goo, Goo, who accidentally come to Earth during the holidays, meet its inhabitants, spend several unforgettable days in their company with interesting adventures and surprises. A characteristic marker of the story is traditional for rational fiction environment: an interplanetary spaceship, its ability to move over long distances very quickly, making crew members invisible, small green men, who can pilot a starship. So called scientific “fantastic realities-patterns” (N. Kyriushko) create the illusion of authenticity.

It is the first time when these little aliens get acquainted with our planet looking through the window of their starship: “The ship hung a little over such cities as Harmisch-Parken-Kirchen, Kinshasa, Johannesburg, Zhmerinka and Ivano-Frankivsk. Who knows why exactly these cities attracted the brothers from the height and later seemed worth attention. However, later they came to the conclusion that the night lights and morning watering of the streets, as well as the crowds of people, are almost everywhere the same, they almost smell the same and emit almost the same energy”¹⁸. K. Kovalska focuses on urban realities (tram sounds, dustbins), which make people lose their harmony in psychological, spiritual, and mental respects. In contrast to city, the village is seen by the space aliens in warm mood colours, here “...the nature lives its own life, where the snails are crawling slowly while the bumblebees are buzzing and while summer residents are doing gardening”¹⁹. The writer interprets the environment as the primary basis of human existence with established moral and ethical canons, for example, as a good world, in which only romantic characters can exist. And they must be capable of feeling, believing in a miracle and fantasy. Three aliens-brothers and their unusual friends from Earth – the goats Kasha and Lialia, elder bush, grandfather Karp and grandmother

¹⁸ Kovalska, K. (2010). The holidays of aliens from Salatta. Lviv : Old Lion Publishing House. P. 27.

¹⁹ Ibid. P. 28.

Katria – find themselves in the most strange adventure situations which the author uses to show an ironic view of life.

Exploring the signs of adventure literature, A. Vulis outlines *the game*, which helps to preserve a double perception of life in the work – real and conditional at the same time. As a meaningful feature of the adventure and at the same time a component of the form²⁰, the game is also a way of children’s perception of the writer’s world, reflected in the forms of artistic conventions in the story “The holidays of aliens from Salatta”. The game helps the writer to show the character system, the structure of the plot organization of the text, compositional methods and language and stylistic means²¹.

In modern philology, the term “game style” is used to denote the writer’s individual style. Its main feature “is direction to the language game, which is interpreted as a set of game manipulations with lexical, grammatical, phonetic resources of the language. Thus, a qualified reader can get aesthetic pleasure from the text”²². In the story K. Kovalska uses the word to create an ironic picture of the world. The plot of the work includes speech puns which allow considering language resources in a different and unexpected way. It gives grounds to identify the text of the story as ironic.

For example, the song of grandfather Karp “Go-go, goat, goo-goo, the grey!” is like distinctive invitation for aliens-brothers, who have similar names (Go – the eldest, Goo – the middle, Gooo – the youngest), so they land their spaceship: “Well! He is calling us! – Go yelled. – Have you heard? – Not deaf, we’ve heard. – Goo rubbed his forehead. – What are we going to do? – he asked, though he knew the answer. If they are invited, it means that they are needed for some reason on this planet. Perhaps before they somehow managed without them, but this time they are really in need”²³.

In the text of the story language game acts as *an engine* that moves the plot from one episode to the next one. So, the idiom “the elder bush is in the garden and the uncle is in Kyiv” (What does that have to do with the price of tea in China?) the aliens perceive literally and take a trip on their spaceship to Kiev, where uncle Fiodir has been living for a long time. Using different

²⁰ Vulis, A. (1986). *In the world of adventure: the poetics of the genre*. Moskva : Soviet writer. P. 43–44.

²¹ Zhyhun, S. V. (2009). *Play as artistic device in epic text (On the material of the Ukrainian prose in the first and second decades of XX century)*: abstract of the dissertation for the degree of candidate of Philology. Sciences : 10.01.06. Kyiv. P. 7.

²² Ibid.

²³ Kovalska, K. (2010). *The holidays of aliens from Salatta*. Lviv : Old Lion Publishing House. P. 34.

flashbacks (the elder bush's tale), K. Kovalska introduces the reader to Fedir – a child, who once used to live in the village and was a very kind boy. When grandmother Maryna once decides to cut down an elder bush in the middle of her garden, Fedir saves it, transplants to the lake shore and takes care of it. After moving to the megalopolis, Fedir changes, he almost forgets his relatives. He always thinks about work and can't see any miracles in life even when it comes to his flat: “ – Yes, – Fedir said, he was a former Kasha's fellow villager, – I think that all this is the consequences of serious overwork. This is my job, you know. Even when I'm resting, I'm thinking about it. – Does it do the same to you?” – Kasha asked. “What?” – uncle Fedir did not understand. “The work,” – Kasha explained patiently. “Does the work think about me?” – the uncle couldn't understand the question. – Yes, does it? If you keep thinking about it, then it must be thinking about you too”²⁴. The guests can see such reaction of the “Kiev uncle”, having arranged a long-awaited meeting with the elder bush. However, they see nothing except Fedir's fright and the cry of his wife Margarita who were like from horror movie.

With the help of lexical and phraseological resources, the writer demonstrates an ironic view of the urban world, in which there is no place for fantasy, the flight of the soul, and the slightest departure from the usual life is perceived as a tragedy rather than a miracle. The language game in the text decodes the author's position: awareness of the imperfection of the civilization, which is squeezed in urban clamps.

Then the recipient expectations are satisfied with new adventures of the characters in the sphere of a language game. Foreseeing the child's reaction to the use of lexical idioms in speech and it's literal understanding, the writer sends the characters in a journey to Brussels, where, according to their logic, only Brussels sprouts should grow. The reader closely follows the witty comic situations of the new episodes of the story, being in constant tension due to the dynamic plot. Goat's flight on a hang glider, learning the profession of a hotel hall porter by aliens, earning money for Brussels sprouts – are new manifestations of the game, which is considered as a combination of reality and fantasy, probability and strangeness. Therefore, the young reader feels admiration and sincere participation in unusual events.

The ending of the story demonstrates the writer's optimistic mood. Despite the various grimaces, the modern city, in her opinion, is better than lifeless worlds, where, according to the brothers Go, Goo, Gooo, there are no

²⁴ Kovalska, K. (2010). The holidays of aliens from Salatta. Lviv : Old Lion Publishing House. P. 34.

plants, insects, and “this means a high level of development of civilization, when there are still the most intelligent forms of life on the planet”²⁵. Saying goodbye to the little aliens, grandfather Karp and grandmother Katria give them a flower as a symbol of life. It outlines the perspective of human existence, in which, according to the author’s concept, “it does not matter where you are: in Kiev on the top floor or on the lake in the village, – from time to time, do not be lazy to look at the sky, or you will miss the arrival of aliens”²⁶.

In the story of K. Kovalska, rational and fantastic elements (starships, interplanetary travel, aliens-brothers, life on a distant planet, etc.) are organically integrated into the adventure plot. Using these elements, the author reveals the actual problems of modern life and causes the reader’s adequate reaction. The writer’s playing style, which involves first of all language resources (at the phonetic, lexical, phraseological levels), contributes to the actualization of the author’s ironic vision of reality, achieving an aesthetic effect.

4. Adventure-school story

A significant place in the literature for children and youth is occupied by “school prose” – works that consider the problems of children’s relations with classmates, teachers, and parents, the choice of the future profession, fun adventures on holidays, etc. The theme of the school has become topical in the works of O. Donchenko, O. Kopylenko, Yu. Zbanatskyi, N. Bichuia, V. Blyznets. Modern readers prefer works in which the theme of the school is closely connected with an adventure plot. According to A. Budugai, “the adventure element in the story about school becomes a catalyst that activates both creative mechanism of showing the educational institution, and the reception of the life of the character-schoolboy by the reader”²⁷.

Vs. Nestayko is the author of some works about schoolchildren’s life, the formation of their inner world, and their traits of character: “Toreadors from Vasyukovka”, “Five with a tail”, the story “Spacemen from our house”, “Mysterious voice behind”, “Magic glasses”, “Magical mirror, or a stranger from the land of sunbeams”, “Unusual adventures in the forest school”, etc. The writer creates colourful characters that show themselves each time with

²⁵ Kovalska, K. (2010). The holidays of aliens from Salatta. Lviv: Old Lion Publishing House. P. 242.

²⁶ Ibid.

²⁷ Budugai, O. (2007). The Adventure and School Novel for Children of the 1960–1980s: Genre Peculiarities (O. Ohulchansky, B. Komar, A. Davydov): thesis: ... PhD in Philological sciences: 10.01.01. Kyiv. P. 57.

a new image in a particular adventure situation. He also brings them closer to the potential recipient.

In the trilogy “Toreadors from Vasiukivka”, the author shows his characters as real children, while avoiding pattern stereotypes and traditional principles of depicting the character as “a unit of the school group”. Here we should mention the method of surprise (V. Shklovskiy), which Vs. Nestayko uses skillfully in his works. It (the method) is aimed to destroy the automatism of perception of the environment: a strange, unusual point of view is the basic thing of any creativity. As the artist has this amazing ability to see and show the usual as unusual, the known as unknown, the first seen, he does not represent the event itself, but “shows his feelings of how he sees this even”²⁸. Vs. Nestayko has destroyed the canonical model in the representation of schoolchildren, reconstructing the literary and artistic practice. He has found the methods of depicting the characters’ world that aimed at destroying stereotypes of perception. The author impresses with his ability to “get the feel” of the material, feel the child’s nature on the inside. Thus, he reveals the uniqueness of the children’s world, demonstrates a direct, sometimes naive, view on the environment. All these features help the work to develop and the process of its perception “ends with a feedback reaction of the reader”²⁹. The characters of “infirm young villagers” have interesting traits: an ability to make friends, make desperate (as for their age) decisions, easily get down to business, an ability to dream, and most importantly – enjoy life, be optimistic though fail and foul.

The real tragedy for Pavlusha is the absence of his friend at the first exam in his life. The author skillfully shows how the teenager is sincerely worried about his friend: while writing the letters jump and scatter in all directions, he doesn’t understand the meaning of written and as soon as the exam is over, he runs outside: “And again I was running through the village, stretching the neck and looking everywhere. <...> Don’t even think! – I was looking for him not in order to comfort and sympathize him (it’s impossible to set at rest a man at such a moment!). I just wanted him to see and know that I shared his grief and would do anything for him. I wouldn’t say a word, I’d just look into his eyes and he would understand everything”³⁰. In different researches the scientists explain such sincere affection of Yava and Pavlusha towards each other as psychological regularity of adolescence,

²⁸ Estrangement. Lexicon of the General and comparative literature. June 18, 2018. URL: <http://litmisto.org.ua/?p=17250>.

²⁹ Iser, V. (1996). The Reading Process: A Phenomenological Approach. In M. Zubritska (Ed.), *Anthology of world literary and critical thought of the twentieth century*. Lviv : Chronicle. P. 263.

³⁰ Nestayko, V. Z. (1990). *Selected works: in 2 volumes*. V. 1. Kyiv : Rainbow. P. 73.

which is stable and can show itself in different social and cultural situations. Friendship is the most important value of life; it helps to carry out the need of understanding ourselves and others as well as proving out³¹.

The category of comic plays an important role in creating images of Vs. Nestayko's trilogy "Toreadors from Vasiukivka". One of the first writers, who used this category in literature for children, was M. Twain in "The Adventures of Tom Sawyer" to create a rowdy character. According to B. Saliuk, the main features of this character have become the basis for further interpretations of this image in the works of other writers³². Yava and Pavlusha show their rowdiness first of all in their actions: digging a subway under a pigsty, arranging a bullfight, hanging an old grandfather's underpants on the TV antenna above the club, organizing an artistic academic theatre in Vasiukivka, bringing Sobakevich to the lesson – all these comical episodes cause a sincere smile of the recipient and thus save the work from excessive didactics. Thanks to their restlessness and naivety, the characters get into a new scrape each time and, as a result, become "the objects of reader's laughter" (Bohdana Saliuk). However, other failures only draw the characters into the vortex of new unexpected adventures, which Yava and Pavlusha run through with ease and optimism: "We are sitting among potato plants, under the cherry tree. And we are sad, because we've experienced such an unfortunate failure with this "metre". But we can't be sad for a long time"³³.

The content and general tone of the adventures of the main characters in the trilogy "Toreadors from Vasiukivka" by V. Nestayko are typical for the adventure literature in general. Its conceptual basis is *a game* which acquires a distinct philosophical perception in the work. The author contrasts monotony and seriousness with adventure, the purpose of which is to feel joy, happiness, and delight as special aesthetic pleasures. It runs all through the themes of the story: from "diligent" study of the friends, their attitude to parents and teachers, to Pavlusha's first love in Hrebenuchka, the teacher Anna Sydorivna and Lieutenant Peichadze, the investigation of criminal intentions of Knysha and Burmillo, etc.

The story is rich in issues and themes and it leads to the expansion of its genre boundaries which receive expressive synthetic features. For example, the storyline of Knysh – Burmylo, and the investigation of their criminal acts

³¹ Kon, I. S. (1989). *Psychology of early youth*. Moskva, Education. P. 168.

³² Saljuk, B. (2011). *Typology of traditional images of a mischievous child in the fiction for children and about children*: thesis: ... PhD in Philological sciences : 10.01.05. Ternopil. P. 56.

³³ Nestayko, V. (2010). *Toreadors from Vasiukivka*. Kyiv : A-BA-BA-HA-LA-MA-HA. P. 16.

is carried out according to the laws of the detective genre. The storylines of Anna Sydorivna and Lieutenant Peichadze, Pavlusha and Hanka Hrebeniuchka have distinct romantic tinges. The scene of Anna Sydorivna's farewell to her class shows the essential features of the characters – rowdies, daredevils have sensitive souls: “And we, the boys, as at the command, turned our heads and began to look out the window, making faces and biting our lips. And tried to swallow something tight that stuck in our throats, but we couldn't. <...> And then we were sitting in the forest around her, singing songs. For a long time... And no one shouted, as it happens, everyone tried very hard, and it turned out as well as never”³⁴.

The leitmotif of the work is friendship. It doesn't matter, in what situations the characters of the work find themselves or in which chronotope coordinates the adventure happens (in the classroom, during school breaks, at home on holidays, etc.), the author always puts emphasize on the greatest value in the life that has its roots in childhood: “Friendship is a sacred thing. It's the purest feeling in the world. Preserve and respect it”³⁵!

The main special features of Vs. Nestayko's adventure-school works are unique optimistic mood, positive charge, and representation of unique childhood which is revealed in a fun humorous manner. They are the most harmonious for the adolescent-child experience and have showed the highest and the most efficient feedback of the children.

CONCLUSIONS

Adventure prose takes a significant place in the system of Ukrainian fiction for children and youth of the end of the XX – beginning of the XXI cent.. In this article we have divided it into adventure-historical, adventure-detective, adventure-fantasy, and adventure-school stories. Adventure-historical prose initiates interest in the past, the history of the country, encourages the reader to understand the ancient and modern events. The writers create illusion of probability in such works by means of true realities of that time. Historical events are woven into the plot in order to create interesting collisions. The special features of historical work for children are the romanticization and heroization of past events, a clearly articulated national colour, and mental constants of the characters. The adventure principle is the basis of detective works for children and youth, which are characterized by a dynamic plot, mystery, intrigue, dangerous adventures, and bright characters. Their typical feature is the disclosure of a

³⁴ Nestaiko, V. Z. (1990). *Selected works*: in 2 volumes. V. 1. Kyiv : Rainbow. Pp. 489–490.

³⁵ Ibid. P. 482.

crime-a mystery; in the works for the adolescent audience, the authors also provide a dialogue with the reader about important issues. Adventure-fantasy works have the plot against the background of interesting exciting events, travels with fantastic elements (starships, interplanetary travel, aliens, etc.). At the same time, there are peculiarities that are very advantageous: the originality of the creative writer's idea, the ability to expand the thematic and problematic range of stories, avoiding moralizing and demonstrating the author's ironic vision of reality, and meeting the children's expectations. Adventure texts on the theme of school are a good example how the authors fulfill the ontology of childhood in a literary work. They are characterized with an optimistic mood, humorous colour. Adventure-school prose optimizes the reader's reception, lightens the originality of the children's world.

Adventure prose for children and youth fits seamlessly into the children's context, activates the dialogue between the author and the reader. Its visual and expressive possibilities, the plot of the narrative, the unusual and fantastic events, the atmosphere of adventure, games, mysteries, and intrigues are most consistent with the child's nature.

SUMMARY

The article examines genre varieties of adventure prose for children and youth, on the example of works of the late XX – early XXI cent.. The main special features are characterized and their aesthetic priorities are outlined. Historical-typological, cultural-historical, system methods as well as methods of contextual reading of literary work are used. The author analyzes the specifics of the chronotope structure of adventure-historical stories for children and youth, as well as methods and techniques of artistic embodiment of the author's consciousness. The specifics of detective stories for children and youth are considered; also the typical features and features of the dialogue between the author and the reader are characterized. The typological features of adventure-fiction prose for children and youth along with the principles of designing the fantasy world are considered, and the originality of the creative writer's idea is disclosed. The author also clarifies the specifics of the school theme representation and the influence of adventure components on the author's imaginative thinking.

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1960–1980s: Genre Peculiarities (O. Ohulchansky, B. Komar, A. Davydov)]; thesis: ... PhD in Philological sciences : 10.01.01. Kyiv.

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**METHODS OF TRANSMISSION OF THE UKRAINIAN
NATIONALLY MARKED VOCABULARY IN THE RUSSIAN
VERSION OF THE NOVEL “BLACK COUNCIL”
BY PANTELEIMON KULISH**

Melnyk L. V., Rodiuk N. Y.

INTRODUCTION

One of the actual tasks of modern linguistics is the study of the language of writers in order to understand their contribution to the development of literary language. An important page of science, education, culture, formation of the literary language of the Ukrainian people is the creative heritage left by the writer, interpreter, ethnographer, sociologist, publicist, folklorist, literary critic, journalist, publisher, linguist, historian Panteleimon Kulish. The 200th anniversary of the birth of this outstanding universal individual was celebrated widely in Ukraine in 2019, because the ideas of P. Kulish, in particular his methods of translation, are still of interest.

Today there are a number of scientific works devoted to the study of Panteleimon Kulish's work as a linguist and the language of his works (O. Bandura, I. Hrytsyutenko, N. Krutikova, T. Larina, L. Lushpinska, O. Muromtseva, N. Rodiuk, L. Skrypnyk, V. Chaplenko, Y. Sheveliov, N. Yatsenko and others).

P. Kulish entered Ukrainian literature primarily as the author of the first historical novel “Black Council” (1857), which depicts the historical events in Nizhyn in 1663 – the era of Ruin. This work confirmed that the Ukrainian people have their ancient and respectable history, great culture, developed language. Notoriously, the historical prose reveals the most fully the facts of socio-economic life of society, and using rich lexical material of the Ukrainian language, especially non-equivalent and background vocabulary, helps to show it (as defined by L. Dyachenko, who made an attempt its functional and semantic characteristics)¹.

The analysis of the national specificity of the lexical system of languages is presented in the works of such Ukrainian and foreign researchers as A. Vezhbyska, E. Vereshchagin, V. Kostomarov, V. Rusanivsky,

¹ Diachenko, L. M. (1997). Funktsionalno-semantychna kharakterystyka bezekvivalentnoi ta fonovoi leksyky suchasnoi ukrainskoi literaturnoi movy: *Candidate's thesis (Philol. Sciences: 10.02.01)*. Kyiv, Kyivskiy derzh. lnhvistychnyi un-t.

R. Zorivchak, V. Hoverdovsky, V. Telia, M. Tolstoy, J. Sternin, Y. Sorokin and others. For example, A. Vezhbytska in her monograph “Language, Culture, Cognition”² notes that each language is nationally specific one in its own way, it reflects not only the peculiarities of natural conditions or material and spiritual culture of the people, but also the originality of the national character of its speakers.

The dissertations of B. Gdovska³, O. Levchenko⁴, L. Melnyk⁵ and others are devoted to the research of nationally colored vocabulary and phraseology on the basis of works of fiction, journalism and dictionaries. However, in our opinion, the nationally marked vocabulary on the material of P. Kulish’s historical prose needs separate study through the prism of linguistics and translation studies.

The purpose of our study is to identify ways of translational renaming of national and cultural vocabulary in the Russian version of P. Kulish’s “Black Council”, to find out the writer’s contribution to Ukrainian translation studies.

1. History of the origin of the Russian translation of P. Kulish’s novel “Black Council”

The idea to write the novel about the events that took place during the Great Ruin in Ukraine arose in 1842, as P. Kulish told M. Pogodin in a letter dated October 15, 1843: “For a year I have the novel in my head, almost completely ready, but I don’t want to write it ... because I would like to study the historical epoch more deeply...”⁶.

Therefore, in 1843 the writer studied intensively historical sources, printed and manuscript chronicles, ancient documents, namely “History of Little Russia” by M. Markevich, “History of Little Russia” by V. Bantysh-Kamensky, Cossack chronicles of Samovydet and Grabianka. The writer’s appeal to historical sources, his immersion in the world of Ukrainian folk

² Vezhbickaja, A. (1996). *Jazyk, kul'tura, poznanie*. Moskva : Russkie slovari.

³ Gdovska, B. (1993). *Leksika stranovedcheskih realij v hudozhestvennom tekste. Candidate's thesis (Philol. Sciences: 10.02.01)*. Kiev, Ukrainskij pedagogicheskij un-t im. M.P. Dragomanova.

⁴ Levchenko, O. P. (1995). *Bezekvivalentna rosiiska i ukrainska frazeolohiia: Candidate's thesis (Philol. Sciences: 10.02.01, 10.02.02)*. Kyiv, NAN Ukrainy, In-t movoznavstva im. O. O. Potebni.

⁵ Melnyk, L. V. (2001). *Kulturno-natsionalna konotatsiia ukrainskykh frazeolohizmiv: Candidate's thesis (Philol. Sciences: 10.02.01)*. Luhansk, Luhanskyi nats. ped. universytet im. Tarasa Shevchenka.

⁶ Lysty, P. Kulisha do M. Pohodina (1929). In: Kulish P. O. *Materialy i rozvidky*. Lviv : Nakladom Nauk. t-va im. Shevchenka. T. 22, Ch. 1, 11.

songs, Dumas, legends was stimulus to write the historical novel about bright events in the history of Ukraine.

The historical materials collected by the writer from the archives and folklore from the sincere Ukrainians allowed to clearly and realistically reproduce a number of specific historical events, heroes, show the interests and moods of various social groups of contemporary society – from peasants, so-called “blacks”, to Cossack officers and representatives of the Russian authorities.

Notoriously, P. Kulish began to write a novel-chronicle “Black Council” in Russian, but faced with problems while reproducing the vocabulary of the national spirit of Ukrainians he wrote the novel in Ukrainian, because he knew it much better “than in Russian – of course, in prose”⁷.

In 1846, two versions of the novel “Black Council” were completed (in Ukrainian and Russian), although the first chapters of the Russian edition of the novel began to be published in “Sovremennik” in 1845. P. Kulish planned to publish the novel in full in the Russian edition before going abroad in 1847 to study history, foreign languages and cultures. However, due to the slow progress of cases in the censorship committee, he failed to do so.

After going on scientific trip with his wife to Warsaw, he was arrested and convicted to administrative deportation to Tula with a prohibition on publishing. After the restoration of the right to publish his own works almost ten years later, P. Kulish re edited both Russian and Ukrainian versions of the novel. In 1857, the full version of the Black Council in Russian was published in “Russian Conversation”. In the same year it was published as a separate book in Moscow. The third time Russian text was published in 1860 in the four-volume edition of “Tales of P.A. Kulish “with some changes: almost everywhere it was corrected “Little Russians” to “Ukrainians”, “Little Russia” to “Ukraine”, changed the captions under some epigraphs (instead of “ancient song” – “Mazepa’s song”, instead of “Anonymous” – “Shevchenko”). Two years after P. Kulish’s death, the novel “Black Council. Chronicle of 1663 ”was republished once again in St. Petersburg (1869).

However, P. Kulish himself did not consider the Russian version of the novel as a translation, noting in the epilogue to the “Black Council” (“On the attitude of Little Russian literature to all-Russian”) that the translation has places that are not in the original, and vice versa, the original left much that is not included in the translation. The author suggests that “hence the original and the translation, reflecting the same thing, are, in tone and spirit,

⁷ Aizenshtok, I. (1930). *Lysty P. Kulisha do Izm. Sreznevskoho. Literaturnyi arkhiv*, 1–2, 209.

two different works". In the original, the writer "submitted to the tone and taste of our folk rhapsodists and narrators". In an effort to introduce Russian readers to the world of Ukrainian life, the author adhered to the "established literary taste"⁸, so there are significant differences between the two editions of the same novel.

There is an example from the Russian edition of the novel, which describes in detail the Ukrainian folk costume, and which is completely absent in the Ukrainian version: "At this time, an oak door creaked with Adam and Eve painted on it in the middle of paradise, and the beautiful daughter of Cherevan entered the room. She dressed for the guests in a maidenish *kuntush* with a large rollout, revealing the entire bust, which passed through the thin folds of the shirt, and part of the chest, crossed by a gold lace on the shirt with coquetry, which nature itself teaches women. The bright green silk of the *kuntush*, the crimson corset visible almost entirely from under it, and the white stripe separating it with gold lacing, this garb was inspired to our great-grandmothers by blooming papaverous flowers!" (Book 6, 34–35).

Of course, reading the text of this kind, the Russian reader has some difficulties if he is not familiar with the material culture of Ukrainians, in particular with the realities of national dress, especially since the difficulties are due to the presence in the literary text of historical and national elements of XVII and XIX centuries: firstly, there are numerous mentions of historical events and phenomena of the XVII century, as well as references to the facts of material and spiritual culture, suggestion and allusions; secondly, it is a variety of words and phrases that reflect the specific social relations, features of contemporary life.

Thus, these words are lexical units that have in their semantics some national-cultural component, and therefore there is a big gap between the cultural fund of the Russian reader and the cultural fund of the author, in this case Ukrainian one, first of all, because there is the difference between the mentality of Ukrainian and Russian, secondly, because the words that were in active use in the XVII century, in modern lexicology have become historicisms and archaisms, and therefore they are not perceived by the modern reader with full meaning and they are interpreted by other concepts. Thus, words that are not equivalent to the Russian language represent the greatest difficulties for Russian readers of historical literary texts.

Speaking about his own translation of the novel "Black Council" in Russian, P. Kulish was dissatisfied with his work: if in the Ukrainian text he

⁸ Kulish, P. O. (1990). *Chorna rada : Khronika 1663 roku. Opovidannia*. Kharkiv : Osnova, 159.

reflected correctly the spirit of the ancient Cossacks, in the translation “he tried vainly to replace the South Russian language with a literary language that was conventional in Russia”⁹.

Rereading the Russian version of the novel, P. Kulish felt that the reader would not get from the text an accurate idea of how the past was reflected in his soul, and therefore he will not be able to perceive his historical and Christian beliefs. He knew that the young artistic style of the Ukrainian language had not yet been developed, much less the style of the historical novel.

Thus, the problem of cultural and national component in the meaning of the word aroused great interest among writers of the XIX century, in particular P. Kulish, who discovered the connection between language and the inner nature of human, between language and culture, between language and writer’s mentality. The translation of the “Black Council” into Russian became an outstanding phenomenon not only in the field of Ukrainian translation studies, but also it marked a new stage in the development of the Ukrainian language in the XIX century.

2. Problems of transmission of national peculiarity of the original in the language of translation

Translation is an act and the result not only of interlingual communication, interlingual nomination, but also of intercultural communication, in the process of which the cultural and national code of one language is adequately replaced by the code of another one. The problem of transmission the national and cultural specifics of language and speech activity by another language takes on the particular theoretical and practical interest in translation studies.

The original character of the vocabulary of each language is manifested due to the presence in the meanings of words of national and cultural features associated with the sphere of specific national culture of the people. This concept includes the categories of non-equivalent and background vocabulary.

Having made an attempt at semantic and theoretical analysis of the nationally marked vocabulary of the historical work, N. Rodiuk outlined the term non-equivalent vocabulary as words “whose conceptual semantic destinies reflect the idea of culturally specific objects of a certain people, ethnocultural reality and related concepts”, as well as historicisms that contain national content. Background vocabulary includes words

⁹ Kulish, P. O. (1990). *Chorna rada : Khronika 1663 roku. Opovidannia. Kharkiv : Osnova, 178.*

“non-conceptual semas of which contain extralinguistic, cultural and mental information that arises in the human mind due to national and specific associations not directly related to the basic lexical meaning of the word”, as well as symbols¹⁰.

The most interesting group of words for translation studies are non-equivalent units, the main lexical meaning of which contains unique semas, which are not inherent in culture of another national-speaking community. Therefore, there is a “question of the transmission of national identity of the original, its special color associated with the national environment where it was created”, which “concerns the main problems of translation theory, on which depends the answer to the question of translatability”¹¹.

In our opinion, the problem of transmission the national and cultural component in the meaning of a word causes difficulties in translating from one language to another, because the lexical system is closer than any other branch of language related to extralinguistic reality (especially non-equivalent vocabulary).

According to R. Zorivchak, the question of reflecting the extralingual reality of nationally marked vocabulary is one of the most difficult in translation studies. Firstly, there is the problem of translating words with a national and cultural component, because the language of translation doesn't have full or partial equivalent, because the native speakers don't have referent, denoted by this word. Secondly, there is a need to convey the connotations of national and historical coloring at the same time as the denotative meaning of the nationally marked word¹².

In the process of translation, O. Schweizer says, there is “not only a comparison of different language systems, but also collision of different cultures and even civilizations”¹³. Categories of national and cultural specificity and socio-historical context of a certain era are contained outside of linguistics, in those conditions in which people live with all their cultural concepts, allusions, associations, and therefore with the concepts contained in nationally marked vocabulary.

¹⁰ Rodiuk, N. (2020). Semantyko-teoretychnyi analiz natsionalno markovanoi leksyky istorychnoho tvor. *Naukovi zapysky Vinnytskoho derzhavnogo pedahohichnoho universytetu imeni Mykhaila Kotsiubynskoho. Seriya: Filolohiia (movoznavstvo): zbirnyk naukovykh prats*, Vyp. 31, 74–75.

¹¹ Fedorov, A. V. (1983). *Osnovy obshhej teorii perevoda: Lingvistich. probl.* Moskva : Vysshaja shkola, 279.

¹² Zorivchak, R. P. (1989). *Realiti i pereklad (na materialy anhlomovnykh perekladiv ukrainskoi prozy)*. Lviv : Vyd-vo pry Lvivsk. derzh. un-ti, 39.

¹³ Shvejcer, A. D. (1970). K probleme lingvisticheskogo izuchenija processa perevoda. *Voprosy jazykoznanija*, № 4, 36.

For translation studies, translations by the writer of his own works are interesting from the point of view of the transfer of the national peculiarity of the original by the language-receiver, especially such cases are rare. P. Kulish set himself the goal of proving the fullness and irreplaceability of the Ukrainian language, its suitability for the creation of fiction. He also aimed to provide better examples of translations of his own works to show that the best translation made by an author of work cannot replace the spirit and national peculiarities of the original text.

Being far from the problems of translation theory, P. Kulish, with his authorial feeling and writing experience, found out and solved difficulties in translation. In order to emphasize and strengthen the specific national and cultural color of the original, P. Kulish does not translate, but transcribes single lexical units. In the original language, they are familiar, organic and native to Ukrainian readers, to whom the text is intended, and in the language of translation they fall out of the general lexical environment, are distinguished by their foreignness, which is why they attract increased attention. Therefore, the author of the translation is faced with a choice: either to show the specifics and partially lose understanding of the text by foreign (Russian) readers, or to lose the specifics and coloring of the Ukrainian people and keep the habit without overloading the text with nonequivalent and background vocabulary. Such a contradiction can be overcome only by an experienced translator who knows perfectly the way of life, history, customs and rituals, language (written and folk) and expressive possibilities of the nationally marked word.

Undoubtedly, the author of the work is a unique translator, if he has a deep and perfect knowledge of the language of translation. P. Kulish mastered two languages perfectly, carefully studied historical sources and documents, personally got acquainted with the heritage of the Ukrainian word in its folk basis. The main tendency pursued by the writer is to preserve and emphasize the national specificity of his own work. Although words with a national and cultural component in their meaning are related to extralinguistic reality, the problem of translating such lexical units is purely linguistic.

Thus, the translation of words with national and cultural semantics in the Russian version of the "Black Council" can be divided into two categories. The first includes lexemes, concepts and referents of which are absent in the language-receiver, that is in the language of translation there are no names for them due to the fact that among the phenomena and objects of material and spiritual culture of this people there are no corresponding referents of extralinguistic reality. Such words include the lexemes *bandura* (Book 7, 42), *banduryst* (Book 6, 9), *bulava* (Book 6, 48), *bunchuk* (Book 7, 46), *hetman* (Book 6, 6), *zhupan* (Book 6, 44), *zaporozhets* (Book 6, 20), *kobzar*

(Book 6, 13), *kosh* (Book 7, 35), *koshevoy* (Book 6, 20), *kuntush* (Book 6, 44), *kuren* (Book 6, 83), *plahta* (Book 7, 82), *tabor* (Book 6, 45), *hutor* (Book 7, 13), etc.

P. Kulish was very attentive to the preservation of the peculiarities of Ukrainian culture in translation, so in his own translations he broadly and variously shows the Russian reader the wealth of the Ukrainian people, their rites, customs, household items, clothing and more. But the writer does not overburden the Russian work with Ukrainianisms, presenting several translations of the same word in the novel.

Thus, the second group of words includes lexemes that are easy to translate, because not as much as the first ones, are carriers of special cultural specificity. They reflect only the peculiar properties of Ukrainian culture. In particular, the second group of words include the following lexemes:

- ukr. *boklaga* (BC, 132) – rus. *boklaga* (Book 6, 59), *posudyna* (Book 7, 58);
- ukr. *bratchyk* (BC, 45) – rus. *bratets* (Book 6, 15), *bratchyk* (Book 6, 49), *tovarisch* (Book 7, 3), *brother* (Book 7, 45), *zaporozhets* (Book 7, 46);
- ukr. *budynok* (BC, 104) – rus. *pokoii* (Books 7, 33), *khoromy* (Books 7, 44);
- ukr. *vecherya* (BC, 54) – rus. *vecherya* (Books 6, 36), *dinner* (Books 6, 38);
- ukr. *voevoda* (BC, 69) – rus. *voevoda* (Book 6, 86), *boyarin* (Book 7, 6), *authorized* (Book 7, 6);
- ukr. *glybka* (BC, 150) – rus. *temnitsa* (Book 7, 87), *podzemelie* (Book 7, 106), *prison* (Book 7, 109);
- ukr. *zillya* (BC, 49) – rus. *grass* (Book 6, 89), *drink* (Book 6, 101);
- ukr. *kyi* (BC, 130) – rus. *kyi* (Book 6, 66), *dubina* (Book 6, 98), *dubinka* (Book 7, 81);
- ukr. *kivsh* (BC, 121) – rus. *kubok* (Book 6, 92), *kovsh* (Book 7, 49);
- ukr. *cossack* (BC, 38) – rus. *cossack* (Book 6, 1), *knight* (Book 6, 104), *valiant* (Book 7, 55);
- ukr. *kozarlyuga* (BC, 38) – rus. *warrior* (Book 6, 1), *kozarlyuga* (Book 6, 82), *knight* (Book 6, 106), *cossack* (Book 7, 51);
- ukr. *korogva* (BC, 41) – rus. *flag* (Book 6, 11), *gonfalon* (Book 6, 31);
- ukr. *lykho* (BC, 39) – rus. *likho* (Book 6, 51), *gore* (Book 6, 73), *trouble* (Book 6, 99);
- ukr. *lyakh* (BC, 38) – rus. *lyakh* (Book 6, 3), *polyak* (Book 6, 7);
- ukr. *nyzovyk* (*nyzovets*) (BC, 79) – rus. *zaporozhets* (Book 6, 79), *nizovets* (Book 6, 90), *klevret* (Book 7, 93);
- ukr. *oboz* (BC, 101) – rus. *army* (Book 7, 13), *kosh* (Book 7, 38), *lager* (Book 7, 66), *tabor* (Book 7, 77);
- ukr. *obukh* (BC, 127) – rus. *obukh* (Book 7, 51), *ax* (Book 7, 114);
- ukr. *oseledets* (BC, 121) – rus. *forehead* (Books 7, 43);

ukr. *plyashka* (BC, 49) – rus. *flask* (Book 6, 30), *suleya* (Book 6, 44), *shtof* (Book 7, 58);

ukr. *sagaydak* (BC, 164) – rus. *sagaydak* (Book 6, 30), *luk* (Book 7, 108);

ukr. *sapyantsi* (BC, 123) – rus. *sapyantsy* (Book 7, 46), *boots* (Book 7, 82);

ukr. *svitlytsia* (BC, 40) – rus. *svetlitsa* (Book 6, 5), *pokoi* (Book 6, 94);

ukr. *siromaha* (BC, 59) – rus. *seromaha* (Book 6, 47), *lazy* (Book 7, 9), *siromaha* (Book 7, 18);

ukr. *shirt* (BC, 49) – rus. *shirt* (Book 6, 30), *vlasianitsa* (Book 6, 61);

ukr. *tabir* (BC, 50) – rus. *stan* (Book 6, 31), *tabor* (Book 6, 45), *oboz* (Book 6, 78), *lager* (Book 7, 65);

ukr. *thaler* (BC, 59) – rus. *thaler* (Book 6, 47), *ducat* (Book 6, 91);

ukr. *tovarystvo* (BC, 44) – rus. *gromada* (Books 6, 81), *tovarystvo* (Books 6, 82);

ukr. *charka* (BC, 46) – rus. *charka* (Book 6, 10), *kubok* (Book 6, 45);

ukr. *chupryna* (BC, 45) – rus. *chub* (Book 6, 65), *chuprina* (Book 7, 36);

ukr. *shliahta* (BC, 101) – rus. *shliahta* (Books 6, 6), *nedolyashki* (Book 7, 10), *panstvo* (Book 7, 59).

Thus, the main condition for adequate translation from one language to another is a perfect and deep knowledge of nationally marked words. Therefore, undoubtedly, P. Kulish is even against the background of modern translation studies as an ideal translator of his own works.

3. Methods of translation renaming of nationally marked vocabulary in translation of P. Kulish's novel "Black Council"

In modern translation studies, the question of developing a linguistic theory of translation remains relevant. Linguistic comparative analysis of texts in the original language and the language of translation, as noted by O. Palamarchuk, makes it possible to identify and describe the general principles and techniques of translation practice, to follow their textual implementation¹⁴. This practice gives great opportunities to the interpreter in reproducing the semantic and stylistic functions of vocabulary by means of the target language.

Special, close attention in translation should be paid to national and cultural vocabulary, which, in addition to reproducing non-existent referents in the extralingual reality of the target language, the substantive essence of reality, requires finding in the language of translation such tools that would accurately reflect national coloring, features of the national character and psyche of the people – the native speaker of the original language.

¹⁴ Palamarchuk, O. L. (1997). Vidtvorennia bezekvivalentnoi leksyky yak problema perekladoznavstva. *Problemy zistavnoi semantyky*, 416.

There are still discussions about the translatability / non-translatability of nationally colored vocabulary. Some researchers believe that non-equivalent and background vocabulary is completely translated into the language-receiver. Others hold the opinion that to translate means to find a equivalent in the target language, and this is impossible to do, because there are no means to reproduce in the language of such words, referents, concepts and phenomena which are absent in material and spiritual ethnoculture. Thus, the main task of translation studies is the problem of reproducing the semantic and stylistic equivalent, or translational renaming of nationally colored vocabulary.

There is still no consentient opinion among translation theorists on this problem.

Thus, V. Shevchuk proposes to identify three ways of translational renaming of words with national and cultural specifics: 1) transliteration, 2) tracing, 3) explanatory translation¹⁵, L. Barkhudarov – five: 1) transcription; 2) tracing; 3) descriptive periphrasis; 4) approximate translation; 5) transformational translation¹⁶.

V. Vinogradov identifies four ways of transmission nationally marked vocabulary in another language: 1) transcription, 2) hyponymic translation, 3) assimilation, 4) periphrastic translation. He does not recognize such method as tracing at all, arguing that in the practice of literary translation tracing does not use any realias or phraseological units¹⁷. L. Sapogova proposes four ways of renaming: 1) transcription, 2) descriptive periphrasis, 3) combined renaming, 4) finding an approximate equivalent¹⁸.

In our opinion, the most complete classification was created by R. Zorivchak in the book “Realia and Translation”¹⁹. She identified nine ways of translational renaming of words with national semantics: 1) transcription (transliteration); 2) hyperonymic renaming; 3) descriptive periphrasis; 4) combined renomination; 5) tracing, complete and partial; 6) interlingual transposition at connotative level; 7) the method of

¹⁵ Shevchuk, V. N. (1981). Otnositelno kalkirovaniia sovetskikh voennykh realij na anglijskom jazyke. *Lingvisticheskie problemy perevoda* (ss. 60–74). Moskva : Izd-vo Mosk. gos. un-ta, 62.

¹⁶ Barhudarov, L. S. (1975). *Jazyk i perevod (Voprosy obshhej i chastnoj teorii perevoda)*. Moskva : Mezhdunarodnye otnosheniia, 95–104.

¹⁷ Vinogradov, V. S. (1978). *Leksicheskie voprosy perevoda hudozhestvennoj prozy*. Moskva : Izd-vo Mosk. gos. un-ta, 102–104.

¹⁸ Sapogova, L. I. (1978). *Realii: Sushhnost i funkci. Voprosy lingvisticheskoi semantiki* : Sb. nauch. tr. Vyp. 2, 77–78.

¹⁹ Zorivchak, R. P. (1989). *Realii i pereklad (na materiali anhlomovnykh perekladiv ukrainskoi prozy)*. Lviv : Vyd-vo pry Lvivsk. derzh. un-ti, 93–141.

assimilation (substitution), 8) finding a situational equivalent (contextual translation), 9) contextual interpretation.

When translating the “Black Council” into Russian, P. Kulish used various methods to convey national cultural vocabulary. Consider them in more detail.

1. The method of transcription (transliteration) is considered the most concise in translation studies. It creates a certain expressive potential: in the context the transcribed word stands out as a stranger, gives the object it denotes, the connotations of the unusual, originality²⁰.

In P. Kulish’s historical novel “Black Council”, words with national and cultural semantics, translated into Russian by transcription, make up 56 percent of the total nationally marked vocabulary. For example, the lexeme *bratchyk* in the Ukrainian text: “The Sich bratchyky also came to our senses” (BC, 60) is translated by the word *bratchyk* in the Russian version: “The Sich bratchyky also looked back at us” (Book 6, 49). The words *bulava*, *bunchuk* in Ukrainian and Russian texts: “On the table Bryukhovetsky’s bulava with bunchuk and korogva lay” (BC, 146), “On the table Bryukhovetsky’s bulava with bunchuk and gonfalon lay” (Book 7, 80).

The lexemes *voit*, *magistrat*, *raitsa* in the Russian language are preserved in translation: *viyt*, *magistrat*, *raitsa*: “Having sat down in their magistrates, in the town hall, the cossack sergeant wields them with viits, burmystrs and raitsi, like a devil with sinful souls” (BC, 111), “Sitting down in their magistrates and town halls, your foreman wields them with voyts, burgomisters and raitsy, like the devil with sinful souls” (Book 7, 30).

The words *gaiduk* and *marshalok* also fully correspond to the Ukrainian lexemes: “Look: not gaiduky, not marshalky cover my table” (BC, 107), “Not gaiduky, not marshalky cover my table with a tablecloth” (Book 7, 24).

The nomination *garbuz* is used in the text when recreating the Ukrainian pre-wedding ceremony, when the pumpkin was given as a sign of refusal in matchmaking. P. Kulish does not explain the meaning of this word in translation, assuming that the reader should guess from the context about the purpose of the pumpkin: “Or maybe the garbuz will give! “Garbuz?” No, it doesn’t smell like a garbuz here, when she gave a ring to the viyt” (BC, 133), “Or maybe she will give a garbuz. “Garbuz!” No, not a garbuz when she gave the ring herself” (Book 7, 60).

The lexeme is marked by productivity ukr. *hetman* – rus. *hetman*: “Already the Shram with the hetman, having bypassed the ravine, jumped to that battlefield, and she does not care” (BC, 92), “Shram and the hetman

²⁰ Zorivchak, R. P. (1989). *Realia i pereklad (na materiali anhlomovnykh perekladiv ukrainskoi prozy)*. Lviv : Vyd-vo pry Lvivsk. derzh. un-ti, 93.

have already galloped over the bayrak and reached the place of the battle, but she does not notice anything” (Book 7, 1).

The word *gorilka* in the Russian version of the novel “Black Council” has four equivalents (rus. *gorilka, vodka, vyshnevka, nalivka*), one of which (*gorilka*) completely coincides with the phonetic sound of the Ukrainian noun: “The poor man was tied up so that he could turn in all directions, and his right hand was left free, so that the poor man could get a kivsh to drink med or gorilka” (BC, 125); “He was tied so that he could turn in all directions; even one hand was left free so that he could take a kovsh and drink med or gorilka” (Book 7, 48–49).

The following lexemes of the novel “Black Council” are translated by the method of transBCiption (transliteration): ukr. *zhupan* – rus. *zhupan* (Book 6, 44), ukr. *zaporozhets* – rus. *zaporozhets* (Book 6, 20), ukr. *zloty* – rus. *zloty* (Books 6, 7), ukr. *kyi* – rus. *kyi* (Books 7, 90), ukr. *kobenyak* – rus. *kobenyak* (Book 7, 107), ukr. *kobzar* – rus. *kobzar* (Books 6, 13), ukr. *cossack* – rus. *cossack* (Book 6, 1), ukr. *kolyska* – rus. *kolyska* (Book 7, 2), ukr. *konovka* – rus. *konovka* (Book 6, 30), ukr. *korogva* – rus. *horugv* (Book 6, 31), ukr. *koryak* – rus. *koryak* (Book 6, 81), ukr. *kurin* – rus. *kuren* (Books 7, 53), ukr. *osaul* – rus. *osaul* (Book 7, 6), ukr. *oslin* – rus. *oslon* (Book 6, 80), ukr. *perchakivka* – rus. *perchakivka* (Book 7, 39), ukr. *hata* – rus. *hata* (Books 6, 44), etc.

2. The method of hyperonymic renaming is a fairly common type of translation of nationally marked vocabulary in modern translation studies, associated with the basic concepts of lexical transformations²¹. It is based on the phenomenon of hypo-hyperonymic connections between words.

In quantitative terms, the method of hyperonymic renaming is much smaller than the previous one and is 9 percent of the total number of words with national and cultural specifics used in the historical novel by P. Kulish “Black Council”. For example, ukr. *baidak* – a kind of boat: “Even twelve years Shram did not count, as in that unfortunate Brest year Radziwill came to Kiev with Lithuanians, burned everything and looted, and the townspeople, sitting in baidaks, had to flee to Pereyaslav” (BC, 57); “After the unfortunate Battle of Brest, Radziwill and his Lithuanians poured out all their revenge on Kiev: the city was plundered and scorched without mercy, and the inhabitants, saved from the sword and flames, boarded boats and went down the Dnieper to Pereyaslav” (Book 6, 43); ukr. *mazha* is a kind of cart: “... they will redeem how much mazha there will be with fish, and they will scatter it all over the city: “Eat, good people!”” (BC, 64); “When he met

²¹ Zorivchak, R. P. (1989). Realiia i pereklad (na materialii anhlomovnykh perekladiv ukrainskoi prozy). Lviv : Vyd-vo pry Lvivsk. derzh. un-ti, 105.

a chumak with a cart of fish, he bought all the goods from him and told him to scatter them on the street, saying: “Eat, good people, remember the farewell!” (Book 6, 60); ukr. *syrivets* – a kind of kvass: “We will live among people in a human way, and who does not have us inside, let him go to Sich to eat dry fish with syrovets” (BC, 160); “... and we will live among people in a human way; and whoever does not like us, go to Sich to eat dry fish with kvass” (Book 7, 102); ukr. *shlyk* – a kind of Zaporizhya hat: “He entered the house without removing the shlyk, took sides and looked at Shram, covering his lip” (BC, 74), “He entered the room without taking off his hat, sideways, and, closing his mouth on one side, looked mockingly at the Shram” (Books 6, 77) and so on.

3. The method of descriptive periphrasis is used in translation studies for descriptive translation of nationally colored vocabulary. In the translation of “Black Council”, P. Kulish uses only 5 percent of words to translate nationally marked units using descriptive periphrasis. For example, ukr. *varenuhka* – rus. *boiled gorilka*: “My panimatka did not run after him, as in that song, did not grab the stirrups, did not ask to return, drink varenuhka, put on a blue zhupan and at least once again look at his sweetheart” (BC, 83); “My mother did not run after him, as in that song, did not grab the stirrups, did not beg to return to drink boiled vodka, dress in a blue robe and look at her once more” (Book 6, 92); ukr. *gony* – rus. *a few steps*: “After passing gony, he began to think so” (BC, 86); “After a few steps, his thoughts took a different direction” (Book 6, 98); ukr. *karmazyn* – rus. *red zhupan*: “Quote, quote, throaty crows! – some of the responded karmazyns responded here ” (BC, 133); “Shut up, shut up, throaty crows! – said one of the red zhupans” (Book 7, 59–60); ukr. *kobzar* – rus. *blind singer*: “Drowning their eyes, leaning on sticks or mowing, old holtyapaks listen to the kobzar” (BC, 121); “... in another, the old men with drooping heads surrounded the blind singer” (Book 7, 42–43); ukr. *serdyuk* – rus. *bodyguard*: “He served me for the tongue, for the spy, for the serdyuk- and all just for the sake of a kind word and a bucket of gorilka” (BC, 83); “He was my herald, a spy, a bodyguard, he fought for me like a madman – and all this for a cup of liqueur and for a good word” (Book 6, 92); ukr. *shlyahtych* – rus. *patrimonial panok*: “It is rare for a shlyahtych to get involved in Ukraine, joining the Cossacks, and now you can’t list them!” (BC, 102); “At the Khmelnytsky era, it is rare for a patrimonial panok to stay in Ukraine and join the Cossacks, and now you can’t count them!” (Books 7, 14) and so on.

4. The method of combined renomination involves combining two other methods of renaming: most often transcription with descriptive periphrasis. Quantitatively, this method is 10 percent of nationally colored words in translation of “Black Council”. As a rule, the descriptive paraphrase is given

by the writer in page links. For example, rus. *boklaga* – “flat barrels on bandages over the shoulder” (Book 6, 59); rus. *gospada* – “the house, in a sublime and polite tone” (Book 7, 21); rus. *chura* – “squire. Chury were the closest attorneys not only to ordinary Cossacks, but also to sergeants. To serve as a chura meant to learn not only a military skill, but also loyalty. The Cossacks did not hide anything from their chur ”(Book 6, 9); rus. *kireya* – “a kind of sleeveless armor” (Books 6, 71); rus. *kleinody* – “so called signs of power: bulava, bunchuk and timpani” (Book 6, 11); rus. *kelep* – “hammered. The Cossacks did not part with this weapon even on a home walk. The custom of carrying an ax on a stick has survived to our time. I saw myself old men with keleps ”(Book 7, 80); rus. *zholner* – “meant actually a soldier; but by the word soldiers we mean lower ranks, while here we are talking about chiefs ”(Book 6, 6); rus. *karmazyn* – “red cloth, valued in ancient times very expensive” (Book 6, 45). The lexemes *Komora* and *Khustka* are explained by P. Kulish twice in the same way, and in the text there are also tracing of these words. For example, rus. *komora* – “shop with goods” (Book 6, 16; Book 7, 94); rus. *shop* (Books 7, 79); rus. *khustka* – “handkerchief” (Books 6, 103; Books 7, 3); rus. *handkerchief* (Book 7, 1).

The text also contains words that the writer interprets when they are used a second time: rus. *pospolity* (Books 6, 30), rus. *pospolity* – “commoner” (Books 7, 11); rus. *salogub* (Books 6, 47), rus. *salogub* – “salogubs are mockingly called lard traders” (Book 7:22).

5. The method of tracing is a special type of borrowing, when the structural-semantic models of the source language are reproduced element by element by the material means of the receiver language²². Words with national and cultural specifics, translated by tracing, make up 15 percent of the total number of words. In the translation of the “Black Council” the following lexemes are used, reproduced in this way: ukr. *gai* – rus. *forest*: “Not reaching two or three miles to Kyiv, they took in the left hand, and climbed the gai, on a crooked path” (BC, 38); “Before reaching Kiev two or three miles, they turned left and drove through the woods on a winding road, barely broken between the stumps” (Book 6, 1); ukr. *pancakes* – rus. *bliny*: “I immediately put hot mlyntsi on the table, put a piece of lard on a mug and put a bowl of sour cream” (BC, 115–116); “In one minute hot bliny appeared and filled the whole house with pleasant steam” (Books 7, 36); ukr. *rushnytsia* – rus. *ruzhie*: “Some people in karmazyny and with swords, and the other are in blue kaptany and siriaky, without swords, only some of them hold rushnytsi and kosy on their shoulders” (BC, 133); “Some were in Karmazyn zhupany and sabers, and

²² Zorivchak, R. P. (1989). Realiia i pereklad (na materialii anhlomovnykh perekladiv ukrainskoi prozy). Lviv : Vyd-vo pry Lvivsk. derzh. un-ti, 128.

others are in blue kaftans and sermiaga, without sabers, only some held ruzhie and clubs on their shoulders” (Book 7, 59).

6. The method of assimilation (substitution) is to reproduce the semantic and stylistic functions of the nationally marked vocabulary of the source language by a foreign analogue. Quantitatively, words translated in this way are 4 percent. For example, ukr. *shelyag* – rus. *kopeyka*: “It seems to them that there is nothing better for God than this miserable life; but whoever has sense at least for the shelyag, he will tell everyone that it is not worth any pity!” (BC, 114); “They think that this miserable life is no better! And whoever has sense at least for kopeyka, will say that a wise man should not live in the world at all ”(Book 7, 34); ukr. *voevoda* – rus. *boyarin*, *authorized*: “Peter had just risen to his feet, and then Somko received a rumor that the vovodas from the king will come quickly to Pereyaslav” (BC, 96); “Suddenly a runner appeared with the news that the king boyarins had already crossed the Ukrainian border”; “After the council for which the King’s authorized were expected to approve Somko as hetman, it was supposed to play a hetman’s wedding for the whole of Ukraine” (Books 7, 6), etc.

7. The method of situational equivalent involves the replacement of the word with national and cultural semantics most appropriate to the situation. Lexemes translated in this way make up 1 percent of the total number of nationally colored words. For example, ukr. *karmazyn* – rus. *pan*: “But how to endure when the Karmazyns overrids people on the roads?” (BC, 99); “... but how to endure when pans oppress people on the roads” (Book 7, 10); ukr. *nyzovyk* – rus. *klevret*: “It was then that the men began to turn to the lords, who knew that he was a good lord, again and to escort him to the lord from under Nizhen; and the lords began to calculate how not to let Ukraine down completely to the nyzovyks” (BC, 154); “It was then that the settlers realized what networks Bryukhovetsky had entangled them in, and began to gather around the pans, escorting them home and then guarding their farms and village yards; and the pans began to invent means to liberate Ukraine from Bryukhovetsky and his klevrets” (Book 7, 93).

Thus, from the material analyzed above we can conclude that, although P. Kulish, translating the historical novel in the mid-nineteenth century, was far from the problems, methods and ways of translational renaming of nationally marked vocabulary, he himself with his literary flair he found such methods of translation, which are recognized by modern translation science.

CONCLUSIONS

In 1846, P. Kulish wrote a Ukrainian-language novel-chronicle “Black Council”, as well as translated into Russian. During 1845–1846 the writer managed to publish part of the Russian edition of the novel in the

“Sovremennik” and “Moskvitianin”. P. Kulish was allowed to publish both versions of the novel in full only ten years later.

P. Kulish did not consider the Russian version of the novel as translation, but spoke of it as a separate fiction, because of this there are significant differences between two versions of the same novel: each section of the Russian edition is preceded by an epigraph, numerous page notes explain to the Russian reader the realities of Ukrainian material and spiritual culture, Cossack expressions, etc., give a brief description of the geography of Ukraine; author's stories and descriptions of the culture of Ukrainian life in the Russian translation of the “Black Council” are broader than in the Ukrainian version, etc.

The words that are non-equivalent to the Russian language used by P. Kulish in the translation of the “Black Council” are the greatest difficulties for Russian readers of historical literary texts. Thus, P. Kulish was one of the first to pay attention to the problems of translation studies, the main of which is the problem of transmission the national identity of the original in the language of translation.

Since translation is an act and the result not only of interlingual communication, interlingual nomination, but also of intercultural communication, the most interesting group of words for translation studies are non-equivalent units and background names for a certain language. Such lexical units are closely connected with the national coloring, way of life, history of the ethnos, with the subtext of the work.

When translating non-equivalent vocabulary, there is a problem of transmission such words by means of another language, because in the language of translation there is no full or partial equivalent, or the referent, concept or phenomenon associated with them, and there is a need at the same time with the denotative meaning of the nationally marked word to convey the coloring and connotations of national and historical color.

P. Kulish mastered two languages perfectly, carefully studied historical sources and documents, and personally got acquainted with the heritage of the Ukrainian word in its folk basis. The main tendency of the writer was to preserve and emphasize the national specificity of his own work.

To analyze the translation of vocabulary with national and cultural semantics, we used the classification of R. Zorivchak. The author has identified nine ways of translationally renaming words with national semantics. P. Kulish used seven methods in the translation of “Black Council”: 1) transcription (transliteration): ukr. *kobenyak* – rus. *kobenyak*, ukr. *cozzack* – rus. *cozzack*, ukr. *kolyska* – rus. *kolyska*, ukr. *perchakivka* – rus. *perchakivka*; 2) hyperonymic renaming: ukr. *baidak* – a kind of boat, ukr. *mazha* – a kind of cart; 3) descriptive periphrasis: ukr. *varenykha* – rus. *boiled vodka*, ukr. *serdyuk* – rus. *bodyguard*; 4) combined renomination: rus.

kireya – a genus of sleeveless opancha, rus. *klynody* – so called signs of power: bulava, bunchuk and timpani; 5) tracing: ukr. *gai* – rus. *forest*, ukr. *mlyntsi* – rus. *bliny*; 6) method of assimilation (substitution): ukr. *shelyag* – rus. *kopeyka*, ukr. *voevoda* – rus. *boyarin, authorized*; 7) finding a situational equivalent (contextual translation): ukr. *karmazin* – rus. *pan*, ukr. *nyzovyk* – rus. *klevret*.

So, having made his own translation of the historical novel “Black Council” in Russian, Panteleimon Kulish once found translation methods that are recognized by modern science. This gives grounds to claim that he laid the foundations of domestic translation studies.

SUMMARY

The given section of the monograph considers the national and cultural component in the language of P. Kulish’s historical novel “Black Council”, reveals the concepts of background and non-equivalent vocabulary, the semantic features of the nationally marked vocabulary of the work. The history of writing the Russian and Ukrainian versions of the historical novel “Black Council” is presented, the difference between them is clarified.

P. Kulish’s contribution to the formation of Ukrainian translation studies is revealed. Particular attention is paid to the analysis of the methods of translational renaming, which showed that the most productive way of translating vocabulary with national and cultural semantics is transcription, or transliteration, – 56 percent. 15 percent of nationally marked words were translated by tracing, 10 – by combined renomination, 9 – by hyperonymic renaming, 5 – by descriptive periphrasis, 4 – by the method of assimilation (substitution), and 1 percent of nationally colored words –by finding a situational equivalent (contextual translation).

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LIST OF CONDITIONAL ABBREVIATIONS

Book 6 – Kulish, P. A. (1857). Chernaja rada, hronika 1663 goda. *Russkaja beseda*, Kn. 6, 1–108. (In Russian)

Book 7 – Kulish, P. A. (1857). Chernaja rada, hronika 1663 goda. *Russkaja beseda*, Kn. 7, 1–122. (In Russian)

BC – Kulish, P. O. (1998). Chorna rada. Khronika 1663 roku. In: Kulish P. O. *Tvory* (T. 1, ss. 38–173). Kyiv: Naukova dumka. (In Ukrainian)

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INTERTEXTUAL ANALYSIS OF A WORK OF FICTION: SCIENTIFIC AND SCHOOL PARADIGMS

Nehodiayeva S. A.

INTRODUCTION

The modern development of science, sometimes characterized as a scientific revolution, is accompanied by integration in the creation of a new concept of the XXI century worldview. The problem of intertext and intertextuality as a new information reality that connects text, man and time, is most aligned with the idea of synthesis. Therefore, this allows us to re-evaluate the nature of intertextual inclusions, which sometimes is not along the lines of strict theoretical constructions.

Intertextuality is a notion of postmodern textology. In general, the concept of intertextuality is based on the fundamental idea of non-classical philosophy assuming the active role of the socio-cultural environment in the process of meaning differentiation and meaning initiation.

The problem of intertextuality, remaining dynamic in literature and literary studies, is object of interest to many scholars. A number of aspects of this issue consideration can be found in the literary studies of domestic and foreign authors. The subject of the text in the text occupies a prominent place in the cultural heritage of many creators, and the first to build the concept of intertext were the Symbolists, because the principle of life, the destruction of boundaries between the text and life is intrinsic for them. Different literary schools and even individual researchers interpret intertextuality in their own way. It is important that they all acknowledge the existence of this phenomenon. The meaning of the concept of intertextuality goes far beyond the purely theoretical understanding of modern cultural processes. Having become extremely popular in the world of art, intertextuality has had an impact on artistic practice, on the self-consciousness of a contemporary artist. At the turn of the XX–XXI centuries, the echo of these ideas acquires a new spin, which testifies to the fact of the constant text existence, which quite easily comes into the world of the reader's reality.

The study of the literature of “transitional periods” requires careful consideration, because these periods are characterized by rethinking, the destruction of certain stereotypes. The chaos that accompanies the decay of old systems of worldview and reflection, being depressive for contemporaries, gives hope for a new awareness of oneself and the world. Boundary consciousness is good because it “sums up” the past and actively tries things out in search of the new. Up-to-date literature testifies to the existence of various artistic and

philosophical trends in it, the synchronous development of modern and postmodern literature; it returns artistic fullness and freedom to the creative personality. The study of intertextuality processes in the works of contemporary artists allowed us to identify the means of forming something new in the literature, and the combination of theoretical and practical aspects of the study determined the relevance of our work.

The works of Ukrainian writers of traditional and non-traditional style of writing, whose oeuvre is learnt or can be learnt at different levels of philological education (in higher educational establishments and secondary education establishments), are the object of analysis in the research.

Subject of the research is an unmediated scientific and school analysis of intertext. *The Tale of the Viburnum Pipe* by Oksana Zabuzhko and prose poetry *Sea Drawings* by Dniprova Chaika form the material of the rePiperch.

The purpose of the work is to comprehend the aesthetic nature, the artistic function of intertextuality in the works by the Ukrainian writers at different levels of literary reception.

Study's materials can be used in the work of the theory and history of modern literature scientists and practitioners, in school practice, in writing by external doctoral candidates for scientific papers of various genres, for preparation of learning and teaching content of educational components.

1. Theoretical and methodological essence of intertext tools

New concepts of the 21st century worldview have brought to the fore the problem of intertext and intertextuality as a new information reality. Intertextuality is an idea of postmodernist textology, although philologists see the principles of the intertextuality theory in three main sources: Y. Tynyanov's theoretical views, M. Bakhtin's dialogical concept, and F. de Saussure's theory of anagrams. R. Jakobson defined the classical functions of intertext (expressive, appellative, factual, poetic, referential, and metatextual) in 1960.

At the same time, the question of the difference between modern and postmodern intertextuality has not yet been fully resolved. The difference between postmodern and modern consciousness was considered by M. Lipovetsky, who highlighted two main criteria of difference. To start with, in modernism, any quotation serves as a means of the author's "I" self-expression, while postmodernism blurs this category. In the next place, modernist intertextuality is subject to the task of radical change in the language of culture: *novelty at the cost of the art language destroying has become almost the only criterion of the author's existence*¹.

¹ Lipovetsky, M. (1997). *Russian postmodernism (Essays on historical poetics)*. Ekaterinburg, Russia: UGPI. P. 317.

Reviewing of the relevant literature allows us to conclude: most researchers agree that the general condition for the implementation of the principle of intertextuality is the availability of “text in the text”, motives, fragments, language, and plot.

When developing the concept of the text dialogics, M. Bakhtin concludes that the text reflects other texts of a certain semantic sphere. Speaking about the interconnections of all meanings realized in utterances, as well as in the dialogic relations between the texts and within them, the researcher mentions their special non-linguistic nature, reveals the internal strife of the text². According to M. Bakhtin’s logic, the text turns into a field of meanings, production of meanings that are realized through the intersection of author’s and reader’s consciousness (the reader is considered as a full co-author of the text).

Bakhtin’s works aroused interest in the poetics of the “foreign word” in its various manifestations, and formed the structural framework of postmodern intertextuality. Not coincidentally, P. Torop points out that even the very term “*intertextuality*” should be understood in the spirit of M. Bakhtin’s polyvocality, as a discourse among social discourses, linguistically³.

Y. Tynyanov approached the problem of intertextuality through the study of parody. He (in line with M. Bakhtin) saw in parody a fundamental principle of artistic systems renewal, based on the transformation of previous texts. He remarks that a new text aimed at studying artistic systems cannot be considered without correlating it with the previous one. Therefore, the discrepancy between the two lay-outs of the story in parody, in contrast to stylization, contributes to the process of meaning formation, which is fundamental for the comprehension of intertextuality. Based on the theory of parody, the literary critic puts forward an idea of a “constructive function” for each element of the text structure. He separates autofunction (correlation with elements of other systems and series) and syn-function (correlation with elements of the same system) and concludes that it is impossible to immanently study the text. The literary critic understands the autofunction very widely: it correlates with elements of literary systems and with non-literary ones. This assumption is very important, because, as we can see, intertextual relations are evident at the level of both homogeneous and heterogeneous texts (literature – dramatic performance, film, painting, architecture, etc.).

² Bakhtin, M. (1975). Questions of literature and aesthetics: Studies of different years. Moscow, Russia : Khudozhestvennaya lit. P. 56.

³ Torop, P. (1981). Proceedings on sign systems. Issue XIV. Text in text. Tartu : TSU. P. 36.

The study of anagrams by F. de Saussure was an important source of the theory of intertextuality. They preceded the creation of the *Course in General Linguistics*, but came into official use only after 1964. In ancient Indo-European poetry, F. de Saussure detected a special principle of composing poems with the method of anagrams. The words of the text are selected in such a way that, with a certain pattern, they repeat the sounds (phonemes) of the keyword.

The research by J. Kristeva was the first attempt to rethink theoretically the method of anagrams by F. de Saussure. The term “intertextuality”, proposed in 1969 by J. Kristeva to denote “textual interaction within the text”, reflects the interaction of different codes, discourses or voices within the text, as well as a method of studying the text as a sign system being connected with other systems.

R. Barthes’s views are close to Kristeva’s concept. That was he who for the first time connected the concept of the text from two positions – an author’s and reader’s one. *The text is not a string of words, but a multidimensional space with diverse writings, no one of which is original, collide and blend. The text is a canvas of quotations, drawn from many centers of culture. Thus, devoid of emotions and passions, the author becomes a scriptor, whose task is simply to compose different writings in previously non-existent order*⁴. While opening in the “work” already familiar things, the researcher comes to the level of “text” inasmuch as he owns threads leading not to the author’s intention, but to the culture context, in which a certain text is woven. Comparing the text with knitting and lace, the researcher opens the perspective of the game for the reader, this inscribes the grand-text in the canvas of the text, allows the existence of infinite interpretations. The unconscious nature of this “game” was also noted by J. Kristeva, defending the postulate of “impersonal productivity” of the text, endowing the text with an almost autonomous existence and ability to “read history”.

P. Valerie called the process of text in the text transformation as “vegetative process”; M. Foucault – “malignant reproduction of meanings in the world”; U. Eco – “poetics of an open work”; and postmodernism chose as a textual strategy called hypertextuality – involvement of ancient works in the general game of new meanings.

The phenomenon of citation became the basis for the postmodern interpretation of textuality. Considering the mechanisms of intertextual relations, U. Eco introduces the concept of “intertextual dialogue”, and R. Barthes defines the text as an “echo-chamber”, which creates stereophony

⁴ Barthes, R. (1989). *Selected works: Semiotics. Poetics*. Moscow : Progress. P. 67.

from external sounds. According to J. Derrida's wording, to the extent that "in which the text takes place", there is also a subject matter that "always takes itself out of itself".

Unlike previous literary traditions, postmodernism is based on the presumption of abandoning the rigid fixed boundaries between the immanent (internal) and the borrowed (external). Postmodernism is focused on hidden (graphically not given) quotation marks: *the text ... is formed from anonymous, elusive and at the same time already read quotations – from quotations without quotation marks* (R. Barthes). Recognizing them is a procedure that requires a certain cultural competence.

The text is a game of meanings, which is carried out through playing with quotes and a game of quotes; "quotes flirt with intertextuality". The grand-text becomes an immanent component of a new text. Within postmodernism, the very idea of textuality is not separated from intertextuality. The text is an "ensemble of superpositions of other texts" (M. Riffater). The text understood in this way actually receives the past, "obtains memory" (Y. Lotman).

P. Torop also ranks A. Popovych among the researchers of the theory of intertextuality. Popovych's concept, in our opinion, coincides in some respects with the French tradition, the works by D. Durishan on the consistency of contacts among the texts, studies by K. Gursky on allusions, F. Miko on principles of assertion and polemics, J. Holmes on metapoems. Actually, P. Torop considers the primary text, which acts as a prototext, analyzes the contacts arising between texts at the level of internal connections, introduces the concept of intext as a semantically loaded part of the text (in this sense it is a two-text).

In his essay *Living On*, J. Derrida assumes that the text is simply a "mechanism" for reading other texts. The scholar develops the method of intertextual reading – he does it by showing how the text offers rhymes with other texts. J. Derrida's intertextual method is a kind of careful reading that extracts textual and meaningful associations that form the text.

While analyzing various theoretical and methodological principles of intertextuality on the examples of literature of the Renaissance, Polish researcher M. Glovinsky, outlined the concept of allegation. The scholar calls an allegation any textual reference that is not connected with the source of dialogicity, one in which a quotation or allusion not only does not become an element of polyphony, but on the contrary asserts monophony. This is the case when the involved text is authoritative, obligatory, a priori appropriate and valuable; as a whole, the citing text remains subordinate to the quoted one. The first develops its own authority, interfering with the authority of the

second. Moreover, it is not always possible to see a connection with the works of previous epochs in newly formed texts⁵.

Today, literary critics also discuss the types of connections between the text and intertext, highlighting the evident connection (quote from another text) and the hidden one (hidden quote, echo with other plots, images, imitation or parody, pastiche, etc.).

In the process of intertext classification, P. Torop determines the means of attaching metatext to the prototext (affirmative and polemical), the level of connection (evident and hidden). He also distinguishes the extent to which the prototext enters the metatext (elements, levels of text or text as a whole). The researcher compares the process of transition of prototext to intertext with the process of translation: precise (quote, centon, application), formal (macro-stylistic – pastiche, burime), quoted (periphrasis, gloss), linguistic (micro-stylistic – reminiscence, stylization), descriptive (paraphrase), thematic (antonomasia, adaptation, irradiation), free (allusion), expressive (burlesque, travesty, kenning) translations.

O. Ronen considers the formation of new texts from three positional intertextual functions: *aemulatio* – a writer's attempt to compare with a sample or excel it with the help of imitation, which could emphasize the best and correct shortcomings; parody (in the narrow sense) – an attempt to emphasize and enhance the unique features of a particular style.

Particular attention is paid to the abnegative features; antiparody – an artist's attempt to materialize the best way to view things and jazz them up as distinct from his predecessor⁶.

Representatives of communicative and discursive analysis (narratology) believe that too literal adherence to the principle of intertextuality in its philosophical dimension makes any communication meaningless. The most general classification of intertextual interactions belongs to the French literary critic G. Genette. In his book *Palimpsests: Literature in the Second Degree* (1982) the scholar offers the metaphor of palimpsest for denotation of intertextual relations more narrowly and specifically, in order to separate the five-member classification of different types of text interaction. He points out intertextuality as “coexistence” in one text of two or more texts (quotation, allusion, plagiarism, etc.); paratextuality as relation of a text to its title, afterword, epigraph, etc.; metatextuality as a remark, critical reference to its pretext (variations, remakes, etc.); hypertextuality as a

⁵ Głowiński, Kostkiewiczowa, Okopień-Sławińska, Sławiński. *Słownik Terminów Literackich*. (1998). Wrocław, Warszawa, Kraków: Zakład narodowy im. Ossolińskich wydawnictwo. P. 706.

⁶ Ronen, O. (2000). Imitation, antiparody, intertextuality and commentary. *UFO*, No. 42, 255–261.

parody of one text with another (pastiche); architextuality – genre connection of the texts.

Intertextuality, whatever its wording, is a special kind of transtextuality that outlines not only the obvious but also the subtle connection to other texts. I. Skoropanova, commenting on this classification, declares that postmodernism is characterized by “heterogeneous compatibility of different genre codes as equals”⁷. All these types of intertextuality can be found in one text, thereby enhancing its value and ambiguity.

Researchers of intertext also pay attention to the fact that the degree of intertextual characteristics accuracy in relation to fiction works depends on certain factors, among which, according to J. Laurent, special attention should be paid to such as: literary code; literary content; reader’s competence, which determines the availability or absence of intertext; formal techniques used by the writer in certain historical conditions.

In addition, J. Laurent developed a system of intertextual transformation tropes with their going out to intertextual rhetoric⁸.

Problems of intertextual interaction raise the question of comparing the concepts of intertext – trope and intertext – stylistic figure. Since intertextual relations and connecting them formal elements are very diverse in nature, in our opinion, there is no unambiguous answer to the question of precise trope which can be used to be compared with intertextual structure. Intertextual elements are characterized by attributes of metaphor (M. Yampolsky), metonymy (Z.G. Mintz), synecdoche (O. Ronen), and in certain contexts also hyperbole and irony (L. Jenny), hypograms – words or group of words that are embedded into a syntagm, the construction of which reflects the internal semantic outlines of the core word (M. Riffater). In this case, the existing decoding of tropes and interpretation of intertextual relationships are based on the “split reference” (R. Jakobson) of speech signs, or “syllepsis” (term by M. Riffater). However, in both cases, for an adequate understanding of the intertextuality of the context, it is necessary to turn to the space of linguistic memory: to a holistic system of syllabification, standardized in poetic language.

Intertext, as well as metaphor and metonymy, do not know the boundaries of a particular language, one way and means of artistic embodiment. In addition, intertextual parallels do not emphasize the separation between verse and prose, so when changing the means of expression intrinsic for

⁷ Skoropanova, I. (2001). Specificity of postmodern intertextuality. *Proceedings of the Intern. Conf. Interaction of the Literatures in the World Literary Process (Problems of Theoretical and Historical Poetics)*, in 2 v., part 1. Grodno : GrSU. P. 112.

⁸ Laurent, J. (1982). *The strategy of form. French literary theory today. A Reader.* Cambridge : Cambridge University Press. Pp. 251–264.

different arts, the phenomenon of so-called intermediality (the actual intertwining of intermedial allusions, reminiscences, associations, parodies... can spawn vivid auditory and visual artistic images) arises. Formal indicators of intertextual connections can be included in composition of tropes and stylistic figures. However, intertextual comparisons and tropes could form a chain, determining the development of a new text, or turn into a metatext in relation to the grand-text. It is obvious that intertextual activity is mobilized precisely at the moment when a reader faces a conflict: the resolution of a discursive anomaly at the levels of the system of metaphorical and metonymic language transferences and the system of spelling and punctuation rules, word-formation speech models. In this case, there is an “explosion of linearity” (L. Jenny) of the text: the reader tries to find a source of semantic formation for a verbal vehicle in the field of “individually created meaning”, which has already merged into the form of the pretext. This does not mean that formations containing intertext have a “non-tropic”, one-dimensional structure. And in the case of actually “tropic” transfers, and in the case when we carry out and “intertextual interaction” (J. Kristeva), in-depth processes of meaning formation relate to the penetration into the very structure of analogies, mutual overlaps.

Thus, actualization of an “unfamiliar word” and interest to the poetics of intertext in various scientific manifestations, as we can see, allows us to think about the separation of the main components and principles of this category existence. At the same time, intertextuality as a “blurred” and not yet fully studied phenomenon is aimed at transforming the reader into a literary critic, a theorist of literature, and turning of literature into literature for the writer. The multi-leveledness of a work is designed for different intellectual levels of recipients, but it contains a depth that can be found and fully appreciated only by a knowledgeable person, intelligent thinker, “player in beads”. The latest concepts of intertextuality actually deny the diachronic orientation of literary development. All literature works are located not within time, but within the space of a universal library (according to Borges), interacting through the activity of a reader, who carries out independent “journeys” around this space.

The problem of the author and the reader is also considered in postmodernism in the context of intertextuality. After all, while analyzing the relationship of texts, the question arises about the distinction between two positions of intertextuality: author’s position and reader’s one. Schematically, all theories of the author and the reader could be reduced to a paradigm: author – text – reader, where “the text is an intersection of different codes, discourses, voices, woven from quotations, which obviously “dissolve” the author’s voice and the author’s intention is neutralized.

Even in the research by M. Bakhtin there was a destruction of this stereotype. The researcher put forward the idea of the text as a transforming field of meanings formed between the author and the reader. The reader's activity must be inseparable from the author's intentions in this process. And the reader's consciousness is actively involved in this process. The author's voice has no advantage over the voices of the characters, and the reader may be considered as a full co-author of the text. From the reader's point of view, intertextuality means an ability to find intertextual notes in a text. It is associated with a guideline for a deeper understanding of the text through its links to other texts. From the author's point of view, intertextuality is a means of creating one's own text, affirming one's creative individuality through building of a complex system of relations with the texts of other authors. Scholars focus not only on distinguishing between these positions, but also on elucidating of different types of intertextuality within writers works.

Scholars have not reached a final agreement on intertextuality. However, it is important that intertextuality, regardless of definitions and blurred terminological contours, can be considered as one of the reader's strategies affecting the variability of the text semantic identity and its semantic structure ability to autotransform.

The reader's intertextuality may conflict with views or may not coincide with the author's position. Therefore, in the reader's system, intertextuality is measured as interconnection between the origin or reception of a single text and experiences of the text dialogue participants. That is why understanding of text codes depends on the "intertextual encyclopedia" of a reader, that is the act to which the text interpretation as a procedure of meaning formation tends.

As we can see, postmodernism destroys the myth about the author as the only creator of the text, when the integrity and originality of the work depend on him completely. In literature, *the monologic author's prerogative to possess the highest truth is destroyed, author's truth is relativized, being dissolved in a multilevel dialogue of opinions, in this case embodied in cultural languages or "types of writing", in a dialogue where an author-scriptor participates*⁹.

Educational components related to the study of Ukrainian literature in educational institutions are designed to promote the formation of reading culture, speech skills, to provide literary knowledge that secure mastery of artistic values, develop abilities and skills to perceive and analyze a fiction

⁹ Lipovetsky M. (1997). Russian postmodernism (Essays on historical poetics). Ekaterinburg : UGPI. P. 217.

work. Through art of the word, a philologist promotes the development of candidate's personality, formation of his ability to independent learning and searching for scientific information, development of a creative potential related to rethinking and formalizing of own perception of the life realities. Growth of reader's competencies involves co-creation of an author and a reader. And this is the most important circumstance for the intertextual analysis of a text. Elements of such analysis are increasingly involved in practice.

Outcome of the recipient's perception of the text will depend on a detailed comparative analysis of this text with the actual pretext. This will allow seeing new facets, to restore it in the reader's perception, to erase non-literary and non-artistic stamps and clichés. Intertextual analysis, as we can see, takes into account extraneous materials, i.e. makes it possible to compare the text with previous traditions. When teaching candidates to be engaged in a dialogue with the text, it is necessary to give a definition of intertextuality and its factors. In school practice, intertextual analysis is an analysis that goes beyond the text; it can be implemented on the basis of "commented reading" and associative thinking, based on sufficient erudition of a recipient. Therefore, during its introduction the philologist should take into consideration two main stages: the stage of preparation of the text for analysis, when candidates learn to find and identify literary phenomena, and the stage of direct analysis of the text, during which they try to identify the functions of found phenomena. However, we have to note that the intertextual analysis of the text should be used during the lessons/classes of literature, where its use will be motivated: in the process of the comparative comparison of the works, comparison of author's drafts with the originals, when studying parodies, travesties, stylizations, biographical background, self-comments, reviews of contemporaries, features of style and creative manner of writers, etc. And, if at the literature lessons for middle age we together with students absorb into the atmosphere of analysis, in older age – we try to see the course of analysis remotely, we "play" with the text, "decode" it for better understanding the author's creative idea.

As we can see, the school analysis of the work, bordering on scientific literary analysis, is the key to a successful harmonious combination of interpretation of the work at the lesson. Professional skills of a philologist who uses elements of intertextual analysis while reading the work will allow to avoid the stencil, enrich the variability of learning ways for the art of speech, direct candidates to personal interpretation, intellectual and emotional enrichment, and successful use of literary and critical tools to help them methodically to build the text senses search.

2. Intertextual essay

Myth and mythopoetic elements are universal timeless intertextual codes that actualize various potentials of human nature, allow seeing the sources of a fiction work at the level of appeal to traditional mythological schemes and models. Theoretical works by C. Jung, M. Eliade, R. Barthes allow us to consider the myth as a multifaceted factor of the artistic and ideological environment of the text. Myth is a universal that generalizes the processes of existence in the mind of the author-recipient.

“Mythologization” and “folklorization” of marine life in the cycle of poems in prose *Sea Drawings* by Liudmyla Vasylevska (known under the pseudonym Chaika Dniprova) has a world-creating, cognitive, philosophical nature, which affirms the highest level of folk poetic traditions assimilation in the form of system of myth and cultural heritage from previous generations.

The universe in *Sea Drawings* is built based on a triad: sky-earth-underwater realm. And the latter embodies eternity, time, trials, destiny, goodness, justice, truth, pure love, and so on.

Writers often interpreted traditional characters from the biblical myth of Cain and Abel in literature. There were a lot of writers who turned to this myth: J. Byron (the *Cain* mystery, 1821), S. Yarychevskiy (poetry in prose *Cain*, 1897), N. Kybalchych (poem *Cain*, 1904), O. Storozhenko (the novel *Marko the Cursed*, 1870), I. Franko (the poem *Death of Cain*, 1889), Y. Shkrumeliak (*Abel's Sacrifice*, 1926), V. Tarnogradskiy (*Like Cain, in oak grove...*, 1932), V. Sosiura (*Cain*, 1948), B. Rubchak (*Those of Cain*, 1963), I. Zhuk (*Cain*, 1990), V. Vovk (*Ballad of Cain and Abel*, 1994) and others. Moreover, writers sometimes used the motif of fratricide in their works (*Earth* by O. Kobyljanska (one of the theatrical performances is called *Adam's Sons*), *Ukrainic* by Y. Gutsal). A peculiar rethinking of the story about Cain and Abel can be observed in Ukrainian folklore, in particular in fairy tales (*Truth and Untruth*, *The Tale of Grandfather's and Grandmother's Daughter*). There are also legends and narrations about dark spots on the moon, in which people see images of fratricide. God placed this sign on the celestial body to warn people against the sin.

The poetry *Sea Heart* by Chaika Dniprova glorifies the strength of spirit, courage in the fight against the waves, because a brave heart of a boy has the right to eternal life. It remains untouched after drowning by the sea inhabitants, and a cowardly brother's heart becomes a slippery jellyfish. Chaika Dniprova does not violate the biblical interpretation of Cain's motive: turning to the marine folklore image, she nationalized the well-known biblical tragic motive: the cause of Cain's evil is a conscious refusal of parental advice to help other people.

The bird and plant parallelism of the work *The Girl-Seagull* was based on the principle of free poetic associations, the symbolism of which is replaced by the real construction of reality reflecting the context of the unity of the personality existence and being of the world. We can see the image of a single father who, together with a rescued girl, lives alone on the island, rescuing traveling sailors. The expressive seascape where the child is being brought up determines the reasons for its future action: the selfless rescue of the Cossacks doomed to death in the stormy sea.

На Чорному морі є острів суворий, німий: червона скеля на буйнім зеленім роздоллі одна піднімається вгору червоним шпилем. Не купчаться білі хати по ній, і лист кучерявий її не вкриває, одна тільки стежка зелена збігає по ній: то течійка води весняної породила червону глину і вся обросла оксамитом-травою, а далі все мертво, все глухо... Та ніби не все: отам-о, на самому розі, над морем, де вічно лютує сивий бурун, на самім тім розі горить по ночах якийсь вогник, удень же чайки сіренькі в'ються, кигичуть над морем. Що то за скеля, і що то за вогник, і за що так люблять чайки ту суворую скелю?

[There is a harsh, dumb island on the Black Sea: alone red rock on a lush green expanse rises up a red spire. White houses do not pile up on it, and the curly leaf does not cover it, and only one green path runs along it. That's the stream of spring water, which gave rise to red clay and became overgrown with velvet-grass; and further everything is dead, everything is deaf... Though as if not everything: over there, at the very corner, above the sea, where the gray feather is always raging, at the same corner, a light burns at night, and during the day the gray seagulls hover, screaming over the sea. What kind of rock, and what kind of light, and why do seagulls love that harsh rock so much?]¹⁰

The image of the girl is a traditional symbol for Ukraine:

біла, мов піна морська, як кушір, кучерявії коси вкривали її по коліна, а очі блакитні світилися, як море у ранішній час, а зуби блищали, мов перла, з-під вус коралевих. Нічого вона не боялась: ні бурі, ні грому, ні грізної хвилі, бо море було їй як рідне. І сміливо кидалася дівчина з батьком укупі, як часом траплялось кого рятувати, і тільки до кого торкнеться вона, того не займає розлючене море.

[she was white as the sea scum, like a coontail, curly braids covered her up to knees, and her blue eyes shone like the sea at the morning-tide, and her teeth gleamed like pearls from under the coral necklace. She was not

¹⁰ Shevchuk, O.V. (Ed.). (1990). *Tree of Memory: Book of Ukrainian historical story: For high school age* (1 issue). Kyiv : Veselka P. 497. (The translation of the excerpts from the works of fiction has been done by the author of the article).

*afraid of anything: no storm, no thunder, no terrible wave, because the sea was like her home. And the girl and her father boldly rushed together, as sometimes happened to save someone, and when she touched a person, the angry sea did not disturb him]*¹¹.

The writer adheres to a purely national tradition in the denouement, turning a symbolic figure into a tragic folklore image – girl-seagull mourning over the dramatic fate of the Cossacks. It was the very bird symbol that embodied the best features of a mother, a wife who lost her loved ones. Her destiny is to languish in solitude, never to know the joy of the family hearth. The title of the work sets the recipient to the conclusion: a bird redeems loneliness for someone's sin, but does not live outside of God, this is the Ukrainian mental sign of this bird embodied in the reception of the writer's myth-making. It is a symbol of the assertion of the vitality of the chivalresque spirit:

Згибли і дід, і дочка, та згибли не зовсім: щоночі вогник на скелі блукає, а сірі чайки без ліку розплодились на скелі, літають над морем та плачуть-кигичуть, лиш тільки зачують хижую бурю, звіщають плавиців-мореходців та свідчать про давню давнину, про славную дівчину-чайку.

*[Both grandfather and daughter perished, but not completely perished: every night a fire wanders around the rock, and gray seagulls multiplied innumerablely on the rock. They fly over the sea, they scream upon conceiving a predatory storm and warn sailors, and testify to ancient times, to the glorious girl-seagull]*¹².

The transformation of the Cain's motive is also observed in *The Tale of the Viburnum Pipe* by Oksana Zabuzhko. The writer, according to the modern researcher V. Ageieva, creates a modern interpretation of the folklore text, the history of soricide, where the domestic background serves to unfold the mythological plot, the female inversion of the tale of Cain and Abel¹³. Although she repeatedly refers to the traditional story of Cain and Abel. In her story *The Book of Genesis. Chapter Four* once she submitted a new reading of the story of the first fratricide.

In *The Tale of the Viburnum Pipe* the author addresses the theme of the otherworld in our lives, the demonic source. Her work is full of dark, supernatural passions, which arose on the basis of a tragic story on a family and domestic theme, where the forces of Good and Evil locked horns in a fatal duel for the soul of a young woman who was destined to be *distinct from others*...

¹¹ Shevchuk, O.V. (Ed.). (1990). *Tree of Memory: Book of Ukrainian historical story: For high school age* (1 issue). Kyiv : Veselka P. 498. (The translation of the excerpts from the works of fiction has been done by the author of the article).

¹² Ibid. P. 500.

¹³ Ageieva, V. (2001). *The Tale of Non-female Space. Literature plus*, № 1 (26), p. 4.

This is evidenced by the programmed brandiron of Cain led by Hanna:

Вона вродилася з місяцем на лобі. Так їй потім розказувала мати, як запам'ятала собі з першої хвили, з першого крику викинутої над собою аж під сволок чиймись могутими руками дитини, на яку дивилася знизу вгору, нездужаючи скліпувати сліз, – на трохи зависокому як для дівчинки, опукло-буцатенькому лобіку виразно темнів збоку невеличкий багряний серпик, наче місяць-недобір. Тільки мати вперто казала – молодик, доки сама в це не повірила: відомо ж бо, що молодик – то на долю, а недобір – тим він і недобір, що наводить на лихі сни... на вид місячного знаку баба-пупорізка, добачивши в ньому бусурменське тавро...

*[She was born with a moon on her forehead. So her mother told her later, as she remembered from the first minute, from the first cry of the baby, when it was thrown over her to the ceiling by someone's strong hands. The child, which she looked at bottom-upwards and was unable to wink tears away: on a slightly too high as for a girl, convex-chubby forehead, on one side, there noticeably darkened a small crimson crescent, like a snippy sickle moon. Only the mother stubbornly said – the new moon, until she believed in it by herself: it is known that the new moon is for destiny, and the snippy one means the downside that leads to bad dreams... The midwife, having noticed the lunar sign, saw a busurmen brandiron in it...]*¹⁴.

The lunar (veneration of the moon) interactive is associated with the ancient beliefs of the Slavs about the role and influence of celestial bodies on people's lives. And the traditional image of the moon, which controls the celestial waters, rains and dews, the water cycle, affects the harvest, appears as loving himself seducer, insincere traitor, two-faced, like the god Janus, reflecting in the water two images – Abel and Cain (Hanna feels the water as herself, she loves to swim, contemplate her body in the water and thus achieves harmony with nature). Lunar black affairs always remain bitter, accompanied by night. This is evidenced by the unfolding of events in the fairy tale: the apocalyptic and demonic binary of Hanna was always manifested at night.

The one anointed by Cain is opposed by the younger,

мізинька Оленка, вже ніяким світилом небесним не одзначена, та й квольенька змалку...

*[cosset Olenka, not marked by any celestial body, and weak from an early age...]*¹⁵.

¹⁴ Zabuzhko, O. (2004). Sister, sister: Stories and short stories. Second edition. Kyiv : Fact. P. 71. (The translation of the excerpts from the works of fiction has been done by the author of the article)

¹⁵ Ibid. P. 76.

The philosophical and religious layer of the motif also unfolds on the binary of archetypes: older and younger sisters (grandfather's and grandmother's daughters), mother and father, Good and Evil, life and death, faith and despair, beauty and ugliness, Fate and Unfortunate, sin and charity – and there is an inevitable responsibility for the crime behind this.

The secret of Anna-Cain's heredity formation is embedded in her father's sins (Vasily and Maria did not marry for love), so from the young age the girl redeems the brand of an unwanted child. During all her life she "is making up for" the love of her father and "carries" the inferiority complex of her mother (Z. Freud's concept), although

Ганна, відзначена з-поміж гречкосійного загалу небуденною вродою, аристократизмом духу й чи даром містичного відання й провіщення, терпляче чекає своєї непересічної долі.

[Hanna, chosen among the buckwheat growing community due to extraordinary beauty, aristocracy of spirit and the gift of mystical knowledge and prophecy, is waiting patiently for her extraordinary destiny]¹⁶.

Fatum, passing ominous warnings, made himself known gradually: a sinister brandiron on the forehead, Hanna's reflection on the events of the moon, the words of a pilgrim who reveals to the girl the gift of prophecy, the vision of a drowning man (who does not let her to the water), revealing the murderer, and early, according to the popular superstition, courtship of a younger sister, an intimate relationship with the prince of darkness, farewell at night with her own soul. Being a daughter of an unhappy man, later the girl becomes

за жінку найнещаснішому чоловікові на світі.

[a wife to the unhappiest man in the world]¹⁷. Hanna transfers her unemboied love for her father to Him, the demon of the night. The idea of human's loneliness in his sin is realized in the *Fairy Tale of the Viburnum Pipe* gradually and definitively. Hanna creates her own myth about Cain and Abel, in which God's injustice caused fratricide. Cain is unjustly rejected by God, not chosen by him, becomes for her a model of her own suffering. She sees herself in the image of a sinner, as indicated by the lines:

...і Ганнусі раптом стислося серце, яке було вже раз над ямою з забитим, – тою самою необорною, тоскною мукою, яку мусять відчувати – хіба приречені на страту та непростені грішники...

¹⁶ Zabuzhko, O. (2004). *Sister, sister: Stories and narratives*. Second edition. Kyiv : Fact P. 81.

¹⁷ *Ibid.* P. 115.

*[...and Hanna's heart shrank suddenly; it has already been once over the pit with the victim – with irresistible, longing torment that might only doomed and unforgiven sinners feel...]*¹⁸.

The Princess of Cain slowly deprives the body of mental balance and freedom, and it begins to act subconsciously: the corporeal demonic shell required blood. According to folklore, the usual human envy of her sister, Olena-snake, led the girl to soricide. Anna accuses God of

порушена Ним у світі рівновага, – ніби сам узявсь наступити на другу шальку терезів...

*[disturbed by him balance in the world, as if he had set out to step on the second cup of scales...]*¹⁹.

After killing Olenka, the girl challenges God:

вона крикнула в зашморгом розкручене вгорі небо ... до Того, Хто там сидів, ніколи тому, не даючи зазирнути собі в лице, і луна її переможного реготу застугоніла лісом, мов гук невидимого війська: а щоб знав!

*[she cried out in the twinkling sky swirling above ... to the One, Who was there, never not allowing herself to be looked in the face, and the echo of her triumphant laughter groaned through the forest, like the sound of an invisible army: for him to be aware!]*²⁰.

Thus, bodily desires overcame her “I”, destroyed the being.

Oksana Zabuzhko does not violate the biblical interpretation, Cain's motive does not find a solution:

Треба було післати по залозу – бо ж, сповна вбійниця розуму чи ні, а лиходійство є лиходійство, і нікому вже не випадало сумніватися, що тоді між сестрами в лісі на правду сталося, – то й післали, але коли прийшли закувати в пута, стовкляся всім миром на подвір'ї, нетерпляче юхтячись і сопучи, спинаючись зазирнути, задні переднім, по через голови, – в хаті було порожньо, тільки на полу зостався довгий капарний слід – мов смоляним віхтем черкнуло. Щезла бабина дочка – чи втекла, чи так розточилася, чи, може, й досі блукає десь по безвидах місячними ночами.

[It was necessary to send for a military unit – because, no matter whether the murderer went completely out of mind or not, but the villain is a villain, and no one had any doubt what really happened there between the sisters in the woods. So they sent, but when they came to lock her in chains,

¹⁸ Zabuzhko, O. (2004). *Sister, sister: Stories and narratives*. Second edition. Kyiv: Fact. P. 97.

¹⁹ *Ibid.* P. 111.

²⁰ *Ibid.* P. 119.

*they came across en masse in the yard, impatiently crowding and snorting, crowding on their tiptoes in order to look over front heads – the house was empty, only on the floor there was a long insignificant trace, as if it was dirtied with a resinous bunch. Wife's daughter disappeared, whether she ran away or she faded away, or maybe still, she is wandering somewhere on moonlit nights*²¹.

Her tragedy is that she does not find the final, fourth stage of her own existence – the stage of free meeting of life values. Cain's motive of loneliness in the fairy tale is provoked by others: the motive of female loneliness, witchcraft, sinfulness, repentance.

CONCLUSIONS

The lack of determinism of the intertextuality phenomenon does not lose its relevance, becoming the subject of exceptional discussions of critics and literary critics. Tracing the connections between the texts within the world culture, on the one hand, and the texts of Ukrainian writers, on the other hand, analysis of contradictions in theoretical debatable issues of intertextuality theory related to determination of its main parameters, differences between scientific and school paradigms. This approach to the analysis of the work of writers who worked or are working at the turn of the century, using an “unconventional method of research”, proved to be fairly effective. The main advantage of intertextuality is that allows to avoid unilateralism, because in the polylogues like “text – texts – system” and “world – text – world” there are equally two: the author and the reader.

The analysis of the works by O. Zabuzhko, Chaika Dniprova, the peculiarities of presentation and motivation was carried out in combination with the problems that Ukrainian culture faces due to actualization of literary theory, which we have considered through the prism of transtextual and ideological “codes” of author's and reader's receptions.

Intertextuality becomes an invariant characteristics of the creative interaction of traditions and innovations, the development of artistic, aesthetic, and general cultural discourses. Ancestors and peers, senior and junior colleagues enter the creative cross-talk. The considered works reflect the mythosyncretical structures of thinking, where different times, dimensions and realities coincide.

Artistic searches for creators contribute to the process of their poetic language democratization, they form individual styles of national writers, help authors not only fullier express the mood, emotional states of their

²¹ Zabuzhko, O. (2004). *Sister, sister: Stories and narratives*. Second edition. Kyiv : Fact. P. 122.

characters, but also emphasize the closeness of folk's worldview to their own worldview in their poetry. The logic of the proposed work does not claim to be definitive for the declared issue. As we can see, common in both paradigms: the notion of "intertextuality" – going beyond the text limits, the dependence "text – texts – system", which does not contradict the considered terminological concepts and corresponds to the creative ideas of synthesis of traditional and non-traditional, based on invariance and literary discourse alternatives.

SUMMARY

The study is devoted to the problems of intertextual analysis of the work at different levels of philological education (both for higher and secondary education).

The research was conducted on the example of the biblical motive of Cain and Abel transformation in verse in the prose from the course *Sea Drawings* by Chaika Dniprova and *The Tale of the Viburnum Pipe* by Oksana Zabuzhko. The aesthetic nature, the artistic function of intertextuality in the works by Ukrainian writers at different levels of literary reception have been comprehended.

The importance of intertextual analysis during the reading of a work has been proved. Such analysis will allow avoiding the stencil, enrich the variability of learning ways for the art of writing, direct candidates to personal interpretation, intellectual and emotional enrichment, and successful use of literary-critical tools to help them methodically search for the text meanings.

Research materials can be used in the work of scholars and practitioners in the theory and history of modern literature, in school practice, in writing scientific papers of various genres for candidates, in the preparation of educational components educational content.

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**TEXT AS A LINGUISTIC DIDACTIC UNIT
IN THE PROFESSIONAL TRAINING OF A LANGUAGE
AND LITERATURE TEACHER**

Nikitina A. V.

INTRODUCTION

Professional training of a language and literature teacher in a higher education institution requires enhanced methodological attention to the effective choice of methods and means of teaching aimed at the formation of competencies defined by educational programs. Thus, the bachelor's program of the specialty "Secondary Education (Ukrainian Language and Literature)" defines the following linguistic competence: the ability of students to analyze linguistic and literary material as means of learning and research activities, to interpret and compare linguistic and literary phenomena, to master various types of methods and technologies of linguistic literary and methodological analysis, ability to work with professional text in the process of professional activity in general secondary education institutions (lyceums, gymnasiums) and such linguistic and methodological competence: ability to use didactic and developmental possibilities of educational texts and works of art to form values, national-cultural and civic identity, moral and ethical qualities of students and aesthetic perception of the world.

In modern conditions, priority is given to competency-based learning in higher education establishments, that's why the organization of their linguistic and methodological education at the university encourages not only to search for forms, methods, techniques, learning technologies (how to organize the studying process?) and teaching means (with a help of what to organize the studying process?), but also to determine and predict the didactic potential of various teaching methods and tools. Let us focus on the role of the text as a key didactic unit in the professional competence (linguistic and linguistic-methodical) training of a language and literature teacher.

Such attention to the text is due to text-centeredness in general in the modern humanities consciousness and in the linguistic methodology, which organizes language education for both pupils and students on the basis of the text during its analysis and creation. Linguodidactics operates with the concepts of "text-centered approach to language learning", "text-centered principle of language learning", which indicates the importance of the text as

a linguodidactic unit. The definition of the text, its functions and methods of working with it are constantly in the field of view of language teachers and teachers-practitioners. Cognitive, developmental and educational role, competence direction of the educational text as the largest language unit became the subject of pedagogical and methodical researches of such scientists as N. Volkova, I. Kochan, V. Melnychaiko, M. Pentyliuk, A. Popovych, O. Potapenko, L. Ruskulis etc.

Considering the fact that the text is a unit of unification of linguistic means in communication, it has become the subject of research in linguistics, psychology, linguodidactics and other sciences. We are primarily interested in the linguodidactic aspect of studying the text, in particular the text as a component of technologies of linguodidactic discourse – as a means of learning and the result of speech activity of students.

The beginning of active study of the text by Ukrainian and foreign linguistic didactics scientists dates back to the second half of the last century, when in linguistics the text was studied as the highest tier of the language system, and in psychology the text was called the product (result) of speech activity. to study the structure and semantics of the text, psycholinguistics, which studies speech as an activity.

We rely on the definition of the text and the characteristics of its features, which are reflected in the linguistic works of N. Arutiunova, M. Bakhtin, N. Valhina, I. Halperin, T. Yeshchenko, A. Zahnitko, N. Zarubina, O. Kamenska, I. Kovalyk, M. Krupa, L. Losieva, O. Moskalska, L. Matsko, T. Radziievska, V. Rizun, O. Selivanova, Yu. Sorokin, etc.; on study of the text as a methodological concept in the studios of such scientists as L. Velychko, T. Donchenko, I. Kochan, T. Ladyzhenska, L. Matsko, V. Melnychaiko, M. Pentyliuk, M. Pliushch, M. Plionkin, H. Shelekhova and others; on study of the processes of perception, creation and reproduction of speech as a text in the works of such researchers as T. Dridze, I. Zymnia, O. Kubriakova, O. O. Leontiev, O. Luriia, L. Saharnyi, Yu. Sorokin, Ye. Tarasov, N. Ufimtseva, O. Shakhnarovych, and others.

The attention of researchers of the text is aimed at defining this concept and identifying the leading features in it, primarily ontological and functional. The future teacher of language and literature must master scientific information and develop practical skills of working with a text: to understand what a text is, what its didactic possibilities are, how to organize students' work with text in different situations of pedagogical discourse.

We define the purpose of this publication: to analyze the text as a linguodidactic unit in the professional training of a Ukrainian language and literature teacher. The following tasks are aimed at achieving this goal: determining the impact of typical categories and varieties of texts on the formation of professional competencies in working with educational texts at

Ukrainian lessons, including the ability to perform didactic analysis of the text for future teachers of language and literature.

1. Linguodidactic view on the text

The definition of the text as a linguodidactic unit is based on its ambiguous interpretation from the standpoint of linguistics. O. Selivanova explains this ambiguity for a number of reasons. According to the researcher, it is first of all: search for a keyword, a unit of language level, which would be the starting point of the definition; formal-structural, genre, stylistic diversity of the text (written, oral, printed texts); variety of approaches to the study of the text, even within linguistics; identification of the text and discourse (the text is endowed with the category of communicativeness and considered as a subject-sign state of the communication system; absolutization of a certain or several categories) (coherence, completeness, integrity, etc.)¹.

The study of scientific studies allows us to say that the text is often defined as a composition, document, message, communicative unit, coherent speech, language, coherent sign complex, a sequence of sign units, statements, sentences, complex syntactic integers, language in action, an ordered group of sentences or their analogues, etc. Such definitions indicate the semantic complexity and depth of this linguistic concept, and this is reflected in the multifunctionality of the text as a linguodidactic unit aimed at forming important professional competencies of a language and literature teachers. The definitions of the text are based on such basic factors as the form of speech (written and oral or only written), structural and semantic unity of elements (not so much the form of speech, but how many functional and semantic relations), the number of authors (only monologue speech or monologue and dialogue), title (presence or absence – zero title), number of sentences in the text (texts from one sentence or several), etc.

The analysis of different definitions of the text allows us to form a linguodidactic view of the text, to highlight its main structural and semantic characteristics. The text is – a link in the communication process, an intermediate element between the addresser and the addressee of the speech; a set of language units of lower structural levels; the maximum unit of language of the highest level of the language system, the result of educational and speech activities; way of knowing reality, reflecting the linguistic picture of the world; structural and semantic unity, a unit that expresses judgments.

¹ Selivanova, O. O. (2006). *Suchasna lnhvistyka [Modern linguistics] : terminolohichna entsyklopediia*. Kyiv, Poltava : Dovkillia. 716 p. P. 600-601.

In the dictionary of linguodidactics, the text is presented as “a statement that has its own internal structure, a certain structure and is a product of monologue or dialogic speech, expressed orally or in writing”², the authors name such basic text categories as informativeness, completeness, integrity, coherence, consistency. The text “is characterized by belonging to a certain style of speech (conversational, artistic, scientific, journalistic, etc.), structural organization (consists of an introduction, main part, final part)”³. Increased attention to the text as an effective means of language learning at the present stage of development of linguodidactics is explained by its properties to demonstrate the functions of language units. Ukrainian methodologists “understand the text” as a specific speech work, and as a structure, model of construction, common to a group of specific texts”⁴.

The concept of the text as a linguodidactic unit is associated with its mandatory features, characteristics, which are commonly called categories. Categories of the text were studied by such Ukrainian scientists as A. Zahnitko, I. Kovalyk, I. Kochan, M. Krupa, L. Matsko, V. Melnychenko, M. Pliushch, K. Serazhym, O. Selivanova and others. The number of categories in the scientific literature is defined differently, but we distinguish such basic ones as communicativeness, coherence, integrity, and informativeness.

Future language and literature teachers master the categories of text during observations, linguistic analysis of the text, performance of creative tasks, scientific research. Assimilation of the essence of the main categories of the text is the basis for the formation of linguistic and linguistic-methodological competencies – the acquired knowledge about the features and functions of the text; ability to determine the structure of the text, to see the semantic and stylistic role of language units of different levels, to analyze the means of interphrase communication of text components, to characterize the linguistic personalities of the author, characters (in the literary text); to predict the work of students with the text as didactic material in Ukrainian language lessons at school; formed judgments about the content of the text, its educational and developmental direction, about

² Slovnyk-dovidnyk z ukraïnskoi lnhvodydaktyky [Dictionary-reference book on ukrainian language didactics] : navchalnyi posibnyk / za redaktsiieiu M.I. Pentyliuk. Kyiv : Lenvit. 320 p. P. 241.

³ Slovnyk-dovidnyk z ukraïnskoi lnhvodydaktyky [Dictionary-reference book on ukrainian language didactics] : navchalnyi posibnyk / za redaktsiieiu M.I. Pentyliuk. Kyiv : Lenvit. 320 p. P. 241.

⁴ Pentyliuk, M. I. Karaman, S. O., Karaman, O. V. ta inshi (2005). *Metodyka navchannia ukraïnskoi movy v serednikh osvitnikh zakladakh* [Methods of teaching the Ukrainian language in secondary schools] : pidruchnyk dlia studentiv filolohichnykh fakultetiv universytetiv / za redaktsiieiu M. I. Pentyliuk. Kyiv : Lenvit. 400 p. P. 274.

precedent phenomena, about the role of the text in the model of communication, etc.

Thus, communicativeness as a category of text unites all other categories, is a sign of integrity and unity, indicates the purpose of the text to be a means of communication – that is, its most important feature. Communicativeness is mostly seen as a sign of the integrity and unity of the text – communicative unity along with thematic and structural. We believe that the category of communicative text has a manifestation in many ways and means of focusing on the interests of participants, in the ability to predict the course of thought, in creating emotional mood and cooperation in the process of pedagogical discourse.

The category of communicativeness of the text from the point of view of linguodidactics is connected with its following functions: the text is an ideal higher communicative unit, units of all language levels function in it and reveal the possibilities of influence on the addressee of speech; text – a communicative concept focused on identifying the uniqueness of a particular type of activity; the text is the basic unit of communication, a way of storing and transmitting information, a form of cultural existence, a product of a certain historical epoch, a reflection of the mental life of the individual; the text can be defined as a speech work, conceptually conditioned and communicatively oriented within a certain sphere of communication⁵. The text provides communication as an important social factor in preserving national memory, so L. Ruskulis states: "...which is able to build a system of communicative interactions with students, their parents, colleagues"⁶.

Future language and literature teachers based on the learning of the category of communicativeness in advance, pre-perceive the text as a central component of pedagogical communication, making sure that the text can be statement, remarks of the participants. The communicativeness as the feature of the text unites speakers, promotes active communication, self-expression through their own expression.

The category of coherence is understood as the interdependence of text elements at different language levels – lexical, grammatical, stylistic, etc. Connectivity is an important factor in forming the semantics of relationships between parts of a text. Students should learn typical linguistic tools and

⁵ Nikitina, A.V. (2013) Pedahohichnyi dyskurs uchytelia-slovesnyka [Pedagogical discourse of a teacher-vocabulary] : monohrafiia. Kyiv : Lenvit. 338 p. P. 244.

⁶ Ruskulis, L. (2018). Metodychna systema formuvannia lnhvistychnoi kompetentnosti maibutnikh uchyteliv ukrainskoi movy u protsesi vyvchennia movoznavchkykh dystsyplin [Methodical system of formation of linguistic competence of future teachers of the ukrainian language in the process of studying linguistic disciplines] : monohrafiia / za zahalnoi redaktsiieiu M. Pentyliuk. Mykolaiv : FOP Shvets V. M. 420 p. P. 180.

mechanisms that ensure the coherence of the text, such as lexical repetitions, nominative chains for naming the same denotation, paraphrases, synonyms, antonyms, paronyms, cognate words, elliptical constructions, and so on. Mastering the means of text coherence is the basis for constructing one's own utterances, effective use of lexical and grammatical units in texts of different styles, genres, types of speech.

The text category of integrity is manifested in the relationships of all components of the text. "The text, as I. Kochan rightly points out, is not a chaotic accumulation of units of different language levels, but an orderly system in which everything is interconnected and interdependent"⁷. The semantic integrity of the text lies in the unity of its theme, and the structural integrity – in the effective use of onyms, pronouns, adverbs, verbs of the same tense. Integrity appears as a certain invariant of the content, expressed by means of the language code and non-linguistic means of communication. Assimilation by students of structural, semantic and communicative integrity of the text influences the process of creating their own texts, in particular contributes to the formation of skills of using language units of lexical and grammatical levels to ensure the limitation of the text beginning and ending. After all, the beginning of the text, the development of thought and the harmonious ending are a clear external sign of the integrity of the text, reflect the direction of all linguistic means to achieve the goal of expression, the transfer of the main idea, stylistic unity.

The category of division of the text is its ability to be divided into certain semantic and structural parts. The text can be divided into complex syntactic purposes (units that are smaller than a sentence but larger than the text). Future teachers of the language and literature are aware that the division is carried out on many features – deep and superficial, conceptual and methodological, semantic and technical, objective and subjective⁸. The articulation of the text is the basis for drawing up a plan for the finished and predicted text, the use of punctuation marks in written speech and means of intonation – in oral speech. The category of articulation contributes to the understanding of such concepts as supra-phrase unity (complex syntactic unit) and paragraph, coincidence or delimitation of these concepts.

Informativeness of the text in linguistics is defined as the subject-semantic content of the text – the object of perception, storage and

⁷ Kochan, I. M. (2008). *Linhvistychnyi analiz tekstu [Linguistic analysis of the text] : navchalnyi posibnyk druhe vydannia, pereroblene i dopovnene*. Kyiv : Znannia. 423 p. P. 33.

⁸ *Ibid.* P. 38.

processing for a specific purpose. This category expresses the degree of novelty and surprise for the audience. If the text does not contain informativeness in a certain communication situation, then its communicative purpose, influence on listeners or readers is lost. Informative text becomes interesting, especially when there are different types of information – factual (explicit communication of facts, events, processes that have been, are and will occur in the real or imaginary world), conceptual (contains the author's, individual understanding of the relationship between events, phenomena, their meaning) and subtextual (expresses the properties of language units to generate associative and connotative meanings, to increase the meaning of expression). The informativeness of the text is represented by its separate thematic and structural components – ie parts that perform a certain function: descriptive, explanatory, narrative, illustrative, motivational, and so on. The different degree of informativeness of the text is evidenced by the subjective factor of perception of information in accordance with different socio-cultural conditions. In working with the text, students are convinced that informativeness is manifested in different ways in the texts of different styles, genres, types of speech. Texts of scientific style are always designed for a certain circle of readers who have a sufficient level of preparation for the perception of relevant material, and information about the world, reproduced in artistic speech, is associated with individual experience, psychological characteristics of participants.

Text categories can appear differently in texts of different styles, genres, types of speech, form, number of authors, and so on. Researchers identify several areas of text classification, preferring certain criteria when classifying. Thus, the criteria for classifying texts defined by F. Batsevych are common – sociological, psycholinguistic, actually communicative, functionally pragmatic⁹.

With the help of sociological criteria selection, according to the form of production of textual materials and letters, as well as hypertexts that have their own visual formula, symbolic features, hidden structure are distinguished. Due to the computerization of the educational process, working with hypertexts is becoming more common in various educational institutions. The sociological criteria also helps to distinguish functional and genre varieties of texts, such as: domestic and conversational, official, fiction.

According to the functional manifestation, the texts are divided into informational, emotional, phatic, poetic, metalanguage. Psychological

⁹ Batsevych, F. S. (2004). *Osnovy komunikatyvnoi linhvistyky* [Fundamentals of communicative linguistics] : pidruchnyk. Kyiv : Vydavnychiy tsentr "Akademiia". 344 p. P. 150–151.

criteria helps to divide the text into spontaneous and prepared; on fixed (for example, filling in the form), semi-fixed (greetings, farewells, thanks to others) and unfixed texts. The communicative criteria distinguish between texts aimed at the process (stories, traditional memoirs, etc.) and texts aimed at the result (scientific texts, business letters, etc.). Depending on the communicative purpose there are texts-stories, descriptions and reasonings (reflections). Functional-pragmatic criteria takes into account the subjective interpersonal modality, contributes to the selection of normative, axiological (evaluative), descriptive texts¹⁰.

For linguodidactics it is important to divide the texts by the nature of authorship: primary (original), secondary (created on the basis of primary, such as abstracts, translations) and primary-secondary (literature reviews, abstracts, creative works); by the method of plot transfer: continuous-fable and intermittent-fable; in terms of values: precedents (standards of people's culture, "intellectual and emotional blocks", stereotypes, patterns of special value); cultural studies (reflect the cultural values of the people, aesthetic in content, structure and lexical content); pathogenic (have a negative impact on the consciousness and behavior of the recipient).

Thus, future language and literature teachers learn the concept of "precedent phenomenon", which includes not only precedent texts, but also precedent names, precedent statements, precedent situations. The source of educational precedent phenomena are classical literary works, folklore, texts of outstanding speeches, etc. Precedent phenomena are certain standards of culture, testify to the belonging of a linguistic personality to a certain era, its culture, serve as an expression of the features of the era, nation, society, etc., and thus become a valuable source for educational goals. The main features of precedent texts are their special significance for individuals and for a large number of people, as well as repeated reference to it in the discourse of these individuals; this is the so-called textbook text, which is known to all speakers.

The classification of texts depending on homogeneity of means of creation and functioning of texts (means of communicative code) has important methodical value for professional preparation of the teacher-vocabulary to work with the text at lessons of the Ukrainian language. The communicative code of the text can be verbal and nonverbal units. The verbal code includes language, the nonverbal – everything that is not expressed in words, but also carries information, affects its perception by the

¹⁰ Batsevykh, F. S. (2004). *Osnovy komunikativnoi linhvistyky* [Fundamentals of communicative linguistics] : pidruchnyk. Kyiv : Vydavnychiy tsentr "Akademiia". 344 p. P. 151.

recipient, implements the pragmatic guidelines of the speaker – the author of the text. Monocode and polycode (creolized) texts are distinguished on this basis.

Scientists (O. Anisimova, F. Batsevych, L. Bolshakova, L. Bolshiianova, A. Bernatska, A. Habidullina, G. Eiher, Yu. Sorokin, Ye. Tarasov, D. Chyhaev, V. Yukht, etc.), etc. in the study of creolized texts of advertising, comics, caricatures, illustrations to art, journalism, educational works, scientific and technical developments, posters, etc. complement the essence of such texts in their own terms, for example: non-traditional, video-verbal, semiotically enriched, composed, linguo -visual phenomenon, syncretic message, isoverbal complex, pictorial-verbal complex, etc. Future teachers of vocabulary, mastering the linguistic and methodological educational components, realize the understanding of creolized text as a means of learning that requires students to audio-visual perception not only verbal but also nonverbal (iconic) component, directs students to creativity in creative and receptive activities. Applicants can be involved in the creation of creolized texts – this is, for example, the traditional illustration as an accompaniment to a verbal (linear) text, and the creation of presentations.

Thus, summarizing the different types of texts in terms of linguo-didactics, we define such main functions as cognitive (contains information about the realities of reality); metalanguage (contains information about linguistic phenomena); interactive (carries out interaction of communicators during training), didactic (as a means of training) and we allocate its following basic kinds: on a direction of realization of the plan: texts for the analysis and texts products of speech activity; for educational purposes: informative, research, control texts; by the degree of independence during the compilation: under the guidance of a teacher, collective, self-composed; by authorship: sample texts for analysis, texts for self-analysis, texts for mutual analysis; by communication channel: oral, written, printed, hypertext texts; by value direction: precedent texts (precedent phenomena), cultural studies, pathogenic; by the homogeneity of the communicative code: monocode, polycode.

The didactic features of different educational texts can be found out in the process of professional work with the text, in particular during the linguodidactic analysis of the text.

2. Linguodidactic analysis of the text

In accordance with the requirements of the educational program of the specialty “Secondary education. Ukrainian language and literature”, the bachelor must have methods and techniques of analysis of language units of different levels, modern technologies for analysis of monocode and polycode texts of different styles and genres of speech; must be able to perform

linguodidactic analysis of the text. Therefore, we pay special attention to the analysis of the text as a methodological tool, a means of organizing the educational process.

The following questions are relevant for the future teacher of language and literature: What is linguistic and linguodidactic analysis of the text? What are the text analysis procedures? How to improve the ability to analyze text? How to design text analysis in Ukrainian language lessons?

The problems of text analysis in linguistics and linguodidactics do not lose their relevance, despite the significant amount of research and significant practical results. Thus, methodological and methodological aspects of text analysis were covered by N. Arutiunova, Ye. Holoborodko, T. Yeshchenko, A. Zahnitko, N. Zarubina, M. Zubrytska, I. Kochan, M. Krupa, N. Kupina, V. Melnychenko, N. Myroniuk, N. Nepyivoda, M. Pentyliuk, M. Plonkin, L. Rozhylo and others. The communicative aspect of text analysis was studied by such scientists as L. Babenko, F. Batsevych, O. Goykhman, Y. Kazarin, O. Kamenska, O. Kubriakova, M. Makarov, T. Nadeina, O. Selivanova, H. Pocheptsov, etc. Linguistic principles of methods of analysis of literary text were developed by I. Kovalyk, M. Pliushch, L. Matsko, N. Kupina, L. Loseva, N. Myroniuk, T. Ternovska, M. Shansky and others.

Linguistic-semantic analysis of the text became the subject of research by L. Dobraiev, I. Kochan, N. Kupina, and others. Methods, techniques, technologies of work with the text, tasks of linguistic analysis in Ukrainian language lessons were covered by O. Biliaiev, V. Bader, I. Borysiuk, M. Vashulenko, Ye. Holoborodko, O. Horoshkina, N. Hrypas, I. Konfederat, P. Kordun, L. Matsko, V. Melnychenko, H. Mykhailovska, M. Pentyliuk, K. Plysko, H. Shelekhova and others.

The great attention of language and literature teachers and methodologists to the text as a didactic material for analysis is associated with a change in the target accents of language learning, which is reflected in current programs, concepts, educational standards, European recommendations for language education. According to these documents, the effectiveness of language learning in a modern school is assessed not only by language knowledge, skills and abilities, but also by the level of speech training, practical mastery of language tools depending on the communication situation, students' readiness for effective communication.

Text analysis as a methodological concept has a broad context of related concepts. Thus, language and literature teachers in professional speech often use such concepts as language analysis, linguistic analysis, complex analysis, communicative analysis, cognitive analysis, phonetic analysis, lexical analysis, stylistic analysis and other types of analysis of language units, speech analysis, discourse analysis, rhetorical analysis, method

analysis, technology analysis, lesson analysis, communicative situation analysis, literature analysis, artistic means analysis, etc. Analysis can be a method of teaching, a method of research, a method of professional activity of a teacher.

From the point of view of linguodidactics, analysis, like any scientific method, performs the following organically interconnected functions, such as: identification of the structure of the studied phenomenon; division of a complex phenomenon into parts; separation in the structure of the phenomenon of significant from insignificant; reduction of complex to simple. Analysis and synthesis, generalization and concretization, induction and deduction, comparison and abstraction – these are techniques of a mental nature that operate in the process of text analysis. Text analysis, according to the definition given in the “Dictionary of Ukrainian Linguistic Didactics”, is a type of work that involves clarifying the features of ideological and thematic direction, text construction, stylistic properties, characteristics of language tools for the effectiveness of their use. in order to achieve the communicative goal”¹¹. Text analysis promotes the effective development of coherent speech of students, enriches their active vocabulary, improves the quality of speech. Methodists distinguish the following stages of text analysis in Ukrainian language lessons: definition of the topic and main idea, selection of microthemes, definition of means of communication of sentences in the text, style, type of speech, analysis of text structure and language means. In the process of text analysis, students use inductive and deductive ways of thinking, combine analytical and synthetic activities¹².

Text analysis in the educational process is a kind of pedagogical technology, so from a technological point of view should have such features as standardization; unification of the process; effective use in specific conditions of language learning and the possibility of reproduction in similar situations; programming the end result; sequence of operations; use of necessary teaching aids; determining the purpose and content of education; streamlined learning process, division of analysis into stages and operations; correction, correction and evaluation of results. In general, the analysis should be aimed at achieving the purpose of the lesson of any type or a certain part of the lesson.

We highlight such basic principles of text analysis in the educational process as the observance of value-targeted guidelines of pedagogical

¹¹ Slovnkyk-dovidnyk z ukraïnskoï lïnhvodydaktyky [Dictionary-reference book on ukrainian language didactics] : navchalnyi posibnyk / za redaktsiïieiu M.I. Pentyliuk. Kyïv : Lenvit. 320 p. P. 15.

¹² Ibid.

discourse (combination of all text analysis procedures with a single goal and communicative intention); compliance of strategies and tactics of pedagogical discourse with the predicted learning outcome (integrity of the selection of questions and tasks of text analysis in accordance with the purpose); polycoding (unity of verbal and nonverbal levels of pedagogical discourse, connection of oral and written speech); contextuality (analysis of the text taking into account the context of its creation, functioning); methodological expediency (expedient use of text analysis in the structure of the lesson); reflections and self-improvement (availability of analysis procedures aimed at assessing one's own feelings and actions); personal creativity (direction of analysis on the development of new products of language creativity).

In linguodidactics, the main parameters of text analysis include the following: definition of the topic and the main idea of the text; selection of paragraphs (microthemes); definition of style and type of speech; text structure analysis; analysis of language tools (lexical, grammatical, stylistic)¹³.

While working with the text, students develop professional skills, which are aimed at improving the ability to develop the parameters of text analysis in Ukrainian language lessons. Thus, researching the stylistic training of future teachers of vocabulary, A. Popovych identifies the following skills with the text: to notice and evaluate language units in texts of different styles, genres and types; to determine the principles of functioning of language units in texts and expediency of their use; to find out the stylistic functions of language units in texts of different functional styles, genres and types; analyze sample texts for stylistic perfection/imperfection; perform various types of stylistic analysis of the text (stylistic and language skills); ability to use multilevel language units in texts of functional styles, genres and types; distinguish between primary and secondary information in texts; to find out the semantic-aesthetic and emotionally-expressive shades of language means in different genres and types of written speech; improve the text in the stylistic aspect; use different speech methods of argumentation in written speech; evaluate (self-evaluate) the text in terms of language design; to construct and reconstruct texts according to the plan and situation of communication; compose texts of different styles, types and genres of speech; edit (improve) texts – correct shortcomings, select the means of

¹³ Pentyliuk, M. I. Karaman, S. O. Karaman O. V. ta inshi (2005). *Metodyka navchannia ukrainskoi movy v serednikh osvitnikh zakladakh* [Methods of teaching the Ukrainian language in secondary schools] : pidruchnyk dlia studentiv filolohichnykh fakultetiv universytetiv / za redaktsiieiu M. I. Pentyliuk. Kyiv : Lenvit. 400 p. P. 298.

stylistic expression of the text; to rearrange the text of one style on another (stylistic and speech skills)¹⁴.

Particularly important professional skills of a teacher of language and literature in pedagogical discourse include the ability to determine the educational functions of texts of different styles, types, genres, to analyze the text in accordance with the basic linguodidactic principles, which are based on partial methods in specific situations of pedagogical discourse. We propose to call such an analysis linguodidactic.

The problem of methods of linguodidactic analysis of the text is considered primarily in the broad context of problems of linguistic analysis in general and methods of teaching the Ukrainian language on a text basis – text-centrism, in developing language and speech skills of students. The formation of skills and abilities to analyze the text in terms of its didactic functions, to determine the educational role of language units of the text is, in our opinion, the basis of methodological training of future teachers of vocabulary. The peculiarity of the method of text analysis in any aspect (linguistic, speech, linguistic and didactic) is the combination of universalism and flexibility of application of certain analytical actions, procedures and operations, combined into a single technology with the planned learning outcome. The teacher of language and literature must master the general, universal technologies related to the analysis of the text, as well as be able to apply those that are determined by specific educational tasks in accordance with educational conditions, especially topics, goals, methods and means of teaching, student audience and personalities. qualities of participants of pedagogical communication. It is important for students to understand the concept of “linguodidactic analysis of the text”, to determine its role in improving professional competence. The concept of “linguodidactic analysis of the text” is associated with a much broader concept – “text analysis” – key for many sciences, the subject of which is the study of cognitive processes, units of the language system and its functioning, human speech, methods and technologies of language learning and speech in the educational process. In our opinion, in order to clarify the essence of linguodidactic analysis, it is necessary to determine the main provisions on which linguistic analysis and linguodidactic principles of working with the text, proposed by methodologists and teachers of vocabulary, are based.

¹⁴ Popovych, A. S. (2018). *Metodyka navchannia stylistyky maibutnikh uchyteliv ukrainskoi movy i literatury v zakladakh vyshchoi osvity* [Methods of teaching stylistics of future teachers of ukrainian language and literature in higher education institutions] : monohrafiia. Kamianets-Podilskiy : FOP Sysyn Ya. I. 376 p. P. 67.

One of the purposes for the creation of linguodidactic analysis of the text is to identify the guiding principles underlying its application. The principles of linguodidactic analysis of the text of the relationship are as follows: compliance with the educational task (to determine the peculiarity of the text to achieve the purpose of a particular lesson); socio-cultural and strategic conditionality (take into account the requirements of the relevant content linear programs); structural-semantic unity (to see the functions of language units of different levels as a means of structural and semantic connection); methodical forecasting (anticipate students' actions and design their own activities); creativity (rely on original creative solutions to solve problems of teachers and students).

The linguist must develop the ability to determine the role of language units to denote existing key concepts as means and methods of realization of communicative intention in figurative form (for artistic speech), the formation of a holistic aesthetic understanding of the poetic word and education of humanistic worldview. The teacher has a task to design (model) the technology of text analysis, finding out the purpose, tasks, content, stages, operations, results, methods of correction, evaluation of student activities. Remember that text analysis involves reading the work clearly, defining and understanding the topic, main idea, meaning of the title, means and methods of organization and stylistic load of language units in the utterance, characteristics of intonation, pauses, communicative tone, etc.

Methodists have proven that the ability to create their own statements is related to the ability to analyze, perceive and reproduce another's speech. Analyzing the text, students form and improve their language and speech competence¹⁵.

Linguodidactic analysis of the text, like any other, is carried out according to the scheme – a certain structure, model. Schemes (models) can be different in terms of quantitative content, the complexity of the formulation of questions and tasks for students.

In order to form the ability of future language and literature teachers to perform linguodidactic analysis in the classes on methodology, it was proposed to work in the following stages:

I. Professional reading of the text.

Task. Prepare a text score for expressive reading (a text score is a text recording prepared with the help of common signs, intended for utterance,

¹⁵ Pentyliuk, M. I. Karaman, S. O. Karaman O. V. ta inshi (2005). *Metodyka navchannia ukrainskoi movy v serednikh osvitynikh zakladakh* [Methods of teaching the Ukrainian language in secondary schools] : pidruchnyk dlia studentiv filolohichnykh fakultetiv universytetiv / za redaktsiieiu M. I. Pentyliuk. Kyiv : Lenvit. 400 p. P. 298.

indicating logical emphasis, pauses, voice modulations, intonation, notes, etc.).

II. Determining the didactic characteristics of the text, the ability to form language, speech, communicative competence with the help of the text:

Task. 1. Define the socio-cultural scope of the text in accordance with the requirements of the socio-cultural content line of the program. 2. Find out the didactic potential of the language units used in the text (in which class, in the study of which topic the text can be used, according to the age characteristics of students, etc.).

III. Implementation of professional linguistic analysis of the text with methodical commentary. Text analysis in the unity of structure and semantics, forecasting the peculiarities of students' perception of textual information.

Task. Analyze the text according to the following scheme:

General characteristics of the text:

1. Analyze the title, its functions (if the title is missing – choose and explain the choice).
2. Identify the topic, subtopics, microthemes of the text.
3. Identify the main idea (idea), comment on your choice.
4. Formulate questions (tasks) for students that would relate to the general characteristics of the text.

Classification characteristics of the text:

1. Determine the type of speech, motivate your opinion.
2. Define the functional style, motivate your opinion.
3. Find out the genre of the text (genre of speech).
4. Formulate questions (tasks) for students that would relate to the classification characteristics of the text.

Characteristics of the main categories of text:

1. Communicativeness (communication model, text functions).
2. Articulation (text structure, compositional features; division of the text into complex syntactic purposes; selection of autosemantic sentences; the ratio of complex syntactic integers and paragraphs; ways of connecting sentences – chain, parallel, radial; actual sentence structure).
3. Integrity (functions of language units).
4. Coherence (cohesion, coherence, linguistic means of communication of sentences in the text).
5. Informativeness.
7. Formulate questions (tasks) for students (without the use of terms) that would relate to the characteristics of the main categories of the text.

IV. Designing the tasks for students.

Tasks. 1. Formulate questions (tasks) for students that would relate to the preparation for expressive reading, training of the articulatory apparatus, etc.

2. Define creative tasks for students: individual, pair, group. Remember: the development of tasks for students on the content of the text (tasks of language, speech, creative) should be carried out taking into account the goal aimed at the formation of speech, communicative, rhetorical competencies.

The mastering of linguodidactic analysis by future teachers-linguists presupposes observance of the basic principles of text selection for work at the lesson. This is the presence in the text of educational, developmental and educational potential aimed at the formation of language, speech, communicative competencies; preservation of the thematic-rhetorical unity of the text, which consists in observance of the laws of text creation – incorporation (each following sentence contains the previous one) and contamination (the need to adapt grammatical forms in sentences); presence in the text of the main text categories (communicativeness, coherence, informativeness, membership, etc.); identification in the text of communicative and rhetorical qualities of speech (purity, relevance, correctness, expressiveness, etc.); taking into account the communicative intentions (intentions) of the speakers; taking into account the explicit means of communicating the text; opportunities for the text to develop skills related to speech technique. Adherence to these principles is a prerequisite for qualitative analysis of the text.

CONCLUSIONS

The study of scientific sources, own methodological developments and practice of educational work on the formation of professional competencies of future teachers of Ukrainian language and literature allow us to draw the following conclusions:

The text is an important linguodidactic unit that is constantly in the field of view of methodologists, teachers of philological and methodological educational components in higher education institutions and teachers of gymnasiums and lyceums. The main means of language learning in modern Ukrainian language didactics is the text – the environment of functioning of all language units, an important component of communication that unites the actions of participants in pedagogical discourse. A special place in the scientific and methodological studies of scientists and in the practical activities of linguists is occupied by the text, which with the development of new information and communication technologies is constantly changing in content and form of expression, the use of information coding.

Text analysis embodies the idea of learning a language on a text basis, because only in the text units of any level of the language system manifest themselves in full. Didactic material in the form of texts of different styles, types, genres of speech allows to determine the stylistic and grammatical functions of language units, provides a practical orientation of students' assimilation of linguistic theory. The analysis of the structural and semantic unity of the text, the

linguistic means of communication between its individual sentences is the basis of high-quality, communicatively relevant own works of students.

From the standpoint of linguodidactics, text analysis is interesting primarily as a method, technique and means of teaching in the professional training of future teachers of vocabulary. Linguodidactic analysis of the text is considered as a separate type of professional activity of the philologist, aimed at understanding the structure and content of the text – the main means of teaching language and speech; as a kind of general scientific concept of “analysis” (taking into account its logical, psychological, cognitive factors), an important method of professional activity of the teacher-vocabulary, aimed at developing students’ thinking and speaking, education of creative language personality.

We see the prospect of further research in the development of methods for teaching future teachers of language and literature with the use of polycode texts, the formation of skills to carry out linguodidactic analysis of such texts.

SUMMARY

The section considers the problems of research of categories and varieties of the text as a linguodidactic unit in the professional training of the applicant of higher education – the future teacher-vocabulary. The author argues that in modern Ukrainian linguodidactics the main means of language learning is the text, as it is the largest unit of the language system, the environment of all language units, an important component of communication that unites the actions of participants in the educational process. Didactic material in the form of texts of different styles, types, genres of speech makes it possible to determine the stylistic and grammatical functions of language units, provides the formation of language, speech and communicative competencies of students.

One of the most important professional skills of a language and literature teacher in pedagogical discourse is the ability to perform linguodidactic analysis of the text. The author defines linguodidactic analysis of the text as a professional competence of a language and literature teacher, which is the ability to determine the didactic functions of texts of different styles, types, genres of speech, to analyze the text in accordance with the basic linguodidactic principles, based on partial methods of teaching Ukrainian.

The practice of training future teachers of Ukrainian language and literature testifies to the effectiveness of text analysis as a method, tool and technology of teaching and the need for thorough methodological development of new technologies for teaching students to perform linguistic didactic analysis of different forms and functions of texts.

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**LITERARY PORTRAIT OF IVAN NYZOVYI.
THE FEATURES OF “TRANSPLANTATION”
OF JAPANESE POETIC TRADITION IN THE PLANE
OF UKRAINIAN LYRICS (ON THE EXAMPLE OF HAIKU)**

Pinchuck T. S., Manko A. M.

INTRODUCTION

Regional literary creativity is an integral component of the all-Ukrainian national and cultural heritage. Some of its best examples have not been able to become national property for a number of reasons, such as the lack of broad public response, which is a powerful means of influence in modern cyberspace – a key component of today’s information space, due to low circulation and financial insecurity of the authors, lack of proper support from government agencies and patrons, rejection of the works of regional writers because of the differences in worldviews and ideological beliefs with the needs of the mass reader.

Literary creativity of Donbas area in wartime acquires special importance and requires not only acquaintance of a narrow circle of recipients with artistic achievements of the region at lessons of literature of the motherland, at courses of literary of the local region and at separate actions on honoring memory of creators of the artistic word require scientific rethinking of the literary heritage of talented artists, whose work has not only an inherent aesthetic value, but also contains a high functional potential. The creators of the literary word of a particular region are direct participants in the socio-cultural process of their region, eyewitnesses of historical and political problems of regional and national significance.

I. Nyzovyi is an outstanding Ukrainian writer, whose work is especially relevant today. The genre, problem-thematic and ideological-content diversity of his works are impressive. However, at present the literary heritage of the multifaceted writer remains out of the focus of scientific attention. In this study we aim to acquaint recipients with the biography of the writer and the importance of his personality not only in the literary context, but also in the development of cultural and artistic life in Luhansk region. Also, in our exploration we will reveal the features of small poetic forms of the writer on the example of his haiku.

1. Desperate citizen and escapist artist: the figure of I. Nyzovyi

Ivan Danylovyeh Nyzovyi (1942–2011) – an outstanding master of the word: poet, novelist, publicist, journalist, editor, translator and active public figure. The poet-citizen played a huge role in the formation of the national cultural space of Luhansk region. The author's artistic heritage consists of 103 collections of poetry for people of different ages, prose, journalism and translations.

The years of the poet's life and creative growth correlate with important events in Ukrainian history. I. Nyzovyi was born on January 3, 1942 in the village of Rudka, Sumy region, in the midst of World War II.

I. Nyzovyi described his life in his memoir-journalistic work "It troubled me from inside. About "like-minded", "dissenters" and much more" were symbolically compared with walking on the loose edge of the "pit", which started to being dug in the early thirties, when drunken "activists-tugs" liquidated collective farms of the writer's lineage from the mother's side¹: "But I survived. On the black crumb and on the mother's tears. But I still survived, although death was hunting and watching me. In the year of 1943 I was taken out of the fire by an unknown soldier (while retreating the Nazis set fire to the village with flamethrowers). In the year of 1947 human kindness did not allow me to starve to death (the metal-stuffed earth did not produce a single spikelet). In the year 1949, one-legged uncle Yashko snatched a fascist mine dotted with shiny copper from my hands, threw it with all his strength into the beam, where it exploded (there was a huge amount of such "toys" all over my village and not only one of my peers lost their lives because of their carelessness)"².

At the age of one and a half, I. Nyzovyi became an orphan: his father, Danylo Trokhymovych Nyzovyi, who had disappeared before his son's birth, was a communist, "was in the party but this did not save him from a tragic end: somewhere he went missing – no grave, no glory, no help for orphans from the side of the country"³. Mother – Anastasiia Hnativna Nyzova – a collective farmer from a wealthy family of Velykorod – died under a landslide, fulfilling the instructions of the collective farm management – a whim of the forewoman, who, indulging her own whims ("just decided to renovate her house"⁴), sent to death not only Nastia Nyzova, but three more women with many children and an orphaned teenager: "Of a good will, no one wanted to go for clay, because it was a sin

¹ Nyzovyi, I. D. (2004). *Lost Echo: Journalism, Criticism and Bibliography*. Luhansk. P. 13.

² Ibid. P. 119.

³ Nyzovyi, I. D. (2006). *Where I never cried*. Luhansk : Hlobus. P. 79.

⁴ Ibid. P. 88.

to work on Holy Sunday. Lysykha threatened to starve the stubborn women and all their offspring. Dozens of tons of clay fell on the poor collective farm-Stalinist serfs! Until the news reached Rudka, and then the Commune, while relatives and friends tried to dig up their loved ones, all five suffocated in the clay – wet, sticky, heavy”⁵. I. Nyzovyi will repeatedly mention this horrible case in his memoirs and poetic works, in particular, he will skillfully depict it in a distinctly anti-Soviet poem-allegory “Rowan Night”.

Little Ivan and his older sister Liuda were cared for by their grandmother from the mother’s side Uliana (Ulyta) Oleksiivna Velykorod-Pyhul, a woman who lost her masterful husband Hnat and five young children during the terrible genocide – the artificial famine of 1932 – 1933, and later in 1943 the rest of the children: the already mentioned Anastasiia – the mother of I. Nyzovyi and the son of a cavalryman Ivan, the last veteran in the village, thrown “under German tanks in a field near Shtepivka (villages in Sumy region)”⁶.

The surviving drop of the Velykorodov-Nyzovyi family bravely endured the rest of the physical and spiritual trials. The family was forced to live in someone else’s house, because in 1941 the “adobe house under a thatched roof”⁷, where the poet’s family used to live, was burned down from an incendiary bomb, by the end of 1943 the family lived in a cold, cramped and dark cellar, and only after the retreat of the Germans from the village grandmother Uliana, little Ivan and Liuda settled in two small rooms of a three-apartment house of the former estate of local nobles Kramarenko. Only about 10 years, after the death of Soviet dictator Stalin, the head of the family “managed to buy a clay house under a thatched roof, an old one, already sloping and sunk into the ground”⁸.

“The war went through my heart”⁹ – the writer called so one of his autobiographical essays. Indeed, throughout his life the author repeatedly returned to the theme of war and related topics of “cold, hungry, occupation”¹⁰ times: postwar orphanhood, fascist and totalitarian regimes, famine, exile of disadvantaged compatriots and others.

The sudden transition to adulthood took place when I. Nyzovyi was forced to leave the sixth grade due to a “critical perception of the world

⁵ Nyzovyi, I. D. (2006). *Where I never cried*. Luhansk : Hlobus. P. 79.

⁶ *Ibid.* P. 79.

⁷ Nyzovyi, I. D. (2003). *After dusk: notes of annihilation*. Luhansk : Hlobus. P. 3.

⁸ Nyzovyi, I. D. (2006). *Where I never cried*. Luhansk : Hlobus. P. 55.

⁹ Nyzovyi, I. D. (2004). *Lost Echo: Journalism, Criticism and Bibliography*. Luhansk. P. 118.

¹⁰ *Ibid.*

around him”¹¹, which did not fit into the framework of the Soviet system of patriotic education. Following in the footsteps of his then-beloved hero Martin Eden from the novel of the same name by the American writer J. London, teenager Ivan decides to seriously engage in self-education in the only way available to him at the time – visiting the library.

The famous American science fiction writer R. Bradbury wrote: “I was educated in the library. Absolutely for free”¹². This principle was followed by the Ukrainian writer I. Nyzovyi, whom his fellow villagers mockingly called a “student” and a “blind professor”¹³: “I was a shy village boy, reluctant to work on various collective farm jobs, and spent all my free time, especially in winter, on books. The library in Markivka was quite good, so I was able to read almost all the classics: from Kotlyarevskyi to Sosiura, from Homer to Sincler. Also the fifty-volumed “Great Soviet Encyclopedia” was studied. What I couldn’t find in the village book collection I got in the district library in Ulianovka – I went there on foot for eighteen kilometers”¹⁴.

However, intellectual development is impossible without meeting basic physical needs. In his autobiographical essay “I am such a...”¹⁵ the artist says that until he came of age, in order not to die of starvation, he had to work hard: to graze collective farm cows, to take humus to snowy fields, to work as a blacksmith in a smithy, as a guard on a watermelon field, as a digger, as a loader, to work with the straw and carry threshed grain to the conveyor. Thus Markivka period ends in the writer’s life (“with from time to time “falls” in the Donbas, Kazakhstan, the Russian North ...”¹⁶), according to his own periodization, proposed in the autobiography “Instead of Confession”.

Adding four years to his age, at the age of fourteen, I. Nyzovyi went on a Komsomol permit to build mines in Donbas. In his autobiographical work “I’m from such a hinterland” the artist recalls how he rafted wood in northern Oneha, built Karahanda GRES-2 in Kazakhstan and one of the largest thermal power plants in Ukraine – Zmiiv GRES, built Balakliia slate plant in Kharkiv region, and during the service in the Soviet army he took

¹¹ Nyzovyi, I. D. (2003). *After dusk: notes of annihilation*. Luhansk : Hlobus. P. 20.

¹² In Sumy region the library was replenished with new books. (2021). *SumyToday*. URL: <https://sumy.today/news/society/15987-na-sumshchyni-biblioteka-popovnylasia-novymyknnyhamy.html>

¹³ Nyzovyi, I. D. (2003). *After dusk: notes of annihilation*. Luhansk : Hlobus. P. 20.

¹⁴ Nyzovyi, I. D. (2003). *Meetings without farewells: literary memories*. Luhansk : Luha-print. P. 40.

¹⁵ Nyzovyi, I. D. (2006). *Where I never cried*. Luhansk : Hlobus. P. 51–52.

¹⁶ *Ibid*. P. 96.

part in the construction of strategic bridges across the Dnister and the Tysa and electrified the railway on the Krasne-Zdolbuniv section¹⁷.

Army service (1961 – 1964) became fateful for the artist, because it was the time he began to be actively formed as a poetic nature, his works were published in national newspapers and magazines, and in 1964 the first collection of poems by I. Nyzovyi “Flowers are born” was published.

After military service I. Nyzovyi continued his secondary education at the Busk Evening School (Lviv region), while working as the director of the City House of Pioneers, and after graduating in 1965 he entered the University of Lviv in the correspondence department of the Faculty of Journalism, while working as an editor in Kamianka-Buska district newspaper “Avangard”. Such creative, professional, as well as national self-determination the “Transcarpathian-Galician” period was marked in the writer’s life, “to which the university professors, local writers and journalists, as well as former UPA soldiers, contributed”¹⁸.

In addition to realizing his potential in the educational and professional fields in the Lviv region I. Nyzovyi arranges his private life – he gets married for the first time and becomes a father. Family happiness did not last long: due to divorce with his wife Liudmyla in the spring of 1966, the artist was forced to leave his son Ihor and leave Lviv region forever.

At this time the third, last, the longest period of the writer’s life begins (“with two years in Moscow”¹⁹) – Voroshylovhrad-Luhansk. In his memoir “I never became my own”, the artist recalls: “I never thought that fate would leave me in Luhansk forever, and not once, but six months later, after the loss of his young Lviv family. However, at first I got to Novoaidar, to the editorial office of the district newspaper. For five months I was the secretary there <...> and had to speak only Russian; local party members, in contrast to Lviv, were overly rebellious, uncultured, and often quite brutal. But ordinary people, my colleagues at work, residents of nearby villages, especially Ukrainian ones, turned out to be kind, friendly and hospitable”²⁰.

In November 1966, I. Nyzovyi was invited to work for two newspapers, in the first of which, “the Victory Flag”, he was not accepted because of his non-partyship, although he had every reason to take the position. This was the first signal of what trials are waiting for the pro-Ukrainian artist in the “hostile uncoziness”²¹ of the pro-Russian region. Instead, he got a job as a deputy executive secretary in the newly created newspaper

¹⁷ Nyzovyi, I. D. (2003). *After dusk: notes of annihilation*. Luhansk : Hlobus. P. 5.

¹⁸ Nyzovyi, I. D. (2006). *Where I never cried*. Luhansk : Hlobus. P. 97.

¹⁹ Ibid.

²⁰ Ibid. P. 21.

²¹ Ibid. P. 22.

“Molodohvardiets”, where his Komsomol age, good level of the Ukrainian language, and distance learning at the Faculty of Journalism of Lviv University came in handy²². The new work gave the writer new acquaintances, many of which became key acquaintances in his life, in particular in 1967 he started a second family with the translator Lina Drobnyska. Later, the couple will have a daughter, Lesia, who to this day tirelessly promotes the heritage of the father.

The poet lived by the call of conscience, by the truths that he prescribed in his lyrics and prose. This was reflected in his active civic position, which the author showed even in unfavorable times in an unfavorable location, where “from left and right there are only enemies; / not personal, but enemies for Ukraine...”²³.

The daughter of the poet L. Nyzova recalled: “Even when the father had not entered into an open confrontation yet, having moved to Luhansk region in his early years, he was still told: “You are suspicious! You are not who you pretend to be! <...> You seem so... intelligent! We see your Bandera and Petliura soul under your shirt!”²⁴

Bilohub emphasized that I. Nyzovyi’s professional surrounding consisted of writers – adherents of communist ideology, its active propagandists, who after the fall of the status of the ruling party refused to take responsibility for the genocide of the Ukrainian people and atrocities against other nations that were part of the former The USSR, declaring itself non-party person, and on occasion they returned to Marksist-Leninist status. The researcher wrote: “the poet didn’t stoop to such level. <...>... From the beginning of his work to the present day I. Nyzovyi belongs both organizationally and creatively to non-party poets, he remained honest and faithful to his conscience and people”²⁵.

In 1988, the newspaper Molodohvardiets published an article by I. Nyzovyi “Being a nation!”²⁶ where the author loudly declares the problems of language and national self-determination in the east of Ukraine. The article “became a driving component of the national revival, romantic,

²² Nyzovyi, I. D. (2006). *Where I never cried*. Luhansk : Hlobus. P. 22.

²³ Kyseliov, Y. (2017). Life and words of Ivan Nyzovyi. *The word of Prosvita*, 1(897). P. 5.

²⁴ Information evening on 5 Lviv. (2019, December 1). *5 Channel Lviv*. URL: https://www.youtube.com/watch?v=PtU7hyOCv4Q&list=PL8HkaQQgtBt7725RvAT3_Gw94Z-p5g_uZ

²⁵ Bilohub, I. M. (Ed.). (1994). Ivan Nyzovyi: “Poetry of the Sparrow’s Night”. *Literary and local lore of Luhansk region* (Part II., pp. 86–93). Luhansk : Svitlytsia. P. 87.

²⁶ Nyzovyi, I. D. (2012). To be – the nation! *The word of Prosvita*, 31(668). P. 1–2.

but vital and necessary”²⁷, “a great example of patriotism”²⁸, which caused such a strong public response that stirred the ruling circles and prompted them to pay attention to the “awkward and uncontrolled journalist, bourgeois nationalist”, “radical and extreme”²⁹ (“What came to mind”).

A colleague of the author, L. Strelnyk, recalled that this article in defense of the Ukrainian language turned out to be a real printed protest against violent Russification, thanks to which the author gained many enemies – “hidden and outspoken enemies, who, except for fat and bread, do not recognize anything Ukrainian”³⁰.

A member of the National Union of Artists of Ukraine O. Dudnyk noted that I. Nyzovyi wrote such deep, patriotic or satirical articles about the realities of that time, about the revival of the Ukrainian language that they became literally a flash in eastern Ukraine, a harbinger of national revival³¹.

The writer M. Nochovnyi wrote about the courage and frankness reflected in the poems of the poet of Soviet Ukraine: “Ivan Nyzovyi is one of those poets who wrote poetic and journalistic history after the year of 85th in all its high bursts and the lowest ups and downs. This is a very strange story of the adjustment period and a kind of incomprehensible democracy, a story of a kind of free country – Ukraine, where the author himself lives “in a dead end of the siege world...”³²

O. Bondarenko noted: “Some people wanted him to be “more restrained”, “more stable” <...> Because on the background of intrigue, the domination of misfortunes, who shouting together suppressed everything that was even slightly different, and he was uncomfortable, “out of norm” and showed total reproach to any kind of unfair adaptation”³³.

L. Nyzova shares her memories of intensifying attention to her father: “...They wanted to arrest and imprison him, but this was prevented by the support of like-minded people, in particular, in Lviv ... <...> They sued him, searched in his house, harassed when he was the editor in

²⁷ Nezhyvyi, O. (2007). Poet of labor. *Foreshortening-plus*, 1(231). P. 7.

²⁸ Koshel, N. (2017). “No one and nothing will destroy my faith in Ukraine!” *Local lore of Zaporizhzhia*, 4. P. 99.

²⁹ Nyzovyi, I. D. (2003). *After dusk: notes of annihilation*. Luhansk : Hlobus. P. 56.

³⁰ Strelnyk, L. (1995). Such is it, the fate of the poet. *Bakhmut way*, 5–6. P. 15.

³¹ A poet of his time. Member of the National Union of Writers of Ukraine Ivan Nyzovyi. *Luhansk Regional State Television and Radio Company*. (2004). URL: https://www.youtube.com/watch?v=OpDoS6sV17I&list=PL8HkaQQgtBt7725RvAT3_Gw94Z-p5g_uZ&index=35

³² Boharada, M. (1999). Dog-rose faded only yesterday. *Our newspaper*, 23–24 (1333–1334). P. 12.

³³ Bondarenko, O. (2016). The voice of love on the other side of the river. *Ukrainian literary newspaper*, 6(168). P. 14.

“Molodohvardiiets”, and not only... Something more radical, thank God, was not done. And the father was surprised, he said that he had an angel who always protected from evil. <...>... To live in the lair of the enemy, like my father, for 45 years, and every day in that environment and in that atmosphere, being persecuted and hated by people and authorities, to love and fight endlessly for Ukrainian Ukraine is a feat!”³⁴

In his memoirs I. Nyzovyi mentioned his contribution to the development of writing against the background of the general socio-political and cultural situation in the region: “1995 – 1996. I am still the head of the regional writers’ organization, bringing its number to four dozen (there has never been one in the Luhansk region: in five years I accepted seventeen poets, prose writers, and critics to the NUWU). <...> No funding from the state; regional authorities are not up to writing; the city authorities stubbornly denied and said “you are not ours”. The best artists died prematurely <...> Some left Luhansk forever <...> Others who did not have a permanent income or had a very small pension, had nowhere to go, so some of them lived on an empty stomach”³⁵. For several years, I. Nyzovyi also headed the Luhansk city association of the Taras Shevchenko All-Ukrainian Union “Prosvita”.

The poet showed an active civic position in relation to the formed regiment of the National Guard, subordinated directly to the President of Ukraine in Luhansk in the early 90’s of the twentieth century. This regiment needed spiritual and cultural education, so the family of Nyzovyi helped them to study the national language and history of Ukraine: I. Nyzovyi himself, having a rather difficult financial situation (in 1992 the Donbas publishing house delayed the publication of the poet’s collection due to lack of paper³⁶), generously donated to the regiment more than a hundred books, including books on the study of Ukrainian history and language, books on Ukrainian art and multi-volumed editions of Ukrainian classics of literature. The poet’s daughter was directly involved in educational activities: she taught Ukrainian language and literature and headed the regiment’s library³⁷.

I. Nyzovyi occupies an important place in the national literary context of the modern era. The poet is one of the key artistic figures in the Luhansk region, where he lived and worked for almost half a century. The artist made

³⁴ Chorniak, H. (2014). To live in the lair of the enemy and do not surrender. Luhansk land nurtures patriots. *People’s opinion*, 45(1948). P. 8–9.

³⁵ Nyzovyi, I. D. (2019). *To be – the nation!: Selected works: In 5 ch. Ch. 4: I do not care for a long time: journalism, memoirs*. Kyiv : Ukrainian Priority. P. 532.

³⁶ Gift of “Mercury” to the Luhansk poet Ivan Nyzovyi. (1992, August 26). *Luhansk Pravda*. P. 4.

³⁷ Danylenko, N. (1992). Guardia and poet. *Lugansk Pravda*, 101(20655). P. 2.

a significant contribution to the development of cultural and artistic life of the region, being an integral part of the revival of the newest educational movement in Luhansk region, working for more than ten years in regional and district newspapers, as a senior editor of the regional television studio, leading regional literary unity and leaving behind a colossal, genre and thematically diverse heritage, which is also a kind of encyclopedia of art.

2. Genre features, ideological-semantic and problem-thematic direction of “Ukrainianized haiku” in the context of poetic miniatures of I. Nyzovyi

In the epistolary legacy of J. London we find a good comment on the significance of laconicism in the context of literature: “There is nothing more complicated than simplicity! And in this sense, it is much easier to write two volumes of “Capital” than a short lyric poem about human feelings”³⁸.

The genre spectrum of I. Nyzovyi’s poetic and prose works is really impressive and needs a thorough and multi-vector analysis. For now, it’s needed to draw attention to the small forms in the poetic dimension of the artist.

Attempts by the author to creatively rethink the genre of his poetic miniatures are interesting. In particular, it is “On the motive of Japanese haiku”³⁹, “Ukrainianized haiku”⁴⁰, “Triple music of words (Ukrainianized haiku)”⁴¹, “In the light of my lamp” (Japanese hoku in the Ukrainian style)⁴², “Shamrock”^{43,44} to denote haiku; “A handful of late roses”⁴⁵, “Half-seen, half-thought, half-said”⁴⁶, “Shamrock of pain”⁴⁷, “Four miniatures”⁴⁸ to

³⁸ Bondarenko, I. (2007). *Japanese classical poetry*. In T. Denysova (Ed.), R. Dotsenko (Ed.), I. Dziuba (Ed.) & other ed. Kharkiv : Folio. P. 5.

³⁹ Nyzovyi, I. D. (2003). *That is why the name was lost: poetry*. Luhansk : Luha-print. P. 49.

⁴⁰ Nyzovyi, I. D. (2010). *The highest right is to live openly: poetry, prose, translations*. Luhansk : PE Suvaldo V. R. P. 287–288.

⁴¹ Nyzovyi, I. D. (2010). *I live on the Julian calendars: poetry*. Luhansk : PE Afanasieva V. I. P. 48–49.

⁴² Nyzovyi, I. D. (1999). *Padolyst: lyrics*. Luhansk : author’s edition. P. 83–125.

⁴³ Nyzovyi, I. D. (1998). *By the gray view: lyrics*. Dolzhansk. P. 20–24.

⁴⁴ Nyzovyi, I. D. (1997). *Illumination of autumn: lyrics*. Luhansk : Osiris. P. 30–46.

⁴⁵ Nyzovyi, I. D. (2010). *I live on the Julian calendars: poetry*. Luhansk : PE Afanasieva V. I. P. 123–126.

⁴⁶ Nyzovyi, I. D. (2007). *Viburnum heat on the canvas of snow: poetry*. Luhansk : Hlobus. P. 146–148.

⁴⁷ Ibid. P. 58.

⁴⁸ Ibid. P. 57.

denote quatrains; “Ukrainized tanka”⁴⁹, “Based on Japanese tankas”⁵⁰, “Five-petalled (Miniatures)”⁵¹ to denote the tanka; “Petals of words (Miniatures)”⁵², “Mini-poems”⁵³, “Travel notes”⁵⁴, “Thoughts of midnight”⁵⁵, “Watercolors”⁵⁶ to denote different verses, etc.

The simplest form among I. Nyzovyi’s miniatures are monoveres – poems that consist of one verse with a complete semantic, syntactic and metrical structure, with a rhythmic system based on the principle of repetition, in contrast to the prose line⁵⁷, couplet – stanzas written in any size, consisting of two lines, united by a common rhyme (or unrhymed) and a complete thought with clear signs of conciseness and aphorism⁵⁸.

Due to the hugeness of small forms in the context of the poetic work of I. Nyzovyi, it is not possible to analyze in detail each genre variety within the proposed study. Therefore, the focus of our work is shifted to consider the features of creative borrowing, deepening and rethinking of the Japanese genre of haiku in the works of Ukrainian writer.

Scholars have different opinions on the nomenclature. Some of them clearly share very similar genre varieties of Japanese *haiku* and *hoku* poetry, while others consider these two concepts as synonymous. In our study we do not aim to deeply explore the features of the poetics of Japanese poetry, but seek to reveal the features of the appropriation of the genre, which due to its concise form helps to accurately express the lyrical mood⁵⁹ in the works of Ukrainian writer. Therefore, for convenience, we will follow the second point of view, defining haiku/hoku as “a traditional genre of Japanese landscape poetry, which emerged in the XVI century, due to the development of urban culture. This is a three-line unrhymed poem, based on

⁴⁹ Nyzovyi, I. D. (2007). *White Tower – native Babylon: poetry, translations, Surzhyk-language lyrics*. Luhansk : PE Afanasieva V. I. P. 59–60.

⁵⁰ Nyzovyi, I. D. (2003). *Confusion: lyrics and anti-lyrics*. Luhansk : Luha-print. P. 29.

⁵¹ Nyzovyi, I. D. (1971). *Provesin: poetry*. Kyiv : Soviet writer. P. 73–76.

⁵² Nyzovyi, I. D. (2001). *Tykhopleso-chasoplyn: lyrics*. Luhansk : Globus. P. 46–52.

⁵³ Nyzovyi, I. D. (1997). *o, Oriiano...: poetry*. Luhansk : Luhansk Regional Organization of the Writers’ Union of Ukraine. P. 26–28.

⁵⁴ Nyzovyi, I. D. (1995). *Altar: poetry*. Luhansk : Publishing House “Raiduha”, Luhansk organization of the Union of Writers of Ukraine. P. 77–84.

⁵⁵ Nyzovyi, I. D. (1994). *Pokotiollo: poetry*. Novoaidar: Union of Journalists of Ukraine. Novoaidar primary organization. P. 34–39.

⁵⁶ Nyzovyi, I. D. (1990). *It’s time to mow: poems, a poem*. Kyiv : Soviet writer. P. 70–71.

⁵⁷ Kovaliv, Y. I. (Ed.). (2007). *Literary encyclopedia* (Ch. 2). Kyiv : Akademiia. P. 74.

⁵⁸ Hromiak, R. T. (Ed.), Kovaliv, Y. I. (Ed.), Teremko, V. I. (Ed.). (2007). *Literary Dictionary*. Kyiv : Akademiia. P. 150.

⁵⁹ Ibid. P. 709.

the first half stanza of the tanka. There were several schools of H.: “Kofu” – “ancient school” associated with the name of Matsunaha Teitoku, school Nisiiami Soina, school “Siofu” – “true school”, where the most prominent figure was Matsuo Basio, who reformed H. into a new haiku genre: since then, subjective lyricism has given a way to a direct depiction of nature”⁶⁰.

Scientist, translator from Japanese into Ukrainian, member of the Scientific Society of Architects of Japan, lecturer at the Ukrainian-Japanese Center Ihor Sikorskyi KPI, a member of the Japanese club of haiku poets “Kasei” H. Shevtsova noted: “A haiku poem is not just a short poem. At first glance, the haiku tells of some insignificant little things related to nature. But there is the complexity, and the value, and the greatness of haiku, that because of those seemingly “little things” we can see and feel the huge and wonderful world around us. Perhaps each of us looked at the drops of rain or dew on the branches or leaves and wondered how they, so small and funny reflect everything around us? And our eyes, and the whole face, and the whole world behind us: from what side you approach the drop, and the world exists in it, it grows bigger and bigger – as if it continues itself.

So is the haiku. Of course, it is impossible to describe the whole world in three short lines. But you can do much wiser – you can make the readers feel this world on their own”⁶¹.

The Russian literary critic and writer O. Henis in his philological novel “Dovlatov and Surroundings” remarked: “Hoku doesn’t tell what the poet sees, but it forces us to see what is visible even without it. <...> Hoku is not concise, but self-sufficient <...> The plot in *hoku* is developing outside the text. We see only its consequence: life, the indisputable presence of things, the uncompromising reality of their existence. <...> The words in *hoku* must be stunning in accuracy – as if you put your hand in boiling water”⁶².

In his haiku, I. Nyzovyi departs from the Japanese tradition of depicting the moment of life through the rage of nature and man, or rather does not stop on it, but expands the range of themes, motives, images, and so on. The artist does not use the typical for the Japanese style “seasonal words” – kigo to emphasize a particular season through the ideological and semantic, problem-thematic and figurative variations of the poems. His haiku is not just an impression of contemplation of nature. This is poetry of civic, autobiographical, philosophical sound, these poetic notes are based on instant impressions and experience. In the elements of the haiku cycle

⁶⁰ Hromiak, R. T. (Ed.), Kovaliv, Y. I. (Ed.), Teremko, V. I. (Ed.). (2007). *Literary Dictionary*. Kyiv : Akademiia. P. 709.

⁶¹ Shevtsova, H. (2007). *Guide album. In the footsteps of Basio*. Kyiv : Grani-T. P. 6–7.

⁶² Bondarenko, I. (2007). *Japanese classical poetry*. In T. Denysova (Ed.), R. Dotsenko (Ed.), I. Dziuba (Ed.) & other ed. Kharkiv : Folio. P. 19–20.

“Shamrock” the poet noted: “In the earth of Ukrainian poetry / I will sow exotic grain – “hoku”, Which is brought from the Japanese islands”, “Line is like a garden bed: / What you sowed, / Must grow and bloom...”⁶³

As for haiku, which is essentially poetic miniatures of civic poetry, it broadcasts social, national and, in particular, patriotic motives. The key images here are the Ukrainian language and Ukrainian song (“I fall in love with my mother tongue: / By myself / I communicate with the Poltava dialect”, “Lilechko-sandulesochko, / Dzvinkoholosa doinochko, / Daughter of Ukrainian song!”)⁶⁴.

Autobiographical haiku raise topics that relate directly to the writer himself, his memories, his environment, his profession, etc. (“What a miserable / In modern fashion clothes / My classmate!”, “Everything has shrunk / In my former universe – / In the land of childhood I feel like Gulliver”⁶⁵, “My school, atheist, / Turned into a church, / How the world has changed!”⁶⁶, “I came out of the hospital as if from prison. / I wonder to myself why / Do I compare the familiar with the unknown?”, “I’ll shave till the blue glistens – / I’ll go easily against the wind, / Like a yacht against the waves”⁶⁷, “The muse overworked – / Even the voice / Hoarse: not a word to say”)⁶⁸.

Among the small poetic forms of I. Nyzovyi philosophical poems are also common, the author rethinks the eternal existential crisis situations in there. In this way, with the help of “the most important existential personality”⁶⁹ – his work (not only poetic but also prose and journalistic) – the artist exposes his own existential crisis. This can be clearly seen in the series of miniatures “What I care about”, which consists of a monologue, a couplet and a trilogy (haiku): “I’m looking for what I lost forever...”, “Find lost forever – / the top of creative life!”, “At the end of the search I will meet / myself – we will smoke together / our last cigarette...”⁷⁰

According to V. Hrekova, the crisis of personality is “not a rare phenomenon, but a systemic failure, which means the presence of a set of

⁶³ Nyzovyi, I. D. (1997). *Illumination of autumn: lyrics*. Luhansk : Osiris. P. 43.

⁶⁴ Nyzovyi, I. D. (2003). *That is why the name was lost: poetry*. Luhansk : Luha-print. P. 49.

⁶⁵ Ibid.

⁶⁶ Nyzovyi, I. D. (2010). *I live on the Julian calendars: poetry*. Luhansk : PE Afanasieva V. I. P. 48.

⁶⁷ Ibid. P. 49.

⁶⁸ Nyzovyi, I. D. (1997). *Illumination of autumn: lyrics*. Luhansk : Osiris. P. 45.

⁶⁹ Hrekova, V. S. (2014). The influence of creativity on overcoming the existential crisis of personality. *Lines. Philosophy series*, 6(110). P. 57.

⁷⁰ Nyzovyi, I. D. (2007). *White Tower – native Babylon: poetry, translations, Surzhyk-language lyrics*. Luhansk : PE Afanasieva V. I. P. 44.

certain problems in society”⁷¹: “Strike / All my watches... / What time is it and what era?”⁷²

As for landscape lyrics in the context of thematic groups of poetic haiku, the artist uses mostly favorite landscape motives – autumn, which will reflect the minor moods of the author, his melancholy about his own aging against the background of the death of flora, and the corresponding kigo, which emphasizes the season – *rain* and diminutives – *doshchyk* (Ukrainian) and actually the author’s neologism to denote it – *a downpour*; *September*; *viburnum heat*, which occurs approximately in September; autumn and its derivatives – *autumn landscapes*, *autumn leaves*, *autumn blood*, shades of yellow in nature – *yellowed leaf*: “Evening rain will rinse / Zinc gutters – in the morning / Swallows will chirp from there”⁷³; “Autumn landscapes are blurred / Flowing through the window glass – / Disappear in a puddle of heaven”⁷⁴; “Autumn – / My golden three dots / At the end of the archaic phrase...”, “This September / So *gloomy*, / So not talkative!”, “Hiding / Under the autumn leaves, / To sting the needles sharp”⁷⁵, “Faded, / Summer has passed – / How much gray is in my hair!”⁷⁶, “Minor, such a minor... / And I pulled myself together / To bring order to the soul”, “There comes a *downpour* / And a sunny bunny / Disguised under a yellowed leaf”⁷⁷, “I do not dare / In the gray autumn / A little wisdom to ask”⁷⁸, “Everything is colder in the heart – / Blood of autumn / Thickened and lazy”⁷⁹, “I will cook green borsch, / I will invite rain to come over – / We will have a delicious dinner just two of us...”⁸⁰, “Viburnum heat / Heats the air / And dries leaves, herbs and moss”, “I say to myself: / This autumn is not the last / In the calendar. Hope and love!”⁸¹

As we can see, in his haiku, as well as in all his work (poetic, fiction, journalistic and memoir), the author often uses occasionalisms. The love and tendency to “forge” new Ukrainian words appeared in the early childhood of

⁷¹ Hrekova, V. S. (2014). The influence of creativity on overcoming the existential crisis of personality. *Lines. Philosophy series*, 6(110). P. 57.

⁷² Nyzovyi, I. D. (1997). *Illumination of autumn: lyrics*. Luhansk : Osiris. P. 40.

⁷³ Nyzovyi, I. D. (2003). *That is why the name was lost: poetry*. Luhansk : Luha-print. P. 49.

⁷⁴ Nyzovyi, I. D. (2010). *I live on the Julian calendars: poetry*. Luhansk : PE Afanasieva V. I. P. 49.

⁷⁵ Nyzovyi, I. D. (1997). *Illumination of autumn: lyrics*. Luhansk : Osiris. P. 30.

⁷⁶ Ibid. P. 31.

⁷⁷ Nyzovyi, I. D. (1997). *Illumination of autumn: lyrics*. Luhansk : Osiris. P. 33.

⁷⁸ Ibid. P. 34.

⁷⁹ Ibid. P. 35.

⁸⁰ Nyzovyi, I. D. (1997). *Illumination of autumn: lyrics*. Luhansk : Osiris. P. 40.

⁸¹ Ibid. P. 44.

the artist (according to the writer, “it seems it appeared from the first grade”), which had the first samples of the writing of a young writer: “From rough wrapping paper he made notebooks, decorated them with their own drawings. These were not poems, but something in prose – fabulous, unusual, something that is beyond my poor real life. I invented my unusual world, came up with events and situations. He even came up with the words: for example, the gorge was a gorge (ushchelyna – Ukrainian) became “ushcheha” (Ukrainian) for me. I thought it sounded better, more literary”⁸².

The time characteristics of I. Nyzovyi Ukrainian haiku are also more variable than the Japanese ones. If in Japanese hoku the story is told mostly in the present, the Ukrainian writer “juggles” sometimes depending on the ideological and semantic and problematic aspects of the works: “A star fell on the palm / straight from the sky... / Rain or hail?”, “Tatar yoke in Luhan – / all was ruined by Mamai Donetskyyi... / Bandit freedom’s walking!”, “And a woman will come to the throne: / hey, move, gentlemen, – / serve a woman!”⁸³

CONCLUSIONS

I. Nyzovyi is a talented Ukrainian writer who worked at the turn of the century. The way of life and natural abilities to literary creativity largely determined the professional direction of his activity. He is the author of more than a hundred collections of works of various genres and problem-thematic contents. The artist had something to say in them, because he felt the burden of many terrible events in Ukrainian history: the World War II, because of which he became an orphan, the famines of 1932–1933 and 1946–1947, which actually completely destroyed his family, changes in Soviet regimes and repressions, which restricted various kinds of human freedom, the problems of state formation during the times of independent Ukraine, etc. The writer, despite all kinds of oppression, defended his civic position and national interests of the Ukrainian people in a completely Russified region – in the far east of Ukraine – Luhansk region. Despite the urgently relevant works in the conditions of the Ukrainian present, which require thorough scientific research and wide public involvement, the figure of I. Nyzovyi remains unfairly underestimated, and his works are poorly studied in the context of local literary discourse. There is no research attention, in particular, to small forms of poetic creativity of the writer. On the example of such a classic Japanese poem as haiku, successfully adapted

⁸² Nyzovyi, I. D. (2003). *After dusk: notes of annihilation*. Luhansk : Hlobus. P. 19–20.

⁸³ Nyzovyi, I. D. (2010). *The highest right is to live openly: poetry, prose, translations*. Luhansk : PE Suvaldo V. R. P. 287–288.

to modern Ukrainian realities and idiosyncrasies of the writer, we can see how unique is the appropriation and modification of the oriental genre presented in the creative laboratory of the writer.

SUMMARY

Based on the analysis of memoirs, as well as the involvement of periodicals and scientific critical works that demonstrate the personality of I. Nyzovyi and the importance of his work through the prism of his contemporaries, the study attempts to comprehensively consider the biographical component of the writer and rethink the fact determined the professional literary activity of the artist. Much attention is paid to revealing the significance of the role of an infinitely talented person, a person-citizen, a person-patriot in the context of unfavorable cultural and artistic space. The paper also analyzes the peculiarities of the Ukrainian lyricist's borrowing of the Japanese haiku genre and its transformation into an original poetic form in accordance with the author's intention. The work demonstrates in detail the characteristic features of the classical genre of haiku and its Ukrainian counterpart, created by I. Nyzovyi.

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THEORETICAL AND METHODOLOGICAL FUNDAMENTALS OF TEACHING PHILOLOGICAL DISCIPLINES IN THE MODERN INSTITUTION OF HIGHER EDUCATION

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INTRODUCTION

The modern world is characterized by a significant increase in the amount of information that has positive and negative trends. Among the most significant positive trends are free access to any amount of information. Among the negative – unpreparedness for its perception and lack of skills and abilities to work with it. This leads to the fact that a person has distorted or superficial ideas about phenomena, manipulation, belief in fakes, dogmatism of thinking. Thus, this situation needs serious attention from teachers and psychologists at all levels of education. Especially this concerns the training of future teachers, whose task is to educate the future generation that will live in the information world and therefore requires the formation of skills to work with information.

The training system of future teachers is now undergoing radical changes, however, they do not yet fully reflect the modern requirements of society. Despite the significant changes that have already taken place in recent years in the education system, pedagogical education remains on the “border between knowledge preserved in libraries and copybooks and teachers’ computers, and knowledge operating in the field of production”¹.

Therefore, it is necessary to reveal the theoretical and methodological principles of training future professionals in higher education institutions, which contains several components and we will focus on philology.

We will include educational paradigms and approaches to theoretical bases, to methodological use of educational technologies.

The training of future teachers is carried out in higher education institutions and contains a number of disciplines of professional training, a significant part of which is occupied by the disciplines of the philological cycle. Here it is present the content of philological training of future primary school teachers on the example of the State Institution “Luhansk Taras Shevchenko National University”: “Oral and written communication and academic rhetoric”, “Foreign

¹ Klymchuk, V. O. (2006). Faktorni analiz: vykorystannia u psykholohichnykh doslidzhenniakh [Factor analysis: use in psychological research]. *Praktychna psykholohiia ta sotsialna robota*. № 8. P. 43–48. P. 21.

language for specific purposes’, ‘Modern Ukrainian with a practice’, ‘Modern Russian with a practice’, ‘Children’s literature with the basics of literary studies’, ‘Scientific communication in Ukrainian’, ‘Methods of teaching language and literature of the educational branch (Ukrainian language and literary reading)’, ‘Methods of teaching language and literature of the educational branch (language and literature of indigenous peoples and national minorities)’, ‘Speech culture with a practice on expressive reading’, ‘National education in primary school at language and reading lessons’. Thus, the philological cycle of the obligatory component of the curriculum of the specialty 013 ‘Primary education’ is presented.

The latest in the structure of curricula was the presence of a selective component that implements the transition from a unified to a variable system of professional-pedagogical education. Therefore, in the curriculum, selective courses are presented in the amount of 60 credits, which is a quarter of the total number of credits. However, it is difficult to predict the choice of philological disciplines here, so we will consider only a mandatory component.

1. Educational paradigm of teaching philological disciplines in the modern institution of higher education

The study of theoretical and methodological principles of teaching philological disciplines in a modern institution of higher education will be begun precisely through the presentation of a possible educational paradigm.

The concept of ‘paradigm’ was introduced into scientific circulation by T. Kun, by which the scientist understood the recognized scientific achievements, which over a period of time provide an opportunity to understand the problem and ways to solve it².

In the reference literature, a paradigm is a certain theory or model:

- which is a model in the process of solving research problems by a certain scientific community³;
- accurate scientific theory, embodied in a system of concepts that reflects the essential features of reality; recognized by all scientific achievements that give the scientific community a model of problem statement and its solution during a certain historical period⁴;

² Kun, T. (2002). *Struktura nauchnyih revolyutsiy* [The structure of scientific revolutions]. Moskva. AST. 608 p.

³ Honcharenko, S. (1997). *Ukrainskyi pedahohichnyi slovnyk* [Ukrainian pedagogical dictionary]. Kyiv : Lybid. 373 p. P. 248.

⁴ Chernyshova, Ye. R. Huzii, N. V. Liakhotskyi, V. P. ta in., (2014). *Terminolohichnyi slovnyk z osnov pidhotovky naukovykh ta naukovopedahohichnykh kadriv pisliadyplomnoi pedahohichnoi osvity* [Terminological dictionary on the basics of training scientific and scientific-pedagogical staff of postgraduate pedagogical education] / za

- which is accepted as a model for solving the research problem⁵.

E. Zaredinova, based on a thorough analysis of the scientific literature, claims that “the first concept of paradigmatic justification of pedagogical phenomena was proposed by M. Bohuslavskiy and H. Kornetov”, who interpreted the evolution of pedagogy as “alternation of episodes of competition of different scientific and pedagogical societies formed and functioned on the basis of a certain model of scientific activity”⁶.

The researcher’s statement (which is important for us) about the fact that in pedagogics to define such paradigms we use several terms: the pedagogical paradigm, the paradigm of education, the paradigm of learning, the paradigm of upbringing, the paradigm of educational-upbringing process⁷.

Researchers define the educational paradigm as:

- characteristics of typological features and semantic boundaries of the subject of pedagogical activity in the space of professional life⁸;
- a set of concepts, values, ideas and practices that divide society and form a vision of education as the formation of culture and intelligence of the new generation in the transfer of social experience from seniors, represented by the categories of “knowledge”, “skills”, “competencies” and other attributes of activity mastered by previous generations⁹;
- a set of theoretical and methodological approaches that determine the system of education embodied in science and practice at a particular historical stage¹⁰.

naukovoiu redaktsiieiu Ye. R. Chernyshovoi, Kyiv, DVNZ “Universytet menedzhmentu osvity”. 230 p. P. 122.

⁵ Ilchyov, L. F. Fedoseev, P. N. Kovalyov, S. M. Panov, V. G. (1983). *Filosofskiy entsiklopedicheskyy slovar* [Philosophical Encyclopedic Dictionary]. Moskva. *Sovetskaya entsiklopediya*. 840 p. P. 477.

⁶ Zaredinova, E. (2017). Paradyhmalni zasady formuvannya sotsiokulturnykh tsinnostei osobystosti u VNZ [Paradigmatic principles of formation of socio-cultural values of the individual in higher education]. *Naukovyi visnyk MNU imeni V. O. Sukhomlynskoho. Pedahohichni nauky*. № 1 (56) liutyi. P. 66–70. P. 66-67.

⁷ Zaredinova, E. (2017). Paradyhmalni zasady formuvannya sotsiokulturnykh tsinnostei osobystosti u VNZ [Paradigmatic principles of formation of socio-cultural values of the individual in higher education]. *Naukovyi visnyk MNU imeni V. O. Sukhomlynskoho. Pedahohichni nauky*. № 1 (56) liutyi. P. 67.

⁸ Kolesnikova, I. A. (1999). Pedagogicheskaya realnost v zerkale mezhpardigmalnoy refleksii [Pedagogical reality in the mirror of interparadigmatic reflection]. Sankt-Peterburg. Petropolis. 225 p. P. 23.

⁹ Karyakin, Yu. V. (2009). Novaya paradigma obrazovaniya [New paradigm of education]. *Vestnik Tomskogo gosudarstvennogo universiteta*. № 329. P. 39-43. P. 43.

¹⁰ Demianenko, N. (2006). Pedahohichna paradyhma vyshchoi shkoly Ukrainy : heneza y evoliutsiia [Pedagogical paradigm of higher education in Ukraine : genesis and evolution]. *Filosofia osvity*. № 2 (4). P. 256–265. P. 256.

Modern researchers (S. Bader, Yu. Kariakin, O. Linnik, I. Lypskyi) emphasize the revolution in science, which is due to the change of educational paradigms at the present stage, in particular the transition from technocratic (classical) paradigms to humanistic (neoclassical). Their difference is that the classical paradigms are aimed at the cult of science and technology, rationalism, knowledge as values, and the neoclassical ones focus on Man as the highest value. Thus, modern educational paradigms are humanistic, and their purpose is to nurture a person who multiplies cultural values and is self-worth¹¹.

The most common humanistic educational paradigms today are: competence, synergetic, axiological, value-semantic, personal, semantic, integrative, reflective, systemic, and others.

The competency paradigm is based on the competency approach and means the practical implementation of the connection between higher professional education and work¹².

The synergetic paradigm is based on synergetics, the ultimate goal of the philosophy of which is the search for “mechanisms of survival of society” in the process of resolving the contradictions between stability, general necessity and variability, chaotic randomness¹³.

The axiological paradigm is the understanding and significance of the value of human life, upbringing and education, pedagogical activity and education in general.

The value-semantic paradigm consists in the idea of a person’s natural desire for knowledge and self-knowledge (self-actualization), which becomes possible in the process of interaction with other subjects of the educational process during the exchange of cultural values and meanings, as well as in various activities. meaning for applicants¹⁴.

¹¹ Krysovatyi, A. I. (2015). Osnovni paradyhmy osvity ta yikh sutnisna kharakterystyka [Basic paradigms of education and their essential characteristics]. *Osvitohiia*. № 1. P. 114–116.

¹² Бойчук, Ю., Таймасов, Ю. (2015). Kompetentnisna paradyhma v suchasni vyshchii profesiinii osviti [Competence paradigm in modern higher professional education]. *Novyi kolehium*. № 1. P. 38–44. P. 38.

¹³ Luzik, E. V. (2015). Synerhetychna model rozvytku vyshchoi profesiinnoi osvity [Synergetic model of higher professional education development]. *Visnyk Natsionalnoho aviatyinoho universytetu. Seriya: Pedahohika, Psykholohiia*. № 7. P. 84–88., P. 85.

¹⁴ Bader, S. O. (2020). Systema formuvannia tsinnisno-smyslovykh oriantatsii maibutnykh vykhovateliv zakladiv doshkilnoi osvity u fakhovii pidhotovtsi [The system of formation of value and semantic orientations of future educators of preschool education institutions in professional training] : dysertatsiia na zdobuttia nauk. stup. dok. ped. nauk 13.00.04 – teoriia i metodyka profesiinnoi osvity. Starobilsk. 576 p. P. 151.

The personal (personality-oriented) paradigm is aimed at the subject-subject relationship, the attitude to the pupil as a person, an independent and responsible subject who can move on his own trajectory. The essential features of this paradigm, scientists include: change of learning goals – a departure from the acquisition of ready-made knowledge, skills and abilities and the transition to a conscious need for self-development and self-realization; the subject of teaching ceases to be an end in itself, but acts as a means of personal development; use of personality-oriented technologies, methods, techniques, forms and means of educational activities; overcoming the contradictions between the student's own educational activities and the need to form his personal pedagogical position through the use of various forms of reflection and a holistic combination of their own educational activities with research work¹⁵.

Semantic paradigm – education creates a semantic picture of the world and helps to make life decisions in uncertain situations¹⁶. *The personal-semantic paradigm* consists in the professional training of future teachers as a search for personal and professional meanings.

Integrative paradigm – the idea of including the individual in creative work, a combination of science and production¹⁷.

Reflexive paradigm – the creation of a certain environment for self-knowledge, self-awareness and self-disclosure of the future specialist. Its purpose is to form reflective constructs of the future specialist. The tasks of this paradigm are the orientation of professional self-awareness in the direction of analysis, evaluation and adjustment of pedagogical concepts, own activity, its perception by others, value-semantic awareness of the future profession¹⁸.

Systemic paradigm in education – a set of concepts, values, ideas and practices shared by society and forms the vision of education as the cultivation of individuals in the educational environment, is based on the experience of previous generations, focused on independent cognitive

¹⁵ Piekhota, O. M., Starieva, A. M. (2005). Osobystisno oriietovane navchannia : pidhotovka vchytelia [Personality-oriented learning: teacher training] : monohrafiia. Mykolaiv : Vyd-vo "Ilion", 272 p. P. 68–70.

¹⁶ Asmolov, A. G. (1996). Kulturno-istoricheskaya psikhologiya i konstruirovaniye mirov [Cultural-Historical Psychology and the Construction of Worlds]. Moskva. Institut prakticheskoy psikhologii, Voronezh. NPO "MODEK". 768 p. P. 678.

¹⁷ Turchenko, V. N. (2015). Integrativnaya paradigma obrazovaniya [An integrative paradigm of education]. Concorde. № 1. P. 78-95. URL: <https://cyberleninka.ru/article/n/integrativnaya-paradigma-obrazovaniya>.

¹⁸ Zaredinova, E. (2017). Paradyhmalni zasady formuvannia sotsiokulturnykh tsinnostei osobystosti u VNZ [Paradigmatic principles of formation of socio-cultural values of the individual in higher education]. *Naukovyi visnyk MNU imeni V. O. Sukhomlynskoho. Pedahohichni nauky*. № 1 (56) liutyi. P. 69.

movements, under the guidance of the teacher, based on the process of cognition as the basis of natural development¹⁹.

Analysis of the content of the presented humanistic educational paradigms allows us to identify a number of common features:

- common leading idea: comprehensive development of the applicant's personality;
- formation of relevant competencies;
- focus on the formation of a system of values, personal life strategies;
- focus on the uniqueness of the individual: taking into account its uniqueness and ability to realize their own potential;
- the teacher plays the role of facilitator, partner;
- the leading result – the formation of knowledge and skills that will be the key to becoming a professional.

It is absolutely possible to say that today there is no unique humanistic educational paradigm, however, the presented paradigms do not mutually exclude each other, but complement each other.

Thus, we can assume that the presented educational paradigms are in some way common to the educational process of IHE, in particular during the teaching of philological disciplines.

At the same time, the teaching of these disciplines is based on a number of specific linguistic paradigms: comparative-historical (genetic, element-taxonomic, linguistic comparativism), structuralist (system-structural, taxonomic), generative, cognitive, communicative (communicative-functional and pragmatic). We will reveal them in more detail.

Comparative-historical (genetic, element-taxonomic, linguistic comparativism) paradigm is based on a comparative method of research, which used a historical and then a diachronic approach to language. The main principles of this paradigm are empiricism, psychologism, similarity.

Structuralist (system-structural, taxonomic) paradigm is based on linguistic immanence, during the implementation of this paradigm is based on the following principles: synchronicity of linguistic description; ontological dualism of invariants and variants of language units; systematic language, its level hierarchy, the presence of systemic relations at all language levels; opposition as a definition of the differential content of an element by checking its oppositions to other elements in a paradigmatic class or in a syntagmatic sequence²⁰.

¹⁹ Karyakin, Yu. V. *Novaya paradigma obrazovaniya* [New paradigm of education]. URL: <http://journals.tsu.ru/uploads/import/842/files/329-039.pdf>.

²⁰ Selivanova, O. (2009). *Linhvometodolohiia – naukova paradyhma – epistema* [Linguomethodology – a scientific paradigm – an episteme]. *Naukovyi visnyk Chernivetskoho universytetu*. Vypusk 475–477. *Slovianska filolohiia*. P. 208–214. P. 211.

The generative paradigm sees language as an independent, self-sufficient cognitive phenomenon. The generative paradigm became a prerequisite for the emergence of cognitive science.

The cognitive paradigm is based on rationalist and phenomenological methodologies. It is characterized by the focus on the study of language as a means of obtaining, storing, processing, processing and using knowledge to study ways of conceptualization and categorization in a particular language of the world of reality and internal reflexive experience. Cognitive linguistics faces a number of tasks: analysis of the nature of human language competence, its ontogenesis; 2) determining the specifics of categorization and conceptualization; 3) description of the organization of the internal lexicon, verbal memory in general; 4) explanation of human cognitive activity in the processes of generation, perception and understanding of speech, communication; 5) study of cognitive processes and the role of natural languages in their implementation; 6) establishing the ratio of language structures with cognitive ones, etc²¹.

The communicative (communicative-functional, pragmatic) paradigm is the newest. Its appearance is due to “the assertion of the human factor as a subject of activity in the broadest sense, the activity of communication, communicative and linguistic activity, closer inclusion in the circle of anthropological sciences”²². This paradigm is based on the analysis of the human factor in language, activity and teleological behavior of the language system in the communicative environment. This paradigm, according to O. Selivanova, is characterized by the perception of the object in its interaction with the environment as an activity, the functioning of the system²³.

As among general educational paradigms, among specific ones it is difficult to define their clear boundaries. We can only note that the most modern is communicative.

Thus, generalizing scientific research, we can make the following generalizations: today there is a change in the leading educational paradigms

²¹ Selivanova, O. (2009). Lihvometodolohiia – naukova paradyhma – epistema [Linguomethodology – a scientific paradigm – an episteme]. *Naukovyi visnyk Chernivetskoho universytetu*. Vypusk 475–477. *Slovianska filolohiia*. P. 208–214. P. 211.

²² Manchul, B. Marchuk, M. (2012). Lihvistychna paradyhma v strukturii humanitarno-naukovoii metodolohii [Linguistic paradigm in the structure of humanities methodology]. *Naukovyi visnyk Chernivetskoho universytetu*. *Zbirnyk naukovykh prats*. Vypusk 621–622. *Filosofia*. P. 59–65. P. 61.

²³ Selivanova, O. (2009). Lihvometodolohiia – naukova paradyhma – epistema [Linguomethodology – a scientific paradigm – an episteme]. *Naukovyi visnyk Chernivetskoho universytetu*. Vypusk 475–477. *Slovianska filolohiia*. P. 208–214. P. 211.

from technocratic (classical) to humanistic (neoclassical). Modern humanistic educational paradigms are characterized by a number of common features, in particular, individual development and taking into account the uniqueness of the individual, the formation of leading competencies, including professional, focus on values, teacher-facilitator.

It is clear that the teaching of philological disciplines in a modern institution of higher education should be based on the so-called “general” modern educational paradigms: value-semantic, competence, synergetic, value-semantic, personality-oriented, semantic, integrative, reflective and systemic. Relying on one of these paradigms or the application of an appropriate combination of several of them will allow you to keep up with the times, to train a competitive modern specialist.

At the same time, when teaching the disciplines of the philological cycle, scientists rely on specific paradigms – comparative-historical (genetic, element-taxonomic, linguistic comparativism), structuralist (system-structural, taxonomic), generative, cognitive, communicative (communicative-functional, pragmatic).

Thus, we observe at the present stage we see a change in educational paradigms, both general and specific, the transition to humanistic educational paradigms and the forefront of a specific, communicative, paradigm, centered on man, his use of language to achieve certain goals.

2. Methodological approaches during the teaching of philological disciplines in the modern institution of higher education

The teaching of philological disciplines in a modern institution of higher education certainly requires a balanced approach, an adequate scientific basis on which to base and from which to explain the main phenomena. Therefore, such a teaching process requires the selection of methodological tools, which consists not only in the choice of educational paradigm, but also methodological approaches.

“Methodology” is interpreted as: 1. The doctrine of the scientific method of cognition and transformation of the world, its philosophical, theoretical basis. 2. A set of research techniques used in any science in accordance with the specifics of the object of its knowledge²⁴.

Under the methodology following²⁵, we will understand “a set of approaches, methods, techniques, techniques and procedures used in the

²⁴ Slovnyk ukraïnskoi movy : v 11 tomakh (1973). [Dictionary of the Ukrainian language: in 11 volumes]. / za redaktsiieiu I. K. Bilodida. T. 4. AN URSR. Instytut movoznavstva. URL: http://ukrlit.org/slovnyk/slovnyk_ukraïnskoi_movy_v_11_tomakh.

²⁵ Filozofskyi entsyklopedychnyi slovnyk (2002). [Philosophical encyclopedic dictionary]. Kyiv : Instytut filozofii im. H. S. Skovorody NANU. Abrys. 744 p. P. 374.

process of scientific knowledge and practice to achieve a predetermined goal”²⁶.

We will study the methodological principles of teaching philological disciplines in a modern institution of higher education based on four levels of methodological knowledge identified by E. Yudin: philosophical, general scientific, specific scientific, technological level²⁷. It is needed to identify specific approaches at each level of the study.

It is clear that the teaching of philological disciplines in a modern institution of higher education is subject to general pedagogical and specific methodological approaches.

We have identified the following main approaches to the training of future teachers in a modern institution of higher education at each methodological level:

- philosophical: axiological, culturological approaches;
- general scientific: system, synergetic approaches;
- specific-scientific: subject-activity, competence, contextual, personality-oriented approaches;
- technological: technological, hermeneutic, dialogical.

The correctness of this approach is confirmed by the analysis of research on the linguodidactics of higher education, work programs of philological disciplines, etc. This analysis showed that the teaching of disciplines of the philological cycle is based on methodological approaches, among which the main ones are competence, communicative-activity, culturological, context-developmental. It is these approaches that allow the application and mastery of humanistic technologies for conducting philological classes. So let's look at them in more detail.

The axiological approach is a distinctive feature of humanistic pedagogy, because humanistic pedagogy is based on values. The axiological approach acquires special significance in the process of training a future specialist, because the modern education system should be based on universal, common European and national values. The formation of values should begin at an early age and continue throughout the training period, so it is the teachers who are tasked with forming the values of the future generation, and accordingly they themselves should be formed these values.

Scientists define *the culturological approach* as a way of becoming a person in culture, which is based on axiology. This approach is usually

²⁶ Filosofskyi entsyklopedychnyi slovnyk (2002). [Philosophical encyclopedic dictionary]. Kyiv : Instytut filosofii im. H. S. Skovorody NANU. Abrys. 744 p. P. 374.

²⁷ Yudin, E. G. (1978). *Sistemnyi podhod i printsip deyatelnosti* [Systematic approach and principle of activity]. Moskva : Nauka. 391 p. P. 64.

considered in the context of a general philosophical understanding of culture. O. Oliinyk interprets the culturological approach in pedagogical education as “a set of theoretical and methodological provisions and organizational and pedagogical measures aimed at creating conditions for the assimilation and translation of pedagogical values and technologies that provide creative self-realization of the teacher’s personality in professional activities”²⁸.

The system approach is in the study of the object (according to Yu. Shabanova) “as an integral set of elements in the set of relations and connections between them, in the consideration of the object as a system”²⁹. It is clear that the training of future teachers takes place in a certain system, in holistically, structured, connected, and so on”.

We will explain *the synergetic approach* following O. Vozniuk, who defines it as the result of the implementation of “a new educational direction – pedagogical synergetics, which studies educational processes from the point of view of synergetics methodology”³⁰. V. Kremen defines pedagogical synergetics as a sphere of pedagogical knowledge, which is based on the laws and regularities of self-organization and self-development of the system³¹. It means that the key mechanisms are self-development and self-organization. The importance of a synergetic approach in the teaching of philological disciplines lies in its close connection with the system, the possibility of dialogue, creativity, individual development.

The subject-activity approach is the leading value of the activity, during which the subject has the opportunity to solve various problems. That is, according to this approach, the central in the educational process are the subjects: applicants and teachers who constantly interact.

²⁸ Oliinyk, O. (2006). Kulturolohichniy pidkhd yak naukova osnova rozvytku teorii ta praktyky pedahohichnoi osvity [Culturological approach as a scientific basis for the development of theory and practice of pedagogical education]. *Pedahohichni nauky. Naukovi pratsi*. T. 50, vyp. 37. P. 39–42. P. 39. URL: <https://lib.chmnu.edu.ua/pdf/naukpraci/pedagogika/2006/50-37-6.pdf>.

²⁹ Shabanova, Yu. O. (2014). Systemnyi pidkhd u vyshchyi shkoli : pidruchnyk dlia stud. mahistratury za spetsialnistiu “Pedahohika vyshchoi shkoly” [System approach in high school: a textbook for students. Master’s degree in “Higher School Pedagogy”]. Dnipropetrovsk : Natsionalnyi hirnychiy universytet. 120 p. P. 15.

³⁰ Vozniuk, O. V. (2012). Pedahohichna synerhetyka: heneza, teoriia i praktyka [Pedagogical synergetics: genesis, theory and practice] : monohrafiia. Zhytomyr : Vydavnytstvo ZhDU imeni Ivana Franka. 708 p. P. 178.

³¹ Kremen, V. (2013). Pedahohichna synerhetyka: poniattiino-katehorialnyi syntez [Pedagogical synergetics: conceptual and categorical synthesis]. *Teoriia i praktyka upravlinnia sotsialnyimi systemamy*. 2013. № 3. P. 3–19. P. 3–4.

The competency approach is quite new in the modern pedagogical nation. The training of future teachers is carried out in such a way as to have not only a high level of competencies, but also the ability to further their development. Today in the scientific literature two groups of competencies are defined: *subject specific* competencies and *generic* competencies (transferable skills). The introduction of a competency-based approach in education makes it possible to reorient the content of education to the subjective achievements of the applicant; appropriate construction of classes, the use of such technologies that most effectively contribute to the formation of competencies, including professional.

The contextual approach is implemented in the process of contextual learning. The founder of this approach A. Verbytskyi defines contextual learning as a conceptual basis for the integration of different activities of applicants (educational, scientific, practical) [105]. The researcher supports the use of active learning methods with traditional ones. We also emphasize the requirements that ensure the effectiveness of the contextualization of learning, defined by D. Perin: 1) creating conditions for interdisciplinary cooperation of teachers: discussion of curricula, approaches to assessment, teaching methods; mutual visits; discussion of educational practice and teaching methods; coordination of the content of educational programs; 2) permanent professional development of the experience of contextualization, initiation and its support; use of evidence-based professional development techniques (eg training); 3) development of appropriate procedures for evaluating the results of contextualization to identify the degree of its effectiveness³².

Person-oriented approach is based on purposefulness, planning, continuity, special organization of the process aimed at the development and self-development of the applicant, taking into account his individual characteristics, interests, abilities³³. The implementation of this approach in the process of training future teachers, including the teaching of philological disciplines, determines the construction of the educational process taking into account the individuality of each student, his experience, reliance on his spirituality and values.

³² Perin, D. (2011). Facilitating Student Learning Through Contextualization. *Community College Review*. Vol. 39, issue 3, P. 31-32. DOI: <http://doi.org/10.1177/0091552111416227>.

³³ Dubaseniuk, O. A. (2012). Profesiina pedahohichna osvita : osobystisno oriientovanyi pidkhid [Professional pedagogical education: a personality-oriented approach] : monohrafiia / za red. O. A. Dubaseniuk. Zhytomyr : Vyd-vo ZhDU im. I. Franka. 436 p. P. 16.

The technological approach allows to create new opportunities for development of pedagogical activity through application of a certain pedagogical technology. This allows to optimize the educational process: to determine the organization of activities, purpose, predict and measure the result, take into account interdisciplinary links, cover all aspects of knowledge acquisition, evaluate and manage the solution of all problems arising during the educational process, including teaching philological disciplines.

The hermeneutic approach is most relevant to the teaching of philological disciplines in the modern institution of higher education. The main concepts of this approach are “understanding” and “interpretation”. Researchers (H. Aksionova) note that this approach is based on the idea of the influence of reading mechanisms on the interpretation of cultural texts on human consciousness in general, on the ways of thinking and worldview, as well as (indirectly) on other activities, including forecasting, modeling, design diagnostics and pedagogical communication³⁴.

A. Lyyenko claims that “most researchers believe that an adequate understanding of any text (scientific, technical, artistic, musical, etc.) consists of adequate disclosure of its meaning, which was invested in it by the author”³⁵.

However, in contrast, there is the opinion of M. Bakhtin, who stated that the interpretation of the text by the interpreter should be better than the author. Which is a reflection of a creative approach to the process of understanding, because the performer, for example, a musician, must be critical of the work being performed, preserve all the positive that is in it, and enrich it with the meaning of modernity and connect it with meaning author’s position³⁶.

We fully support A. Lyyenko’s opinion on the definition of hermeneutic principles on which the training of future teachers in pedagogical free educational institutions should be based: organization of the space of understanding in the pedagogical process; establishing interpersonal

³⁴ Aksionova, G. I. (1998). Formirovanie sub'ektnoy pozitsii uchitelya v protsesse professionalnoy podgotovki [Formation of the teacher’s subjective position in the process of professional training] : dissertatsiya doktora pedagogicheskikh nauk : 13.00.01, 19.00.07. Moskva. Moskovskiy pedagogicheskiy gosudarstvennyiy universitet. 411 p.

³⁵ Lyyenko, A. F. (2018). Hermenevtychnyi pidkhid u pedahohitsi i yoho pryntsyyp [Hermeneutic approach in pedagogy and its principles]. *Naukovyi visnyk Pivdenno-ukrainskoho natsionalnoho pedahohichnoho universytetu imeni K. D. Ushynskoho*. № 3 (122). P. 55–59. P. 56.

³⁶ Bakhtin, M. M. (1979). Estetika slovesnogo tvorchestva [Aesthetics of verbal creativity] / sostavitel S. G. Bocharov. Moskva : Iskusstvo. 424 p. P. 346.

relationships between teachers and students on the basis of dialogue, reflection, tolerance, empathy; development of the student's ability to self-understanding, self-identification with the pedagogical community and self-awareness as a future professional³⁷.

We believe that the teaching of philological disciplines in a modern institution of higher education should be based on the hermeneutic approach and its principles.

The dialogical approach is appropriately and accurately interpreted by I. Mykhailiuk: "the dialogical approach, dialogue is defined as a direct form of organization of the educational process, which provides for multilevel interaction of subjects of the educational process as a unity of meanings and goals, as means of acquiring knowledge and skills. Dialogic relations not only perform didactic functions in the educational process, but also acquire a developmental effect under the conditions of using the perceptual-reflexive abilities of the participants of interaction"³⁸.

In our opinion, the last two approaches – hermeneutic and dialogical – are fundamental in the teaching of philological disciplines, as they best meet their specifics.

Thus, the teaching of philological disciplines in a modern institution of higher education is based on a number of methodological approaches: axiological, culturological, systemic, synergetic, subject-activity, competence, contextual, personality-oriented, technological, hermeneutic, dialogical. An appropriate combination of which can ensure the effectiveness of teaching these disciplines in a modern institution of higher education.

3. Technology of critical thinking during teaching in a modern institution of higher education

The teaching of philological disciplines in a modern institution of higher education should be subordinated to the humanistic educational paradigm and based on a number of methodological approaches. However, the educational process requires the use of certain technologies.

³⁷ Lynenko, A. F. (2018). Hermenevtychnyi pidkhd u pedahohitsi i yoho pryntsyyp [Hermeneutic approach in pedagogy and its principles]. *Naukovyi visnyk Pivdemoukrainskoho natsionalnoho pedahohichnoho universytetu imeni K. D. Ushynskoho*. № 3 (122). P. 55–59. P. 57.

³⁸ Mykhailiuk, I. V. Dialohichnyi pidkhd do profesiinoi pidhotovky maibutnikh psykholohiv : sutnist, perspektyvy [Dialogic approach to the training of future psychologists : essence, prospects]. URL: <http://academy.ks.ua/wp-content/uploads/2014/05/77.pdf>.

Technology is understood as “a form of realization of cognitive abilities, which reflects the ability of a person to use a set of knowledge about methods and means of implementing a certain production process, resulting in qualitative changes in the subjects of technology”³⁹. In the scientific and pedagogical literature there are a large number of classifications of technologies, including pedagogical.

The most interesting and complete is the classification proposed by V. Khymynets:

- *structural and logical*: step-by-step organization of the learning system, which provides a logical sequence of outlining and solving didactic problems based on the selection of their content, forms, methods and teaching aids at each stage, taking into account the step-by-step diagnosis of results;

- *integrational*: didactic systems that provide integration of interdisciplinary knowledge and skills, various activities at the level of integrated courses, educational topics, etc.;

- *game*: didactic systems of using various games;

- *training*: a system of activities for testing certain algorithms for performing typical practical tasks, including with the help of a computer;

- *informational-computer*: are realized in didactic systems of computer training on the basis of “man-machine” dialogue by means of various educational programs;

- *dialogical*: a set of forms and methods of teaching based on dialogic thinking in inter-didactic systems of subject-subject level⁴⁰.

As we can see, modern science offers a significant amount of technology. However, it should be considered that today the training of future teachers takes place in the information world, where a significant amount of information prevails, so it is important to teach future professionals, above all, to work with information, a critical attitude to it. Due to this we propose to use the technology of development of critical thinking (TDKT) authored by C. Meredith, Ch. Templ, J. Steele, in the process of teaching philological disciplines in modern higher education institution. This technology is unique and can be used holistically in the educational process of future teachers.

Note that the technology of critical thinking development is an innovative pedagogical technology, which belongs to the personality-oriented technologies, is based on the activation and intensification of

³⁹ Praktykum z metodyky navchannia movoznavchykh dystsyplin u vyshchii shkoli (2015). [Workshop on methods of teaching linguistics in high school] : navchalnyi posibnyk / O. Horoshkina, S.Karaman, Z. Bakum, O. Karaman, O. Kopus / za red. O. Horoshkinoi ta S. Karamana. 250 p. P. 84.

⁴⁰ Khymynets, V. V. (2009). Innovatsiina osvitchna diialnist [Innovative educational activities]. Ternopil : Mandrivets. 360 p. P. 207.

student activities and aims to modernize the traditional educational system of higher education. According to the above classification, we can attribute TDKT to dialogue technologies. The use of this technology allows to form in future teachers certain qualities revealed by V. Yahodnikova, following D. Chaffi: openness to other opinions, in the ability to listen to other views carefully, to assess different ways to overcome the problem; competence – the desire to substantiate their opinion with real facts and knowledge of the thing;

intellectual activity – detection of intellectual initiative in confrontational situations, not indifferent perception of events; curiosity – the ability to penetrate into the essence of sources of information; independence of thinking – no fear of disagreement with the group, inability to uncritically follow the views of others; ability to discuss – attentive attitude to opposing opinions, ability to put forward ideas that unite; insight – the ability to penetrate into the essence of the question, the phenomenon of information, not to spray on small details; self-criticism – understanding the peculiarities of their thinking⁴¹.

Somewhat different, more general and broad characteristics of a critical thinker, according to J. Barrell, we find in the studies of S. Zair-Bek, I. Mushtavynska, J. Steele, K. Meredith, Ch. Temple, S. Walter^{42, 43}: critical thinkers are able to: solve problems; show resilience in solving problems; control yourself, your own impulsiveness; be open to other ideas; solve problems by working with other people; listen to the interlocutor; be empathetic; be patient with uncertainty; consider problems from different points of view; able to establish multiple connections between phenomena; be patient with thoughts other than your own; consider several options for solving the same problem; ask a question: “What if...?”; build logical conclusions; to think about one’s own feelings, thoughts – to evaluate them; make predictions and set reasonable goals; apply their own skills and knowledge in different situations; be inquisitive and often ask “good”

⁴¹ Yahodnikova, V. V. (2009). Zastosuvannia tekhnolohii rozvytku krytychnoho myslennia u protsesi profesiinoi pidhotovky maibutnikh fakhivtsiv [Application of technology of development of critical thinking in the process of professional training of future specialists]. *Visnyk pisladyplomnoi osvity*. Vyp. 11 (1). P. 190–196. P. 192. URL: http://nbuv.gov.ua/UJRN/Vpo_2009_11%281%29_26.

⁴² Zair-Bek, S. I. Mushtavinskaya, I. V., (2011). *Razvitie kriticheskogo myshleniya na uroke* [The development of critical thinking in the classroom] : posobie dlya uchiteley obscheobrazovatelnykh uchrezhdeniy. 2-e izdanie, dorabotannoe. Moskva : Prosveschenie. 223 p. P. 10-11.

⁴³ Stil, Dzh. Meredit, K. S. Templ, Ch. Uolter, S. (1997). *Osnovy kriticheskogo myshleniya* [Fundamentals of Critical Thinking]. Moskva. Izdatelstvo instituta “Otkryitoe obschestvo”. Pos. 1.

questions; actively perceive information. In our opinion, these characteristics affect both cognitive and personal skills.

The purpose of TDKT is to form KT of future teachers at different stages of training, but the introduction of this technology allows not only to develop KT, but also to successfully acquire the necessary knowledge, skills and abilities in certain disciplines, taking into account interdisciplinary links.

Also the results of the implementation of TDKT are important, which include: increasing the level of KT in future professionals, which is realized through: a positive attitude to the future profession; ability to work with professionally oriented information in the form of texts and their sources; skills of analysis, systematization, generalization of professionally oriented information through the prism of one's own experience based on values; ability to form certain judgments and solve professional problems; presence of value attitudes to one's own thoughts and the opinions of others; expressing and defending one's own opinions based on proves; application of operational conditions for the control of mental activity; creating your own ideas.

Basic TDKT is universal and has a three-phase structure or still uses the concept of technological stages: challenge – awareness – reflection.

Each stage has a corresponding content. Thus, during the first phase – *the challenge* – there is an update of existing or previously acquired knowledge, clarification of existing knowledge through various questions to establish links with previously obtained information, structuring existing knowledge, identifying gaps in knowledge and forecasting independent paths and accents in studying the following material, setting learning goals, focusing on the topic; presenting the context so that students can understand new ideas.

This stage is also used to create motivation before learning new material, as well as to conduct a cross-cutting connection of one topic throughout several practical or even a course.

The second phase – *awareness* (construction of knowledge) – is aimed at learning new information. At this stage, students work with new information, prepare and analyze and discuss what is read, correlate old knowledge with new, identify key points, track the processes of thinking / flow of thoughts of students. At this stage, the gaps identified at the challenge stage should be “filled in”, questions and answers should be asked, the content of the lesson should be combined with the personal experience of students, and so on.

The third phase – *reflection* (consolidation) – is aimed at a systematic generalized analysis of the information obtained on the basis of the studied material, the formation of evaluative judgments, conclusions. This stage is aimed at consolidating and systematizing new knowledge, to build causal

relationships of the studied material, if necessary, to restructure their own ideas about the object, awareness and systematization of new concepts, definitions, patterns, etc.; as well as the independent generalization of the studied material, exchange of views, identification of personal attitudes, testing of these ideas, asking additional questions; determining the direction for further determination of the material; assessment of the learning process.

Implementation of the content of TDKT is possible only on the basis of carefully selected specific methods and techniques used in this technology at each stage, mainly active teaching methods are used.

TDKT uses methods of active (thoughtful) reading: reading articles, lectures, textbooks, reading with stops, dictionaries and methods of active (reflective) writing, including writing essays, filling in tables, marking texts with special notes, defining keywords, ideas, authors' opinions.

Let's name some of them: brainstorming, associative bush, cluster, basket of ideas, tree of predictions, Venn diagram, table KWK, basket of ideas, conceptual wheel, key terms, catch a mistake, etc.; concept map, learning while teaching, T-table, text mapping, INSERT discussion, logbook, diary, thin and thick questions, Bloom's cube, etc.; logbook, Senkan, Fishbon, Scale of Thoughts, PRESS method, concept table, Alias, essay, 6 hats, leave me the last word, decision sheet, etc.

A special place in TDKT is occupied by the ability to ask different types of questions. The most common are "thick" and "thin" questions. "Thick" questions – complex questions that start with the words "What does ... consist of?", "Which group does ... belong to?", "What are the consequences of...?" etc. and require a detailed answer, selection of arguments, etc.; "Thin" questions – simple questions – "What?", "Where?", "When?" etc.

When teaching philological disciplines with the use of TDKT, educational information and sources of information also attract considerable attention, because information is the starting point for critical reflection. Therefore, the teacher should pay considerable attention to the selection of educational information, the content of information should correspond to the content of methodological approaches, criteria of critical saturation and critical correctness, the selection of information should be carried out in accordance with functions: informational, operational, control, actualization, stimulation, diagnostic.

Thus, the use of TDKT is an effective means of teaching philological disciplines in a modern institution of higher education.

CONCLUSIONS

The teaching of philological disciplines in a modern institution of higher education should be subject to a number of theoretical and methodological

principles, which include the humanistic educational paradigm, methodological approaches, learning technologies, in particular TDKT.

Modern education is based on humanistic educational paradigms. Among the most well-known and modern today are defined competence, synergetic, axiological, value-semantic, personal, integrative, reflexive, systemic, and others. None of them contradicts the other, but only complements and clarifies each other.

During philological training there is also a reliance on special educational paradigms, which include: comparative-historical (genetic, element-taxonomic, linguistic comparativism), structuralist (system-structural, taxonomic), generative, cognitive, communicative, communicative-functional pragmatic), etc., their application allows to more accurately reflect the specifics of philological training of future teachers in a modern institution of higher education.

The effective introduction of the educational paradigm is impossible to imagine without appropriate methodological approaches, which, in our opinion, following E. Yudin, should be divided into four levels: philosophical: axiological, culturological approaches; on general scientific: system, synergetic approaches; on concrete-scientific: subject-activity, competence, contextual, personality-oriented approaches; on technological: technological, hermeneutic, dialogical. The most relevant to the teaching of philological disciplines is hermeneutic and dialogical.

During the teaching of philological disciplines in a modern institution of higher education this or that technology is used. In our opinion, TDKT is effective as an end-to-end technology that should be used in the training of future teachers. The specificity of TDKT lies in its three-phase structure (challenge, awareness, reflection), the use of a number of specific methods and techniques when working with educational information and sources of information.

The use of this technology allows not only to acquire knowledge, skills and abilities in philological disciplines, but also to prepare a critical thinker and citizen.

SUMMARY

The study presents the theoretical and methodological principles of teaching philological disciplines in modern institutions of higher education. The main theoretical and methodological principles include educational paradigms, methodological approaches, learning technologies. It is determined that today education is based on humanistic paradigms, the most common are: competence, synergetic, axiological, value-semantic, personal, integrative, reflective, systemic, etc. paradigms.

Specific paradigms of teaching philological disciplines include comparative-historical (genetic, element-taxonomic, linguistic comparativism), structuralist (system-structural, taxonomic), generative, cognitive, communicative (communicative-functional, pragmatic), and others. The introduction of the educational paradigm should be based on methodological approaches, in particular on axiological, culturological approaches; on general scientific: system, synergetic approaches; on concrete-scientific: subject-activity, competence, contextual, personality-oriented approaches. The teaching of philological disciplines in a modern institution of higher education should be based on educational pedagogical technologies. The most effective is the technology of development of critical thinking, the authors of which are C. Meredith, Ch. Templ, J. Steele. The specificity of this technology is its thoroughness, three-phase, application of methods and techniques when working with educational information and sources of information.

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CREATIVITY OF VASYL BARKA IN THE HISTORICAL AND LITERARY CONTEXT OF THE XXI CENTURY

Pushko V. F.

INTRODUCTION

The work of Vasyl Barka (Ochereta) is a bright page in the history of Ukrainian literature of the twentieth century, closely connected with the main stages of its dramatic evolution: “Executed Renaissance”, AUM, Association of Ukrainian Writers “Word”. Having become a poet, he discovered the possibilities of his talent in prose. His novel thinking, marked by clear signs of lyrical worldview and Christian worldview, at the same time revealed new syncretized possibilities of genre and style of Ukrainian literature. Therefore, the aesthetic reception faced the problem of clarifying the specifics of the conceptual structures of the author’s work, in particular, such large epic formations as the novel, and the defining genre-style components derived from it¹.

V. Barka’s work was shown primarily by emigration criticism (H. Hrabovych, I. Kostetskyi, Yu. Klenovyi, V. Lesych, L. Rudnytskyi, L. Pliushch, Yar Slavutych, Yu. Sherekh, etc.). Recently, his name is more often mentioned in many works of “mainland” researchers (O. Astafiev, Y. Barabash, T. Holovan, N. Drobotko, M. Zhulinskyi, O. Zabarny, Yu. Kovaliv, N. Kniaziv, R. Movchan, S. Pavlychko, V. Pushko, T. Salyha, Ye. Sverstiuk, etc.).

Modern researchers try to find parallels between Vasyl Barka’s work and other authors in the context of Ukrainian literature, the origins of his art, philosophy, morality, influences, and the essence of his poetic principles. Hence the directions of research: biography, correspondence, essays, prose, poetry of Vasil Barka: “Mytho-symbolic sources of the prose heritage of Vasil Barka” (M. Vovk), “Aesthetic nature of poetic thinking of Vasil Barka” (T. Holovan), “Genre-stylistic features of Vasyl

Barka’s prose” (V. Pushko), “Vasyl Barka’s essays: genre specifics and issues” (H. Shvets), “Artistic time-space of Vasyl Barka’s poems” (O. Malanii), “Novels by Vasyl Barka “Paradise” and “Yellow Kniaz”: an

¹ Pushko, V. F. (2001). Genre and style features of Vasyl Barka’s prose: Author’s abstract. dis. by cand. of philol. science: 10.01.01. Kyiv: Taras Shevchenko National University of Kyiv.

artistic vision of totalitarian reality” (M. Kulchytska). Some studies – “Vasyl Barka as a follower of Hryhorii Skovoroda” (O. Hryniv), “Genre features of Vasyl Barka’s book “Farmer’s Orpheus, or Clarinetism” (H. Shvets), “Space and time of “Ocean” by Vasyl Barka (O. Rysak-Malany), “On the questions of the aesthetic concept of Vasyl Barka” (T. Holovan), “My white world” (Yu. Korybut), “The poetic world of the early Vasyl Barka” (R. Movchan), “Etudes on the “incomprehensible” in literature: the poetry of Vasyl Barka” (Yu. Sherekh) – give an opportunity to plunge into the boundless ocean of his original poetry².

The purpose of the eternal soul: to join forever the angelic Church of heaven on earth – the “mystical body” of Christ. One of the roads is free creativity; in it the permission is proved: to approach with undistorted good will to the truths that in the kingdom of the Savior, in particular, and to all those who, against the twilight of their own atheism, the great virtue of their nature, desire light”³. The writer notes that the unforced choice of the path in life and cognition, with firm support against overt or covert violence, is a prerequisite for a new, let’s call “synthetic” art. Without it, creativity will turn into either master mining, or mostly one-sided and impoverished styles of legitimate protest against the unjust state of affairs, above all – against tyranny, accompanied on a par with notes of cruelty. It is impossible to stop creativity; she can rape – then there will be ugly things that will fall like carbs on the grave of the assailant – or things gray with their exemplary mediocrity⁴.

At the present stage of development of Ukrainian prose, we have reason to talk about a new type of artistic and philosophical thinking – novel thinking, which transcends the framework of factography, the stereotype of the biography of the character.

1. Sources and the context of novel thinking of Vasyl Barka

Vasyl Barka is an integral part of the literary life of mainland and migrant Ukraine. His creative destiny is closely connected with the era of the “Executed Renaissance”, AUM and the Association of Ukrainian Writers “Word”, with the main stylistic trends and conflicts of our literature in the twentieth century. His extraordinary talent was revealed in many facets in both poetry and prose⁵.

² Malanii, O. (2014). Sources of the artistic world of poetry by Vasyl Barka. *Scientific notes of the National University “Ostroh Academy”. Philological series.* 41, 198–201.

³ Zhulynsky, M. (1988, August). He is an associate. *Literary Ukraine*, 20, 99.

⁴ Ibid.

⁵ Pushko, V. F. (2001). *Genre and style features of Vasyl Barka’s prose: Author’s abstract. dis. by cand. of philol. science:* 10.01.01. Kyiv : Taras Shevchenko National University of Kyiv.

V. Barka's appeal to the novel form was not accidental, because it provided an opportunity to illuminate the character of the characters against the background of broad pictures of social life, reveal the essence of the conflicts of the twentieth century and reflect the subtlest movements of their psyche.

The specificity of novel thinking as a literary problem has become the subject of scientific discussion at the Institute of Literature named after Taras Shevchenko of the National Academy of Sciences of Ukraine, as well as in the publication "Discourse of Modern Historical Novels: Poetics of the Genre", which appeared in 2000 at the Taras Shevchenko National University of Kyiv⁶.

V. Barka's novel thinking is characterized by an extensive network of conditional-associative connections, conditioned by the lyrical type of worldview, expressive signs of symbolism that helped him to overcome the avant-garde and the era of repression and famine, the artist became a deeply religious man⁷.

The idea "Without Christ human life is erroneous, without value"⁸ was already outlined in proletarian literary stereotypes at an early stage of creative evolution, partly present in his first collections "Ways" (1930) and "Workshops" (1932), postwar collections "Apostles" (1946) and "The White World" (1947). The years of hardship, repression, war and emigration did not break V. Barka's will to live and work. The writer often resorted to narrative techniques, used automatic writing.

V. Barka based his first large-format prose work "Paradise" on autobiographical memoirs of his stay in Krasnodar. The novel reveals the true state of Soviet society, refutes the myth of it as an earthly paradise. V. Barka managed to do this, showing only two days of life of many people (June 20 and 21, 1941), different in character, behavior and destiny. Real descriptions in the novel are intertwined with fantastic, even mystical paintings, which are sometimes depicted in the stylistic aspect of surrealism.

Surrealist writers attached special importance in their creative activity to the conscious and the unconscious, realized through the means of automatic writing, the rules of chance, dreaming, chaotic composition, sudden change of rhythm, and so on. In the work, Vasyl Barka depicts delusions, dreams

⁶ Pushko, V. (1999). To the sources of Vasyl Barka's novel thinking. *Bulletin of the Luhansk State T. Shevchenko Pedagogical University*. 9, 29–33.

⁷ Pushko, V. F. (2001). Genre and style features of Vasyl Barka's prose: Author's dis. by cand. of philol. science: 10.01.01. Kyiv : Taras Shevchenko National University of Kyiv.

⁸ Pushko, V. (2003). Vasyl Barka: Biography. "Yellow Kniaz". Selected poetry. Manuscripts. Interpretation of works: textbook manual-textbook. Luhansk : Znannia.

(chapters “Hallucination in the Museum Hall”, “Two Coffins in Karmindondykha”, “Victim of Competition”, “Dream”, “Conference of the Dead and Chyk”, etc.). V. Barka defined his “Paradise” by genre as a novel. Yu. Sherekh called this work a “dream”.

The composition of the novel is due to the peculiarities of the genre: the work consists of 71 chapters, each of which has a title, a number of chapters. The action in the work takes place on the eve of the war – from 19 to 22 June 1941. The time sequence is broken. The movement of time is transmitted in the novel by various means: indicating the date, through individual details, objects, signs of age, etc.

If we continue the reasoning of the critic Yu. Sherekh, his observation concerned the modification of the traditions of the genre mastered in Ukrainian literature by T. Shevchenko. “Paradise” is very similar to the exposing different styles of U. Samchuk (“Mariia”), T. Osmachka (“Rotunda of Murderers”, “Plan to the Yard”), I. Bahrianyi (“Garden of Gethsemane”, “Tiger Hunters”, “Man Runs over the abyss”). The writer raises backstage on the topic of true depiction of life in Ukraine, which was forbidden in Soviet literature at the time, and boldly expresses his thoughts, as most emigrant artists did.

The author tries to answer eternal questions: why does a person come to this world? Is there another world, a continuation of consciousness in another form? According to the writer, *“another world exists, but it is closed to humanity by an eternal door, because we cannot understand it because of the limitations of our intellect, the loss of spirituality”*⁹. In the words of the hero V. Barka claims that the way out is religion and art, because the Holy Scriptures are able to reveal the deepest secrets of mankind. Throughout the work there is a competition of two forces – the man and the apparatus of the totalitarian state (good and evil). There are three images of paradise in the novel: one is a “socialist” paradise, the second is an ideal, and the third is a paradise of the soul that man can create for himself. “Socialist paradise” is a continuous hell, where *“the lord of the general mood – fear”* always reigns¹⁰. The author thought a lot about what can be opposed to evil, and came to the conclusion that only a living soul can revive another soul and change society.

Researcher of works of literature in exile L. Rudnytskyi outlines a thematic group, which includes novels by V. Barka “Paradise”, “Yellow Kniaz”, works by O. Mack, who interpreted the recent national past from a personal point of view.

⁹ Barka, V. (1953). *Paradise*. New York. Jersey City’ s Svoboda Publishing House. P. 112.

¹⁰ Ibid.

Each writer is endowed with special principles of artistic world creation, his creative thinking is an individually unique process. But even this individual uniqueness is not static. It changes, develops, improves. Studies by H. Viazovskiy, L. Novychenko, M. Naienko, etc., devoted to the specifics of novel thinking, give grounds to assert that this is a specific category that combines a set of creative tasks of the novelist, aimed at artistic and epic development of multifaceted objective reality, comprehension of its essence through the thickness of the apparent phenomena, peculiarly reflected by human consciousness.

The defining feature of V. Barka's creative thinking is based on his understanding of the tragic reality of 1932–1933, personal aesthetic preferences and ideological, Christian beliefs. At the same time, the writer took into account the experience of literary classics. Yu. Sherekh and I. Kostetskyi did not accidentally compare his prose works with the epic works of Dante, W. Shakespeare, Marko Vovchok, I. Nechui-Levytskyi, Panas Myrnyi, L. Tolstoi, F. Dostoievskiy, and others. The writer's kinship with his predecessors in the development of cosmogonic architecture, in dramatic plot formation, and Christian worldview is especially striking.

The theme of famine is not new in the history of world literature, as it is a tragic phenomenon that is constantly repeated from age to age. This sad motif is known to Ukrainian writers (T. Shevchenko, Panas Myrnyi, I. Franko, V. Stefanyk, etc.), who depicted the hungry misery of people as a result of drought, crop failure, social or military hardship. Another thing is the artistic reception of the catastrophe of the artificial famine, tabooed by the Soviet regime. The events of 1921–1922 were still reflected in some works, in particular in M. Kulish's play "97", V. Pidmohylnyi's stories "Dog", "The Problem of Bread", "Son", in the poem by P. Tychyna. "Knocked on the door by the stock", the poem by M. Drai-Khmara "Turn" and others¹¹.

The Holodomor of 1932–1933, artificially made by the communist system, which under the guise of collectivization was aimed at destroying the peasantry and destroying the traditional, time-tested culture, became even more horrible and cynical. Mentions of famine were not allowed in the Soviet press or elsewhere. Those who violated this unwritten law were repressed for "anti-Soviet propaganda". Despite all the restrictions, there was a lot of objective evidence of famine. The work of M. Halii "Famine in Ukraine in the Testimonies of Strangers", "Harvest of Sorrow" by

¹¹ Pushko, V. F. (2001). Genre and style features of Vasyl Barka's prose: Author's dis. by cand. of philol. science: 10.01.01. Kyiv : Taras Shevchenko National University of Kyiv.

R. Konkvest, documentary “The Sea” by B. Khandros, “Famine-33” by V. Maniak and A. Kovalenko stunned by the terrible truth of Stalin’s ethnocide, unprecedented in the history of mankind in its scale and purpose. When sub-Soviet writers, frightened by the collapse of repression, silently bypassed the tragedy of their own people, the Ukrainian literary emigration responded to the terrible events of 1932–1933. The first work of art about the disaster of terrorized Ukraine was U. Samchuk’s novel “Mariia” written in 1933, later – the poem “The Cursed Years” by Yu. Klen (1937). V. Chaplenko “Meat Procurement”, “Zoik”, T. Osmachka “Plan to the Yard”, “Rotunda of Murderers” addressed the topic of the Holodomor in their works. Various genres of Ukrainian emigration literature managed to tell the artistic and historical truth about the Holodomor: poems by O. Veretenchenko, poem “Village” by Ihor Kachurovskyyi, poem by I. Bahrianyi “Anton Bida – a hero of labor”, chapters “Hunger” and “Uprising” in the poem “My time” By Yar Slavutych, “Darkness ” (2nd volume of the novel “Ost”) by U. Samchuk, “Children of the Milky Way” by Dokiia Humenna and others. Fragments-episodes from village life in the famine of nineteen thirty-third occur in I. Stadniuk’s Russian-language novel “People are not angels” (1964). M. Stelmakh (“Thought of You”, 1969) tried to cover this black page of national history. Modern playwrights also address the topic of the Holodomor. O. Zaivyi’s play “Hunger”, which lay in the author’s drawer for 25 years, is significant. When the tragedy of 1933 in the late 1980s was spoken of as an artificially organized genocide, the Holodomor took on a new meaning in the fiction. This event is classified as a natural phenomenon of the totalitarian era with its immoral factors: cruelty, inhumanity, destruction of spirituality, ideological Pharisaism¹².

The most complete picture of the Holodomor of 1932–1933 was revealed by V. Barka in the novel “The Yellow Kniaz” (1963). The nationalized crime of the 33rd is covered everywhere by the writer through the prism of biblical prophecy as a result of a programmed ethnocide committed by the Bilshovyk Party and its leaders, associated with the fatal devilish sign “666”. In the center of the novel – the path of suffering of one family, the family of Myron Katrannyk. All the trials and sufferings that the family faces acquire a symbolic meaning in the work. Vasyl Barka’s novel should be seen as an inalienable phenomenon of artistic genius, as a literary document about an unprecedented disaster in human history – an ethnocide that requires an uncompromising trial of the Communist Party, which, unfortunately, never

¹² Pushko, V. F. (2001). Genre and style features of Vasyl Barka’s prose: Author’s dis. by cand. of philol. science: 10.01.01. Kyiv : Taras Shevchenko National University of Kyiv.

happened. Despite its undisguised ideological commitment, this work, like I. Bahrianyi's "Garden of Gethsemane" or T. Osmachka's "Plan to the Yard", is perceived as a phenomenon of high art, revealing the author's natural tendency to think poetically in the space of large-format prose genres and nuances of Christian ethics. V. Barka's lyrical element found its harmonious combination with epic normativeness, as evidenced by the novel "Yellow Kniaz" (as well as "Paradise"), while the epic projection affected his monumental poetic works "Ocean" and "Caucasus".

2. Modifications of genre and style in Vasyl Barka's prose

In literary studies the problem of finding an adequate genre identification, which is sometimes violated by the writers themselves, is not new. Vasyl Barka is no exception. He called the "Yellow Kniaz" a novel. Such terminological arbitrariness of interpretation of semantic correspondence of literary concepts is quite common in creative practice. O. Pushkin, M. Hohol, Marko Vovchok, Olha Kobylanska, T. Osmachka, and others were allowed to make "inaccuracies" at least in determining the genre features¹³. Consideration of genre modifications makes it possible to see the evolution of the writer's work, to identify its deep authorial essence and its compliance with established standards. Theoretical substantiation of a single genre-style system is made in the works of M. Bakhtin, O. Biletskyi, H. Hrabovych, A. Losiev, M. Utiukhin and others. The genre and style system of V. Barka's works is quite diverse. If the problem of poetic genres of the writer became more active in modern literary criticism (Yu. Barabash, T. Salyha, etc.), then prose genres in the artist's work have not been sufficiently studied¹⁴.

When considering the definition of the genre of Vasyl Barka's work "Yellow Kniaz", several different observations come to mind. Literary critics (V. Donchyk, M. Kudriavtsev, and others) often call the "Yellow Kniaz" a novel. O. Zabarnyi holds a different opinion, calling the work a "traditional family chronicle"¹⁵. It can be interpreted both as a martyrology novel, given the writer's attempt to perpetuate the memory of the victims of the Holodomor, and as a rethought experience of biographical literature, because it speaks of the martyrs of the Soviet regime.

¹³ Pushko, V. F. (2001). Genre and style features of Vasyl Barka's prose: Author's dis. by cand. of philol. science: 10.01.01. Kyiv : Taras Shevchenko National University of Kyiv.

¹⁴ Ibid.

¹⁵ Zabarnyi, O. (1996). Novel "Yellow Kniaz" by V. Barka (to the problem of perception of the image of a literary character by high school students). *Dyvoslovo*. 10, 31–34.

O. Kovalchuk calls the work “Yellow Kniaz” a collection of stories about martyrs and saints. This is confirmed by the calendar that children talk about in the work: “*For they plundered all, October – thinness, and November – swellings... February – cannibalism, March – wasteland, April – plague...*”¹⁶

Analysis of the internal structure of this work and others gives grounds to consider it a novel with a complex compositional scheme, branched into three ideological-thematic and structural planes – actually realistic, psychological and metaphysical.

V. Barka – a man deeply religious in his work defends the ideas of the Christian faith. Each member of the Katrannyk family leaves the world as he comes to it to suffer and find his way to God. The writer not only knew deeply the experience of hagiographic literature, but also used its traditional achievements, so the fate of the Katrannyks should be considered as a spiritual feat of the companions of the faith of Christ.

V. Barka’s novel “Yellow Kniaz” is syncretic, so it does not fit into the canonical definition of the genre, it can be perceived in the narrow sense of a family chronicle or martyrology, or hagiography, or “dream”, or even metaphor. Its complex internal system has also led to a difficult stylistic palette, where, along with realistic components, there are symbolist and neo-baroque. They are quite pronounced during the microanalysis of the novel text¹⁷. V. Barka used the experience of American artists E. Poe, O. Henry, E. Hemingway, borrowing from them the means of actualizing the philosophical subtext in the plot of the work, where mimetic orientations are due to “the result of the influence of pragmatic thinking” of the author.

Defining V. Barka’s style is a controversial issue. For I. Kostetskyi V. Barka is “the highest” “gonfalon” among the modernists he recruited”. For Yu. Sherekh, Barka was just as “gonfalon” as for Kostetskyi, but “national-organic style”, thanks to which Ukrainian literature is called to be established in Europe. In fact, V. Barka did not “fit” into a certain style. His work integrated features of several styles¹⁸.

Considering the problems of individual style of the writer with the stylistic coloring of his individual works of art, it should be remembered that a literary work is often characterized not only as a complex system of its components, but also as a system of systems in which, in particular, Themes,

¹⁶ Barka, V. (1991). *Yellow Kniaz*. Kyiv : Dnipro Art Publishing House. P. 152–153.

¹⁷ Pushko, V. F. (2001). Genre and style features of Vasyl Barka’s prose: Author’s abstract. dis. by cand. of philol. science: 10.01.01. Kyiv : Taras Shevchenko National University of Kyiv.

¹⁸ Ibid.

ideas, images are revealed in a certain intonation environment, in the sphere of one or another emotional attitude to the object of the image.

The novel “Yellow Kniaz” is dominated by a kind of mystical, sometimes prophetic intonations, which help in an original symbolic manner to show the terrible pictures of the Holodomor of 1932–1933.

Vasyl Barka was acquainted with the ideas of I. Kant, A. Shopenhauer, F. Nietzsche, and V. Soloviov, to whom theorists of symbolism most often turned. Later, when the emigrant writer V. Barka wrote his perhaps most basic poem “Ocean”, for which the aesthetics of symbolism is very characteristic, he will use the experience of English-language symbolism, in particular, William Bayler, Aits and Wallace Stevens.

At the same time, V. Petrov noted elements of surrealism in V. Barka’s work. In fact, Barchin’s “Paradise” is surreal in style, as evidenced by dozens of examples from the novel: the hero talks to a portrait of the poet, which is easy to guess P. Tychyna; with the devil gentlemanly offering the cleaner a bucket of water; the spy-eavesdropper’s “ear grew”, “dug up into a conversation circle”, etc.

Similarly, in the work of the writer there are signs of neo-baroque with a characteristic feature of the conceptual combination of the incompatible, “clarinetism” (in poetry), realism and more. Yu. Sherekh, I. Kostetsky, R. Movchan note that Vasyl Barka is an “elite, modern poet”¹⁹. S. Pavlychko does not recognize V. Barka as a modernist. Suspecting V. Barka’s “pseudo-modernism” the researcher emphasizes the writer’s seeming misunderstanding or naive pathetic understanding of the “West” of the twentieth century, as if his approximate idea of existentialism in literary works, thinking limited to culture²⁰. Finally, its view is debatable.

V. Barka is a writer of Ukrainian emigration, one of the modernists, who relied on the experience of a new type of artistic thinking, notable for the twentieth century, on folklore sources, baroque literature, semantics of Scripture, traditions of H. Skovoroda, T. Shevchenko, I. Franko, M. Kotsiubynskyi, V. Stefanyk and others.

The complexity and ambiguity of the literary process of the early twentieth century. is a natural, historically motivated connection of the two cultural epochs. Changing them leads to the emergence of a new type of hero who needs synthetic artistic thinking.

The characters of V. Barka’s works do not act as passive observers of the events that take place, but directly as their active participants. The writer

¹⁹ Movchan, R. (1998). “Yellow Kniaz” by V. Barka. *Word and time*. 12, 14–18.

²⁰ Pavlychko, S. (1997). Vasyl Barka – the discourse of pseudo-modernism. The discourse of modernism in Ukrainian literature. Kyiv. 336–347.

managed to skillfully depict expressive psychologically convincing types of people (the Katrannyk family), who are endowed with the ability to react sharply to the objective world, to philosophically comprehend the events and phenomena of life. Each of his characters has something unusual and extraordinary in them. The novel creates unique images of children (Olenka, Mykolka, Andriiko).

The most subtle movements of the young soul, children's greedy absorption of impressions, the first encounters with non-childish anti-human reality are conveyed in the relief images of children. Portrait characteristics of the characters, analysis of their internal state and mutual evaluations, author's commentary, etc. – all these components are intertwined and complementary²¹.

Characters of V. Barka's works ("Paradise", "Yellow Kniaz") are created on a historical basis, marked by a bright national color. In combination with descriptions of appearance with certain sketches, the writer moves from physical to psychological characteristics, from the transfer of peculiar features of the appearance of the hero to a careful study of the peculiarities of his inner life – and vice versa.

The Katrannyk family has a traditionally high ethic of family relations. The writer finds out by what means the Bolshevik government destroyed the eternal foundations of Ukrainian life. The first blow was aimed at the peasant's house, when everything was scattered and looted during the search. In the worldview of the Ukrainian peasantry, the house has always been a reliable family nest, a guarantee of peace and prosperity, a talisman of all life's misfortunes and dangers. The second blow focused on shaking up, breaking the centuries-old established Ukrainian family system, cutting off ancestral roots.

Gradually, one by one, all Katrannyk die, except Andrii. The characters of V. Barka's work are static. They do not lose the likeness of man, do not go beyond popular morality. The artist loves his heroes and believes in the revival of the soul of the Ukrainian people. No wonder Andriiko, the youngest of the family, survives. In fact, remembering everything he went through, he takes responsibility for procreation. Children are the future of the Ukrainian people. Andriiko must tell his descendants about the terrible events of that time, he must pass on to them all the most valuable things that his family gave him: love, kindness, mercy, faith, humanity²².

²¹ Pushko, V. F. (2001). *Genre and style features of Vasyl Barka's prose: Author's dis. by cand. of philol. science*: 10.01.01. Kyiv : Taras Shevchenko National University of Kyiv.

²² Ibid.

The last scene in the work is symbolic: at dawn Andriiko checks the inviolability of the hiding place of the church bowl, the secret of which his parents did not reveal in order to “bring salvation forever”. And he will return to dig up that cup – a symbol of spirituality, which his fellow villagers perceived “as the most expensive jewel in the world”²³.

The church bowl symbolizes in the novel light, the indestructibility of the human soul, the eternity of life. Symbolism permeates all the works of V. Barka, is manifested in the choice of themes, characters of the work, in the circumstances of life, artistic details. In the novel space, images-symbols make up a rather branched system, and most of them become nodal moments in which the semantic lines of the whole work converge. Such symbols are the ideological and artistic dominants of the work. The writer formed an individual system of word-symbols, used either traditional symbols, making them author’s touches, or voiced words with a specific meaning. The problem of the symbol is devoted to a rather large volume of literature (M. Julien, A. Losiev, O. Potebnia, V. Toporov, Z. Freud, etc.). The vast majority of scholars consider the symbol as one of the defining foundations of culture, consider literature as a field of realization of its inexhaustible possibilities. The attributes of the symbol, as well as its entire structure, in V. Barka are notable for their ethnic labeling, ie they are traditional for the Ukrainian people.

An important role in understanding the concept of the artistic model created by the writer is played by cosmological symbols, archetypal symbols of opposites – light and shadow, symbolic colors. The novel is dominated by yellow and its various shades. The semantics of yellow color in the work is contrasting, to which R. Movchan drew attention²⁴. In mythological texts, yellow is used to describe the afterlife, which has been studied in the works of V. Propp, B. Uspenskyi, and others. The author uses a wide range of colors: yellow, black, white, gray, red, green, blue. Color is a noticeable feature of V. Barka’s individual style.

Rethinking the Holodomor of 1932–1933 through biblical prophecy, showing the destruction of human faith in God, the author makes extensive use of church vocabulary (*tabernacle, parishioners, shroud, vestments, angel, temple, holy book of God, cross, gospel*, etc.)²⁵ to describe destroyed by Bilshovysm Christian world. Household vocabulary is also presented in the novel. Tokens of this type mainly fix the life of the Ukrainian village. Words of this category are found in almost all sections of the novel.

²³ Movchan, R. (1998). “Yellow Kniaz” by V. Barka. *Word and time*. 12, 14–18

²⁴ Ibid.

²⁵ Barka, V. (1991). *Yellow Kniaz*. Kyiv : Dnipro Art Publishing House.

Household vocabulary is also presented in the novel. Tokens of this type mainly shows the life of the Ukrainian village. Words of this category are found in almost all sections of the novel. Studying this layer of vocabulary, we can learn about peasant food (*cake, palianytsia*), housing and buildings (*clay, beak, pantry, penance, porch, room*), furniture (*bench, box*), utensils (*jug, saucer, mug*), clothing (*cartouche, jacket, fur coat*), tools (*harrows, hammer, harvester*), typical of the life of Ukrainians in the early 30's.

V. Barka proved to be an expert on Ukrainian life. No less interesting is the political vocabulary used by the author to create a sense of a certain era, time, place of action in the novel (*activist, Kagan, the poor*) and so on. The stylistic functions of phraseology in the novel are extremely diverse; they are the bearers of artistic features used to create the ethnographic color of a literary work, emphasizing the relevant features of the characters: “*like hares crowing*”, “*wolfish nature*”, “*drunk as a fog*”, etc.

In the novel the author uses a variety of artistic paths, proper epithets, metaphors, comparisons, metonymy, endowed with a different function than in poetry. They cannot fail to capture the means of depicting nature, which seems to sympathize with man, helps to reveal his inner state (*the image of snow, clouds, moon, snowstorm*). Nature in V. Barka's works lives and acts in the same way as people live and act.

V. Barka's prose works are characterized by a complicated syntax. Punctuation marks are often occasional and play on the semantic needs of the inner intonation of the work. Many microtexts are contained in the fabric of the novel. Among the representatives of the people, they are concise, concise, built of simple or complex uncomplicated construction (of the complicating means predominate clarifying words and phrases). This brings the language of the characters closer to conversational, conveys the nuances of their experiences and feelings.

Types of internal monologues of characters in V. Barka's work perform different functions. The main ones are: 1) monologues that convey the experiences of the heroes in the tense moments of their lives; 2) monologues that express the attitude of the hero to the world around him; 3) monologues that show how the characters react to certain phenomena of life, how to comprehend them, finding out for themselves various life issues. As for the dialogues, creating a sharp, dynamic dialogue, the author reveals the political and ideological basis of the relationship of the interlocutors, their true view of reality in accordance with the typical features and characteristics of the characters²⁶.

²⁶ Pushko, V. F. (2001). Genre and style features of Vasyl Barka's prose: Author's dis. by cand. of philol. science: 10.01.01. Kyiv : Taras Shevchenko National University of Kyiv.

Microanalysis of the text of the “Yellow Kniaz” confirms the polystylistic orientation of V. Barka’s work, which is dominated by symbolist, neo-baroque features along with realistic ones. And the multi-linear plot plans that revolve around the defining compositional core of the tragic fate of the Katrannyk in the era of unprecedented ethnocide, testify to the novel space of this work.

3. Evangelical and literary reminiscences in V. Barka’s prose

In the context of the study of V. Barka’s prose, the question of the analysis of evangelical and literary reminiscences is essential and therefore necessary. In literary practice, there are many ways to rethink the cultural tradition: paraphrase, reminiscence, figurative analogy, stylization, travesty, parody, borrowing, processing, creativity, imitation, citation, application, transplantation, collage.

Critics (Yu. Barabash, Yu. Kovaliv, D. Stepovyk) often compare V. Barka with H. Skovoroda in terms of the similarity of wandering destinies and solitary life, in comparing the function of such a common symbol for both, as “heart”. The kinship of V. Barka and H. Skovoroda is hidden in the depths of the texts, for which the Bible was a model. “Barka is not only a religious poet in the sense that he is a believer, he is a biblical evangelical poet”, says Yu. Tarnavskyi²⁷.

Vasyl Barka is a mystic. Like the ternary elements in M. Hohol, Dante, and H. Skovoroda, the trinity of poetic structures in the prose writer appears as a sign of the mystical connection between his worldview and worldview. Careful analysis of the structural and semantic fabric of his works reveals in them the coexistence, the combination of three worlds. Barka’s tricolor is associated with Skovoroda’s concept by its philosophical nature, it is not a mechanical copy of it, it was formed in our time and filled with its content. The principle of trinity, the metaphysical idea of “Almighty Triuneness” (“Judicial Steppe”) remain unchanged. For Barka the categories are ontological, they become the basis of a three-volume book of lyrics “Ocean”. This is a grand neo-baroque model of the “three worlds”.

In the novels “Paradise”, “Yellow Prince” V. Barka revealed the features of the real power of Stalin, reminiscent of the afterlife. Here hell is not like the hell of the Ukrainian tradition, it is similar to the hell of Dante (Chapter 34 of the “Divine Comedy”). Similar allusions to the “Divine Comedy” are observed, in particular, in the poem “Witness for the Sun of the Six-Winged”. The author used three blocks of motives, which metaphorically resonate with 18, 19, 20, 21 and others. parts of Dante’s poem, depicted the hell of the Bilshovyk-Stalinist regime with the help of techniques (the image of a mill, flag, slit, etc.).

²⁷ Tarnavsky, O. (1999). Known and unknown. Kyiv : Time. P. 35.

They form the subtext of the novel and strain the reader's attention²⁸. The purgatory of revolution and totalitarianism is considered, which contain cruel destructive force, cynicism, meanness, despair, blasphemy; it is the hell of suffering, walking on the torments of the heroes of the poem; it is a paradise of spiritual rebirth on the way to God, the immortality of the soul in spite of physical death.

F. Dostoevskyi is similar to V. Barca. Similar in the poetics of the two writers was the use of gospel themes, figures, semiotic signs (personified image of Christ – Prince Myshkin from the novel "The Idiot", gospel parables about the demon). One of F. Dostoevskyi's formulas was the formula known to V. Bartz that "the Devil fights with God, and the battlefield – the hearts of people".

In the novel "Yellow Kniaz", the representatives of the Soviet authorities are "mad", "hornless", "gloomy". According to the Gospel and the work of F. Dostoevskyi "Devils", the representatives of the afterlife "dress" people in suffering, peeling their skin, destroying life. The metaphor of the "snow bee", like some other paths of Barch's work, points to another source of the "Yellow Kniaz" – Andersen's fairy tale "The Snow Queen", the realm of icy evil that stings the heart and distorts human vision, distorting the soul and the environment. world. Other elements and their manifestations (snow, whirlwind) are connected with the earth.

Vasyl Barka is a "poet-apostle" for whom religiosity means a lot. The entire text is taken from the Bible. At the beginning of the work we see a biblical story with a clear parallel with modernity about the first sin on earth – fratricide. The title of the work also seems to be an allusion to the Holy Scriptures: in the Bible there is a "girl with yellow hair", embodying human sins.

Continuing the search for T. Shevchenko, I. Franko, M. Kotsiubynskyi, etc., the writer in solving the global problems of mankind reinterpreted the traditional plot-image material of Dante, H. Skovoroda, F. Dostoevskyi, O. Blok and interpreted it according to the leading trends in world literature of the twentieth century.

CONCLUSIONS

Vasyl Barka's work is extremely mysterious, mystic, original, philosophically rich and religiously significant. V. Barka all his life tried to find the truth, truth, harmony of life, sought to understand the essence of man and being, built his own model of the universe, the cosmos. His more

²⁸ Pushko, V. F. (2001). Genre and style features of Vasyl Barka's prose: Author's abstract. dis. by cand. of philol. science: 10.01.01. Kyiv : Taras Shevchenko National University of Kyiv.

than 90-year path is a path to himself, to nature, to God, to eternity, to Ukraine²⁹.

Of particular importance in the work of V. Barka was the poetic heritage of T. Shevchenko, P. Tychna and especially – the Holy Scriptures, the ideas of which formed the basis of novels, as well as poetic works and essays. V. Barka's novel thinking reflected the peculiarities of the lyricist, who was inclined to the emotional interpretation of one or another motive, to the vivid metaphoricality of the word expression, to the expressive stylistic figures. This affected a number of his prose works, in particular the novel *The Yellow Prince*, in which the Holodomor of 1932–1933 was revealed with artistic authenticity on the example of the tragedy of the Katranyk family.

This novel is considered not only in the plane of the epic interpretation of the unprecedented ethnocide planned by the Bilshovyks, but also against the background of similar works of art and journalism.

The book “*Yellow Kniaz*” – a discovery and revelation for the Ukrainian reader, a new step towards a developed, civilized society in his mind. “It's a book of remembrance for the victims of the Holodomor, for the millions of innocent farmers killed, and the angry condemnation of the totalitarian regime, a requiem work and a warning”³⁰. V. Barka's work “*Yellow Kniaz*” does not fit into the canonical definition of the genre, it can be perceived as a family chronicle, and martyrology, and hagiography.

Analysis of the internal structure of this work and others gives grounds to consider it a synthetic novel with a complex compositional scheme, branched multi-line plot. This conclusion is prompted by the reasoning of the author himself, who gave critics an adequate key to reading his work, divided into three ideological-thematic and structural planes – actually realistic, psychological and metaphysical. Therefore, the events of a very obvious horrible reality unfold here from the autumn of 1932 to the summer of 1933, at the same time covering the inner world of man – not only victims of the Bolshevik criminal experiment, but also their direct executioners with a foreign Moscow mentality, with a different type of worldview (as in the novels of T. Osmachka)³¹.

The analysis of genre-style features of Vasyl Barka's prose showed the presence in his work of an extensive genre-style system, which allowed to

²⁹ Malanii, O. (2014). Sources of the artistic world of poetry by Vasyl Barka. *Scientific notes of the National University “Ostroh Academy”. Philological series.* 41, 198–201.

³⁰ Parashchych, V. (2000). Vasyl Barka “*Yellow Kniaz*”: Handbook for 11 grade – Kharkiv.

³¹ Pushko, V. F. (2001). Genre and style features of Vasyl Barka's prose: Author's dis. by cand. of philol. science: 10.01.01. Kyiv: Taras Shevchenko National University of Kyiv.

realize the mythopoetic vision of the writer as fully as possible. The development of genres was carried out by him through a deep, artistically convincing disclosure of the expressive possibilities of a genre, its new content³².

V. Barka's novels "Yellow Kniaz", "Paradise" stand next to such outstanding works as "Mariia" by V. Samchuk, "Garden of Gethsemane" by H. Bagrianyi, "Rotunda of Murderers" by T. Osmachka, which testify to the high level of development of our culture in content and form³³.

Vasyl Barka is inseparable from the literary life of mainland and emigrant Ukraine. He is the author of twenty volumes of works: lyric collections, great epics, essays, philosophical treatises, translated into many languages of the world and known far beyond his homeland. "His works are a unique ocean that needs a special, not only intellectual, philosophical or aesthetic-spiritual understanding, but also knowledge of the context, the universe of the writer's existence"³⁴.

Barka is a poet with a strong position in life, life beliefs and principles, a nationally determined and self-identified poet who lives for his people, his distant but painfully native homeland. This is a poet who managed to bring Ukrainian literature to the world horizons, managed to engage its place among the developed cultures of the world, declaring the invincibility of its freedom-loving spirit, civic position, patriotism, loyalty to folk traditions. He is a poet who synthesized the best achievements of the world and age-old heritage of Ukrainian literature. He is a poet who quite skillfully, not artificially, but organically combined art, philosophy, religion, connected the sacred and the everyday, myth and reality, soul and body, thoughts and dreams, past and present³⁵. At present, the philosophical truth of Vasyl Barka is still incomprehensible to many, perhaps because for the outer eye it has never been one-dimensional, absolutely logical.

SUMMARY

In the given section of the monograph the peculiarities, ways and sources of formation of Vasyl Barka's world outlook, determining for

³² Pushko, V. (2001). Vasyl Barka: problems of genre and style. *Bulletin of Luhansk Taras Shevchenko State Pedagogical University: Philological Sciences*. № 4 (36), 76–79.

³³ Pushko, V. F. (2001). Genre and style features of Vasyl Barka's prose: Author's abstract. dis. by cand. of philol. science: 10.01.01. Kyiv: Taras Shevchenko National University of Kyiv.

³⁴ Kindras, K. (2003). The world caught him and did not catch him. *Ukrainian language and literature in Ukrainian schools, gymnasiums, lyceums and colleges*. 7–8, 16.

³⁵ Malanii, O. (2014). Sources of the artistic world of poetry by Vasyl Barka. *Scientific notes of the National University "Ostroh Academy". Philological series*. 41, 198–201.

comprehension of the basic features of his prose on which the specificity of lyrical thinking which has influenced genre-style searches of the author of “Yellow Kniaz” are considered.

Particular attention is paid to the analysis of the novel “Yellow Kniaz”, artistic interpretation of the Holodomor of 1932–1933 in Ukraine, substantiates the adequate use of the genre, clarifies the uniqueness of the novelist modernist thinking and his worldview, focused on stylistic palette, where elements of symbolism and neoba. determining. At the same time, V. Barka’s rethinking of culturological and literary sources, which led to the emergence of a multifaceted syncretic structure of the epic work, is traced.

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SYNERGY OF APPROACHES TO TEACHING MODERN UKRAINIAN LITERATURE TO TEENAGERS IN GYMNASIUM

Slyzhuk O. A.

INTRODUCTION

The rapid growth of information in the modern globalized world creates challenges of finding new educational paradigms capable of performing a certain set of functions in the process of acquiring knowledge. This process is reflected in the educational systems of most European countries, and Ukrainian education, including teaching literature in secondary school, gravitates towards this too.

Principle of synergy associated with the theory of self-organization in complex systems has gained popularity in Ukrainian didactics in recent years. It allows for the combination of various pedagogical technologies, integration of different sciences into the process of shaping the competent personality of school and university graduates, making them capable of adapting to the changing environment and responding to modern social challenges. The importance of this principle is proved by psychological and pedagogical research of H. Haken, A. Semenova, O. Vozniuk, V. Tsykin and others. In O. Vozniuk's words, "The synergistic approach, initiating a certain synergistic worldview, enables teachers to see the importance of a holistic, interdisciplinary organization of knowledge, and to take into account the fact that narrow specialization and professionalization have resulted in partial, fragmented knowledge that is alienated from a man"¹.

Teaching Ukrainian literature within the framework of basic secondary education (in gymnasiums) requires teachers to employ a synergistic principle if they want to restore students' holistic perception of literary works (including modern ones) as cultural phenomena and media texts that can carry cognitive information and aesthetic pleasure, transmit the experience of generations along with the essential for the historical memory narratives. There is strong evidence that the use of synergy-based methodical models of Ukrainian literature lessons makes studying this subject in high school more effective. This includes methodological guidelines for

¹ Voznyuk O. (2012). Pedahohichna synerhetyka: heneza, teoriya i praktyka [Pedagogical synergetics: genesis, theory and practice]. Zhytomyr : ZhSU Publishing House. Ivan Franko. P. 188.

Ukrainian literature lessons by teachers-practitioners as well as scientific research by such methodologists as Y. Bondarenko, L. Nezhyva, G. Tokman, V. Shuliar, T. Yatsenko and others. Basing her conclusions on evidence drawn from experimental studies, L. Nezhyva states, “What seems most significant about this system is that the ideas of synergism ensure the integrity of personal perception of the world, actualizing awareness of it through art, philosophy, folk notions, science, etc.”². We consider it promising to rely on the synergy of approaches from various fields of knowledge to facilitate adolescents’ reception of literary works and to help them with the analysis of literary elements and the interpretation of content of modern Ukrainian literature while studying the subject in secondary (gymnasium) classes. By building interdisciplinary connections, using different types of contexts and activating background knowledge in the process of studying modern Ukrainian literature adolescents will improve their general intelligence and develop the key and subject literary competences as well.

To do this we need to clarify scientific approaches to teaching contemporary Ukrainian literature to teenagers and examine interpretive strategies used by gymnasium students in perceiving literary works. Focus should be put on the possibility of combining these approaches (synergy), and making it possible to forecast the results of their implementation into Ukrainian literature teaching practices. This paper is an overview of these scientific studies. To enable us to do this, we employ a complex of theoretical and empirical methods, including analysis, processing and interpretation of scientific literature, literary works and textbooks on Ukrainian literature as well as observation of the process of teaching and learning Ukrainian literature in gymnasiums.

1. Scientific approaches to teaching modern Ukrainian literature to teenagers

Drawing on recent studies conducted by Ukrainian and foreign researchers, we define the concept of literature for teenagers or adolescent literature as follows: these are texts of different kinds, types and genres that meet the value, aesthetic and cognitive needs of the adolescent. They have their own content and formal characteristics and are open for interaction with the reader of the appropriate age category (in the 10–15 age bracket). The

² Nezhyva L. (2014) The Methodological Model of Studying Literary Directions through the Prism of the Synergetic and Didactic Heuristics. *Academic Bulletin of Donbas : Electronic Scientific Specialized Edition*, № 2. URL: <http://nvd.luguniv.edu.ua/archiv/NN26/12.pdf>

main array of literature that Ukrainian teenagers read is the literary texts of Ukrainian and foreign writers, with whom young readers get acquainted in the lessons of Ukrainian and foreign literature at school, read in the family circle and independently. Apart from works of fiction, adolescents read a variety of other texts including scientific, educational 'ethical' (the term introduced by V. Kyzylova) and journalistic texts, entertaining literature, non-fiction and reference books.

Adolescent literature is considered as a type of literature targeted to children and young adults by Ukrainian researchers U. Baran, N. Bohdanets-Biloskalenko, T. Kachak, V. Kyzylova, O. Lushchevska and others. In their works such literary elements as linguistic specificity, characters, themes and social issues reflected in this phenomenon have been widely investigated. In particular, we agree with V. Kyzylova who maintains that "children's literature is a world of fiction about what and who a child is, what is their microcosm and macrocosm, that is to say, everything around them. It is an organic component of general literature with all its inherent properties, although oriented to the interests of the child reader. Children's books have their own literary specificity which is adequate to child psychology. What makes them special, though, is the mastery of a writer to represent spiritual values in their works of fiction by exclusively aesthetic means"³. Thus, the nature of adolescent literature has been characterized as having many aspects which may influence recipient's perception and comprehension. To unlock the potential of this complex process, we need to take into account the main approaches to it.

Psychological approach. It determines school age ranges and year groups since there are some discrepancies in pedagogical research relating this issue. It also influences children's reading choices and their interest in literature education as well as the content of the literary canon that is studied in school. There is no general agreement on the age levels for children's books among foreign researchers either. In her study, O. Lushchevska points out that "American theories face a certain local terminological problem. In the Ukrainian language, to indicate the stages of human life between childhood and adulthood, we use two concepts – young teens (from ages 11–12 to 15–16) and adolescents (from ages 15–16 to 18 and even older). In English, the concept 'adolescence' is used to define persons in both age groups"⁴. We are in complete accord with the researcher about the need to

³ Kizilova V. (2012) *Literatura dlya ditey ta yunatstva: khudozhnya spetsyfika, tendentsiyi interpretatsiyi* [Literature for children and youth: artistic specifics, trends in interpretation]. *Actual problems of Ukrainian literature and folklore*, vol. 17. P. 17.

⁴ Lushchevska O. (2012) *Vid prypushchennya do vyznachennya : pidlitkova literatura / literatura dlya yunatstva* [From assumption to definition: adolescent literature / literature

distinguish between books for teens (for 10–15 years old children) and young adult books (for readers aged 16–19) because there are differences in students' reading interests and their perceptions of reading between these two age groups.

That is the reason for finding appropriate methods to organize the process of studying literary works by adolescents, which has critically influenced academic dialogue on this problem and practices of teaching literature in educational institutions of Ukraine. The theoretical foundation of this research is based on the psychological studies of O. Bedlinskyi, D. Bushman, L. Vyhotskyi, L. Dolynska, E. Erikson, L. Kohlberg, D. Niday, Z. Ohorodniichuk, J. Piaget, O. Skrypchenko, G. Hall and others, which define the age groups and their psychological characteristics. According to O. Bedlinskyi, "The main activities of adolescents include communication and interaction, which, in case of middle grade readers, are based on the construction of social relationships, whereas young adults are involved in the construction of the material and spiritual world. As for communication, it serves as a reference system at all stages of construction"⁵. Reading literary fiction helps younger teens get an idea of social relations and contributes to the development of young adults' spiritual world. These factors affect the choice of reading strategies for middle schoolers (grades 5–7) and older teens (grades 8–9). Prior research has thoroughly investigated problems that teenagers encounter in their period of adolescence and suggested that they should be tackled through communication and interaction with peers as well as accumulation of other people's experiences, reflected in various media texts, including works of fiction.

Sociological approach. The choice of texts, media texts and literary texts in particular, for perception and interpretation plays a vital role in developing reading skills.

The main selection criteria should take into consideration young readers' interests and focus on modern day characters and their thoughts, actions and awareness of their own role in society. E. Ohar comments, "we propose not to limit the concept of modernity of children's books to the relevance of their informational component. In our opinion, the essence of this concept relates to how effective in terms of communication a book is at given time

for youth]. *Literature. Children. Time. Bulletin of the Center for the Research of Literature for Children and Youth*, Ternopil : Navchal'na knyha – Bohdan, vol. 3. P. 83.

⁵ Bedlinskyi O. (2010) Konstruyuvannya yak providna diyal'nist' pidlitkovoho viku [Design as a leading activity of adolescence]. Actual problems of psychology: problems of psychology of creativity: coll. Science. Proceedings of the Institute of Psychology. GS Kostyuk NAPS of Ukraine. / ed .. V. O Molyako. Zhytomyr : ZhSU named after I. Franko, vol. XII, issue 10, part II. P. 59.

and under given circumstances, that is, whether its content is interesting or meaningful for children, or whether the characters, plot, interpretive way of illustration and construction are relevant to modern times; how efficacious the communicative and regulatory potential of the text is and how well the literary form and the visualization techniques are functioning”⁶. According to E. Ohar, it is modern books with their ability to translate familiar and relatable behavioural models, speech characteristics and values that are needed for children and teenagers today; they satisfy their cognitive interests. The sociological approach to the process of perception of contemporary Ukrainian literature is at the core of the development of social and civic competencies. To develop these competences, adolescents should read social issue poetry and prose. Among the variety of modern realistic and psychological prose for children, which is widely represented in the modern literary process, we can highlight thematic groups that contribute to the development of their social competencies.

The importance of assimilation of social and moral norms by adolescents has been emphasized by B. Shalihinov. He writes, “The child should get (first of all in school) universally important, generally accepted, ‘standard’ ideas about real life, prominent among which are notions of language standards and standards in people’s relationships, accepted in this society motivation of events and individual actions, an idea of the generally accepted emotional and behavioral reaction to the actions and situations around them and a notion of established national and universal human values, etc. A teenager sees any person as a human, in terms of ‘a living natural being’, but not from the point of view of their belonging to a particular nation or ethnic group, to a certain historical (especially remote) era or to a certain social class or strata”⁷. Therefore, perception of contemporary literary works, which are close to young readers in time, is yet another way for them to assimilate well-established models of social behaviour. Among such works in Ukrainian literature in our time, many are devoted to social issues and problems including attitudes towards peers with disabilities, preservation of family traditions, social orphanage, bullying, etc.

⁶ Ohar E. (2007) Kryteriyi suchasnosti ta funktsionalnosti suchasnoyi ukrayinskoyi knyhy dlya ditey [Criteria of modernity and functionality of a modern Ukrainian book for children]. *Printing and publishing*, vol. 46, p. 123.

⁷ Shalihinov B. (2012) Chy diysno dlya ditey treba pysaty «tak samo, yak dlya doroslykh, tilky shche krashche»? (dytyacha literatura i sotsializatsiya maybutnoyi osobystosti) [Is it really necessary to write for children “just like for adults, only better”? (children’s literature and socialization of the future personality)]. *Literature. Children. Time. Bulletin of the Center for the Research of Literature for Children and Youth*. Ternopil : Navchalna knyha – Bohdan, vol. 2, p. 11.

Tolerance towards children who are not like so-called normal kids represents one of the key issues in modern society in general, and in school society in particular. The discussion of this problem is provided in the number of novels, among which “*Stranger*” by O. Saiko, “*140 Decibels of Silence*” by A. Bachynskyyi, “*Butterflies in Ice Shells*” by O. Radushynska, “*Girl from the City*” by O. Ryzhko, etc. The importance of preserving family traditions and thus reviving interest in national history is clearly seen in the teenage and young adult books of contemporary Ukrainian writers (Iren Rozdobudko “*Arsen*”, M. Pavlenko “*Mermaid from 7-C, or the Curse of the Kulakivski Family*”, “*Mermaid from 7-C and the Lost in Time*”, “*Mermaid from 7-C Lost in the Maze*”, V. Rutkivskyyi “*Poterchas*”, etc.). The psychological impact of family turmoil and parental divorce on adolescents is explored in the stories of O. Kupriian “*Salty Kisses*”, S. Hrydin “*Not an Angel*”, O. Saiko “*Birds Always Come Back*”, O. Dumanska “*Schoolgirl from the Suburbs*”, and so on. Relationships with parents and social orphanage are depicted in the prose works of M. Pavlenko “*Mykola’s Stories*”, I. Matsko “*My Mother’s Transitional Age*”, O. Ryzhko “*Mousetrap*” and others. Bullying that makes children feel like outsiders is depicted in the stories of S. Hrydin “*Not Like the Others*”, M. Pavlenko “*The Mermaid from 7-C Against the Mermaid from the Bilokrylivskyyi Forest*”, A. Shavlach “*Pampukha*”, Y. Cherniienko “*Revenge*”, M. Haidamaka “*Cyber Spieler*”, O. Burlaka “*Torn Frame*”, O. Ryzhko “*Stung by Betrayal*”. The first teenage love is portrayed in psychological realist fiction, sometimes with magic elements. A perfect example is that of the works by S. Protsiuk “*Argonauts*”, M. Pavlenko “*Mermaid from 7-C Plus a Very Maritime Story*”, M. Morozenko “*I’ve Fallen in Love*”, O. Ryzhko “*Only Maru Knows*”. We believe that reading such literary works will encourage the development of social competencies of both adolescents who are in the process of growing up and their parents, who often cannot find a common language with their children due to the lack of understanding teenage problems and behavior.

The cultural approach is favourable to the integration of all other aspects into a single space of creativity, along with national and cultural achievements. It underpins research in almost all spheres of the humanities. Thus, defining the main concepts of the integrative personal approach in psychology, H. Ball considers culture to be one of its main notions, stating that “it appears worthwhile to interpret culture, in its broadest sense, as a combination of those means and traits, or qualities of existence and functioning of individuals, communities and humanity as a whole that provide two functions, these are of social memory and socially meaningful creativity, which, in other words, are the functions of the regulation of

reproduction and dialogical creativity”⁸. Literary works of different historical periods are part of the cultural heritage that belongs to the society within which they were created. Readers come to understand this from life experience. Adolescents should be made aware of this fact when they study Ukrainian literature in school by making connections with history, art and literature, but most of all, by relying on their own experience in observing culture, taking part in it and preserving memory of it. After all, scientists believe that “culture, in its unity of the two specified subsystems, exists at different levels of scale, or, in other words, different modi. These are as follows: a) common to all mankind; b) special (in particular, ethnic, super-ethnic, subethnic; this also includes modi that are characteristic for professional, age, gender, denominational, etc. components of society, as well as small communities, for example, families); c) individual (personal)”⁹. This means that the personality of a teenager who is engaged in ‘dialogue’ with a literary text, which, in its turn, is an expression of contemporary culture, is a subject of this culture, perceiving modern reality indirectly. The cultural approach opens up opportunities for teenagers to perceive fiction as an expression of universal creativity, national and ethnic heritage and individual style of the author’s cultural vision. It helps them identify themselves with a certain cultural and social community, topos, civil society of the country, where they were born and live now. This aspect is equally important for both reading works of contemporary literature and for studying them in gymnasium. As O. Brovko and N. Bohdanets-Biloskalenko argue, “when students study literature, they familiarize themselves with adaptation and integration practices of the writers who have described, analysed and reflected on the identity problems in the form of an artwork, which can serve as models and scenarios for positive cultural reconstruction and the basis for the civic identity development in modern Ukraine”¹⁰. The cultural approach is highly flexible when applied to teaching contemporary literature to adolescents, because it allows for revisiting the past and looking at those events through the prism of their role in the modern cultural space. Since literature is part of the cultural heritage of mankind, the cultural

⁸ Ball H. (2009) Intehratyvno-osobystisnyy pidkhid u psykholohiyi : vpyryadkuvannya holovnykh ponyat [Integrative-personal approach in psychology: ordering the main concepts]. *Psychology and Society*, no. 4, p. 33.

⁹ Ibid. P. 35.

¹⁰ Brovko O. & Bohdanets'-Biloskalenko N. (2017) Kulturnyy landshaft khudozhozhno tekstu yak vyyav etnichnoyi identychnosti: tekhnolohiya vyychennya [The cultural landscape of an artistic text as a manifestation of ethnic identity: a technology of study]. *Mountain School of the Ukrainian Carpathians*, no. 17, p. 139.

approach to teaching contemporary literature to teenagers is closely connected with the views of literary scholars on this process.

Literary approach. Phenomenon of children's and young adult literature has become an important issue in modern Ukrainian literary criticism. It has been explored in fundamental studies by T. Kachak, V. Kyzylova, L. Matsevko-Bekerska, B. Shalahinov, M. Vardanian and others. Some of them highlight, among other things, approaches to the reception of literary fiction by young readers, the most prevailing of which is the method of receptive aesthetics, whereas for *analytical and synthetic activities* during the work on the *text and its interpretation*, literary critics are more inclined to apply textual analysis.

In almost all literary studies on children's reception of literary works, considerable emphasis has been placed on those traits that distinguish it from the perception of literature by an adult personality. In L. Matsevko-Bekerska's view, "By definition and by its essence, children's reception is so complex due to the fact that it has the potential to foresee and to follow author's guidelines voluntarily and unconditionally. As a rule, the reality of the text is organically included in the reality of consciousness, filling the vacuum of experience, and therefore aesthetic experiences of children reading are proactive in nature"¹¹ We agree with this opinion, and also believe that the reception of literary fiction by adolescents develops gradually. Firstly, it takes place at the cognitive level, then the teenager connects with the characters on an emotional level and finally, providing that the young reader has acquired reach reading experience, the reception reaches deeper to the aesthetic and creative levels.

Many researchers have posited that literary works recommended for young readers have dual audiences of children and adults. Readers' perception of the same literary text is different and rooted in their personal experiences. B. Shalahinov comments, "Books for adults rely on already formed life and aesthetic experiences of their readers. As for children's literature, it aims to shape its readers' life experience. An adult reader has already formed their social experience. A reading child is still developing their social experience. This equally refers to the aesthetic features. Unlike an adult, a child is not capable of perceiving a literary work as a meta-text. They perceive it as a main text and self-sufficient text, without its

¹¹ Matsevko-Bekerska L. (2011) Dytyacha literatura yak forma dialohu kultur: hermenevtychnyy aspekt [Children's literature as a form of dialogue of cultures: hermeneutic aspect]. *Literature. Children. Time. Bulletin of the Center for the Research of Literature for Children and Youth*. Ternopil : Navchalna knyha – Bohdan, vol. 1, p. 20.

multi-layered historical lining”¹² This accentuates the idea of the prism of naïve realism, through which children and mid-grade readers perceive literary works, as opposed to the concept of aesthetic properties and ideological functions of books for young adults.

The literary approach to perception of literary works by adolescents remains dominant in modern research on children’s and young adult literature, however some scientists feel the need to combine it with the pedagogical aspect when it comes to school literature education, taking into account its pedagogical orientation.

Although there has been a decline in interest to the pedagogical approach, which came as a result of the active development of all others discussed above, it remains well established in the modern secondary education institutions (gymnasiums) and reflected in the main documents regulating the sphere of modern literature education, including the educational standards of the basic secondary education.

The pedagogical approach to teaching modern Ukrainian literature to teenagers is extremely changeable, because it depends on various factors, including social needs, pedagogical instructions and authorial intentions. In recent years, the concept of ‘literary work’ in teaching literature in school has been transformed into ‘literary text’, as one of the text types. This explains why textual analysis has become the most important method in literary studies. At the same time, studying literary texts by schoolchildren is aimed at comprehending literary fiction, including contemporary Ukrainian literature, as a holistic phenomenon in the unity of its form and content with due account of the artistic context.

What is more, the concept of literary text also involves a pedagogical intent. Indeed, as N. Marchenko reminds us, “children’s texts always seek dialogue and understanding, making adults think carefully about what exactly they want to put into their child’s soul and delve into that soul. Therefore, in practice, it is children’s texts that provide the communication channel for ‘the dialogue between generations’”¹³. Because of this, the

¹² Shalahinov B. (2012) Chy diyсно dlya ditey treba pysaty «tak samo, yak dlya doroslykh, tilky shehe krashche»? (dytyacha literatura i sotsializatsiya maybutnoyi osobystosti) [Is it really necessary to write for children «just like for adults, only better»? (children’s literature and socialization of the future personality)]. *Literature. Children. Time. Bulletin of the Center for the Research of Literature for Children and Youth*. Ternopil : Navchalna knyha – Bohdan, vol. 2, p. 13.

¹³ Marchenko N. (2011) «Tekst dlya ditey» yak forma samousvidomlennya ta transformatsiyi suspil’stva [«Text for children» as a form of self-awareness and transformation of society]. *Scientific works of the National Library for Children named after V.I Vernadsky*, vol. 31, p. 515.

pedagogical approach plays crucial part in selecting reading 'texts' for students of different age categories, giving preference to those that might have a positive impact on their system of values and life experience, whereas the artistic merit as an aesthetic quality of a literary work is secondary and provisional for its reception.

The interrelation between literary and pedagogical approaches is correlated by the so-called canon of children's literature, and there is no general agreement on it. In particular, U. Baran points out that "unlike the school reading canon, the canon of children and young adult fiction comprises only those books that were written and published especially for the young reader. The modern canon of children's literature provides for the observation of the following three criteria: internationality, a variety of genres and openness to modernity as an extension of the traditional canon. We consider the canon of contemporary literature for children and youth as active, because, according to modern literary scholars, critics, readers and consumers themselves, some works may be subjected to decanonization, and some may, on the contrary, be restored to its current corpus"¹⁴. We believe that defining boundaries between canonical and non-canonical literature in terms of children's books requires taking into account the synergy of all approaches considered as well as young readers' interests and trends in modern research in the field of methods of teaching literary fiction to schoolchildren.

The blend of methodological and literary approaches is action-oriented since it is aimed at synthesizing all approaches to teaching and reading children's and adolescent literature in order to prove by empirical testing their relevance to school literary education. One of the tasks of adolescents' school literary education is to find effective approaches to the perception of modern literature. One of the missions of the teenage school literary education is finding effective approaches to the study of contemporary literature. This problem is an increasingly important area in the literary methodology. In her analysis of the issue, O. Isaieva emphasizes that "the functions of reading have undergone significant changes in a fast-paced and information-saturated world. People are spending less time reading for pleasure due to lack of time. This leads to a gradual loss of the aesthetic function of reading. Instead, the pragmatic aspect is taking central stage: I read because it is required from me for the lesson, for the assessment or for

¹⁴ Baran (Hnidets) U. (2014) Aktyvnyy kanon suchasnoyi literatury dlya ditey ta yunatstva: Zakhid ta Skhid [Active canon of modern literature for children and youth: West and East]. *Scientific works: Scientific and methodical journal. Philology. Literary Studies*. Mykolayiv : Vyd-vo CHDU im. P. Mohyly. P. 12.

acquiring certain skills and so on. As a result, skimming and superficial reading are gaining popularity. Slow and thoughtful reading, in its turn, is becoming a thing of the past. As for the genre preferences, the small genres seem to prevail. Reading a text, the modern reader is paying less and less attention to long and elaborate descriptions, they are interested in the dynamics of events and facts, and the more action-packed the plot is, the more they like it”¹⁵.

Studying literature in modern literary education is geared towards developing reading competence, which is defined as “understanding, using, reflecting on and engaging with written texts, in order to achieve one’s goals, develop one’s knowledge and potential, and participate in society”¹⁶. These skills are essential in cognitive reading of different types of texts, and not just literary works. Modern literary education aims primarily at the development of young readers’ subject literary competence, including their ability to perceive contemporary literary works in multiple forms and layers of meaning, reflecting culture, history and values. As an outcome of such reception, adolescent students are able to interpret literary texts properly in the light of their own experience.

Thus, the most effective way to facilitate and improve teenagers’ reception of contemporary Ukrainian literature is that which takes into account the number of scientific perspectives on this phenomenon, including psychological, sociological, cultural, pedagogical and the blend of methodological and literary approaches. This process needs improvement in practices of teaching literature in gymnasiums, which can be done by introducing the new synergistic phenomenon of perception, focused on the integrated development of the key as well as subject literary competences of schoolchildren at the level of the basic secondary education.

2. Combining interpretive strategies to enhance literary reading skills in gymnasium

While studying contemporary literature in school, adolescents deepen their understanding of literary works through interpretation and analysis. Their mechanism in school literary education differs significantly from strictly scientific interpretation and analysis, since they take into account inexperience of interpreters and allow for instructional scaffolding. Gymnasium students acquire their skills of interpreting literary texts

¹⁵ Isayeva O. (2016) Formuvannya chytacha-interpretatora u suchasnyy ukrayinskiy shkoli [Formation of the reader-interpreter in the modern Ukrainian school]. *Dyvoslovo*, no. 2, p. 25.

¹⁶ PISA: chytatska hramotnist [PISA: reader literacy] (2017) / way. T. Vakulenko, S. Lomakovich & V. Tereshchenko. Kyiv : UTSOYAO. P. 12.

gradually and their development should be based on the integration of various interpretive strategies into educational process.

The problem of analysis methodology relevant to children's and young adult literature is one of the most significant current discussions in modern literary criticism. This explains a multiplicity of approaches to scientific research in this field. Specifically, V. Kyzylva underlines that artistry is the main characterization criterion of children's and young adult fiction, "The criterion of artistry can be defined as deep and original literary content, which is arranged in the most vivid and appropriate literary form; harmony of content and form of a work of art, perceived emotionally. The components of artistry include, on the one hand, the depth and originality of the content (which is rightly insisted upon by supporters of hermeneutics), and, on the other hand, the artfulness of its formal execution. Art has its own laws, but does not have generally accepted guidelines on how to observe them. True art cannot be reproduced, so it does not have any permanent characteristics that can be defined. Being a literary work means being either funny or sad or inspirational. Just as any, even the brightest, individuality belongs to a certain type, so a work of art is characterized by the ability to embody the laws of art in itself"¹⁷. This literary approach to the study of children's and youth literature accords with the competency-based school literary education, aimed at the development of the ability to interpret literary texts independently and assimilate represented in them values and morals.

Exploring the problem of emerging in the Ukrainian literary criticism methodology of research of children's and young adult literature, T. Kachak focuses on different interpretive strategies in foreign and Ukrainian scientific discourse and distinguishes among them literary, didactic and multi-disciplinary learning. She comments, "You cannot use all available approaches and methods simultaneously, but their application is crucial when studying a group of literary works on a particular theme or of a particular genre, looking at the books of certain writers or conducting analysis and making generalizations on the nature of the development of literature in a certain era, and so on"¹⁸.

We agree with literary criticism and consider a multidisciplinary approach to be the most appropriate for the school interpretation of literary

¹⁷ Kyzylva V. (2012) *Literatura dlya ditey ta yunatstva: khudozhnya spetsyfika, tendentsiyi interpretatsiyi* [Literature for children and youth: artistic specifics, trends in interpretation]. *Actual problems of Ukrainian literature and folklore*, vol. 17, p. 17.

¹⁸ Kachak T. (2017) *Literatura dlya ditey ta yunatstva: problemy metodolohiyi doslidzhennya* [Literature for children and youth: problems of research methodology]. *World literatures: poetics, mentality and spirituality*, vol. 10, p. 32.

works, since it allows for combining different interpretive strategies with the aim to achieve the synergistic effect, which is to make it possible for a learner-reader to accept synthesis of opinions about a literary work and at the same time to develop the ability to interpret the text independently, assimilating its values and beliefs.

This approach appears to be especially relevant if we take into consideration the interpretation procedure itself, which allows the reader to create a holistic view of a literary work in their mind and then compare the real with the imagined. According to N. Astrakhan “What makes it possible to analyze a literary text is its functioning as a system. Interpretation as well as its synthetic character are determined by integrity of a literary work. These systematic nature and integrity simulate the systematic character and integrity of reality itself, reflecting them in a work of fiction”¹⁹. This characteristic of literary interpretation makes it possible to bridge the gap between the elements of a literary work that occurs in analysing or ‘deconstructing’ the text into separate components of its form and content. As a rule, middle grades students’ textual analysis involves reading a literary text carefully, interpreting its parts and searching for hidden meanings to deepen their initial perception of the text. Such an analysis is based on the idea of the Hermetic Circle, which naturally arises while working on a literary text in gymnasium classes, because readers’ imagination creates a holistic vision and understanding of the author’s position in a literary work that requires a new interpretation. Thus, interpretation becomes increasingly complicated from school year to school year, and, in B. Shalahinov’s view, “the dialogue should also gradually move to more complex forms, shifting from the opposition of ‘appropriate-inappropriate’ to a higher level of the ‘dialogue of values’. Ensuring a consistent transition from one level to another poses a real challenge to the education methods specialist; it can be successfully realised only under one condition – when the education methods specialist will take into account the pedagogical aspect of the school literary course”²⁰. Teenagers are more likely to be interested in reading those books whose characters are just like them and go through the

¹⁹ Astrakhan N. (2014) Analiz ta syntezy v protsesi literaturoznavchoho piznannya [Analysis and synthesis in the process of literary cognition]. *Science and Education a New Dimension. Philology*, II (4), vol. 24, p. 17.

²⁰ Shalahinov B. (2012) Chy diysno dlya ditey treba pysaty «tak samo, yak dlya doroslykh, tilky shche krashche»? (dytyacha literatura i sotsializatsiya maybutnoyi osobystosti) [Is it really necessary to write for children «just like for adults, only better»? (children’s literature and socialization of the future personality)]. *Literature. Children. Time. Bulletin of the Center for the Research of Literature for Children and Youth*. Ternopil : Navchalna knyha – Bohdan, vol. 2, p. 14.

ordeals similar to their own. This makes literary works that describe moral dilemmas and shed light on such issues as bullying, first love and relations with peers and older generations most relevant for adolescents.

For example, students develop their ideas of the importance of motherland, their home and families while reading poetry by Halyna Kyrpa, Tetiana Maidanovych, Iryna Nebelenchuk, Liubov Yakymchuk, Serhii Zhadan and others.

Teenagers learn how to be tolerant in relations with peers, compassionate, honest and passionate about work for the benefit of people from the literary characters of fictional prose by Halyna Malyk, Lesia Voronyna, Oleksandr Havrosh, Serhii Hrydin, Andrii Bachynskiy, Maryna Pavlenko, Mariia Morozenko, Zirka Menzatiuk and others. What attracts young readers to these literary works is the portrayal of protagonists as well as interesting plots, saturated with fantastic adventures, proximity in time and relevant problems raised by their authors.

Development of humanistic values, which recognize the dignity of each human being, their freedom, equality, tolerance and justice in relations with other people, often takes place when students read and interpret patriotic poetry and realistic psychological prose of modern Ukrainian writers.

When following the pedagogical approach, whose importance has been emphasized by B. Shalahinov, it is important to focus on the synergy of individual and literary interpretations of a literary text.

Individual interpretation of each student is subjective in nature and is based on their life experience, reading preferences and general erudition. This naturally leads to a wide variety of possible opinions, interpretations and students' perceptions of the same literary work. Additionally, it is determined by genre and genre-specific details of a literary text. For instance, modern psychological prose for teenagers gives rise to personal associations and makes young readers perceive such literature as a reflection of real life. In that case, we should expect fairly similar students' individual interpretations of such literary works. This can be explained by age-related characteristics of the perception and comprehension of realistic fiction. However, there is no need to limit interpretation opportunities of the contemporary literary works to cognitive reading and naïve realist perspectives. The purpose of literary education in gymnasium is to expand students' individual interpretations by relying on the aesthetic category of artistry, which is inherent in literary works.

As scientific evidence based on the observations of the process of studying contemporary literature suggests, a different methodical effect arises when readers interpret literary works characterized by secondary conventionality. These include such genres as lyrical prose, lyrical epic, fantastic prose with a deep subtext that appeal to teenagers and adults alike. Possibility of multiple possible individual interpretations of such texts requires teacher's correction together with the

employment of the whole set of techniques aimed at the textual analysis with elements of literary interpretation, which, in its turn, is characterized by a multidisciplinary perspective and a broad range of interpretive strategies. Literary criticism uses this kind of analysis for close reading and evaluation of a literary work. According to Polish researcher Yanush Slavinskyi, “Every interpretation constructs the dual modalities of literary narrative – evident and hidden, explicit and implicit. Obviously, the transition between them looks differently in different types of interpretive strategies, however, it always goes from certain given properties to potential conditions, from manifestation to motivation, from collection of attributes to the system of values, from an available text in the form of a linear sequence to some kind of grammar that projects that sequence”²¹.

As for the use of various interpretive strategies in school literary education, it serves a slightly different purpose. It adds aesthetic components to young readers’ individual interpretations and aims at developing the ability to use literary terms as well as their reading skills, reading culture and preferences. This defines the orientation of literary education in gymnasium towards the competency-based approach, that induces middle grade learners to sustain extensive reading through their school years and into adulthood, to strive to read literature and, therefore, to become more culturally competent.

Thus, when studying contemporary Ukrainian literature for children and young adults in school, the effective way is to combine individual and literary interpretations. As for applying the latter, we take into account opportunities provided by specifically the literary as well as pedagogical and multicultural approaches. This is dictated by the nature of children’s and young adult literature, its multifaceted character and ambiguous perception. The choice of interpretive strategies is also influenced by such factors as psychological, age-related and individual characteristics of young readers coupled with the orientation of modern literary education in Ukraine towards the European experience in competency-based learning.

CONCLUSIONS

The results of this study obtained by analysing, processing and interpreting scientific literature, literary works and textbooks on Ukrainian literature and by observing the process of Ukrainian literature education in gymnasiums has helped identify various approaches to perceiving and interpreting children’s and young adult fiction. Our contention is that this trend influences the way students study Ukrainian literature in gymnasium.

²¹ Slavinskyi Ya. (2013) Do problemy “mystetstva interpretatsiyi” [On the problem of «art of interpretation»] / translated from Polish by O. Sinchenko. *Synopsis: text, context, media*. no. 3–4. URL: <https://synopsis.kubg.edu.ua/index.php/synopsis/article/view/71>. (accessed 29.05.2021).

Upon examining cultural, literary, psychological, pedagogical, sociological, and the blend of methodological and literary approaches to reading and students' reception of literary works, we consider their synergy to be the most relevant for school literary education. It will provide an opportunity to introduce the new synergistic phenomenon of perception, focused on the integrated development of the key as well as subject literary competences of schoolchildren at the level of the basic secondary education.

The next stage in achieving synergy of approaches in teaching contemporary Ukrainian literature is development of interpretive competence which is equally important for both reading proficiency and critical analysis of literature. Literature curriculum in secondary education allows an opportunity to combine interpretive strategies, given modernity of the values expressed in a literary text, in order to achieve the synergistic effect, which is to make it possible for a learner-reader to accept synthesis of opinions about a literary work and at the same time to develop the ability to interpret the text independently.

To achieve this effect, we rely on the interpretive strategies developed and tested within the framework of pedagogical science, literary research and study of contemporary Ukrainian children's and young adult literature as part of human culture.

This opens up an opportunity for changes in the paradigm of teaching language and literature in modern Ukrainian gymnasium.

SUMMARY

This study presents a review of modern approaches to teaching contemporary Ukrainian young adult literature in gymnasium. It outlines scientific approaches to perceiving and interpreting contemporary Ukrainian literature by adolescents. The main focus is on the interpretive strategies to employ for reading literary texts in gymnasium. The effect of their combination (synergy) on studying literary works of contemporary Ukrainian young adult fiction is thoroughly explored. Through showing that synergy of approaches facilitates teenagers' perception and comprehension of literary works, this research proves its efficiency for school literary education. Another aspect explored is the methodology aimed at expanding individual interpretations with aesthetic components, developing young readers' ability to use literary terms, improving their reading skills, building reading culture and encouraging good reading habits. The emphasis is made on the orientation of literary education in gymnasium towards the competency-based approach. This study offers a methodological system to motivate teenagers to read into adulthood. It is expected that its implementation into instructional practices in teaching literature and language will create lifelong readers. In the end, an outline is given on the

prospects of developing methodology of teaching contemporary Ukrainian children's and young adult literature in school.

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GENRE ORIGINALITY OF A LITERARY TALE OF THE EARLY UKRAINIAN MODERNISM INTRODUCTION

Tsalapova O. M.

INTRODUCTION

Scientific comprehension of the literature of early modernism by Ukrainian researchers T. Hundorova, V. Melnyk, M. Moklytsia, S. Pavlychko, N. Shumylo and others raises a number of issues related to the analysis of artistic, philosophical, ideological doctrines of the national literature of this period.

The appeal of early Ukrainian modernism to the fairy tale genre is not accidental, because at the turn of the XIX–XX centuries the culture of vision, myths, and fictional worlds is actualized (Ya. Polishchuk), this means that the attraction to the unreal, the extraordinary, and the fabulous is intensifying. The modernization of literature in the late nineteenth century, associated with the shift of ideological, moral, aesthetic paradigms, significantly affected the literary tale. There was a reassessment of traditional genre categories of folk tales (miracle, hero, time, space), which changed the content of the author's text accordingly.

Domestic researchers note that the genre of literary fairy tale is adapted to the needs and capabilities of written literature of the period. According to M. Moklytsia¹, the author's tale as a unique literary phenomenon that has absorbed romantic features (exoticism, mysticism, mystery, dreaminess and fiction), in the early twentieth century became not only a developed literary genre, but created its own system of genre forms, extremely diverse.

Evidence of the fact that the literary tale became a marker genre of early Ukrainian modernism is the appeal of a large number of artists to this genre. Sydir Vorobkevych, Ivan Nechui-Levytskyi, Stefan Kovaliv, Panas Myrnyi, Dniprova Chaika, Volodymyr Leontovych, Osy Makovei, Vasyl Kornienko, Hrytsko Hryhorenko, Odarka Romanova, Ivan Demianchuk, Omelko Ostrovskyi, Mykhailo Zhuk, Ivan Franko, Lesia Ukrainka transform a traditional fairy tale into a refined example of modern art with a focus on folklore and the best examples of European art.

¹ Moklytsia, M. V. (1999). *Modernizm u tvorchosti pysmennykiv XX st.* [Linguistic genealogy of scientific communication] : navch. posib. dlia stud. vyshch. zakl. osvity. Ch. 1 : Ukrainska literatura. Luts'k : Vezha. 154 p.

1. Fairytale mythworld in the system of Ukrainian modernism aesthetics

The question of the peculiarities of the literary fairy tale as a genre genealogically connected with the folk origin has been repeatedly put forward for scientific study by domestic and foreign researchers. The assertion that a literary tale is related to a folk tale has significantly influenced the formation of the conceptual scientific apparatus of the study of the author's tale, including the genre definition. Among the scholars who propose a definition of the genre of literary fairy tale we note L. Braude, K. Hausenblas, L. Dereza, M. Kozhyn, J. Mistrik, M. Moklytsia, O. Namychkina, V. Naier, M. Razynkina, and others. The discussion about the genre affiliation of a literary tale is quite relevant, as it comprehends the problem of the genealogical typology of the author's work and its correlation with the folklore source. This issue has repeatedly been the subject of discussion in literary studies (Ye. Kostiukhin, O. Nikiforov, Yu. Podlubnova, E. Pomerantseva, V. Propp, H. Sabat, N. Tykholoz, etc.), because the genre nomination of a literary tale requires not only terminological clarification, but also the solution of the problem of genre and genus.

Analyzing the mythopoetic picture of the fairy-tale world, it is necessary to identify the basic components of creating a new form of transmission of sacred-esoteric knowledge, because the fairy tale is a "reflection of certain archaic worldviews"².

Understanding the fairy tale as a metaphorical story with a conscious attitude to fiction, we emphasize the category of miracle as the main genre-creating marker. The genealogy of a fairy tale requires the presence of the extraordinary, the principle of wonder, real improbability, in the development of which unfolds unusual adventures, events, situations, and the incredible, supernatural becomes its content³.

In various genre modifications of the folk tale, the nature of the miracle is heterogeneous. The most productive and expressive methods of its creation are: animatism – "spiritualization of nature or its individual parts and attitude to it as a living being"⁴, transformation or metempsychosis associated with the processes of initiation, which are perceived as physical

² Davydiuk, V. (2005). *Pervisna mifolohiia ukrainskoho folkloru* [Primitive mythology of Ukrainian folklore] / 2-e vyd., dop. i pererob. Luts'k : Vyd-vo obl. druk. 310 p. P. 23.

³ Sabat, H. (2006). *Kazky Ivana Franka : osoblyvosti poetyky* [Tales of Ivan Franko : features of poetics]. Drohobych : Kolo. 360 p. P. 52.

⁴ Davydiuk, V. (2005). *Pervisna mifolohiia ukrainskoho folkloru* [Primitive mythology of Ukrainian folklore] / 2-e vyd., dop. i pererob. Luts'k : Vyd-vo obl. druk. 310 p. P. 29.

death with subsequent rebirth in a new capacity; the presence in the work of magical objects as attributes of unreality, the presence of a magical object (totem), the presence of fairy-tale benefactors, which in terms of fairy-tale miracle are associated with the system of ancient cults of taming natural elements⁵. However, the deeper motivation of the miracle is the spatio-temporal models of the sacred world, which are specific indicators of the spatio-temporal mode of the traditional fairy tale.

The fairy-tale chronotope studied in the works of V. Bakhtina, D. Likhachev, V. Davydiuk, and H. Sabat universalizes the time categories transmitted by the spatial code⁶. Time and space form a utilitarian-esoteric background of a fairy tale, conceived by an indefinite past in relation to the real⁷. The chronotope covers a clearly regulated space, where the accentuation of zones (the world of people, the afterlife, the liminal zone) is associated with the polysemy of contacts with death (real or ritual)⁸ or transformed ideas about the boundaries of ethnic or tribal lands.

Indispensable attributes of the chthonic world in the fairy tale are magical objects (boots, invisible hat, ball, towel, etc.), initial helpers (anthropogenic, zoomorphic), the lack of color separation. The title of a magical object and its place in a fairy-tale epoch is related to the type of initial test that takes place within reality, the liminal zone or “in the other world”. The material expression of such an object varies from a totem talisman to an initial fetish.

Speaking about the connection of the author’s fairy tale with folk aesthetics, we note that the defining aspect of it is the orientation to the myth, because the original myth is superhistorical thinking and is not the opposite of art-historical discourse.

In relation to the myth as a representative of the immanent instinct of culture (Ya. Holosovker), the history of the author’s tale has three stages: folklore (oral), folkloristic (recorded in the folk tradition or retold by the

⁵ Davydiuk, V. (2005). *Pervisna mifolohiia ukrainskoho folkloru* [Primitive mythology of Ukrainian folklore] / 2-e vyd., dop. i pererob. Luts'k : Vyd-vo obl. druk. 310 p. P. 208.

⁶ Dereza, L. V. (2005). *Russkaya literaturnaya skazka pervoy poloviny XIX veka v sisteme zhanrov romantizma* [Russian literary tale of the first half of the 19th century in the system of genres of romanticism] : dis. ... d-ra filol. nauk : 10.01.02. Simferopol. 384 p.

⁷ Likhachev, D. S. (1987). *Poetika literatury kak sistemy tselogo* [Poetics of Literature as a System of the Whole] / Izbr. raboty : V 3-h t. – Lvov. 232 p. P. 232.

⁸ Vinogradov, V. V. (1959). *O yazyike hudozhestvennoy literatury* [About the language of fiction]. Moskva : Goslitizdat. 656 p.

author) and the actual literary⁹. The second (“embryonic”¹⁰) stage of development preserves or transforms the model of folk tales into the cultural discourse of the literary process, using the main genre components of the first, but reflecting the personality of the narrators¹¹, its “reading” of the archaic myth, a fragment of which was a folk tale.

Thus, the main features of a literary tale are the subjectivation of the concept of a miracle, which is partly related to folk songs, a special chronotope of magical history, the author’s modification of the fairy tale composition and interference in the traditional image system, the presence of individual authorial style of narrative, genealogical sample.

Speaking about the myth of the literary tale of the early Ukrainian modernism, we state that it chooses as a basis an archaic myth, metaphorically assessed by a traditional folk tale. The mythological history of modernism was understood by Ya. Polishchuk as an outbreak of “neo-paganism” with the aim of ethnic identification and the incorporation of Ukrainian culture into the Western European space.

The folk tale by its nature preserves the information and cultural foundation of the original ideas about the world, it is designed to verbalize the mysterious ritual actions, to create a speech picture of sacred reality. Based on the opinion of M. Bakhtin about the remnants of the elements of the archaic in the context of the genre¹², we believe that fragments of myth continue to exist in the texts of literary tales, but not at the level of mythical, and mythopoetic elements. That is, the myth world of a literary fairy tale enriches the semantic core of the traditional folk poetic narrative, actualizing through traditional fairy-tale archetypes the model of the new author’s picture of the magical world.

The world of folk and literary tales differs, first of all, in the understanding of the myth. That is, due to the author’s intervention in the traditional matrix, the external or internal features of a folk tale are quite often “erased”. A large number of intergenerational and intergenre formations that emerged during the modernization of literature, (such as:

⁹ Braude, L. (1977). K istorii ponyatiya “literaturnaya skazka” [On the history of the concept of “literary tale”] / *Izvestiya AN SSSR. Ser. lit. i yaz.* T. 36, № 3. P. 230–235.

¹⁰ Tykholoz, N. B. (2003). Zhanrovi modifikatsii kazky u tvorchosti Ivana Franko [Genre modifications of a fairy tale in the works of Ivan Franko] : dys. na здobuttia nauk. stupenia kand. filol. nauk : 10.01.01. Lviv. 229 p. P. 39.

¹¹ Dereza, L. V. (2005). Russkaya literaturnaya skazka pervoy poloviny XIX veka v sisteme zhanrov romantizma [Russian literary tale of the first half of the 19th century in the system of genres of romanticism] : dis. ... d-ra filol. nauk : 10.01.02. Simferopol. 384 p. P. 236.

¹² Bahtin, M. (1986). *Literaturno-kriticheskie stati* [Literary critical articles] / sost. S. G. Bocharov i V. V. Kozhinov. Moskva : Hudozh. lit. 543 p. P. 38.

fairy tales-plays “Farewell Snowman-Snowman”, “Pan Kotskyi”, “Goat-dereza”, etc. by Chaika Dniprova, “Grandmother Visiting the Bear”, “Mykyta Kozhumiaka”, “Forest King Okh”, etc by O. Oles; fairy tales-poems by O. Oles “Vodianychock”, “Fairy Tale of Okh the Magician” by Lesia Ukrainka; fairy tales-riddles “Why did they rejoice”, “Ten workers” by M. Kotsiubynskyi; fairy tales-parables “About two goats”, “Two goats”), motivate us to understand the fairy tale as a complex communicative phenomenon that has its own concept of world creation.

Thus, the “fairy-tale world” of a literary magic text is a rather complex phenomenon, as the artistic space of author’s works is often genealogically fractal (ie, according to B. Mandelbrot, it does not correspond to classical notions of form and cannot be interpreted from traditional analytical analysis), so it remotely resembles fairy tales in features. However, the semantics of the category of a magical work remains mostly traditional. The traditional fairy-tale world consists of universal oppositions “between sacred and secular, raw and boiled, celibacy and marriage, male and female principles, center and periphery”, etc.¹³. Instead, E. Meletinsky understood the world model as a holistic system of relations “man – the world”¹⁴.

Fairy-tale oppositions are based on mythological notions of a profane and sacred world, human and chthonic. The traditional world of folk tales is anthropocentric, aimed at revealing the process of human interaction with the system of mythological value markers, while the dichotomy of myth is focused on maximum cosmologization.

Under the concept of “fairy-tale world” we understand the global image of poetically redone anthropocentric information, which has the form of a simplified system of ideas about human interaction with space. In addition, it is built on special chronotopic and figurative systems with a conscious installation on fiction. The fairy-tale worldview agrees with the myth-sense, because the fairy tale is a fragment of a myth or a current relic rite.

Interest in the myth, and in the mythological picture of the world, in the period of Ukrainian modernism of the late XIX – early XX century is the moment of its “installation” in the “archetypal-anagogic continuum”¹⁵.

¹³ Tykholoz, N. B. (2003). Zhanrovi modyfikatsii kazky u tvorchosti Ivana Franka [Genre modifications of a fairy tale in the works of Ivan Franko] : dys. na здобuttia nauk. stupenia kand. filol. nauk : 10.01.01. Lviv. 229 p. P. 132.

¹⁴ Meletinskiy, E. M. (1995). Poetika mifa [Poetics of myth]. Moskva : Vost. lit. RAN. 407 p. P. 56.

¹⁵ Polishchuk, Ya. (2002). Mifolohichniy horyzont ukrainskoho modernizmu [Mythological horizon of Ukrainian modernism] : monohrafiia. 2-e vyd., dop. i pererob. Ivano-Frankivsk : Lileia-NV. 392 p. P. 123.

The revision of myth in the cultural space of modernism takes place through the prism of its “modernization”. In addition, early modernism is subject to the mechanisms of “inshing”¹⁶, which legalized the presence of high and popular, national and international, rational and irrational, high and popular in culture¹⁷.

The modernist fairy tale, despite the renewal of the canon of genre memory, creates a new picture of the world, in accordance with the philosophical, culturological, artistic, psychosemantic tendencies of the time. The actualization in literary and psychological studies of attention to the problem of the unconscious, dreams as a mental phenomenon (Z. Freud’s “Interpretation of Dreams”), etc. causes the appearance of travel-in-a-dream method in the fairy tale, which allowed a new installation of space-time and magic mode.

Tales of the modern era often exploit the reception of dreams as one of the factors in the organization of miracles as part of the world order. The charming texts of the Chaika Dniprova, Lesia Ukrainka, L. Carroll and M. Maeterlinck are aimed at searching for another artistic imagery to comprehend the problem of the main fairy-tale category of miracles that require genealogical modifications of the compositional plot. Attention to the subconscious is a tribute to time, because it is in the modern period that a person with his secret desires and complexes becomes the object of scientific and artistic discourse. The most interesting concept of the unconscious as a moment of creativity is a dream as an act of creativity and fantasy. The psychological mechanism of sleep makes the tale more realistic and mysterious at the same time, focusing on the possibilities of human nature.

The boundary between fiction and reality in such modernist tales is conditional, almost imperceptible, because the combination of free author’s imagination and everyday life, a subtle fusion of polyphonic cultural layers create a substrate of unusual everyday life, which in itself is capable of wonder. In particular, in O. Oles’s fairy tales “Hryts’ Chicks”, “Drops-Travelers” by Dniprova Chaika, “Leliia” by Lesia Ukrainka, despite the presence of a non-mythological beginning, the magical story unfolds according to almost the same scenario – shifting the boundaries between the real world and irreality, that is result of the fantasy of the main characters.

In the compositional organization of a folk tale, time and space interacts with related categories of wonder, as the chronos can slow down or

¹⁶ Hundorova, T. (2009). ProIavlennia Slova. Dyskursiia rannoho ukrainskoho modernizmu [Manifestation of the Word. Discourse of early Ukrainian modernism]. vyd. 2-e, pererob. i dop. Kyiv : SP “Chasopys “Krytyka””. 448 p. P. 19.

¹⁷ Ibid.

accelerate depending on the event topos. The space of the magic text consists of three dimensions: profane (the world of people), liminal (zone of contact with death), chthonic (otherworld). In the profane dimension of time and space is balanced by a human life, the chronotope is palpable here. The liminal zone is the space of dedication of the hero to the afterlife, where the time and space of dosed ritual possibilities of one's own initiation process. The chthonic dimension is a chronotope, where a fairy-tale transformation of the hero takes place, time and space are "frozen" here.

The myth world of a literary tale is complex and original. It is a symbiosis of archaic sacred structures and the author's imagination, which is based on implicit or explicit references to primitive mythology.

Thus, a literary tale creates its own magical dimension, the main indicators of which are a kind of concept of a miracle, desecrated model of space-time, secularly simplified technology of the process of initiation of the main character, which together creates a new paradigm of worldview and perception¹⁸. At the same time artists are subconsciously influenced by archetypal phantasms, as authorial fiction correlates with the folk-poetic picture of the world, which is closely connected with the collective unconscious (archetypes) and compositional fragments of mythostructures (mythologems). Intuitively feeling the need to interpret ethnocultural work, the writers of the early Ukrainian modernism period are not completely freed from populist positions, in the utilitarian involvement of which there is a noticeable echo of European positivism.

Destroying the morphological genre statics, storytellers (Dniprova Chaika, Borys Hrinchenko, Mykhailo Kotsiubynskyi, Oleksandr Oles, Lesia Ukrainka, Ivan Franko, etc.) abandon the traditional methods of organizing a fairy tale, create an aura of charm more mundane (domesticism), rational (scientific) means, trying to get rid of the fabulous in the literal sense of the word. The installation of modern philosophical theories, which cultivated attention to the subconscious (A. Schopenhauer) and at the same time uncompromising belief in the power of reason (S. Freud), provokes a cult of pragmatics in a literary tale, which initiates morphological processes of desecralization. Modifications of a fairy-tale composition require new approaches to creating an atmosphere of illusion, charm and unreality. The architectonics of the miracle of a literary tale is ideographically based on the personal myth of the writer, who "operates with motives common to the

¹⁸ Tsalapova, O. (2008). Sekuliaryzatsiia dyva v kaztsi Dniprovoi Chaiky "Krapli-mandrivnytsi" [Secularization of a miracle in the fairy tale of the Dnieper Seagull "Drops-traveler"] / *Visnyk Luhanskoho natsionalnoho universytetu imeni Tarasa Shevchenka* : filol. nauky. № 11. P. 207–214.

mental life of all people”¹⁹. Because of the original fantasies (according to Freud) concerning our phylogenetic heritage that literature implements a number of universal schemes that make it attractive and understandable.

2. Taxonomy of a literary tale of the late XIX – early XX century in terms of genealogical identification

The universality of the myth-picture of a modern fairy tale is enhanced by its high informative potential. Due to the meaningful multifaceted nature of the literary magic story, the text partly acquires a socially revealing meaning (M. Kotsiubynsky “Khoi, Lesya Ukrainka “Leliia”, Dniprova Chaika “Novyk”, Marko Cheremshyna “Tear”, etc.), which complicates the categorical identification of the fairy tale text. Therefore, it is impossible to classify the author’s fairy tale based only on the folk poetic genre tradition.

Systematization of a folk tale takes into account its correlation with a myth or an actual ancient rite²⁰. Traditionally, the classification of folk tales is represented by thematic groups: animal epic, magical (initiation) texts, social and household. Some scholars complicate the classification: animal epic, where there are two groups – tales about animals (fish, birds, plants, insects) and cumulative tales (chain, annoying, epic); charming (heroic, fantastic); social and household (realistic, novelistic); cult-animistic (mythological)²¹. This scientific systematization is shared by researchers D. Yashyn, R. Vydalepp, M. Kravtsov, T. Khansen, the last also singles out romantic tales.

The problem of taxonomy of a literary tale has a multifaceted nature. There are many attempts to systematize the dispersion of the author’s magical work, based on different scientific concepts: thematic (L. Braude), chronotopic (O. Dybovska), aesthetic (N. Tykholoz), folklore-correlative (H. Sabat, O. Tsalapova), culturological (O. Khalturnykh), etc.

The most global approach to the classification of the author’s tale is offered by L. Ovchynnikov in the research “Russian literary tale of the twentieth century. History, classification, poetics”. The researcher, appealing to the research of M. Erving, V. Berenzon, L. Bleich, M. Meshcheriavova, etc., proposes a division into two varieties – folk tales and individual-author,

¹⁹ Potkanskyi, Ya. (2006). Ego i fantaziia [Ego and fantasy] / *Literatura. Teoriia. Metodolohiia* : upor. i nauk. red. D. Ulitskoi. Kyiv : Vyd. dim “Kyievo-Mohylianska akademiia”. P. 296–300. P. 299

²⁰ Lanovyk, M., Lanovyk. Z. (2001). Ukrainska usna narodna tvorchist [Ukrainian oral folk art] / pidruchnyk. Kyiv : Znannia-Pres. 591 p.

²¹ Ibid. P. 407.

distinguishing “functional-thematic groups”²²: philosophical, “social adventure”, philosophical and lyrical, romantic, science fiction, game, cognitive. This division is based on a number of features of fairy-tale poetics. However, the justification of such distribution is questionable due to the inconsistency of concepts that do not constitute a single hierarchical system (the concept of “philosophical tale” refers to the semantic side of the work, “romantic” – to the creative method, “cognitive” – to reasonable and pedagogical).

The difficulty of classifying the literary tale of the modern era is that it is created on the basis of the “image” of the tale, which is formed under the influence of acquaintance with folklore, chanting, rather than natural life. Therefore, the use of traditional taxonomy becomes impossible due to many authorial modifications.

In our opinion, the most appropriate approach to the systematization of the literary tale of early Ukrainian modernism is the division into two types of narrative models of works: folklore-oriented and individual-author²³ with the appropriate specification of each.

Folklore-oriented fairy tales reproduce the immanently coded folk character of information transfer, mostly preserving the constitution of the fairy tale, using the traditional spectrum of genre certification. The basis of such a work is the archetypal mode inherent in the folk source. The form and specificity of the work here depends primarily on the concept of the narrator: how much it modifies the traditional fairy-tale outline. Among the folk tales we can distinguish: fairy tales-adaptations (or folk-literary), fairy tales-stylizations (literary adaptations or translations).

The compositional and figurative organization of the fairy tale-adaptation tends to folklore sources, the literary processing of which is reduced to the devaluation of the oral-variable manner of narration, while preserving the traditional genre constitution of the folklore plot or individual motives, character system.

For the most part, the author’s experimentation extends to intergenerational creation, which enhances the dramatic, aesthetic, and entertaining functions of the work. (Dniprova Chaika “Pan Kotskyi”, “Goat-dereza”, B. Hrinchenko “Two Frosts”, “Sirko”, “Snow Maiden”). There are reflections of the folk version, with endogamous devaluation of the original source occurs at the level of changes in the character fund (lack of seven

²² Ovchinnikova, L. (2003). *Russkaya literaturnaya skazka XX veka. Istoriya, klassifikatsiya, poetika* [Russian literary tale of the twentieth century. History, classification, poetics] : uchebnoe posobie. 2-e izd., ispr. i dop. Moskva : Flinta: Nauka. 312 p. P. 119.

²³ Ibid. P. 109.

characters), violation of the fairy-tale role (not motivated by double nomination), violation of the traditional chronotope (introduction of remarks detailing the area, etc.).

The main feature of the fairy tale-stylization, despite the preservation of the structural and functional aspect, is the elimination (rejection) of elements of a traditional fairy tale that are insignificant from the artist's point of view (static compositional techniques, means of characterization, etc.). Instead, special attention is paid to the structural and stylistic bias of the fairy tale, its correspondence to the folk version (Lesia Ukrainka "Trouble will teach", Chaika Dniprova "Greek fairy tale", V. Koroliv-Staryi "Poterchata"). The conditionality of orientation to folklore-fairy-tale instances gives the chance to rethink folklore material, introduction of new motives, themes, sources.

The fact that "modernism itself generates productive myth-making",²⁴ causes, on the one hand, an appeal to the cultural code of mankind, which mimics the renaissance of primitive mythology, and on the other – a powerful authorial beginning, which transforms genre tradition according to requests age. Depending on the level of use of traditional fairy-tale accentuation, individual-author's fairy tales should be divided into fairy-tales (amusement), narrative tales (story) and imitation fairy tales (author's invention).

The individual author's fairy tales of the first type include the cycle "Five Fairy Tales", "The Envious Brother" by M. Kotsiubynsky, "The Hunter Khrin and His Dogs" by O. Oles, "Winter, Spring or the Snow Lady" by Dniprova Chaika, "The Girl Olesya", "Fish Dances", "Strong Mosquito" by Borys Hrinchenko, etc.

As we can see, putting literary tales in the appropriate distribution system, storytellers choose the following constitutive features: correlation with the folklore, address, purity of genre structure, aesthetic, functional and thematic orientation. In addition to the above, it can be the time of writing (a fairy tale of the XIX century, a fairy tale of the Soviet period, the latest literary tale), belonging to the style (a tale of modernism, postmodern author's tale), etc. The main feature of a fairy tale is entertaining and idealess endogenous. The basis of such tales is a humorous beginning, which is based on the comedy of images and situations. Example of modernist tales-ridicule can be the texts of M. Kotsiubynskyi "About two goats", "Two goats", "Ivasyk and Tarasyk", V. Koroliv-Staryi's "Poterchata", "Evil Spirits", B. Hrinchenko's "Strong mosquito", "A fool is rich in

²⁴ Polishchuk, Ya. (2002). *Mifolohichnyi horizont ukrainskoho modernizmu* [Mythological horizon of Ukrainian modernism] : monohrafiia. 2-e vyd., dop. i pererob. Ivano-Frankivsk : Lileia-NV. 392 p. P. 378.

thought". In structure, these texts are more reminiscent of an anecdote, the genre of which I. Franko also considered as a kind of social and domestic fairy tale: "Facetia (anecdote) – ie. a short, usually humorous story, the essence of which is usually a single observation, often a play of words, an unusual turn of speech, a surname. By their nature and tendencies, these works are close to short stories"²⁵. The comic situation played out at the end of fairy tales is not devoid of moralizing, aimed at exposing the flaws of human nature. It is this circumstance that becomes the formant of the works and brings them closer to the fairy-tale equivalent.

The problem of the mythology of the fairy tale-narration (O. Oles "Vodianychock", Dniprova Chaika "The Tale of the Sun and his son", Lesia Ukrainka "Butterfly", B. Hrinchenko "Girl Olesia", V. Koroliv-Staryi "Huha-mokhovynka", etc.) is actualized in accordance with the author's concept of the work, which allows the narrator to freely interpret the traditional fairy-tale matrix, resorting to the reception of dreams, visions, delusions, as specific creative means of the modern era. The line between fiction and reality is conditional, almost imperceptible, because the combination of free author's imagination and images of everyday life of ordinary people, a subtle fusion of polyphonic cultural layers, elements of social criticism create a substrate of unusual everyday life, which itself is capable of wonder.

Fairy tale-imitation (Dniprova Chaika "Novyk", Lesia Ukrainka "Leliia", M. Kotsiubynskyi "Nuremberg egg", "Kho", B. Hrinchenko "Thought about the Princess-kobzar", "Kuzmina", "Scrub", etc.) realizes the author's vision of creating the concept of a miracle. Here the problematic accentuation of the work is shifted towards reality in order to show social or life conflicts. It is not uncommon for a writer to choose the form of a fairy tale, because methodologically this genre is most loved by the child-recipient and it affects the level of assimilation of information.

Thus, observations of the genealogical modification of the fairy tale in terms of its relationship with the folk source help to identify the degree of assimilation of the mythological first in the artistic space of the modern era, to identify the level of authorial inspiration in the traditional fairy tale matrix.

²⁵ Davydiuk, V. (2005). Pervisna mifolohiia ukrainskoho folkloru [Primitive mythology of Ukrainian folklore] / 2-e vyd., dop. i pererob. Luts'k : Vyd-vo obl. druk. 310 p.

3. Genre modifications of the Ukrainian literary tale of the end XIX – early XX century

The installation of a literary tale in the Ukrainian art space took place in the period of early modernism. At the end of the 19th century literary tales were written by H. Hryhorenko, Dniprova Chaika, M. Kotsiubynsky, I. Lypa, O. Oles, Lesia Ukrainka, I. Franko, H. Khotkevych, Marko Cheremshyna, and others. During this period, the period of formation of a new fairy-tale paradigm, the genre specificity of the magic text is marked by the presence of populist stereotypes, realistic conservatism, social and political ideology. However, the defining genre landmark remains the folklore pattern. The main markers of the fairy-tale world of literary magic history in the age of modernist tectonic shifts are compositional devaluations, figurative transformations of characters, rethinking the problem of a fairy-tale miracle in accordance with modern intentions.

The modernist myth world of a literary fairy tale is a composition of the phenomena of interaction of the archaic primary myth, folk tales and the owner of the author's understanding of the purpose, purpose and poetics of this genre. This led to modifications of the structural and semantic content of the fairy-tale story, as a result of which children's lives were syncretically combined according to convincing pragmatism from the creation of real life. The author's tale differs from folk, and can allow artist to experiment with the form and the texture.

One of the important genre-creating categories of a fairy tale is the concept of a miracle. In a traditional folk tale, this is an important component of understanding the living space of man in the metaphorical aspect. The fairy-tale miracle in the modernist art space acquires pronounced eclectic features. Writers use traditional genre techniques to create unreality, partly modifying them. Thus, the concept of a miracle in the author's tales of early Ukrainian modernism consists of the following aspects:

desacralization of the mythological-ritual institution of the people's first by detailing descriptions of fairy-tale processes;

– deepening the utilitarian-pragmatic function of the magic as one of the factors of information coding;

– introduction into the text of the fairy tale history of new magical images that change the monosemantic load of the work²⁶.

²⁶ Tsalapova, O. M. (2010). Mifopoetyka kazkovoho svitu rannoho ukrainskoho modernizmu (Dniprova Chaika, Lesia Ukrainka, Oleksandr Oles, Mykhailo Kotsiubynskyi) [Mythopoetics of the fairy-tale world of early Ukrainian modernism (Dniprova Chaika, Lesya Ukrainka, Oleksandr Oles, Mykhailo Kotsyubynskyi)] : dys. ... kand. filol. nauk : 10.01.01. Luhansk : DZ "Luhan. nats. un-t im. Tarasa Shevchenka". 210 p. P. 181.

The shift in the concept of the fairy-tale miracle in literary texts led to modifications of the chronotopic mode of the magic text. The conceptual time-space of a fairy tale as a canonical macro-sign undergoes numerous transformations under the influence of new cultural paradigms. The final secularization (alienation from canonicity) of the basic components of the fairy tale projects a new system of space-time relations of magical history. Genetic chronotopic features of a folk tale in the author's text are transformed under the influence of modern reality of the author. However, the semantic content of the literary and fairy-tale chronotope leaves single folklore elements. The author's fairy tale leaves in its structure spatial sign features.

The chronotope of the forest in the literary tale of early Ukrainian modernism plays an important genre-creating role, preserving the archaic motivation of the archetype²⁷.

The myth of the city in the literary tale of early Ukrainian modernism is an ambivalent phenomenon, while preserving the archaic motivation of the archetype and reproducing the phenomenon of new artistic meanings and symbols. On the one hand, the city becomes an object of accumulation of negative-marginal information (industrial zone, prison, periphery), on the other – retains the archetypal-metaphysical function of reproduction, preservation of secret knowledge, initial space (province, village). It is an indisputable fact that the city in the new art system is deprived of the ancient sacredness, acquiring profane specificity (“Leliia” by Lesia Ukrainka, “Novyk”, “Beetroot” by Dniprova Chaika).

The revision of fairy-tale time and space in the conditions of early modernism leads to a rethinking of genre topos in the culture of fin de siècle. Individual-creative versions of the fairy-tale world division appear in horizontal, vertical and chronometric projections, representing a new liminal zone: being-in-a-dream (O. Oles “Hryts’ Chicks”, Lesia Ukrainka “Leliia”). This state should be understood as an ideal moment of rest and creativity of the demiurge, a zone of contacts with the subconscious, which is not subject to calculation in physical categories.

Introduction to the fairy tale instructions on historical time (Dniprova Chaika “Novyk”, B. Hrinchenko “Thought of the Princess-kobzar”, O. Oles “Hryts’ chicks”, “Hunter Khrin and his dogs”) is associated with the cult in the Ukrainian premodernist space of stereotypes of traditional positivist culture, which was dominated by the functional load of the work of art as a socially useful phenomenon.

²⁷ Tsalapova, O. (2010). Khronotop lisu v kaztsi rannoho ukrainskoho modernizmu (Dniprova Chaika, Mykhailo Kotsiubynskyi, Oleksandr Oles, Lesia Ukrainka) [Chronotope of the forest in the fairy tale of early Ukrainian modernism (Dniprova Chaika, Mykhailo Kotsiubynsky, Oleksandr Oles, Lesya Ukrainka)] / *Literaturoznavchi obrii. Pratsi molodykh uchenykh*. Vyp. 17. P. 190–195.

In addition, the presence of temporal allusions in literary fairy tales opens a chronotopic enclave, because traditionally fairy tale time has signs of the past, and allusions to certain cultural, historical events and institutions legitimize the future and present, helping to clarify the author's idea and basic artistic program ideas laid by it. Using historical material, classical images and plots, the artist is able to express the ideas and moods of his era, to expand the chronotopic framework of the work.

The chronotope of the literary tale reflects the priorities of the fiction of early modernism: the writers turn to the iconic space-time topos of the culture of that time – the city, the province, the garden, the forest, the prison, the industrial objects, etc. Interpretation of folklore and fairy tale time encourages writers to appeal to historical realities, which makes the magical story more authentic.

One of the important forms of a fairy-tale model of the world order is a character whose concept is regulated by genre canons.

The character of a folk tale is a performer of a certain canonical role, ie a conditional genre framework, which in the author's work is filled with new artistic content in accordance with the subjective artistic imagination. Fairy-tale characters are expressively and emotionally neutral concepts that are the bearers of generally agreed worldviews of the respective society. Genre specificity requires typological schematization, idealization, hyperbolization, statics of a fairy-tale character. The stereotype of the hero is connected with his functional genre role (protagonist, antagonist, mediator), which is mostly formed by a folk tale and modified by the author.

The problem of identification of a fairy-tale character is understood in the works of B. Kerbelite, V. Davydiuk, L. Dunaevska, V. Propp.

Undoubtedly, the basis of the character of a literary tale is a folklore. The canonical hero undergoes a number of changes (transformation, elimination) aimed at his individualization. The most common methods of figurative contamination are detailed descriptiveness (instead of traditional stable verbal formulas), enhanced psychological character (thoughts, state, etc.).

Semantic concretization as a way of creating a character is based on the rejection of the hegemony of figurative statics and the obligatory opposition of good and evil as the only absolute categories of the genre, so the hero of the tale becomes multifaceted, versatile, with unique features (individual name, portrait, clothing, manner of behavior, etc.). He is no longer perceived as a "character of the genre"²⁸, is preserved in the traditional role, and as a

²⁸ Dereza, L. V. (2005). *Russkaya literaturnaya skazka pervoy poloviny XIX veka v sisteme zhanrov romantizma* [Russian literary tale of the first half of the 19th century in the system of genres of romanticism] : dis. ... d-ra filol. nauk : 10.01.02. Simferopol. 384 p. P. 43.

highly artistic phenomenon that represents universal values, a priority in the culture of tectonic ruins (late nineteenth – early twentieth century).

In general, the architectonics of a fairy-tale character there are interactions of two cultural layers: folklore, which determines the central semantic base, and the literary owner, who obeys the rules and principles of organization of a work of a certain artistic period. Communication uses the identification of fairy-tale staff, despite the artistic figurative modifications.

The fairy-tale hero of the modernist era is deprived of sacred-magical determinism. He is increasingly prone to outrage, social experiments, leveling of traditions, rejection of religious and dogmatic bias.

Thus, the originality of a literary tale is a sign of modernization of the artistic space of the late nineteenth – early twentieth century. The mechanisms of semantic orientation to the ancient myth are combined by writers with the original findings of pre-modern heritage, so the tale moves away from stereotypes in favor of eclectic sophistication.

CONCLUSIONS

A literary tale creates its own myth of the magical, emphasizing its subjective-authorial aspect, as the presence of artistic modifications in the formal design of the tale devalues the archaic laws of genre morphology. The introduction of new semantic possibilities of creating a fairy tale (magical movements in a dream, exotic creatures, giving the real object magical properties) lead to the creation of the latest art technologies and the devaluation of traditional genealogical laws. Striving for the universality of the work of art, non-traditional approaches to traditional fairy-tale architecture, the search for a new aesthetic content and at the same time artistic relevance, writers create a new doctrine of magic that is actually eclectic, combining ancient and modern cultural layers.

During this period in Ukrainian culture interest not only in European achievements markedly increased, but also in the actual Ukrainian artistic heritage, so the tale “penetrates” into all generic forms of literature of that time: poetry, epic, drama. As a result, we have modified fairy tales-poems (“Vodianychok”, “Hryts’ chicks” by O. Oles, “Envious Brother” by M. Kotsiubynskyi), fairy tales-parables (“Two goats”, “Ivasyk and Tarasyk” by M. Kotsiubynskyi), fairy tales-plays (“Mykyta Kozhumiaka”, “Winter, Spring or the Snow Lady”, “Farewell to the Snowman” by Dniprova Chaika), fairy tales-riddles (“Why did they rejoice?”, “Ten workers” by M. Kotsiubynskyi), fairy tales-operas (“Goat-dereza”, “Pan Kotskyi” by Dniprova Chaika), etc.

The fact that the modernization of literature contributed to the processes of experimentation on the form of a literary work, necessitated a genre-transcendent consideration of magical history, ie from the standpoint of the

concept of “fairy-tale world”. This concept is understood as a global image of poetically reworked anthropocentric information, which has the form of a simplified system of ideas about human interaction with the environment, which is based on the paradigm of mythological formations. Literary tale presents a close to the archaic model of world, the fundamental features of which are the presence of oppositions, the originality of the chronotopic mode, the presence of the surreal (miracle). That is, the folk is present in the individual author’s tale at the level of the genetic code, which is found in the plane of genre history (not mythological). Variants of the relationship between a folk tale and an author’s one can be present in the text as a reproduction (with the modification) of a traditional plot, involvement of folk genre elements in the author’s plot, filling the canonical plot with new content, ironic interpretation of folk-poetic fairy-tale content, genre transformation.

Genre modifications of the author’s understanding of the magic text are tangible at the level of compositional organization, space-time mode, modifications and variability of the image system, which are based on demythologization, desacralization, secularization. Demythologization only explicitly mimics the reproduction of the original mythology, transforming the original codes depending on the demands of the day. The informational essence of the author’s magical history is embedded in it at the level of mythological development of reality, however, the magical material elaborated by writers acquires a new utilitarian-pragmatic, scientific, didactic content through the author’s concept of a new myth.

The composition of a charming literary work is often focused on the general literary dominant tendencies, departing from the traditional folklore matrix. Therefore, the main traditional elements of a fairy-tale composition (beginning, medial formulas, triple repetitions, etc.) exist only as verbal decorative ornaments.

The character of the modernist tale of the late nineteenth and early twentieth centuries inherits certain features of the romantic (contrast of the image system, idealization of solitary deeds, tragedy of worldview) and realistic (opposition of social strata, idealization of public interests, positivism of the projection of the future). At the same time, modern artists create a special intention of a fairy-tale character. In the process of interpreting the traditional-static image, Ukrainian writers comprehended the models of the new character developed by Western European modernist culture, giving it a national color in the Ukrainian space. Hence the multivariate use of archetypal images and innovations in the development of traditional images, plots, motifs.

Thus, the literary tale of the late nineteenth – early twentieth century creates its own myth of the magical, emphasizing its subjective-authorial

aspect, focused on the development of an archaic form filled with new cultural content. Deprived of archaic sacredness and canonicity, the literary tale was able to freely interpret the traditional chronotopic mode (destroy the traditional division of fairy-tale time and space), create a new concept of a literary hero, modify the category of magic. At the same time, the reinterpretation of the myth in the new artistic conditions undergoes secular and desacral changes. Ways and reasons of desacralization and secularization of the myth in the artistic space of the author's fairy tale are semantic concretization, genre contamination and meaningful transformation.

SUMMARY

The article is devoted to the problem of modern literary studies study literary fairy tale in mythopoetic aspect. The author proposes to consider mechanisms to rethink copyright myth tales, try to read the magic inherent in the art of literary texts mythological level of conscious and unconscious. Analyze the history of the genre of "literary fairy tale" allowed us to determine the level of integration of the myth in the literary tale of different cultural periods, patterns and especially its treatment in the text in different literary movements. Genre communications of author's product with a national fairy tale and problems of structurization of a fantasy depending on features and a fantastic situation make a reservation. Considered communications of author's product with a national fairy tale, problems of structurization of city space on corresponding zones, ways of poetics an image of a city in system of modernism arts make a reservation. The literary tale for early modernism, the power myth of the charming, addictive sub-active-author aspect, orientation to the development of archaic form, reminiscent of the new cultural spirit. The archaic sacredness and canonicity was amortized, the literary Kazka rejected the ability to interpret the traditional chronotopic modus (ruinuation the traditional members of the Kazak hour and space), opening up a new conceptual literary hero.

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CONTEXT STUDY OF LITERATURE IN THE SYSTEM OF SPECIALIZED SCHOOL EDUCATION

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INTRODUCTION

In the modern educational space, the problem of finding new approaches to teaching literature at the high level becomes relevant, one of which is the contextual study of works of art in the system of elective courses.

Methodologically conditioned and practically significant is the contextual consideration of works of art in the classes of literary special courses as one of the forms of education in the context of specialized school education. It is at this stage of school literary education that students-readers who have chosen the philological direction of studying literature have already acquired a sufficient amount of subject knowledge and accumulated considerable experience in reading, which requires systematic understanding of curriculum and broad historical and literary associations.

Contextual study of Ukrainian literature in the system of elective courses is interpreted as a form of organization of educational activities of high school students, based on the concepts of a differentiated approach and implemented through in-depth, expanded processing of educational material correlated with the content of specialized subjects. The application of the principle of context in the school teaching of Ukrainian literature involves the establishment of relationships between the work of art and non-textual information, which provides a qualitative level of deep comprehension by students-readers of educational material, deepening of reading skills of analysis and interpretation of a literary work using a wide context.

Systematically involving in the study of a literary work characteristic information of biographical content, considering read in broad projections of literary and historical and cultural knowledge and events, worldviews and values, high school students in dialogue with all subjects of the educational process develop the ability not only to analyze literary work. and the right profile choice, but also to the assimilation and production of broad meanings of life, are aware of the importance of interpersonal and cultural communication. Therefore, in the process of such educational activities, the reading and personal experience of students-readers is formed.

1. Literary aspect of the problem of contextual study of works of art

The problem of contextual study of works of fiction determines the active research of researchers in the field of literary studies and methods of teaching literature in general secondary education. Context as a system of internal and external living conditions of the individual, has a significant impact on the process and on the results of perception, understanding and comprehension of various information, including educational, as it determines the meaning and significance of a particular situation and its components. The context is characterized by the fact that it is widely broad.

M. Bakhtin claimed that “every word (every sign) of the text takes it beyond. Any understanding is a comparison of this text with other texts... A text lives when it touches another text (context)”¹. Therefore, the understanding of the artistically recreated in the work of historical, literary, philosophical and cultural phenomena contributes to the understanding of the links between the literary text and reality, allows to effectively organize the work on understanding the ideological and artistic content of the work, revealing the author’s position.

According to V. Bibler, the text as a work “lives in contexts”². Emphasizing the importance of understanding the mechanisms of interpretation of the hidden meanings of the work, the researcher determines the context of the described, the context of the author, the context of the interpreter. I. Shuliakov, commenting on V. Bibler, convincingly interprets that “the process of such interpretation accumulates the problem of perception of the text, cognition and understanding of meaning in this language; cognition and understanding in the context of a certain culture; active dialogic understanding (as the final, summarizing stage of cultural dialogue)”³.

A. Tkachenko explains that the comprehension of the form content of the work provides the perception “in the figurative context” of the meaning of words-images of the work of art⁴. R. Unger calls biographical, literary and

¹ Bakhtin M. M. (1975) *Voprosy literatury i estetiki: issledovaniya raznykh let* [Questions of literature and aesthetics: studies of different years]. Moscow : Khudozhestvennaya Literatura. P. 384.

² Bibler V. S. (1991) *Mikhail Mikhaylovich Bakhtin, ili Poetika kultury* [Mikhail Mikhailovich Bakhtin, or Poetics of culture]. Moscow : Progress. P. 76.

³ Unger R. (1987) *Filosofskie problemy noveyshego literaturovedeniya* [Philosophical problems of modern literary studies]. *Zarubezhnaya estetika i teoriya literatury XIX–XX vv. Traktaty, stat'i, esse* [Foreign aesthetics and theory of literature of the XIX–XX centuries. Treatises, articles, essays]. Moscow : Moscow State University Publishing House, pp. 143–168.

⁴ Tkachenko A. O. (1997) *Mystetstvo slova (Vstup do literaturoznavstva)* [The art of the word (Introduction to Literary Studies)]. Kyiv : Pravda Yaroslavychiv. P. 247.

culturological the main types of context, because their combination determines the artistic originality of a literary work⁵. A. Yesin, distinguishing the literary context, which he understood as “belonging of the artwork to the work of the writer, to the system of literary trends and branches”, also distinguished between historical and biographical contexts⁶. However, the literary critic considers the reference to the biographical context to be acceptable only for understanding lyrical genres with a pronounced functional orientation – epigrams and epistles, and in “other cases the involvement of the biographical context reduces the artistic image to a concrete fact and deprives it of generalizing meaning”⁷. Instead, H. Syvokin points to the expediency of the biographical context in the multifaceted reading of fiction “as “textual biography” of the work and creativity – not alienated from the person of the creator, living, interesting, significant personality, but, on the contrary, treated in its entirety and uniqueness”⁸.

Some literary critics point to the universal significance of the biographical context in the process of understanding a work of art. Thus, I. Holubovych notes that “the biographical approach in the diversity of its manifestations today has acquired the status of interdisciplinary and has taken a permanent niche in sociology, psychology, literary studies, social and cultural anthropology, historical science”⁹. Thus, in modern scientific circulation there is a wide range of types of context, among which researchers distinguish historical, linguistic, cultural, literary, literary-critical, mythopoetic, artistic, scientific, philosophical and aesthetic, and so on.

However, it should be noted that often the concepts of different types of context are correlated with each other, and some of them are even

⁵Unger R. (1987) *Filosofskie problemy noveyshego literaturovedeniya* [Philosophical problems of modern literary studies]. *Zarubezhnaya estetika i teoriya literatury XIX–XX vv. Traktaty, stat'i, esse* [Foreign aesthetics and theory of literature of the XIX–XX centuries. Treatises, articles, essays]. Moscow : Moscow State University Publishing House, pp. 143–168.

⁶Esin A. B. (2000) *Printsipy i priemy analiza literaturnogo proizvedeniya* [Principles and methods of analysis of a literary work]. Moscow : Flinta. P. 235.

⁷Ibid.

⁸Syvokin H. M. (1999) “Samototozhnist pysmennyka” yak metodolohichna propozytsiia [“The identity of the writer” as a methodological offer]. *Samototozhnist pysmennyka. Do metodolohii suchasnoho literaturoznavstva* [The identity of the writer. To the methodology of modern literary criticism]. Kyiv : Ukrainska Knyha, pp. 6–21.

⁹Holubovych I. V. (2008) Biohrafiiia yak sotsiokulturnyi fenomen: metodolohiia analizu v humanitarnomu znanni [Biography as a socio-cultural phenomenon: methodology of analysis in the humanities]. *Filosofska Dumka*, no. 4, pp. 122–136.

synonymous, which indicates the non-uniformity of the terminological apparatus in terms of the context of the work of art. M. Bakhtin's researches offer a context-discursive approach to the study of a literary work. The scholar began to consider the literary text and its elements as a relationship with other texts and rethink them in a new context. The literary critic emphasized the non-textual context of the work of art "in which it is perceived and evaluated (of course, the context changes according to the epochs of perception, which creates a new sound of the work)"¹⁰.

O. Chyrkov considers a contextual approach to the analysis of a literary work at different levels, namely: the context of a certain historical and literary era, in which the place of the work is determined; the context of the writer's work, in which (context) the place of the work is determined; the context of a certain historical epoch, in which the completeness of the reflection of the epoch in a literary work is investigated. The literary critic considers the application of a contextual approach as one of the necessary conditions for the analysis of works of art of modernism and postmodernism¹¹.

A. Posokhova highlights the contextual analysis of the work. The researcher believes that "knowledge of the context of a work of art presupposes a set of special knowledge about the literary direction within which the work is written, the literary activity of the author's predecessors/contemporaries/followers; the author's creative path and the history of writing the work"¹². Therefore, the concept of the general context of a work of art, in her opinion, includes literary, historical, cultural and authorial stylistic contexts, the interpretation of which will contribute to the conscious reading and interpretation of the work of art.

O. Mishukov defends the position on the importance of a comparative-typological approach to the perception of Ukrainian literature in the European context, understanding it as "identification of ideological and thematic echoes in different European literatures, coincidences and

¹⁰ Bakhtin M. M. (1975) *Voprosy literatury i estetiki: issledovaniya raznykh let* [Questions of literature and aesthetics: studies of different years]. Moscow : Khudozhestvennaya Literatura. P. 207.

¹¹ Chyrkov O. O. (2004) Tekstualnyi, intertekstualnyi, kontekstualnyi analizy [Textual, intertextual, contextual analysis]. *World Literature in Secondary Schools of Ukraine*, no. 6, pp. 42–44.

¹² Posokhova A. V. (2017) *Verbalni zasoby tvorennia fakhovoho kontekstu khudozhnoho tvorou: linhvokohnityvnyi i linhvostylistychnyi aspekty (na materialy romanu A. Kheili "Aieroport")* [Verbal means of creating a professional context of a work of art: linguocognitive and linguistic-stylistic aspects (based on the material of A. Haley's novel "Airport")] (Abstract of PhD Thesis), Zaporizhzhia: Zaporizhzhia National University. P. 6.

communities, differences and differences, its contacts (translations, critical assessments, thematic, genre modifications), etc”¹³.

Ya. Polishchuk’s scientific views on the study of literature and culture are distinguished in particular by an interdisciplinary aspect that correlates with the concepts of artistic and culturological context. Thus, the scientist considers Lesya Ukrainka’s drama in the context of the Ukrainian and world literary tradition¹⁴.

The following types of context for the study of a literary work have been identified in scientific research: biographical, literary, historical, culturological, and personal. Consider the most common of them in literary theory and school practice of teaching literature.

Biographical context. We see the basis of the biographical context in the methodological principles formulated with reference to Plutarkh’s “Comparative Biographies” by the French critic Sh.-O. Sent-Bev, in particular – “to look for a man in art”¹⁵. The essence of this method is a careful study of the biography of the writer (origin, habits, “moral physiology”, mental states, even the home environment, the little things of everyday life), which may be the key to reading his works. The source of such information about the writer is his letters, memoirs, autobiography, memoirs of contemporaries, versions of literary texts and more.

The expediency of addressing the biographical context is not unanimously considered by researchers. Thus, H. Syvokin notes the expediency of multifaceted reading of literature “as a “text biography” of the work and creativity – not alienated from the person of the creator, a living, interesting, significant personality, but, on the contrary, treated in its entirety and uniqueness”¹⁶. Instead, A. Yesin considers the appeal to the biographical context not only optional, but also dangerous for understanding the artistic value of a literary work. The researcher argues that “only in exceptional cases it is needed to understand the work (in lyrical genres with a pronounced functional focus – epigrams, rarely in the messages). In other

¹³ Mishukov O. V. (2000) “*Istoriia Rusiv*” u yevropeiskomu konteksti [“History of the Rusy” in the European context] (Abstract of Doctor’s Thesis), Lviv: Lviv Ivan Franko National University. P. 4.

¹⁴ Polishchuk Ya. O. (2001) Kontekst tradytsii i trahediinyi zhanr Lesi Ukrainky [The context of tradition and the tragic genre of Lesia Ukrainka]. *Zhytomyr Ivan Franko State University Journal*, vol. 7, pp. 112–117.

¹⁵ Sent-Bev Sh. (1970) *Literaturnye portrety: kriticheskie ocherki* [Literary portraits: critical essays]. Moscow : Khudozhestvennaya Literatura. P. 48.

¹⁶ Syvokin H. M. (1999) “Samototzhnist pismennyka” yak metodolohichna propozyitsiia [“The identity of the writer” as a methodological offer]. *Samototzhnist pismennyka. Do metodolohii suchasnoho literaturoznavstva* [The identity of the writer. To the methodology of modern literary criticism]. Kyiv : Ukrainska Knyha, pp. 6–21.

cases, the involvement of the biographical context is not only useless, but often harmful, because it reduces the artistic image to a specific fact and deprives it of generalizing significance". In the methodological aspect, we emphasize not only the information about the writer related to the writing of the studied works, but also his personal qualities, which significantly determines the sources and conditions of creativity.

Literary contexts. Each work of art arises in a certain literary environment, so its study should take into account the literary context. We use the interpretation of the essence of this type of context by the literary critic A. Yesin, who understood it as "belonging of the work to the work of the writer, to the system of literary trends and branches"¹⁷. Thus, we understand the literary context as a literary environment that determines the general development of the literary process and the creative individuality of a particular writer.

We believe that outside the literary process there is no separate work of art, which is necessarily identified by its affiliation to a particular literary school, trend, direction. Each work of art of the word fits and is comprehended in clear coordinates of national and world literary development and is realized in a wide cultural dialogue of objects and subjects of artistic life. Not only the plots are created, but they are also borrowed from other literatures, such as Virgil's Aeneid or Aesop's fables.

Historical context. The traditional factor of objectified study of a literary work by literary critics is the historical context of its consideration and interpretation, which determines the relevance of the principle of historicism in the process of processing a work of art. The implementation of the historical principle involves the coverage of epoch-making conditions that formed the historical background of artistic events, as well as the time circumstances in which the work was written and the peculiarities of its current functioning. In this regard, H.-H. Hadamer pointed out the importance of taking into account the historical conditions under which it is critically evaluated when interpreting the content of a work of art¹⁸.

D. Nalyvaiko emphasizes the importance of the historical context, the inadmissibility of neglecting it, noting that "the separation of art from the historical ground inevitably entails its extreme formalization"¹⁹. However, it

¹⁷ Esin A. B. (2000) *Printsipy i priemy analiza literaturnogo proizvedeniya* [Principles and methods of analysis of a literary work]. Moscow : Flinta. P. 235.

¹⁸ Hadamer H.-H. (2001) *Estetyka i hermenevtyka* [Aesthetics and hermeneutics]. *Hermenevtyka i poetyka* [Hermeneutics and Poetics]. Kyiv : Universe. P. 12.

¹⁹ Nalivayko D. S. (1981) *Iskusstvo: napravleniya, techeniya, stili* [Art: trends, branches, styles]. Kyiv : Mystetstvo. P. 11–12.

should be borne in mind that the scholar mostly emphasizes the disclosure of the historical process of development of fiction.

The culturological (artistic) context of the study of a literary work is determined, first, by the fact that art is a part of national and world culture, a treasury of spiritual values of a particular people and all mankind; secondly, it serves as a transfer of culture both in time, passing it on to descendants, and in space, opening its possessions to other cultures, enriching each other. In view of the above, M. Bakhtin's statement on cultural dialogue is convincing.

The scientist stated that for an adequate perception of another culture, it is not enough to know it only within its own boundaries, but important for creating a holistic picture is immersion in the context of the same culture²⁰. Addressing to the culturological (artistic) context involves the motivated use of materials from various fields of culture and art, which are consistent with the work of the writer. At the same time, the culturological (artistic) context is closely connected with the historical and literary, because for a deep understanding of a work of art it is necessary to have relevant knowledge about the historical period, cultural traditions and mentality of the people, or the historical period to which the work belongs.

Undoubtedly, these learning contexts are not limited by the learning environment of a work of art. In addition, there is an interpenetration of contexts, when the educational process actualizes information about the life and work of the writer, the basis of his works, expands the cultural horizons of specific literary topics and opens the spiritual world of the art of speech and its author.

Thus, the internal and external factors of creation, perception and assimilation of fiction, defined in literary studies as the context of the study of a literary work, is a favorable multidimensional environment in which every visible phenomenon of the art of speech is created and revealed. The realization of different and interconnected contexts of studying a literary work is an important methodological condition for successful teaching of Ukrainian literature in general secondary education institutions.

2. Theoretical and methodological foundations of contextual study of works of Ukrainian literature in terms of specialized education

Methodology of contextual study of literature at the specialized level is considered as a systemically organized integrity, provided by the unity of the leading idea, conceptual approaches to its implementation, content,

²⁰ Bakhtin M. M. (1975) *Voprosy literatury i estetiki: issledovaniya raznykh let* [Questions of literature and aesthetics: studies of different years]. Moscow : Khudozhestvennaya Literatura. P. 384.

principles of contextual consideration of literary work, optimal methods and techniques of teaching material aimed at developing subject reading and key competencies of high school students who have chosen the specialized level of studying Ukrainian literature.

The method of contextual study of a literary work at the specialized level is developed taking into account specific principles of teaching that determine the content and conditions of its successful implementation – the principle of differentiation of learning, the principle of integration of content and forms of literary education with a wide range of related knowledge and skills.

The principle of differentiation of education provides for mandatory consideration of the conditioned choice of high school students philological specialty of education in accordance with their personal subject orientations and life plans, as well as consideration of individual abilities and interests of students who tend to study humanities, including Ukrainian literature and show the interest in works of fiction, high intellectual level and creative abilities, developed figurative thinking and emotionality, rich vocabulary, a variety of artistic tastes (music, painting, theater, cinema, etc.).

We distinguish the principle of integration of the content and forms of literary education with a wide range of related knowledge and skills, based on the general connection and interaction of all phenomena of the objective world, including nature and society, specific man and humanity. Therefore, it is impossible to deeply know one work in a local format without typological connections with other phenomena of life: literary, artistic, socio-cultural, etc.

The principle of contextual study of literature includes the involvement at all stages of the literary work of the widest range of contexts (historical, biographical, philosophical and cultural, literary, artistic), which will effectively contribute to a deep understanding of the artistically depicted and expressed in a particular literature.

The content of the methodology of contextual study of literature in the system of elective courses are works of Ukrainian and foreign literature, genre-thematically complement the recommended current curricula in Ukrainian and foreign literature, as well as information on the history and theory of literature, literary criticism and top works of art (painting, music, architecture, cinema, etc.), the most acceptable for the implementation of the principle of context in the process of in-depth study at the specialized level.

The study of a literary work will be more effective if the information concerning the person of its author is used, whose biography indirectly explains the peculiarities of the content and form of a particular literary text, the *biographical context* of artistic perception of the work is actualized. *The biographical context* involves the coverage of the artist's biography in personal (character, civic position) and artistic (aesthetic, creative) aspects.

Thus, the personal factor of the biographical context includes information about the conditions and features of the formation of the character of the artist, his values and civic position. An example of how the formation of the writer's personality in spite of adverse external circumstances will be especially valuable for high school students.

It is advisable to use significant facts about the artist, in particular about worldviews that will help to properly understand the character, life ideals of the writer and the reality he portrays, give students a certain example of activity and point to the relevant spiritual and moral values reproduced in the text. That is, acquainting high school students with the writer, as an extraordinary creative person, will have not only cognitive value, helping to understand what is read, but also personal. Taking into account the artistic factor of the biographical context focuses on the awareness of the factors under the influence of which the aesthetic ideal of the future artist and the artistic world of his works were formed. Coverage of the biographical context in the artistic aspect is not limited to the preparatory stage of the study of a literary work, but occurs throughout its elaboration, the monographic theme in general. Involvement of such a context is methodically conditioned at the final stage of consideration of a literary work, which is a synthesis of subject knowledge, reading skills, impressions and attitudes related to the derivation of figurative generalizations based on the read concepts. Personal evaluative judgments that determine the interpretive consciousness and reading culture of students-readers are formed as a result of many contextual influences on their spiritual world.

Students-readers' understanding of the topic, issues and ideological orientation of a literary work will become clearer if parallels are established in time and space, which confirms the need to involve the historical context in the process of processing the work. High school students should be aware that the severity of the problem of a work of art is always determined by the relevant life conflicts, social conflicts. That is, a literary work is a kind of reflection of reality, and its characters and their behavior have life prototypes.

The practice of the historical context is expedient both at the preparatory stage for the study of a literary work and during its analysis and synthesis. The historical context, which can be perceived as a biography of a particular nation and humanity as a whole, contributes to the formation of readers' reading culture, their personal attitude to reading and worldviews.

The philosophical and cultural context is the most difficult for high school students to perceive. However, recourse to it is necessary when working on certain topics. Thus, the understanding of neo-romanticism in Ukrainian fiction, in particular on the example of modernist prose by O. Kobylianska, is possible only in the light of philosophical and ideological

theories of the late nineteenth – early twentieth century: the philosophy of life of Nietzsche, the theory of evolution by A. Schopenhauer, A. Bergson, the doctrine of the subconscious of S. Freud. Immersion in the philosophical and cultural environment of the artist's work will allow us to understand the example of the novel "Man" the origins of feminist tendencies of her work, the establishment of Nietzsche's ideal-abstract, romantic superman who is able to resist the circumstances of life and assert itself. Therefore, it will be effective to organize the work of a microgroup of philosophers (or 4 groups – according to the number of key personalities who influenced the worldview of O. Kobylinska), who in a convenient way to represent the key positions of philosophical scholars at the turn of the century. It is also justified to hold "philosophical debates", during which the strengths and weaknesses of worldview theories in their influence on the work of Ukrainian writers will be highlighted.

During the analysis and interpretation of the literary text, the *literary context* of the study of the work is actualized, which is expressed at the final stage of its elaboration. The literary context gives the process of learning systemicity and consistency, provides depth of comprehension of subject knowledge by high school students. Involvement of this context involves the coverage of information of theoretical-literary, historical-literary and literary-critical nature.

We use the assertions of scholars that the literary context of the study of the work determines the use of a comparative method of explaining artistic phenomena, which is relevant when studying literature at the specialized level and certifies the scientific level of education. This method of literary criticism makes it possible to identify expressive integration processes in the verbal art (borrowing, migration and spontaneous generation of images and plots), to fill the evaluative judgments of the student-reader with world experience.

In the practice of school teaching literature at the specialized level, *the artistic context* is widely used. Its practice involves the study of the work as a text of culture, carried out by reading the meanings, images, symbols of the text, through which there is a dialogue with the author of the work, understanding the picture of his artistic world. In the process of such a dialogue, the student comprehends the values of the culture of a particular historical period and a certain historical type of consciousness, which reflects the author of the work. The interaction of fiction, painting, music, theater and other arts is studied on the example of the life and work of writers. "The formation of students' skills of analysis and interpretation of a literary work by means of different types of art is a process of holistic perception of the work, which involves establishing links both within the literary work and in the context of the literary process, artistic culture of a

certain era. as a dialogue between the artist and the world, the reader with the artist, and through him – with a different culture, with a different being”²¹.

This approach to the study of literature at the profile level will help to deepen students’ ability to compare the specifics of the disclosure of a literary theme (or image) in different arts; will form an understanding of the role of Ukrainian literature in the world cultural context; will improve the ability to analyze and interpret literary works in interaction with various works of art.

We emphasize that the consideration of a literary work taking into account the principle of contextuality involves the deepening of high school students’ types of skills that relate to different types of context. Thus, the first type of skills (*biographical context*) involves the following actions: identification and explanation of living conditions that most influenced the formation of the future writer; depicting the circumstances under which the writer opened the way to literature; showing the evolution of the worldview and the formation of the aesthetic ideal of the artist of the word; presentation of the artist’s creative achievements and explanation of their significance.

The second type of skills (*historical context*) – the ability to explain the life of the work and its relevance in the period of writing and nowadays.

The third type of skills (*philosophical and cultural context*) – the ability to understand the influence of philosophical and cultural theories on the work of the writer and their artistic reflection in the work.

The fourth type of skills (*literary context*) – the ability to reveal the cultural and literary environment of writing and functioning of the work; explain the artistic influences and borrowings visible in a literary work.

The fifth type of skills (*artistic context*) – coverage of ideological and thematic connections of a literary work with other artistic phenomena; revealing the artistic originality of the work and the skill of its author.

In the process of contextual study of a literary work, the gradual formation of these skills in students is envisaged. At all stages of the contextual study of works of Ukrainian literature there is an integration of related knowledge and generalization of ways of mental activity in students-readers. The interaction of historical, biographical, literary and cultural information effectively contributes to the formation of students’ ideas about the existence of the individual and society, about the work of art and literature, which opens space for their reading and personal development.

²¹ Yatsenko T. O., Shevchenko Z. O. (2012) *Khudozhnia literatura v konteksti svitovoi kulury* [Fiction in the context of world culture]. Kyiv : Pedahohichna Dumka. P. 18

3. Methods of contextual study of literature in the system of elective literary courses

The special course “Masterpieces of Modernism: Study of Ukrainian and Foreign Literature in the Artistic Context” (authors – T. O. Yatsenko, I. A. Tryhub), approved by the Ministry of Education and Science of Ukraine for use in general institutions, has wide opportunities for the implementation of contextual study of literature at the specialized level in secondary education²². Its content helps to acquaint students with the outstanding artistic phenomena of the modernist era, to deepen the ability to analyze and interpret modernist works of Ukrainian and foreign literature in broad context.

Approbation of the author’s methodology of contextual study of literature with wide involvement of biographical, historical, philosophical-cultural, literary and artistic contexts confirmed the methodological significance of practicing the following *traditional* and *innovative types of organization of educational activities*: school lecture with elements of heuristic conversation; compilation of reference summary; expressive reading of works of art (poetic opening), heuristic conversation; advanced tasks of a literary nature; different ways of analyzing a work of art; individual and group research work (in particular, presentations in the form of an oral message or a trailer posted in the “Google Classroom”); use of the cloud environment, digital resource “Mentimeter” (creation of “word clouds”), virtual board Padlet.com; compiling a glossary; performance of written cognitive-analytical creative tasks; laboratory work on the text of a work of art; holding debates;

At the motivational and reproductive stage of the author’s methodology, the key points of organizing students’ educational activities are to clarify the level of theoretical literary training of high school students who chose to study Ukrainian literature at the profile level, to understand the context and its varieties; determining the level of basic skills to analyze a work of art taking into account its context; stimulating students’ ‘readers’ interest in the contextual consideration of a work of art; accumulation of subject knowledge about the context and its varieties; formation of the need to master the skills of contextual processing of the work; development of awareness of the importance of contextual study of works of Ukrainian literature for their deep comprehension.

²² Yatsenko T. O., Tryhub I. A. (2018) *Shedevry modernizmu: vyvchennia ukrainskoi i zarubizhnoi literatury u mystetskomu konteksti* [Masterpieces of modernism: the study of Ukrainian and foreign literature in an artistic context]. Ternopil: Pidruchnyky i posibnyky.

We specify what is indicated on the example of the introductory lesson according to the author's method. Updating the knowledge of high school students in the introductory word, the teacher emphasizes that the contextual environment of the work of art allows to establish a connection between this work and non-textual information, which provides a level of understanding. The report should focus students' attention on the types of contexts that are most effective in the process of considering a literary work.

For a deep understanding of each type of context, it is advisable to organize *work in microgroups*. The results of *the research work* should be presented using the capabilities of digital technologies, including *the virtual board Padlet.com*, which houses individual message boards with text information, hyperlinks, images, attached text files, audio, video recordings needed to process the training material.

In the lesson devoted to the disclosure of the art of modernism as an artistic and aesthetic phenomenon of the turn of the century, an effective method will be a school lecture with *elements of heuristic conversation*, during which the teacher will have the opportunity to present a large amount of information material to form a holistic view of modernism. The presentation of theoretical material must be combined with different types and forms of educational activities of students.

To update the subject knowledge of high school students and identify the level of their readiness to perceive new educational information, it is advisable to use the capabilities of *the digital resource "Mentimeter"*. *Collective work on the creation of "word clouds"* (3–5 key concepts), one of which involves the concepts with which students associate the art of modernism (symbolism, impressionism, expressionism, neo-romanticism, futurism, suggestiveness, musicality, associativity, etc.), the other – the brightest modernist artists (S. Baudelaire, P. Verlaine, K. Monet, K. Debussy, M. Kotsiubynskyi, M. Voronyi, O. Kobylanska, etc.). This technique visualizes the general understanding of high school students of the essence of modernism as an artistic and literary phenomenon, allows the teacher to adjust the presentation of educational material and educational activities of students.

Emphasizing the importance of taking into account the principle of context in the process of processing educational material, the linguist should involve philosophical and cultural context for a deep understanding of the impact of philosophical theories of the turn of the century on the establishment of modern thinking. Thus, actualizing the knowledge of high school students about philosophical and ideological theories that had an impact on the gradual development of modernism, we emphasize the Nietzschean philosophy of life, worldview theories of A. Schopenhauer, A. Bergson, the doctrine of the subconscious of S. Freud, which will

contribute to a deep understanding by high school students of the influence of philosophical and worldview theories on the assertion of the individualistic spirit of modernist literature.

At this stage of the lesson it is optimal to conduct *group research work*, which involves the processing of information from Internet sources, which will contribute to the development of subject reading and key information and digital competence of students. Each group was asked to prepare *a report* on the philosophical and ideological theories of the late nineteenth – early twentieth century: the teachings of Nietzsche, the theories of A. Schopenhauer, A. Bergson, the doctrine of the subconscious of Freud. Such organization of work allows to individualize the educational process by independent processing of educational material by high school students, the use of convenient for them ways of perceiving information, which causes positive emotions and forms a positive motivation for contextual consideration of the work.

Involvement of *the artistic context* for the full awareness of high school students of the philosophical basis of modernist literature involves acquaintance with the masterpieces of modernist sculpture. In particular, the slide show “Sculpture – the art of the mind” (P. Picasso) prepared by an art critic will help to understand the essence of the Nietzschean superman.

The use of *artistic context*, which provides acquaintance of high school students with prominent European and domestic artistic phenomena of the modern era, will help to deepen students’ knowledge of painting, music, architecture of the modern era. Thus, a *multimedia presentation* in the form of *a virtual tour* of the art galleries of the world “Masterpieces of Modernism Painting” is appropriate, which will create an emotional background at the beginning of the lesson and promote the development of cultural competence of students. It is worth showing reproductions of the following paintings of Western European art: K. Monet “Impression. Sunrise”, “Lilac in the Sun”, O. Renoir “Dance” (Impressionism), G. Klimt “Kiss” (Symbolism); E. Munch “Scream” (Expressionism), J. Piper “Hawk, Norfolk” (neo-romanticism); L. Russolo “Manifesto of Futuristic Music” (Futurism) and Ukrainian Art: A. Manevych “Cityscape”, M. Burachek “Ovyny” (Impressionism); O. Novakivskyi “Dovbush – the lord of the mountains” (symbolism); S. Kolesnikov “Early Spring” (expressionism); I. Trush “Lonely Pine” (neo-romanticism).

Taking into consideration the diversity of modernist painting, after a virtual tour, practicing *the explanatory-illustrative method*, we focus students’ attention on specific works of art. Thus, in the *comment* to the painting by the Austrian artist Gustav Klimt (1862–1918) “The Kiss” it is important to point out the stylistic features of modernism and the individual manner of the artist. Note that this abstract image realistically depicts the

faces, arms and legs of young people in love. The canvas is dominated by a golden tone with bright spots of wildflowers, as well as a rich pattern of clothing depicted. We emphasize that G. Klimt tries to balance the sensual impulse of man with abstract decorativism.

To draw artistic parallels (*a comparative method of explaining artistic phenomena*), we recommend to high school students to focus on the works of the artist-innovator Fedor Krychevskiy (1879–1947), who once studied at the art studio in G. Klimt in Vienna. His composition “Love”, performed in a modernist style with elements of art nouveau (decorative-ornamental style) and Ukrainian religious painting, is marked by the noticeable influence of the Austrian symbolist artist. At the same time, the picture retains its national colouring and attracts attention with its authorial approach to revealing the philosophical content of the eternal themes of human existence.

Listening to fragments of European modernist musical works – K. Debussy, M. Ravel, R. Wagner, A. Schoenberg, O. Scriabin and Ukrainian composers – I. Stravinskyi, S. Vasylenko will help to strengthen students’ impressions of the perception of painting. *The literary context* practiced during *the school lecture* focuses on the meaningful assimilation of theoretical and literary concepts by students. To concentrate students’ attention during *the school lecture* on modernism as an artistic phenomenon of the turn of the century, it is necessary to give students a task that involves *compiling a reference synopsis of new educational material* to define theoretical and literary concepts: “artistic method”, “artistic direction”, “literary direction”, “style trend”, “modernism”, “neo-romanticism”, “impressionism”, “expressionism”, “symbolism”, “neoclassicism”.

Awareness of the lecture material is facilitated by *a conversation on questions*, the purpose of which is to generalize the typological features of modernism.

Further organization of educational activities in the classroom involves the development of concepts related to specific artistic areas of modern art. Accordingly, this stage of the lesson can be relevant for eleventh-graders or introductory for 10th grade students. The best methods can be *a school lecture or the involvement of group work – the preparation of students-speakers of short messages about the essence of symbolism, impressionism, neo-romanticism, expressionism, futurism*. To visualize the idea of high school students about the artistic and stylistic diversity of modern art, we offer them to fill out a diagram of artistic trends.

At *the constructive stage* of the author’s methodology the attention is focused on creating pedagogical conditions for deep intellectual and emotional assimilation of students by the content of works and development of skills to analyze them taking into account biographical, historical, philosophical and cultural, literary, artistic contexts.

After the introductory review lesson on modernism as an artistic philosophy of the turn of the century, the knowledge of high school students about symbolism and its stylistic features is deepened. At the stage of updating students' knowledge, a test of *personality-oriented homework* is carried out, the implementation of which involved the preparation of a report on a modernist work of fine, musical or theatrical art, which made a vivid emotional impression on them.

Several *individual presentations* in the form of *an oral report*, *a booktrailer*, etc. will help to clarify the initial aesthetic impression of students from the perception of symbolist works of various arts. It is also appropriate to place their work in *the cloud service "Google Classroom"*. Such presentations motivate students' learning activities.

For the conscious perception of new educational material we involve the *philosophical and cultural context* in the process of studying the educational topic, in particular during the conversation we update students' knowledge of key postulates of A. Schopenhauer, F. Nietzsche, A. Bergson and Z. Freud, which became the philosophical basis of symbolism aesthetics.

During *the school lecture* it is necessary to present material about the origin and consistent development of symbolism in the Western European literary process of the second half of the XIX – early XX centuries. It is also advisable to offer students *a written analytical task* to identify specific features of symbolism as an artistic direction.

To consciously master the specifics of symbolism, it is recommended to conduct *laboratory work*, which involves comparing the creative principles proclaimed by Horace in "Epistle to the Pisons", N. Bualo in "Poetic Art" (Songs 1, 2) (textually not studied in school literature) and P. Verlaine in "Poetic Art", which became a kind of poetic manifestos of different artistic epochs.

Methodologically rational form of organization of further educational activity is *work in research groups*. High school students should be asked to analyze the requirements of P. Verlaine for a work of art, arguing their views with quotes from his poetic manifesto.

For the *advanced homework*, students need to independently study and analyze the poem of the Ukrainian symbolist poet M. Voronyi "Beauty!", which became a kind of poetic manifesto of symbolism in Ukrainian literature.

It is methodically expedient to conduct *a group work*. The search group of students is given the task to prepare a report on the life and creative path of the artist. Performing such a task involves students discovering the ability to work in various search engines to obtain information of an educational nature, which will undoubtedly contribute to the development of key information and digital competence.

The second group of students are reciters who have the task of clearly reading the poetry of M. Voronyi and S. Baudelaire. In the process of reciting poems, conditions are created to encourage students to convey personal impressions of works of symbolism and demonstrate their subjective perception of them, to show interest in the work of art as a phenomenon of art, which is a specific “tool” of knowledge of the world and self.

The students’ *independent work* on the texts of works of art by foreign and Ukrainian poets contributes to a meaningful understanding of the specific features of symbolism. High school students are recommended to choose for independent work one or more poems by P. Verlaine, A. Rimbaud, C. Mallarmé, M. Maeterlinck, O. Block, M. Voronyi, Oleksandr Oles.

At the final stage of the lesson it is necessary to involve *the artistic context* for a holistic understanding of the educational material. One of the following reproductions should be chosen for consideration: G. Klimt’s paintings “The Kiss”, P. de Chavanne’s “Sacred Grove”, “Rest”, O. Redon’s “Spherical Eye”, “Winged Head over the Waters”, A. Böcklin’s “Island of the Dead”, F. von Stuck “Sin”, “Lucifer”, V. Borysov-Musatov “Daphnis and Chloe”, “Reservoir”, O. Novakovskyi’s “Dovbush – the lord of the mountains”, “Chrysanthemums”, “Azalea”, “Music of flowers”, M. Zhuk’s “Girl in a armchair”, “Female portrait”, M. Bashkirtseva’s “Rain umbrella”. Ideological and artistic analysis of one of the paintings, conducted by a teacher or one of the trained students, will contribute to a deep understanding by high school students of the aesthetics of symbolism.

In the process of studying the thematic program block “Impressionism in the world artistic context” we pay attention to the historical conditions under which this artistic direction (*historical context*), as well as worldview theories embodied in impressionist works of art (*philosophical and cultural context*). We widely involve *the artistic context*, in particular, the teacher directs high school students to Internet sites that provide information about the work of prominent European and Ukrainian impressionist artists and the stylistic aesthetics of Impressionism in works of various arts. In addition, to achieve the effectiveness of the study of the program theme of the special course, it is advisable to place the links to their own methodological work on the art of Impressionism in the “cloud”. Students have the opportunity to share their initial impressions of impressionistic works of various arts on their pages in the cloud and emphasize their high artistic significance. General theoretical material about Impressionism as an artistic direction of modernism, presented by students during a review lecture and in a cloudy environment, is the basis for their deep perception of the program theme “Impressionism in Painting”. In the process of studying the work of French and Ukrainian impressionist artists C. Monet and M. Bercos, we turn

to the *biographical context*: the teacher will advise students to fill the general thematic online folder with the necessary educational information about the life of artists, their creative work, and recommend leaving calls to specific online sources about the art of impressionism.

Working in a cloud environment provides the prospect of organizing a chat on social networks, in which high school students will have the opportunity to express their personal impressions of the works of prominent impressionist artists.

We recommend compiling a virtual gallery of impressionist artists during a special course using a cloud environment. Thus, in the process of analysis and interpretation of works by K. Monet and M. Berkos in the context of the aesthetics of Impressionism, it is advisable to offer students creative tasks to establish correspondences between motifs, themes, images and techniques of French and Ukrainian masters of Impressionist painting. For contextual consideration, it is necessary to focus on such works as “Poppies” (“Poppies in Argenteuil”) by K. Monet and M. Berkos “June. Poppies bloom”, “Poppies bloom”. This organization of educational activities contributes to the development of key cultural competence of high school students and the achievement of emotional and value results of their educational and cognitive activities – awareness of the importance of the works of C. Monet and M. Berkos for the development of national and world painting.

Elaboration of the program topics “Impressionism in Ukrainian literature” and “Impressionism in foreign literature” involves the practice of ICT as an effective factor in the development of high school students’ ability to analyze and interpret works of art in the context of the stylistic aesthetics of Impressionism. In the process of studying the etude “Apple Blossom” by M. Kotsiubynskyi we actualize *the literary context*, namely we offer students creative tasks that outline the palette of impressionistic images of the work: the symbolic image of the daughter as a torn apple blossom; mosaic of visual, sound, sensory images.

Students can publish the results on their own pages in a cloud space in the form of booklets and newsletters (created in the “Publisher” program), multimedia presentations (“PowerPoint” program), passports of literary characters, video clips, blogs of literary characters and more. To follow the reflexive reproduction of the suggestive thoughts of the Impressionist artist in the cycle of their poems in prose “From the Depths”: “Clouds”, “Fatigue”, “Lonely”, “Dream” the use of “INSERT” will help, including selection of musical fragments of Impressionist composers and creation of audio accompaniment, consonant with the content of modernist works of M. Kotsiubynskyi. This methodical organization of the lesson allows high school students to deeply comprehend the work of writers in the context of world art, to realize the importance of inalienable spiritual and aesthetic values, will contribute to the formation of a competent student-readers.

CONCLUSIONS

To test the effectiveness of the author's methodology, the criteria and indicators of students' skills of contextual study of a work of art at the specialized level are defined: *gnostic* (with indicators: knowledge of context as a category of work of art, types of context; understanding the influence of context on the work of the writer in general and writing a specific work of art; *operating* (with indicators: the ability to independently determine the types of contexts in a literary work; the ability to analyze a literary work in broad contextual connections); *productive* (with indicators: ability to interpret a work of art taking into account the contextual environment; ability to realize the importance of broad contextual connections for deep understanding of the ideological and artistic content of the work and the significance of the writer's work in the national and world literary process). According to the criteria, the levels of formation of high school students' skills of contextual study of a work of art are determined.

According to the results of the author's method, it was found that high school students have significant positive changes in the levels of skills of contextual study of the work of art: the high level increased from 18.5% to 32.5%; sufficient decreased from 48.5% to 38.5%, the average increased from 28% to 29%; elementary level is not recorded.

The results of the implementation of the method of contextual study of Ukrainian literature in the system of elective courses in the educational process of general secondary education confirmed its innovativeness and practical significance. Students are aware of the specifics of literature as an art form, and Ukrainian literature as an integral part of world art culture; a meaningful understanding of the key stages and phenomena of the national literary process in the context of the world, the basic facts of the lives of outstanding writers as a factor in a deep understanding of their work; high level of formation of interpretive skills of contextual consideration of a work of art, evaluation of the author's position and ways of its expression, thoughtful use of theoretical and literary concepts when working on the text of a work of art; students demonstrated expressive skills in creating creative works of various genres; ability to rationally use the acquired subject knowledge and skills in new educational and life situations. The author's method of contextual consideration of works contributes to the education of respect for world and national cultural heritage, the development of subject (reading) and key competencies of high school students.

SUMMARY

The problem of contextual study of literary works in the system of elective courses at the profile level is considered. The essence of contextual consideration of literary works in the conditions of specialization of school

literary education as a form of organization of educational activity of high school students is revealed. Based on the analysis of scientific works, the literary aspect of the problem of contextual study of works of art is highlighted. The most methodologically optimal types of contexts in the process of teaching Ukrainian literature at the high level are singled out. The essence of historical, biographical, philosophical and cultural, literary and artistic contexts is revealed. The essence of the methodology of contextual study of literature at the profile level is substantiated. The essence of the methodology of contextual study of literature at the profile level is substantiated. Emphasis is placed on taking into account the specific principles of teaching that led to the successful implementation of the author's methodology – the principle of differentiation of learning, the principle of integrating the content and forms of literary education with a wide range of related knowledge and skills and the principle of context. On the example of the special course “Masterpieces of Modernism: Study of Ukrainian and Foreign Literature in the Artistic Context” fragments of the tested methodology of contextual study of works of literature in the system of elective courses at the profile level are presented, which was also implemented in the following interrelated stages: motivational-reproductive, constructive, creative.

The effectiveness of such methods, techniques and types of educational activities as a school lecture with elements of heuristic conversation is demonstrated; compilation of reference summary; expressive reading of works of art (poetic opening), heuristic conversation; advanced tasks of a literary nature; different ways of analyzing a work of art; individual and group research work (in particular, presentations in the form of an oral message or a booktrailer posted in the Google Classroom); use of the cloud environment, digital resource “Mentimeter” (creation of “word clouds”), virtual board Padlet.com; compiling a glossary; performance of written cognitive-analytical creative tasks; laboratory work on the text of a work of art; holding debates; preparation of multimedia presentations, virtual tours, creation of educational projects, etc. It is emphasized that the proposed method of contextual study of literary works in the system of elective courses at the profile level contributes to a deep understanding of students of the specifics of literature as an art form, and Ukrainian literature as an integral part of world art culture; meaningful understanding of the key stages and phenomena of the national literary process in the context of the world; increasing the level of formation of skills of contextual study of a work of art.

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