

ADVENTUROUS MOTIVES IN EPIC AND LYRIC-EPIC WORKS: THE HEROICS OF HISTORICAL TRUTH

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INTRODUCTION

The studies of adventurous features of an epic fairy tale is one of the most important, and at the same time almost the least researched problems of fairy tale studies. The events disclosed by these motives would be extremely significant, but they are insignificant. Lyric poetry, as is well known, fully reflects not only the worldview system of the Ukrainian people, but also its traditions and customs. After all, it is folk art that accumulates in itself that important element of memory which preserves all the best.

Indicative in this respect is the semantic and functional duality of adventurous essential motives – such as the motif of a sea voyage, storm, change of ship course, unexpected return to hometown, meeting with the father, not cognition (“Flying ship”, “Syvka-burka”), etc. Ukrainian fairy tales are divided into three main types: fantastic fairy tales (“Mare’s Head”, “Flying Ship”, “Visible and Invisible”, etc.), fairy tales about animals (“Mr. Kotsky”, “Goat-dereza”, etc.), and social fairy tales. household nature (“Kotigoroshka”, “Cyril Kozhummyak”, etc.).

In my opinion, special attention should be paid to Ukrainian folk tales, which carry a significant element of fantasy and adventure. No fairy tale is complete without adventures of various types. For example, the heroes of fairy tales “Ivasyk-Telesyk” or “Kotyhoroshok” are able to defeat any rivals.

The element of adventure is present in the episode of the kidnapping of the boy, the deception of his snake helper, a happy return home, but this is preceded by a very tense moment of release, which almost ends in collapse. That is why the study of the artistic picture of the world in individual genres and in folklore in general, as well as complex processes of perception of holistic ideas about reality, enshrined in folklore consciousness, is of great philosophical and ideological

importance. It should be noted both the theoretical significance of the development of this problem and its extreme relevance in practice.

It is the harmonious fusion of artistic rhyming narrative with a dynamic plot and heroic pathos with folk-song imagery – the defining features of the first lyrical-epic works of Vladimir Malik – poetic “fairy tales-legends”, which immediately won the hearts of young readers (“Cranes-cranes” about the times of Turkish-Tatar raids, “The Magic Ring” about Oleksa Dovbush, “The Avenger from the Forest” about Ustym Karmalyuk, “Red Rose” about the Second World War and “Nikita Kozhummyak” and “Voivode Dmytro” about the defenders of ancient Kyiv). Continuing with his work, the glorious tradition of poetic historical stories for children, laid down in Ukrainian children’s literature poems “Forest, the glorious Haidamak” by Borys Hrinchenko, “Prince Ukraine” by Alexander Oles.

As for the creation of a historical epic canvas, it also requires a careful study of the sources, as complete as possible, more natural use in the era. And development of its own conceptual historical looks on this basis. For example let’s take the invincible Cossack Arsen Zvenyhora, who is performing brilliant feats (fulfilling the secret order of the Kosh Ataman Sirko), captures and inspires.

And this fundamental tetralogy is worth talking about separately, I will express my main thoughts later, a little below the text of this short article, but first I would like to dwell on the features of the historical novels “Prince Kyi” and “Red Shields”, in which the history of Kievan Rus as the beginning of Ukrainians defending their rights and freedoms. And a kind of prelude to the epic works of the mature period was preceded by lyrical-epic stories-legends about the heroic past of our people (“Cranes-cranes”, “Magic Ring”, “Avenger from the forest”, “Nikita Kozhummyak”, “Voivode Dmitry” and etc.), addressed to the younger generation of readers.

It is good that, today, a new generation of writers has picked up the continuous baton of historical prose – Volodymyr Rutkivsky, Zirka Menzatyuk, Oleksandr Gavrosh. Thus, the writer’s creative legacy is especially relevant today, when Ukraine is once again threatened with losing its statehood.

1. The connection of epic genres with the art world of folklore and with reality

The connection of epic genres of folklore, according to V. Shablivsky (which includes, in particular, folk tales) with reality is determined by

the laws of epic art, knowledge of which gives us the key to understanding the realities of folklore consciousness, mechanisms of perception of national cultural values, criteria of ethnic self-identification, features of the formation of literary genres.

The artistic world of fairy tales, regardless of the national fairy tale traditions, is always value-oriented: it depicts it closely related to worldview, worldview and worldview, the idea of perfection, ideal, world order, good and evil, life and death, justice and more. But evil has always been defeated by good. Evil people, a priori, could not exist long enough and do their evil deeds.

Due to the circumstances, the hero seems to allow himself to be involved in an adventure (“Cyril Kozhumiak”, “The Tale of Ivan the Hero”). In the context of this opposition, both the hero and the thief appear in a romantic halo – who does not want to live in the elements of risk, adventure, adventure, it is primarily driven by the desire to achieve the least bloody possible completion of the adventure. For the most part, the enemy of the hero is the Serpent, Koshchiiy the Immortal, Baba Yaga.

It should be emphasized that at one time this essential moment was noted by I. Franko: “Every man can only do, say, think that in the form of impressions he has reached his consciousness, and then he can combine, compose, divide and reform elements; but something completely new, completely detached from the world of his impressions, man could never and can not create”¹.

The artistic world of a fairy tale is organized, ordered and developed according to the laws of the genre. The word ceases to be only a word, the phrase – only a phrase. As if fulfilling their function, they give way to the world behind them and what they represent. The sharpened plot against the background of the hero’s adventures in a folk tale testifies to the presence of adventurous features in folklore.

According to Ivan Franko, a folk tale is not just a declaration of certain social ideas and ideals that have the consciousness of people, but also a way of their difficult “extraction” in the process of learning and experiencing the real world. Therefore, according to V. Shablivsky, a person already seeks to rebuild reality in accordance with the ideal experienced emotionally. This contributes to the greater sharpness of the plot, which creates the appropriate emotional background, captivates the reader or listener with the dynamics of events. It is well known that man not only created an artistic world in fairy tales, but also learned about the

¹ Франко І. Зібрання творів : у 50-и т. Київ, 1976–1986. Т. 26. С. 11.

real world through fairy tales. “The humanity of the adventurous hero in this case is concretized both socially and class”.² Usually, the Cossacks were serfs who suffered from their masters, or very poor peasants who could not live further in their village.

With the help of such genre features as fantasy, personification, personification, intricacy of plot lines, the interest of the work is achieved, the temptation of collisions is introduced, exclusivity is introduced into the thick of everyday life, democratic sympathy is expressed for all the humiliated and offended, all the weak world. The essence is that with the help of an adventurous, adventurous rod, the author tried to reveal the meaning of existence.

There is a fundamental difference between an adventurous hero and a hero-destiny. The first accepts events, and often the fate itself – by someone else’s will or by accident; the second – creates its own destiny, and often in the struggle against the same foreign will. We note the combination of novel plots of both types, characteristic of the plot of these works – the adventurous and the plot of the hero-executor of his destiny.

Such a combination has its own characteristic – the hero-performer often needs a free plot space for the action, which can provide, develop an adventure that precedes this action. It is impossible to say unequivocally about an adventurous hero: who is he? Usually he has a class affiliation (peasantry), marital status (one child in the parents, very late and therefore desirable; or the hero comes from a very large family, where he is the youngest son) – these are such tales as “Kotigoroshko”, “Ivasyk-Telesyk” and others.

We note, however, that when the prose works of O. Slisarenko, Geo Shkurupiya, V. Yaroshenko in the history of Ukrainian literature are interpreted as “adventure”, in the “Literary Encyclopedia” they are referred to as an adventurous novel “works with a sharp dynamic plot, with adventurous risky situations, with actions sometimes unrelated to the real purpose or capabilities of the characters. It is based on an archetype with the characteristics of time suddenly, which begins where the causal course of events is inferior to the elements of pure chance”.

Instead, if R.L. Stevenson’s “Treasure Island” in the “Literary Encyclopedia” is presented in the adventure novel – “works of art about travel, discovery, bold scientific experiments, adventurous or heroic

² Мелетинский Е. Мифы и сказания о первопредках – культурных героях. *Введение в историческую поэтику эпоса и романа* / Е. Мелетинский. Москва, 1986. 165 с.

deeds, characterized by sharp intrigue, confusing fantasies collisions and tense plot”³, then in the review of the first Ukrainian edition of R.L. Stevenson’s book in Ukrainian.

E. Adelheim refers to this work as an eloquent example of “adventure novel – as a genre of adventure and stubborn search”, which is based on “the case and it unfolds and connects in a bizarre circle all the facts, scenes and small episodes”⁴. Another kind of adventure is the motive of a chance meeting of heroes, disguise of the hero, not knowing him by other heroes. The child is constantly looking for those characters that his parents read about him or she read.

In contrast to the “weakened plot, which realizes the writer’s desire to depict the everyday life of ordinary people”⁵ – in historical novels we are dealing with intense movement, development, kaleidoscopic change of events, changes in the mood of the characters and so on.

If we briefly describe Volodymyr Malik’s work, it is undoubtedly a selected historical canvas of the history of Ukraine, a biography of its defining events and facts. When the name of this writer is mentioned, the heroic Cossack story immediately appears through the prism of the heroes of the tetralogy: “Ambassador Urus-Shaitan” (1968), “Sultan’s Firman” (1969), “Black Rider” (1976), “Silk Lace” (1977).

The works of V. Malik, dedicated to the era of Ukrainian-Rus, are characterized by greater drama and depth of psychological depiction of the characters. The writer managed to avoid a single conjunctural interpretation of the “common past of the three fraternal peoples” and unfold before the young and adult reader a painful and heroic picture of the existence of the Ukrainian people, who have always been the masters of their land. As in the previous tetralogy, the heroes of his novels are not only Russian-Ukrainians, but also Mongols, Polovtsians, Jews, and others. These are people from different social groups, different ages and genders.

The invincible Cossack Arsen Zvenyhora, performing brilliant feats (performs a secret assignment of the Kosh Ataman Sirko), captures and inspires. This fundamental tetralogy is worth talking about separately and I will express my main thoughts later, a little below the text of this short article, but first I would like to dwell on the features of the

³ Стівенсон Р.Л. Острів скарбів : роман Пер. з англ. С. Буди ; вступ. ст. М. Калиновича. Київ : Слово, 1929. ХХІІ, 232 с.

⁴ Адельгейм С. Бібліографія. Рецензія на книгу Роберта Льюїса Стівенсона «Острів скарбів». Київ, 1929. *Життя й революція*. 1930. Кн. ІІ. С. 186.

⁵ Черников А. Зрелость таланта. Творчество писателя и литературный процесс : межвузовский сборник научных трудов. Иваново : ИГУ, 1979. С. 55.

historical novels “Prince Kyi” and “Red Shields” the beginning of Ukrainians defending their rights and freedoms. These are quite modern novels in which one can find essential parallels. And this applies, in particular, devotion to the homeland, loyalty. These are important qualities of a person responsible for the fate of his family.

The historical-adventure tetralogy “Secret Ambassador”, which is significant for our literature, is filled with other plot vicissitudes and actual artistic meanings. Everything here is full of heroics – both the images of the work (from Ataman Sirko to ordinary Cossacks), and the events themselves (say, the abduction of a skilled Cossack spy firm of the Turkish sultan), and the color of the language (text of the work). It is interesting that the image of Arsen Zvenyhora is fictional only in his name, but as for the adventures themselves, there is a real prototype of the hero.

It is known from historical sources (and this important document is allegedly kept in Moscow, in the archives of the former Ambassadorial Order), that it was in 1677–1681 that Kosh Ivan Sirko sent his experienced Cossack spy to Turkey, from where he soon brought the Sultan’s decree, which spoke of Porta’s intention to capture and enslave Ukraine and revealed the main military-strategic plans of the Ottoman Empire against the Russian state. And although the name of this daredevil is not preserved in the records, but so a new Ukrainian literary hero appeared, which inevitably arouses admiration in the descendants, arouses the desire to imitate, to show their feelings of loyalty to the cause and the native land.

The high understanding of chivalrous duty, which was characteristic of a real Cossack, leads Arsen to the goal. And he is a great patriot of Ukraine. No matter how difficult Arsen’s situations were, no matter what temptations he encountered on his way, he did not forget about his native land, which “entered him with his mother’s milk and the noise of an old willow in the gate, with the howling of a seagull by a steppe lake and a golden bell. Wheat field outside the village, with the sounds of the native language and songs of the evening girls. With all this and many other things, often invisible to the eye, you have grown into your heart like an oak into the ground, and there is no force in the world that would snatch one homeland from it and invest another in return”. The image of Kosh Ataman Ivan Sirko, a statesman and successful military leader, is well portrayed.

The events of the novel “Black Rider” take place on the Right Bank of Ukraine. The author deeply reflected the liberation movement of the Ukrainian people against the Tatars, Turks, Polish nobility under the leadership of Colonel Semen Paliy. Yuri Khmelnytsky’s fiancée Arsen Zlatko’s bride, Stekh’s sister, grandfather, mother and brothers were taken

prisoner. Arsen and Paliy makes his way to Yuras's apartment, they try the traitor of his father, the traitor of Ukraine. Janissary has always destroyed the unity of Ukrainians. Janissaries are involved in the devastation of their land, as well as Tatars, Turks, gentry. The fight against them should be as ruthless as with external enemies, – the writer emphasizes. The historical roots of janissary are known. Its survivability is also known.

The novel *The Silk Lace* depicts the historical events of 1683, when the Turkish army approached Vienna. Thanks to the allied actions of the Poles, Czechs, and Germans, the Austrians managed to hold the siege of Vienna for two months and repel the enemy. Ukrainians also took part in these battles near the Austrian capital: Colonel Semen Paliy's regiment, his brother Arsen Zvenyhora, and others.

Reading the novel, one can imagine what a colossal work the writer did, studying various sources and historical documents. The novel is generously dotted with real events, the places of these events are very plausibly described, and historical perspectives are intertwined organically into the artistic canvas. From this the novel is alive and interesting to read. I have never met a single reader who would not find his charm in the novel.

V. Malik's novels are action-packed, adventurous (sometimes these adventures seem adventurous), with the involvement of historical chronicles and free artistic conjecture. They are good at their core, although the author does not avoid bloody events. The writer's imagination is inexhaustible. In depicting adventures, V. Malik's heroes act on the basis of chivalrous honor and duty. And what nobility of Ukrainians in relations, in relation to elders: father, sir; to fellows: brother, friend; to women, mothers: girl, beloved, panimatko. "A woman, our mother in Ukraine is the head of everything"⁶, says the writer. Historians noted the deep historicism of V. Malik's novels.

Literary critics – compositional harmony, folk characters, logic of development. And readers have aesthetic pleasure. Analyzing the adventurous works, their plot specifics, namely: the complexity and richness of fiction, emotional tension of descriptions, the transfer of sublime feelings, which live the heroes, we can say that such a work of folk fantasy has taken root in all works of art by Vladimir Malik, which can be considered samples of adventurous works with a characteristically sharp, dynamic plot, with unusual events, unexpected adventures,

⁶ Костюченко В. Літературними стежками : нарис історії української літератури для дітей XX ст. Дизайн обкл. Н. Мартісової. Київ : К.І.С., 2009. 343 с. С. 238–243.

difficult situations and extraordinary heroes. The best features and peculiarities of Ukrainian classical historical prose (historicism, patriotism, connection with folk art, perfect art form, etc.) found their deepest embodiment in the historical novel of the early nineteenth century and continuation in the twentieth century.

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The main interest of the novel is focused on the fate of the protagonist (trials or adventures), on the image of his inner experiences, his "private life", which is in some way separated from the epic social background.

This means that the cause to which Volodymyr Malik dedicated his ascetic life was important.

These are quite modern epic and lyric-epic works, in which essential parallels can be found. And this applies, in particular, devotion to the homeland, loyalty. These are important qualities of a person responsible for the fate of his family. "I wrote all my most important works with one goal – to fix the spiritual backbone of our people"⁷, – so clearly, succinctly and significantly formulated in the diary the essence of his own work, Volodymyr Kyrylovych Malik.

V. Malik focused on Ukraine, although he does not often use this definition. Only a writer with a good imagination and with proper historical baggage can restore ancient events, breathe life into them, give them historical authenticity, paint in images, and give them psychological, moral and ethical features.

He was fortunate to witness the realization of his most cherished dream – the proclamation of an independent, united Ukrainian state. With his works, Ukraine entered the third millennium.

2. Ukrainian historical reality in a lyric-epic work

As for his social decency, we can say that he is a very decent and kind person who is full of respect for elders, protects the poor from the attacks of the rich, fights against social inequality and oppression, and so on. This is important for the reader! At the time of the leveling of the entire national machine by the state, the writer placed special hopes on young people – and it was to them that he first addressed his historical and adventure works: resurrected the heroic past, glorified the spirit of the Ukrainian people, taught hope and self-reliance, pride and love and sacrifice.

⁷ Малик В. Чорнобривці : спогади. Полтава : АСМІ, 2007. 228 с.

Such artistic heroes are found in V. Malik's fairy tales and legends "Cranes-cranes" (1957), "Magic ring" (1959), "Avenger from the forest" (1962), "Red rose" (1962, 1970), "Mykyta Kozhummyaka" (1960), "Voivode Dmitry" (1972). All these poems-legends are created on real ground. The fabulous procrastination in them is only a decoration that helps the author to interest the reader. Songs and color, figurative details, lyrical excitement of the story give them a special solemnity and sublimity. The author also makes extensive use of well-known folklore elements and echoes to well-known fairy-tale motifs and scenes, which are subconsciously perceived by young readers as familiar and give children's imagination a basis for creating their own picture (say, a bird fight, a fairytale flight with birds) that frees slaves, the image of a girl-bird as a magical helper, the gift of a bird-rescuer, etc.).

The writer V. Malik in the works considered by us uses means of characterization, reproduction of portrait characteristics, elements of personifications, language means, and folklore sources. As a rule, their heroes, famous historical figures (Oleksa Dovbush, Ustym Karmelyuk), endowed with supernatural power, adventurers, often prone to adventure.

He became deeply acquainted with historical literature, sat in archives, collected folk legends and legends, traveled to places where his future heroes once lived: in Podillya – to visit the descendants of Karmelyuk, in the Carpathians – to the heirs of Dovbush traditions.

His positive characters are endowed with traits: strength, nobility, patriotism, tenderness, developed national consciousness – people are always internally beautiful and physically, and the reader, with his inherent ability to visualize the impression, believes even more in their inner beauty. In addition, the discovery of the artistic laws of the fairy tale allows a new approach to a number of problems of poetics, history and life of this genre of art.

The power and melodiousness of folk art enriched his worldview with wisdom, and aesthetic perception – with real folk poetry. The creative heritage of the writer is imbued with a large-scale vision of the world with a wide-ranging disclosure of human characters, with their socio-psychological historicism, deep national spirit and color, as well as universal content. Mastering the historical truth and obtaining this truth – only the first stage in the work of any writer of the historical-heroic genre of poetic poems, legends and fairy tales. In the poetic tale "Cranes-cranes" V. Malik reflected the events of ancient times, revealed the images of heroes, each of whom did not spare his life for the freedom of his people.

B. Tchaikovsky mentioned in the preface to the work: “<...> did not look back as line after line overcame a considerable poetic tale called Cranes-cranes”.⁸

V. Malik’s heroes are endowed with such traits as courage and love for their Motherland.

For example, take the girl Natalochka from the fairy tale-legend “Cranes-cranes”, “like flax white as a small fungus”, which falls into Turkish captivity. The brave Podolyanka does not surrender: in the dark of night she steals the keys to the cellar from the cruel master, like the heroine of “Thoughts on Marusya Boguslavka”, where two hundred slaves are imprisoned – “from Ukraine, from Don and Moscow” who were captured “in a bloody battle” – releases them to freedom, for which she was punished, thrown into the cellar.

Malik enthusiastically tells about a little heroine who gets into a whirlwind of adventurous adventures and is released from captivity by “cranes-cranes”. Both light and dark colors, positive and negative characters – everything in this work is clearly defined and distributed among the bearers of evil and good, as we see in the works of folk fantasy, in folklore patterns.

Good, compassionate, brave. But its most characteristic feature is love for one’s village, meadow, and river. The image of the girl is memorable, because the author used many kind words, epithets, comparisons. He also used a fabulous trick. Here are the flying cranes. Natalochka asks them to return her “to her homeland, to her yard <...>”. Crane Pavlyk, whose wounded girl was once taken out by a girl, returns from the vortex. He recognizes his rescuer and with the help of a fishing net, along with other cranes, transports her to Ukraine.

Having studied folklore, historical, and literary sources on Opryshkin’s themes, the writer created a fairy-tale poem *The Magic Ring*.

The poem begins with a traditional fairy-tale beginning; in the same fairy-tale-adventurous manner the whole story is told. All the events of the work unfold in the characteristic of V. Malik’s pen dynamic key of adventurous style, unexpected plot twists, heroic and desperate actions of the characters. The legendary Dovbush falls into the unpredictability of the circumstances that arise on his thorny path. This is, in particular, a meeting with a fairy-tale magician who gave him a magic ring for saving an unusual dove “it’s for a white dove (a girl Marichka from Pidhirtsi) who didn’t kill her, son! <...>”. Then the author emphasizes: “<...> Unusual is a ring”, “he who owns it has the courage of a lion”,

⁸ Малик В. Журавлі – журавлики : легенда. Київ, 1957. С. 2–8.

“recognizes secret enemies”, “just give a hand with a ring, let the man shake, and if she is the enemy, the ring shines”⁹.

Having created a fairy tale based on the legends of the Carpathian region, the author, following popular beliefs, endowed his hero with extraordinary strength and nobility. In the poem, these qualities are given to the daredevil by a magic ring given by a good magician for his sincerity and justice. Therefore, in a difficult moment, when Dovbush “jumped from the cliff” the ring saves him from death “<...> and did not have time to think how he fell asleep in the water”. The hero rescues his family and beloved girl Marichka from captivity and with the help of a magic ring returns life to his beloved, friends, opryshka. The girl Marichka also resorts to adventurism in the work in order to free and defend Dovbush’s sister, little Nadezhda, from Mr. “<...> that child will entertain me in solitude <...>” and then secretly set her free “to her brother Oleksa, in the Carpathians”¹⁰.

In terms of heroic themes, hyperbolization, poeticization of images and historical events, the works of V. Malik are similar to folk thoughts and epics. His positive characters are endowed with traits: strength, nobility, patriotism, tenderness, developed national consciousness – people are always internally beautiful and physically, and the reader, with his inherent ability to visualize the impression, believes even more in their inner beauty. The fairy tale-poem “The Avenger from the Forest” is determined by a whimsical plot, and the rapidity of adventurous events, and the unexpectedness of changing situations.

Analyzing the poem, we note that in this work the writer shows three groups of actors: lords, serfs and avengers of the forest, but the author limit the personification of each group to two – three people. Such a means of reproducing the images of heroes is quite appropriate – it came to literature from folklore sources. The image of Ustym Karmelyuk is the most individual, although in his external and psychological portrait the influence of the folk-song tradition is palpable.

Volodymyr Malik, as the author of the historical-heroic genre, does not deny the historical facts. In some parts of the fairy-tale-poem, the author fantasizes a lot – yes, an episode with Karmelyuk dancing in a bear’s skin, which the drunken nobles do not recognize until the bear’s head flies out of it. He risks saving not only himself, but also his grandfather, who gave him the skin of a bear: “Well, boy, don’t die – get dressed soon, pretend to be a bear scientist!”. Nevertheless, the national

⁹ Малик В. Чарівний перстень : легенда. Київ, 1959. 42 с.

¹⁰ Там само.

hero Ustym Karmelyuk is shown in the fairy-tale poem in the constant hard struggle for freedom and independence of the Ukrainian people. Another character in the fairy-tale poem is a swindler-adventurer, in particular – Mr. Pasternak, whom V. Malik portrayed as a negative character who mocked poor people, deceived his bride “<...> went to the valley – and there, tearing his clothes, beat himself <...> like a dog, lied that Carmel robbed him in the woods <...>”¹¹.

In the process of reflecting the writer’s native environment, local folklore was of great importance, which the author “comprehends” and saturates the romantic space with it, sometimes “drawing” it into history, in particular, we noted in such works as heroic fairy-tale poems “Mykyta Kozhumiak”, “Voivode Dmitry”. In particular, in the fairy-tale poem “Mykyta Kozhumiak” V. Malik rethinks the events: first, the author changes the name of the hero – Cyril to Nikita; secondly, the hero is no longer fighting with the Serpent, but with the ally of Khan Abu. Both Kozhumiak and Voivode Dmytro courageously defend their homeland from Mongol-Tatar invaders. Continuing with his work, the glorious tradition of poetic historical stories for children, laid down in Ukrainian children’s literature with poems “Forest, the glorious Haidamak” by Borys Hrinchenko, “Princely Ukraine” by Oleksandr Oles and others.

V. Malik was guided by the same noble motives that moved his predecessors (he dreamed to encourage children “<...> with a kind word, to instill in them the belief that even the worst trials will end <...> that no famine, no hard labor can break a real person”)¹². But at the same time the genre of fairy tales, the status of “frivolous” “children’s” reading allowed the writer, bypassing the warnings of Soviet repressive criticism and censorship, “to say what the” happy singers “were silent, school textbooks did not tell”.¹³ At the same time, historical themes opened up the opportunity to talk to young people about dignity, about the ability to survive in the most difficult circumstances, about the heroic as possible.

It should be noted that these poetic stories from the beginning thematically outlined the historical layers, as well as plots, characters and pathos of the story, which will be at the center of V. Malik’s literary interests throughout his life – the times of Ukrainian-Rus and the Cossack era, enslavement and escape from slavery, liberation in the

¹¹ Малик В. Месник із лісу : героїчна поема. Київ, 1962. 40 с.

¹² Козюра І., Козюра В. Володимир Малик : життя і творчість. Полтава : АСМІ, 2002. 132 с. С. 15.

¹³ Там само. С. 17.

broadest sense, heroics fight for justice and independence, camaraderie and love, honor, conscientiousness, purity of the human soul.

In the same way, the writer will always remain stylistically transparent, exquisitely simple and understandable in the linguistic scores of works, dynamic in the narrative and quirky in the plot. His images, thanks to the bright details, immediately and fully appear in the imagination of the reader. For example, despite all the simplicity and unpretentiousness of the rhythmic narrative in fairy tales-poems, they deeply touch the soul with surprisingly expressive pictures that are easy to imagine even for a small child.

In the first poetic tale “Cranes-cranes” V. Malik in the image of the girl Natalochka embodied the idea of love for his homeland. A small captive in captivity fights for her house. She steals the keys from the slave owner and helps the slaves escape. But she is forced to stay in master. There is an echo here with a historical song about Bondarivna, who freed the Cossacks from captivity. The author managed to create a lyrical image of Natalochka, who is “like flax – white, like a fungus – small”.¹⁴

The author shows us, first of all, a positive hero, truly heroic, able to capture the reader’s attention, to arouse his sincere sympathy. Among other things, this art lesson seems especially valuable for literature today in a very difficult and difficult period of radical social restructuring and state formation, when the struggle against immorality and spirituality, social passivity have become extremely important. Naturally, today’s society feels the ultimate need for examples of human decency, life-giving activity, devotion for the “common good”.

The creation of a historical artistic canvas also requires a careful study of the sources, as complete as possible, more organic use in the era. And already on those bases of development of the (conceptual) historical look. The invincible Cossack Arsen Zvenyhora, performing brilliant feats (performs a secret assignment of the Kosh Ataman Sirko), captures and inspires. This fundamental tetralogy is worth talking about separately and I will express my main thoughts later, a little below the text of this short article, but first I would like to dwell on the features of the historical novels “Prince Kyi” and “Red Shields” the beginning of Ukrainians defending their rights and freedoms. These are quite modern novels in which one can find essential parallels. And this applies, in particular, devotion to the homeland, loyalty. These are important qualities of a person responsible for the fate of his family.

¹⁴ Малик В. Журавлі – журавлики : легенда. Київ, 1957. С. 2–8.

After all, this should be done by anyone who wants to write an artistic thing about the past. But a talented, skillful writer's hand shortened these distances, made the depicted events close, immortalized in our memory the noble, in the name of the people and the freedom of the native land, struggle of heroes.

CONCLUSIONS

Ustym Karmalyuk, whom Taras Shevchenko called a “glorious knight”, is one of the most prominent heroes of the liberation struggle of the Ukrainian people. The legendary avenger, the Ukrainian Robin Hood, swore not to shed blood and did not lose a single soul, restored justice by expropriation and giving the lord's property to the poor “It seems gold! Where did you get it? Stolen? Did you find it somewhere on the road? The widow objected: “Miss no, the young man gave this money to me!”¹⁵ The author shows – the beauty, strength, agility of the hero, by the way, these features are emphasized repeatedly in the work, using vocabulary close to colloquial, clearly convey the idea, make the poem in its own logical and flexible, and therefore more adequate to the child's perception. Namely, historical and heroic, fairy-tale poems by V. Malik focus on the image of the hero, knight-defender and liberator of his native land. In V. Malik's children's works we meet such heroes: courageous, fearless, ready for the lofty goal in life not only to throw themselves into a whirlwind of adventurous events, but also to give their lives for the Motherland.

The intricacies of their destinies, characters, emotions and thoughts create a multifaceted complex picture of the world, which captures the reader's attention, encourages them to seek their place in a changing and disturbing world.

Unfortunately, very few works have been introduced into school curricula, at least for extracurricular acquaintances. For an intelligent thinker, history is not entertainment, but a source of learning. The words of the outstanding Ukrainian artist Volodymyr Malik appear to us to be logical for our time:

“Modernity is just a muddy surface of the sea of life. And its depths are the most important foundation of the modern one – it is the spiritual vacuum of our life that does not give the young soul nourishment for strengthening, for the core. We must nurture the child's soul”¹⁶.

¹⁵ Малик В. Месник із лісу : героїчна поема. Київ, 1962. 40 с.

¹⁶ Малик В. Синя книга : Щоденник (записки для себе). 1958–1998 / упор. : О. Сиченко, Н. Сиченко. Полтава : ТОВ «АСМІ», 2010. 308 с.

SUMMARY

The article explores the adventurous motives of well-known epic folklore works of Ukrainian folklore, the significance of the artistic motives of the world of fairy tales and their interpretation in fairy-tale children's poems by Ukrainian writers. Thus, at the beginning of a fairy tale, the method of the opposite – repulsion, distancing – affects what constitutes the fairy-tale core and essence – adventure, adventure, and this is done, of course, only to contrast the absolute inevitability, the need for possible adventure, and therefore a more unexpected and decisive turn of fate.

For the vast majority of people, the first conflict between good and evil in childhood is consciously perceived and acutely experienced as a conflict of fairy-tale characters, and then it turns out that this is only an artistic projection of life's collisions, and fairy-tale characters are the embodiment of the Ukrainian people.

Probably, it is logical: having grown up on folk tales, to love historical prose, in particular about the times of the Cossacks, and to look there for answers to many questions that life raises. The fairy tale teaches and accompanies the child throughout life. The fairy tale forms in the child character, love to the homeland, to the people, to language.

In simple and visible ways, writers and poets create atmospheric, fascinating volumes and inspiring stories, filling the canvas of Ukrainian history with noticeable and recognizable even to the child “patterns” that fascinate, remember, and motivate to return to the origins again and again. That is why for many generations epic and lyric-epic historical works have become an amazing way into the depths of native history, a guide to finding themselves – heroic and victorious, strong and vital, worthy.

The essence is that with the help of an adventurous, adventurous core, the author tried to reveal the meaning of the existence of the Ukrainian hero, his mentality, language and beauty of the “broad soul of the Ukrainian”.

This proves that with the help of such genre features as fantasy, personification, intricacy of plot lines the interest of the work is achieved, the temptation of collisions is introduced, exclusivity is introduced into the thick of everyday life, democratic sympathy for all the humiliated and offended is expressed problem and the present.

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