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Ян І. Особливості формування репертуару українського музично-драматичного театру в контексті націотворення (кінець XIX – початок XX століття). *Вісник Національної академії керівних кадрів культури і мистецтв* : наук. журнал. 2022. № 1. С. 197-200.

*Yan Iryna,*

*Doctor of Study of Art, Associate Professor  
of the Department of Directing and Acting at  
the National Academy of Management  
of Culture and Arts  
ORCID: <https://orcid.org/0000-0003-0416-6625>  
[iniko2004@gmail.com](mailto:iniko2004@gmail.com)*

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**FEATURES OF FORMING THE REPERTOIRE OF THE UKRAINIAN MUSIC AND  
DRAMA THEATRE IN THE CONTEXT OF A NATION-BUILDING  
(OF THE LATE XIX – BEGINNING OF THE XX CENTURY)**

**The purpose of the article** is devoted to the study of the features of forming a multi-genre repertoire of Ukrainian music and drama theatre in the context of nation-building in the multicultural conditions of the Russian empires in the late XIX – beginning of the XX centuries. **The methodology** of the study consists of the application of historical-cultural, analytical, systematic, art-scientific methods, which provide an opportunity to study the specifics of the constitution of multi-genre principles of the repertoire in the context of nation-building. **The scientific novelty** of the work consists in the study of nation-building specifics of the repertoire of the Ukrainian music and drama theatre and the determination of its role in the process of establishment and ethnic self-identification of the Ukrainian nation in the late XIX – beginning XX centuries. **Conclusions.** During the imperial colonization of culture, the prominent theatre artists focused their activities on preserving ethnocultural identity, consolidated around the creation of a national repertoire of different genres, which professed and presented traditions, worldview values, spiritual culture of Ukrainians, contributed to the national self-affirmation, the preservation of cultural identity.

**Key words:** Ukrainian music and drama theatre, nation-building, traditions, national repertoire.

*Ян Ірина Миколаївна, доктор мистецтвознавства, доцент кафедри режисури та акторської майстерності Національної академії керівних кадрів культури і мистецтв*

**Особливості формування репертуару українського музично-драматичного театру в контексті націотворення (кінець XIX – початок XX століття)**

**Мета роботи.** Статтю присвячено розкриттю особливостей репертуару українського музично-драматичного театру в контексті націотворення в полікультурних умовах Російської імперії наприкінці XIX – початку XX століття. **Методологія** дослідження полягає у застосуванні історико-культурного, аналітичного, системного, мистецтвознавчого методів, які надають можливість дослідити специфіку конституювання жанрових засад репертуару в контексті націотворення. **Наукова новизна** роботи полягає у дослідженні націотворчої специфіки репертуару українського музично-драматичного театру та визначенні його ролі у процесі утвердження та етнічної самоідентифікації української нації наприкінці XIX – початку XX ст. **Висновки.** У час імперської колонізації культури видатні театральні митці спрямували свою діяльність на збереження етнокультурної ідентичності, консолідувались навколо творення національного різножанрового репертуару, що сповідував та презентував традиції, світоглядні цінності, духовну культуру українців, сприяв національному самоутвердженню та збереженню культурної ідентичності.

**Ключові слова:** український музично-драматичний театр, націотворення, традиції, національний репертуар.

The topicality of the research. In modern conditions of national-cultural identification and European integration of Ukraine, its establishment in the world civilization space and, at the same time, preservation of historical memory, an

increase of national traditions, issues of studying the history of Ukrainian culture become especially relevant. The Ukrainian music and drama theatre is an integral part of the national cultural heritage, a source for the preservation of ethnic traditions,

worldview values, and an artistic imperative of the spiritual sovereignty of the Ukrainian nation. The study of the formation specifics of its musical component, which is a universal culture, understandable to the general public, through which the music and drama theatre promoted national culture, Ukrainian traditions in national and European artistic dimensions is one of the important tasks of modern art history.

Research issues of historical bases for the formation of Ukrainian theatrical art are revealed in the works of D. Antonovych [2], N. Andrianova [1], I. Marianenko [6], A. Krasylnikova [4] and others. The works of O. Kysil [3], S. Fomskaya [9], V. Shurapov [11], and others are devoted to the study of certain cultural and artistic aspects of the development of national culture, educational, and theatrical associations in Ukraine. In the meantime, despite the importance of the scientists' work, the nation-building aspect of the formation of the multi-genre repertoire of the Ukrainian music and drama theatre in the context of nation-building in the late XIX – beginning of the XX centuries, still needs art history analysis. This is the reason for choosing the topic of the article, which aims to study the nation-building specifics of the repertoire of the Ukrainian music and drama theatre and determine its role in the establishment and ethnic self-identification of the Ukrainian nation.

Presentation of the basic material. The Ukrainian music and drama theatre in the analyzed period is of exceptional importance in the history of Ukrainian culture, and the spiritual progress of the Ukrainian nation because socio-political, national-cultural, and economic conditions in which the Ukrainian community existed in the Russian Empire was aimed at colonizing national ethnicity and culture. In such difficult conditions, developing as a holistic artistic phenomenon, music and drama theatre acquires importance as a nation-building phenomenon, an artistic vector of establishing ideological and aesthetic coordinates for the enrichment of Ukrainian culture, its popularization in national and all-European artistic dimension.

Despite the purposeful denationalization of the Ukrainian ethnic group at all levels in the late the XIX – beginning of the XX century, which was consistently implemented through a system of imperial legislative, executive, judicial bodies (circulars, directives, orders, statutes), music and drama theatre was a cultural phenomenon, as it had social value, reflected the national historical and cultural development, worldview ideas,

values, mental characteristics of the nation as an ethnic group, its traditions, spiritual heritage, which Ukrainians have created over the centuries.

In the period of formation and constitution of national theatrical specifics music and drama theatre acts primarily as an artistic carrier of Ukrainian culture, playing a nation-building role in the socio-space of national culture. Outstanding theatre artists M. Kropyvnytskyi, M. Starytskyi, M. Sadovskyi, M. Zankovetska, P. Saksahanskyi, adhering to the cultural and historical traditions of T. Shevchenko, I. Kotlyarevskyi, focused their activities to the development of national style in their own work, the creation of a national theatre school, national multi-genre repertoire, which contributed to the preservation of the ethnic group, the formation of the nation, as well as interethnic dialogue of cultures.

Ukrainian playwrights were distinguished by democratic views and proved to be defenders of the Ukrainian nation. Under their pen, the realities of the Ukrainians' life of those times arose, being shrouded in censorship, unpunished darkness, and arbitrariness of imperial power. In their works, playwrights promoted democratic ideas through artistic and stage images and raised the issue of national and social oppression of Ukrainians. The people's audience went to the Ukrainian theater, to talented actors who showed real-life and raised current issues and problems. Despite the prolonged censorship torture, Ukrainian playwrights fought hard, found out the reasons for the ban, found the ways to stage Ukrainian works, and fought for the right of national drama to be presented to a polyethnic audience.

The luminaries of the Ukrainian theatre believed that the repertoire should be selected taking into account the preferences of the audience and, on the other hand, the repertoire should have a moral and aesthetic impact on the audience. M. Zankovetska noted: "The educational significance of the theater is indisputable; such its importance can only increase if the general restrictive measures imposed on the stage are removed...on the stage, the educational significance of the theater will increase more...the theater in the province has improved in this sense, attracting the audience and having an educational influence on it" [10, 46].

As V. Yarosh notes, for M. Kropyvnytskyi, as a playwright, the theatre was a tribune from which the democratic principles of the national liberation movement were propagated to the general public. The artist noted that in order to successfully solve nation-building tasks it is necessary to know and understand the people's life, their joy and sorrow, and hope for a free

future for Ukraine. All this testifies to the democratic tendencies of M. Kropyvnytsky, a realist playwright who sought to expand the creative horizons of drama and accurately portray his positive heroes as bearers of the ideas of humanism and noble human feelings [12, 19]. The founders of the Ukrainian music and drama theatre built their drama, organically connecting it with the music folklore's original source. Their dramatic work is musical both in its internal content and in the poetic beauty of the dramatic word. National musical specifics became a solid basis of the artistic and aesthetic system of Ukrainian music and drama theatre, on the basis of which the national repertoire, artistic form of performance, principles of artistic instruments, and decorative design of performances were gradually formed. M. Kropyvnytskyi, in staging musical and dramatic performances, subordinated the whole complex polyphonic director's vision to musical images, vocal parts, moods, and rhythms of the author's score, striving to convey to the audience a deeply psychological and highly poetic truth of life. A striking example of the great master's musical directing is the staging of "Vechornytsi" by P. Nishchynskyi. It is in this play that M. Kropyvnytskyi revealed the specifics of the first steps of Ukrainian musical directing, namely: increased attention to theatrical spectacular picturesqueness, organic acting ensemble, musical *mise-en-scène*. Thus, M. Kropyvnytskyi's directing decisions took place in the context of realistic creative tasks he set for the actors: to achieve an organic ensemble, stage communication, and continuous creative interaction as a prerequisite for portraying authenticity, vitality on stage. Musicality and sublime poeticism in the productions of the outstanding master were naturally combined with the deep truth of life and folklife, even in the smallest stage details.

According to Marianenko, the decoration of the performances "from the side of music in the theatre...was designed for visual and auditory effects. One can wonder how Marko Lukych, using the simplest tools, was able to create the appropriate stage atmosphere and enchant his audience with Ukrainian landscapes, with willows and windmills, dark nights, with lights in small windows, a distant song on a summer evening" [5, 100]. The musical and stage pictures staged by M. Kropyvnytskyi reflected the beauty of folk customs, everyday life, and colorful ethnographic details poetically sang about the sincere, cheerful nature, and spiritual beauty of Ukrainians, and enchanted the audience. Thus, the rooting of the song-dialogue image system in the reflection of

folklife, the use of song forms as an important component of dramatic action, folklorization of musical language became integral features of the national style of Ukrainian music and drama theatre, which determined its artistic significance and national identity [7, 20]. The multi-genre palette of the Ukrainian theatre's repertoire disseminated cultural and historical traditions and promoted the realization of ethnocultural identity. The stage works were understandable to the audience, so they had great success and popularity among the general public. The luminaries of the Ukrainian stage emphasized that it is the repertoire that forms the performing culture of actors, cultivates professional skills, and reveals the facets of artistic talent.

The basis of national repertoire of that time was presented by a wide range of plays of various genres (social drama, comedy, vaudeville, operetta, philosophical and psychological, lyrical and poetic drama), in particular: "Nazar Stodolya" by T. Shevchenko, "They Made Fools of Themselves", "After the Inspection", "Moustache", "Give the Heart Freedom and it Will Lead You into Slavery", "Hard Times", "Before Freedom", "Lost Power", "Konon Blyskavychenko", "The Dreamer", "Olesya" by M. Kropyvnytskyi, "The Fortuneless Maiden", "Bondarivna", "The Evil Spark", "Martyn Borulia", "Vanity", "Along the Dnipro", "The Shepherd" by I. Karpenko-Karyi, "Chasing Two Hares", "Marusia Bohuslavka", "The Siege of Busha", "Sorochyntsi Fair", "It Did not Turn out as Desired", "Kupala Night", "Oh, Do not Go Hryts to Vechornytsi" by M. Starytskyi, "Vechornytsi" by P. Nishchynskyi, "Harkusha" by O. Storozhenko, "Sin and Punishment" by N. Tretiakov, "Pidhoryane" by I. Hushalevych, "Lost Paradise" by I. Togobochnyi [8, 264].

Ukrainian theater groups demonstrated national theatrical art in St. Petersburg, Kursk, Rostov-on-Don, Katerynodar, Taganrog, Novocherkassk, Volga region (Simbirsk, Nizhny Novgorod, Kazan, Saratov, Samara), Belarus (Minsk), Moldova, (Tiraspol, Chisinau, Ocnita), Bucharest, Poland (Warsaw and Lodz), as well as Smolensk, Tiflis, Vilnius, Batumi, and other cities. The best works of national drama, aimed at promoting the ethnocultural identity of the Ukrainian nation, were presented to a wide range of the community: "Nazar Stodolya" by T. Shevchenko, "Zaporozhets beyond the Danube" by S. Gulak-Artemovskiy, "Natalka Poltavka" by I. Kotlyarevskiy, "Shelmenko the Batman", "The Matchmaking in Goncharivka" by H. Kvitka-Osnovianenko, "The Profiteer, or the Spider", "True Story", "The Captive", "After the

Inspection", "Give the Heart Freedom and it Will Lead You into Slavery", "They Made Fools of Themselves" by M. Kropyvnytsky, "Bondarivna", "The Wise Man and the Fool", "The Servant Girl" by I. Karpenko-Karyi, "Night before Ivan Kupala", "Chasing Two Hares", "Turn but do not Twist" M. Starytskyi, "Christmas Night" by M. Lysenko, "Red Shoes" by O. Zakharenko, "Harkusha" by O. Storozhenko, "World Thing" by O. Pchilka, "The Victim" by V. Barvynskyi, "Sin and Punishment" by N. Tretiakov, "Uncle's Illness" by O. Samiyenko, "Pidhoryane" by I. Hushalevych, "Lost Paradise" by I. Togobochnyi, "Unhappy Love" by L. Manko and others [8, 410]. Theatrical performances were a real holiday for both Ukrainians living in these territories and for the polytechnic community and were always sold out. Promoting national culture, presenting a wide range of national repertoire of various genres introduced the audience to Ukrainian culture, traditions attracted them to the Ukrainian theatrical art. Thus, the activities of prominent national theatrical figures popularized Ukrainian culture among a wide range of polyethnic audiences. Numerous reviews on the pages of local periodicals, dedicated to outstanding masters of the Ukrainian stage, confirm the fact that viewers and reviewers perceived their work as deeply national, and therefore – a culture-forming one.

Conclusions. During the imperial colonization of culture, prominent theatre figures focused on preserving ethnocultural identity, consolidated around the creation of a national multi-genre repertoire, that professed and presented the traditions, and worldview values of Ukrainians contributed to national self-affirmation and the preservation of the cultural identity.

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