

УДК 792.5:[316.6+17.023.32]](045)
ORCID: <https://orcid.org/0000-0003-0416-6625>
DOI: 10.34026/1997-4264.34.2024.305732

Ян Ірина Миколаївна,
доктор мистецтвознавства, доцент,
доцент кафедри музичного виховання.
Київський національний університет
театру, кіно і телебачення імені
І. К. Карпенка-Карого. Київ, Україна

Iryna Yan,
Doctor of Study of Art, Associate Professor
of the music education Department.
I. K. Karpenko-Karyi
Kyiv National University of Theatre,
Cinema and Television. Kyiv, Ukraine

SOCIO-CULTURAL AND NATION-BUILDING CONTEXTS OF THE UKRAINIAN MUSIC AND DRAMA THEATRE FORMATION IN THE LATE OF THE XIX – BEGINNING OF THE XX CENTURY

The article aims to study the socio-cultural and nation-building content of the Ukrainian music and drama theatre, to determine its ethno-consolidating role in the sociosphere of Ukraine at the late of the XIX – beginning of the XX century. *The research methodology* involves the use of historical-cultural, comparative, systematic, and art history methods for comprehensive coverage of the researched issues. The scientific novelty of the work lies in analysing the socio-cultural and nation-building content of the Ukrainian music and drama theatre, and in determining its ethnic-consolidating role in shaping the spiritual integrity of the national mental and cultural paradigm. *Conclusions.* During the era of imperial cultural colonization, Ukrainian music and drama theatre were integrating into the cultural-historical fabric of society at that time. They acted as an ethno-cultural phenomenon, performed a nation-building and ethno-consolidating role, contributed to the preservation Ukrainian cultural traditions, national self-assertion, awareness of own national and cultural identity, and helped to preserve mental and spiritual foundations of the Ukrainian nation.

Keywords: Ukrainian music and drama theatre, national identity, nation-building, ethnocultural phenomenon, sociosphere, traditions, repertoire.

Problem statement and its relevance. In the contemporary context of national and to the cultural identification its of establishment in the world civilizational space, and at the same time the preservation of its historical memory, and multiplication of national traditions, a special history role is acquired by the Ukrainian music and drama theatre, which is of exceptional importance in the history of Ukrainian culture, spiritual progress of Ukrainian nation. In the unfavourable socio-cultural conditions of that time, the

Ukrainian music and drama theatre became a powerful source of affirmation of the indomitable national spirit. The music and drama theatre acquires important historical significance as a nation-building phenomenon of spiritual and artistic renewal, an artistic vector of establishing nation-building coordinates for the revival and enrichment of Ukrainian culture, its popularization in both national and pan-European artistic levels.

The relevance of the outlined problem lies in the fact that an analysis is necessary to determine the main

culture-creating and ethno-consolidating functions of the Ukrainian musical and dramatic theatre, which allow representing its institutional achievements in the history of the spiritual culture of Ukraine. in the specified historical period. The analysis of the socio-cultural and nation-building contexts of the development of the theatre reveals and affirms its ethno-consolidating role in the formation of the spiritual integrity of the national mental and cultural paradigm. It is thanks to its musical component, which is a universality of culture, understandable to a broad multi-ethnic public, professing the mentality and authenticity of the Ukrainian nation, the theatre promoted universal values in the multi-ethnic social space of society, leading Ukrainian theatre art to a broad path of European development.

The purpose of the article is to study socio-cultural and nation-building content of the formation of the Ukrainian music and drama theatre, to determine its ethno-consolidating role in the sociosphere of Ukraine of the XIX – beginning of the XX century.

Analysis of modern research and publications. At the current stage, the history of Ukrainian culture is presented in numerous historical, philosophical, cultural, and art studies by Ukrainian and foreign scholars. The problems of highlighting trends and ways of development of Ukrainian theatrical art are revealed in the works written by D. Antonovych, I. Maryanenko, O. Krasylnikova, R. Pylypchuk, S. Charnetsky, S. Chornia and others. The issues of specific art studies and cultural aspects of the music and drama theatre activity became the object of scientific analysis in the works of M. Zagaikivych, O. Zinkevych, I. Meleshkina, Yu. Raievska and others. However, the study of the Ukrainian music and drama theatre as an important cultural phenomenon of the XIX – beginning of the XX century, the analysis of its socio-cultural and nation-building contents still requires a thorough art-based analysis.

Presenting main material: In the analysed period, at the XIX – beginning of the XX century, during the total Russification of society and the imperial colonization of culture, Ukrainian cultural figures focused their activities on the popularization of national culture and theatrical art among broad sections of the multi-ethnic population. They placed the national idea at the core of their activities as the foundation for societal consolidation. They saw the goal of their creative endeavours in affirming national self-awareness, awakening national dignity, establishing demo-

cratic principles in creativity, and preserving the mentality and spiritual values of Ukrainians.

On the wave of the establishment of national dignity, the creativity of national luminaries such as M. Kropyvnytskyi, I. Karpenko-Karyi, M. Sadovskyi, M. Zankovetska, M. Starytskyi, P. Saksaganskyi. At that time, in the socio-cultural conditions of the imperial colonization of culture, these outstanding theatre artists strived to preserve the ethno-cultural identity, folk song, and folklore tradition in the theatre, and the possibility of having their theatre school. Establishing the national theatre, they used all their creative tools: the ethnographic nature of scenery, costumes, choreographic and musical design of performances, musical and poetic specifics of direction.

In the period of its formation and constitution, the Ukrainian folk song and folklore tradition became an integral component of the national spiritual culture of Ukraine, a powerful nation-building source of indomitable national spirit, an artistic bearer of Ukrainian culture, and the source of the origin of the Ukrainian music and drama theatre.

A. Ivanytskyi, outlining the historical value of Ukrainian folklore, notes: «The historicism of folklore is a category of content inherent in the oral folk art of every nation, because folklore is a part of the history of the nation, the history of its culture, and it is history itself» (Ivanytskyi, s. 131). Thus, during the period of total Russification of society, Ukrainian folklore acts as a powerful nation-building basis of the Ukrainian music and drama theatre. At the same time, Ukrainian folklore is an important regulator of social consciousness and acts as a social value, reflecting the historical and cultural development of Ukrainians, performing a culture-creating and ethno-consolidating role in the socio-sphere of the society.

The exceptional organizational abilities of the founder of the Ukrainian theatre, M. Kropyvnytskyi, were combined with the powerful talent of the director-reformer, who in his work gravitated to the synthesis of words, music, song, and dance, developing the nation-building traditions of the classical music-dramatic performance.

The national specificity of M. Kropyvnytskyi's theatrical productions was distinguished by the skilful inclusion of vocal-musical folklore numbers, folk music scenes, as well as Ukrainian folk dance or choreographic composition into the stage action. The primary task in the performances of the great master was to preserve the folklore core, and focus on maintaining

the staged authenticity of the folklore composition, the authentic manner of performance, and the decorative design of the performances. Folkloric numbers stages by the great master were a powerful means of improving the psychological typification of actors.

The presence of a choir in the theatre group provided an opportunity to recreate a traditional Ukrainian group singing, characteristic of Ukrainian culture, within stage performances. In the musical and dramatic performances of the outstanding master, Ukrainian musical and poetic folklore resounded in all its intonation richness. The type of the choir – male, female, or mixed – was chosen according to the depicted situation. Choral fragments of folk songs became true treasures of such musical and dramatic performances as «Nevolnyk» (songs: «Oh, whether it's so or not», «Oh, do it as I do») by T. Shevchenko, «Propala Hramota» by M. Gogol (song: «Not now, not now to go for mushrooms»), etc.

It should be noted that M. Kropyvnytskyi revealed his powerful talent both in the theatre and in the musical fields. Using Ukrainian folklore as musical material, M. Kropyvnytskyi wrote music for his plays, melodically close to folk songs. The musical and theatrical heritage of M. Kropyvnytskyi includes music for the fantastic comedy in 5 acts with the apotheosis «Vii» (the plot of which was borrowed from M. Gogol), the one-act sketch «Po Revizii» (After the Inspection), the joke-operetta in 3 acts «Poshylys u Durni» (They Made Fools of Themselves) and an operetta-diversity in 3 acts «Zalioty sotskoho Musiia» (The Whim of the Centurion Moses) («Songs in roles»), as well as solo numbers, ensembles, choirs, which are organically woven into the dramatic canvas of the plays.

In addition, the music for the dramatic sketch «Nevolnyk» by T. Shevchenko belongs to the compositional works of the outstanding stage master. The play included eleven musical numbers (solo and choral episodes), based on the melodies of Ukrainian songs: «Oh, the girl sold a chicken» (Koval's song), «The Rain» (Yaryna's song), «Hey, don't be surprised, good people», «Hey, um, brothers, to arms», «The mountains are roaring, the waves are moaning» (Cossack choir). «Prayer for Ukraine» by M. Lysenko solemnly sounded in the final part of the play (Essays, s. 87).

It is worth mentioning that the operetta-diversity «Zalioty sotskoho Musiia» (The Whim of the Centurion Moses) by M. Kropyvnytskyi, in which there is no number structure, bases its stage action on solo folklore episodes. They organically transition into the

choir, ensemble, and later into dance or instrumental compositions.

The musical and poetic specificity of M. Kropyvnytskyi's direction contributed to the involvement of such talented composers as M. Vasyliiev-Svyatoshenko, P. Nishchynskyi, and M. Arkas into the stage process. From the very beginning, the activity of the first Ukrainian troupe of M. Kropyvnytskyi was illuminated by creative cooperation with the Ukrainian composer Matvii Vasyliiev-Sviatoshenko. Based on the laws of theatrical drama, the artist defined his creative position regarding the musical arrangement of performances as follows:

When creating music for a play, a theatre composer must imagine in advance how the action unfolds. Music must be of adequate action and follow all its curves, creating a single, organic whole with it. The music in the performance should complement the author and tell the audience what cannot be said with words but can be expressed only with sound. <...> Theatrical music, due to time constraints, cannot include large symphonic developments, so it must be extremely concise. <...> Therefore, theatre music has its characteristic features that arise depending on the basic laws of drama, which the theatre composer must always remember ([Kaufman, s. 25).

M. Vasyliiev-Svyatoshenko collaborated with the troupes of M. Kropyvnytskyi, M. Starytskyi, and M. Sadovskiy for a long time (from 1882 to 1894). During this time, he created music for about 20 repertoire performances based on the works by H. Kvitka-Osnovyanenko «Shelmenko-denshchyk» (Shelmenko the Orderly), I. Kotliarevsky «Natalka Poltavka», M. Kropyvnytskyi «Give the Heart Freedom and It Will Lead You into Slavery», «After Revision», I. Karpenko-Kary's «The Wise Man and the Fool», «Bondarivna», M. Starytskyi's «Marusia Bohuslavka», «Sorochyntsi Fair», «Oh, Don't Go, Hryts, to the Vechornytsi», «Gypsy Aza» and many others, whose musical numbers were based on the intonation material of Ukrainian musical and poetic folklore (*Ukrainian drama theatre. Essays on history*, s. 202-203).

The collaboration between the luminaries of the Ukrainian scene and the leading composer P. Nishchynskyi was very fruitful. The artist wrote the musical scenes «Vechornytsi» for the play «Nazar Stodolia» by T. Shevchenko (1875). The scenes consist of an orchestral introduction, solo and choral episodes, two of which – «The winds blow, still and strong» sung by the boys' choir, and the Hostess's drinking

song with the choir «Oh, to him who drinks – do pour one» – are based on folk melodies. The other musical pieces are original compositions infused with Ukrainian folk song intonations. In particular, the author's adaptations of lyrical, long folk songs, such as the Hostess's song «The Moon and the Star Met Over the Valley» to the text by T. Shevchenko, and the girls' choir «Good Evening, Mother», resemble character of Ukrainian song-dance melodies. The men's choir «The Gray Cuckoo Cooed» organically reflects the atmosphere of the stage action in «Nazar Stodolia» and has entered the concert repertoire of many choral groups as an independent piece (*Essays*, s. 92-93).

The national specific of the theatrical productions created by the luminaries of the Ukrainian scene was distinguished by the masterful inclusion of folk dances in the dramatic action. The folk stage dance in such productions was a powerful means of revealing the characters' traits, reflecting the subtlest psychological colors of the roles. Following the creative principles of I. Kotliarevsky, the luminaries of the Ukrainian theatre introduced folk stage dance into their performances as an important component of the theatrical dramaturgy palette, affirming the uniqueness of the Ukrainian theatre scene.

The set design was an important organic component of the dramaturgical palette of the Ukrainian music and drama theatre; it was syncretic in its essence. In the conditions of imperial censorship, aimed at the destruction of the Ukrainian ethnic group and Ukrainian culture, national decorations, combined with acting, music, and choreography, promoted the ethnographic features and customs of Ukrainians and promoted the awareness of their own national identity. As noted by I. Marianenko, the set design of performances

<...> from the musical side of the theatre <...> was designed for visual and auditory effect. It is remarkable how using the simplest means, Marko Lukych was able to create the appropriate stage atmosphere and charm his audience with Ukrainian landscapes, with willows and windmills, dark nights with lights in small windows, distant songs in the background of a summer evening, and more. [Kropyvnytsky Marko Lukych: coll. art., memoirs and materials, s. 100).

The rooting of the song-dialogic imagery system in the depiction of folk life, the use of folklore song forms as an important dramatic component, and the folklorization of musical vocabulary became integral features of the national style of the Ukrainian music

and drama theatre, which determined its authenticity and ethno-cultural identity.

The palette of genres and styles of the repertoire in the Ukrainian theatre had a vivid nation-building orientation, promoted cultural and historical traditions, and contributed to the awareness of ethno-cultural identity. Stage works were understandable for the audience, so they enjoyed great success and popularity among big groups of the public. The luminaries of the Ukrainian scene emphasized that it is the repertoire that forms the performance acting skills and reveals the finest nuances of artistic talent.

The nation-building specificity became a solid basis for the formation of the national theatrical repertoire, in all its genre diversity. The gems of the national repertoire included plays such as «Nazar Stodolia» by T. Shevchenko, «Shelmenko-denshchuk» by H. Kvitka-Osnovyanenko's, «Natalka Poltavka» by I. Kotliarevsky's, «They Made Fools of Themselves», «Moustache», «After the Inspection», «Before Freedom», «Give the Heart Freedom and it Will Lead You into Slavery», «Hard Times», «Lost Power», «Olesya» by M. Kropyvnytskyi, «Martyn Borulia», «Vanity», «The Evil Spark», «Along the Dnipro», «The Shepherd» I. Karpenko-Karyi's and «Don't Go to Vechornyt-si, Hryts!», «Marusia Bohuslavka», «Chasing Two Hares», «The Siege of Busha», «The Last Night» M. Starytskyi's and many others.

Conclusions. During the time of imperial colonization of the culture, the Ukrainian music and drama theatre integrating into the cultural-historical of form the society of that time, acted as an ethno-cultural phenomenon, performed a nation-building and ethno-consolidating role, contributed to the preservation Ukrainians' cultural traditions, national self-assertion, awareness of own national and cultural identity, and contributed to the preservation of mental and spiritual foundations of the Ukrainian nation.

Джерела та література

- Антонович, Д. (1925). *Триста років українського театру, 1619–1919*. Прага: Укр. громад. видавничий фонд. 272 с.
- Іваницький, А. І. (2004). *Український музичний фольклор: підруч. для вищ. навч. закл.* Вінниця: Нова книга. 320 с.
- Кауфман, Л. С. (1962). *М. Т. Васильєв*. Київ: Держ. вид-во образотвор. мистецтва і муз. літ. УРСР. 140 с.
- Красильникова, О. (1999). *Історія українського театру*. Київ: Либідь. 209 с.

- Кропивницький Марко Лукич: зб. ст., спогадів і матеріалів (1953) / уклад.: П. Долина, П. Перепелиця. Київ: Мистецтво. 529 с.
- Нариси з історії театрального мистецтва України ХХ ст. (2006) / Акад. мистецтв України, Ін-т проблем сучас. мистецтва; голов. наук. ред., упоряд. М. О. Гринишина. Київ: Інтертехнологія. 1054 с.
- Український драматичний театр. У 2 т. Т. 1. Дожовтневий період: нариси історії (1967) / відп. ред. М. Т. Рильський. Київ: Вид-во АН УРСР. 518 с.
- Чорній С. *Український театр і драматургія*. Мюнхен; Нью-Йорк, 1980. 248 с.
- Шурапов, В. (2010). *Марко Кропивницький та його спадкоємці: історичний нарис*. Кіровоград: КОД. 392 с.
- Ivanytskyi, A. I. (2004). *Ukrainian musical folklore: textbook for universities education closing*. Vinnytsia: New book. 320 s. [in Ukrainian]
- Kaufman, L. S. (1962). *M. T. Vasiliev*. Kyiv. 140 s. [in Ukrainian]
- Krasylnykova, O. (1999). *History of Ukrainian theatre of the XX century*. Kyiv: Lybid. 208 s. [in Ukrainian]
- Kropyvnytskyi Marko Lukych: coll. art., memoirs and materials (1953). Kyiv: Art. 529 s. [in Ukrainian]
- Essays on the history of theatrical art of Ukraine in the XX century* (2006). Kyiv: Intertechnology. 1054 s. [in Ukrainian]
- Ukrainian drama theatre. Essays on history in two volumes: T.1* (1967). Kyiv: Scientific thought. 518 s. [in Ukrainian]
- Chorny, S. (1980). *Ukrainian theatre and drama*. Munich, New York. [in Ukrainian]
- Shurapov, V. (2010). *Marko Kropyvnytsky and his heirs: a historical essay*. Kirovohrad: Kod. 392 s. [in Ukrainian]

References

Antonovych, D. (1925). *Three hundred years of Ukrainian theatre, 1619–1919*. Prague. 272 s. [in Ukrainian]

СОЦІОКУЛЬТУРНІ ТА НАЦІЄТВОРЧІ КОНТЕНТИ СТАНОВЛЕННЯ УКРАЇНСЬКОГО МУЗИЧНО-ДРАМАТИЧНОГО ТЕАТРУ НАПРИКІНЦІ ХІХ – ПОЧАТКУ ХХ СТОЛІТТЯ

Метою статті є дослідження соціокультурних та націєтворчих контент становлення українського музично-драматичного театру, визначення його етноконсолідуєчої ролі у соціосфері України наприкінці ХІХ – початку ХХ століття. **Методологія** дослідження полягає в застосуванні історико-культурного, системного, аналітичного, компаративного, мистецтвознавчого методів для комплексного висвітлення досліджуваної проблематики. **Наукова новизна** праці полягає у дослідженні соціокультурних та націєтворчих контент становлення українського музично-драматичного театру, визначенні його етноконсолідуєчої ролі у формуванні духовної цілісності національної ментально-культурної парадигми. **Висновки**. Український музично-драматичний театр у час імперської колонізації культури, інтегруючись у культурно-історичну форму тогочасного суспільства, виступав як етнокультурний феномен, виконував націєтворчу та етноконсолідуєчу роль, сприяв збереженню культурних традицій українців, національному самоутвердженню, усвідомленню власної національно-культурної ідентичності, сприяв збереженню ментальних та духовних засад української нації.

Ключові слова: український музично-драматичний театр, національна ідентичність, націєтворення, етнокультурний феномен, соціосфера, традиції, репертуар.