

LESYA UKRAINKA'S PHILOSOPHICAL AND PEDAGOGICAL REFLECTIONS

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Abstract. The scientific novelty of this research lies in the analysis of the evolution of the prominent Ukrainian poetess Lesya Ukrainka's philosophical and pedagogical opinions, which reflect the change in her worldview as well as moral and spiritual ideals: from a nationally focused to a universal vision, from philanthropic motives to a modernist understanding of reality; and the actualisation of the presented ideas in the context of modern educational challenges.

The authors' scientific research allows stating that her works are dominated by and affirm human dreams about the need for the unity of the beauty of nature and humanity, as well as the harmonization of human relations based on spirituality and freedom. The author of a large number of poetic and prose works is characterized by non-classical thinking in analysing the existence of her native people, a historical and philosophical awareness of their place and role in the universal context. In this sense, Lesya Ukrainka's reflections acquire a high humanistic meaning, they are shrouded in romanticism, and to a large extent, figurative myth-making. This is especially evident in the dramatic work "Forest Song" and many others. The article also analyses the social and state ideas of the thinker, who argues that national and social liberation is possible only under conditions of decisive actions of the most conscious strata of the people. The author proves that the path of freedom and independence is a very difficult, controversial, and long-term process, but it leads to the establishment of independence, identity, and statehood. Lesya Ukrainka's philosophical meanings are characterised by spiritual, moral, and aesthetic contexts. It is worth noting that these contexts are primarily embodied in the native word, which the poetess calls 'fiery', because it ignites goodness, beauty, and truth in people who are pure in spirit and capable of radiating this light. Lesya Ukrainka's cultural, educational, scientific and pedagogical reflections are both didactic and educational in nature, based on the 'philosophy of the heart', which was founded by the brilliant Ukrainian philosopher and educator Hryhorii Skovoroda. Thus, Lesya Ukrainka's legacy is of scientific and cultural significance, shaping the philosophical and pedagogical tradition of Ukraine.

Keywords: spirituality, freedom, thinking, pedagogical reflection, native word, mentality.

1. INTRODUCTION

The brilliant poetess – Lesya Ukrainka (Kosach-Kvitka Larysa Petrivna) – was born on February 25, 1871 in the town of Zvyahel in Volyn (formerly the town of Novohrad-Volynskyi, Zhytomyr region). Since her childhood and throughout her life, she suffered from bone tuberculosis, so she was educated at home, but became a well-educated person. She learned 10 languages on her own and successfully worked in various genres of literature. Her lyrical collections "On the Wings of Songs", "Thoughts and Dreams", "Moonlight Legend", "Old Fairy Tale", "Robert Bruce, King of Scotland", "Dawn Lights", etc., are full of ideas of humanism, pathos of life-affirmation, and optimism. M. Drahomanov, her maternal uncle, had a great influence on the formation of the poetess's worldview.

Among the dramatic works of the writer are: "Cassandra", "Orgy", "Stone Lord", "On the Field of Blood", etc. The pinnacle of Lesya Ukrainka's work is the drama "Forest Song", which affirms the human dream of freedom and the victory of life beauty over spiritlessness. Many of her works are set to music. A significant number of the poetess's works are didactic. Lesya Ukrainka died in the city of Surami (Georgia), where she received treatment. She was buried at the Baikovo Cemetery in Kyiv. In 1972, the Lesya Ukrainka Literary and Artistic Prize was established.

An extremely talented and purposeful poetess, cultural and educational figure of the late 19th and early 20th centuries, Lesya Ukrainka began to be published in Lviv in "Zorya" magazine, working in various genres and branches of literature as a poet, playwright, prose writer, translator, publicist, literary critic and folklorist. In her creative searches, the thinker replaced the modern and typical with the impressive and modern, rational and irrational, past and future, relying on the principles of classical romanticism and realism. Being a person with a wide range of interests and knowledge of many foreign languages, she was keen on the events that took place in the spiritual culture of different countries of the world during her life (Nazaruk et al., 2024). She was immensely interested in the philosophy of the Pre-Socratics, Heraclitus and Democritus, Plato and Aristotle. She studied the works of Darwin, Comte, and Spencer. She was extremely fond of the poetry of Dante and Petrarch, translated Homer, Byron and Beranger, Goethe and Heine, etc. Her range of interests included Shakespeare and Moliere, Voltaire and Rousseau, Swift and Mickiewicz, and many other thinkers and writers of the world. In turn, in her existence of being, the poetess acted as an unwavering defender of her native people, trying to find out the reasons for the loss of the world of being in oneself by a man and the loss of statehood by the Ukrainian people.

Lesya Ukrainka wrote about the existence of her native people in the aspect of non-classical thinking, and in the context of universal human history, thereby bringing the mentality of the Ukrainian people to the level of universal philosophical awareness. Thus, the poetess became the forerunner of many ideas of the new European ontology.

For her views, the poetess was persecuted by the tsarist authorities, and in 1907, together with other cultural and educational progressive figures of Ukraine (Mykola Lysenko, Borys Hrinchenko, etc.) she was arrested. In search of treatment, she visited many countries of Europe, and Egypt. In addition to Mykhailo Drahomanov, her mother, Olena Pchilka, she was greatly influenced by the works of Taras Shevchenko, Ivan Franko, Yuriy Fedkovych, Borys Hrinchenko, etc.

Thus, it can be stated that the topic of our research is extremely relevant and appropriate, not only in the context of the past but also in light of the present, as Ukraine, under the brutal conditions of the war treacherously imposed by the Russian empire of evil, is fighting for its right to be an independent state. Undoubtedly, this requires an urgent reconstruction of human worldview positions, which for a long time have been deliberately distorted, falsified, and devalued, with freedom and national identity undermined within a system of autocracy and anti-democracy, against which Lesya Ukrainka consistently and relentlessly fought.

2. THEORETICAL FRAMEWORK

The research of Lesya Ukrainka's works in the philosophical and pedagogical contexts is a rather important and popular area of Ukrainian studies. After all, her works have been and remain the subject of scientific research by scholars of different generations. They interpret the pedagogical perspective as a source of moral (Homplewicz, 1996; Śliwerski, 2015), patriotic and aesthetic education (Boiko, 1982; Vasianovych, 2015), as well as an example of personality formation in the context of the national liberation movement (H. Filipchuk), development of national identity (Bekh, 2015; Tarasova, 2023), harmonisation of human relations on the basis of spirituality and freedom (Zyazyun, 2000; Vasianovych & Budnyk, 2017).

In his PhD thesis, V. Chernenko (2011) studied Lesya Ukrainka's pedagogical ideas in the context of

the development of the national school and education. The researcher notes that these reflections of the educational poetess reflect national needs and values, as well as the challenges of forming national consciousness and developing Ukrainian culture. This is especially important in the context of developing the spirituality of a modern teacher (Vasianovych et al., 2023).

The study of social and anthropological ideas in the Ukrainian philosophy of education based on the works of Lesya Ukrainka was conducted by A. Zahorodnia (2022). Her publications show the process of formation of philosophical ideas in the poetess's work, where special attention is paid to spirituality as the basis of the humanistic ideal, in particular, the flourishing of human individuality.

Lesya Ukrainka's works clearly demonstrate the connection between philosophy and pedagogy (Bychko, 2000), which allows us to consider her works not only as artistic, but also intellectual texts that carry deep educational, moral, and worldview ideas (Sergeiev & Mykhailiak, 2007). In particular, it is worth emphasising that Lesya Ukrainka's philosophy of culture (influenced by neo-romanticism, modernism, etc.) reveals the upbringing role of art, literature, knowledge, and historical memory (Drai-Khmara, 1926; Ageyeva, 2001). This resonates with the ideas of aesthetic education, which later became an important component of pedagogy as a science.

The ideas of collaborative pedagogy, which were actively developed by the Ukrainian writer and teacher, are now widely researched and implemented in foreign science and practice – J. Prucha (2006, pp. 293-316), B. Śliwerski (2015, pp. 39-51), J. Szempruch (2000), J. Homplewicz (1996), E. I. Laska (2015) and others.

3. RESEARCH OBJECTIVE, METHODOLOGY AND DATA

This *article aims* to explore Lesya Ukrainka's literary and artistic legacy in the context of her philosophical and pedagogical quest.

Research methods include the historical-logical method, which enables tracing the ontological and axiological foundations of the writer's worldview, as well as describing and systematizing historical facts within the context of national pedagogical thought development. The content analysis method allows focusing on the substantive aspects of the spiritual and cultural spheres of both the individual and society; the areas which, in addition to pedagogy, encompass philosophy, psychology, ethics, aesthetics, and a wide range of other components. The method of personification directs attention toward understanding the internal characteristics of the individual, including ideas, beliefs, attitudes, choices, and actions.

The application of the specified methods has made it possible to assert that the characteristic features of Lesya Ukrainka's worldview included: dialectical thinking, a deep belief in the cognitive potential of the individual, an interest in new achievements in natural science and philosophy, a focus on moral and aesthetic issues, and historical optimism (Vasianovych, 2015; Sergeiev & Mykhailiak, 2007).

4. ANALYSIS AND DISCUSSION

Matter, according to the poetess, is eternal and uncreated by God. It influences the development of human consciousness and self-awareness. According to Lesya Ukrainka, matter is active, being the source of all changes and transformations, all movement and the natural process of development. The ideal is a product of the material, but ideas and human thinking play a significant role in human life (Śliwerski, 2015). The poetess did not accept thoughts about the afterlife, and was critical of the idea of fatalism and vulgar materialism. Hence, to a large extent, her worldview was characterized by atheism (Bychko, 2000; Zabuzhko, 2007; Lesia Ukrainka, 1975a).

4.1. Harmony of Nature and Man in Lesya Ukrainka's Creative Worl

This idea is perfectly reflected in the poem "Forest Song" (1911) (Lesya Ukrainka, 1975b). The relationship between nature and man, according to the poetess, is complex and contradictory; they carry

not only positive, but also negative meaning; the "arrival, interference" of people into nature has certain signs of a constant struggle between them.

Nature reveals all its beauty to man, gives its wealth, and in return often receives insults and destruction from man. The mythical image of Mavka, who "left the high peaks and descended low to small paths, put on beggar's rags", shrouded in romance, and the image of Lukash, who betrayed and was punished for this, is a warning and an appeal to people about the need to treat each other and nature carefully.

The philosophical idea of the eternity of nature, its constant renewal sounds in the finale of the "Forest Song". People "will come" to Mother Nature with their joys and longings, because without nature, without unity with it, man cannot exist (Lesya Ukrainka, 1975b, p. 292).

The unity of man and nature has its cause-and-effect relationships. These relationships and consequences can be positive and negative. Instead, in any aspect, they provide "otherworldly expediency" or supernatural direction. The laws of the world and nature do not exclude, but rather foresee and guarantee the efficient activity of man in transforming and improving the world. The purpose of understanding the human world is its transformation and improvement for the good of man.

4.2. Nation, State, Person: Lesya Ukrainka's Social and Political Thought

Lesya Ukrainka emphasized that national and social liberation is possible only under the condition of decisive actions of the working class and that it is harmed by the "optimism of cultural communities" and the "moderate liberalism" of political forces. The state is the environment and means of asserting true human rights and freedoms. The struggle for freedom and independence is a long-term process, but it is necessary. The highest political requirement is the equality of nations, there can be no "higher" and "lower" peoples – everyone has the right to equal development. In the works "Utopia in Fiction", "State Order", "Politics and Ethics", etc., the thinker argued that the basis of statehood should be:

- democratic legal principles;
- absence of enslavement of man by man and nation by nation;
- absence of arbitrariness as a source of permissiveness for some and slavery for others.

The main factors of the state should be law as guarantors of freedom and rights of the individual and democratic principles of the society. Lesya Ukrainka considered the ideal of the society to be a voluntary association of harmoniously developed individuals with the maximum restriction of social coercion. Freedom, culture, science, education, and the unity of citizens should be the real foundation of national identity (Tarasova, 2023), and they should determine the priority of the national over the universal. Since this was not the case, she frankly admitted: 'I am ashamed that we are so unfree, that we wear shackles and sleep peacefully under them' (1891), that she 'had bloody wounds from shackles on her neck all her life'. Understanding of individual and social freedom as an equal will can be called universal. It is, in figurative terms, its categorical imperative. That is why, Ivan Franko, referring to the quintessence of her freedom, had every reason to say: 'Since Shevchenko's "Bury me and rise, break my chains", Ukraine has not heard such a strong, hot and poetic word as from the lips of this weak sick girl' (Franko, 1989, pp. 23-39).

Another Lesya Ukrainka's extremely important belief was freedom cannot be won without love. This opinion of the poetess is especially vividly reflected in the drama "Obsessed".

4.3. Aesthetic Discourse in Lesya Ukrainka's Works

The understanding of reality in Lesya Ukrainka's works is characterized by the psychological content of plots and artistic images (through the appeal to the inner spiritual world of the characters); clarification of the philosophical essence of the depicted phenomena (at the level: cause-and-effect) (Vasianovych, 2015).

The analysis of the poetess's work certainly shows that her aesthetic reflections begin with the aesthetics of the word. Being in the midst of the struggle for the liberation of Ukraine from serfdom,

Lesya Ukrainka's spirit was 'embodied in her word', which is called 'fiery' (S. Yermolenko), 'severe' (I. Drach), 'saturated with lively expression, ... extremely capacious content' (M. Mirchenko), 'the pinnacle of courage, faith and truthfulness' (O. Liasniuk). Her word is often interpreted by researchers as 'the only weapon', the purpose of which is to be the main tool in the struggle against the oppressors. That is why her words are so capacious and fair: 'The language must be protected more than the territory!' Lesya Ukrainka's language enchants with its beauty and truthfulness; it inextricably combines the sublime and the lowly, the tragic and the comic; it is a powerful motivation for action, and it enables all of us to make choices with our whole selves and not to diverge from the motives of our activities. A person in Lesya Ukrainka's words is perceived in all their purity and spirituality and does not know the catastrophes of the eschatological vision of reality (Babyshkin, 1966, p. 261).

Thus, in the dramatic poem "Cassandra," the fate of prehistoric Troy echoes the fate of Ukraine. In these words, Lesya Ukrainka is not only a philosopher, poet, and historian, but she is a prophet. They contain almost the entire post-Lesya history of Ukraine: World War I, the Executed Renaissance, the artificial famine of the 1930s, World War II..., war..., war... The eleventh year that the Russian Empire has been waging an undeclared war against Ukraine, in which more than a million of Ukraine's best sons and daughters have already died. The poetess hears the cry of Ukraine – this is "our mother", she "recognized her voice". Troy perishes – mother-Ukraine perishes. That is why Lesya Ukrainka makes the correct conclusion that in her Motherland, "the moon shines brighter than... the sun in Moscow". This theme of tragedy runs through a large number of the thinker's poetic and prose works.

The category of "tragic" reflects the real state of man through imperfection, passivity, and weak will. The idea of patience and reconciliation with the world of the ugly and vile contradicts the human spirit, freedom, and justice. For Lesya Ukrainka, an aesthetic ideal was a rebel person, Promethean intransigent to evil and enslavement. The poetess created the image of such a person through figures from ancient history, ancient Greek and Christian mythology, and Ukrainian folklore. A strong character is a strong, scientific worldview that realizes itself in activity and actions (Vasianovych, 2015; Drai-Khmara, 1926).

Lesya's aesthetics reflects the movement of world art, its evolution from folklore to postmodernism. Her aesthetics is twofold: it is extroverted, i.e., facing the reader, and introverted, i.e., facing the subject – the hero of her work. Her modernism is a competition between two types of the world order, like the competition between the ancient and Renaissance and Christian types of civilization and culture; this is a competition between romanticism and realism.

Lesya Ukrainka based her aesthetics on the principle of combining artistic truth, true reality, and inseparable from it – artistic beauty (Ageyeva, 2001; Boiko, 1982). In this concept, understanding of harmony, both national and global in art, is evident. The poetess created a whole arsenal of artistic concepts, images of her heroes, different from those that filled the Ukrainian creative field of that time. Lesya Ukrainka is an artist of a new type of creativity, namely, intuitive, emotionally colored, which is perceived through the 'heart'; therefore, the influence of the 'pedagogy of the heart' of the genius Hryhorii Skovoroda is felt here (Boiko, 1982; Babyshkin, 1966).

The structure of Lesya Ukrainka's aesthetic heritage encompasses almost all the categories of aesthetics: harmony and proportion, the beautiful and the ugly, the sublime and the base, the heroic and the ironic, the comic and the tragic, which acquire a national color. Aesthetic views are especially vividly reflected in the writer's dramas: "Obsessed", "The Babylonian Captivity", "Cassandra", "In the Forest", "On a Field of Blood", "The Lawyer Martian", "Orgy". It is not about replacing romantic clichés with the neo-romantic ones, but about a spiritual transformation that, like a kind of enlightenment, appeared at the end of her life and was the beginning of her artistic and aesthetic immortality. The poetess reproduces ethical categories in the polarity of good and evil, justice and injustice, loyalty and betrayal, the beauty of love and the ugliness of hatred – aimed at affirming patriotism and humanism, the unity of nature and man, life and immortality, truth and conscience, freedom and struggle (Lesya Ukrainka, 1975a, p. 376).

The theory of bipolarity in pedagogy is sufficiently reflected in the works of contemporary scholars.

In particular, L. Witkowski considers "tensions between the polarities of tradition and modernity" (2012, p. 170), which is an "original way for effective interaction, where tradition is modernized and modernity is filtered through the reconstructed tradition without losing contact with the real world" (Budnyk, 2024, p. 236).

Delving into the problem of human existence (existentialism), Lesya Ukrainka searched for a person who would be devoid of the "serf spirit". The thinker's concept of morality acquired the desire for national and social independence inherent in the Ukrainian elite and its people. In her opinion, a moral person is combined, as in Kant's and Hryhorii Skovoroda's views, with personalism. A moral person must always ask themselves the question: how to live? For what and for whom to live? What values and meanings to cultivate in themselves? How to correlate the dilemma in life: "I" and "Others", etc. For Lesya Ukrainka, such issues were resolved on the principles of conscience, justice, dignity and honor, moral good and kindness, and sincere love. A person must be whole, consciousness must be directed towards moral actions and deeds. People who profess non-national values look to it as savages and fanatics who exist without lineage and tribe. Therefore, a moral person, according to Lesya Ukrainka, is associated with high spirituality, duty, and responsibility. A moral person must cultivate nobility and aristocracy of the spirit. Undoubtedly, the family, school, and the entire society must contribute to this.

4.4. Lesya Ukrainka and the Formation of a New Cultural Paradigm in Education

Lesya Ukrainka's cultural and educational views are most clearly reflected (rather implicitly) in her artistic, as well as in literary-critical and journalistic works. The thinker was firmly convinced that culture, education, and science are our most powerful weapons, because they form the spirit of Ukrainianness in a person. This prompted her to think that it is necessary to create a powerful cultural and educational environment in Ukraine, because during the years of Russian imperial power (later under Soviet authoritarian rule), it was practically destroyed. It is important, in Lesya Ukrainka's opinion, to form a citizen worthy of the Ukrainian nation, a patriot, who, with their scientific worldview, will defend the national and cultural ideas. Therefore, it is worth creating cultural and educational, public societies, libraries, bookstores, strengthening publishing, etc.

Lesya Ukrainka's opinion on the training of Ukrainian teachers and the development of national schooling deserves special attention. In her opinion, a well-trained teacher should teach a student to be a conscious and free individual. She wrote about this in the article "State System", emphasizing that every child should study in order to know what system prevails in their native land, what rights and duties they will have when they reach adulthood. 'When someone wants to live freely, but not arbitrarily, they must study and think about what will be' (Lesya Ukrainka, 1977a, p. 221). First and foremost, the teacher needs will (freedom) (Vasianovych & Budnyk, 2017). 'It is good when they have free will, but sometimes it happens that they are not allowed to write or speak about the truth, neither to themselves nor to their students, because it is not liked by those people who have taken the right to allow and forbid, and then hard work is wasted, and the new truth is silent' (Lesya Ukrainka, 1977b, p. 211). Lesya Ukrainka wrote under considerable emotional strain about the hard work of a teacher, their living conditions, which do not at all correspond to their status, in the story "School. Volynsky Obrazky". Her friend, a teacher working with children for a meager salary, suffers not only due to the extremely neglected condition of the school, but also because of her complete dependence on the local priest, from whom she must struggle to obtain her modest earnings, essentially teaching his child in exchange for a meal. From the entire presentation, it is clear that Lesya Ukrainka, a great humanist, not only sympathizes with the young teacher but also condemns those who belittle the teacher's work. Unfortunately, such a situation sometimes occurs today, when the teaching profession is despised and not respected by society. Under such conditions, "teacher burnout" occurs, depression takes hold of them (suffice it to say that, according to sociological studies, today about 70% of teachers need neurologists' and other doctors' help). This fact is unacceptable and extremely dangerous not only at the individual level, but also social.

Analysis of Lesya Ukrainka's works, as noted above, shows that she defended the idea that the most

valuable is “pedagogy of the heart”. As is well known, it was stated by Hryhoriy Skovoroda and Pamphil Yurkevich. Nowadays, it is actively developed by academicians Ivan Zyazyun and Heorhiy Filipchuk. Such an approach to pedagogy orients teachers not so much on rational cognition but on the development of the sensory sphere of the student’s personality. Lesya Ukrainka closely linked this idea with nation-building, nature and cultural relevance. It is known, for example, that the principle of cultural relevance was substantiated in the 19th century by the German educator Disterweg, who believed that a child should be formed in accordance with the requirements of culture and science. Lesya Ukrainka, adhering mainly to this understanding, added that the education and upbringing of a child should also meet the requirements of the culture of the community, people, environment, and time in which the educational process takes place. It should be noted that during the Soviet pedagogical science, this principle was practically excluded, since it contradicted the idea of merging nations (and, accordingly, cultures) into a “new historical community – the Soviet people”. Throughout all the years of Soviet power, instead of the principle of cultural relevance, Soviet culture, which had a clearly expressed Russian content and which can be qualified as “Russian-Soviet,” was actively introduced.

Only with the formation of Ukraine as an independent state and the development of a national education system, the principle of cultural relevance is actualized and gradually gains a place among other general pedagogical principles. Today, cultural relevance reflects the correspondence of the teaching and upbringing of children and student youth to the nationally specific, socially, culturally oriented matrix of the people living in a certain territory and inextricably linked with history, science, traditional and everyday culture: it is a way of joining the universal culture as a universal system of adaptation of human society to various conditions of the natural and social environment in their temporal dimension. The principle of cultural relevance should permeate all pedagogical activity, be an integral part of the content and methodology of teaching and educating the individual. That is why the famous modern teacher, academician Heorhiy Filipchuk convincingly emphasizes: *“The cultural approach, on the one hand, provides a synthesis of the ‘educated person’ and the ‘cultured person’. It expands the segment of culture in the content of education and protects the individual in the educational environment from anthropological, technocratic and information overload; humanizes the cognitive process based on the principles of cultural and natural correspondence. On the other hand, it forms individual and social ethics so as not to get lost in the nets of both external progress and regression. Since only culture can stimulate the processes of intellectual self-deepening and ethical improvement of the individual, only it will be able to ensure the relationship of man, humanity with nature, societies on a reasonable basis”* (2013, p. 390).

In addition, the thinker believed that every person should learn to acquire knowledge independently, not only about the problems of national culture, but also about the world culture, and thus engage in self-education. In this regard, she wrote: ‘... whoever is capable and willing to learn, they will probably learn something good everywhere’ (Lesya Ukrainka, 1977b, p. 206).

Lesya Ukrainka emphasized that this especially applies to the sphere of Ukrainian studies, which is based on nationality, awareness of the image of Ukraine as a holistic phenomenon existing in historical development. Such a holistic approach expands the spectrum of substantive approaches (philosophical and ideological, religious, socio-cultural, psychological, historical and scientific, socio-political, spiritual, etc.). Ukrainian studies in the educational field, in the writer’s opinion, should be closely connected with the state of development of schooling, pedagogical thought, the content of academic disciplines, and sufficient provision of Ukrainian-language educational literature. During Lesya Ukrainka’s life (especially at the beginning of the 20th century), there was a rallying of teachers around the new rise of the idea of a national school on Ukrainian studies principles (“Ukrainian Pedagogical Society”, Society “Native School”, “Prosvita”, “Literacy Societies”, etc.).

As the poetess noted, the community urgently demanded not only teaching in Ukrainian in the primary grades of folk schools, but also the preservation of ethnographic traditions. They called for the Ukrainization of schools and the creation of Ukrainian-language educational literature. There was also a push to introduce Ukrainian-language subjects into the curriculum, such as Ukrainian language,

Ukrainian literature, the history of Ukraine, the geography of Ukraine, and Ukrainian culture. In addition, the community emphasized the need for a scientific level of knowledge and an understanding of the past. They wanted students to become familiar with the geography of their native land and its economic environment, as well as to understand the current state and needs of the people. The community also supported aligning with the European school curriculum. They called for the establishment of departments of Ukrainian studies at universities and the teaching of the Ukrainian language in secondary schools. In the poetess's opinion, a significant place in Ukrainian studies should be occupied by folk art, traditions, customs, and folklore. Previous studies have shown that Lesya Ukrainka was constantly engaged in collecting folk art and folklore (we should note that the poetess's folk art records are included in a separate 9th volume of the twelve-volume edition of her works) (Lesya Ukrainka, 1977c). Instead, we should note that she did not limit herself to knowing her native language, but also deeply studied the history and culture of the peoples of the world. Excellent evidence of this is the writing of a textbook entitled "Ancient History of Eastern Peoples". Throughout the winter of 1890 in the village of Kolodyazhne, Lesya replenished her knowledge, reflected on historical patterns, and critically reconsidered various scientific theories on the problems of history, culture, and traditions of other peoples. This testifies to the breadth of the young writer's interests, her awareness of the role of a systematically and consistently presented course of historical knowledge in forming a young person's worldview. It is worth adding that she considered folk art, which contains the expression of the spiritual life of the people, its moral and aesthetic character, to be the most reliable source of historical knowledge. In the textbook, the author carefully adhered to one of the leading didactic principles – the principle of educational teaching. In addition, other didactic principles are consistently implemented in the textbook, namely: connection with modernity, scientificity, systematic presentation, its accessibility, clarity, integrativeness, and differentiation, etc. With perfect critical thinking, Lesya Ukrainka was critical of historical sources, thoroughly substantiating her thoughts, scientific approaches in assessing certain historical and cultural, civilizational phenomena, and facts.

Addressing the needs of adult education, the poetess, living in Kolodzhne, taught her fellow villagers to read and write, read to them a lot, told them about Marko Vovchok, Ivan Franko, Taras Shevchenko, Mykhailo Kotsiubynskyi, Borys Hrinchenko, Pavlo Hrabovskyi, etc. The thinker paid great attention to the problems of women's education. It is widely recognized, the issue of the equivalence of education for both sexes was raised by representatives of both foreign and domestic pedagogical thought. A particularly significant contribution to the education and upbringing of girls and women was made by Kostiantyn Ushynskyi, a Ukrainian scientist, teacher, and psychologist, whom the Russians so insistently and baselessly "appropriate" for themselves. Institutes for the education of noblewomen were opened in Ukraine (Kyiv, Kharkiv, Odesa, Poltava) starting in the mid-19th century. However, the first Higher Women's Courses began to be formed only in the early 20th century. Thus, women were granted the right to study at universities in 1906. Therefore, Lesya Ukrainka wrote with knowledge of this important issue: 'Scientific work was absolutely inaccessible to women due to the lack of educational qualifications: she could only be educated in her family or a monastery – both environments equally excluded the concept of freedom and independence for women' (Lesya Ukrainka, 1977d, p. 80).

It is also worth noting that Lesya Ukrainka always tried to combine pedagogy and psychology. This allowed her to find a special "key" to each of her students. In order to understand the inner world of a particular student, she had to endure for a long time, observe, study their character, temperament, be careful in communication, refuse "mentorship", find the tone of a logically grounded story, which was based on emotional experiences – her own and the student's. Lesya Ukrainka did not think of pedagogical activity without complete sincerity and friendly mutual understanding between the teacher and students. 'In order to speak soul to soul, it is necessary that those souls become related,' says Richard, the hero of Lesya Ukrainka's dramatic poem "In the Forest". This is not said about a teacher, but about an artist and his gift to ennoble a person through the power of art. But in the most general sense, we are talking about a teacher – a person who is called to lead others. This is exactly what

sculptor Richard Iron was like – a teacher by profession, who taught his nephew, Davy. So, Lesya Ukrainka depicted relationships not so much in the family circle, but as the relationship between teacher and student, mentor and selfless student. This pedagogical approach has gained prominence today within the framework of collaborative pedagogy, which rejects authoritarianism, coercion, and violence in relationships and communication between subjects of the learning process. Instead, it directs their consciousness toward humanism, kindness, and a creative approach to personal development. These principles are especially actively developed in current conditions by scholars such as I. Bekh (2015), O. Budnyk (2024), I. Zyazyun (2000), P. Sikorskyi (2023), and others. The pedagogy of concrete action, the creation of conditions for collective creative work, and the methodology of anticipatory and differentiated learning – all these principles align well with the techniques and methods employed by Lesya Ukrainka. It is worth mentioning that the ideas of collaborative pedagogy are now widely explored and implemented in the educational processes by foreign scholars and practitioners. In particular, Polish researchers are active in this area, including J. Prucha (2006, pp. 293–316), B. Śliwerski (2015, pp. 39–51), J. Szempruch (2000), J. Homplewicz (1996), E. I. Laska (2015), among others.

Richard Iron is a talented sculptor, in love with art; his dream is to teach people to understand beauty, to enrich and ennoble their spiritual world through beauty, to make them sensitive to love and goodness. In conflict with the Puritan community, which follows the priest Govindson, Richard shows firmness of views, loyalty to his idea. He teaches his nephew Davy not only the art of sculpture, but also life, introduces him to human suffering, and by his own example teaches him to act following his convictions and to fight courageously for them. Richard and Davy are connected by a feeling of deep mutual love, without which learning and upbringing lose their meaning. This is what the brilliant teacher Vasyl Sukhomlynsky said: 'I give my heart to children.'

Today, this idea is especially vividly represented in the humanistic theory of collaborative pedagogy, which is substantiated and actively implemented in the educational process by such prominent teachers and psychologists as S. Amonashvili, I. Bekh, S. Honcharenko, M. Huzyk, R. Hurevych, O. Zakharenko, I. Zyazyun, V. Kremen, P. Sikorsky, etc. The main provisions of cooperative pedagogy are as follows: learning without coercion; pedagogy of concrete action; the idea of overcoming cognitive difficulties in collective creative activity; combining several topics of educational material into separate blocks; use of supports; immersion methodology; self-analysis (individual and collective summing up of students' performance); free choice (use of class time by the teacher at their discretion for better learning of educational material); collective creative educational activity (self-government); self-determination; the idea of life-creation, etc.

Lesya Ukrainka emphasized the importance of ensuring that pedagogical inquiry, technologies and specific methods of the teacher's work are used, taking into account the individual characteristics of the students. She was deeply convinced that various types and genres of art should influence the intellectual and emotional development of the student's personality. It is known that, being a highly gifted person herself, she organized her younger brothers and sisters for amateur artistic activities in her teens: singing, reciting poems, theatrical performances, etc. It is enough to recall how the future poetess organized performances, namely M. Lysenko's children's operas "Winter and Spring", "Goat-Dereza", and "Mr. Kotsky". This suggests that Lesya Ukrainka had a special gift for entering into the interests and concerns of the children's collective, uniting children, directing them to achieve the set goal, helping to overcome difficulties. But the main thing for her was still to form an active attitude towards life in the individual, the ability to perceive beauty, and to fill their inner world with spirituality (Vasianovych et al., 2023).

It can be said with confidence that all of Lesya Ukrainka's creative activity is permeated with the idea of civic, patriotic education of youth. In this sense, the poetess attached great importance to family education. She believed that it is in the family where a child grows that there should be sincere, trusting relationships between parents and children. Family education should be aimed at forming a courageous, responsible, and patriotic personality. And for this, parents should study the sciences of pedagogy and

psychology and know the forms and methods of education well. We must learn to respect the child, understand their needs, motives for actions, etc. Resentments, disputes, and mutual dissatisfaction are too harmful for mutual respect and understanding. Parents should first of all worry about spiritual unity with their children and accustoming them to feasible, creative work. This is their direct duty.

Based on the above, the *scientific novelty of this research can be formulated*, the main components of which, in our opinion, are as follows:

- transformation of Lesya Ukrainka's views within her philosophical and pedagogical context has been substantiated, primarily in connection with worldview concepts and the spiritual and moral ideals of the individual: a movement from national to universal values, and from philanthropic to modernist perspectives;
- it has been revealed that Lesya Ukrainka largely adhered to a covariant model of history (Axial Age). In this context, she considered «covariance» as the variability of different features or the possibility of independent, multi-vector development. This idea was directly related to Ukraine's historical evolution;
- it has been proven that Lesya Ukrainka's ideal of society was a voluntary association of harmoniously developed individuals, with a maximum limitation of social coercion;
- it has been established that, according to the writer, freedom, culture, science, and education are the source and foundation of national identity;
- Ukrainization of the school system is seen as the key condition for the liberation of the individual, as well as for affirming civic honor and dignity;
- leading pedagogical principles in Lesya Ukrainka's creative work have been identified as: the "philosophy of the heart," the principle of mutual love in teacher-student and student-teacher relationships, and the principle of gender equality;
- necessity of considering the unity between nature and the human being in the educational process has been analyzed, regarding geo-ethnic and anthropological approaches;
- it has been demonstrated that the development of the individual is positively influenced by the integration of psychological-pedagogical and moral-aesthetic components, as well as by the conditions of the cultural and educational environment.

5. CONCLUSIONS

1. Lesya Ukrainka's philosophical and pedagogical ideas are of a distinct humanistic character, based on the desire for spiritual development of the individual, harmonisation of human relations, and the establishment of freedom as a fundamental value. Her worldview is determined by a dialectical approach to the analysis of reality, a deep belief in a person's cognitive capabilities, and historical optimism, which is manifested in her conviction that society is constantly moving towards moral and intellectual improvement.

2. The thinker's creative heritage is of particular relevance today, as her ideas can play an important role in shaping the educational paradigm of our time. Her philosophical and pedagogical concepts, based on the understanding of the significance of art and the word in the upbringing of moral and spiritual values, require deeper understanding and active implementation in educational curricula. Her creative output not only contributes to the expansion of humanitarian knowledge but also serves as a source of inspiration for modern researchers, teachers, and artists.

3. The prominent Ukrainian intellectual's works clearly present ideas about freedom, strength of spirit, moral education, or personality development, which serve as so-called pedagogical implications for the development of education, and we see the practical significance of her scientific reflections for modern teachers. For example, in the drama "Possessed", she reveals a person's inner struggle for truth and freedom. As a conclusion or pedagogical implication, she highlights the formation of critical thinking, moral responsibility, and readiness for self-sacrifice for the sake of truth in students.

The writer's philosophical and pedagogical concepts have an enduring scientific and cultural value, which makes them an important element of the intellectual heritage of Ukraine and world philosophical thought.

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Васянович Григорій, Логвиненко Вікторія, Ревть Алла. Філософсько-педагогічні рефлексії Лесі Українки. *Журнал Прикарпатського університету імені Василя Стефаника*, **12** (3) (2025), 52-64.

Наукова новизна цього дослідження полягає в аналізі еволюції філософсько-педагогічних поглядів української поетеси Лесі Українки, що відображають зміну її світоглядних орієнтирів і морально-духовних ідеалів: від національно зосередженого до загальнолюдського бачення, від філантропічних мотивів до модерністського осмислення реальності; та актуалізації представлених ідей у контексті сучасних освітніх викликів.

Дослідницькі пошуки авторів дозволяють констатувати, що у її працях домінують й утверджуються людські мрії про необхідність єдності краси природи і людини, гармонізації людських відносин на основі духовності і свободи. Значній кількості поетичних і прозових творів видатної мислительки притаманне неklasичне мислення в аналізі буття рідного народу, історико-філософське усвідомлення його місця і ролі у загальнолюдському контексті. У такому розумінні рефлексії Лесі Українки набувають високого гуманістичного смислу, вони оповиті романтикою, значною мірою образною міфотворчістю (особливо яскраво це помітно у драматичному творі «Лісова пісня» та ін.). У дослідженні також презентовано суспільно-державницькі ідеї відомої громадської діячки, яка доводить, що національне і соціальне визволення можливе лише за умов рішучих дій найбільш свідомих верств народу. Обґрунтовано, що шлях свободи, незалежності є надто важким, суперечливим, довготривалим процесом, але саме він веде до утвердження самостійності, самобутності, державності. Зазначено, що філософські смисли Лесі Українки характеризуються душевно-духовними, морально-естетичними контекстами; при цьому ці контексти у своїй основі втілюються передусім у рідному слові, яке поетеса називає «вогнистим», бо воно запалює до добра, краси, істини чистих духом людей, що здатні випромінювати це світло. Доведено, що культурно-освітні, науково-педагогічні рефлексії Лесі Українки носять як дидактичний, так і виховний характер, в основу їх покладено «філософію серця», яку започаткував геніальний український філософ і педагог – Григорій Сковорода. З'ясовано, що спадщина Лесі Українки має наукову та культурну значущість, формуючи філософську та педагогічну традицію України.

Ключові слова: духовність, свобода, мислення, педагогічна рефлексія, рідне слово, ментальність.