

**UKRAINIAN MUSIC AND DRAMA THEATER IN THE CONTEXT
OF THE NATION CREATION PROCESS OF THE
LAST THIRD OF THE XIX – BEGINNING OF XX CENTURY**

The purpose of the research. The article considers the socio-cultural conditions that affected the process of formation and development of Ukrainian music and drama theatre of last third of the XIX – beginning of XX century. Ukrainian music and drama theatre is being investigated as an integral part of Ukrainian theater culture, bright national historical and cultural phenomenon. The research **methodology** is the use of historical-cultural, comparative methods and art techniques that make it possible to analyse the main aspects of the prominent Ukrainian figures' activity to determine their role in the cultural progress of Ukrainians. **Scientific novelty** consists in expanding of the conception of activity of Ukrainian theatre personalities and grounding of their ethnic-consolidating and nation-creating role in the national culture development. **Conclusions.** The activity of outstanding theatrical figures was an important national and cultural revival factor in the process of national identity development, preservation and cultivation of historical memory. It proved the creative kinship of Ukrainian theatrical culture with European culture.

Key words: Ukrainian theatrical culture, national and cultural revival, Ukrainian music and drama theatre, traditions, repertoire.

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Український музично-драматичний театр у контексті націєтворчого процесу: остання третина XIX – початок XX століття

Мета дослідження - розглянути соціокультурні передумови, що впливали на процес становлення та розвитку українського музично-драматичного театру останньої третини XIX – початку XX століття. Український музично-драматичний театр досліджується як невід'ємна складова українського націєтворення, яскраве національне історико-культурне явище. **Методологія** дослідження полягає у застосуванні історико-культурного, компаративного, мистецтвознавчого методів, які надають можливість проаналізувати основні аспекти діяльності видатних українських діячів, визначити їхню роль у культурному поступі українства. **Наукова новизна** роботи полягає в розширенні уявлень про діяльність видатних українських театральних митців, в обґрунтуванні її націєтворчої, етноконсолідуючої ролі у процесах національного культуротворення. **Висновки.** Діяльність видатних театральних діячів була важливим чинником національно-культурного відродження, формування національної самосвідомості, збереження та культивування історичної пам'яті та доводила творчу спорідненість української театральної культури з європейською культурою.

Ключові слова: українська театральна культура, національно-культурне відродження, український музично-драматичний театр, традиції, репертуар.

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Украинский музыкально-драматический театр в контексте нациотворческого процесса: последняя треть XIX – начало XX века

Цель исследования - рассмотреть особенности развития украинского музыкально-драматического театра в контексте нациотворческого процесса последней трети XIX – начала XX века. Украинский музыкально-драматический театр исследуется как важная составляющая украинского национально-культурного возрождения, яркое национальное историко-культурное явление. **Методология** исследования заключается в применении историко-культурного, компаративного, искусствоведческого методов, которые позволяют осветить основные аспекты деятельности выдающихся украинских театральные деятелей, проанализировать их роль в национально-культурном возрождении украинцев. **Научная новизна** работы заключается в расширении представлений о деятельности выдающихся украинских театральные деятелей, в обосновании ее нациотворческой, этноконсолидирующей роли в процессах национально-культурного возрождения. **Выводы.** Деятельность выдающихся мастеров украинской сцены была важным фактором национально-культурного возрождения, формирования национального самосознания, сохранения и культивирования исторической памяти и доказывала творческое родство украинской театральная культура с европейской культурой.

Ключевые слова: украинская театральная культура, национально-культурное возрождение, украинский музыкально-драматический театр, традиции, репертуар.

In the process of national self-identification at the present stage, one of the defining places belongs to the revival and preservation of the national cultural heritage in its retrospective variety. The study of Ukrainian music and drama theatre in the context of national cultural tradition and in the projection of historical reconstruction is determined by an intensive search for new conceptual bases for the revival and development of Ukrainian theatrical culture.

The works of D. Antonovych [2], N. Andrianova [1], A. Krasylnikova [7], B. Romanytsky [14] and others are devoted to the trends and ways of development of Ukrainian theatre. Some aspects of the formation and development of Ukrainian drama, director interpretation and performance skills are revealed in the studies of A. Novikov [11], S. Chorny [17], V. Shurapov [18] and others. However, despite the significance of the scientists' achievements, nation-creating context of formation and development of Ukrainian music and drama theatre, as an important component of national and cultural revival of Ukrainians, still requires historical and art analysis. This has caused the choice of the article topic, which aims to study nation-creating role of the Ukrainian music and drama theatre of the last third of the XIX – early XX century in the sociocultural processes of that time.

In the last third of the nineteenth century, development of Ukrainian culture and its artistic component – Ukrainian theatrical culture – was accompanied by significant spiritual elevation, caused by the spread of the national cultural liberation movement. Artistic heritage and poetic word of T. Shevchenko laid the historical, theoretical and methodological ground for the formation of national identity, patriotism and sense of national dignity, awareness and preservation of its own national and cultural identity of the Ukrainian community.

Ukrainian intelligentsia, following the system of Shevchenko's spiritual values, based their works on the national idea, as a component of national identity, which was elevated to the level of ideology, promoting democratic ideals, recovery and cultivation of the historical memory of the Ukrainian people, divided at that time between two empires – the Russian and Austro-Hungarian. In the analysed period, Ukrainian personalities have joined forces in the activities of national, cultural and educational centres called "Communities", based in Kyiv, Kharkiv, Poltava, Odessa and other cities of Ukraine.

Due to the colonial status of Ukraine, the representatives of those communities strived to protect the rights, language and culture of the Ukrainian community. It was educational and cultural work they saw as the foundation of national revival. The representatives of "Communities" were convinced that the Ukrainian nation is equal to other nations, as it has its own history, language, culture and bright, unique national character. They believed that the way to the rise of spiritual, economic and political level of Ukrainian nation was in the spread of education, knowledge of culture and art, awakening national consciousness.

Ideological beliefs of the "Communities" representatives got reflected in their activities, key areas of which were: the organizational work (establishment of libraries, reading rooms, bookstores, foundation of Sunday schools with the Ukrainian language of teaching, the introduction of competitive events that allowed to introduce Ukrainian language in public schools, organization of folk holidays, excursions to famous places); deployment of educational activities (organization of courses, public reading of lectures that covered different aspects of Ukrainian life, literary and musical evenings, Ukrainian family evenings, etc.) [12, 29-30].

The activity of "Community" was a true example of collective cooperation of prominent Ukrainian scientists, writers, public figures who laid the foundations for great national research and publishing work in Ukraine.

Prominent luminaries of Ukrainian "Communities" V. Antonovych, M. Drahomanov, O. Andrievskiy, D. Bahalii, V. Barvynskiy, F. Volkov, V. Domanytskyi, S. Yefremov, P. Zhytetskiy, O. Lazarevskiy, O. Levytskyi, M. Lysenko, O. Kistiakivskiy, O. Konynskiy, M. Kovalevskiy, F. Matushevskiy, K. Mykhalchuk, V. Naumenko, S. Podolynskiy, I. Rudchenko O. Rusov, M. Sumtsov, M. Starytskyi, I. Franko, P. Chubynskiy, and others on one hand conducting significant research, publishing work, laid the base of Ukrainian history, art, ethnic and cultural studies, approving documentary of regional works, on the other hand contributed to the formation of general and historical culture of Ukrainian community and awareness of national identity.

In particular, they prepared and published: two volumes of "The Scientific Notes" of Southwestern Division of the Russian Geographical Society, devoted to the development of Ukrainian history and culture, "Historical songs of Ukrainian people" by V. Antonovych and M. Drahomanov (1874 – 1875), "Works of ethnographic-statistics expedition in West-Rus land" by P. Chubynskiy, "About Chumaks and Chumachestvo", "Chumaks in folk songs" and "Ethnographic works in West land in 1866" by I. Rudchenko, "Studies of Kobzarstvo", "Figures of Ukrainian folklore" by M. Sumtsov, which contain unique folklore and ethnographic materials; also they published works of I. Nechui-Levitskiy, M. Starytskyi, I. Franko, Lesia Ukrainka, Yu. Fedkovych [5, 70].

Surely, the Ukrainian intelligentsia, proclaiming the idea of nation building and development of its culture, formed "non-Russian mentality", which limited the impact of the state Russian monopoly on national and social choices of Ukrainian community and certainly contradicted the official imperial ideology.

The main instrument to implement the imperial policy of Russification was the censorship. To ensure constant state control over social, political, cultural and artistic life of the empire there was established a monitoring and controlling department – Main Directorate of Censorship with the committees in some large cities of the empire, which in turn was divided into domestic, foreign and departmental (religious, theatrical, military) censors. Activity of this institution was regulated by legal documents: statutes, circulars, instructions, orders, temporary rules, etc.

Censorship, as a tool of political system was hostile not only to Ukrainian works but to the whole Ukrainian culture in general.

It was extremely difficult for Ukrainian intelligentsia to get censorship permission for publication of Ukrainian works. The conditions of the censorship statutes of 1804, 1826, and 1828 defined a special way of their consideration. Local censors after reviewing manuscripts had to send them to Main Directorate of Censorship of the Press, which in turn sent them to St. Petersburg Censorship Committee, which returned

after seeing them again in Main Directorate with its conclusion. Having read all of the preliminary findings, the head of Main Directorate of Censorship of the Press decided their future [19, 9-10].

Normative legal acts of the last third of the nineteenth century ensured the implementation of imperial policy of unification, defined the main tasks of the provincial police departments and disclosed their competence.

In particular, in 1875 according to the Circular of the Interior Ministry dated March 7, in all enterprises and institutions was set tight supervision over Ukrainophiles. By written order dated August 26, 1878 the royal government allowed the general police and gendarmerie to conduct searches and arrests at any time and gave free admission to all companies and institutions. Regulations under the date of March 1, 1882 established secret surveillance over persons of "questionable political loyalty". To all departments of the gendarmerie a special form was sent. It contained information about social affiliation, marital status, property status, place of residence, circumstances of life, the Registration number of the Police Department, and setting up a watch over the person, being monitored. The results of secret surveillance, in case police got compromising materials, could be used as a means of manipulation, of moral and psychological pressure and for the control over Ukrainian intelligentsia's political views [9, 137]. .

Thus, bureaucratic repression, censorship apparatus of those times unified political consciousness of Ukrainian intelligentsia and assimilated the Ukrainian nation. However, no matter how hard the imperial authorities tried to ban the language in the last third of the nineteenth century, Ukrainian nation really existed and a sign of its identification were the Ukrainian language and culture.

Ukrainian theatre played a tremendous role in the rise of national consciousness of Ukrainians and their ethno-cultural identity in the second half of the nineteenth century. Outstanding Ukrainian scientist D. Antonovych said: "Theater is synthesis of speech, music, painting, literature and artistic creation: it is the interaction of the actor, the actors and the audience. Thus, theatre is a most related to society branch of art" [2, 34]. Therefore, theatre is an important part of the national culture, and at the same time, it is an effective means of influence on the consciousness of general public. The play affects mainly the viewers' emotions and thus becomes an effective means of education, promotion of national culture, Ukrainian living word, the democratic foundations of the national liberation movement of Ukrainians.

Leading theatrical figures M. Kropyvnytskyi, M. Zankovetska, M. Starytskyi, P. Saksahanskyi, I. Karpenko-Karyi, M. Sadovskyi tried to realize social, nation-creating ethnic-preserving, and consolidating role of the theatrical art, despite persecution, state and censorship oppression, undisguised resistance of chauvinist communities. The prominent artists saw the purpose of their activity in withdrawal of Ukrainian theatre culture from colonial status to the European way of development, strengthening national style in their own creative work and popularisation of Ukrainian art heritage.

Founders of Ukrainian theatre, on the basis of which gradually formed a national repertoire, varied genre subjects, the artistic form of music and drama, principles of performance, stage design and directing, character of scenery, costumes and choreographic design of performances. Founders of Ukrainian music and drama theatre believed that a repertoire creates performance culture, train skills and reveals artistic talent.

It should be noted that at that time Ukrainian drama was developing under the influence of Shevchenko's poetic word. The brilliant master directed her to the path of realism, gave it national-democratic ideas and gave the playwrights tools to awaken fire in the viewer's soul (invincibility of spirit and action to fight, protest, calling for national spiritual awakening, rebirth, a sense of national pride for the historical past, sense of the united family, united Ukrainian nation), tenderness and beauty (only true love saves the world), love (to motherland, to native culture, to a common man) and hatred (towards invaders, enemies) in the national liberation struggle of Ukrainians [11, 229]. .

Ukrainian music and drama groups' performances had national, artistic, aesthetic and educational focus. The basis for the theatre repertoire of that time were such plays as "Midsummer Night", "They Made Fools of Themselves", "After Inspection", "Pidhorianny", "The Slave", "Moustache", "Give a Heart Freedom...", "Two Families" by M. Kropyvnytskyi, "Natalka Poltavka" by I. Kotliarevskyi, "Zaporizhzhian Cossak over the Danube" by S. Hulak-Artemovskiy, "The Maidservant", "Unlucky", "Martyn Borulia" by I. Karpenko-Karyi, "It didn't Happen as It Should Have", "Oh, do not Go Hryts to Vechornytsi", "If there are Sausage and Glass, there is no Quarrel", "Chasing Two Hares", "Sorochyntskyi Fair" by M. Starytskyi, "Shelmenko-Batman", "Matchmaking in Goncharivka" by H. Kvitka-Osnovianenko, "Vechornytsi" by P. Nischynskyi and others [11, 232]. They combined the plot originality, tense of dramatic activity, vivid authentic stage images with folklore and ethnic motifs, songs and traditions. The original Ukrainian repertoire had bright ethnographic and everyday orientation, reflected national Ukrainian psychological type, promoted their traditions and rituals and was clear and very popular among the public.

Thus, the Ukrainian music and drama theatre integrated into society, was an important factor in national cultural revival, contributed to the consolidation of Ukrainian society, promoted national culture in public, intensified awakening of national consciousness and contributed to the preservation of its own national and cultural identity. Due to the devoted creative work of outstanding theatrical figures, Ukrainian theatrical culture represents itself to the society and creates a powerful cultural potential, thanks to which Ukrainians survived as a nation.

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СПЕЦИФІКА РИТМІКИ ТА ТЕХНІКИ ВИКОНАННЯ БАЛЬНОЇ САМБИ ЯК СИНТЕЗОВАНОЇ ФОРМИ ТАНЦЮ

Мета дослідження – аналіз ритміки та техніки виконання бальної самби як синтезованої форми, яка входить до латиноамериканської програми сучасного бального танцю. **Методологія** дослідження полягає у застосуванні аналітичного та функціонального методів, мистецтвознавчого підходу, методу реконструкції щодо техніко-тактичних особливостей самби. **Наукова новизна.** Доведено, що на підставі засвоєння та відтворення музично-ритмічних та технічних особливостей самби продовжується розвиток художньо-естетичної складової хореографічної культури учнів та формується поглиблений підхід до образного змісту танцю. **Висновки.** Особливість ритму самби – у синкопованому характері, що пульсує, який "генерують" стегна танцівників, пружинисті рухи котрих мають окрему назву "Samba Bounce". Техніко-тактична специфіка самби розкривається на прикладі основних позицій у парі (закрита, тінюва, променада, контрпроменада) та ключових фігур рухів (основний хід, варіант основного ходу, поступальний хід, віск, соло-поворот партнерки, самба-хід вперед, боковий самба-хід, самба-хід на місці, ботофога, корта-джака слова).

Ключові слова: бальні танці, самба, синтезована форма, синкопований ритм, пружинистий рух, ботофога, корта-джака.

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Специфика ритмики и техники исполнения самбы как синтезированной формы танца

Цель исследования – анализ ритмики и техники выполнения балльной самбы как синтезированной формы, которая входит в латиноамериканскую программу современного бального танца. **Методология** исследования заключается в применении аналитического и функционального методов, искусствоведческого подхода, метода реконструкции по отношению к технико-тактическим особенностям самбы. **Научная новизна.** Доказано, что на основании усвоения и воспроизведения музыкально-ритмических и технических особенностей самбы продолжается развитие художественно-эстетической составляющей хореографической культуры учащихся и формируется углубленный подход к образному содержанию танца. **Выводы.** Особенность ритма самбы – в пульсирующем и синкопированном характере, который "генерируют" бедра танцовщиков, пружинистые движения которых имеют отдельное название