

**RODZINA DRAGAMANOWYCH - KOSACZÓW W PRZESTRZENI SPOŁECZNO-KULTUROWEJ
WOŁYNIU XIX - NA POCZĄTKU XX WIEKU**

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**THE ROLE OF DRAHOMANOV-KOSACH FAMILY IN THE CULTURAL AND PUBLIC LIFE OF
VOLYN IN THE 19TH AND BEGINNING OF THE 20TH CENTURIES**

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**РОДИНА ДРАГОМАНОВИХ-КОСАЧІВ У КУЛЬТУРНО-ГРОМАДСЬКОМУ ПРОСТОРИ
ВОЛИНИ XIX – НА ПОЧАТКУ XX СТОЛІТТЯ**

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Streszczenie. W artykule określono rolę i znaczenie rodziny Dragamanowych-Kosaczów w przestrzeni społeczno-kulturowej Wołyniu pod koniec XIX oraz na początku XX wieku. Scharakteryzowano działalność oświatową rodziny w warunkach pozbawionej państwowości, zniewolonej przez carską Rosję Ukrainy. Na przykładzie rodziny Dragomanowych - Kosaczów przeanalizowano stan rozwoju oświaty elity ukraińskiej. Określono, iż osiągnięcia twórcze, aktywna pozycja społeczna i działalność mecenaska Ołeny Pczilky, Mykajła Dragomanowa, Łesi Ukrainki oraz Kłymentija Kwitky jest przykładem i obiektem zainteresowania wielu naukowców, badaczy oraz zwykłych obywateli. Udowodniono, iż intelektualno-artystyczne osiągnięcia tej rodziny już na przestrzeni wielu lat nie tracą na znaczeniu i aktualności.

Słowa kluczowe: rodzina Dragomanowych-Kosaczów, kształcenie, oświata, przestrzeń społeczno-kulturowa, Ołena Pczilka, Łesia Ukrainka, Mychajło Dragomanow, Kłymentij Kwitka, literatura.

Abstract. The article is devoted to the examination of the role of the Drahomanov-Kosach family in the cultural and public life of Volyn at the end of the 19th and at the beginning of the 20th century. The authors characterize educational activity of the members of the family in Ukraine ungoverned and enslaved by Russian czarism. The family serves as a source for the analysis of the state of education of the Ukrainian elite. It was established that the artistic achievements, beneficial and active public position of Olena Pchilka, Mykhailo Drahomaniv, Lesya Ukrainka and Klymentij Kvitka are the models and an object of interest for many scientists, researchers and usual citizens. It was proved in the article that intellectual and artistic domain of the family are still of great importance and topicality.

Key words: Drahomanov-Kisach family, educational activity, education, cultural and public activity, Olena Pchilka, Lesya Ukrainka, Mykhailo Drahomaniv, Klymentij Kvitka, literature.

Анотація. У статті з'ясовано роль та значення родини Драгоманових-Косачів у культурно-громадському просторі Волині кінця XIX – початку XX століття. Охарактеризовано просвітницьку діяльність родини в умовах бездержавної, поневоленої російським царизмом України. На прикладі родини Драгоманових-Косачів проаналізовано стан розвитку освіти української еліти. Встановлено, що творчі здобутки, меценатська та активна громадська

позиція Олени Пчілки, Михайла Драгоманова, Лесі Українки та Климентія Квітки, є прикладом і об'єктом зацікавлення для багатьох науковців, дослідників і пересічних громадян. Доведено, що інтелектуально-мистецькі надбання цієї родини не втрачають свого значення та актуальності от уже багато років.

Ключові слова: родина Драгоманових-Косачів, просвітництво, освіта, культурно-громадський простір, громадська позиція, Олена Пчілка, Леся Українка, Михайло Драгоманов, Климентій Квітка, література.

Statement of the problem and its relevance. At the change of the 19th – 20th centuries Ukrainian society was in the situation of the country that was ungoverned and enslaved by the Russian tsarism. The policy of the tsarist government was aimed at the total de-nationalization of the Ukrainian people. The prohibition of the native language, weakness of the state power, absence of the legal protection, territorial division of Ukraine and many other factors urged national consciousness to creation of different kinds of societies, associations, corporations (of course on the consent of the government and preliminary control on the part of the police) such as medical, natural, artistic, musical and stage and others to achieve the desired results acting together. In 1868 in Lviv the ethnographers A. Vakhnyanin and O. Patrytskiy created public cultural and educational organization "Prosvita" the aim of which was to spread education among people. The members of this organization developed an integrated cultural and educational program for usual people in the villages and cities. It favoured promotion of the national idea and Ukrainism.

The family of Drahomanov-Kosach – an example of the Ukrainian elite belonging to the Ukrainian intellectual class and cultural environment of the second half of 19th – beginning 20th century had a noticeable influence on the upgrading of the cultural and educational level of the Ukrainians and their national consciousness. Their active public position concerning national school, education and upbringing of the younger generation was clearly expressed and described in the publicistic, pedagogical and literature works. The family members were also involved into the teaching activity. They were the announcers of the needs of the educationalists and great masses of population seeking for the establishment of the national school of the European level.

Analysis of previous research dealing with this problem. Scientific works and publications of the historians, theorists of literature, culturologists and philologists such as A. Bychko, A. Bohorod, A. Dyba, V. Kostyuchenko, O. Ohneva, M. Perehurchuk, T. Skrypka, I. Shymanska and other highlighted the issues of the literature and art activity of the members of the Drahomanov-Kosach family. However, in this article the attention is drawn to the active public position and educational activity of the family in the context of examination of the cultural and public environment on the territory of Volyn at the end of the 19th – beginning of the 20th centuries.

The goal and tasks of the research. The aim of the research is to reveal the role and importance of the Drahomanov-Kosach family for the cultural and public situation in Volyn at the end of the 19th – beginning of the 20th century. Досягнення мети передбачає solution of the following **task:** to characterize cultural and educational activity of Drahomanov-Kosach family and their influence on the development of education of the Ukrainian elite of the end of the 19th – beginning of the 20th century.

Presentation of the basic content of the research. The artwork, beneficial activity, public position, humanistic views towards upbringing of the Ukrainian youth – decent representatives of their nation – expressed by Olena Pchilka, Mykhailo Drahomanov, Lesya Ukrainka and Klymentij Kvitka reflect the best traditions of the national Ukrainian idea promoted by the most educated and consequently best-in-class part of the Ukrainian society. To highlight the evolution of the cultural and educational activity of the family of Drahomanov-Kosach Задля we need to point out the most essential achievements of the members of this renowned family.

Olena Pchilka (Olha Petrivna Drahomanova-Kosach) was not only a mother of the genius Ukrainian poetress Lesya Ukrainka and a sister of the famous Ukrainian political person Mykhailo Drahomanov, but also a talented writer, translator and public person. She was writing for children and was an originator of the childhood literature. She significantly contributed to formation of ethnography paying great attention to the study of the Ukrainian folklore. At that she cherishingly carried the best melodies found among people over to her family [3, p. 52].

Olha Petrivna became the first and the only as of the time woman-publisher. She was a head of the publishing house of the literature and public periodical «Ridnyi kraj » in which the works by T. Shevchenko, P. Myrnyi, A. Krymskiy and M. Kotsubynskiy were published.

Public activity of Olena Pchilka was also multi-sided. Adopting an agenda of the Ukrainian independence she could not stand off the Ukrainian national movement of the day. M. Drahomanov, one of the founders of the organization «Stara Hromada», involved his sister into the cultural and educational activity in Hromada in Kyiv. Namely, in Kyiv Olena Pchilka organized a Ukrainian department of the Russian «Literary and Art Circle», where she together with M. Lysenko and M. Starytskyi held literary evenings. She also founded a public library which collection consisted of the Ukrainian books in Volyn. In 1890s of the 19th century she initiated organization of the literary circle in Kyiv. Its name was «Pleiad of Young Ukrainian Men of the Pen», where the emerging authors being directed by Olena Pchilka translated prose and poetry of the famous masters from all over the world [10].

After the defeat of the Ukrainian emancipatory competitions Olha Petrivna Kosach went abroad where she started adjusting to new power. Nevertheless, she was still an ardent patriot of her native land and her life, active public position were an example to follow. Having formed her outlook among the moderate advocates of Ukrainophobia of the 19th century she stayed uncompromised in her struggle for the national liberation and inspired young generation to continue the struggle for Ukraine in the years of Bolshevik terror.

Mykhailo Petrovych Drahomanov was a representative of the Ukrainian intellectual class as a cultural, educational and public figure, historian, literary critic and pedagog. Scientific activity and pedagogical outlook of M. Drahomanov were characterized by polyhistory, democratism and at the same time were filled with patriotism and nationalism. Proclaiming «Europeanization» of the Ukrainian education M. Drahomanov believed that national revival should start with development of the new in the content and ideological position school. He often discussed this with other representatives of the Ukrainian intellectual class and in such a way was forming and spreading his public position.

In his numerous works M. Drahomanov brought up issues of the acculturation and education of the Ukrainian people and was arguing against anti-democratic policy of tsarism in the sphere of public education.

M. Drahomanov was one of the first who criticized Emskiy decree trying to draw the attention of Europe to the elimination of the Ukrainian language. At the World Literature Congress in Paris carried under the patronage of Ivan Turhenev he protested against that disgraceful abolition of the national language. The members of the Congress were presented with a brochure prepared and published by M. Drahomanov in French «Ukrainian literature abolished by the Russian government». The brochure received broad response in Europe and the whole world. In the introduction to the work «On the Issue of the Little Russian Literature» he encouraged Ukrainians to count on their own powers, work for their own people and not to notice any «crows croaking with some senseless circular orders». He highlighted that their inactivity did more harm to the Ukrainians than the tsarism interdictions [5].

The care for the revival of the Ukrainian language was a permanent spiritual need for M. Drahomanov. With a sore heart he noted that in the situation of the totalitarian regime of the Russian empire Ukrainian people did not have an opportunity to participate in the formation of the European and world civilization. M. Drahomanov considered a language an alive organism which was growing and developing together and thanks to the people. Thinking of the language as of the social notion «having more practical importance» and treating it as a «form of the nation», «feature of the nature», and as a means of mutual understanding between people the scientist insisted on the necessity of at least elementary education that could start with a native language [7, p. 202–213].

Larysa Petrivna Kosach – Lesya Ukrainka – a poetess, publicist, nationalist, public figure is undoubtedly occupying one of the leading positions among the genial figures of Ukraine and educational movement of the day.

Multifaceted talent of Lesya Ukrainka manifested in the most diverse spheres of literature – she wrote lyric, prose and drama. Besides she was a literature critic, publicist, translator and folklorist. However, the most important was that she exercised her talent not only as a writer but also as an active and uncompromised proponent of the Ukrainian idea with a clearly formed position as well as an educator deeply understanding humanistic grounds of the pedagogical process and aimed at its advanced management. In the centre of her attention were people in all their manifestations and fighting for liberation.

An ideal created by Lesya Urainka was inspiring and encouraging to fight and heroism makes her closer to the contemporaries. Lesya's words are up-to-the-minute today too. That is why she can be legitimately called Ukrainka [1, p. 39].

The determining factor for Lesya's ideas was Kosach-Drahomanov family setting that was a setting of the Ukrainian intellectual class reflecting the ideas of education of the growing generation of the day. Besides Lesya, there were four younger children in the family and she took care of her younger brothers and sisters.

Lesya Ukrainka was worried by the state of the primary education of that time. She was convinced that a teacher was supposed not only to be able to teach children reading but also understanding the content of what they read. In 1895 in the article «School» published in the magazine «People» writing about the state of the primary school of that time she noticed the following: «The main is to teach understanding of the text, its content, logic and be able to see the consequences of what was read» [9, p. 48]. The writer believed that native language was of great importance and was sure that it had to be not only the means of communication but also the means of upbringing of younger generations.

Lesya Ukrainka got down in the history of the Ukrainian schooling as an author of the first Ukrainian textbook «Ancient history of the Eastern people». A creative idea of the textbook was first of all connected with the name of the writer's younger sister, Olha Kosach-Kryvonyuk. Because of the limited number of the credentialed textbooks published during the period of 1870–1891 in Lutsk and Kolodyazhne to teach her sister Lesya Ukrainka decided to write «Ancient history of the Eastern people» [1, p. 82].

Lesya Ukrainka – is one of the most outstanding figures of the national culture. All her creative work, namely as a translator, she highlighted the idea of mutual relations between peoples. The poetess had a good command of seven languages: Ukrainian, French, German, English, Russian and Italian. She translated the works of V. Hugo, I. Turhenev, S. Nadson, G. Byron, W. Shakespeare, Dante and others into the Ukrainian language. Lesya Ukrainka recognized that development of the Ukrainian literature was possible only if to work hard undertaking among others translation.

During all her life Lesya Ukrainka was recording folk songs, games and fairy-tales. She used the pearls of the folklore in her works and political articles. Many of the songs were known to her since her childhood. Kupala ritual songs recorded in Kovel and Zvyahel districts were included into the work «Kupala in Volyn». To be precise besides folk ritual songs the writer also recorded spring folk songs and harvest festival songs. There are names of the folklore dances: kozak, kozachok, chumak, hrechka, sabadashka, valets', polka, krakovyak and krutyak in almost all the art works of the writer [2, p. 24].

Lesya Ukrainka was actively involved into the public and educational activity. She was a member of the Ukrainian educational organization «Prosvita», which was formed to help to develop Ukrainian culture and education of the Ukrainian language to Ukrainian people. First of all she was striving for the advancement of the general education of Ukraine. She believed that the main task was formation of the intellectual class of the Ukrainians as well as cherishing of the national self-consciousness, founding of the spiritual basis for creation of the Ukrainian immaterialism [6, p. 13].

Together with her sister Olha Lesya Ukrainka was actively participating in the activity founded in 1906, namely in the functioning of the organization «Prosvita» in Kyiv. Lesya took special care of the organization of the public library with reading rooms. With the aim of replenishing library funds she sent letters to the Ukrainian writers, scientists, public leaders with a request to present the libraries with their own works and publications.

In 1906 and later years «Prosvita» of Kyiv organized literature and music evenings. At some of them Lesya Ukrainka's poetry was recited and at the other musical pieces with Lesya Ukrainka's lyrics were performed.

For the sake of replenishing of the collection of the museum of «Prosvita» Lesya Ukrainka asked people belonging to the Ukrainian intellectual class to send her some item connected with ethnography, history and archeology, nature, pedagogics and aristocracy as well as to take part in writing of science fiction.

Lesya Ukrainka cared for the opening of the people's school where the subjects were taught to the children of workers in Ukrainian. She favoured the opening of the publishing houses and organized public history readings for simple people as well as concerts of «Prosvita» members and educational performances, etc [4, p. 523– 524].

After the marriage of Lesya Ukrainka and Klymentiy Kvitka the Drahomanov-Kosach family was enlarged with an outstanding public and culture figure, a scientist who was specializing in music folklore. In November of 1898 Lesya Ukrainka during the meeting of the literature and artistic coterie Lesya Ukrainka was reciting her narrative «Over the sea». A first-year student Klyment Kvitka was also present there. Starting from the age of 16 he was fond of collecting folklore songs. The peak of the ethnographic activity of K. Kvitka is a collected book «Ukrainian folklore melodies» including 743 samples of the Ukrainian songs. In 1908 together with Lesya Ukrainka and O. Slastion he recorded melodies of the Ukrainian folk ballads. The records on the phonorollers were transcribed by F. Kolessa and later together with the other records published them as «Melodies of the Ukrainian folk ballads» (years 1910–1913).

After the death of the wife Klyment Kvitka continued his music and ethnographic activity. In 1917 with the help of the photoscope he published a two-volume book «Melodies by ear of Lesya Ukrainka». He collected 6 000 of the folk melodies and formed a fund of the folklore records. He is also an author of 50 scientific works on musicology and ethnography.

More than 200 melodies recorded by Kvitka were used by the Ukrainian and Russian composers in their symphonic and instrumental works. The most famous compositions for the choirs were written by Mykola Leontovych («Piyut pivni, «Kozaka nesyt », «Oi syvaya zozulenka», «Oi, ustanu ya v ponedilok » and others) were written basing on the melodies recorded by K. Kvitka [8, p. 437].

Conclusions. Cultural and public situation in Volyn at the end of the 19th and beginning of the 20th century cannot be imagined without the Drahomanov-Kosach family. Educational and self-sacrificing activity of the family was carried out in Ukraine which was as of the time ungoverned and enslaved by the Russian czarism. However, the artistic works, beneficial public position of Olena Pchilka, Mykhailo Drahomanov, Lesya Ukrainka and Klymentiy Kvitka were an example of promotion of the best traditions of the Ukrainian national idea carried out by the intellectual class which was the most educated and progressive part of the Ukrainian society.

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