

SUMMARIES

PICTORIAL SHEVCHENKIANA

Chehusova Zoya

ARTISTIC SHEVCHENKIANA IN THE SECOND PART OF THE XXTH – EARLY XXIST CENTURIES

(Commemorating the 50th Anniversary of the Shevchenko National Prize
and the 200th Anniversary of Birthday of Taras Shevchenko)

The article **Artistic Shevchenkiana in the Second Part of the XXth – Early XXist Centuries** is timed to the 50th jubilee of the Shevchenko National Prize – a highest state prize of Ukraine for works of literature and arts, as well as to the great national date which is being widely observed in the whole world in 2014 – the 200th anniversary of birthday of the Ukrainian national Genius Taras Shevchenko. The article is a result of a new art-critical comprehension of the heritage of Shevchenko as a painter, as well as of creation of the outstanding Ukrainian artists pertinent to it and inspired by the Shevchenko's themes, Shevchenko's motifs which are present in numerous works of the Ukrainian visual artists of all generations in the second part of the XXth – early XXist centuries. Thus, the submitted article visually shows continuity and infinity of this powerful artistic tradition, attaches a contemporary to the unique Shevchenko's world, and urges him to comprehend grandeur of the Ukrainian Prophet.

For the first time in the Ukrainian independence period, it has been offered an art-critical research analyzing and highlighting an unending theme of the artistic Shevchenkiana of notable Ukrainian painters, graphic artists, sculptors, and masters of decorative and applied arts. Among them are such famous artists, laureates of the Shevchenko National Prize as Mykhailo Derehus, Vasyl Kasiyan, Olena Kulchytska, Heorhiy Yakutovych, Karp Trokhymenko, Mykola Hlushchenko, Tetyana Yablonska, Serhiy Shyshko, Maria Prymachenko, Marfa Tymchenko, Ivan Marchuk, Mykola Storozhenko, Oleksandr Ivakhnenko, Vasyl Lopata, Yevhen Beznisko, Volodymyr Chepelyk, Feodosy Humeniuk, Anatoli Kryvolap, Valery Kovtun and others whose works have become enduring.

Keywords: Shevchenkiana, Shevchenko National Prize, Shevchenko as a painter, famous artists of Ukraine, painting, graphic arts, sculpture, decorative and applied arts.

Khodak Iryna

FINE ARTS HERITAGE OF TARAS SHEVCHENKO IN THE STUDIES OF FEDIR ERNST

F. Ernst (1891–1942) was motivated to apply to the studies of the T. Shevchenko fine arts heritage owing to his getting a job at the Shevchenko All-Ukrainian Historical Museum, where since 1923 he had been holding an office of the Art Department Head. Having started from describing and authenticating the Shevchenko works within the framework of inventorying the museum's collection and preparing a large exhibition of the

XVIIth–XXth centuries Ukrainian portrait (1925), the scholar proceeded to arranging the exhibitions *Taras Shevchenko against the Background of His Epoch* (1927) and *Ukrainian Painting of the XVIIth–XXth Centuries* (1928), as well as to writing an essay on the history of formation of the museum's collection of the Shevchenko works. In 1932–1933, F. Ernst, occupying a position of researcher of the All-Ukrainian Academy of Sciences' Ukrainian Art Cabinet along with working at the museum, was bound to join one of the most fundamental Shevchenkological projects of that time – the academic Complete Works of the artist. In the time of the scientific community's trembles caused by personnel purges and reports on mastering the Marxist methodology, there was a certain risk and ingratitude in writing of the introductory monographic article titled *Shevchenko as a Painter against the Background of His Epoch* for the volume covering the fine arts heritage. Although the political situation in the country has affected the study, introducing a vulgar sociological component to it, we should deem it a successful attempt of interpreting the Shevchenko pictorial works in the context of arts and artistic life of the late XVIIIth – early to mid-XIXth centuries, first of all in Ukraine.

While doing the mentioned research, F. Ernst wrote the article *Shevchenko's Painting "The Slave"* (1933), where he associated the painting, better known as *Peasant Family*, with the painter's poem *The Slave*. Such an interpretation of one of a few T. Shevchenko's pictorial genres correlates with the statement made by Ernst in his article *Shevchenko as a Painter against the Background of His Epoch* that during his academic period, the artist frequently realized his message both in poetic and pictorial forms.

Keywords: Shevchenko studies, art history, fine arts heritage, artist, exhibition, research, complete set of works.

Skliarenko Halyna

INTERPRETATION OF THE TARAS SHEVCHENKO WORKS IN THE XXTH CENTURY UKRAINIAN ART

The interest in creation, personality and heritage of Taras Shevchenko defines one of the permanent trends in the Ukrainian culture and art which developed as long ago as in the XIX century. Now, the interpretation of his works outlines the important trend of the national humanities. However, a special role of the artist in forming the national culture has generated in Ukraine, in the course of the poet's life already, a kind of his *cult* involving various ideological forces, meanwhile using somehow or other his name and image for their own purposes. Under the conditions of Ukrainian statelessness and dramatic processes of social and cultural development, the image of Shevchenko and his diverse heritage became a catalyst for social movements and artistic trends.

The article traces the evolution of the *cult of Shevchenko* in Ukrainian cultural consciousness and art throughout the XXth century, the gradual formation of critical, analytical position on his heritage. An attention is paid to the interpretation of the Shevchenko works by the artists and literary men of Modernist and particularly Avant-gardist schools; the induction of Shevchenko into official Soviet cultural pantheon; as well as to the creation of the huge Soviet *Shevchenkiana*. The creation of individual artists (poet M. Semenko, sculptor I. Kavaleridze) and certain works (a stained-glass window of the artists A. Horska, O. Zalyvakha, L. Semykina, H. Sevruk, H. Zubchenko, destroyed in 1964; the art pieces of modern artists A. Sahaydakovskyi, I. Diurych and I. Podolchak, artistic objects of the group *R.E.P.*, etc.) were the basis for elucidating the ways of *expansion* of figurative and semantic concept of Shevchenko in the Ukrainian art and cultural consciousness. It is emphasized that the discussions *about Shevchenko* still not only actualize

the value of his artistic heritage, but also contribute to the development of Ukrainian culture and ascertainment of the ways of self-determination and modernization.

Keywords: Taras Shevchenko, Ukrainian culture, *cult of Shevchenko*.

Lamonova Oksana

VOLODYMYR YURCHYSHYN'S EDITIONS OF TARAS SHEVCHENKO

In the mid-1960s, in the Ukrainian graphic arts, there initiated and won the struggle for the book synthesis; and this concerned not only the illustration, but also design – harmonious and integral, of the whole book in general. That was the time when Volodymyr Yurchyshyn (1935–2010) started his artistic career. The Ukrainian graphic arts of the mentioned period gave us many talented painters-illustrators (H. Yakutovych, H. Havrylenko, S. Adamovych, O. Danchenko and others). But in the realm of book design, V. Yurchyshyn presumably occupies the leading position. Unfortunately, the life and heritage of this great master, a winner of the Shevchenko National Prize (1990), still remain scantily examined. All the books illustrated by V. Yurchyshyn are characterized by not only for harmony but also by a special and unique *melody* (it is not coincidence that there are so many musical publications among them!). Decor is usually very continent, short-spoken, but at the same time very exquisite. Its feature is the creative applying of Ukrainian folk ornament. A great deal of the V. Yurchyshyn works is dedicated to the editions of Taras Shevchenko. This article considers and analyzes in detail those of them that are kept at the Maksym Rylsky IASFE library: Museum of Taras Shevchenko in Kyiv. – Kyiv: State Publishing House of Fine Arts and Musical Literature, 1960; Folk Songs to the Words of Taras Shevchenko. – K.: Academy of Sciences of the Ukrainian SSR, 1961; The Complete Works of Taras Shevchenko in 10 vols. – Kyiv: Academy of Sciences, 1963; *Shevchenko T. Testament* (in languages of the world). – Kyiv: Naukova Dumka, 1964; *Doroshenko K. Lay on Great Kobzar*. – Kyiv, Youth, 1965. They all belong to the early period of Volodymyr Yurchyshyn. However, the very different nature of these publications allows studying at most the ways of forming of individual style of this outstanding Ukrainian artist, a unique master of the book design.

Keywords: Volodymyr Yurchyshyn, Ukrainian graphic arts of the mid- to late XXth century, book art.

Kosytska Zinayida

UKRAINIAN ART OF PAPER CUTTING IN THE LATE XXTH – EARLY XXIST CENTURIES IN CONTEXT OF THE SHEVCHENKO THEMES

The article considers *vytynanky* (pieces of paper cutting art) of the Ukrainian masters in the late XIXth – early XXist centuries, dealing with the Shevchenko themes.

Master of the Petrykivka painting H. Hrechanova was one of the earliest masters, who created the illustrative panels for the Shevchenko poems in technique of *vytynanka* (paper cutting out) (cycle *Kateryna*, 1987). Some of her followers were A. Avdiyenko (*Cherry Orchard by the Hut*, 1989) and N. Novoselia with his work *Taras Shevchenko*, 2008.

Since the 1980s, some new artistic trends in paper cutting out have been initiated by Liudmila Mazur from Hkmelnytskyi, with her work *Prychynna* (Madwoman) (1989).

An innovatory approach to paper cutting out was also shown by the graphic artist Mykola Telizhenko from Cherkasy (*A Village in our Ukraine*) (1998), *A Portrait* (2005), *Honour to Kobzar* (2009), *Kholodnyi Yar (Cold Ravine)* (2009).

There are a wide variety of works dealing with the Shevchenko themes [*And the People Will be on Earth* (1983), *Poplar* (1983) by M. Reminetska; *Poplar* (1995) by O. Hordynska; *Cherry Orchard by the Hut* (1980), *Willow of Taras Shevchenko* (1980) by D. Mymryk; *A Dream of Shevchenko* (1989), *Kateryna* (1989) by K. Hurzhiy-Krokhmalenko; *And Will be Son, and Will be Mother...* (2013) by D. Vlasiychuk; *Poplar* (2009) by T. Kramerenko; and *O, My Sunset Glow* (2012) by N. Huliayeva].

The examination of these works gives us evidence about inexhaustible creative potential of the Ukrainian masters, about the striking works dealing with the Shevchenko themes made in technique of paper cutting out in the late XXth – early XXIst centuries.

Keywords: «vytynanka», paper cutting, work, masters, tradition, novation.

Serzhant Liudmyla

A THEME OF SHEVHENKO IN UKRAINIAN CHINAWARE AND DELFTWARE

The article deals with the subject of the interpretation of Taras Shevchenko and his works in Ukrainian porcelain and earthenware, production of which constituted a strong industrial sector in the twentieth century. At the same time, it was a kind of national decorative art system enjoying its own artistic and expressive means, techniques of shaping and decorating defined by the range of themes and images.

Among the topics continually chosen by Ukrainian artists, the personality and artistic heritage of Taras Shevchenko occupied particular place, having become the dramatic embodiment of the national style in arts.

We have made an attempt to analyze the individual ceramists works and factory mass products – figurines, decorative vases, dishes, plates, gift mugs, tea sets, dinner services, and souvenirs – trying to highlight this bright artistic phenomenon in different aspects: as the evolution of the artistic language; as a variety of approaches and solutions of the artist's self-realization; as the paradoxical use of Shevchenko by the Soviet propaganda for political purposes, as a 'worker-peasant' poet; as one of the lyrical flows in Ukrainian porcelain and earthenware art, etc. The subject of the study were the products of Mezhyhirska Kyiv porcelain factory, Budy faience factory, Baraniwka, Polonne, Korosten, Dovbysh porcelain factories, Kiev experimental art-ceramic factory, and other enterprises, as well as the works of artists I. Ukrayinets, S. Patkovski, B. Sandomyrska, O. Yarosh, P. and P. Ivanchenko, O. Sorokin, V. Kravtsevich, S. Sarapova, M. Starchenko, I. Tkachenko, I.Vitska. A. Dibrova, V. Kovalchuk, M. Nikolaev, B. Pyanida, G. Chernova, V. and M. Tregubov, O. Zhnykrup, V. Shcherbyna, S. Holembovska, O. Rapai, M. Timchenko, V. Pavlenko, G. Pavlenko, Chernychenko, and others.

Shevchenko's universe embodied in porcelain and faience during the period over 150 years took an important place in the cultural heritage of our nation meeting its spiritual and aesthetic needs in changing historical realities.

Keywords: porcelain ware, delftware (faience), Shevchenkiana, art style.

Orlova Nadiya

LUKYAN ALEXEYEV'S ALBUM

(Some Traits of Taras Shevchenko's Pictorial Heritage)

The article gives new materials dealing with the Taras Shevchenko drawings made by him in exile while being in Novopetrovsk fortress: *Portrait of Lukyan Alexeyev, Novopetrovsk Military Stronghold. Battery # 2, Novopetrovsk Military Stronghold and a View of Stanytsia Nikolayevska*. These drawings are kept in the Taras Shevchenko National Museum.

The author analyzes the previous papers on the drawing *Portrait of Lukyan Alexeyev* which, in the literary circles, has also the titles *Portrait of the Stranger with a Guitar, A Guitar Player, A Guitar Player in Soldier's Uniform, Portrait of His Comrade-in-Arms* and dated 1848 – the time of its author's residence on the Aral expedition. The personality of the portrayed man had been examined by the scholars as a portrait of Kh. Werner, Ye. Alexeyev, K. Rybin, and O. Maksheyev.

The article's author has accepted the attribution of the drawing under study as *Portrait of Lukyan Alexeyev (Novopetrovsk Military Stronghold. 1856–1857)* suggested by the researcher Glaphira Palamarchuk.

As the amicable keepsakes, the drawings *Portrait of Lukyan Alexeyev, Novopetrovsk Military Stronghold. Battery # 2, and Novopetrovsk Military Stronghold and a View of Stanytsia Nikolayevska* have been given at the Novopetrovsk Military Stronghold by Shevchenko to his comrade-in-arms Lukyan Alexeyev, a Cossack captain.

Comparing the inscriptions on the back of these drawings of Shevchenko made by unknown person with the manuscript of the L. Alexeyev diary, with autographs of his poetry and texts from homemade Alexeyev album *Caricatures* (kept in collection of the Taras Shevchenko National Museum as well), it has been succeeded to ascertain that there was the handwriting of the Cossack captain himself on the inscriptions.

While visually inspecting the Shevchenko drawings, we have observed that they have twists and a section (all vertical) in order of size of the album's sheets; at the left section, they have the typical needle apertures since the album was stitched by the owner. Therefore, the drawings were a part of a separate chapter, with the half-title *T. H. Shevchenko*, of the album *Caricatures*. The titles of these drawings on the back of the sheets were written by the author himself, Lukyan Alexeyev. Supposedly, it might be said about the *Portrait of Lukyan Alexeyev*, however the latter came to us pared down to contour of the drawn figure. The Taras Shevchenko National Museum has received the mentioned drawings as the separate sheets.

Keywords: Lukyan Alexeyev's album, Taras Shevchenko, *Portrait of Lukyan Alexeyev, Novopetrovsk Military Stronghold. Battery # 2, Novopetrovsk Military Stronghold and a View of Stanytsia Nikolayevska*, album, pictures, attribution.

Kuksa Nadiya

CHYHYRYNSHCHYNA ANTIQUITIES IN TARAS SHEVCHENKO'S PICTORIAL HERITAGE

The antiquities of have been always within eyesight of patriotic-disposed representatives of the community. Nevertheless, none of the outstanding personalities in the field of popularizing the Chyhyrynshchyna antiquities of the past and present has reached a sort of perfection up to now, as Taras Shevchenko has managed to do.

In the 1840s, Taras Shevchenko twice visited Chyhyryn – in 1843 and 1845. In the summer of 1845, the Archeographical Committee sent him, as its non-staff worker, on a mission to Chyhyryn Land *for surveying the monuments*. The impressions received during the first trip to Chyhyrynshchyna and highly intensified by the subsequent visits, have

resulted in a cycle of art works which still have some informative and historical value. Moreover, according to social and political circumstances having arisen in process of time around certain monuments, the works of Taras Shevchenko became the only model for their restoration (the Holy Trinity Church – the watercolour *Motria's Covent*), and revival (*The Chyhyryn Covent*), and even a rare mention of their existence (the aquarelle *Bohdan's Ruins in Subotiv*).

Furthermore, out of seven pictures of Chyhyryn District's corners placed in the Shevchenko's 1845 album, four ones deal with the Subotiv antiquities. The paintings *Chyhyryn Viewed from the Subotiv Path*; *Bohdan's Church in Subotiv*; *sepia In Subotiv. Stone Crosses* have become the earliest representations of Subotiv's sights and precincts. A series of the mentioned art works cited Shevchenko formed a part of his 1845 album.

Keywords: Taras Shevchenko, Archeographical Committee, Chyhyryn Land antiquities, 1845 album.

Sherban Anatoliy, Sherban Olena

SHEVCHENKIANA OF FIGULINE

The image of Taras Shevchenko has become a symbol of Ukrainian struggle for freedom. It excites numerous artists, writers and simply the patriots and is extremely popular. That's why it is widely presented in the Ukrainian art as well, for instance, in ceramics. The earliest jiguline which was made in a while after the poet's death (in the early 1860s) is a plate of highly glazed pottery of the Kyiv-Mezhyhirya faience factory. Later on, in the early XXth century, F. Balavenskyi, F. Chyrvenko, V. Porosnyi, M. Havrylko, I. Ukrayinets and other masters created the figurines, busts, plaques, and plates with the Shevchenko theme.

The raising of making figuline with the poet's images happened in the 2nd half of the 1930s – the period of celebrating his next anniversaries. In the greatest Ukrainian fictile centre Opishnia, such wares were produced mainly by Petro Kononenko. Among the artists of chinaware and delftware, P. Ivanchenko (Kyiv) and Yu. Havryliuk (Horodnytsia) have excelled in creating the wares dealing with the Shevchenko themes. The products after their models were put into mass production in the faience factories of our country.

In the second half of the 1940s – 1970s, the production of ceramic Shevchenkiana were in progress within the framework of the traditions initiated in the previous time. That was favoured by fairly frequent holdings of various (regional, republican, and all-USSR) exhibitions. Among the folk potters, S. Tytov (Verba village, Chernihivshchyna), V. Sovizdraniuk and P. Tsvilyk (Kosiv, Ivano-Frankivshchyna), I. Bilyk, N. Bilyk-Poshyvaylo, V. Omelianenko and P. Omelianenko, and R. Chabanenko (Opishnia, Poltavshchyna) made the sculptural and painted pictures of the poet and characters of his works.

Nevertheless, a new trend of ceramic Shevchenkiana has appeared. The potters-sculptors (O. Zhelezniak, F. Hnidiy, V. Aronets, M. Kikot, T. Demchenko, V. Nikitchenko and others) commenced to create the compositions-plots on the themes of the Shevchenko works.

The plates of highly glazed pottery with photo portraits of Shevchenko (bareheaded) were produced in the Budy factory. The articles of ceramic Shevchenkiana were mass-produced in the Baranivka and Korosten factories. M. Baliuk, V. Narikian, V. Trehubova, V. Ushchakovskiy, A. Hytko, I. Tkachenko, N. Starchenko, N. Halushko and others worked on creating the models.

In the 1960s and later on, the ceramic Shevchenkiana was also produced by the masters of other chinaware and delftware plants and ceramic factories of our country. Among them were Z. Bereza, O. Hrudzynska, M. Denysenko, Ya. Zaharchyshyn, L. Ivkivska, M. Lev-

hanian, V. and N. Protoryevs, H. Kholoptseva, A. Chystohanova, B. Pyanyda, I. Vitsko, N. Harkusha, I. Honcharenko, B. Horbaliuk, O. Zhnykrup, V. Shcherbyna, and others.

During the years of Ukrainian independence, the Shevchenko themes were developed the most by P. Pechornyi.

Keywords: Taras Shevchenko, ceramics, china, faience.

Moisiuk Olha

TRADITIONAL TEXTILES OF CENTRAL POLISSIA IN FINE ARTS HERITAGE OF TARAS SHEVCHENKO

The article analyzes the T. Shevchenko pictorial works, which represented most distinctly the certain interior wares, everyday and holiday clothes of wide sections of the population of the XIXth century Central Ukraine, particularly, the peasantry of different age groups. The chosen discourse of art research in this study allows considering in the modern way the unique Shevchenko drawings and paintings of genre art, where, besides hard social life, the traditional artistic textiles of Ukrainian peasantry are portrayed.

The article contains the analysis of traditional folk textiles, painted on the Shevchenko graphic and pictorial works and chronologically and technologically grouped.

For example, the drawing *Death of Oleh, Prince of Drevliany* (1836) represents a carpet, the geometrical solution of which is determined by technology of weaving typical of traditional carpet weaving on the XIXth century Zhytomyr and Kyiv Polissia. The paintings *A Gipsy-Soothsayer* (1841), *Kateryna* (1842), *Rural Family* (1843), *In an apiary* (1843), as well as a series of graphic works *Bandura-player* (1843), *Matchmakers* (1844), *Village Council* (1844), *Among the Comrades* (1851), *Two girls* (1858), have the components of men's and women's peasant costume, particularly, clothing of children and interior wares. The artist's attentive and without non-ideologized notice of typical components of mode of life and traditional attire allows us to trace the evolution in modelling and adorning of women's chemises and men's shirts, waist dress, to clearly conceive the impartial panorama of significant figurative and plastic conceptions of folk textiles, particularly, the weaving with its ancient sources, archetypes and crystallized etnical and national figurative system. The deep symbolic implication of the Shevchenko works reflects the moral and ethical relationship of the Ukrainians and their spiritual life. The original commentaries written by Shevchenko himself on his own drawings, with frequently referred components of traditional attire, marked by certain ritual actions and solemn occurrences, have proved to be very valuable for scientific study.

Keywords: Shevchenko, painter, pictures, traditional materials, suit, components, dīcor.

LIFE AND CREATIVE WORK OF TARAS SHEVCHENKO IN SCREEN AND THEATRE ARTS

Zahaikevych Mariya

BALLET SHEVCHENKIANA

The images of the Taras Shevchenko poetical work nourish the creativity of many Ukrainian artists of forthcoming generations. They have been embodied in the ballet choreography as well. The latter includes three ballets: *Lileya* by K. Dankevych, *Oksana* by V. Homoliaka, and *Witch* by V. Kyreyko. K. Dankevych's *Lileya* (1940) is deemed to be the most outstanding among them. It has been called a *ballet-song* since there have been widely used the folkloric sources not only as a background for divertissements but also for the musical description of characters. Its première took place in Kyiv. The first director, Halyna Berezina, emphasized the romantic trend, being meanwhile similar to the classical ballet aesthetics. Upon World War II, *Lileya* was staged by V. Vronskiy in Odesa (1945), Lviv (1946) and Kyiv (1956); A. Shekera put *Lileya* on the stage in Lviv (1964) and Kyiv (1976). The new version made its appearance in 2004 being staged by V. Kovtun. The ballet *Oksana* by V. Homoliaka, with widely displayed folk-song elements, was put on the stage in Donetsk (1964, ballet master –R. Kliavin). The one-act ballet *Witch* by V. Kyreyko (1967, staged by A. Shekera) has formed a part of the trilogy *The Lights Heraldng Dawn* moreover comprising two additional one-act ballets by L. Dychko and M. Skoryk. The ballets *Oksana* and *Witch* have not become repertoire, however they have appreciably enriched the dramatic culture.

Keywords: T. Shevchenko, K. Dankevych, V. Homoliaka, V. Kyreyko, V. Vronskiy, V. Kovtun, H. Berezova, A. Shekera, poetry, ballet, choreography, divertissement, Ukrainian folklore.

Kovalenko Yeva

CHOREOGRAPHIC INTERPRETATION OF T. SHEVCHENKO'S *LILEYA* IN THE BALLET OF K. DANKEVYCH (Performances of V. Vronskiy, V. Kovtun and V. Troshchenko)

The T. Shevchenko poetic heritage is closely related to Ukrainian song and dance culture. The poet felt the intrinsic nature of dance; therefore his poetry reveals a great choreographic potential. The poetic images of T. Shevchenko have been implemented on the ballet stage more than once. K. Dankevych's ballet *Lileya* has been staged at the T. Shevchenko Kyiv State Academic Opera and Ballet Theatre (now the National Opera), as well as at other Ukrainian theatres. The ballet libretto written by Vs. Chahovets is based on several works of Taras Shevchenko which are connected by a common theme of national liberation struggle of the Ukrainian peasants against their oppressors-landowners. The principal character of the play is a tender and graceful Ukrainian girl *Lileya* which is converted into a strong and courageous woman, capable of revenge while being constrained to defend her love. The first night of *Lileya* took place in 1940 on the stage of the Kyiv Opera and Ballet Theatre, and the production was made by H. Beresova. Her staging organically united the Ukrainian folk choreography (H. Berezova had been advised by the well-known experts in Ukrainian folklore V. Verkhovynets, V. Lytvynenko and M. Sobol) with classical dance. *Lileya* staged by H. Berezova is a ballet-choreodrama with the play's plot and the characters' inner feelings in the spotlight. Such a trend of the ballet action's dramatization has been developed by V. Vronskiy in his *Lileya*: after his performance, a film-ballet of the same name was shot at the O. Dovzhenko Kyiv Film Stu-

dio in 1958, starring the well-known Ukrainian ballet dancers Ye. Yershova, R. Vizyrenko-Kliavin, O. Sehal, V. Ferro, B. Stepanenko, A. Bielov, V. Kalynovska and others. In 1976, *Lileya* was staged by A. Shekera in Kyiv. In 2004, *Lileya* went back on the Kyiv stage put by V. Kovtun. The choreographer revised the libretto of V. Chahovets and the score of K. Dankevych and made his performance mostly with the language of classical dance strengthened by the stylized elements of Ukrainian dance. The classic divertissements became the most interesting scenes of the play, where there has been disclosed in full a choreographer's talent, as well as the professionalism and the high level of mastery of the leading soloists of the National Opera O. Filipyeva, N. Lazebnikova, M. Chepyk, A. Hura, M. Motkov and others. By staging *Lileya* in Odesa (2002) V. Troshchenko created a quite original libretto with the poet as a main character who grieved over the destinies of his friends having become the characters of his works. V. Troshchenko, in his staging, made use of a whole palette of dance styles (from the classics to jazz modern). So, the examples of interpretations of the play *Lileya* show how different choreographers endeavour to express their attitudes to the works of great Ukrainian poet T. Shevchenko.

Keywords: ballet, classic ballet, Ukrainian ballet, theatre, choreodrama, *Lileya*, T. Shevchenko, V. Kovtun, V. Vronskyi.

Volosheniuk Oksana

INTERPRETATION OF A FIGURE OF SHEVCHENKO IN NON-LIVE ACTION CINEMA: PRINCIPLES OF ITS CONSTRUCTION WITHIN THE FRAMEWORK OF SOVIET CULTURAL POLICY

The figure of Taras Shevchenko as a cultural hero, top personality of national-consolidating mythology has been formed in different ways by the various social, political and intellectual groups.

The purpose of the study is reconstructing the artistic practice of scripting for the film cine-biopic *Taras Shevchenko* (1951) in the context of the Stalin cinema which was entrusted by the state authority with a role of the most efficacious means of ideological and historical representation.

The study's topicality is determined by a contradictory attitude to the recent past the important constituent of which was the Soviet art. Thus, the notions about the socialist dictatorship, having efficiently controlled every aspect of art's production, are now transformed into the striking illustration of inefficacy of state control over this sphere.

The novelty of the chosen topic is intensified by the aspect that the reproduction of script's artistical practice will be illustrated with the assistance of archive materials and documents related to all the sphere of artistic communication: minutes of meetings on discussing the script; reports of artistic councils (supervisory boards to keep an eye for the production's content), as well as of the Communist Party bodies; reviews; correspondence and reminiscences. All these will contribute to make explicit the impact of ideological and extra-artistic factors upon the process of script's production.

The author gives the basic facts and reproduces the context of applying to the figure of Taras Shevchenko in cinema over 1918-1951. The study is grounded on the significant amount of sources and traces the various forms of creative exaggeration and ideological manipulation with T. Shevchenko's biography during *completing* his life history: from 1939 to 1951, Shevchenko was farther widely positioned as a staunch comrade-in-arms of Chernyshevskiy and Dobroliubov, although there is no evidence of their common acquaintance yet.

The author makes a special note on ambivalence of the model of Soviet historical memory: on one side, Shevchenko is revered as a *forefather* of Ukrainian nation; on the other, he is deemed to be a person *calling Rus* (i.e., the commons) *to take its axe*.

Keywords: Shevchenko in movies, screen script, biopic, memorial cult.

Pashkova Olha

PLASTIC SOLUTION OF *TARAS SHEVCHENKO* FILM (1926)

The basic aspects of plastic solution of film *Taras Shevchenko* (1926) are considered in the article. The purpose was an analysis of method of reconstruction of historical events used in this picture.

The Ukrainian filmmakers have taken an active part in the popularizing the biography and works of Taras Shevchenko. In 1925, there commenced the work on the two-part historical and biographical film *Taras Shevchenko*. Its release was planned on the 112th anniversary of the birthday of the artist.

As a result, the scale of the film's direction was grandiose for the Ukrainian cinema of that time. In the preparation of the stuff for the film, there were, besides the filmmakers, the participators as follows: the All-Ukrainian Academy of Sciences, the Taras Shevchenko All-Ukrainian Museum, the Odesa Museum of the Academy of Sciences, and famous scientists as well. Petro Chardynin, a leading Ukrainian director, who, upon completion of filming, has celebrated his twenty-year anniversary of film-making occupation was appointed as a director.

The picture was distinguished among the 1920s Ukrainian film production by the method of implementing the scheme. Actually, the aim was the reconstruction of historical events. The method has conditioned all approaches to the material and, first of all, to the plastic solution. The film was intended to be not only as a chronological account of events of Shevchenko's life, but also as a panorama of the epoch, etc.

The critics have approvingly estimated the actor's work of Amvrosiy Buchma in the role of Shevchenko, as well as a high level of visual culture caused by professional mastery of director Petro Chardynin, cameraman Boris Zaveliev and set designer Vasyl Krychevskyi.

The completion of the picture was characterized by a new stage in rethinking the image of Shevchenko in the cinema. At that time, a new status of Kobzar has begun forming in Ukraine – in public consciousness, the poet has gradually changed from a *self-restrained and consistent revolutionary* to a *forerunner of modern communist ideas*. Actually, in the late 1920s, such a *modernized* Shevchenko became one of the key figures of Soviet propaganda.

Keywords: plastic decision, method of reconstruction.

Dziuba Diana

TELEVISION DOCUMENTARY SERIES *MY SHEVCHENKO*: AN ATTEMPT TO ANALYZE ITS MODERN RECEPTION

This article analyzes the modern reception of the image of Taras Shevchenko based on materials of the television documentary *My Shevchenko*.

The documentary *My Shevchenko* (2001; production of the Television Company *Studio 1+1*; script by Yuriy Makarov, Olexandr Rodnianskyi and Olena Chekan; cameraman – Vitaliy Filippov) is practically the only attempt of the Ukrainian TV to demonstrate a modern reception of a figure of Taras Shevchenko undertaken over the years of independence. The author of the film constructs a character of his *own* Shevchenko since he needs

to have it like every one of his contemporaries should have. The film retains a classic presence of factual geography and chronology of narration; however besides the traditional method of observation, the principle of individual attitude to the biography of the poet appears. Nevertheless, the producers of the documentary avoid sensationalism and scandalousness prevailing on the modern television. The authors of this TV-project discover the modern intonations which are in keeping with the times and reply to the topical questions.

At the same time, there remains the central idea that Taras Shevchenko is one of the most important figures in Ukrainian history and culture. He is a spiritual leader, and the Ukrainian identity is built all about him.

In spite of this, the filmmakers accentuate that the identity of Shevchenko and his biography contradict each other in some way have certain contentious potential. The film concentrates much attention on an informal image of the great poet, endeavours to find a new, non-canonical view on Taras Shevchenko.

The scale of the project shot in almost every real residence of the poet – from St. Petersburg to the Aral Sea, is very impressive. Step by step, Yuriy Makarov creates an image of another – non-archaic, modern – Shevchenko, whose creation organically fits into modern life.

Keywords: television documentary, *My Shevchenko*, modern reception.

Novikova Liudmyla

REVISION OF A CINEMATOGRAPHIC SHEVCHENKIANA'S PARADIGM

Being a quintessence of Ukrainian spirit, Taras Shevchenko, for all the generations to come, opens up the possibilities of more and more new interpretations of his artistic heritage and comprehension of our country's developmental vectors founded there. A panorama of the screen interpretations of the poet's creation contains the rich material for studying the evolution of cultural values, geopolitical principles as well as the manipulative techniques being actualized in the different periods of recent Ukrainian history. The purpose of this article is detecting the significant changes in the approaches of modern domestic cinema, and screen on the whole, to the phenomenon of Taras Shevchenko.

The occasion to write the article was the conducting of extraordinary contest of non-live-action film projects dealing with life and works of Taras Shevchenko held by the Ukrainian State Film Agency in September, 2013. The competition was carried out under the general Plan of Measures to Prepare and Celebrate the 200th Anniversary of Birthday and 150th Anniversary of Reburial of Taras Shevchenko, sanctioned by the decree (# 167-p, Mar. 02, 2011) of the Cabinet of Ministers of Ukraine. The change of paradigm of cinematicographic Shevchenkiana has been studied on the basis of comparative analysis of Shevchenkiana of the different periods of national history. For disclosure of visual constituents of Soviet screen Shevchenkiana, there have been carried out the content analysis of collection of the films, newsreels and TV items produced 1918 through 1961 from the H. Pshenychnyi Central State Cine-Photo-Phono-Archives of Ukraine. These chronological limits embrace the periods of favourable and contrariwise phobic attitudes of the state towards the development of national culture. The purport of the study was to ascertain in what way the Russia-centric Soviet culture had been forming the perception of Taras Shevchenko's works and personality.

The analyzed screen materials have no consideration of any concepts of the poet, even his pictorial heritage has been covered only in three films. In fact, all the ideological and artistic complex of his works, with a limited exception, has been left beyond the discussion.

The Soviet culture, while officially bestowing honours to the Ukrainian spiritual leader, had been actually levelling the urgency of his ideas and formalizing the perception of his image.

The consideration of the projects, different in their themes and artistic solution, which were submitted for the competition on commemorating the 200th anniversary of the poet, permits affirming that they were oriented in almost one hundred per cent to creative interpretation of the figure and heritage of the poet. And by this indicator, they appreciably differed from the Soviet Shevchenkiana, the semantic dominant ideas of which – in compliance with contemporary ideological directives – were levelling of urgency of the poet's concepts and formalization of his image's perception. Some projects represent the striving of modern Ukrainian filmmaking for reflecting the ontological relationship between history and the present time, as well as the organic presence of Shevchenko's heritage in the discourse of modern national culture.

Being addressed to the youth audience and intended to be played in the cinema, these projects are indicated by searching the new means of screen expression. They provide the material for further analysis of the role of film art in the education.

Keywords: cinema, film, Shevchenkiana, spiritual world, documentaries, animation, project, interpretation.

Cherkov Heorhii

POETICS OF SCREEN IMPERSONATION OF A NATIONALLY SIGNIFICANT FIGURE EXEMPLIFIED BY THE IMAGE OF TARAS SHEVCHENKO

The offered article covers one of the important aspects of film aesthetics – the poetics of screen impersonation of the nationally significant historical figure. A special attention is paid to the analysis of specificity of socio-historical types and more accurate definition of a *nationally significant figure* concept.

A nationally significant figure in art is considered to be a phenomenon which concentrates both mythological motifs of a *cultural hero* and features of the ideal, as well as the social mission of a specific historical period and cultural memory of generations.

The specificity of screen impersonation of the nationally significant figure is that the national hero always has a positively charged core, a status of certain social and ethical canon. At the same time, in his artistic icon, such a hero reflects the actual changes in society and significant phenomena of era.

In this article, while using the term *nationally significant historical figure*, we mean a personality whose influence on national culture is generally recognized by nation in the course of generations regardless of changes of political realities; whose contribution to cultural heritage is indisputable and is an epitome of certain ideas which are principal to historic fortune and self-determination of nation. Such a personality finds himself in the range of constant art themes each time reproduced in the artistic language of a new generation, a new era.

This is what happens with the figure of Taras Shevchenko in the Ukrainian cinema. The image of Taras Shevchenko was consistently incarnated in the Ukrainian films through the 1920s, 1950s, 1960s, 1990s and 2000s. These chronological markers draws a kind of diagram of socio-political and cinematographic life of Ukraine, the turning points of the country's history and development of national cinema, correspondingly stretching out or narrowing the segments and showing their vectors.

In addition to that, the continuance of screen poetics and enrichment of means of expression are observable; the new forms of visual emphasis are combined with through ideo-

logical motifs – all this permits to talk about self-sufficient, universal mythic and poetics character of screen existence of national culture's hero.

Keywords: screen arts, Taras Shevchenko, aesthetics, historical figure, the national.

Zhuravliova Tetiana

SCREENING OF THE TARAS SHEVCHENKO WORKS IN UKRAINIAN FILMMAKING: A REALIZATION OF MELODRAMATIC PRIMARY SOURCE PRINCIPLES

The timeliness of the Taras Shevchenko literary works has been proved more than once by the social and historical process. Today, we are witnessing the changes in public consciousness of the Ukrainians and the collapse of certain ideological obstacles that have been hindering the actualization of persuasive nationwide mental and cultural symbols.

While applying to the Shevchenko literary heritage, the Ukrainian filmmakers reproduced primarily the basic mental principles, depicting them as the features of national and ethnic singularity. This offered article aims at defining the thematic and technical principles of melodrama in the following screen versions of the T. Shevchenko works: *Nazar Stodolia* (1936, directed by H. Tasin); *Nazar Stodolia* (1954, directed by V. Ivchenko); film-opera *Naimychka (The Female Hireling)* (1964, directed by I. Molostova and V. Lapoknysh); film-opera *Atonement* (1985, directed by R. Oleksiv); and *Kapitansha (She-Captain)* (1987, directed by B. Kvashniiov). The deep emotionality as one of the constituents of Ukrainian national character, as well as its inherent vulnerability, naivety, priority of emotions, has become the fundamental characteristics for both the perception of melodrama and reproduction of art works of this genre.

The cinematographic interpretations of artistic types created by Shevchenko are chronologically related to the changes in the Ukrainian society's consciousness. Studying their transformation through time reveals the logic of cultural and historical process and determines the future trend for the Ukrainian culture's development.

Keywords: T. Shevchenko, cinema, melodrama, the national.

TARAS SHEVCHENKO AND MUSIC

Hai Mykhailo

REALISTIC REPRESENTATION OF KOBZA-LYRA TRADITION IN THE TARAS SHEVCHENKO LITERARY WORKS

The period of formation of classical Ukrainian literature historically concurred with the heyday of Romanticism resulting in writers and poets-romanticists coming in sight of the Ukrainian Nation's innermost values and virtues – kobzars and *kobzarstvo* (kobzardom). The glorification and romanticization of the images, plots and folk culture's phenomena which were typical of heroic and romantic literature distorted the real core of the kobzar-lyrist tradition as a phenomenon of authentic traditional culture so considerably and deeply that permeated into their middle eventuating in replacement of their specific characteristics by the alien and foreign ones.

Among the works of Ukrainian classical writers of so-called *ethnographic trend* of the XIXth century, the greatest criterion of literalism in the descriptions of ethnographic features of people's mode of life was peculiar to the production of H. Kvitka-Osnovnyanenko,

M. Hogol, P. Kulish, and T. Shevchenko. However, the specific nature of kobzardom as a proper folk tradition was reflected the most accurately in the works of Taras Shevchenko *Tytarivna; Kateryna; The Slave; Maryana, The Nun*, and others. All the post-Shevchenko attempts of appealing to the kobzar themes proved to be overly glorified and romanticized and consequently the most remote from the authentic primordial.

Since the literary and romanticized image of a kobzar and kobzardom substantially affected the transformation of a genuine peasant tradition, to its very degeneration into totally adverse – a scenic-*academical* and amateurish practice, it came into direct contrast with the very tradition, thus contributing to its decline and complete replacement by the-atically prop forms.

The sole medium that *raised the alarm* under such conditions and resorted to strong actions aiming at restoration and scientific reconstruction of kobzardom turned out to be scientific and cultural elite represented by O. Slastion, P. Martynovych, and M. Lysenko, later – by Lesia Ukrayinka, K. Kvitka, F. Kolessa, and H. Khotkevych. Thus, the realist, not romanticized, excessively glorified and artistically dreamt image of kobzardom / lyre art and its ethnophores / bearers – kobzars and lyrists originated by Taras Shevchenko, under the present-day conditions of scientific-performance reconstruction, has got a new shot in the arm for further endurance and ethnographic reproduction.

Based on modern methods of restoration and scientific reconstruction of kobzardom and knowledge of scientific and cultural elite, represented by O. Slastion, P. Martynovych, M. Lysenko, Lesia Ukrayinka, K. Kvitka, F. Kolessa, and H. Khotkevych, and, in our times, on the results of experiments of the Kyiv, Kharkiv and Lviv kobzar and lyre workshops, as well as comparing them with brilliant literary observations of Taras Shevchenko, the article emphasizes the necessity of cardinal revision of scientific kobzarological principles and methods of considering this phenomenon.

Keywords: *kobzarstvo* (kobzardom) / *lirnytsvo* (lyra art), romanticization of kobzardom, literary works of T. Shevchenko, scientific performing reconstruction.

Filts Bohdana

TARAS SHEVCHENKO'S POETRY RENDERED BY THE UKRAINIAN COMPOSERS (Vocal Genres)

The article considers the main principles of melodiousness and features of the T. Shevchenko poetry by analyzing the musicological works of prominent Ukrainian composer S. Liudkevych, a philologist, musician and author of numerous original vocal and vocal-symphonic pieces to the T. Shevchenko poems. In the article, there is also an examination of various insonations of the Kobzar poems in solos of classical composers of Ukrainian music, particularly, of M. Lysenko in *Music to «Kobzar»* cycle, and lyrical and dramatic part-songs of K. Stetsenko and Ya. Stepovyi. A substantial attention is given to analyzing the discovery of imagery and individual features of musical interpretation of the T. Shevchenko poetry in romances and vocal cycles of A. Kos-Anatolskyi, D. Kliebanov, I. Shamo and Yu. Meitus written in the 1960s on commemorating the 150th anniversary of the poet's birthday and centenary of his death day. There have been analyzed the Shevchenko works' renditions written by different composers and performed at the international musical festivals in Kyiv over the last decade, namely: works of V. Kyreiko (performed by Yu. Demchuk), O. Levytskyi (by V. Bokach), B. Filts (by L. Voinarovska), as well as at the recitals of B. Filts in New York, Washington, Alexandria in Virginia, USA in 2004 and 2014.

Keywords: poetry, solos, romances, interpretation, individual imagery of vocal melody, national nature of poetry and music.

Molchko Uliana

FOLKLORIC SOURCES OF THE OSTAP BOBYKEVYCH SOLOS TO WORDS FROM TARAS SHEVCHENKO

The article examines the vocal Shevchenkiana of the little-known Ukrainian composer of Ostap Bobykevych (1889–1970), who worked and created in Germany due to the complex socio-political circumstances. The most striking of the artist's creative heritage is his vocal music. O. Bobykevych has created the musical monuments to the Ukrainian poets: Ivan Franko (*Moses; Why Do Thou Come to Me in a Dream?; Grow on, Thou, A High Oak*), Lesia Ukrajinka (*Last Flowers; Neither Destiny No Freedom*) Oleksandr Oles (*Live on, Ukraine; Let the Snow Lie*), and others.

During 2001–2005, the authoress succeeded in finding out and giving back all the songs and texts of T. Shevchenko from the foreign archives and private musical collections to Ukraine. Throughout all his life, Ostap Bobykevych applied to the Kobzar works. The first creation of the artist was a piano accompaniment to recitation of Shevchenko's *Hamaliya*. In total, his composer's heritage embraces 14 vocal pieces. These include 11 solos: for a baritone – *Blessed Be A Mother; Mary; The Dug Grave; Both the Heaven is Unwashed and the Tide is Sleepy; Oh, My Thoughts; Will We Meet Again?*; for a soprano – *Not a High Poplar; Oh, My Mom, I Wish I Had a Necklace; It Dawns*; for a tenor – *Why My Heart is Heavy?, Oh, The Holy!*, as well as 3 ensembles: duets – *A Little Cloud Floats Behind the Sun; Over a Dnipro Bay*; and trios – *The Sun Sinks to Rest*.

Having analyzed the O. Bobykevych vocals, the author argues that they are a valuable contribution to the national musical Shevchenkiana. The article examines the folkloric groundwork of solos for the texts of Kobzar. Taking into consideration the features of poetic form, the author divides for convenience the collection of the O. Bobykevych solos into two groups.

The first group includes the works of long drawn-out nature that relate to the love-song landscape lyric poetry. These are the O. Bobykevych vocal ensembles *A Little Cloud Floats behind the Sun; Over a Dnipro Bay*; and *The Sun Sinks to Rest*. The compositions are distinguished by relying on the regularities of Ukrainian of lyric song.

The second group consists of the works of narrative nature. The poetic imagery and the lyrics are put on the forefront. In the course of unfolding the vocal and intonational line, everything is subordinate to the declamatory principles. The voices proper of the works of O. Bobykevych for the Taras Shevchenko poems are characterized by a recitative language type of melodics having being influenced by the intonations of *dumas* and utterances, which were introduced for the purpose of dramatizing the expression (*Blessed Be A Mother; The Dug Grave; Oh, My Thoughts*, and others). The dramatized form with a through development prevails in this group of compositions.

The singularity of the artist's harmonic mentation is an extensive use of twofold dominant and its alteration, which has become a powerful means of dynamism in his vocals.

Much attention is paid by O. Bobykevych to piano as an essential dramatic component. In the solos and ensembles, there are many interludes that enhance the poetic principle.

The vocal Shevchenkiana of O. Bobykevych comprises folk-music and professional types of the material's dynamism that is dictated by the artist's desire to profoundly reveal the dramatic inspiration of the great Kobzar's poetic images. That is why they quickly find their way to the hearts of listeners.

Keywords: Ostap Bobykevych, Taras Shevchenko, solos, *duma* epic.