

THE ROLE OF UKRAINIAN MUSIC AND DRAMA THEATRE IN PRESERVATION AND DEVELOPMENT OF CULTURAL TRADITIONS OF THE UKRAINIAN NATION OF THE LAST THIRD OF THE XIX – BEGINNING OF THE XX CENTURY

The purpose of the work is to analyze the role of the Ukrainian music and drama theatre in preserving and developing the cultural traditions of the Ukrainian nation in the last third of the XIX – beginning of XX century. Ukrainian music and drama theatre is being investigated as an integral part of Ukrainian cultural and historical heritage and bright national historical and cultural phenomenon, that serves as a focus for preservation and development of national traditions, spiritual knowledge and values. The research **methodology** consists in the use of historical-cultural, comparative methods and art techniques that make it possible to analyze the main aspects of the prominent Ukrainian figures' activity and highlight their contribution to the nationwide cultural treasury. The **scientific novelty** of the work lies in the fact that it proves the nation-forming, ethnic-consolidating and ethnic-creating role of the Ukrainian music and drama theatre in preserving and developing cultural traditions of the Ukrainian nation in the last third of the XIX – beginning of the XX century. **Conclusions.** It was concluded, that despite state censorship and harassment, activity of outstanding theatrical figures was an important factor of the national culture development, formation of the national identity, promoted the ethnographic foundations and traditions of the Ukrainian nation and contributed to the preservation of national and cultural identity.

Keywords: Ukrainian theatrical culture, national and cultural revival, mentality, Ukrainian music and drama theatre, traditions, repertoire.

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Роль українського музично-драматичного театру в збереженні та розвитку культурних традицій української нації в останній третині XIX – на початку XX століття

Мета роботи – проаналізувати роль українського музично-драматичного театру у збереженні та розвитку культурних традицій української нації в останній третині XIX – початку XX століття. **Методологія** дослідження полягає у застосуванні історико-культурного, компаративного, мистецтвознавчого методів, які дають змогу дослідити багатоаспектну діяльність видатних українських театральних митців, висвітлити їх внесок у загальнонаціональну культурну скарбницю. **Наукова новизна** роботи полягає в обґрунтуванні націєтворчої, етноконсолідувальної, етновідтворюючої ролі українського музично-драматичного театру у збереженні та розвитку культурних традицій української нації в останній третині XIX – початку XX століття. **Висновки.** Діяльність видатних театральних митців, незважаючи на переслідування, державні та цензурні утиски, була важливим чинником національного культуротворення, пропагувала етнографічні засади та традиції української нації, сприяла збереженню національно-культурної ідентичності.

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

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Роль украинского музыкально-драматического театра в сохранении и развитии культурных традиций украинской нации в последней трети XIX – в начале XX века

Цель исследования – проанализировать роль украинского музыкально-драматического театра в сохранении и развитии культурных традиций украинской нации в последней трети XIX – начала XX века. **Методология** исследования заключается в применении историко-культурного, компаративного, искусствоведческого методов, которые дают возможность исследовать многоаспектную деятельность выдающихся украинских театральные деятели, осветить их вклад в сокровищницу украинской культуры. **Научная новизна** работы заключается в обосновании роли украинского музыкально-драматического театра в формировании нации, этнической консолидации, сохранении и развитии культурных традиций украинской нации в последней трети XIX – начала XX века. **Выводы.** Деятельность выдающихся мастеров украинской сцены была важным фактором национально-культурного возрождения, формирования национального самосознания, пропагандировала этнографические основы и традиции украинской нации, способствовала сохранению национально-культурной идентичности.

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

One of the defining places in the process of developing the independent Ukrainian state belongs to the revival and preservation of the national cultural heritage in its retrospective variety. The study of the Ukrainian music and drama theatre, which for many centuries has been an important component of the national cultural and historical heritage, expression of its ethnic consciousness code and national mentality,

the source of preserving folklore traditions and the bright concept of spiritual development of the Ukrainian nation, is one of the priority areas of the national scientific space.

The works of D. Antonovych [2], N. Andrianova [1], A. Krasynikova [7], B. Romanytsky [15] and others are devoted to the trends and ways of development of Ukrainian theatre. Historical-ethnographic and folklore aspects of the Ukrainian culture formation are covered in the works of F. Kolessa [9], A. Ivanytskyi [6], S. Grytsa [5] and others. However, despite the significance of the scientists' work, the study of specific features of the Ukrainian music and drama theater formation in the aspect of the national cultural tradition and the projection of contemporary art trends still requires a historical and art-study analysis. Therefore, the purpose of this research is to determine the role of the Ukrainian musical and drama theatre in the process of preservation and development of the Ukrainian cultural traditions of the last third of the XIX – beginning of the XX century.

In the last third of the XIX century, the Russian Empire state institutions took particular care over monitoring the Ukrainian national liberation movement, which at that time took shape of Ukrainophilic and moved from the cultural to the socio-political sphere. It is to be noted that during the period under review Ukrainians differed from other European nations because they lived in different states, different socio-economic, political and socio-cultural realities. The task of Ukrainian national liberation movement representatives was to consolidate the Ukrainian community into an integrated national entirety with the only Ukrainian literary language and national culture.

The state power of the Russian Empire tried to intervene legislatively the spread of the Ukrainian national liberation movement, prevent the manifestation of national ideology towards constitutional federalism, national-territorial autonomy, awareness of Ukrainian sovereignty and also strived not to allow an active political struggle for national and social liberation on an all-Russian scale.

Ukrainian culture as a powerful national system has undergone significant persecution from the imperial authorities and state power structures that organized special legislative framework, the purpose of which was the integration of Ukraine into an imperial society, resulting in the unification of historical memory, national identity and the perspective of the Ukrainian nation.

The system of state legislative, executive and judicial bodies, introducing the imperial Russification regime, tried to prevent from the development of a great part of national culture – the Ukrainian music and drama theatre.

It was extremely difficult for theatrical artists to get permission to stage Ukrainian musical-drama performances since it was necessary to get the verdict of the entire imperial bureaucratic-censorship apparatus. There was a special way to consider them according to the legislative provisions of the censorship charters of 1804, 1826, 1828. After the examination, local censors had to send manuscripts to the Main Directorate of Censorship of the Press, which in turn sent them to St. Petersburg Censorship Committee, which, after viewing, returned them to the Main Department for its conclusion. After studying all previous conclusions, the Head of the Main Directorate for Censorship of the Press decided their future [11, 137].

Formal permission was granted in particular by the local authority, which in its turn was guided by the regulatory state directives, circulars, closely cooperated with the Main Directorate of Press, Censorship Committee and the police department. The Main Directorate of Press and Censorship Committee, in accordance with the legislative documents and the powers granted to them, carefully checked the theatrical repertoire, and theatrical works that did not correspond to the ideological beliefs of the state were withdrawn from circulation and, at best, returned to the author for rewriting [22, 12].

To strengthen the state control over Ukrainian theatrical art, a special order was issued by the Minister O. Tolstoy on February 22, 1884, in which it was noted that: "Due to the fact that the Ukrainophilic party has chosen a theatrical stage to promote its activities, I oblige all the little-russian troupes to perform along with little-russian plays the same number of acts of Russian plays" [18].

This order, sent to the Governor-Generals, supplemented the circular of the Main Directorate for the Press dated March 21, 1884; it proclaimed the basic rules for staging theater performances and once again demonstrated total state control over Ukrainian theatrical art that tried to artificially limit the national drama within the farce entertainment problems.

P. Saksaganskyi wrote the following: "... oppression is intentional, as if on purpose, to destroy the theater" [17, 35]. Censorship, in turn, as a subordinate imperial authority, was inexorable, carefully and meticulously fulfilled its obligations. The plays containing the words "zaporozhets", "cossack", "native land" were banned. Historical and social-historical plays, revealing the life of the intelligentsia, connected with the history of Ukraine, were not allowed to be staged. Ukrainian musical and dramatic groups were prohibited to perform the plays not for the content and concept, but only one for the Ukrainian language, as the Chief of the press affairs explained.

Regarding the activities of censorship, P. Saksaganskyi claimed: "It is necessary to put these superiors of the artists, these oppressors of art in strict limits and not allow them to threaten by the article 1684 even in the case when there are no components of crime. It is necessary to abolish their right to stop performances without trial and their force will immediately diminish, which serves only as an insulting proof that even those playwrights who work in the interests of the theater, who need to care about the theater's prosperity, create oppression to actors through their agents. There are enough examples of our miserable

situation among the numerous obstacles ... that is a fact of violence and a brake on the way to proper development of the theatre" [17, 36].

M. Kropyvnytskyi and M. Starytskyi, the founders of the Ukrainian music and drama theatre, continued the traditions of T. Shevchenko and I. Kotlyarevskyi, to preserve national identity, the opportunity to have own national theater tradition, to revive and preserve national folk-song, folk tradition of the national folk tradition, applied all their creative toolkit – music and drama, ethnographic domestic specifics of repertoire, ethnographic character of sets, costumes, choreographic design concepts, determining the further development of Ukrainian theater as music and drama. They built their dramaturgy, organically connecting it with folk songs and dances.

Their dramatic work is musical both in terms of its inner content, and in the musicality of the dramatic word. This is precisely why it requires special musical representation – a musical combination of the actor's play with the sound of the orchestra, vocals with the dance. This is what determines their own original creative position. They have used it to outline the direction of romantic and lyrical stage creativity that exists today in the Ukrainian theatre.

Ukrainian folklore contributed to disclosure of the spiritual state, to diversify the range of feelings and moods of stage characters in luminaries' musical and dramatic performances. All mise-en-scenes, all complex polyphonic director's drawing obeyed musical images, vocal parts, moods and rhythms of orchestral score.

Introduction of Ukrainian song folklore into dramatic action of performances created a special musical and poetic atmosphere of dramatic action: scenes of celebration, fun and jokes were vividly reflected thanks to folk songs "Oh, I'll Take a Cup", "Back and Forth Crouched Down" ("Tchaikovsky or Olexii Popovych" by M. Kropyvnytskyi), "Something Knocked and Crashed in the Woods", "Oh, Came a Cossack to a Fast Ford" ("Madcap of the XVIII Century" by I. Karpenko-Karyi), "Oh, My Little Chernychko", "Hop, chuki! Chuki, chuki" ("Chasing Two Hares" by M. Starytskyi). Lyrical and poetic atmosphere of scenic action was created by the songs-romances: "Shine the Moon and You – Clear Stars" ("Misfortune is not a Trouble for everyone, for some it is Luck" by M. Kropyvnytskyi), "A Quiet Night has Come, the Angel of Dreams has Come down" ("Devil's Rock" by I. Karpenko-Karyi) [13, 231].

The presence of choirs in the national musical and dramatic groups of leading figures provided an opportunity to reproduce in the theatrical action the traditional collective singing inherent in Ukraine. Ukrainian musical and poetic folklore sounded in all its intonational wealth in the national musical and dramatic performances. According to the situation, the composition of the choir was selected: male, female or mixed. Choral fragments of folk songs became an adornment of musical and dramatic performances: "Nazar Stodolya" by T. Shevchenko, "Oh, do not Go Hryts to Vechornytsi" by M. Starytskyi, "Christmas Eve" by M. Lysenko, etc. [21, 43].

Analysis of historical sources shows the attraction of a leading composer P. Nishchinsky to cooperate with outstanding theater artists. He wrote tone pictures "Vechornytsi" for the play "Nazar Stodolya" by T. Shevchenko (in 1875). They consist of orchestral introductions and 7 solo and choral episodes, two of which performed by the chorus of guys "Blow the Winds Violent" (No. 3) and the drinking song of the Mistress with the choir "Oh, pour to those who drink" (No. 6) have folk melodies as the basis, while other musical numbers are authored, but filled with Ukrainian folk intonations. In particular, a remarkable author's sample of lyrical lingering folk songs is the song of the Mistress "A Dawn with the Moon Met over the Valley" (No. 1) on the text by T. Shevchenko, the girlish chorus song "Good evening, Mother" (No. 2) is close in its nature to Ukrainian song and dance tunes. The male choir's song "The Gray Cuckoo", organically reflects the atmosphere of scenic action in "Nazar Stodolya" and became an independent piece of many choirs [13, 234].

"Vechornytsi" integrated in itself melodic, modal, and metro-rhythmic folkloric riches of the Ukrainian nation. A well-known theater critic S. Durylin notes that "Kropyvnytskyi staging vechonytsi in "Nazar Stodolya", beyond the undeniable beauty, theatrical brightness of this scene, did not take a great interest in showing an ethnographic picture, he did not recourse to theatrical archeology (note that the play takes place in the 17th century), but gave the performers an overall effective task: to listen to the song of the kobza player. In addition to the general dramatic task, there were other tasks for everyone, every actress and member of the chorus had to communicate with a partner – girls with boys; after all, not only for the song of the kobza player, but for this festive meeting with the guys came the girls to "Vechornytsi" [20, 21].

M. Lysenko, M. Kropyvnytskyi and M. Staritskyi had very fruitful professional and creative ties. In the 1880s, M. Kropyvnytskyi performed the production of M. Lysenko's musical-dramatic works "Chornomorts" and "The Drowned Woman" and M. Starytsky was the author of the libretto. The basis of the play "Chornomorts" is a musical drama. Ensembles, chorus and orchestra (the presence of overture and independent orchestral episodes) perform the key role in it. This work concerning drama and composition organically continues the national traditions of the Ukrainian music and drama theatre, basing on Ukrainian song folklore. It was the basis for M. Lysenko to create the characteristics of individual characters, choral and ensemble scenes. In particular, Ukrainian lyrical songs form the basis of the main characters' vocal numbers: "You, My Dear, Covered with the Dust" (Marusya's song "My Head Hurts"), "Oh, Come out, Come out, the Light Moon" (Ivan's song). The musical characteristic of a rich boy Kharko is the Ukrainian joke-dancing songs "My Father Used to Say to Me", and "There is a Beetle on the Road". The folk-song material is the

basis of the ensembles (the lyric duet of Marusya and Ivan "Do not Forget, My Star", the trio of Kylyna, Kabytsya and Ilko) and the choral episodes (Cossacks choirs "Hey, Huk, Mother, Huk", "Cossacks Whistled", "Glory to our Cossacks" women's wedding choirs) [20, 35].

Bright national musical and choreographic composition was an integral part of M. Sadovskyi's musical and dramatic productions, in which social and psychological truth along with national ethnographic and everyday pictures were reproduced generalized, emotionally and poetically. Sensing the specifics of the musical drama performance, the director never violated the modal-style composition, and the rhythmic structure of the musical drama for the sake of scenic authenticity. According to V. Vasylo, working with actors M. Sadovskyi brought up not singers who play like dramatic actors, but first of all singing actors, who live naturally and sincerely and act in the atmosphere of a musical drama performance.

V. Vasylo recalled: "I remember at the rehearsals of M. Lysenko's opera "Eneida", Mykola Karpovych sought actors to switch organically from prose to singing; he wanted the emotional state of the character gained such emotional intensity that would naturally flow into the aria, into the song. He said: "It happens in life that people suddenly start singing of their own free will. Remember your feelings, and you will agree that your state of mind requires singing: you were cheerful and you wanted to sing; but it happened that you hid something in the song, even conquered something in yourself with its help. And in a grievous, indescribable grief a man weeps bitterly, sobs, cries. This is also a kind of "singing" that comes from the depths of a person's feelings"[4, 61]. Such a deep vision of musical art as a means of true emotional expression and disclosure of the human feelings, organic combination of singing and literary words, shows innovation and progressive nature of M. Sadovsky's artistic principles, which he actually embodied in his musical and dramatic performances.

Therefore, despite state censorship and harassment, activity of outstanding theatrical figures was an important factor of the national culture development, formation of the national identity, promoted the ethnographic foundations and traditions of the Ukrainian nation and contributed to the preservation of the national and cultural identity.

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