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A HEALING SOURCE OF CHILDREN'S LITERATURE

The diverse activities by writer Olena Pchilka, her great contribution to the development of the children's literature, Ukrainian home education are disclosed in the article. She has played an important role as an organizer, publisher of the children's literature in Ukraine in the midst of a crucial period of the late XIX – early XX centuries. She was a whole literary institute in one's personality, an inexhaustible source, which generously healed and inspired. In circumstances where the national culture desperately needed education, Olena Pchilka has played a unique role by mobilizing all forces for the creative development of native words. For example, the author's own family has developed and applied those ideological and educational principles, which, in her opinion, it was necessary to put in the foundation education of Ukrainian youth. Olena Pchilka authored a large number of poems, short stories, dramas, translations for children. Children's problems and national patriotic education occupied a special place in the creative activity of the writer. She made many exclusively to bring into reality the national parenting. Despite a ban by the Russian Empire learning and education in Ukrainian, Olena Pchilka has created a good base for learning Ukrainian children in a spirit of national patriotism.

Key words: *century, children's literature, future, period, national teaching, children's play, folk art, epoch, people, clan, mythology, history.*

The purpose of the article is to complete the historical and literary children's pedagogy of Olena Pchilka, her great participation in the literary process of the second half of the 19th century.

The main material of the research. Olena Pchilka lived and worked in a period which was very important in the development of Ukrainian children's literature and pedagogy. Due to numerous oppressions and prohibitions, the national pedagogy of the writer consolidated her position through the development of the Ukrainian language, Ukrainian children's literature, folklore, books, scientific information about nature and the surrounding world – all these formed the Ukrainian child and his or her wide world perception.

Conclusions and perspectives of further research. The article deals with the systematic analysis of literary children's heritage of Olena Pchilka and examines the writer's work. This approach makes it possible to determine the place and function of the artistic heritage of Olena Pchilka in the literary process of the second half of the 19th century.

The researches in the article are important for further theoretical comprehension of the complex of important literary problems of the second half of the 19th century (the teaching and the innovation in the literature, etc.): in the formation of a scientific literary paradigm in the work of Olena Pchilka.

Olena Pchilka lived and worked in a period which was especially fatal in the development of Ukrainian children's literature and pedagogics. In spite of the many defenses and oppressions, the national pedagogics asserted its views due to the work of its supporters: Kh. Alchevska, B. Hrinchenko and others. Often, the enthusiasm of these selfless people has been overcome, it would have been impossible, to impose obstacles.

Olena Pchilka understood that the development of the Ukrainian language contributes to the evolution of the Ukrainian children's literature; therefore, she fought against the prohibition of the Ukrainian language in schools. Just in 1904, at the celebration of the 35th anniversary of the literary activity of I. S. Nechuy-Levytsky, after finishing the celebration the participants of the evening, signed a resolution in which it was conceived that the defense of the Ukrainian language deprives not only the Ukrainian intellectuals of the opportunity to express their thoughts, but also takes away from the people the only means for the later world in their native language, that is why in Ukrainian society is chasing darkness and ignorance.

The circle "Literature" or "Pleiades of Young Ukrainian Letterateurs" became an important stage in the cultural life of Ukraine. Its activities are known since 1889. And again, among those who headed the circle, we can see Olena Pchilka, M. Lysenko, M. Starytsky. "Pleiades" became the school for a new generation of the Ukrainian ideas. The members of this educational and creative center were not only children of well-known people such as Lesya Ukraninka, L. Starytska-Chernyakhivska, Mikhailo Obachniy (Kosach), Gritsko Grigorenko (O. Sudovschikova). A. Avrakhov said: "that was a branch of a new school of self-improvement of the initiating young people, where about thirty "Pleadians" were learned and they had expressed themselves as creative persons" [1; 7].

The leaders, full of experience and age, have never been attracted to the teaching of young people. They have been equally involved in literary competitions and discussions. The young people were perceived as "the flesh from the flesh, the bone from our bones" (Olena Pchilka). The circle existed as a great spiritual family, which

was aimed at the formation of a self-determined, national creative personality. The spiritual growth of each of the members was the great deal of all, and the spiritual growth of the publicity became a constant achievement of everyone. Olena Pchilka with her elder like-minded friends brought the young people to work, to a responsibility for the future of the nation.

Thus, the Ukrainian wing of circle, which included Olena Pchilka, contributed to the spiritual uplift of the Ukrainian people by means of encouraging the Ukrainian literary and artistic works of young talents. Olena Pchilka gave the urgent need to the young writers, artists and painters. Collecting and learning national Ukrainian creativity was those that were close to the heart of this woman.

The creative activity of the writer-patriots was directed at the educating of young Ukrainians. This activity is still being underestimated in the context of nation-building construction of Ukraine. O. Kosach gave alive, organic principles of the education, her creative pedagogics is based on the healthy codes of the national morality, on the harmonious influence of the blessed Ukrainian nature, on the admission of a deep national tradition, mythology [2: 54; 24].

Consequently, Olena Pchilka paid a lot of attention to the romantic element in the education: after all, she thought that a dream in the wonder is the main idea. It is hard to argue that in this aspect, the literary classic can serve as the most exact proof. O. P. Kosach used the classical literature in the education of some children. It gave its effects: literary romanticism excited the little readers and inspired them for interesting and creative games. Later, as it was confirmed in the creative fate of Lesya Ukrainka, it could also turn into an incredible interest to the world issues and inquiries in her own creativity [3: 83].

The writer opened the life-giving folk sources to the children, awakened the creative artifacts in the children souls, stimulating creative imagination and fantasy. The evolution of the essence of the creative pedagogical approach of Olena Pchilka is the romantic exaltation and the poetization of the children souls.

The problems of children's writing and children's reading were invariably actual for Olena Pchilka. Personal pedagogical experience was transferred to the Ukrainian situation. This situation was needed for the working hands and bright heads.

The understanding of O. Kosach's children reading can be traced back to many aspects of her creative biography. The writer did not make such children's books, which were focused only on the passive perception of reality. Frankly speaking, she did not congratulate the folk tone of the adults when they talked with children, they replied to the different curiosities. These were the main ideas in all books for children of that time.

Olena Pchilka thought that interesting and useful book is the best present for a child. That is why she often gave them for her children and the children of her friends as gifts. B. Komarov remembered the visiting of O. Pchilka to Odesa well / He wrote that she always brought a book as a present: Nadson's poetry, Dickens's stories, Andersen's fairy-tales, her own collection and the first works of her children, Mykhaylo and Lesya.

But giving a book as a present was not a purpose for the writer. She was looking for something that will be worth seeing for the little readers. Olena Pchilka had a certain pedagogical purpose when she was choosing books for presents. For example, she wants to change children in a particular way or encourage them to think, to illustrate, to compare, to the truth [5: 140].

Pedagogical lessons were learned by Olena Pchilka when she educated her own children. They served her in future creation. She reached impressive effects in her work with children. "An attention to spiritual education provided great efficiency from children. They owed their mother by the love to literature, world history, speaking foreign languages and development of talents. All children were occupied by doing literary translation and writing artworks" [4: 246].

Olena Pchilka was an experienced pedagogue and she thought that children should read works which were full of scientific information about nature and the surrounding world. These persuasions were redefined in the form of a separate column "Lightness". It existed for the period of the publication of the "Young Ukraine". The author of this column (O. Pchilka) gave cognitive and scientific material in an available form. This material was necessary for children to perceive the knowledge of the most logical of the environment. Thus, the young readers could learn about the nature of the land and the different changes in its surface, about the sea, about volcanoes, about the coral islands, about the air, the snow, the wind and about the life of animals and tropical plants.

Olena Pchilka thought that children's book should teach to think, to stimulate their own conclusions, to formulate a worldview and the moral concealment of the younger generation. A personal writing of the works was so necessary and relevant the actuality because there were not enough Ukrainian-language literature.

When Olena Pchilka was writing for children, she gave her works age features. She was the first who did it in Ukrainian literature in the end of the XIX-the beginning of the XX centuries. The age and psychological features were poorly distinguished in those days literature in Ukraine.

The creation for children of Olena Pchilka was so rich and varied. Poems, tales, drama works, folklore recordings are covered with her. These works are largely deprived of formative didacticism. They are united by the intention of an author to awaken children's love to their native land, raise up the good moral feelings, and learn to see beauty of the world. Most of the works for children were printed in the chapmark "Young Ukraine" (1908–1914), in the collection "To Ukrainian Children" (1881), in the collection "Thoughts-Laces" (1886) [13],

in the magazines "Zorya", "Dzvinok" [12]. The part, mostly dramatic works, are preserved in manuscripts [7]. Nowadays the fuller edition of the children's works written by Olena Pchilka was published in 1991 [12].

Olena Pchilka was focused on children's pedagogics and literature and it was not by chance. The writer has always said that the problem of childhood and education is urgent. In the essay "Educational work", she convinces the need for a sacrificial work for children. "Because children are dear treasure, they are our hope, they are our young Ukraine. Whether the child will grow up as a friend or an enemy of Ukraine – it depends on education" [16]. The great pedagogical experience, the encouragement of the aesthetic sentiments of all children, contributed to the success of writer's poems among the small readers. The author of the poetry is well-versed, as a mummy perceives the lyrical.

In childhood, the soul is opened to a different influence, life-affirmation. "It is known that communication with the written word directly depends on the language proficiency and literary techniques. Therefore, in the early school age (the "Cinderella's age"), a child who, as a reader, still feels uncertain as a reader, needs not so much her resemblance to the game object as a communicative intermediary" says M. Slavova [17: 59].

The tasks of aesthetic education realized successfully in poetic creations about nature. Reading these stories, the children become indifferent, believe in the eternity of nature, understand its relationship with a human ("Spring Flowers", "To Children", "To Kids", "Vesna-krasna", "How quickly the summer passed", "Everything changed ...", etc.).

Olena Pchilka's world of poetry carries a mighty series of humaneism, kindness and heartfeltness. Olena Pchilka is able to raise children's feelings of love for each other, the need to help them in trouble, to save themselves from danger ("Sister and brother", "Ditvora", "Ivasyk", etc.).

Olena Pchilka has written many poems about family. She highly appreciated understanding and decency in family relationships. Her poems teach to cherish the elderly, appreciate the care of the parents, take care of the smaller ones ("Mother and Daughter", "Luli-Luli", "Cherries-Earrings", "Sister and Brother", "Neighbors").

It is also necessary to recognize and original peculiarities of the writer, who speak the violent educational orientation. For example, "Snigur and Schyglyk", "A Butterfly", "A town mouse and a country mouse", "A Cat and A Cook" and others. These stories contain the wisdom of the nation, they proclaim that a human should not be comforted by the grief of others, gaining life experience, condemning idleness and swearing.

Among the narrations, special attention is drawn to those in which Olena Pchilka shows the spiritual world of a peasant child ("Na Khutori", "Sosonka", "A Boy and A Bear", "A Terrible Supper"). She expresses the deep decency and sincerity of children from peasant families, emphasizing that even today, the hardest living conditions cannot ruin honest and blessed feelings, reassured them from the elderly, from the nation. Also, the author condemns heartlessness, insincerity in the attitude to children. The writer wants to help children to perceive the concept of "human dignity" because in the conditions of the lack of spirituality the soul of people is not always open to genuine compassion.

All plays of Olena Pchilka were written in the wonderful language. The patriotic content of these works were amazing. For example, "The Spring Morning of Taras", "The Fairy-Tale of Green Valley", "The Two Enchantress", "The Happy Day of Tarasic Kravchenko", "The World of Peace", "Kobzar's children" and others. Only two of them were printed, while others were acting on the stage. They got a great success among young spectators [8: 114–116].

The cult of the great national poet Kobzar was embodied in the children's drama works of Olena Pchilka. Almost in all of them the name of Taras Shevchenko is remembered. Either the stories of his works were used or played out, or characters were talking about the difficult life of the poet. So the writer wanted to bring the children to the scarcity of an inspired and she would like that he would be the embodiment of the goodness of the nation.

Nowadays the drama works of Olena Pchilka turn back into active circulation. The review was carried out by the well-known literary critic P. Odarchenko. His opinion is that the drama works for children "... saw the alive story, the excellent language, the patriotic content and the moral motives. The peculiar nature of the plays does not influence on their literary qualities" [11: 68].

Let's pay attention on the typical hero of the children's works of Olena Pchilka. Firstly, it is a strong person who lives in harmony with the natural morality and is able to tear himself in difficult situations. In the center of a great number of her works we can see a man with an active lifestyle, purposeful, high-minded and subdivided with patriotic feelings. It is stated that the author "transcends" in a child language the disturbing dilemmas of reality, known to every person. Such a feature is devoted only to the good-quality children's literature [16: 36].

The writer appreciated a personality, individuality, a unique soul, and not an affiliation with the class or the nation in person. It evidently testifies her poetic works, as well as those she had chosen for translation from other languages ("The Prophet", "The Singing Singer", "Anchar" by A. Pushkin, "Mtsyri" by M. Lermontov, "The Singer" by V. Syrokomli, etc.).

The works of this direction could enter into the reader-book that the writer was preparing, but later they appeared as a separate book under the name 'Ukrainian Children' (1881). Considering on the fact that school education in Ukraine and publishing books were forbidden in our native language at that time Olena Pchilka

decided not to wait and give to Ukrainian children a nourishment for heart and mind in our native language.

Thus in the educational system of the growing generation, Olena Pchilka gave a vivid notion to the content and direction of the works that were adapted for the children's literature. The writer said that the book should give the children material for the lateness of reality, to develop their attention, the positive features of the character, and, at the same time, to respond to their appetites and interests. She was able to catch and build the elements of the child's subculture.

The analysis of the practical experience of Olena Pchilka ("maternity school" [6]) suggests that she was a person with certain pedagogical principles. She suggested that the education of children is not only a personal business of the parents, but also the duty of society.

A special role in the education belongs to the mother [9: 50]. She should always see a personality in the childish minds, processions, reconciliations, affections, needs; to educate children in the humane traditions of native pedagogics, to instill love to their native history, culture, language, to form a high national self-consciousness; to establish a solid foundation of knowledge, skills, and moral values.

Maternity school of Olena Pchilka corresponds to all these requirements. Due to the pedagogical talent of the mother, the mental, moral, human, patriotic, labor, aesthetic education was carried out in the family. Olga Kosach was able to complete the educational process with the national spirit, to combine European culture with Ukrainian mentality, to awaken and establish in their children a sense of humanity. So, she was one of those who, at the practical level, uncovered the foundations of the Ukrainian Maternity school, family education [9].

Olena Pchilka wanted overcome the defense and accelerate the introduction of the fundamentals of education in our native language. She was aware that it is impossible to carry out the process of education without formation of a cultural, intellectual language, a higher, more advanced form. Throughout all writer's life, she contributed to the development of the Ukrainian literary language and the elevation of its intellectual level.

Throughout the life of Olena Pchilka, the young people were saddened by enthusiasm and haughty patriotism of the writer. P. Odarchenko, who had to tear down the writer's gracious influence, wrote: "Her strong nature, her great patriotism, her ability to persuade influenced with a great force on young people" [10: 68].

The literary work of Olena Pchilka for children testifies how a talented and delicately she was able to enter a miracle of child survivors. Her works were written for different age and psychological peculiarity of children. The outstanding qualities of her childhood art are obvious today, which gives her all the bases for returning to Ukrainian reader [4: 246].

O. P. Kosach is a good friend of children, as well as a editor, a translator and an organizer of literature for children. The novelty of her creative activity was manifested, for example, in the conceptualization of the child's view of the child as a victim of the conflict between a person and society, a part and paranormal of the persistent human rights, the vivid conditions of work and life, and constant misery and constraint.

On the other hand, the penetrating view of the writer is directed on the child psychology. In the Ukrainian literature appeared a lot of arts, in the center of which we can see little heroes. In this regard, the literature for children organically represents the democratic tendencies of our writers.

The creative activity of Olena Pchilka, directed at the river of the children's book, became the organic part of her cultural and educational program. "The creative way of Olena Pchilka convincingly testifies that only when the artist gives her talent for serving to the nation, her talent is growing. Creativity of Olena Pchilka played a vital role in the national liberation struggle of Ukrainian people", – is said in the modern history of the literature of the nineteenth century [4: 285].

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Антипчук Н. В. Цілительне джерело дитячої літератури.

У статті розкрито великий і різносторонній вклад української письменниці Олени Пчілки в історію розвитку дитячої літератури й україномовної освіти. Її невтомна діяльність – це ціла епоха у розвитку та збагаченні української історії та журналістики. Але ще більш важливу роль вона зіграла як організатор і видавець дитячої літератури на Україні в умовах переломного періоду кінця XIX – початку XX століття. Вона була цілим літературним інститутом в одній особі, невичерпним джерелом, яке щедро всіх зілляло та надихало. За умов, коли національна культура гостро потребувала рук і умів, Олена Пчілка відіграла унікальну роль, самовіддано працюючи та мобілізуючи інших до творчої праці на ниві рідного слова, яке прививало любов до історії рідного краю, традицій та його звичаїв. Письменниця своїм життєвим прикладом надихала рідних дітей до народного джерела, до бажання служити національній культурі. На прикладі власної родини письменниця розвинула і застосувала ті ідейно-виховні принципи, які, на її переконання, слід було покласти в основу виховання української молоді.

Ключові слова: століття, дитяча література, майбутнє, період, національне виховання, історія, дитяча п'єса, переклади, національний фольклор та міфологія, епоха, рік, народ.

Антипчук Н. В. Целительный источник детской литературы.

В статье раскрыта разносторонняя деятельность писательницы Елены Пчилки, ее большой вклад в развитие детской литературы, украинского отечественного образования. Она сыграла важную роль как организатор, издатель детской литературы на Украине в условиях переломного периода конца XIX – начала XX веков. Она была целым литературным институтом в одной личности, неисчерпаемым источником, который щедро всех исцелял и воодушевлял. В условиях, когда национальная культура остро нуждалась в образовании, Елена Пчилка сыграла уникальную роль, мобилизуя все силы для творческого развития родного слова. На примере собственной семьи писательница развила и применила те идейно-воспитательные принципы, которые, по ее убеждению, необходимо было положить в основу воспитания украинской молодежи. Елена Пчилка была автором большого количества стихов, рассказов, драм, переводов для детей. Проблемы детства и национально-патриотического воспитания занимали особенное место в творческой деятельности писательницы. Она сделала исключительно много для того, чтобы привести в реальность программу национального воспитания детей. Несмотря на запрет Российской империей обучения и воспитания на украинском языке, Елена Пчилка создала хорошую базу для обучения украинских детей в духе национального патриотизма.

Ключевые слова: образование, рассказ, стихотворение, детская литература, будущее, национальное образование, национальный фольклор и мифология, эпоха, народ.