

understanding of which formed links with the theoretical searches of representatives of other European countries, namely, the origin of art, the correlation of aesthetic, moral and psychological, “psychic distance”, etc. On top of that, English humanistics of a given period requires a personalized approach.

The efforts of English theorists to maintain theoretical parity in the research area were not justified, they were deformed toward aesthetic and psychological analysis when sociology and physiology were on a periphery. The idea of Spencer’s “synthetic philosophy” was not widely supported either. Instead, in the first decades of the twentieth century, thanks to the English model of neo-positivism, the philosophy of positivism reinforced its position in the European cultural space.

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**Activities of Chernihiv branch of the «Ukrainian women’s union» in the context of the national-cultural renaissance of Chernihiv region the end of the 20<sup>th</sup> – the beginning of the 21<sup>st</sup> centuries**

*The purpose of article is to find out the contribution of Chernihiv Branch of the “Ukrainian Women's Union” in the process of national and cultural revival of Chernihiv region at the end of the 20<sup>th</sup> – beginning of the 21<sup>st</sup> centuries. In the field of view of the author – the study of the main forms of organization’s activity since its formation in 1990: the resumption of activity by Ukrainian Orthodox Church in Chernihiv, the revival of religious holidays and traditional rites, the return of name and heritage of Sophia Rusova to the national-cultural and educational space. Methodology. Historical, chronological, source-based and logical-restorative methods form the methodological basis for the study of Chernihiv Branch of the “Ukrainian Women's Union”. The scientific novelty of the research is conditioned by the fact of the first researches in the national cultural studies of the contribution by Chernihiv Branch of the “Ukrainian Women's Union” as the first Left-bank-Ukraine’s democratic women's organization to the development of the national cultural space of Chernihiv region.*

Conclusions. From the above, it can be stated that during 1990–2014 Chernihiv Branch of the “Ukrainian Women's Union” acted in the following directions: promoting the restoration of the Ukrainian Orthodox Church presence in the region, the revival of national customs and Christian holidays, honoring the figure of S. Rusova on her native land, the return of her creative heritage to the regional cultural space, organizational measures women's movement study and works in national-oriented pedagogy. It can be concluded that Chernihiv Branch of the “Ukrainian Women's Union” activity was in line with the purpose of activity of the All-Ukrainian “Ukrainian Women's Union”. There is no denying that the results of the 25 years of Chernihiv Branch of the “Ukrainian Women's Union” activity have affected the development of the Ukrainian humanitarian area of Chernihiv region. Thus, the popularization of S. Rusova’s name and works by Chernihiv Branch of the “Ukrainian Women's Union” in the region was made clear by the erection of a memorial sign and bust of a figure in Oleshnya and Ripki, and by her name being given to comprehensive schools by the mentioned settlements; was founded S. Rusova Chernihiv Regional Award and a Charitable Foundation of her name. Performances of the Chernihiv Branch of the “Ukrainian Women's Union”, which was the first in the city to reproduce the stage attributes of folk ceremonial activities of the calendar cycle, formed the basis for adequate perception of the creative work of the Philharmonic Ensemble of Songs and Dance “Siversky Kleynody” The activity of Chernihiv Branch of the “Ukrainian Women's Union” Ritual Vocal Group became a factor of activation of the city festival movement of amateur direction: the festival of Christmas Nativity Scenes, the festival “Koza”, regional Ivan-Kupala-Fest on the Blue Lakes and more. **Keywords:** women's democratic movement, Chernihiv region, “Ukrainian Women’s Union”, national culture, R. Reshetnyuk.