

## Educational activities and pedagogical views of Lesia Ukrainka

### Освітня діяльність та педагогічні погляди Лесі Українки

**Panhelova Mariia**  
Ph.D. in Philology,  
Associate Professor

**Пангелова Марія**  
кандидат філологічних наук,  
доцент

E-mail: pangelova1985@gmail.com  
orcid: 0000-0002-2240-7122

Pereiaslav-Khmelnitsky  
Hryhorii Skovoroda State  
Pedagogical University  
30, Sukhomlynskyi Str.,  
Pereiaslav, Kyiv Reg.,  
Ukraine, 08401

ДВНЗ «Переяслав-Хмельницький  
державний педагогічний університет  
імені Григорія Сковороди»  
вул. Сухомлинського, 30,  
м. Переяслав, Київська обл.,  
Україна, 08401

*Original manuscript received: January 25, 2021*

*Revised manuscript accepted: January 27, 2021*

**Relevance of the research topic.** One of the features of the modern stage of development pedagogical science, in particular methods of studying literature, is to increase the role of historical and pedagogical research. The real revival of the Ukrainian nation, the development of Ukrainian schooling is impossible without the full spiritual presence of those who have made a significant contribution to the national and universal culture, in national pedagogy. A bright page in the history of Ukrainian pedagogy is the educational activity and pedagogical views of the legendary poetess Lesia Ukrainka. All her creative heritage convincingly testifies to the writer's involvement in the development of national pedagogical thought, although the least researched in the life and work of Lesya Ukrainka are her views for education and upbringing.

**Formulation of the problem.** The pedagogical views of the outstanding poetess were formed in the process of her educational activity, which is conditionally possible divided into three areas: tutoring, educational and methodical. Consider them in more detail.

**Material and methods of research.** As you know, Lesia Ukrainka received her primary education at home, and this education, clearly in the humanities, undoubtedly influenced further learning alone, though under the skilful guidance of mother Olena Pchilka and uncle Mykhailo Drahomanov. Extraordinary erudition, natural pedagogical abilities and careful analysis of

the work of the schools of that time and methods of home education and upbringing were given the poet's ability to work effectively for a long time in field of education. To work in every direction of education Lesia Ukrainka's activity was approached very responsibly. This was usually preceded by careful study school practice, consultations with teachers. The condition of the primary school is described in detail by Lesia Ukrainka in the essay "School" (1895), where the writer criticizes the impoverished content of the original education, when it was considered sufficient if children learned to read and write. Poet's views on the content of education and upbringing, the main methodological requirements for working with children, the professional qualities of the teacher were formed and were specified during her long-term creative friendship with the national teacher A. Makarova and friendship with the teacher M. Bykovska, Georgian teachers Sh. Chitadze and S. Hundadze (Асатіані, 1954: 315-322).

**Results and discussion.** Lesia Ukrainka begins her pedagogical practice with education and training of younger relatives and cousins, sisters and brothers. Sister Isidora recalls: "Lesia always found time to pay attention to us, her younger sisters and brother. I have, for example, the first she was a teacher of music as well as French. I still remember that science under Lesia's guidance with gratitude, so she skillfully conducted it, so gentle, cheerful, often even cheerful, so patient was put when I couldn't do something right away, although it required great vigilance until it was reached good consequences" (Косач-Борисова, 1991: 8). Sister Oksana Lesia to taught to play the piano, early figuring out her musical talent. Significant attention is paid to Olga's sister preparation for gymnasium: «I would ask the uncle that he advised what textbooks on geography for Olesia, and that something I do not know any good. "Lectures historiques" ("Historical readings" (French) – MP) we received, I am very thank you uncle for this book, it has just come to us right now" (Лєся Українка, 1978: 146). Lesia was engaged in education of their cousins Anton and Pavlo Szymanowski (sons of Olexandra Antonovna Kosach-Szymanowska): "We now have Aunt Sasha living with two boys, and those guys study a little with me, preparing for the "agricultural school" (Лєся Українка, 1978: 143). So with relatives relations, in domestic practice the pedagogical inclinations and abilities of the poetess are shown.

Later, during her stay in Egypt (1909-1910), Lesia Ukrainka taught Ukrainian high school teenagers Dmytro and Mykola Okhrimenko, who lived with her at the Continental Villa, for five months. Classes with them were divided into two parts: one fully corresponded to the gymnasium program, the other composed conversations, stories about the past, during which the mentor revealed convincingly and clearly to his students the ideas of works of art, the difference between sentimentalism and realism. In M. Okhrimenko's memoirs there are rare testimony about Lesia Ukrainka and her pet, which extremely accurately characterizes the style of relationships between student and teacher. Once Larysa Petrivna saw her student in a remote corner of the garden: with

tears in her eyes. He read a tragic episode in G. Beecher-Stow's book "Uncle Tom's Hut." The teacher's appearance was unexpected, and the boy, embarrassed, closed his face. Larysa Petrivna said: "Don't be ashamed, Kolia, although I fully understand your awkwardness and concern, because a man does not cry in the face. And it's not good when women, especially young girls, see it. But I am not so young – this is the first, and the second – I'm your teacher and a friend of your mother. But there is a third: I myself as a child cried over the plight of Tom and his friends, and I am pleased when people sympathize with these disadvantaged heroes of the novel" (Охріменко, 1971: 350). As you can see, Lesia Ukrainka was an older friend for her student, a sincere friend and adviser, and therefore more than a hundred more years ago used in communication with students elements of the pedagogy of cooperation, which are now presented as "innovations".

Having mastered the Arabic language, Lesia Ukrainka in Egypt taught literacy two Arab boys – Muhammad and Saeed. The historian Dmytro Yavornytsky saw her behind this work, who was fascinated by the successes, which the writer achieved by teaching them. "The Arab, – he writes, – were extremely beautiful, clever and cute: they easily mastered the knowledge that is so generously, with love our poet gave them" (Смаль, 1971: 41).

Lesia Ukrainka's educational activity was aimed primarily at the development of Ukrainian society, the rise of cultural and educational level of the people. The practical consequence of this activity was the compilation of collections "Children's games, songs and fairy tales of Kovel, Lutsk and Novograd-Volyn counties of Volyn province" (1903), "Folk melodies from voice of Lesia Ukrainka" (published by her husband K. Kvitka in 1917-1918), writing works for children (cycle poetry "In the children's circle", fairy tales). Addressing their own works for young readers, she is tactful and wise directs their attention to the awareness of such concepts, as good and evil, beautiful alien and distant and native land; emphasizes that the highest value among people are honesty, truthfulness, mercy, and so on. It is characteristic that in children's poems the poet considers nature as a source of knowledge, thinking. In poetry "Mom, it's winter ...", watching the winter bird, the child asks the mother a number of questions:

Mom, does every bird fly in a vortex for the winter? ..

... Why didn't she run away? Why is the frost waiting? ..

... Why does he sing? Wonderful!

Realizing that children's literature is crucial in the upbringing of the younger generation, Lesia Ukrainka actively worked on its enrichment, in particular, she often turned to the genre in her work fairy tales ("Trouble will teach", "The Tale of Okha-miracle worker" etc.). Responding to the proposal of S. Rusova to write a fairy tale on the theme of folk tales, the poetess wanted to know "For what age does Mr. Rusov want to publish a fairy tale, when for bigger, then "Egg-raytse" is suitable, and if for smaller – then the topic of "Grandfather's daughter and grandmother's daughter" (Іванова, 1971: 53-54).

This is extremely indicative serious attitude of the poetess to children's writing works (taking into account the age characteristics of children). It is worth noting Lesia Ukrainka's awareness at the beginning of the last century it is quite obvious today that a high-quality children's book is a complex synthesis of the art of words and graphics, which, interacting, help the child to more easily and deeply comprehend the artistic image. She did not understand the illustration otherwise, as a supplement to the idea of the author. So, in her opinion, there should be close contact between a writer and an illustrator. In a letter to sister Olga poet writes: "Only I ask not to let print illustrations without showing me (this is an idea to illustrate the work based on a folk tale "Egg-raitse" – M.P.). It would be best if I could write myself off from the very beginning or consult with the illustrator in words, so that our work was as similar as possible and really complemented each other" (Лєся Українка, 1955: 240). Lesia Ukrainka's appeal to the fairy tale genre, the writer's orientation to the people's worldview became an important step towards the national identity of her children's works/

The most striking educational activity of the writer was in her translation work. The first, Lesia Ukrainka's student translation attempts (made, of course, under close maternal supervision) – these are translations of Gogol's "Evenings on the Farm near Dykanka" made in 1884 together with her brother Mykhailo. The book includes "Preface by Panka Rudy", "Lost Letter" and "Enchanted Place". Later, the poet translated an excerpt from the poem into Ukrainian A. Mickiewicz's "Conrad Wallenrod" – "Willia, ours streams takes..." (1887), the third and five lines of the fourth song of Homer's "Odyssey" (1888). In 1888-1890 translated 92 poems included in the book "World writings. Heinrich Heine's book of songs. Translated by Lesia Ukrainka and Maksym Slavynsky. – Lviv, 1892» (Москаленко, 2006). Then the poet translates in her native language some works by V. Hugo, I. Turgenev, S. Nadson, D. Byron, W. Shakespeare, A. Negri, Dante, G. Hauptmann, M. Maeterlinck and others. Already this list of surnames of world-renowned artists of the artistic word testifies deeply Lesia Ukrainka's awareness of the best achievements of world literature, with which she tried to acquaint the Ukrainian people in order to elevate its cultural level. It should be noted that this knowledge of world literature enriches the subject creativity of the poetess. She leaves the borders very early usual for the then Ukrainian literature household topics. Yes, from a classic epic familiar to Lesia early childhood, she takes the images of Cassandra (dramatic poem "Cassandra"), Niobe, Sappho (poetry of the same name), Orpheus ("Orpheus' miracle"), Prometheus (in many poems). Based on the Serbian folk epic, Lesia Ukrainka creates the poem "Villa-sister". French medieval literature gives it a theme about love of Tristan and Isolde. Through Walter Scott ("Lord of the Isles") she refers to the history of feudal Scotland ("Robert Bruce, King of Scots").

Perfect knowledge of many foreign languages and a thorough knowledge of the history of world literature affected not only the original work

and translation of the writer, but also her literary critical articles (“Little Russian writers in Bukovina”, “Notes on modern Polish literature”, “Two directions in the latest Italian literature”) and literary studies, in particular those that concerned the development of drama and performing arts (“The latest social drama”, “European social drama in the late XIX century.”). Synthesizing national literature, culture with European, Lesia Ukrainka encourages her contemporaries to do the same. Thus, in one of her letters to O. Kobylanska, she remarks: “Galician criticism reproaches you with German, and I I think that in Germany was your salvation: it gave You get to know world literature, it brought you to a wide world of ideas and things; heard in the Galician scriptures nooks and crannies – you have a mountain top, wide horizon” (Лєся Українка, 1966: 127).

Quite interesting, largely valid today, some methodical recommendations of the poetess. In the textbook “Ancient history of oriental peoples”, over which Lesia Ukrainka has been working for over 20 years, the issue of ensuring children’s cognitive interest in books has been solved in an original and unexpected way for a non-specialist. She achieved this with a successful combination of systematized factual material with original textbook texts. The very title of the textbook indicates the author’s conceptual approach to the coverage of the historical process: it teaches the history of nations, not states. Thus Lesia Ukrainka acts as a national cultural figure of the Ukrainian people, whose statehood was not allowed to establish and develop neighboring empires, under whose rule all Ukrainian lands came. Appealing to the national self-consciousness of Ukrainians, the author tried to establish the idea of historical immortality of the people. Serving training material, Lesia Ukrainka always talks to the reader, explains to him the thoughts expressed in the textbook, tries to cover the most intelligible historical facts and processes. Such explanations, considerations and evaluations arouse the reader’s opinion, encourage him to make comparisons and conclusions, help to understand the logic stories. An important place in the textbook is the analysis of sources. No historical fact or phenomenon Lesia Ukrainka does not mention without an exact reference to the source that encourages the education of a young reader of the same scientific principledness. Among the important sources of knowledge history of the people the author calls the language and all kinds of verbal creativity: “The temperament, thoughts and worldview of the people are most evident in their faith and language, because they reflect everything what people think about nature and about themselves “ (Лєся Українка, 1918: 17). The poetess used it as widely as possible in the textbook records of religious artistic and poetic folk works, especially the Bible, about which she wrote: “Everyone, who is interested in the history of human culture and faith, must carefully re-read biblical legends” (Лєся Українка, 1955: 215). It is important that the writer constantly directs her thoughts the reader to compare the past with the life of his people: “How could it happen that the Egyptian people were harnessed to the yoke,” she asks, and immediately answers, at



least as we have in Ukraine... This story was the same everywhere... Sudden way often caused an uprising, and the slower was more profitable, because the harnessed people so far noticed that he was in captivity, was already so subdued and confused that another time he did not dare to fight..." (Лєся Українка, 1918: 161).

Note that not all of today's requirements for the textbook are met here. In particular, it does not have a methodological apparatus (questions and tasks for students, etc.), conclusions to each part and section, but in the sequence of implementation of important didactic principles (scientific, systematic, accessible, etc.) book stood at the level of contemporary pedagogical science.

In the process of teaching Ukrainian literature, Lesia Ukrainka's thoughts on the significance of the artist's biography for understanding her works. Thus, in a letter to O. Makovei, the poetess reflects: "Do you think it is always possible on the basis of biographies check whether the poem is written sincerely or not? I don't think so always. Because often a lyric poem depends on the mood, and how to check whether the author had a certain mood or not? " (Лєся Українка, 1955: 49). And in a letter to I. Franko admits: "I always look for it in the works of a poet not an autobiography (especially when he doesn't want to give it to me), and something that would not bypass him alone " (Лєся Українка, 1955: 223). Thus, Lesia Ukrainka warns against identifying the author of a work of art with a lyrical hero later found confirmation in the studies of literary critics (M. Bakhtin) (Бахтин, 1979).

Believing that the determining factor in the formation of national consciousness is folk art, the poetess especially singled out the heritage of Ukrainian kobzars: "Kobzar melodies are far more interesting than melodies of stanza songs, a phenomenon with which our neighbors can not compare anything " (Лєся Українка, 1966: 239). In addition, she stressed that during the study it is necessary to analyze not only their text, but also musical accompaniment: "The melody of thoughts is so intertwined with a text that only follows it step by step it is possible to study the rhythm and structure of the poem itself, the thoughts " (Лєся Українка, 1966: 235).

**Conclusions.** Thus, all the educational activities of the poet were subordinated to the main task of Ukrainians proclaimed by her at the turn of the 19<sup>th</sup> – 20<sup>th</sup>: "First all you need to get the intelligentsia, to return the nation's "brain" – so that there is nothing to do, but no one " (Лєся Українка, 1977: 22). Translation activities, popularization of world achievements among Ukrainians thoughts and revelation of Ukraine to other peoples is an exemplary example of Lesia Ukrainka's asceticism. The tutoring work of the poetess led her to become a talented teacher, thoughtful and responsible mentor, educator, guided in relations with student principles of equality and mutual respect. The literary activity of the writer is one of the directions of her enlightenment, because, using the cognitive and educational function of the artistic word, she sought to raise the general cultural level of the Ukrainian people. At the heart of Lesia Ukrainka's methodical advice the idea of

teaching history and literature lies dialectical unity of national and universal. According to the writer, native culture, science, spirituality, the best achievements of the cultures of other nations are the main national and universal content of education and upbringing.

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**АНОТАЦІЯ.** У статті висвітлено педагогічні погляди Лесі Українки, що сформувалися у процесі освітньої діяльності поетеси в репетиторському, просвітницькому та методичному напрямках. Педагогічні погляди видатної поетеси формувалися у процесі її освітньої діяльності, яку умовно можна поділити на три напрями: репетиторська, просвітницька та методична.

Перекладацька діяльність, популяризація серед українства досягнень світової думки і відкриття України іншим народам – вірцевий приклад подвижництва Лесі Українки. Репетиторська робота поетеси сприяла її становленню як талановитого педагога, вдумливого і відповідального наставника, вихователя, який керується у відносинах з учнем принципами рівноправності та взаємоповаги. Літературна діяльність письменниці є одним з напрямів її просвітництва, оскільки, використовуючи пізнавально-виховну функцію художнього слова, вона прагнула піднести загальнокультурний рівень українського народу. В основі методичних порад Лесі Українки щодо викладання історії та



літератури лежить ідея діалектичної єдності національного і загальнолюдського. За переконанням письменниці, рідна культура, наука, духовність, кращі здобутки культур інших народів становлять основний національний і загальнолюдський зміст освіти і виховання

**Ключові слова:** Леся Українка, педагогічні погляди, освітня діяльність

**Пангелова Мария. Образовательная деятельность и педагогические взгляды Леси Украинки.** В статье освещены педагогические взгляды Леси Украинской, сформировавшиеся в процессе образовательной деятельности поэтессы в репетиторском, просветительском и методическом направлениях. Педагогические взгляды поэтессы формировались в процессе ее образовательной деятельности, которую условно можно разделить на три направления: репетиторская, просветительская и методическая.

Переводческая деятельность, популяризация среди украинства достижений мировой мысли и открытия Украины другим народам – образцовый пример подвижничества Леси Украинской. Репетиторская работа поэтессы способствовала ее становлению как талантливого педагога, вдумчивого и ответственного наставника, воспитателя, который руководствуется в отношениях с учеником принципами равноправия и взаимоуважения. Литературная деятельность писательницы является одним из направлений ее просвещения, поскольку, используя познавательную-воспитательную функцию художественного слова, она стремилась поднять общекультурный уровень украинского народа. В основе методических советов Леси Украинки по преподаванию истории и литературы лежит идея диалектического единства национального и общечеловеческого. По убеждению писательницы, родная культура, наука, духовность, лучшие достижения культур других народов составляют основной национальный и общечеловеческий смысл образования и воспитания

**Ключевые слова:** Леся Украинка, педагогические взгляды, образовательная деятельность.