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## EDUCATIONAL POTENTIAL OF FEDIR (THEODORE) DUDKO'S HISTORICAL PROSE (BASED ON THE STORY "STRYBOZHA GRANDDAUGHTER") IN THE FORMATION OF PERSON'S VALUE INTENTIONS

*OLGA KHOMYSHYN*

**Abstract.** The great role of the historical fiction in the process of upbringing and exactly in the system of person's values and intentions that lay the foundations of spirituality, national dignity and vital competence is analyzed in the article. Fedir Dudko's artistic interpretation of the historical time and the image of a historical character in the projection on the writer's present time are highlighted as well. The main emphases are made on the educational potential of his prose and persuasiveness of artistic historicism of the story "Strybozha granddaughter" and the determination of the stylistic leitmotif by the statesmanship idea of the work.

**Keywords:** moral aspects, personal virtues, spirituality, national-consolidated paradigm, leitmotif, historical fiction, national dignity.

### 1. INTRODUCTION

The problem of the formation of values and personal meanings of the life of young people, which always attracted the attention of scientists, is especially relevant at the present stage of the development of the world community as a whole, and of the Ukrainian society in particular.

The focus on this problem is determined first of all by the fact that the process of forming person's value orientation in the conditions of burning socio-economic changes in Ukraine meets significant existing contradictions. The young generation now faces the dilemma of choosing value guidelines on the background of economic and political instability, the deterioration of living standards that lead to a contradictory model of behavior and ideological priorities. Today we can talk about the lack of culture in our society in general and the devaluation of moral values in particular.

Despite different approaches to the process of understanding the nature of value intentions, the proper attention of educators is not given to the great educational potential that lies first of all in the means of fiction, which has a rather expressive accent on the formation of ideals, beliefs and norms.

After all, knowledge of the world through the art of words reflects not only specific facts and objects of life, but also experience, aspirations, feelings and mood. In the artistic images the intellectual and moral qualities are introduced and they expand the cognitive field of the individual and form a moral and aesthetic assessment of the natural and artistic phenomena and heal the society. In the

process of mastering of the literary works, spiritual enrichment of the individual takes place, the positive influence on the emotional sphere is exercised. Moral values, ideals, personal virtues, and the ability to self-sacrifice, compassion and tolerance are formed. They are very essential and meaningful. And spirituality as an integrative quality of the person reflects the highest aspirations and highlights the beauty of the human spirit.

Thus "the values" is a subjective category, because things that are valuable for one person, may be completely insignificant for another. That is why there is a formal division of values into subjective and objective, absolute and relative, positive and negative [7, p. 54].

In addition, it should be noted that it is exactly the historical fiction that contributes to the strengthening of the emphasis in the system of values of the individual, forms the civic activity and position, the feeling of the national and the European identity, a sense of belonging to the native land and love for its cultural-historical heritage and spiritual sanctities.

Ethno-cultural education of a personality in the twentieth century involves mastering values, history, language, traditions of native people, the sense of nationality, adaptation in ethnic environment. It is based on a thorough coverage of the background meanings of the various branches of scientific knowledge for the development of ethnic culture, literature, art, world culture achievements, and education on real-life examples of famous people, representatives of one's own people [6].

That is why in this article the emphasis is made on the implementation of those powerful educational means of the historical prose of the outstanding Ukrainian writer-patriot Fedir Dudko in pedagogical practice.

## 2. ANALYSIS AND DISCUSSION

The problem of upbringing the personality is reflected in the works of modern native and foreign scholars: I. Bech, H. Vasianovych, O. Budnyk, P. Mazur, A. Stepnik, G. Filipchuk and others. S. Borisova, O. Krasovska, L. Palamarchuk, V. Strumansky, D. Thorzhevskyy who explore ethnopedagogical traditions as a means of national identity and consciousness.

A considerable contribution to the studying of the problem of value orientations was made by O. Leontjev, B. Ananjev, B. Kruglov, I. Kon, V. Otrut, V. Kuznetsov, I. Artyuhova, N. Kyrylova, A. Sharova and others. It should be stressed that value intentions are a complicated socio-psychological phenomenon that determine person's vital activity and his attitude to the world, indicates the direction and the essence of his behavior, actions and position.

That is why we should underline the significant educational potential of the belles-lettres in this matter.

It is well known that F. Dudko's creative attention was focused basically on the problems of his challenging youth he was a writer-chronicler of his epoch. But the historical theme, connected with the period of Ukraine's statehood and the struggle for it, took an important place among the thematic preferences of the proseman (the story "Strybozha granddaughter", the narrative "The Great Hetman"). So, one of the leading trends in the development of the Western Ukrainian and emigration prose of the 30s of the 20th century was displayed in the writer's creative activity. Historical fiction in the interwar period of the 20s in Galicia became "the most psychologically biased genre" (S. Andrusiv), because only works about the historic past of Ukraine gave the Galicians optimistic hopes for the future statehood, had a "certain therapeutic effect" and helped them to get rid of the passionate break, connected with the loss of the statehood (N. Maftyn).

It should be underlined that Western-Ukrainian writers' efforts in the 20s and 30s were aimed at the creating a certain historical and philosophical concept of the past. "A Western-Ukrainian man of the 30s continuously had a dialogue with his past, compared himself, his time and rank with the history. This peculiar historicism runs through all Western culture of that time" [2, p.142-143]. It is very important that "in the cultural and historical and philosophical concept of the past in Western Ukraine the focus of Cossack Ukraine was finally transferred to princely Ukraine". The poetry by Y. Lypa, O. Olzhych,

L. Mosendz, O. Lyaturynska, novels by K. Hrynevych (‘‘Helmets in the Sun’’, ‘‘Of Six Wings’’) Y. Opilsky’s stories (‘‘I’m going towards you’’, ‘‘Idols fall’’), works by B. Lepkyi (the novel ‘‘Vadym’’, the story ‘‘Kayal’’) have become a vivid embodiment of the powerful and vital energy of the state of Rus-Ukraine [13]. The idea of the princely state of Rus-Ukraine pulses in Fedir Dudko’s historical story ‘‘Strybozha granddaughter’’ and establishes the paradigm of the artistic embodiment of the legendary princess’ image in the Ukrainian literature (I. Kocherha’s play ‘‘Yaroslav the Wise’’, P. Zahrebelny’s novel ‘‘Miracle’’, I. Phylpchak’s story ‘‘Anna-Queen of France’’); in the French literature: R. Deforz ‘‘Under the Sky of Novgorod’’, J. Doksua ‘‘Anna of Rus, Queen of France’’, M. K. Moncheux ‘‘Anna of Kyiv. A Little Princess of the Snow Country’’.

The plot of the work ‘‘Strybozha granddaughter’’ is based on the scant documentary information about Anna Yaroslavna, the daughter of the Kyivan prince, who was forced to marry the unloved French King Henry I and to leave her homeland. Actually, the creative writer’s imagination was focused on a few days, when the royal matchmakers came to Kyiv and Anna had to take a difficult decision. For the conflict expressiveness the author introduced a love line: Anna was in love with a handsome, educated young nobleman Slavuta. She was even ready to run away with him to Constantinople. But metropolitan Hilarion, Anna’s mentor and a teacher, got to know about that. His talk with lovers determined the final choice of the young princess and Slavuta. The ‘‘statehood’’ idea sounded clearly not only in the words the metropolitan: ‘‘In the interests of the state it is possible and sometimes necessary to sacrifice his personal happiness’’ [9, p. 42], because ‘‘Goodness and greatness of the state require sometimes painful, but final people’s victims’’ [9, p. 88]. This motivated creative idea prompted the writer to turn to one of the greatest pages of the Ukrainian history – the period of the reign of the wise statesman and the ruler Yaroslav. Moreover, this concept was fully implemented at the characters’ level of the story: it determined the behavioral model of Hilarion, Yaroslav, Anna and Slavuta. Having a deep understanding of Anna’s feelings, Hilarion advised her to choose for the sake of the state interests, but not her own. He even offered Anna to accompany her to France and stay there for a certain period to help her to endure the separation from her native land not so bitterly. Anna’s feelings were conveyed laconic but artistically convincing, when she made her farewell to her parental home.

‘‘Everything was ready to leave, when suddenly the princess remembered something, quickly jumped out of the chariot, bent, and metropolitan Hilarion saw her gather a handful of the native land with a pale hand and wrap it up by the handkerchief, tied and pressed to her chest, then sat back into the chariot’’ [2, p. 86].

Different feelings fought in Slavuta’s soul: from resistance and despair – to humility and awareness of superiority of the public interests over his own. In the evening, when Anna left Kyiv, ‘‘he put on a monastic robe’’ and decided ‘‘to devote all his life to serious deeds in a remote desert monastery’’ [2, p. 87]. It was not also easy for Yaroslav to part with his beloved daughter. Although the interests of the state were in the first place for him, the writer did not depict him as a cruel despot. As a father Yaroslav understood well his child’s feelings, but he did not compelled her to that marriage and only asked to refuse to be a nun.

It should be noted that Fedir Dudko created a very important image in his story – the image of Kyiv as the capital of a strong and developed country – Kyivan Rus. The author’s sympathy is based not only on a personal and emotional level. It was known from the chronicles about high cultural development of Kyivan Rus in the reign of Yaroslav the Wise and the desire of European rulers to be related to him. Therefore, the ‘‘statesmanship by’’ idea was clearly depicted in the rhetoric of baroque detailed descriptions of Kyiv streets, prince’s court and clothing of warriors and boyars. In F. Dudko’s story descriptions - exteriors as well as interiors resembled the stylistic manner of Y. Kosach’s and Y. Lypa’s prose. In general, F. Dudko’s style is clearly harmonized with discourse of the ‘‘active romanticism’’. At the compositional level the exposition of the story has an interesting ‘‘mirror’’ projection, where an element of the game with time planes is involved.

Thus, the stylistic dominating idea of ‘‘Strybozha granddaughter’’ fully corresponds to the ideological direction of the story.

Speaking about a typology, we should mention in this connection the prose of Y. Opilsky and B. Lepky. In B. Lepky's story "Vadym" the princely age of Rus-Ukraine in the time of Olga and Svyatoslav comes to life. Attention was focused on the figure of the great warrior who was famous for his courage and bravery. On the contrary, Fedir Dudko's interest was a great prince – Yaroslav the Wise. Also, an amazing image of Yaroslavna, a woman who was a legend and brought the spirit of literature and culture to France attracted him. The collision between private and public interests has become the object of his art studio. It should be noted this conflict is developed in B. Lepky's story as well, but it is implemented by the image of Vadym, the son of retainer Asmold and a favourite of princes Olga. Vadym was in love with Malusha, but he couldn't strive against Svyatoslav, as he was so full of devotion to him and awareness of his importance for greatness and power of Kyiv. That fact made him sacrifice his personal feelings.

However, the attention to the "spirit of the time" mostly unites works of both authors: they were fascinated by the breath of the historic epoch and were able to revive it on their pages in skillfully presented pictures and details of the manners and customs, beliefs of different types of characters.

In the analysis of F. Dudko's prose on the historical theme we take into account the works of the Ukrainian literary scholars and critics who dealt with the questions of historical prose genres and the historical and artistic truth, especially the participants of the literary debate about the historical novel and the story as a genre: V. Derzhavin, M. Korduba, A. Nikosky, Y. Hordynky, Y. Kosach and also M. Syrotyuk, S. Andrusiv, M. Ilnytsky, L. Alexandrova, S. Kormilova, N. Fed.

A modern scholar S. Andrusiv as a Russian scientist I. Varfolomyeyev shares all prose works on the historical subjects according to the ratio between a historical document and a fiction and fantasy into three kinds of the genre: historical – artistic, art – historical and documentary historical works [3]. According to this classification works of F. Dudko and B. Lepky belong to different genre varieties (one of them is a story, the other – is a narrative). So, we can state that Anna Yaroslavna is a historical personage, whose life-story is certified documentary, moreover the figure of Yaroslav the Wise. Therefore, this is an art-historical documentary work, where fiction yields the speculation [3, p.16]. So, we can talk about different degrees of correlation of fiction and speculation in the works of the both authors. According to L. Alexandrova [1], (her opinion about these concepts is shared by the most of the researchers), artistic fiction is the introduction of some episodes, events and characters that didn't exist in the history. While artistic speculation is author's deviation from particular facts of the real historical reality, strengthening or weakening the certain traits of a real historical character, and it is the creative approach to historical documents.

It should be stressed that the image of time plays an important role in the historical prose. The author should keenly feel his character in his relation to the writer's present-day. The time-image does not consist only of the events and facts of the social life, which involves real and fictional characters, but also incorporates the details of everyday life, the description of customs and traditions, using a special language colouring of the characters as well as the author's narrative. These typical features of the historical work were emphasized by V. Derzhavin in his article. Among the features, required for the historical work, the scientist called the request of the "historical truth" and a certain stylistic colouring [8, p. 7].

In our view, the compliance of these standards is important for another fundamentally significant feature of a truly historic work – understanding of the historical time and the historical character in the projection on the author's present time. Such comprehension is an attempt to give a certain historical and philosophical concept, that unites the Western historical fiction of the 30-s of the last century in the paradigm of the national consolidated literature. Therefore, F. Dudko's "Strybozha granddaughter" and B. Lepky's "Vadym" are focused primarily on the reproduction of the characteristic features of the depicted epoch and events (willingness to sacrifice for the homeland).

Many works of various genres belong to the historical prose of the 30-s; among them: a historical novel by A. Nazaruk "Roksolyana, a woman of Caliph and Sultan Suleiman – the Great Conqueror"(1930), Y. Lypa "Cossacks in Moldaviya"(1934), and the historical stories by A. Lototsky: "Princes Glory", "Kuzhil and Sword", "A Knight in a Black Velvet", V. Birchak "Against the

Law" (1936), M. Holubets "Yellow Water" (1937), F. Dudko "The Great Hetman" (1937), R. Leontovych "To Contend" (1937), Y. Orest (Y. Tys-Krokhmalnyuk) "The Blow Rests Under Lviv" (1937), V. Ostovsky "Prince Tur of the Strength" (1938), I. Fylypchak "Builders of the State" (1935), "Ivanko-Berladnyk" (1936), "Kulchytsky-the Hero of Vienna" (1937), S. Ordivsky "The Crimson Cross" (1937), "Silver Skull" (1937), "A Black Mother- Prior" (1937). In all these works increased attention to the "historical temporality" is traced (R. Kozellek).

Historical fiction, as it is remarked by N. Maftyn, "undergoes qualitative changes by means of shifting from the history as an adventure to the narrative that creates identity by up-dating of the national history, realized and melted in the crucible of philosophical concepts of the time and writer's own understanding of the relations in the dimensions "past-present-future". Thus, the focus is not only on the events themselves, but on the evolution of the consciousness in the time-space of the epoch" [13, p.168]. Therefore, attention of the fiction writers to the historical themes, is aimed primarily at the reproduction of the "unique subjective-individualized element of history" (R. Yusufov), that is the subject of the artistic historicism.

### 3. CONCLUSIONS

Therefore, the profound idea, embodied in the work of Fedir (Theodore) Dudko's "Strybozha granddaughter" and the means of its artistic embodiment activate the volitional impulses of the individual, promote the formation of the national identity, the recognition of being a citizen of Ukraine, responsible for its fate, its culture and future, help in the creative self-realization according to the laws of Truth, Good, Beauty and form the "code" of high spirituality. Thus, the work presents the ideal models of high moral behavior of the main characters.

Fedir (Theodore) Dudko's interest in the historical subject (the story "Strybozha granddaughter", the narrative "The Great Hetman") testifies the manifestation of one of the main tendencies in the development of Western- Ukrainian prose in the 30<sup>s</sup> of the XX century.

F. Dudko was successful in creating the image of the time, which is very important for the historical work. Furthermore, he was able to give a meaning of that time and characters from the standpoint of his present. Fedir Dudko's attention to the "spirit of time" and "historical truth" in general is of great importance.

While teaching universal and national values to students, O. Budnyk and P. Mazur recognize such factors as the priority ones: taking into account the natural abilities of the student, his ethno-psychological and individual characteristics, his cognitive interests; focusing primarily on the study of our own historical experience for the development of high civic culture; combining the family and regional-national traditions, customs and rituals; providing conditions for enriching the socio-cultural experience towards teaching progressive ideas of European nations and peoples to young students [7, p. 65]. It is very meaningful and relevant for our study.

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**Address:** Olga Khomyshyn, Vasyl Stefanyk Precarpathian National University, 57, Shevchenko Str., Ivano-Frankivsk, 76018, Ukraine.

**E-mail:** smerecholga@gmail.com.

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Хомишин Ольга. Виховний потенціал історичної прози Федора Дудки (на матеріалі оповідання "Стрибожа внука") у формуванні ціннісних інтенцій особистості. *Журнал Прикарпатського університету імені Василя Стефаника*, 5 (1) (2018), 136–141.

У статті обґрунтовано значення історичної белетристики у процесі виховання, а саме у системі особистісних цінностей та інтенцій, що закладають основи духовності, національної гідності і життєвої компетенції. Також висвітлено художню інтерпретацію Федором Дудком історичного часу та образу історичного персонажу у проекції на авторову сучасність. Значну увагу приділено питанням формування моральних якостей молодій людині (високої духовності, патріотизму, відповідальності, справедливості, чесності та інших) засобами художньої літератури. Основні акценти зроблено на виховний потенціал його прози, переконливість художнього історизму повісті "Стрибожа внука", а також детермінованість стилістичної домінанти державницькою ідеєю твору.

**Ключові слова:** моральні аспекти, особисті чесноти, духовність, націє-консолідуюча парадигма, лейтмотив, історична белетристика, національна гідність.