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## **THE EDUCATIONAL POTENTIAL OF HRYHORIY TYUTYUNNYK SECONDARY SCHOOL LITERAL MUSEUM**

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The Educational Potential of Hryhoriy Tyutyunnyk Secondary School Literal Museum

Grigor M. Tyutyunnik – an outstanding artist Ukrainian literature of the twentieth century. It is thanks to this writer can talk about artistic excellence and authenticity of Ukrainian literature in difficult times for her. Understand the extent of unsurpassed talent can only be provided in-depth study of the literature of his life and career that Gregory Tyutyunnyk is indivisible unity, for it is a child of his vision, life experiences, especially in childhood and adolescence, crystallized original artistic attitude. The figure of the famous Ukrainian writer Gregory Tyutyunnyk for several decades late XX early XXI century in the spotlight as literature so teaching Ukrainian literature.

Our goal – to actualize the pedagogical potential of school Literature Museum Grigore Tyutyunnyk at school number 12 in anthracite (p. Schotove) Luhansk region, now works as a talented artist studied in class 5 (story “eccentric”), 7th grade (story “Klymko”), 11 teachers (novel “Ovary”, “Three Cuckoo with a bow”) school. We hope that in the future our research will be a component of a manual.

Excursion to Literature Museum Grigore Tyutyunnyk or videorozpovid about him bring students to the spiritual values of the biography of the writer, it will contribute to a better understanding of the creative personality, the characteristics of the literary process 60 – 70 years of the twentieth century.

*Key words:* biography, museum pedagogical potential, tour, Grigor Tyutyunnik.

Grigor Mikhailovich Tyutyunnik – is an outstanding artist of the Ukrainian literature of the twentieth century. And especially due to this very writer there is a possibility to speak about artistic perfection and authenticity of the Ukrainian literature during its hard times.

One can comprehend the extent of his unsurpassed talent only on condition of making a profound research of the literary resources, depicting his life path and his creative development, what represents for Gregory Tyutyunnyk a kind of an

indivisible unity, since exactly from his childish outlook, life impressions, especially childhood and his youth, crystallized out a distinctive artistic perception of the world. Speaking about the individual image of the artist's world it was also formed to a great extent during the years of his childhood and adolescence, having reached in literary creation almost full identity with the national image of the world. This very similarity and inner affinity define the genuine talent (or even genius) and it is the leading feature of artistic perfection at all times, and in Ukrainian literature it is particularly felt in Taras Shevchenko's creation, who using the force of the word combined the past, the present and the future of Ukrainian nation.

About this peculiarity of Gregory Tyutyunyk's talent very sincerely said Ivan Dzyuba: "We know that Gregory Tyutyunyk's look at the world was wide-eyed, he saw everything that happened with his nation vigilantly and had his well-defined and deeply experienced look. But if there such a strong civil realization hadn't been present, this intellectual base of reality realization, – all the same his failproof sensitivity to people's fates as the indicators of defined social life would have brought in the world of psychological, ethical, aesthetic dimensions of this life" [2, p. 38]. The figure of the famous Ukrainian writer Gregory Tyutyunyk had been in the center of attention for several decades starting from the late XX and early years of XXI century both in study of literature, and methodology of Ukrainian literature.

Oles Gonchar was the first who referred to the comprehension of Gregory Tyutyunyk's creation, whose research "The painter of truth" was published in the magazine "Ukrainian language and literature at school", with the lapse of time in methodological periodicals were published the articles of G. Shevchenko, R. Vitrenko, V. Lytvyna, V. Sviatovtsa and others. Panorama of Ukrainian study of literature concerning the creative heritage of Gregory Tyutyunyk is presented by many scientists, among which a special theoretical sense have the researches of I. Dzyuba, V. Donchika, M. Zhulinskogo, M. Ilnitskogo, M. Kotsyubynskoi, V. Marka, L. Moroz, R. Movchan, V. Narivskoi, V. Panchenko, M. Sulymi, G. Sivkonina and others.

Our goal – is to actualize the pedagogical potential of Grigore Tyutyunnyk's school literary museum, now the creation of the talented artist is studied in 5<sup>th</sup> form (story "Dyvak"), in 7<sup>th</sup> form (story "Klymko"), in 11<sup>th</sup> form (novel "Zaviaz", "Tri zozuli z poklonom") of comprehensive secondary school. We hope that in the perspective our research will be a component of a methodological manual.

An excursion to Grigory Tyutyunnyk's literary museum or a video story about him can bring students closer to the spiritual values of the artist's biography, and will also contribute to a better understanding of the creative personality, the peculiarities of the literary process 60's and 70's of the XX century.

One of the expositions of the literature museum tells, as once sixth year old G. Tyutyunnyk with his mother came to the village Schotove which is not far from the present town Anthracite, Luhansk region to the uncle's Philemon Vasiliovich Tyutyunnyk family. In 1929 Ph.V. Tyutyunnyk married the teacher of primary school Natalya Ivanivna Riabovetskaya, she was born in the village Troyanivka Zenkovsky region. Having survived famine, dispossession, forced collectivization and the beginning of repressions in their native village and having a presentiment about their further raising, in 1935 they left Shilivka and moved to Donbass. Natalia Ivanivna worked there as a teacher of primary school and Ukrainian language and literature, and Philemon Vasilievich worked as an accountant at a local school. Severe time couldn't have influenced the humanity and the mercy of this kind people. Such were both uncle and aunt, who took into a care a juvenile son, who was called as a "public enemy" by totalitarian power. About that, how being a juvenile boy he got to his uncle's place, Grigore Tyutyunnyk will write in his story named "Obloga" that was substantially based on his life impressions.

Severe and unfair time couldn't have taken humanity from honest people. Such was the uncle Philemon Vasilyovich. The fact that he took into a care the son, whose father was wrongfully convicted and called the "public enemy", could confirm it quite well. The writer remembered the uncle and aunt, who were like parents for him with the affection and love, and he described this in his own autobiography.

Soon mother got a job in mine, but uncle advised her to come back to the village, because their house and vegetable garden was left without supervision. Little Grigore stayed at uncle's house and began attending school, here he for the first time read the books of Ukrainian and Russian writers – Tyutyunnyk's family loved an artistic word, an aunt Natalya Ivanivna was a teacher of Ukrainian language and literature as well. An uncle worked as an accountant at school, he was really fond of literature, apt nation's word. Later Tyutyunnyk in his story "Myaky" would successfully notice the features of his character: "An uncle almost never acts himself, he always plays somebody's role: Voznogo, Sobakevicha, Karasia, Oblomova, his former villagers..."

At the beginning of the war, Ph. V. Tyutyunnyk was mobilized to army, and on the 19<sup>th</sup> of November, 1941 an aunt Natalya Ivanivna gave birth to a daughter, who was named Vera. The life in Donbass was becoming harder and harder, especially when the Germans came. That is why they decided to get to Poltava. However, Grigore was the first who set off to the native village Shilivka, because their neighbor aunt Motrya was hurrying there. It happened in September 1942. And Natalya Ivanivna with her daughter came there in a month.

After the deliverance of village Shilivka G. Tyutyunnyk studied in the local school. And in 1946 having finished five forms of those days Shilivskaya seven-year school G. Tyutyunnyk studied in Zinkivsky industrial school №7. There, he got a qualification of a repairman of automobiles, and tractors:... "I went to Zinkivsky IS №7, in order to have some cloths and 700 grams of bread for a day. Those 700 grams saved us with mother in the 47<sup>th</sup>: every day I carried "from the town" pieces of bread, underbaked and flattened out, as an empty purse" [5, p. 616]. After a brief staying at one of the Kharkiv's plants, he returned home, where the boy worked in collective farm again, doing hard and even humiliating works. Therewith, even when he was forced to do something hard, those people hinted him, that his farther was a public enemy. At that time he read pseudo-realistic work that was written by S. P. Babayevsky "Cavalier of the Gold star" (awarded by Stalin's prize) and hated it for artificiality, lack of authenticity, varnishing the reality for all his life.

Then he decided to go to Donbass – the place of his childhood. “He took part in building Mirongres (this is near Debaltsevo) and began to live independently. Even posted parcels to his mother: rubbers, materials for coat etc. He worked as a mechanic, drove cars, contrived and so on”. After the Mironivskaya SDES he went to the village Schotove, where he lived in uncle’s and aunt’s house and worked at the mine building № 30, then worked as a car mechanic at a transport column under Krasnolutska motor transport office” [5, p. 616 – 617].

From the November 1951 – had been serving as a radio operator on the Pacific Fleet for four years. There he heavily occupied himself with self-education, especially with math and literature, even could have visited evening school of bay “Nahodka” and Vladivostotska evening school №1, where he finished seven years education.

On the 13-th of November, 1955 G. Tyutyunnyk was employed for a job in Schotivske train shed. In 1987, the resident of the village Schotove M. I. Slobodchukov remembered: “We had been working together at the turning lathe, grinding out wheel pairs. And we got acquainted with each other in the military registration and enlistment office. It was Gregory, who taught me turning. He was a gifted teacher and a diligent worker as well, because soon we were able to grind ten pairs of wheels instead of 2 per one working shift. He was cheerful. And he treated friends sincerely, but couldn’t bare unfairness. At the same time Gregory made friends with Petro Kolensky, who later became his fellow student”. We are inclined to think that it is worth to exemplify the lines from the Grigore Tyutyunnyk’s story “Ivan Sribny”. This is how he writes about the main character: “After the mobilization he had been working in the shed only for 4 days, at the same lathe, as before the service. He went to the service in naval overalls “cotton”, that he economized (among the sailors it was called “to lay by”), and in peakless cap, which he took off in bathhouse’s changing room and put it in his own locker, in order not to smudge it: let it be the memory. So he worked at lathe uncovered, having tied up a white wavy forelock with a string or a thin wire...” [5, p. 276]. This and other episodes of the story were written out with a striking artistic authenticity, and the

remembrances of the writer's contemporaries also persuade, that the majority of Grigore Tyutyunnyk's works are true they also reflect personal experiences and are reconsidered by artist's talent.

An expensive present of Slobodchuk's family is kept in the museum. This is Grigore Tyutyunnyk's book "Tysiachelistnik" with the inscription: "To unforgettable Kolya Slobodchukov, my friend of mechanic's youth – and still the dearest person. G. Tyutyunnyk 11. X. 1972" [7].

Here you can also see the writer's letter that was written sincerely, with a humor so characteristic for him: "I send you various presents and I will be glad knowing that you got them and remembered your clumsy godfather and fellow... Let the winter will not be cold for you. Let the children be healthy and do well at school. Let the elder Slobodchukov be a good painter, middle-aged – my loved godson – be worm in the christening robe..." [6, p. 133].

In Schotove, Grigore not only worked, but also studied at the evening school. Here he finished the 7<sup>th</sup> form, the 9<sup>th</sup> – without attending classes and then the 10<sup>th</sup> form. In summer 1978, his teacher Lidia Pavlovna Burkina remembered, that she memorized her former pupil good. I had taught in his class math and physics. These subjects came to Grigory harder then, for example literature and history. After finishing the 8<sup>th</sup> form the teacher said him: "A real man is supposed to know math". During the summer Grigory got prepared for the 9<sup>th</sup> form exams and passed it externally. He was a good, assiduous and inquisitive pupil [7, p. 65].

On the 30<sup>th</sup> of November, 1956 Grigory Tyutyunnyk wrote a letter to his younger brother who lived in Schotove: "That is what interests me. Do take and start please a notebook and write there literally everything that our nice Philemon Vasilyovich would say and especially about that, what concerns Shilivka's chronicle. Write everything that he would say. Because this is, brother, the gold dust, precious stones of national humour, what our generation is not capable of. But you have to do this secretly, because if he notices, he will feel himself ill at ease and maybe even unpleasant. Try to do this consciously, but not too avowedly. And then you will send me all those stocks. Fix separate, neat and interesting words that his language is reach

of. Because, my dear brother, I planned to write the story or the whole novel about Shilivka. You are the only person, whom I tell the truth” [7, p. 65].

Being dismissed on the 20<sup>th</sup> of July 1957, in connection with the departure for studying, Grigory Tyutyunnyk during his studentship came to Schotove quite often. The impressions of the childhood and youth not only dwelt in his memory, but also became the component of writer’s artistic perception of the world. To a considerable extent this peculiar feature of Grigory Tyutyunnyk’s writing mode was portrayed in stories “Klimko” and “Obloga”. In his letters, scratch pads, diary we can often notice place names of Luganshchina, as for example, in autobiographies – Voroshilovgradsky region, mine 28-29, st. Schotove V-Antratsitovsky district, Luhansk region, in diaries – t. Popasnaya, Sverdlovka, Kadievka, and in scratch pad № 9, the chronology of which concerns the beginning of 70<sup>th</sup>. Grigory Tyutyunnyk quite in detail describes his way from the village Schotove to Poltavshchina during the war years.

In story “Obloga” we can read a figure of speech: “Mad simpleton coming from the Svatovskaya mental hospital, who is speaking eloquently that he got his name in connection with the town Svatovo, Luhansk region, where is situated this very mental hospital. In the context of this artistic work, this expression is used with negative colouring. And in the story “Myaky” an old station house is remembered that was built by the mine owner Mordvinov. Probably, it is talked about Mordin entrepreneur who lived here in the beginning of XX century. The autobiographical story “Ivan Sribny”, also describes Mordvinivsky barracks and the name of which the author explains as: “There were four barracks for the township – they were called as Mordvinivsky, in accordance with the mine owner’s surname. Once, before the war, these barracks were wooden, black, loosen by winds and there lived newly arrived to the mine people. Later these barracks were demolished, and there were built long brick-built single-storey houses, but this place all the same was called “mordvinivsky” [5, p. 279].

The town Voroshilovgrad was remembered in a story “Oddavaly Katryu”:  
“Stepan stood up with a glass, - our dear matchmaker was urgently called to a

conference in Voroshilovgrad! So even if he is absent because of the state affairs, I drink for his sight unseen!” [5, p. 232].

The creation history of Grigory Tyutyunnyk’s literary museum creation is remembered. During the November 1988 Grigory Tyutyunnyk didn’t leave Anthracite, to be more precise the village Schotove. At that time, it was the main purpose of my professional activity. They were preparing for the opening of the school museum, memorial plaque, and Ukrainian (or it was said republican) Tyutyunnyk’s literary – artistic readings. The guest’s arrival from Kiev, and also certainly from Luhansk, was being waited. How happy was I, when in that solemn and at the same time sad day devoted to the remembrance of the famous writer, saw the native face of journalist Petro Shevchenko. Then everyone kept a calm sough, and in Luhansk, when I was reading just published “Molodogvardiets” with his reports, mentally said the word of thanks. And I still utter these words, re-reading them: “Grigory Tyutyunnyk was the conscience of Ukrainian literature of the 60’s and 70’s, when it was easier and profitably to lie, to adorn the reality, to smooth over the increasing amount of problems. He chose another way – the way of honesty and manliness, appreciating the truth above all, that was described in his works. The best of them now represent the golden collection of Ukrainian prose. However, attempts to withhold “phenomenon of Tyutyunnyk” still exist, in order to humble everything that he made for our word.

Grigory Tyutyunnyk is an honourable person on our land, where he had been leaving for so many years, where he made his first steps in literature, where he developed in a great measure as a citizen. The tribute showing his contribution into the art and Ukrainian public opinion became the holiday “Vichna zgakka lyubovi”, room-museum in Shchotivska secondary school №12, memorial plaque on the construction of local train shed. The way to this holiday wasn’t simple on the contrary it was studded with rose thorns. A laborious and selfless research work connected with the search for materials, reminiscences of those, who knew the writer closely, and serious organizational activities preceded it. This noble burden bore the



educator of pedagogical institute O. I. Nezhyvy, having spent several years working on it.

One more fire of remembrance was set on the literary map of region, the fire of “national culture” [10].

Grigory Tyutyunnyk’s literary museum is situated in the roomy premises of CSS №12 of the village Schotove, there is the monument for the artist in the yard (the author – is a popular Ukrainian painter Ivan Chumak). A few years ago the museum was awarded with the title “exemplary”. All the work, on a large scale, is conducted due to the teacher – pensioner Vera Philimonivna Kulachkina (Tyutyunnyk), artist’s cousin.

And again we are absorbed in thoughts about the anxiety of present time, that sharply demands the ideal in the art of real, endowed with national character. The truth – is an eternal spiritual value, which is not enough in our life and in art as well. Scrutinizing into the unique life and creative development of the writer Grigory Tyutyunnyk, it is not easy to approach the eternal mystery of talent that appeared because of love to people, as with every attempt to recognize it was becoming more mysterious in its deep simplicity, as the life itself.

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Неживий О. І.

Навчально-виховний потенціал шкільного літературного музею Григора Тютюнника

Григор Михайлович Тютюнник – видатний митець української літератури ХХ століття. Саме завдяки такому письменникові можемо говорити про художню довершеність та справжність української літератури в нелегкі для неї часи. Осягнути масштаби неперевершеного таланту можна тільки за умови глибокого вивчення літературних джерел його життєвого і творчого шляху, що для Григора Тютюнника є неподільною єдністю, бо саме із його ще дитячого світогляду, життєвих вражень, особливо дитинства та юності, викристалізувалося самобутнє художнє світовідчуття. Постать видатного українського письменника Григора Тютюнника вже кілька десятиріч кінця ХХ початку ХХІ століття в центрі уваги, як літературознавства, так методики викладання української літератури.

Наша мета – актуалізувати педагогічний потенціал шкільного літературного музею Григора Тютюнника в ЗОШ №12 міста Антрацита (селище Щотове) Луганської області, адже тепер творчість талановитого митця вивчається в 5 класі (оповідання “Дивак”), 7 класі (повість “Климко”), 11 класі (новели “Зав’язь”, “Три зозулі з поклоном”) загальноосвітньої школи. Сподіваємось, що в перспективі наше дослідження стане складником навчально-методичного посібника.

Екскурсія до літературного музею Григора Тютюнника, або відео розповідь про нього наблизить учнів до духовних цінностей життєпису письменника, сприятиме глибшому розумінню його творчої індивідуальності, особливостей літературного процесу 60-х – 70-х років ХХ століття.

*Ключові слова:* життєпис, музей, педагогічний потенціал, екскурсія, Григор Тютюнник

Неживой А. И.

Учебно-воспитательный потенциал школьного литературного музея Григора Тютюнника

Григор Михайлович Тютюнник – выдающийся деятель украинской литературы ХХ столетия. Только благодаря этому писателю можем говорить о художественном совершенстве и самодостаточности украинской литературы в нелегкие для нее времена. Постигнуть масштабы непревзойденного таланта можно только при условии глубокого изучения литературных источников его жизненного и творческого пути, что для Григора Тютюнника неделимое

единство, так как из его детского мировоззрения, жизненных впечатлений, особенно детства и юности сформировалось самобытное художественное мироощущение. Творчество выдающегося украинского писателя Григора Тютюнника уже несколько десятилетий конца двадцатого начала двадцать первого столетия в центре внимания, как литературоведения, так и методики преподавания украинской литературы.

Наша цель – актуализировать педагогический потенциал школьного литературного музея общеобразовательной школы города Антрацита (поселок Щетово) Луганской области, потому что теперь творчество талантливого художника слова изучается в 5 классе (рассказ “Чудак”), 7 классе (повесть “Климко”), 11 классе (новеллы “Завязь”, “Три зозули с поклоном”) общеобразовательной школы. Надеемся, что в перспективе наше исследование войдет в учебно-методическое пособие.

Экскурсия в литературный музей Григора Тютюнника приблизит учащихся к духовным ценностям, будет содействовать более глубокому пониманию его творческой индивидуальности.

*Ключевые слова:* биография, музей, педагогический потенциал, экскурсия, Григор Тютюнник.

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The article was received by the Editorial Office on 10.04.2013

The article was put into print on 26.04.2013