

УДК 323.1:316.347
DOI 10.32461/2226-3209.1.2024.302027

Цитування:

Pogrebniak G. (2024). Culture of National Minorities in Modern Art History Discourse. National Academy of Managerial Staff of Culture and Arts Herald: Science journal, 1, 42–48 [in English].

Погребняк Г. П. Культура національних меншин у сучасному мистецтвознавчому дискурсі. Вісник Національної академії керівних кадрів культури і мистецтв : наук. журнал. 2024. № 1. С. 42–48.

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CULTURE OF NATIONAL MINORITIES IN MODERN ART HISTORY DISCOURSE

The purpose of the article is to research the artistic experience of the presentation of the culture of national minorities, in particular the Roma, in music, theatre, choreographic, and screen art and to determine scientific guidelines for the adaptation of models of creativity, which will contribute to the optimisation of the cultural process in Ukraine.

Research methodology. In developing the topic, the author comprehensively applied the methods of scientific analysis, comparison, and generalisation. Analytical and systematic methods in their unity were involved for consideration of the art history plane of the problem. **The scientific novelty** of the research lies in the fact that the traditions of Roma cultural heritage are investigated in the context of composer and directing practices of music, choreography, theatre, and screen arts and became the subject of a special study for the first time. The appropriateness of using the systematic method in studying the features of Roma culture, presented in various types of art, has been proven. A comprehensive analysis has been carried out and the peculiarities of the production of works of art based on the traditions of Roma culture have been revealed. **Conclusions.** The materials presented in the article expand the arsenal of knowledge regarding the specifics of the Roma national culture represented by means of musical, stage, choreographic, and screen art; enable their use in educational courses, creation of educational and methodical literature on history, theory and practice of culture, music, theatre, choreographic, cinema, television, directing.

Keywords: cultural traditions, Roma cultural heritage, Roma art, Roma integration, musical art, theatre, choreography, cinematography, television, directing, identification, opera.

Погребняк Галина Петрівна, доктор мистецтвознавства, доцент, професор кафедри режисури та акторської майстерності імені народної артистки України Лариси Хоролець Національної академії керівних кадрів культури і мистецтв

Культура національних меншин у сучасному мистецтвознавчому дискурсі

Мета статті полягає у вивченні мистецького досвіду презентації культури національних меншин, зокрема, ромів у музичному, сценічному, хореографічному і екранних мистецтвах та визначенні наукових орієнтирів адаптації моделей творчості, що сприятиме оптимізації культурного процесу в Україні. **Методологія дослідження.** У розробці теми автором було комплексно застосовано методи наукового аналізу, порівняння, узагальнення. Аналітичний та системний методи у своїй єдності, було залучено для розгляду мистецтвознавчої площини проблеми. **Наукова новизна** дослідження полягає в тому, що традиції ромської культурної спадщини досліджуються в контексті композиторських та режисерських практик музичного, хореографічного, театрального та екранних мистецтв і вперше постала предметом спеціального дослідження; доведено доречність використання системного методу у вивченні особливостей культури ромів, презентованої в різних видах мистецтва; здійснено комплексний аналіз та виявлено особливості продукування мистецьких творів, базованих на традиціях ромської культури. **Висновки.** Викладені у статті матеріали розширюють арсенал знань щодо специфіки національної культури ромів, представленої засобами музичного, сценічного, хореографічного та екранного мистецтва; уможливають їх застосування в навчальних курсах, створенні навчально-методичної літератури з історії, теорії та практики культури, музики, хореографії, театру, кіно, телебачення, режисури.

Ключові слова: культурні традиції, ромська культурна спадщина, ромське мистецтво, інтеграція ромів, музичне мистецтво, театр, хореографія, кінематограф, телебачення, режисура, ідентифікація, опера.

Relevance of the research topic. Culture is the main asset of every nation, every people. It is in culture that the originality of the national outlook,

the national image of the world, is reflected. Today, humanity has realized that the process of assimilation of various ethnic groups, the

disappearance of their cultures, which carry powerful national codes, can cause a global cultural catastrophe. The existence of human civilization now directly depends on the preservation of the identity and cultural uniqueness of national minorities, in particular, the Roma. The cultural traditions of the Roma, presented in the works of music, theatre and screen arts, are of significant research interest.

Analysis of research and publications. Many studies by both domestic and foreign authors are devoted to the problems of preserving the culture and cultural heritage of national minorities. Among Ukrainian researchers, we can name such scientists as V. Almashii, I. Herasymov, O. Horbunova, L. Mazuka, V. Pysarenko, O. Rafalskyi, O. Rudnitska, N. Stavyska, D. Tkachuk, O. Yaremchuk, and others.

D. Tkachuk in the article "National Minorities as Objects-Subjects of State Ethnopolitics" examines the factors that contribute to ensuring the rights and freedoms of national minorities, identifies threats to national minorities, outlines the apparatus of research into the processes of national minorities, examines and analyses the concept of "national minorities", reveals the regulatory consolidation and implementation of their rights, analyses important international documents that define their rights and obligations [10]. V. Almashii claims that "revival and development of a full-fledged spiritual life of the Ukrainian nation, numerous ethnic groups – the process is too complicated, contradictory, and long in time" [1, 54]. O. Yaremchuk and V. Pysarenko in the article "National Minorities, Cultural Self-Identification and the Realism of Principles of Tolerance in State Ethnopolitics" consider the problems of national minorities, the main principles of tolerance, clarify the essence of cultural self-identification in the context of state ethnopolitics. Scientists point out that "the main goal of state ethnopolitics is to promote national unity through the improvement of inter-ethnic relations, preservation of cultural heritage and ensuring the rights of national minorities" [13]. I. Herasymov investigates the problems of the Roma national minority. He writes that in Ukraine "Roma still remain a vulnerable and discriminated population category. Due to socio-economic, cultural and historical reasons, the majority of representatives of the Roma minority belong to the poorest stratum of the population of our country." In the article "Roma Organisations in Modern Ukraine", the author points out that "persistent negative stereotypes about them are firmly rooted in the minds of Ukrainian citizens" [2, 51]. O. Rudnitska in the article "Sociocultural Integration of the Roma into Ukrainian Culture of

the XXI Century (based on the work of Ihor Krikunov and Petro Chorny)" investigates the sociocultural integration of Roma into Ukrainian culture of the XXI century, attempts to identify the phenomenon of Roma art among famous Ukrainian figures scene, traces the relationship and mutual influences of their creativity on the formation of Ukrainian culture [8].

The analysis of the literature showed that scientists mostly study the problems of national minorities related to the difficulty of survival and adaptation in society. Less attention is paid to the analysis of cultural traditions and heritage of national minorities (in particular, the Roma national minority) and their interpretation by various types of art. In this article, the author will try to eliminate such a gap in the modern scientific discourse.

The purpose of the article is to study the artistic experience of the presentation of the culture of national minorities, in particular, the Roma in musical, screen and stage arts, and to outline the scientific guidelines for adapting models of directorial creativity to the optimisation of the cultural process in Ukraine.

Presenting the main material. In the days of Ukraine's independence, the problem of preserving and restoring the culture of national minorities and their cultural heritage became key. In order to revive and develop the full-fledged spiritual life of the Ukrainian nation as well as numerous ethnic groups [1, 54], the rights of national minorities in our country are enshrined at the legislative level. In the Law of Ukraine: On National Minorities in Ukraine, it is written that "the state guarantees all national minorities the right to national and cultural autonomy: the use and teaching of their native language or the study of their native language in state educational institutions or through national cultural societies, the development of national cultural traditions, the use national symbols, celebrating national holidays, practicing one's religion, satisfying needs in literature, art, media, creating national cultural and educational institutions and any other activity that does not contradict the current legislation" [4].

When talking about such a national minority as "Roma" or "Gypsies", it should be kept in mind that this is a collective concept. So, for example, they call "Latin Americans" or "Slavs". There are many Gypsy sub-ethnic groups in the world. We will remind that the Roma ethnic group includes such nationalities as: Crimeans, Plashchuns, Ursars, Lavars, Serbs, Kotlyars, Vlachs, Manush, Rytans, and others. They speak different dialects of the Gypsy language, differ in clothing, lifestyle, and religion. But all Roma are united by the

national anthem and a blue-green flag with a red wheel in the middle (a symbol of the eternal road).

Settling in the territories of other ethnic groups, Roma joined life among other peoples, integrated into society, gradually changed, adopted religion and certain cultural features. However, it is the Gypsy traditions that have developed that form the basis of Roma identity. It is interesting that the traditional costume of such a sub-ethnic group as Kotlyari, which included a bright long skirt, coins woven into women's braids, and a wide leather belt for men, became a kind of standard for the idea of Roma among many Europeans. Despite the difficult fate, centuries-long persecution, misunderstanding on the part of other peoples, the Roma did not dissolve among other peoples, but preserved their anthropological type (i.e. typical appearance), language and unique cultural community. And this, in particular, in Ukraine, was facilitated by the fact that the state implemented the right to self-determination recognised by the world community, outlined the most important priorities of national policy, and determined the complete restoration of the spiritual life of ethnic communities based on the principles of taking into account their interests in terms of language, culture, and traditions, created for favorable conditions are appropriate for this [1, 54].

The cultural traditions of the Roma, as well as their art, are related to a specific way of life, because their ancestors, who left India, did not own land and real estate, so they were forced to migrate. It should be noted that in some countries of the world, Roma are still constantly moving and do not have a permanent place of residence. The European peoples, among whom the Roma ended up as a result of centuries-long journeys, lived settled and did not accept the nomadic lifestyle and even their traditional occupations: horse-breeding, blacksmithing, fortune-telling, healing, trade, etc. According to O. Yaremchuk and V. Pysarenko, "the national model of ethnopolitics is developed based on the features of the country's history, the ethnic composition of the population, the level of its socio-economic and political development, socio-cultural and confessional features" [13, 54].

Speaking about the traditional activities of the Roma, one cannot fail to mention music and dance. Each country has a special Romani musical tradition. The art of the Spanish Roma is world famous: cante jondo – a special vocal style and flamenco – a special dance style. They formed in the Spanish province of Andalusia and absorbed various traditions. "Poema sobre la gitana Sigiriya" ("Poema sobre la gitana Sigiriya"), where sigiriya is one of the forms of cante jondo, and "Poem about cante jondo" ("Poema del cante jondo") were

dedicated to the Roma art of cante-khondo. E. Dianova points out that in the "Poem about Cante Khondo" the reader was "presented with a complete work, united by leitmotif images, a place of action, unity of time. The main theme of "Poems..." is life under the threat of violent death, confrontation between the individual and the world, the abyss of mythical elements, hopelessness" [3]. "Poem about kante kondo" had many stage versions, in particular, in Ukraine. Fascinated by the work of Federico García Lorca, the iconic Ukrainian actress and director Raisa Nedashkivska created her own monologue "Cante Hondo" in her youth, which Ivan Mykolaichuk praised (though not only he) [9]. This sold-out performance has been shown on the stage of the Kyiv Youth Theatre for many years.

E. Kovalevska in the article "Spanish passion on the Ukrainian stage" points out that "the Spanish flamenco dance originates from Andalusia and has a centuries-old history in which multinational cultural traditions are interwoven", in particular, the culture of such national minorities as Jews, Muslim Moors (Moriscos), gypsies. The author notes that "the first documentary mentions of flamenco date back to the end of the 18th century, but the dance originated two centuries earlier. The first flamenco dancers were nomadic gypsies who settled in Spain, later the dance took root among local residents as well" [6]. Thus, the Roma played a key role in the development of such a choreographic form as flamenco, the styles of which are usually distinguished by the pattern of the rhythm. In addition, flamenco dance should be perceived only in the synthesis of choreography, music, and singing. It is known that the song that accompanies the dance usually tells a whole story. In Ukraine, K. Stepanovych, V. Kostenko, M. Kucherova, and L. Fernandes successfully demonstrate their vocal skills in this type of creativity.

Back in the 19th century, the largest Flamenco Theatre in the country was created in Spanish Barcelona – Palacio del Flamenco, restored in 1920. Today, this theatre usually shows three-night performances, where directors and choreographers present different styles of flamenco (farruca, fandango, tona, segirija, sole) in traditional costumes. In each such show, about 20 performers perform in front of the audience. They demonstrate on stage the intense expression (bailaores) of choreographers in traditional costumes, the performances of singers (cantaores), an amazing symphony of sounds performed by musicians. All these powerful components are combined by the directors in a powerful flamenco performance [12], based on a complex cultural tradition that arose

thanks to the unique collaboration of Roma, Arab, Sephardic, and Andalusian cultures.

One of the most famous flamenco performers in the world is Tomás de Madrid. An ardent supporter of flamenco, he opened the “Cafe of Suitors” in Madrid (1970), which became a unique artistic centre where the choreographic traditions of flamenco were respected. E. Kovalevska claims that it was in this cafe that his famous choreographic performances “Dedication to Manuel Machalo”, “Romantic Forge”, “Women's Drama” (based on García Lorca's work “The House of Bernarda Alba”) were staged. In 1983, Tomás de Madrid created his own troupe “Flamenco Theatre”, from which he has been touring the world since then” [6].

Performances of the Flamenco Theatre directed by Tomas de Madrid (“Love Story”, “Passion”, “Dance Roads”) have been repeatedly shown in Ukraine and aroused considerable public interest. The flamenco performances created by Ukrainian masters, in particular “Cantes del silencio”, create no less resonance in the audience. This performance was included in the repertoire of the Les Kurbas Theatre Centre. In addition, the audience applauds the brilliant concert programs of domestic flamenco performers, who are often performed on the stage of the Actor's House in Kyiv.

It should be noted that in Ukraine flamenco art is appreciated not only at the level of audience perception, but also among professional choreographers. Flamenco schools and studios exist in many cities of Ukraine: “Duende”, “Suspiro”, “Flamenco Street”, “Flamenco School” (Kyiv); “Soleadas” (Odesa), “Solas de Flamenco”, “Junta del ritmo” (Kharkiv) and others. Flamenco choreographic centres regularly host master classes with the participation of such famous dance masters as Javier Martos, Nuria Leyba, Natalya Merinho, Juan Polvillo, and La Lupi.

Flamenco art is also appreciated at special choreographic festivals, the largest and most influential of which take place in Seville (“Bienal de Flamenco”), London, Albuquerque and other countries. Flamenco festivals are also organised in Ukraine, including the Lviv “Fandango de Ukraina”, characterised by its choreographic traditions and musical specificity.

Cinematographers were also interested in the unique world of flamenco. The distinguished Spanish director Carlos Saura is one of the most ardent supporters of flamenco art among filmmakers. Throughout his creative life, the master repeatedly addressed the topic of flamenco both on the screen and on stage. Analysing the filmography and theatre productions of the

director, we will see that films named “Flamenco” were created under his authorship in 1955 and 1995, in 2010 the film “Flamenco, Flamenco” was released, and in 2009 he created the stage musical show “Flamenco Today”. In the documentary film “Flamenco” (1995), the author-director includes the performances of the best flamenco singers, choreographers and guitarists. Carlos Saura invites such famous flamenco performers as Quetama, Manolo Sanlucar, Jose Meneze, Manzanita, Joaquin Cortes, Enrique Morente, Paco de Lucia, La Paquera de Jerez to the production of the film. Under the steady gaze of cinematographer Vittorio Storaro (Oscar Award winner), they present thirteen flamenco rhythms to the audience: fast bularias, pensive farruca, painful martinet, satirical fandango de huelva. In addition, the tape visualises the rhythms of tangos, tarantas, alegrías, sigirias, soleas, guajiras of patrician women, peteneras about the death sentence, villanchicos and the final rumba. Director Carlos Saura and composer Isidro Muñoz present the world of flamenco in the film in such a way that songs, dances and guitar playing are extremely subtly combined in an intense, closed and dramatic screen space.

K. Saura also dedicated the films “Bloody Wedding” (1981) and “Sorcerer's Love” (1986) to the traditions of Roma cultural heritage. Both tapes are screen adaptations of Federico García Lorca's play “Sorcerer's Love” using the musical and choreographic language of flamenco. The musical “Bloody Wedding” reveals to the audience the secret of the artistic laboratory of the choreographic troupe of Antonio Gades, which is involved in the creation of flamenco: from the make-up of the performers, dressing of costumes to the study of dance pas. The audience sees “rehearsal breaks, repetitions, rehearsal clothes and a minimal, empty space with windows giving way to Gades' beautiful choreography, where he and Cristina Oyos play enchanting soloists in this story of love destroyed by a cruel, repressive culture” [14].

The musical film “Sorcerer's Love” was shot by K. Saura based on the ballet of Manuel de Falla. The film tells the tragic story of Carmelo (Gades), who is in love with Candela (Cristina Oyos), who was forced to marry someone else by gypsy law. The main participants of the tape are again members of the flamenco dance troupe of Antonio Gades. According to H. Cicmil, “flamenco choreography, which is equally divided into dramatic passages and dance scenes, seems to prevail over drama, the story is told more with eyes and hand gestures than with words.” The author is convinced that “spiritual fire, which is born in the

duel between love and death, is embodied in the famous scene "Ritual Dance of Fire" [14].

It should be noted that Ukrainian theatre directors also repeatedly resorted to the interpretation of Federico García Lorca's tragedy "Sorcerer's Love". So, for example, L. Zamorska points out that violent Roma passions raged on the Small Stage of the Ternopil Drama Theatre during the performance "Bloody Wedding". The 15th All-Ukrainian Festival "Ternopil Theatre Evenings" was opened with F. G. Lorca's tragedy "Bloody Wedding" in the production (director A. Verveiko) of the performance theatre "BEDLAM". Debut" [5]. Even in pre-war times, the theatre season at the Kulish Kherson Cloud Academic Music and Drama Theatre was opened with the premiere of the tragedy based on Federico Garcia Lorca's song "Bloody Wedding" directed by Kakha Hogidze [11]. For some time, the tragedy "Bloody Wedding" was shown on the stages of the M. Zankovetska and I. Franko drama theatres and other theatres.

Among other traditions of Romani cultural heritage, the violin art of the Romanian and Moldovan Roma, who perform the so-called leutarian music, the name of which comes from the name of an ancient plucked instrument, is widely known. It is interesting that the Leutars created their own musical style, and the Roma, who adopted the culture of the peoples among whom they found themselves, borrowed the manner of Romanian musicians and introduced their traditional features. The art of travelling leutars was presented in one of the best films of Moldovan director Emil Lotianu, "Leutars" (1972).

In the film, created in collaboration with the outstanding composer of the 20th century Yevgeny Doga, the main principles of the author's directorial model were vividly embodied. These creative achievements were highly appreciated by the international cinematographic community. The film was awarded the second prize (Silver Shell) of the international film festival in San Sebastian, as well as a special prize of the jury of the same film forum. In addition, the film was presented at the international film festival in Naples, where the director received the Silver Nymph prize. The director's achievements in the coverage of Roma musical art were also recognised with a special diploma of the international film review in Orvieto.

Sometimes literary works devoted to the problems of Roma existence in society become the basis of musical, choreographic, and screen productions. This happened, for example, with the novel "Carmen" by Prosper Mérimet, which told the story of the tragic fate of the gypsy Carmen. It is known that in 1873, Henri Méliac and Ludovic

Galévy created a libretto based on this novella, which became the basis of Georges Bizet's opera. This opera, in the music of which the composer used Spanish and Roma folk songs, flamenco motifs, is still the most popular in the repertoires of all opera houses in the world. It is interesting that such a prominent artist as Thomas de Madrid is known not only as a dancer. In 1997, he choreographed Bizet's opera Carmen, which was presented at the Edinburgh Opera Festival. The famous Plácido Domingo was invited to participate in the production [6].

It is important that well-known masters of screen culture also participated in the performance of the opera "Carmen" on stage. For example, the famous Italian theatre and film director, artist, screenwriter and producer Franco Zeffirelli staged the opera "Carmen" twice: at the Vienna Opera House, as well as on the stage of the world-famous Arena di Verona concert venue. The director presented his productions in massive scenery, surprised the audience not only by creating grandiose mass scenes, but also by bringing live animals onto the stage. Whereas in 2003, Franco Zeffirelli also presented the screen version of the opera "Carmen".

It should be noted that the story of the tragic life of a gypsy woman, Carmen, is one of the most popular plots in the entire century-long history of cinema, because film adaptations of the opera of the same name by J. Bizet, musical films based on the novella by P. Merime, appeared in the world practice of cinema and television more than seventy. Thus, in 1983, K. Saura presented a choreographic and musical adaptation of Merime's novella "Carmen" on screen. A troupe of flamenco dancers under the direction of Antonio Gades was involved in the work on the painting.

It is noteworthy that the talented film was highly appreciated by the international cinematographic community and became the dominant winner of the Academy Award in the category "Best Film in a Foreign Language", and was also included in the main competition of the Cannes Festival in 1983 and received the prize for artistic contribution. In addition, the 1985 film won the BAFTA Award for Best Foreign Language Film. Let us name the other most successful screen works: "Burlesque on Carmen" (1915) by Ch. Chaplin; "Carmen" (1918) by E. Lyubicha; "Carmen" (1926), by J. Feyder; "The Loves of Carmen" (1927) by R. Walsh; "Carmen" (1945), K. Jacques; "Carmen Jones" (1954) by O. Preminger based on the musical by O. Hammerstein; Carmen (1983) by K. Saura; "Prunom Carmen" (1983) Zh.-L. Godar; "Carmen" (1984) by F. Rossi; "Carmen" (2003) V. Aranda.

Scientific novelty. Cultural traditions of national minorities and traditions of Roma cultural heritage are explored through the prism of composer and director practices in music, choreography, theatre, and screen arts. The presentation of Roma cultural heritage in modern stage and visual culture became the subject of a special interdisciplinary study for the first time in domestic art history. The author substantiates the expediency of using the systematic method in studying the peculiarities of the culture of national minorities and the Roma cultural heritage, presented in the direction of various types of art. The researcher carried out a multi-vector special analysis and revealed the peculiarities of the production and distribution in society of stage and screen works of art based on the traditions of the culture of national minorities and the traditions of the Roma cultural heritage.

Conclusion. As a result of the study of works of musical, theatrical, choreographic, and audiovisual arts, which present the traditional culture of national minorities, in particular, the Roma, specific directorial means of creating an artistic product were identified and analysed. The researcher has identified scientific guidelines for adapting the author's models of composing, directing and performing creativity to the traditions of national minorities, which will contribute to the activation of cultural and artistic processes in Ukraine.

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*Стаття надійшла до редакції 09.01.2024
Отримано після доопрацювання 13.02.2024
Прийнято до друку 20.02.2024*