

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

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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 *tobefilledbyoneself*.

¹⁶ Ibid.; Leonova M. V. (1982). *Modern Ikrainian literary language. Morphology*. Kyiv : Vyshcha 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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