

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

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### **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 forms<sup>1</sup>. 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)<sup>2</sup>.

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 on<sup>3</sup>. 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.

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

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

<sup>3</sup> 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 languages<sup>4</sup>. 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 thought<sup>5</sup>.

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 group<sup>6</sup>.

In 1988, V.D Uzhchenko’s book “Birth and Life of Phraseology” (1988)<sup>7</sup> 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)<sup>8</sup>, 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

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

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

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

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

<sup>8</sup> 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 heard<sup>9</sup>.

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 learning<sup>10</sup>.

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 models<sup>11</sup>.

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 originated<sup>12</sup>.

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,

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

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

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

<sup>12</sup> 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, etc<sup>13</sup>.

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 learning<sup>14</sup>.

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 children<sup>15</sup>.

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

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

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

<sup>15</sup> 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”<sup>16</sup>.

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”<sup>17</sup>.

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

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

<sup>17</sup> 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’<sup>18</sup>.

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 content<sup>19</sup>.

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’<sup>20</sup>.

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

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

<sup>20</sup> *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’<sup>21</sup>.

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 reproduced<sup>22</sup>.

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’<sup>23</sup>.

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 meaning<sup>24</sup>.

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

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

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

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

<sup>24</sup> 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”<sup>25</sup>. 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.)<sup>26</sup>. 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

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<sup>25</sup> 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.

<sup>26</sup> 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’<sup>27</sup>), 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*<sup>28</sup>, 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

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

<sup>28</sup> 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.”<sup>29</sup>. 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. Zhadan<sup>30</sup>.

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.

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

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

In Western European collections, literary works published 5–6 years ago are considered modern<sup>31</sup>. 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**”,

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

**“Heavy Rain”, “Grasshopper”, “Friends with a tree”;** Lesya Voronyna **“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 1–2<sup>nd</sup> grades and 3–4<sup>th</sup> 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.

Textbooks of modern Ukrainian children’s literature for reading in 1–2<sup>nd</sup> grades and 3–4<sup>th</sup> 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.

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