

**MINISTRY OF EDUCATION AND SCIENCE OF UKRAINE
CHERNIHIV POLYTECHNIC NATIONAL UNIVERSITY**

The History of Ukrainian Culture
Lectures for the students of all courses of full-time
and part-time training

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INTRODUCTION

The discipline "The History of Ukrainian Culture" belongs to the elective disciplines of the general training cycle.

The purpose of studying the discipline is to form in students a scientific worldview, a high level of general culture, and high moral qualities, the traits of a patriot and a citizen of Ukraine.

Students who have mastered the planned course should know the most important periods of the development of national culture, be able to analyse the main trends of culturogenesis, see their impact on all spheres of modern society.

The purpose of this brochure is to help students successfully study the course. The material is presented briefly, in accordance with the main stages of domestic culturogenesis - from the era of Kievan Rus to the present.

The development of Ukrainian culture is presented against the background of the main cultural processes in Europe.

The content of the recommended lecture notes corresponds with the working program of the discipline "The History of Ukrainian Culture", developed and approved by the Department of Philosophy and Social Sciences of Chernihiv National Technological University.

Lecture №1. THE CULTURE OF EASTERN SLAVS AND KYIVAN RUS.

Plan

- 1. The Culture of pre-Christian Russia.*
- 2. The Adoption of Christianity and its influence on the cultural processes of Kievan Rus.*
- 3. The Culture of Kievan Rus XI century - the first third of the thirteenth century.*

1. The Culture of pre-Christian Rus.

The culture of Kievan Rus is an important stage in the development of the culture of the Ukrainian people.

It can be divided into two stages - pre-Christian and Christian.

Our ancestors - the Russians, from ancient times - had long been farmers. Therefore, the way of life of ancient farmers shaped their worldview, rituals, customs, traditions, beliefs and their culture in general.

The worldview of the Eastern Slavs is characterized by: animism and animatism. Animism is faith in the soul and spirits.

Animatism (revival). Our distant ancestors believed that the world around them is alive. It is filled with spirits and souls. The phenomena of nature are alive: wind, lightning, thunder, rain. The sun, moon, rivers, lakes, forests, etc. are alive.

And, accordingly, there is a spirit that embodies every natural phenomenon.

Accordingly, a pantheon of gods was formed:

Svarog - god of the sky and light;

Dazhdbog - god of the sun;

Stribog - god of the wind;

Perun - god of thunder and lightning

Veles (Voloakh) – patron saint of cattle, god of trade, wealth; etc.

The lowest level of deities was represented by foresters, watermen, swamps, moths, mermaids - patrons of certain areas of nature of forests, lakes, rivers, swamps.

Such notions are characteristic of many ancient peoples related to agricultural culture.

The place of communication of people with the gods was the temple. The mediators were the Magi, who performed religious rites and announced the will of the gods.

According to archaeologists, the ancient pagan temple in Chernihiv was located on the territory of the Detynets, near the modern Cathedral of Transfiguration.

Our ancestors believed that after death the human soul will continue to exist in a better world if it is buried with dignity.

Burial rite is cremation (cremation). Along with the deceased, they put the things he needed in the afterlife, covered them with bushes, set them on fire, and when the bushes burned down, they filled the mound.

A vivid description of the burial of a noble Russian was left by the Arab traveler, writer, geographer Ibn Fadlan.

Ibn Fadlan's testimony was confirmed by the results of numerous archeological excavations, including in Chernihiv.

On the territory of Chernihiv in the late nineteenth century, there were about five hundred mounds. Most of them were thoroughly studied by the famous archaeologist Dmitry Samokvasov. Among them there is one of the largest mounds in Kievan Rus, the Black Grave, where the local prince was buried.

In the process of the development of Kievan Rus, cities developed and, as a result, architecture developed.

The architecture was wooden. Ancient builders achieved great skill in the construction of dwellings, outbuildings, fortifications.

The sculpture was mostly made of wood. There were mostly idols - wooden statues of gods, which were placed on the temples. Only one image of an ancient Russian deity has survived - a stone Zbrutsky idol found in the Zbruch River, which is kept in the Krakow Historical Museum in Poland.

Ancient Russian masters have achieved significant success in the art of jewelry, especially in the processing of silver. Evidence of this is the belongings of the Martinivsky treasure found in Cherkasy region.

The masterpiece of jewelry art of Kievan Rus is considered to be the silver envelope of Turkish horns from the Chernihiv mound Chorna Mohyla. In pre-Christian times, the Rus had writing, as it is proved by Byzantine and Arab authors.

2. Adoption of Christianity and its influence on the cultural processes of Kievan Rus.

In 988 the event took place that dramatically changed the traditional development of Kievan Rus. Prince Volodymyr Sviatoslavovych accepted Christianity as the state religion.

The reasons for this were:

First, the need to strengthen the state and the Grand Ducal power.

During the tenth century, Russia remained a rather amorphous union of East Slavic tribes and other peoples. On the outskirts there were still local princes, who were prone to separatism.

The old pagan religion, with its polytheism, did not contribute to the unification of the state.

Christianity is another matter. After all, according to Christian doctrine, there is only one god to be obeyed, one ruler whose power is from God. Therefore, according to Russia, there is one god - Christ, one ruler - the Grand Duke of Kiev, whose power is from God, and one capital of the state - Kiev.

The second reason for the adoption of Christianity was the need to raise the international prestige of Rus.

In the tenth century, Rus enters the international arena. But Europe at that time was already Christian, and the East (Arab) professed Islam. Therefore, both Europeans (Christians) and Arabs (Muslims) often treated Russians as lower-class people because of their paganism and barbarians.

Vladimir adopted the eastern version of Christianity - Orthodoxy in the Byzantine Empire, the most civilized and developed state in Europe in the tenth century.

The historical significance of the adoption of Christianity is extremely great.

Firstly, Christianity strengthened the state and the power of the Grand Duchy. Secondly, it contributed to the growth of Rus's international prestige.

Thirdly, the adoption of Christianity was a great "cultural revolution." After all, the Byzantine Empire in the tenth century. was the most civilized state in Europe. Therefore, having accepted Christianity, Rus in a short time adopted the best achievements of advanced Byzantine culture.

The culture of Kievan Rus is a kind of synthesis of Byzantine culture and local Slavic cultural traditions.

3. The Culture of Kievan Rus XI century. - the first third of the thirteenth century.

After the adoption of Christianity in Rus, writing spread rapidly. A new alphabet was introduced - the Cyrillic alphabet.

Churches and monasteries became centers of writing and education.

In the XI century in Rus there are already the following types of schools:

- school of book teaching;
- monastery school;
- literacy school;
- nursing (a form of home education of the feudal nobility).

Book writing was developing. Book-writing workshops (scriptoria) were created and functioned at large monasteries.

The increase in the number of books led to the emergence of libraries.

The first and largest library was located in Sophia of Kyiv. Large libraries appeared in other cities: Chernihiv, Halych, Pereyaslav, Volodymyr, and others.

Ancient Rus literature achieved great success.

The oldest example of writing in Kievan Rus is "Svyatoslav's Collection". This collection was created in 1073-1076. for the son of Yaroslav the Wise Svyatoslav Yaroslavich. This prince ruled for a long time in Chernihiv, in the last years of his life he ascended the throne of Kiev, by will he was buried in Chernihiv near the Transfiguration Cathedral.

In Kievan Rus, a new literary genre appeared and successfully developed, the chronicles.

The oldest chronicle that has survived to our time is the "Tale of bygone years" by Nestor - a chronicler, a monk of the Pechersk monastery.

Later chronicles were written in other cities of Kievan Rus: Novgorod, Pereyaslav, Vladimir - Volyn, Galicia and others. There was also the Chernihiv Chronicle, which, unfortunately, has not survived to this day.

During the XI - beginning. XIII century. the following highly artistic works were created in Kievan Rus:

- "A Word on Law and Grace" by Metropolitan Hilarion;
- "Teachings" by Vladimir Monomakh;

- "Walking" by the Chernihiv abbot Danylo;
- "Message" by Kliment Smolyatych;
- "Kiev-Pechersk Paterik" and others.

Researchers consider the "Word of Igor's Regiment" to be the pearl of ancient Rus literature. The work was written by an unknown author. The historical basis of the work is a failed campaign in 1185. Novgorod-Seversky Prince Igor Svyatoslavovich with other Rus princes against the Polovtsians. The work is deeply patriotic. The author passionately and passionately calls to defend the native land, to unite all forces to fight the enemy.

The language of the work is highly artistic, full of hyperboles, metaphors, poetic images.

By the way, the hero of the "Word" Igor Svyatoslavych in the last period of his reign occupied the throne of the "Grand Duke of Chernihiv", died and was buried in Chernihiv near the Transfiguration Cathedral.

During the XI century. - beg. XIII centuries wooden architecture continued to develop. Outbuildings, defensive buildings, and churches were built of wood.

A new phenomenon was the rapid spread of masonry architecture, especially the construction of temples.

A peculiar result of the spread of Eastern Christianity was the spread of the Byzantine architectural style in Rus. The type of cross-domed church becomes dominant.

The first stone church in Russia was the Tithe Church, built by Prince Volodymyr the Great in Kyiv.

Outstanding monuments of ancient Rus architecture are St. Sophia Cathedral in Kyiv, St. Cyril's and St. Basil's Churches in Kyiv, and St. Panteleimon's Church in Halych.

Since Chernihiv was one of the influential centers of Kievan Rus, in our hometown there are unique monuments of ancient Rus architecture: the Transfiguration Cathedral, Borisoglebsky Cathedral, Cathedral of Assumption, Pyatnitskaya and Ilyinskaya churches. In 1069, St. Anthony founded the Anthony Caves in Chernihiv, a unique monument of underground architecture.

Fine art reached considerable heights in Rus. Adopting the Byzantine experience, Rus masters mastered new artistic techniques: mosaic, fresco, icon painting.

Mosaic is a technique of creating artistic images from pieces of colored glass or stones.

Fresco is a technique of painting with mineral paints on wet plaster.

To this day, the most preserved frescoes and mosaics can be found in St. Sophia and St. Michael's Golden-Domed Cathedrals, in particular the mosaic image of the Virgin Oranta Sophia of Kyiv.

During the XI - beginning. XIII century jewelry art reached new heights in Rus.

Ancient Rus masters used the following techniques of metal processing:

- grain, the application of small gold balls on the gold surface;
- scan, the creation of a pattern of the thinnest gold or silver wire;

- blackening, the creation of an image on a silver surface using a dark background;

- cloisonne enamel, when on the gold surface soldered partitions created a pattern that was covered with powder of colored smalt. On fire, the powder melted and filled the corresponding contours. After cooling, a bright, colorful image was created on the gold plate.

Significant achievements were made in the art of music. Researchers distinguish three components of contemporary music culture: folk music, church music and professional instrumental music.

The time after the adoption of Christianity in the XI century - beg. XIII century became a period of rapid cultural development. Using the achievements of the developed Byzantine culture, the Rus creatively added their Slavic elements, creating a unique phenomenon - the culture of Kievan Rus.

Historical significance of the culture of Kievan Rus:

1. It laid the foundations of national self-consciousness and self-identification of the Ukrainian people.

2. It significantly influenced the formation of the traditions of state formation of the Ukrainian people.

3. The Culture of Kievan Rus became a kind of foundation for the further development of the culture of Ukraine.

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Lecture №2. DEVELOPMENT OF UKRAINIAN CULTURE OF THE XIV CENTURY - THE FIRST HALF OF THE XVI CENTURY

Plan

1. Socio-cultural situation in Europe and its impact on the cultural processes in Ukraine.

2. Education, science.

3. Architecture and art.

1. Socio-cultural situation in Europe and its impact on the cultural processes in Ukraine.

Weakened by the Mongol invasion Ukraine-Rus was under the rule of foreign states in the fourteenth century. Galicia was occupied by Poland, Transcarpathia by Hungary, Bukovina by Moldova. Most of the Ukrainian lands (Volyn, Kyiv, Chernihiv-Sivers'kyi, Podillya) were under the rule of Lithuanian feudal lords. If we take into account that the Lithuanian authorities were recognized the day before by the population of North-Western Rus (present-day Belarus), then the name of the Lithuanian state, the Grand Duchy of Lithuania and Rus, looks quite logical.

The ruling of Lithuanian elite, in contrast to the Polish, was quite tolerant of the state and cultural traditions of the Rus lands.

"We do not destroy the old, we do not introduce the new": - said the ruler of Lithuania, Grand Duke Olgerd.

In practice, it looked like this:

- Lithuanians have preserved the existing socio-economic system;
 - Rus principalities were left with broad autonomy;
 - The state language in the lands of Ukraine-Rus, as in the entire Grand Duchy of Lithuania was Russian.
- the dominant church in the fourteenth century was Orthodox church.

Lithuanian princes who took the throne in the Ukrainian lands converted to Orthodoxy, married Russian princesses, learned the Russian language, that is, quickly russified.

All this created favorable conditions for the preservation of cultural traditions of Kievan Rus.

Important events in the fourteenth century occurred in the south. The Crimean horde separated from the Golden Horde and a Crimean Tatar state, the Crimean Khanate, emerged.

In 1453 the Turks captured Constantinople. The Byzantine Empire ceased to exist. The Turks continued their expansion and in a relatively short time captured the entire Balkan Peninsula, the Middle East, large areas of North Africa. In the conquered lands, they created the Ottoman Empire. In 1475 Crimean khan recognized himself a vassal of the Turkish sultan.

With the support of a powerful Turkish state, the Crimean Tatars began to systematically attack the lands of neighboring states, destroying and devastating them. Dnieper Ukraine suffered especially. According to historians, during the fourteenth - seventeenth centuries, it lost about 2 million people, and this despite the fact that the population of Ukraine in the early sixteenth century was about 2.5 million people.

It is clear that frequent Tatar attacks were the main reason for the significant slowdown in the development of Central Ukraine.

The best situation was in Western Ukraine. Western lands were more distant from the Crimean Khanate than Central Ukraine, they were less attacked by nomads. Life here was calmer, which could not help but attract the Ukrainian population.

Other factors that positively influenced the development of Western Ukraine were the processes that took place in Western Europe.

From the thirteenth century it is Western Europe that is taking the lead in socio-economic, political and cultural development.

New and old cities were being established here, which were becoming centers of handicrafts and trade. Cities received the Magdeburg Law, the right to self-government, which will be an important factor in the future formation of European democracy and civil society.

Especially great rise in the fourteenth century was experienced by the Italian cities, which became the birthplace of a new phenomenon in the cultural genesis of Europe, the culture of the Renaissance (Renaissance).

The Renaissance spans the fourteenth and sixteenth centuries. Born in Italy, the Renaissance crossed national borders and conquered Western and Central Europe.

The Renaissance is a time of successful development of agriculture, crafts and trade, it is the time of great geographical discoveries (Christopher Columbus discovers America, Vasco da Gama - the sea route to India, Fernando Magellan makes his first trip around the world). In sea voyages, Europeans began to systematically use the compass, in military affairs - gunpowder and firearms, from the middle of the fifteenth century - printing machine.

The worldview is changing. Theocentrism is replaced by anthropocentrism (humanism). Humanists proclaim Man the highest value.

A new ideal of man appears: a man who is physically developed, educated, a man-hero.

The secularization (liberation from the influence of the church) of cultural life begins.

Not surprisingly, these factors cause an unprecedented flourishing of European culture: education, science, literature, architecture and fine arts.

In the sixteenth century, the Renaissance conquered the territory of the Kingdom of Poland and began to actively influence the western Ukrainian lands.

Summarizing the above, it becomes clear why Western Ukraine in the fourteenth century - XVI century had better conditions for its development, and the city of Lviv was the center of Ukrainian cultural life.

2. Education, science.

Education of the XIV century - XVI century in Ukraine preserved the traditions of the Kievan Rus.

Schools at churches and monasteries. Noble teachers (usually clergy) taught children at home. They taught reading, writing, church singing.

But in Europe at that time there was already a high school, a university.

The first university appeared in the Italian city of Bologna in the twelfth century. At the beginning of the sixteenth century Europe already had more than 60 universities.

That is why Ukrainian youth went to study at European universities to get higher education. Ukrainian surnames appeared in the lists of students of most European universities. Especially many Ukrainians studied at Krakow and Prague universities.

University graduates played an important role in the development of Ukrainian and European cultures. Among them the most famous are:

- Yuriy Drohobych (Kotermak) He was born in Drohobych, in a middle-class family. He graduated from the University of Cracow and then Bologna. He became a professor, and in 1481-1482 a rector of the University of Bologna.

He is the author of the first scientific work published by a Ukrainian in Western Europe.

In 1488 Yu. Drohobych returned to the University of Cracow and gave lectures on astronomy, medicine, and art theory.

Some researchers believe that it was his lectures on astronomy that the students like as Nicolaus Copernicus, a brilliant Polish astronomer and author of the doctrine of the heliocentric system listened to.

- Pavlo Rusyn from Krosno. He was born in Krosno. He studied at the Universities of Krakow and Gracewald (Germany). After graduation he worked in Western Europe. He returned to the University of Cracow, where he taught Roman literature. He gained fame as a Latin-speaking poet. The collection of his poems "Songs of Pavel Rusyn from Krosno" was very popular in the 16th century. Pavlo Rusyn is considered to be the founder of humanistic Latin poetry in Poland and the first humanist poet in Ukrainian literature.

- Stanislav Orikhovsky (Roksolan);

Signing his works with the name Roksolan, S. Orikhovsky confirmed his Ruthenian (Ukrainian) origin, of which he was always very proud. He was educated at the universities of Cracow, Vienna, Wittenburg, Padua and Bologna.

He gained European fame as a talented preacher, a brilliant polemicist and publicist. His works are of considerable interest. "A word about the Turkish threat ...", "Baptism of the Ruthenians", "Instructions to the Polish King Sigismund Augustus", pamphlet "Break with Rome".

S. Orikhovsky's ideas regarding the denial of the divine origin of power and the state, his arguments against the subordination of secular power to the church and calls for the church not to interfere in state affairs had a significant impact on the formation of European political thought in the sixteenth century.

Lukash from the New Town.

Associate Professor of Philosophy and Master of Liberal Arts, University of Cracow. Author of the first textbook in Europe on epistolography (the art of writing letters).

Ukrainians Hryhoriy Chuy (Hryhoriy from Sambor), Ivan Turobinsky Rutenets, Heorhiy Tychynsky and others left a noticeable mark on the development of Polish and Ukrainian culture.

3. Architecture and art.

In the fourteenth - sixteenth centuries wooden architecture continues to have its influence. The church construction is dominated by wooden log temples - three-aisled and five-aisled churches.

As a result of the decline of Dnieper Ukraine, stone construction is almost suspended here.

Stone architecture continues to develop in Western Ukraine. Castles and fortresses are being actively built. Khotyn Fortress, castles in Lutsk, Ostroh,

Chernivtsi, Kremenets, Olesk, and Bilavan have survived to the present day. A fortress in Kamianets-Podilskyi is a wonderful monument of defense architecture.

Interesting monuments of cult and defensive architecture of this era are the churches-fortresses, in particular the church in the village Daily in Podillya.

A bright stage in the development of Ukrainian architecture is the spread of Gothic.

The emergence of the Gothic style is associated with the Germans. German colonists, settling in Lviv and other cities of Western Ukraine, bring with them their architectural tastes. First of all, Gothic cathedrals appear. Lviv had most of the Gothic buildings, but most of them were destroyed in later times. Some of them have survived to our time. These are the Gothic cathedral in Lviv, the Gothic cathedral in Przemyśl, Kamianets-Podilskyi and others.

If the emergence of Gothic in the architecture of Ukraine is associated with the Germans, the Renaissance style was brought and spread by Italian masters from Switzerland and the Venetian Republic. Settling in Ukrainian cities, they entered local workshops and received Ukrainian surnames: Peter the Italian, Peter Krasovsky, Peter Barbon, Paul the Roman, Ambrose Prykhylny.

The center of the spread of Renaissance architecture was Lviv. The heyday of this style dates back to the 70s-90s of the 16th century. The monuments of Lviv renaissance are the houses of Rynok Square: "Black House" (architect P. Krasovsky, researchers suggest that P. Barbon and P. Roman took part in its construction), Bandinelli Palace.

Renaissance masterpieces include the Chapel of the Three Saints (architect A. Pidlisny), the Church of the Assumption (architect P. Roman, assisted by V. Kapinos, A. Prykhylny), the Kornyakt Tower (architects P. Barbon and P. Roman).

The Kornyakta tower is 66 m high, built in the style of the Venetian tower of the Madonna della Orto, but in the Ionian order. The Kornyakta house (architect P. Barbon and possibly his student P. Roman) was also built in the style of an Italian palazzo.

The ideas of humanism also had an impact on the fine arts. This is especially noticeable in iconography. The Kyiv School of Icon Painting is famous for that.

The images of saints on the icons of Kyiv painters acquire the features of living people. Bright monuments of this genre are icons: "Our Lady of Pechersk Svenska", "Igorevskaya Our Lady", "Maximov's Mother of God", "Nicholas with Life" and others.

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Lecture №3. NATIONAL AND CULTURAL RISE IN UKRAINE IN THE SECOND HALF OF THE XVI CENTURY - FIRST HALF OF THE XVII CENTURY

Plan

- 1. Lublin, Brest Union and their impact on the socio-cultural situation in Ukraine.*
- 2. National and cultural rise in Ukraine in the late sixteenth century. (book printing, polemical literature, Ostroh and fraternal schools).*
- 3. The transfer of the center of cultural life to Kyiv, Kyiv-Mohyla Collegium.*

1. Lublin, Brest Union and their impact on the socio-cultural situation in Ukraine.

In the summer of 1569 in Lublin, a union (union) between the Kingdom of Poland and the Grand Duchy of Lithuania was proclaimed and legally established. The result was a new united state - the Polish-Lithuanian Commonwealth (translated from Polish - Republic), led by a joint king and the Sejm (Parliament). The Polish-Lithuanian Commonwealth was a noble republic, where the king's power was significantly limited by the noble sejm.

According to the decision of the Union of Lublin, the Ukrainian lands belonging to Lithuania came under the Polish administration (Chernihiv and the Chernihiv-Northern lands would pass under the Polish rule a little later under the terms of the Deulin Armistice in 1618).

Historians are ambivalent about the consequences of the Lublin Union for Ukraine.

Firstly: after the union, the settlement of Dnieper Ukraine by immigrants from Western Ukraine began, which caused a rise in the development of agriculture, handicrafts, trade, reconstruction of old and the emergence of new cities.

Secondly, Ukrainian lands have become more open to the achievements of European culture.

Thirdly: in the Dnieper region feudal oppression intensified, the oppression of the Orthodox Church, the Ukrainian language and culture intensified too.

At the end of the sixteenth century the ruling circles of the Polish-Lithuanian Commonwealth (King Sigismund III Vaz) intensified the persecution of the Orthodox Church, seeking to convert the entire "Russian" (Ukrainian) people to Catholicism.

The Orthodox Church met a period of persecution not in the best condition. In the fifteenth century the center of the Orthodox faith and culture Constantinople was captured by the Turks. As a result of the policy of the Lithuanian authorities in the previous period, many random people were appointed to leading positions in the Orthodox Church, who thought only of their personal gain.

The fraternities defending the Orthodox faith tried to establish control over the activities of the highest Orthodox hierarchs, which provoked indignation and resistance.

The Catholic authorities of the Commonwealth promised the leaders of the Orthodox Church, in case of consent to the union, to equalize their rights with the

privileged Catholic clergy. Several Orthodox bishops, led by Metropolitan M. Rogoza, decided to conclude a union (union) with the Catholic Church. Their representatives were received by the Pope and took an oath to him. The idea of union was supported by the Polish king.

The final decision was to be approved by the unifying council, which took place in Brest (now Brest) in October 1596.

The main conditions of the union:

- The Orthodox Church unites with the Catholic Church. The Greek Catholic Church emerges;
- The rites in the Greek Catholic (Uniate) Church remain Orthodox, the language is Church Slavonic;
- the main dogmas are recognized by the Catholic interpretation;
- The head of the church is the pope.

The cathedral in Brest split into two enemy camps. The Orthodox refused to support the union and cursed the Uniates, who did the same to their opponents.

Most Ukrainians did not support the union and remained faithful to the Orthodox tradition. But the union was supported by the king and the authorities of the Commonwealth, which intensified the persecution of the Orthodox Church.

Consequences of the Brest Union:

- 1) the union split Ukrainian society into two hostile religious camps;
- 2) later, in the eighteenth century, especially in the nineteenth century, in Galicia, the Uniate Church became a people's church and did much to protect the rights of the Ukrainian people.

2. National and cultural rise in Ukraine in the late sixteenth century. (book printing, polemical literature, Ostroh and fraternal schools).

At the end of the sixteenth century Ukraine is experiencing a rapid national and cultural rise.

Reasons:

- after the Lublin Union, Ukraine became more open to Europe, to the achievements of European culture;
- The growing oppression of Orthodox Ukrainians forced them to consolidate, unite and actively defend their national, cultural and religious rights.

In the second half of the sixteenth century book printing developed rapidly in Ukraine.

There is evidence that the first printing house in Ukraine was founded in Lviv by Stepan Dropan around 1460. However, no book from this printing house has survived, so its existence is in doubt among many researchers.

It is generally accepted that in 1573. Ivan Fedorov founded his own printing house in Lviv. The following year he published his first book in the Ukrainian lands - "The Apostle" and the same year "Primer".

In 1575, at the invitation of Prince K. Ostroh, he moved to Ostroh (1577-1582) where he continued his active publishing activity. Among the many Ostroh editions, a special place is occupied by the Ostroh Bible (1581), the first complete printed edition of the Bible in the Slavic language.

After Ivan Fedorov, the printing business quickly spread throughout Ukraine. In the middle of the seventeenth century there were already more than 20 printing houses in Ukraine.

In the literary life of the late sixteenth century - beg. XVII century a new bright phenomenon appeared - polemical literature.

Polemical literature (from the word "controversy" - controversy, discussion) reflected the intense ideological struggle between the Orthodox, Uniate and Catholic churches.

In the works of Orthodox polemic writers Ivan Vyshensky, Stefan and Lavrentiy Zyzaniy, Gerasim and Meletiy Smotrytsky, Kasiyan Sakovych, Iov Boretsky, Zakhariy Kopystensky, there was a protest against the oppression of Orthodoxy, love for Ukraine, sympathy for the fate of the common people.

Ukrainian education achieved serious success.

In 1576, on the initiative of Prince Constantine - Vasily Ostroh in Ostrog, a circle of intellectuals was created on the basis of which soon Ostroh school, called by contemporaries the Academy was established.

Ostroh school became a high school. Educated Greeks, students of European universities K. Lucaris, N. Parashes, and others, as well as talented Ukrainian teachers D. Nalyvayko and H. Filaret were involved in teaching there. The first rector was a well-known public figure, polemicist writer Gerasym Smotrytsky.

The school taught Slavic, Greek and Latin, and in its heyday - the "seven liberal arts" (grammar, rhetoric, dialectics, arithmetic, geometry, astronomy, music). During its existence, the school produced hundreds of educated professionals who created cultural centers throughout Ukraine.

Its most famous graduates were: the talented educator Meletiy Smotrytsky and the hetman of the Zaporozhian Cossacks Petro Sagaidachny.

In the second half of the 16th century – at the beginning of the seventeenth century brotherhoods began to play an important role in protecting the rights of the Ukrainian people, the Orthodox Church and Ukrainian culture.

It was fraternities that started a new type of educational institutions - fraternal schools.

Fraternal schools were democratic, non-institutional. Children of both rich and poor families could study here. They educated their students in the spirit of respect for the Orthodox Church and Ukrainian traditions.

The first fraternal school appeared in Lviv in 1585. Its charter would become a model for other fraternal schools of Ukraine, and its rector Iov Boretsky would become a bright figure of cultural and religious life at the beginning of the XVII century.

3. Transfer of the center of cultural life to Kyiv, Kyiv-Mohyla Collegium.

At the beginning of the seventeenth century the oppression against the Orthodox in Western Ukraine intensifying. The Lviv Brotherhood was declining, the fraternal school in Lutsk was destroyed, and so on.

At the same time, the situation was more favorable in Kyiv. The protection of the Orthodox Church and Ukrainian culture was undertaken by the Ukrainian Cossacks, led by Hetman Petro Konashevych-Sagaidachny.

In 1615 the Kyiv Brotherhood emerged. P. Sagaidachny inscribed in it the whole "Zaporozhian army". As a result of this act, the union of the Ukrainian Cossacks and the Ukrainian intelligentsia was created. Under the protection of the Cossacks, Ukrainian cultural figures (Orthodox) in Kyiv could work calmly and freely implement their creative ideas. As a result, many members of the Ukrainian intelligentsia moved from Lviv and other Western Ukrainian cities to Kyiv, and Kyiv became the center of Ukrainian cultural life.

In 1615 the Kyiv Brotherhood School was founded (the first rector was Iov Boretsky). The center of the cultural movement was the Kiev-Pechersk Lavra (Archimandrite Elisha Pletenetsky).

In 1620 with the support of Hetman P. Sagaidachny, the higher hierarchy of the Orthodox Church in Ukraine was restored. Iov Boretsky was ordained Metropolitan.

In 1632 After I. Boretsky's death, the Kyiv metropolitanate was headed by Petro Mohyla, a man of higher European education.

P. Mohyla organized church life, turned the Kyiv metropolitanate into the most authoritative of all the Orthodox churches of that time.

While still an archimandrite of the Kiev-Pechersk Lavra, he founded a school there. In 1632 this school merged with the school of the Kyiv Brotherhood and on their basis a school was formed, later called Kyiv-Mohyla.

Mr. Mohyla made a lot of efforts to turn the school into a highly developed educational institution of the European type. Students studied Slavic, Greek, Latin and other European languages, 7 liberal arts. Programs and methods of Western European universities were actively used in the educational process.

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Lecture №4. CULTURE OF UKRAINE OF THE SECOND HALF XVII century - XVIII century

Plan

1. Ukrainian national revolution of 1648-1676 and its impact on the socio-cultural situation in Ukraine.

2. Education and science.

3. Literature, oral folk art, music and theater.

4. Architecture and fine arts.

1. Ukrainian national revolution of 1648-1676 and its impact on the socio-cultural situation in Ukraine.

Ukrainian national revolution of 1648-1676 significantly changed the situation in Ukraine, launching a new period in Ukrainian history.

Its main achievements:

- Ukrainian Cossack state was created, which on the Left Bank, in the form of autonomy existed until the end of the eighteenth century;
- in the liberated territory, the Ukrainian language received the status of the state language, and the Orthodox Church became dominant;
- feudal relations were destroyed (peasants received land and freedom). On the Left Bank, these socio-economic achievements were enjoyed by workers until the end of the eighteenth century.

The national revolution gave a powerful impetus to the formation of national self-consciousness, the national idea of the Ukrainian people.

The best conditions for cultural development were on the Left Bank. The cultural rise of the second half of the seventeenth century - XVIII century is called the "Cossack Renaissance" by some researchers.

Pavlo Alepsky, the secretary of the Patriarch of Antioch Macarius, who traveled to Ukraine in 1654, left interesting evidence of the cultural achievements of Ukrainians at that time in his diary.

2. Education and science.

The period of the Cossack renaissance was the period of flourishing of Ukrainian education. Almost every village on the Left Bank had a primary school.

In 1768, on the territory of the three later districts of Chernihiv region, one school was for 746 inhabitants, and a hundred years later - for 6,750 people.

Deacons taught in such schools. They taught the children of the Cossacks and the peasants literacy, church singing, the order of church services.

A large number of schools, the free population that was able to send their children to school to study were the reasons for the high level of literacy among Ukrainians, as Pavlo Alepsky noted in his diary.

On the Right Bank and Western Ukraine, primary schools operated under fraternities.

The children of the nobility studied in Jesuit and Basilian schools.

There were secondary schools called colleges. The Chernihiv Collegium was the first to be established on the Left Bank in 1700. It was a solid educational institution, which educated several hundred students. The Chernihiv Collegium was founded at the expense of Ivan Mazepa.

In 1727 a collegium was opened in Kharkiv, and in 1738 in Pereyaslav.

Higher education in Ukraine was represented by the Kyiv-Mohyla Academy (the status of the Academy was granted to it in 1701).

The full course of study covered 12 years. It consisted of a preparatory (elementary) class, which recruited students with reading and writing skills.

The subjects of study in the three junior classes were languages: Old Slavonic, Ukrainian, Greek, Latin, Polish and others.

Pupils of two middle classes studied piety and rhetoric.

The upper classes mastered philosophy and theology. The philosophy course was designed for three years and the theology course for four. Students of the Academy also studied mathematics, astronomy, geography, architecture.

The Academy maintained close relations with higher education institutions in Western Europe and was essentially a "Western-type university with a humanitarian orientation of education."

The Academy flourished during the reign of Ivan Mazepa. Hetman allocates significant funds for the development of the educational institution. The number of students grows to several thousand people.

Over the years of its existence, the Academy gave education to the educated layer of Ukraine. Its graduates were most of the hetmans, all the Cossack officers, much of the clergy. Leaders of the Ukrainian cultural movement: Varlaam Yasynsky, Inokentiy Gizel, Lazar Baranovych, Ioanikiy Galyatovsky, Antony Radylovsky, Ioan Maksymovych, Feodosii Safonovych and others came out of the walls of Kyiv - Mohyla Academy.

Many young people from other Orthodox lands of Belarus, Serbia, Bulgaria and others studied at the Academy.

The graduates of the Academy had a particularly great influence on the development of education and culture of the Moscow state. Assessing its role, Academician Pippin noted: "The new element that... during the seventeenth century intervened in Moscow literature and eventually prevailed over it, was education and literature that developed in western Russia, in Kiev... which its own forces were clearly lacking: Kievans were called to Moscow for scholarly work. (History of Russian Literature, St. Petersburg, 1902, vol. 11, p. 324).

The constellation of these educators includes: Epiphanius Slavynetsky, Simeon Polotsky, Stefan Yavorsky, Dimitry Rostovsky (Danylo Tuptalo), Feofan Prokopovych and others.

The development of scientific thought in Ukraine at this time is largely associated with the Kyiv-Mohyla Academy and its graduates.

The founder of domestic epidemiology was D. Samoilovich, and the founder of obstetrics and pediatrics was N. Maksimovich-Ambodyk.

Students of the Academy studied algebra, stereometry, trigonometry and mixed mathematics - mechanics, hydraulics, optics, spherical trigonometry. Teacher I. Falkovsky in 1793 published the first textbook on mixed mathematics in the Russian Empire.

Professors of the Academy taught their students the works of philosophers of Antiquity, the Middle Ages and modern times.

Hryhoriy Skovoroda and Feofan Prokopovych became representatives of original philosophical thought.

Historical science reaches a new stage in its development. An interesting monument of this era is the "Synopsis" by Innocent Gisel - the history of Ukraine from ancient times to the end of the seventeenth century. "Cossack chronicles"

appear: the Chronicle of the Seer, the Chronicle of Hryhoriy Hrabynka and the Chronicle of Samiil Velychko. These are historical works written by representatives of the Cossack officers, dedicated to Khmelnytsky region and the time of the Ruin. The works are full of patriotism and sincere love for the native land.

Lviv University, founded in 1661, became the center of education and science in the western Ukrainian lands.

3. Literature, oral folk art, music and theater.

Teachers and students of the Kyiv-Mohyla Academy also played a leading role in the development of literature.

Sermons were a popular literary genre. Collections of his sermons were published by: Ioanikiy Galyatovsky ("The Key of Understanding", "New Heaven", "Treasury Needed", etc.), Lazar Baranovich ("Spiritual Sword", "Trumpets of Sermon Words"), Anthony Radzivilovsky ("The Garden of the Virgin Mary" , "Crown of Christ", etc.). Stefan Yavorsky, Feofan Prokopovych, Dmytro Tuptalo, and Hryhoriy Skovoroda delivered their sermons.

Poetry was going through an interesting stage of its development. Spiritual verses were created that glorified Jesus Christ, the Virgin Mary, the saints. A bright representative of this trend was Dmitry Tuptalo (the collection of songs "Irrigated Fleece").

There are poems, songs of secular themes: love, heroic. Hetman Ivan Mazepa was a talented poet.

Emblematic and panegyric poems were quite common, as well as poems of various forms: in the form of a crescent moon, a cross, an egg, water, "acrostics" - poems that could be read from the beginning and from the end. Epigrams were very popular.

Ivan Velychkiy, Kliment Zinoviev, Stefan Yavorsky, and Dmytro Tuptalo worked successfully in the poetic genre. To this day, Hryhoriy Skovoroda's poetry collection The Garden of Divine Songs is of interest.

Drama became very popular. Its development was connected with the Kyiv-Mohyla Academy. The fashion for the performances was brought by teachers from their internships at European universities. They wrote dramatic works, organized their production, and students were performers.

Oral folk art was represented by fairy tales, proverbs, sayings, songs. Ritual songs were popular.

Heroic songs and thoughts dedicated to the national liberation struggle of the Ukrainian people, the exploits of B. Khmelnytsky and his associates, the Cossack-defenders of their Motherland became very popular.

The authors and performers of these works were folk musicians-kobzars.

Marusya Churai was a talented author of songs that did not lose their popularity to this day.

The art of singing and instrumental music acquired a high level of development.

Hetman Bohdan Khmelnytsky issued a universal on the creation of a music workshop. The musicians, united in workshops, not only served the festive events, but also accompanied the army in the campaigns.

Polyphonic singing became widespread.

In 1738 a specialized music school was opened in Hlukhiv, which trained professional musicians.

Their pupils were Dmytro Bortnyansky and Maksym Berezovsky, who continued their musical education in Italy.

Dmytro Bortnyansky, Maksym Berezovsky and Artemy Vedel were talented Ukrainian composers, authors of bright, original works, that did not lose their interest up to this day.

4. Architecture and fine arts.

Architecture of Ukraine in the second half of the seventeenth century - the first half of the eighteenth century was influenced by the artistic style of the Baroque, which then prevailed throughout Europe.

The scientific guide determines that Baroque (from the Italian whimsical, demanding) is a style in architecture and art widespread since the late sixteenth century to the middle of the eighteenth century. It is characterized by emphasized solemnity, lush decorative, dynamic composition.

In architecture, this is achieved by decorating the facade of buildings with columns, semi-columns, statues, stucco ornaments.

European Baroque, which penetrated into Ukraine in the seventeenth century was strongly influenced by the traditions of Ukrainian folk wooden architecture, resulting in the emergence of the original architectural style, called by researchers the Ukrainian Baroque, in the second half of the seventeenth century.

The Ukrainian Baroque reached its peak during the reign of Hetman I. Mazepa. Ivan Mazepa donated large sums of money for the construction of new, restoration of existing temples and other buildings. Researchers counted 12 temples built and 20 restored at the expense of the hetman.

These are the churches of the Brotherhood and St. Nicholas monasteries in Kyiv, the Church of All Saints in the Kiev-Pechersk Lavra, St. Sophia Cathedral, St. Michael's and Golden-Domed Monastery, churches in Baturyn, Pereyaslav, Hlukhiv, Chernihiv, Mgarsky Monastery and others.

The Baroque era was an era of rapid prosperity and rise of Chernihiv. Our city was once again becoming an important center of economic, political, religious and cultural life.

An important role in the rise of Chernihiv was played by the Archbishop of Chernihiv Lazar Baranovych and the Colonel of Chernihiv, General Vasyl Dunin-Borkovsky.

Lazar Baranovych, former rector of the Kyiv-Mohyla Academy, invited famous cultural figures, his colleagues and students from the Academy to Chernihiv. Thus, Ioaniki Galyatovsky, Danylo Tuptalo, Feodosiy Uglytsky, and Ioann Maksymovych appeared in the city above the Desna, turning it into a powerful center of Ukrainian culture.

On the initiative of L. Baranovich, a printing house was founded in Chernihiv, which became one of the best in Ukraine.

Together with his associates L. Baranovich organized intensive construction in the city. Abandoned ancient Russian temples were rebuilt. New ones were built in the Ukrainian Baroque style: the refectory of the Trinity Monastery, the Trinity Cathedral, the tower of the Yelets Monastery, the house of Lyzogub.

After L. Baranovych's death, Chernihiv was decorated with the collegiate building (the initiator of the construction was I. Maksymovych, the funds were allocated by I. Mazepa) and the Catherine's Church. In 1775 the last building in the European Baroque style appeared - the bell tower of the Trinity Monastery.

At the end of the eighteenth century Baroque was replaced by Classicism.

Classicism is a style in art and architecture common in Europe since the mid-seventeenth century to the beginning of the XIX century. Its main requirements are rigor, symmetry, accuracy.

Classicist buildings are characterized by a clearly defined center, decorated with a dome or pediment, based on ancient columns. The left and right wings of the building are located symmetrically to the center. The walls are smooth, even, without unnecessary decorations.

The monument of classicism in Chernihiv is the house of the archbishop (now, the regional state archive) and the house of the historical museum named after V. Tarnowski.

Remarkable monuments of this style are the palace of K. Rozumovsky in Baturyn (architect C. Cameron) and the Transfiguration Cathedral in Novgorod-Siversky (architect D. Quarenghi).

Baroque iconography is characterized by the use of bright colours and images of people - contemporaries of icon painters.

The folk picture, the image of the Cossack Mamaia, became popular.

Portrait became the leading genre of secular painting. Artists depicted Cossack officers, spiritual hierarchs.

The development of Ukrainian and Russian painting was greatly influenced by the work of talented artists, natives of Ukraine, D. Levitsky and V. Borovikovsky, who worked in the style of classicism.

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Lecture №5. ERA OF NATIONAL - CULTURAL – REVIVAL (END OF XVIII CENTURY - BEGINNING OF XX CENTURY)

Plan

- 1. Genesis and periodization of national and cultural revival in Ukraine in the late eighteenth century - early twentieth century.*
- 2. Noble period of national and cultural revival and its features.*
- 3. Populist period of national and cultural revival.*
- 4. Modernist period of national and cultural revival.*
- 5. National and cultural revival in Galicia.*

1. Genesis and periodization of national and cultural revival in Ukraine in the late eighteenth century - early twentieth century.

At the end of the eighteenth century lands of Ukraine were divided between two empires: Russia and Austria.

Both empires were absolute monarchies, where the powerlessness of the people was combined with the unlimited power of the rulers. Feudal-serfdom relations prevailed in both empires. Both empires were multinational "prisons of peoples", where the imperial government pursued a policy of brutal national oppression of "non-titular peoples".

But the end of the eighteenth century and especially the nineteenth century was the period of the rise of the national liberation movement of the peoples of Europe.

Investigating the problems of the origin and development of national movements of European peoples, Professor M. Groch of the University of Prague identified three stages in the history of each national liberation movement: academic, cultural and political.

At the first (academic) stage, a nation deprived of its statehood, living under the rule of the empire, becomes the subject of study by a small group of researchers. They study its history, language, traditions, folklore, write and publish their scientific works, usually in the language of the ruling nation.

At the second (cultural) stage there is a struggle for the revival and development of national culture. There is a struggle for the language of the people, which was previously spoken only by the common people, to become the language of literature, education, science, and social and political life. As a result, there is a system of national education, national literature, science, theater, art and others.

During the third stage, the population living in a certain area begins to realize itself as a separate nation that has a common language, history, customs, traditions, and most importantly - there are common national interests, which include national and socio-economic rights.

In order to fully realise its national interests, the nation must unite and win its own independent state. Therefore, during the third (political) stage, national political parties are created, which fight for the state independence of a particular people.

Among Ukrainian researchers there are different views on the periodization of the national and cultural revival of Ukraine. The version proposed by I. Lysyak-Rudnytsky is quite popular. Based on the concept of M. Groch, he identified three stages of the Ukrainian national cultural revival:

- noble (1780-1840) (similar to the academic in Europe);
- populist (1846-1880) (similar to the cultural);
- modernist (1890-1914) (similar to the political).

2. Noble period of national and cultural revival and its features.

The driving force of the Ukrainian national and cultural movement at this stage were the representatives of the Ukrainian nobility - the descendants of the former Cossack officers.

The main directions of their activity were: the study of history, research of folklore, literary creativity. The center of national and cultural movement since 1805 was located in Kharkiv, where a university was opened on the initiative of Vasyl Karazin, and with the opening of Kyiv University in 1834, the center was moved to Kyiv.

From the end of the eighteenth century among patriotic representatives of the Ukrainian nobility spread the movement for the study of the history of the native land.

Works by O. Rigelman, O. Bezborodko, V. Ruban, A. Chepa, and the 4-volume History of Little Russia by D. Bantysh-Kamensky appeared.

An interesting work on the history of the Chernihiv region is the study of Opanas Shafonsky "Topographic description of the Chernihiv governorate."

A special place is occupied by "History of Rus" written in the 1810s near Novgorod-Siversky by an unknown author. The work is deeply patriotic, written passionately and emotionally. The author covers the history of Ukraine from ancient times to the second half of the eighteenth century and convinces that the Ukrainian people (Russians) have all the rights to freedom and state independence.

There are interesting works on the study of Ukrainian folklore.

In 1819 M. Tsertelev published a collection "Experience of collecting ancient Little Russian songs." Later M. Maksymovych published the collections of folk songs: "Little Russian Songs" (1827), "Ukrainian Folk Songs" (1834) and "Collection of Ukrainian Songs" (1849).

Thorough research of Ukrainian folklore was carried out by a professor of Moscow University, Ukrainian Joseph Bodyansky. Comparing the folklore of Ukraine with the Russian, he concluded: "What a great difference there is between the North and the South and how different the peoples who live there are."

An important event in the national-cultural movement of Ukraine was the release in 1798 Ivan Kotlyarevsky's poem "Aeneid". The revolutionary element about the poem was that the work was written not in a bookish but in colloquial language. Ancient heroes are depicted with humor in the form of desperate Cossacks, goddesses-heroines in the form of fat village young women and girls, speak the colorful, juicy language of the Ukrainian people. I. Kotlyarevsky continues this tendency in his next works, plays "Natalka Poltavka" and "Moskal - magician".

I. Kotlyarevsky is rightly considered to be the founder, and his poem "Aeneid" - the first work of new Ukrainian literature.

They were positively received by the readership. Critics called these sentimental stories the beginning of new Ukrainian prose.

Dominant place in Ukrainian literature of the first 30th anniversary of the XIX century is occupied by romanticism. Its bright representatives are E. Hrebinka, L. Borovikovsky, A. Metlinsky. Taras Shevchenko also wrote his early works in the spirit of romanticism.

An important role in the popularization of works of Ukrainian literature was played by Kharkiv editions: "Ukrainian Herald", "Ukrainian Almanac", "Morning Star", "Zaporozhye Antiquity", "Ukrainian Collection". The leading role in the organization of their work was played by the well-known Russian philologist Izmail Sreznevsky.

3. Populist period of national and cultural revival.

During the populist period (1846-1880), the leading force of the Ukrainian national-cultural movement became the dissident intelligentsia. The period can be divided into two stages:

- "romantic" - the activities of members of the Cyril and Methodius Brotherhood (late 40's-50's of the XIX century);
- "positivist" - the activities of community members (60-80-ies of the XIX century).

The popular slogan of this period was "to return to the people."

The creation and activity of the Cyril and Methodius Brotherhood had a great influence on the development of the Ukrainian national and cultural movement.

The fraternity was founded in December 1845. Its founders were Mykola Hulak and Mykola Kostomarov. P. Kulish, V. Bilozersky, O. Markovych were active participants. T. Shevchenko also joined the work of the fraternity. In total, along with sympathizers, the organization numbered several dozen people.

The Cyril and Methodius Brotherhood was the first Ukrainian political organization. It aimed at the abolition of autocracy, the abolition of serfdom, the introduction of a republican system. According to the plan of the leaders of the brotherhood on the territory of the Slavic peoples, there should be a state-republic, which will unite into a federation of free peoples on the model of the United States. The capital of the federation was to be Kyiv. The members of the fraternity launched an active propaganda work. But in 1847 the organization was defeated and the active members were convicted. T. Shevchenko suffered the most.

After the ban on the fraternity, the center of the Ukrainian national and cultural movement moved to St. Petersburg. The regime here was somewhat milder than in Ukraine, so after the expiration of the exile, many former Cyril and Methodius moved here: M. Kostomarov, V. Belozersky, P. Kulish, T. Shevchenko.

A printing house was opened at the expense of patrons from the Chernihiv region, landowners V. Tarnovsky and G. Galagan, who began to actively print works by Ukrainian authors.

Taras Shevchenko became a man who played a huge role in the formation of the Ukrainian nation and raised the national liberation movement to a new stage. A genius Ukrainian poet, artist, and thinker, Shevchenko became a spiritual father, a prophet of the Ukrainian people.

His "Kobzar", poems "Dream", "Caucasus", "Heretic", "Haidamaki", "Both dead and alive", poetic works are classified by researchers as the best examples of world literature. T. Shevchenko's work had a powerful influence on the formation of the Ukrainian national idea, inspired generations of fighters for the freedom of Ukraine.

In 1861-1862 the Ukrainian magazine *Osnova* was published in St. Petersburg.

In the late 1850s, students at the University of Kiev formed a secret group of "klopoman." Volodymyr Antonovych, a university graduate and later a well-known professor of history, became the leader of the circle and the ideologue of "slavery."

The klopomen saw the future social order without autocracy, serfdom, and with a republican system that would guarantee democratic freedoms and equality for all peoples.

In 1861 in Kyiv, klopomen set up their organization - the Community.

Following the example of Kyiv, public organizations appeared in Poltava, Chernihiv, Kharkiv and other cities. Community members established free Sunday schools in which Ukrainian was the language of instruction. They studied the history of Ukraine, were engaged in publishing, organized Ukrainian performances and concerts.

The tsarist government was hostile to the activities of communities that were banned or forced to self-destruction.

In 1863, the Minister of Internal Affairs P. Valuev issued the infamous circular, which forbade the publication of scientific and religious literature in the Ukrainian language. Repression against the Ukrainian language and culture intensified.

In the early 1870s, when the wave of repression subsided a bit, community activists began to rebuild their organizations, while operating semi-legally. S. Podolinsky, O. Terletsky, M. Ziber, and M. Drahomanov worked actively.

In 1873 the South-Western branch of the Russian Geographical Society was established in Kyiv. The initiator was Pavlo Chubynsky, an active public figure, ethnographer, author of thorough works on statistics. He is the author of the poem "Ukraine is not dead yet". Set to music by Mykhailo Verbytsky, this work became the anthem of the Ukrainian national liberation movement, and later of the Ukrainian independent state.

Enraged by the intensification of the Ukrainian national movement, the tsarist government resorted to the tried and tested means of repression. In 1876 Emperor Alexander II signed the Yem Decree, which prohibited: the publication and import of literature from abroad in the Ukrainian language; the use of the Ukrainian language in educational institutions; the staging of theatrical performances in Ukrainian. Ukrainian-language literature in libraries was to be confiscated, the Kyiv branch of the Russian Geographical Society, and the newspaper Kyivsky Telegraf (pro-Ukrainian) closed.

As a result, no Ukrainian books were published during the following year, 1877.

The Yem decree hit a severe blow to the Ukrainian national movement, but failed to destroy it.

A bright personality of this period was Mikhail Drahomanov, scientist, educator, public and political figure.

M. Drahomanov advocated the elimination of autocracy, the construction of a democratic socially just society.

He was a supporter of the transformation of the Russian Empire into a democratic federation. Due to persecution he was forced to emigrate. From 1878 to 1882 in Geneva he published the socio-political almanac Hromada, which was

illegally imported to sub-Russian Ukraine. He had a great influence on the formation of the socio-political worldview of Galician youth, especially the young Ivan Franko.

Given the active protests of the public, the tsarist government made minor concessions - giving local administrations the right to decide on the issue of staging Ukrainian-language performances. Taking advantage of this, M. Kropyvnytsky founded the first professional Ukrainian theater in Yelisavetgrad in 1882.

The stars of the Ukrainian scene were gathered here: Mykola Sadovsky, Panas Saksagansky, Maria Zankovetska and others.

The process of forming the Ukrainian national opera is coming to an end. The first work of this genre was S. Gulak-Artemovsky's opera "Zaporozhets on the Danube" (1862).

Mykola Lysenko is rightly considered to be the creator of the national opera art. His operas "Natalka Poltavka", "Christmas Night", "Drowned", "Taras Bulba", vocal works, romances entered the treasury of world achievements in music culture.

The works of composers K. Stetsenko, S. Lyudkevych, and M. Leontovych turned out to be original and bright.

4. Modernist period of national and cultural revival.

The modernist period of national and cultural revival (1890-1914) is marked by the following features:

1. The ideas of revival covered the broad masses of the people, involving them in the national-cultural movement.
2. There were Ukrainian political parties that ben the struggle for an independent state.
3. There was a rapid development of Ukrainian education, science, literature and art.

In 1891 there was a secret organization of student youth "Brotherhood of Tarasivtsi" whose purpose was "the liberation of Ukrainians from the of Moscow".

In 1900 The Revolutionary Ukrainian Party (RUP), the first Ukrainian political party in sub-Russian Ukraine, was created on the initiative of student community activists. The ideological principles of the party's activity were set out in the pamphlet "Independent Ukraine", written by M. Mikhnovsky and published in Lviv in the same year 1900. The author calls on patriotic Ukrainians to unite for national liberation and the creation of a united, sovereign Ukraine. "One, united, indivisible, free, independent Ukraine from the Carpathians to the Caucasus" - the call of the article became a slogan that united conscious Ukrainians in the struggle for the people's cause.

As a result of long discussions and ideological confrontations from the RUP, new Ukrainian political parties were later separated and transformed into independent political forces.

The modernist period is marked by achievements in the development of science.

Professor of Odessa University I. Mechnikov founded a bacteriological station. It was the first in the Russian Empire and the second in the world. Creatively collaborating with Louis Pasteur, I. Mechnikov made a significant contribution to the development of world microbiology.

Another professor at Odessa University, Ivan Sechenov, made important discoveries in the field of physiology.

The works of M. Beketov (Kharkiv University) became the basis of a new direction in science - metallometry.

Of great scientific interest were the works of O. Lyapunov (Kharkiv University) on the theory of probability and the theory of constancy of motion.

A prominent place in the scientific life of the second half of the nineteenth century is occupied by Sofia Kovalevskaya, one of the first women mathematicians.

The works that have not lost their scientific value to this day were works on the history of the Ukrainian language and folklore by Pavlo Zhytsky, research in the field of linguistics by O. Potebny.

Literature reached new heights in its development. Romanticism was replaced by realism.

Ivan Nechuy-Levitsky wrote in the style of realism ("Mykola Dzherya", "Kaidasheva family", "Burlachka", "Over the Black Sea", etc.).

Using the methods of realism, Panas Mirnyi explored the social problems of his time, carried out an in-depth psychological analysis of the behavior of his heroes ("Do the bulls roar when the manger is full", "Prostitute", "Evil People").

Founded on the initiative of Mark Kropyvnytsky, the professional theater continued to work actively. Thanks to the work of playwrights Mykhailo Starytsky (plays "Gypsy Aza", "For two hares", "Oh, don't go to Hrytsya", "It wasn't destined") and Ivan Karpenko-Kary ("Martin Borulya", "One Hundred Thousand", "Talentless", "Sava Chaly") Ukrainian national theatrical repertoire was created.

At the turn of the century, along with realism, a new artistic style spread - modernism. Proponents of modernism urged artists to pay more attention to psychological analysis, explore the inner world and subjective impressions of the hero.

The idea of modernism had a noticeable influence on the work of Lesia Ukrainka and Mykhailo Kotsyubynsky.

Talented poets Mykola Voronyi, Oleksandr Oles, and Hryhoriy Chuprynka admired his (modernism) ideas.

Bright works came from the pens of prose writers Stepan Vasylychenko, Arkhip Teslenko, Vasyl Stefanyk, Olga Kobylyanska.

The most popular Ukrainian writer of the early twentieth century was Vladimir Vynnychenko. He was a sincere supporter and propagandist of socialist ideas, combining literary work with political activity.

Dominant positions in the architecture of the early twentieth century was occupied by the style of "modern" (from the French - the latest). Its characteristic features were: asymmetry of planning, broken lines, the use of iron structures and finishing materials.

The Bessarabian market in Kyiv was built in the Art Nouveau style (architect Guy).

As a result of combining the ideas of modernism with the traditions of Ukrainian folk architecture, Ukrainian modernism emerged. This style was used by architects V. Krychevsky and V. Gorodetsky.

The works of artists O. Murashko, I. Trush, O. Novakivsky are interesting.

Well-known representatives of modernism in Ukraine were Kazimir Malevich, the Burliuky brothers, and Oleksandr Bohomazov.

5. National and cultural revival in Galicia.

At the turn of the eighteenth and nineteenth centuries, Ukrainians represented one of the most disadvantaged nations of the Austrian Empire. Ukraine has long since lost its elite: the gentry became united, and there was virtually no intelligentsia. Ukrainians were represented by two social groups: the peasantry (illiterate, overwhelmed by need and poverty) and the Greek Catholic clergy. The life of village priests was not much better than the life of peasants, because they also often suffered from the oppression of the Polish nobility and therefore understood the needs and problems of the common people. As a result, the Greek Catholic Church became popular in Galicia.

In the absence of the national intelligentsia, it was the representatives of the Greek Catholic clergy who took over the leadership of the national and cultural revival.

Parish schools were established in churches, a deacon-teacher institute in Przemyśl, and a Greek-Catholic seminary in Lviv.

The hierarchs of the Greek Catholic Church, I. Mohylnytsky, M. Garasevych, I. Lavrivsky, V. Kompanevych, and others, carried out a great educational work.

In the late 1820s, the center of the Ukrainian national and cultural movement was moved to Lviv. The most active participants were students of theological seminary and young Greek Catholic priests. The leaders of this movement were three young priests Markiyan Shashkevych, Ivan Vahylevych and Yakiv Holovatsky, later called the "Russian Trinity".

The Russian Trinity proclaimed that the Ruthenians of Galicia were part of the great Ukrainian people, with their glorious history and glorious future. To do this, it was necessary to raise the spirit of the people, protecting the native language, traditions, developing culture.

The Russian Trinity established close relations with the leaders of the Ukrainian revival in the East: I. Sreznevsky, M. Maksymovych, M. Tsertelev, and others.

The members of the association thoroughly researched oral folk art.

In 1833 they prepared a manuscript collection "Son of Russia", and in 1834 - folklore and literary collection "Dawn". Due to censorship bans in Lviv, the Russian Trinity published an almanac, The Dniester Mermaid, in Budapest in 1837.

The almanac contained literary works, folklore research, and was written not in Church Slavonic but in spoken Ukrainian.

The main idea of the Almanac was to call for the national and cultural revival of the Ukrainians of Galicia, for their spiritual unity with the Ukrainians of Dnieper Ukraine.

The release of "Mermaid of the Dniester" frightened the authorities and the conservative elite of the Greek Catholic clergy. Most copies were confiscated and destroyed, and the leaders of the Russian Trinity were persecuted. However, they

gave impetus to the activities of many patriotic young Ukrainians and are rightly considered "awakeners of the nation".

The revolution of 1848 brought great changes.

The Constitution was adopted and democratic freedoms, universal equality of citizens were proclaimed, Ukrainians were given the right to vote and be elected to parliament, serfdom was abolished.

During the revolution, Ukrainians in Galicia acted as an organized force for the first time. At the initiative of the Greek Catholic Church in Lviv, the Main Russian Council was created - the first Ukrainian political organization in Galicia. The Main Russian Council established a cultural and educational society, the Galician-Russian Motherland, the People's Educational Institution "Narodny Dim", published the first Ukrainian newspaper "Zorya Halytska" in Galicia, organized a congress of Ukrainian scientists (Council of Russian Scientists) and others.

Ukrainian national and cultural revival of the second half of the XIX century in Galicia was largely associated with the activities of the "populists".

The populist movement was represented by students, young Greek Catholic priests, and the secular intelligentsia that emerged at the time.

Populists claimed that Ukrainians were a separate nation living from the Carpathians to the Caucasus. They considered the protection of the Ukrainian language and the development of Ukrainian culture to be the best way to express and develop national identity. They maintained close relations with Ukrainophiles of Dnieper Ukraine.

In 1868 a group of students led by Anatoly Vakhnyanin founded the Enlightenment Society. In 1873 with the financial and moral support of the Ukrainians of sub-Russian Ukraine, a society was named after T.G. Shevchenko.

In order to mobilise the Ukrainian population, the Narodniks systematically organized mass meetings and rallies in 1885, created a representative body, the People's Council.

The work on creating and expanding the system of Ukrainian educational institutions was not easy and painstaking. Here the Ukrainians encountered fierce resistance from the Poles, who continued to dominate all spheres of public life in the region.

As a result of hard efforts, Ukrainians managed to expand the network of primary schools. Until 1914 they had 6 state-funded gymnasiums and another 8 created with private contributions. A fierce struggle broke out for Lviv University. Polish circles at all costs sought to preserve the "Polishness" of education at the university.

Under pressure from Ukrainians, the Austrian government gave permission to establish a department of Ukrainian history. It was headed by 28-year-old Mykhailo Hrushevsky, who was invited from Kyiv. In a short time he transformed the company T.G. Shevchenko to the Informal Academy of Sciences involving well-known Western and Eastern Ukrainian scientists.

At the beginning of the twentieth century Prosvita already had 77 regional branches, almost 3,000 libraries and reading rooms, 36,000 members in the Lviv branch, and about 200,000 members in rural areas.

Sich and Sokil youth sports clubs were established. On the eve of World War I, they had more than 33 thousand participants. Most of these young men joined the ranks of the Sich Riflemen and the Ukrainian Galician Army during the liberation struggle.

The restriction of its activities only to the cultural and educational framework promoted by the populists caused disappointment among the patriotic Galician youth. Young radicals, inspired by Eastern Ukrainian Mykhailo Drahomanov, believed that it was necessary to fight resolutely for the social and political rights of the Ukrainian people. I. Franko, M. Pavlyk, O. Terletsy, S. Danylovysh, K. Trylovsky, and others became the leaders of the radical trend.

In 1890 I. Franko and M. Pavlyk created the Russian-Ukrainian Radical Party - the first political party in Ukraine. Its goal was to declare the struggle for an independent Ukrainian state and social liberation.

The idea of state independence of Ukraine was substantiated in 1895 by Yulian Bachynsky in his pamphlet "Ukraina irredenta".

In 1899 as a result of the split of the RURP, the Ukrainian National Democratic Party and the Ukrainian Social Democratic Party were formed.

Using their constitutional rights, Ukrainians elected their representatives to the regional Sejm and the parliament (Reichstag) of the Austro-Hungarian state.

In 1913 80 Ukrainian periodicals operated in sub-Austrian Ukraine, 66 of them in Galicia, 14 - in Transcarpathia and Bukovina.

In comparison with sub-Russian Ukraine, where the Ukrainian language until 1905 was effectively banned, and political parties could only exist underground, such successes were impressive.

"In the twentieth century, many peoples emerged from the ashes, but the revival of a few took place as quickly and vigorously as the revival of Ukrainians in Austria, let's take famous Polish-Jewish liberal Wilhelm Feldman as an example.

The center of the Ukrainian national liberation movement was moved to Galicia. Galicia became the Ukrainian Piedmont.

The national and cultural upsurge that Galicia experienced was reflected in the literature.

First of all, it is connected with the work of Ivan Franko.

Ivan Franko is a genius writer, poet, encyclopedist, political, public and cultural figure.

An important place in his work is occupied by prose works: "Zahar Berkut", "For the hearth", "Fundamentals of society", "Borislav laughs", "Boa constrictor" and others.

He is the author of poetry collections "From the heights and lowlands", "My emerald", "From the days of sorrow", "Old and new", "Withered leaves", "Semper tiro".

Researchers call the poem "Moses" the pinnacle of Ivan Franko's work.

His play "Stolen Happiness" is successfully staged in modern theaters.

A bright figure in the cultural life of Ukraine in the late nineteenth - early twentieth century is Mykhailo Hrushevsky. He published 11 volumes of "History of

Ukraine-Russia", 5 volumes of "History of Ukrainian Literature" and hundreds of other works on Ukrainian history and literary criticism.

Researchers identify Yuri Fedkovych as the founder of the cultural revival of Bukovina. He wrote about 60 prose and 400 poetic works. The most famous are the poems "Lukyan Kobylitsia", "Dovbush".

In his stories, Marko Cheremshina described the life, the way of life, customs, traditions, and peasants of the Hutsul region.

Olga Kobylitsanska wrote a bright page in the development of Ukrainian literature. Her best works are the novels "Earth" and "Early on Sunday the potato dug".

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Lecture №6. CULTURAL DEVELOPMENT OF UKRAINE 1917-1920

Plan

1. Culture and spiritual life of Ukraine in 1917-1920.

2. The policy of Bolshevik Ukrainisation and its impact on culture.

3. Cultural rise of the 1920.

1. Culture and spiritual life of Ukraine in 1917-1920.

The culture and spiritual life of Ukraine in 1917-1920 were determined by the processes associated with the Ukrainian revolution and liberation struggles.

The revolution pushed huge masses of people to active measures, caused tectonic changes in the social order.

Many famous figures of Ukrainian culture joined the political activity: M. Hrushevsky, V. Vynnychenko, S. Petliura, S. Yefremov, M. Vasylenko, D. Doroshenko and others.

The fall of the autocracy, the spread of democracy in the Russian state caused the rise of the national liberation movement in Ukraine.

Prohibitions on the use of the Ukrainian language and restrictions on the development of Ukrainian culture were lifted.

The first stage of the Ukrainian national upsurge is connected with the activity of the Central Council.

October 5, 1917 Kyiv Ukrainian People's University was opened.

In November 1917 - Ukrainian Academy of Arts. It was headed by the famous Ukrainian artist F. Krychevsky, later - a talented graphic artist G. Narbut.

The Ukrainian theater was going through a new stage of its development. M. Sadovsky's theater, which continued the traditions of the domestic theater of the previous era, was actively working in Kyiv.

A new phenomenon was the work of Lesya Kurbas's Young Theater. Talented director Les Kurbas introduced modern stage means, new forms of theatrical action, set the task to create a new Ukrainian European theater.

The greatest success in the development of Ukrainian culture occurred during the time of Hetman Pavlo Skoropadsky.

The process of Ukrainianisation of school education continued. In Autumn of 1918 150 gymnasiums became Ukrainian. Back in August of the same year, Kyiv Ukrainian People's University was transformed into Kyiv State Ukrainian University.

Kamyanets-Podilsky State Ukrainian University was founded, headed by the famous cultural, public and religious figure Ivan Ogienko.

November 14, 1918 Hetman P. Skoropadsky issued a decree on the establishment of the Ukrainian Academy of Sciences. Academician Volodymyr Vernadsky, a world-renowned scientist, became its first president, and Agatangel Krymsky, a well-known researcher-orientalist, became its scientific secretary.

Leading specialists of domestic science were involved in the work of the Academy: M. Kashchenko, S. Tymoshenko, M. Tugan-Baranovsky, V. Kosinsky, D. Bagaliy and others.

The state actively supported the publishing of Ukrainian books. If during 1917 747 books were published in Ukrainian, then in 1918 - 1084.

In 1918 National Academic Library of Ukraine, Ukrainian Historical Museum, National Art Gallery, National Archives were opened.

2. The policy of Bolshevik Ukrainization and its impact on culture.

Ukrainian revolution of 1917-1921 and the era of liberation struggles ended in the defeat of the Ukrainians. Western Ukrainian lands were captured by Poland, the Dnieper region, eastern and southern Ukraine by the Russian Bolsheviks, Bukovina by Romania, and Transcarpathia became a part of Czechoslovakia.

In the occupied part of Ukraine, the Bolsheviks created a quasi-state formation - the Ukrainian Socialist Soviet Republic, which in 1922 was a part of the new Russian empire of the Soviet Union

During 1917-1921 in the struggle for power on the territories of the national outskirts, the Bolsheviks competed with the national movements of indigenous peoples, including the Ukrainian. This competition, as a rule, took the form of a fierce, bloody war.

It is not surprising that the national policy of the Bolshevik Party was imbued with the spirit of Russification, which was presented under the slogans of proletarian internationalism, the world proletarian revolution, and so on.

In 1921, the Bolshevik leadership changed the economic policy of its state. "Military communism" was replaced by the NEP. Instead of a quick communist assault, a respite was offered, the elements of a market economy were used, and a

course was proclaimed to establish an alliance between the Bolshevik government and the peasantry.

National policy was also changing. In 1923 the Twelfth Congress of the RCP (B) approved the policy of indigenisation.

The goal of the policy of indigenisation was to attract the indigenous people of the national suburbs to the side of the Bolshevik Party and the Soviet government.

In Soviet Ukraine, this policy was called the "policy of Ukrainisation" and lasted from 1923 to 1933.

Carried out in the following areas:

I. Ukrainians were enrolled in the ranks of the Bolshevik Party and in the civil service.

In 1920 the national composition of the CP (B) U was not Ukrainian. 61% were Russians, 11.4% were Jews and only 20% were Ukrainians. Of the eight members of the Communist Party of Ukraine in 1922 only one of them knew Ukrainian, only one in four in the government knew the language.

Ukrainians made up only a third of civil servants.

The situation has changed in a few years. In 1927, the share of Ukrainians in the party and in the civil service was 52 and 54%, respectively.

Records in the party and state institutions were translated into Ukrainian. Party functionaries and civil servants under the threat of dismissal were obliged to study it and, for the most part, studied it.

II. The education system was switching to the Ukrainian language. At the end of 1927 78% of schools, more than half of technical schools and more than ¼ of universities were translated into Ukrainian.

III. Ukrainian books were published. From 1924 to 1927, the circulation of Ukrainian-language newspapers increased almost fivefold.

The Ukrainian language prevailed in most theaters.

IV. Measures were taken to meet the cultural needs of Ukrainians in places of their compact residence outside Ukraine (Kuban, Siberia, the Far East).

V. The government created conditions for the cultural development of other people living in the USSR (Russians, Jews, Bulgarians, Greeks, Poles, Germans, etc.).

The policy of Ukrainisation was pursued by the Bolshevik Party. It was especially inspired by those Ukrainian communists who sincerely believed that the very ideas of communism would bring happiness to the Ukrainian people and ensure the flourishing of Ukrainian culture. Among them were Oleksandr Shumsky and Mykola Skrypnyk, who in turn held the position of People's Commissar for Education, the famous writer Mykola Khvylovy, and others.

Ukrainisation policy:

1) ensured the strengthening of the positions of the Bolshevik Party and the Soviet government in Ukrainian society;

2) caused a rapid flowering of Ukrainian culture in the 1920s.

3. Cultural rise of the 1920s.

Significant progress was made in eliminating illiteracy.

If in 1920 48 % of people aged 9 to 49 years illiterate were, then in 1926 there were 36%. And in 1936 more than 85% of the population of Soviet Ukraine could read and write.

Since 1913 to 1940 the number of young people who studi tripled.

The 1920 was marked by the flowering of Ukrainian literature.

In 1922 Serhiy Pylypenko created the Plug literary association in Kharkiv.

The Plug declared itself an association of peasant writers. It included A. Golovko, O. Kopylenko, P. Punch, G. Epik and others.

In 1923 Vasyl Ellan-Blakytyn, an active member of the Bolshevik Party, founded the Gart literary association. Gart positions itself as a union of proletarian writers, called to create new proletarian literature. Its active participants were V. Saussure, P. Tychyna, I. Mykytenko, M. Khvylovy, I. Senchenko, and others.

An important role in the development of Ukrainian literature belongs to the "neoclassicists". This small group united indescribably talented and original poets: M. Zerov, M. Rylsky, M. Dry-Khmara, P. Filipovich, O. Burghardt. Neoclassicists wanted to be out of politics. Instead, they felt obliged to create perfect, highly artistic works at the level of world standards, using the best achievements of world literature.

Literary associations of symbolists (Yu. Mezhenko, D. Zagul) and "futurists" (M. Semenko, G. Shkurupiy) were considered "non-proletarian".

Other literary organisations were also active.

In 1925 after the death of W. Ellan Blakhytny "Gart" broke up. Among some of its members, Mykola Khvylovy created VAPLITE (Free Academy of Proletarian Literature).

Mykola Khvylovy (a communist, a participant in the Civil War) and his associates believed that their task was to create a new Ukrainian literature in which the ideas of communism were combined with the best achievements of European culture. Khvylovy utters the slogan "Away from Moscow!", Which meant the need to focus Ukrainian literature on "psychological Europe", on the best European cultural traditions.

Dramaturgy was achieving significant success. Ivan Kochera's plays "Candle Wedding", "Yaroslav the Wise" and others were performed with great success on the stages of theaters.

The appearance of Mykola Kulish's plays "97", "Mina Mazailo", "People's Malachi", "Pathetic Sonata" became an unusual phenomenon of theatrical life.

The wild success of Kulish's plays in the public was largely explained by their production by the director-innovator Les Kurbas.

In 1922 L. Kurbas created the Berezil Experimental Theater, where he tried to use the achievements of modern European drama, combining them with the traditions of Ukrainian theatrical art.

The heyday of cinema in the 1920s and 1930s was connected with the work of Oleksandr Dovzhenko (he was born and spent his childhood in Sosnytsia in the Chernihiv region).

During this time, his films The Sad Dip Courier (1927). "Zvenigora" (1928), "Arsenal" (1929), "Earth" (1930) were released.

At the World's Fair in Brussels (1958), Dovzhenko's "Earth" was included in the list of the best films of all times and peoples.

M. Boychuk, a monumental artist, pedagogue, professor of the Kyiv Art Institute, played a significant role in the development of fine arts of this period. He founded a whole school of monumental artists (Boychukists), which included T. Boychuk, S. Kolos, O. Pavlenko, K. Hvozdyk, and others.

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Lecture №7. UKRAINIAN CULTURE IN THE ERA OF STALIN'S TOTALITARIANISM (1930 - early 1950)

Plan

1. Stalinism and culture.

2. Cultural development of wartime and postwar.

1. Stalinism and culture.

In November 1929 Y. Stalin published his article "The Year of the Great Turning Point." The phrase "big break" became the key one.

The term "the great turning point of 1929" later began to be used by historians to determine the profound changes that took place in the life of Soviet society.

The essence of the "great turning point of 1929":

1) As a result of insidious and brutal struggle at the end of 1929 Stalin managed to completely take power in the party into his own hands. Concentrating all party power in his hands, he became the full-fledged master of the Soviet Union. With enormous powers, he dramatically changes the socio-economic policy of the country;

2) The NEP was liquidated. It was replaced by a policy of command-and-control methods of managing the economy;

3) Rapid industrialisation was launched;

4) The rapid collectivisation of agriculture begins.

All this was accompanied by a frenzied propaganda noise and a campaign of brutal terror and violence.

The main enemy of the government was the "old" intelligentsia, those who were educated and made a career before the revolution.

Employees of the DPU of Ukraine (headed by Vsevolod Balytsky) fabricated a case about the allegedly existing underground counter-revolutionary organization, the Union for the Liberation of Ukraine.

Ukrainian Chekists included well-known representatives of the Ukrainian intelligentsia, including academicians Serhiy Yefremov and Mykhailo Slabchenko, professors Oleksandr Chernyakhivsky, Yosyp Hermaize, Vsevolod Gantsov, and others. 45 people all in all. People were arrested and, while detained, forced to speak out through pressure and blackmail.

When everything was ready, the DPU organized a spectacular event. From March 9 to April 19, 1930 a political trial in the case of the IED was held in the premises of the Kharkiv Opera House. "IED Opera - DPU Music" - joked the jokers. But there were few such people. The process was at the heart of a powerful propaganda campaign. All Soviet newspapers wrote about it, spoke at meetings and rallies in labor organisations, and brought Kharkiv workers to court in an organised manner so that they could see "enemies of the people" live.

A grand political show held in consultation with Stalin gave him the results he needed:

1) Society believed in the existence of a large cohort of "enemies of the people." It is on their subversive activities that the Stalinist leadership would attribute all the failures of its policy.

2) The myth of "enemies of the people" gave Stalin the opportunity to strengthen his dictatorship. Everyone who dared to criticize the leader was branded an enemy of the people and subjected to repression, and society largely supported it.

The fate of the defendants in the IED case was deplorable. No one was released. This only encouraged the Chekists. They "exposed" the so-called "IED units", arrested and tortured innocent people.

In total, about 30,000 people were repressed in the IED case in Ukraine.

But that was just the beginning. The extermination of the Ukrainian intelligentsia was just beginning. Employees of the Ukrainian Academy of Sciences, the Institute of Literary Studies, the Institute of the History of Ukrainian Culture, the Institute of Economics and the Organization of Agriculture were repressed.

The Chekists fabricated the case of the so-called "Ukrainian National Center", the head of which was "appointed" M. Hrushevsky. The arrested academician M. Hrushevsky did not admit any charges. But when he was released, he died suddenly. Shortly afterwards, his family and close relatives would be destroyed by a repressive machine.

1932-1933 was a time of unprecedented famine in the national history. According to the Stalinist leadership, during this campaign some Ukrainian communists acted indecisively, did not show the necessary firmness in confiscating bread and food from the rural population.

To strengthen control over the CP (B) U, Stalin sent his man to Ukraine, Pavel Postyshev, a personally honest, fanatical, and cruel Bolshevik.

"Second First Secretary" was what Postyshev was called in Ukraine because of his very large powers.

Postyshev declared war on all Ukrainians, calling it bourgeois-nationalist.

1933 - the year of the cessation of the policy of Ukrainisation, which was considered harmful and hostile. Accordingly, those Ukrainian communists who implemented this policy were also declared enemies.

An avalanche of insane criticism was directed to the heads of supporters of Ukrainisation: O. Shumsky, M. Khvylovy, M. Skrypnyk, and others.

May 14, 1933 O. Shumsky was arrested, M. Khvylovy died on the same day, and M. Skrypnyk a little later. Many of their friends, supporters, and just Ukrainian intellectuals were arrested.

The wave of arrests and harsh sentences intensified after the assassination on December 1, 1934 of the influential party functionary Sergei Kirov. The "Great Terror" began, writers G. Epik, V. Pidmohylny, E. Pluzhnyk, V. Polishchuk, M. Yalovy, poets M. Zerov, M. Vorony, P. Filipovych, playwright L. Kurbas, artist M. Boychuk were killed, all his students, etc.

According to researchers during 1935-1940 332,439 Ukrainian citizens were among the political prisoners, 161,748 of whom were shot. Among them were talented scientists, engineers, economists, teachers and actors, the military, business leaders, party and government figures, people who constitute the intellectual elite of each nation.

However, the repressive campaigns of the 1930s gave Stalin the expected result. As a result of the terror, his unlimited power over society was established and the formation of a perfect totalitarian society was completed.

A totalitarian society (from the word "total" - all-encompassing) - a society where all spheres of public life are tightly controlled by one structure (in this case, the Communist Party). Terror and violence are actively used to ensure control.

The establishment of perfect totalitarianism changed the conditions for the functioning of culture.

Cultural figures (who survived) were under the strict control of the Communist Party, following all the instructions of party functionaries.

The only artistic style that was obligatory for all artists was socialist realism.

The art associations of the 1920s were dissolved. In their place, centralized associations were created: the Union of Writers of Ukraine, the Union of Artists of Ukraine, etc.

The unions were headed by people appointed by the Communist Party, who controlled the work of the members, implementing the "party line".

Saving their lives and the lives of their loved ones, many cultural figures were forced to adopt new rules.

P. Tychyna, M. Rylsky, Y. Yanovsky, P. Pynch, Y. Smolych, and O. Korniychuk began to work in the style of socialist realism.

During the 1930s, the number of publications in the Ukrainian language decreased.

If in 1929 6665 titles were published, then in 1939 - 1895. If in 1931 90 percent of newspapers and 85 percent of magazines were published in the Ukrainian language, in 1941 there were 70 and 45 of them, respectively.

2. Cultural development of wartime and postwar.

The times of Nazi occupation were a tragic period in the history of Ukrainian culture.

Planning to turn Ukraine into a colony of the Third Reich, the Nazis sought to destroy the culture of the Ukrainian people and, in particular, most of the Ukrainian intelligentsia. As a result there were mass arrests and executions of intellectuals. For Ukrainian children, the occupiers allowed only the opening of 4-year primary schools.

During the years of occupation, 8,104 schools were destroyed, 10,000 school and 116 university buildings, 151 museums, 660 cinemas, 62 theaters, etc. were half-destroyed.

Ukrainians took part in the heroic defense of their homeland from the enemy. Millions of people went to the front. 3.5 million skilled workers, engineers and other farm specialists were evacuated to the East.

In difficult conditions, thanks to titanic work, it was possible to provide a material and technical advantage over the enemy.

During the evacuation, representatives of the creative intelligentsia appealed to Ukrainian soldiers and the Ukrainian people, urging them to fight. Volodymyr Sosyura wrote the poem "Love Ukraine", Andriy Malyshko a cycle of poems "My Ukraine!", Emotional, patriotic works were written by Leonid Pervomaisky, Maksym Rylsky, Pavel Tychna, Mykola Bazhan, Yuri Yanovsky and others. Oleksandr Dovzhenko wrote the short story "Ukraine on Fire", the play "Descendants of the Cossacks", Oleksandr Korniychuk - the play "Front".

Ukrainian nationalists also organised resistance to the Nazi occupiers.

Poet Olena Teliga, poet, scientist, one of the leading figures of the OUN Oleh Olzhych and others died in the fight against the enemy.

In the postwar period, along with the reconstruction of the national economy, there was a rapid reconstruction of destroyed educational and cultural institutions.

Along with this, the late 1940s and early 1950s were associated with the last repressive campaign organised and carried out on behalf of Stalin.

Starting a new wave of repression, the Stalinist leadership took into account the strengthening of the spirit of free thought in the country.

Indeed, after the war, many people began to feel freer and more open. Because the people felt like a winner. Millions of Soviet people were proud of the victory over an unprecedented enemy force. This contributed to the formation of self-esteem. The panic fear of the authorities gradually disappeared in the society. Analysing the miscalculations and terrible defeats of the initial period of the war, there were doubts about the absolute infallibility of the course of the top political leadership and even the leader himself.

Secondly, during the war many Soviet people found themselves abroad. In their own experience, they became acquainted with the Western way of life and this world turned out to be quite attractive. Hence, a new danger was identified by the Soviet leadership - Western ideology and culture.

To stop these processes and maintain its dominant position, the ruling regime resorted to tried and tested means: frantic ideological treatment of the population and political repression.

The confrontation with the democratic countries of the West forced the party-state apparatus to conduct an agitation and propaganda campaign to discredit the

basic European values: democracy, humanism, human rights and freedoms. The main enemy to be fought within the country, the "rotten intelligentsia" under Western influence, was also identified.

By organizing the frantic discrediting of Western culture and labeling it backward and decaying, the top political leadership of the USSR contrasted it with Soviet (essentially Russian) culture as the most advanced. In the practice of real political life, communism was combined with militant Russian nationalism.

Through the efforts of a powerful propaganda machine, an ideological scheme was developed and actively implanted in the minds of the people: there was a rotting West with the same rotting culture, the miserable situation of the workers. It was opposed by the Soviet Union, a bulwark of progress and advanced culture, a hope for workers around the world.

Thus, in practice, the Soviet leadership formed a system of isolation measures that separated the culture and science of the Soviet Union from the achievements of European civilisation.

Representatives of the intelligentsia, who had a dissenting opinion and did not agree with the imposed scheme, were accused of contempt, servitude to the West, espionage, treason and similar crimes.

Opposition to hostile Western influence was organically combined with the struggle against Ukrainian bourgeois nationalism, which, according to L. Kaganovich, was recognised as the root cause of all the troubles that took place in Ukraine.

The situation was complicated by the fact that during World War II the Soviet regime made some concessions to Ukrainians: within the framework of Soviet patriotism, Ukrainian patriotism was allowed in some form, literary and artistic works about the heroic past of the Ukrainian people appeared, Soviet propaganda constantly emphasised the thesis of statehood of Ukraine, the People's Commissariats of Defense and Foreign Affairs were established for propaganda purposes.

After the victory in the war, when the position of power strengthened, the need for Ukrainian patriotism disappeared. And if in Russia at that time patriotism reached the level of official ideology, often acting as a great-power Russian chauvinism and aggressive nationalism, in Ukraine patriotism was qualified only as a "bourgeois-nationalist", hostile to the Soviet government. After the war, Ukrainian writers and artists were forced to answer for works written during the years of struggle against fascism under the direction of the Communist Party and its support. According to the new turn in the general line of the party in Ukraine there was not a single magazine, cultural, educational or scientific institution that would have avoided ideological cleansing "(Baran VK, Danilenko VM Ukraine in a systemic crisis (1946-1980). pp.) - K., 1999. - P.42).

There was a brutal persecution of M. Rylsky, Y. Yanovsky, and I. Senchenko.

In 1951, V. Saussura was subjected to devastating criticism for the patriotic poem "Love Ukraine" written in 1944.

Employees of the Institute of History of Ukraine were persecuted for a number of works on the history of the Ukrainian people.

In 1948, an aggressive and uneducated swindler from science, Academician T. Lysenko managed to convince the authorities of the harmfulness of genetics as a "bourgeois pseudoscience." Many talented geneticists have been unjustifiably stunned and fired.

In total for the period 1946-1951 the top party leadership adopted 12 ideological resolutions, which laid the foundation for an attack on all categories of the creative intelligentsia.

Ideological purges of the second half of 1940 - early 1950's intensified the intellectual and cultural isolation of the USSR and Soviet Ukraine, caused great damage to the development of science and culture, education, negatively affected the public consciousness. Ideological dogmas and stereotypes formed at that time are still manifested today in the activities of certain political forces, visible in the minds and behavior of individuals.

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Lecture №8. CULTURAL DEVELOPMENT OF UKRAINE LATE 1950 - MID-1980

Plan

1. Cultural achievements of the Khrushchev "thaw".

2. Culture of Ukraine in the times of "developed socialism".

1. Cultural achievements of the Khrushchev "thaw".

The Twentieth Congress of the CPSU (1956) marked a milestone in the development of the entire Soviet society, including Soviet Ukraine.

Mykola Khrushchev, the new party leader, sharply criticized Stalin's crimes against the party and the Soviet people. It was stated that it was necessary to return to "Lenin's norms and principles of democracy." The era of political and economic reforms began, which is known in history as the "thaw".

Khrushchev's reforms were half-hearted. On the one hand, Stalin's repressions were condemned, hundreds of thousands of people were rehabilitated (some posthumously), and those who were still alive were released from prisons.

However, rehabilitation was incomplete and extended mainly to unjustifiably convicted communists. Ukrainian non-Bolshevik politicians and cultural figures were not rehabilitated. Authorities continued to deny the famine of 1932-1933.

Soviet people were allowed to express their opinions, criticisms, and suggestions more freely, but only within the framework of communist doctrine, without questioning the communist idea.

When in 1959 our compatriot LG Lukyanenko and his associates tried to campaign for Ukraine's withdrawal from the Soviet Union he was sentenced to death. And it was despite the fact that the right of the republic to leave the USSR was enshrined in the Soviet Constitution.

Still, compared to Stalin's times, people felt much freer. The political regime was liberalized.

This, albeit partially illusory, feeling of freedom aroused admiration and creative, emotional uplift in the creative youth (poets, writers, literary critics, journalists, artists, actors, playwrights, film directors, etc.), who entered independent creative life just at the beginning of 1960.

This generation was called the "sixties". It includes Lina Kostenko, Vasyl Symonenko, Dmytro Pavlychko, Ivan Dziuba, Vyacheslav Chornovil, Alla Horska, Yevhen Sverstyuk, Valentyn Moroz, Hryhir and Hryhoriy Tyutyunnyky, Yevhen Hutsalo, Bohdan and Mykhailo Horyni, Vasyl Stus and others.

The Sixties believed the promises of the party leadership to democratize Soviet society and build "socialism with a human face."

Ukrainian "sixties" sought to revive the national culture and promote its further development.

The "thaw" is a period of revival of the Ukrainian book publishing business. The publishing of books in the Ukrainian language was 53% in 1957, and in 1958 it reached 60%.

Taking advantage of the liberalisation of the regime, poets and writers of the older generation: Pavlo Tychyna, Maksym Rylsky, and Mykola Bazhan realised their ancient plans and creative ideas. Vladimir Sosyura wrote his poems "Shot Immortality", "Mazepa", insightful autobiographical story "Third Company".

Mikhail Stelmakh wrote the novels: "Truth and Falsehood", "Bread and Salt", "Human Blood is Not Water", "Four Fords", "Thoughts about You".

Oles Honchar wrote his works, which are among the Ukrainian classics: "Cathedral", "Tronka", "Cyclone", "Shore of Love", "Black Gorge", "Your Star".

The State Prize of Ukraine named after T.G. Shevchenko was established in 1962.

However, there were also negative moments.

Under the pressure from the top party leadership, the Verkhovna Rada of the USSR in 1959. adopted a law on the school, according to which parents chose the language of education for their children. This led to the reduction in the number of students studying in Ukrainian.

On average during the 1960s, Ukrainian schools in Kyiv and regional centers accounted for 28% and Russian schools for 72%.

For the period from 1959 to 1966 the number of Ukrainian schools decreased from 25,308 to 2,3574. If, on average, 524 students studied in Russian schools, 190 students studied in Ukrainian schools.

2. Culture of Ukraine in the times of "developed socialism".

Nikita Khrushchev's opponents, representatives of the conservative part of the Communist Party, took advantage of the inconsistency in carrying out reforms and the mistakes of the main reformer.

In October 1964 as a result of the party conspiracy Khrushchev was eliminated. Leonid Brezhnev came to power. The "thaw" was over.

L. Brezhnev and his entourage returned to the tried and tested Stalinist methods of governing the society. However, there were no mass repressions, bloody meat grinder, typical of the Stalin era. Some researchers call this period "soft Stalinism."

Trying to cover up the failure of plans to build a communist society in 1980, Soviet ideologists put forward the theory of "developed socialism." That is why Brezhnev's times were still called the period of "developed socialism".

There were some achievements.

Since 1966 the transition to compulsory ten-year education began (completed in 1976).

The number of universities increased. Donetsk, Simferopol, Zaporizhia, Volyn and Prykarpattia universities were opened. September 1, 1960 in Chernihiv, the general technical faculty of KPI began to work, later reorganised into the Chernihiv branch of KPI, and in 2012 Chernihiv National Technological University.

The leading organisation that determined the development of science was headed by B.Ye. Paton Academy of Sciences of the USSR.

Serious achievements were made by scientists - social scientists. They prepared multi-volume of "The History of the Ukrainian SSR", "The History of Cities and Villages of the Ukrainian SSR", "Archeology of the Ukrainian SSR", "The History of Ukrainian Literature", "Ukrainian Soviet Encyclopedia" and others.

During the second half of the 1960s and 1980s, Ukrainian poetic cinema appeared.

Sergei Parajanov's film "Shadows of Forgotten Ancestors" (1965) became world famous. Yuri Ilyenko's "White Bird with a Black Sign", Ivan Mykolaychuk's "Babylon XX", "Lost Diploma", Leonid Bykov's "Only old men go to Battle", "Atibati were soldiers", Leonid Osyka "Stone Cross" and others were very popular with the audience.

Songs that have rightly become folk were created by composers Platon Mayboroda and Oleksandr Bilash. Composer and poet Volodymyr Ivasyuk gained national popularity.

Sensing the danger of national and cultural revival of Ukraine, the authorities increased the pressure on the patriotic intelligentsia. People were subjected to slander at meetings of labor collectives, creative unions, in the press, and fired. Authorities applied arrests to the most persistent.

The first wave of arrests took place in August-September 1965. At the same time, the first post-Stalinist protest against the resumption of repression took place. On September 4, 1965, during the premiere of S. Parajanov's film at the Kyiv Cinema in Ukraine, V. Chornovil, I. Dziuba, V. Stus, and Y. Badzio addressed the audience to condemn the resumption of repression in the country.

A movement of civil resistance (dissent) was formed.

Active participants: Vasyl Stus, Vyacheslav Chornovil, Bohdan and Mykhailo Horyni, Yevhen Sverstyuk, Yukhym Gluzman, Ihor and Iryna Kalinets, Valentyn Moroz and others. Our compatriot Levko Lukyanenko (born in the village of Khrypivka, Horodyanka district) had a significant influence on the development of the dissident movement.

It was in Chernihiv, where Levko Hryhorovych lived at the time, in 1976. The tasks of the group promoting the implementation of the Helsinki Accords, which became the legal organisational center of the democratic opposition, were discussed. Authorities repressed the members of the Ukrainian Helsinki Group. Most of its members were arrested. Vasyl Stus, Oleksa Tykhy, Valery Marchenko, and Yuriy Lytvyn died in Soviet camps. But the detainees were replaced by new ones determined to fight for a free, democratic, independent Ukraine.

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Lecture №9. NATIONAL-STATE REVIVAL AND DEVELOPMENT OF CULTURE OF INDEPENDENT UKRAINE

Plan

- 1. National and cultural revival of Ukraine (1985-1991).*
- 2. Ukraine's entry into the European educational space. The reconstruction of the science system.*
- 3. The growing role of artistic creativity.*

1. National and cultural revival of Ukraine.

The 1980s were marked by a deep crisis in the entire Soviet system.

The new Soviet leadership, led by Mikhail Gorbachev, was forced to democratise the Soviet political system in search of a way out of the difficult

situation. It was stated that democratic transformations, pluralism, the rule of law, etc. were needed.

The people woke up from a long political hibernation and then began to create their own future. The framework of the "socialist choice" no longer suited him.

The first unauthorised rallies in Ukraine took place in the summer of 1988 in Lviv.

In July of the same year, the Ukrainian Helsinki Union (chaired by L. Lukyanenko) was established, which proclaimed the slogan of Ukraine's withdrawal from the USSR and the creation of an independent Ukrainian state.

During 1989 were founded: Taras Shevchenko Ukrainian Language Society, Ukrainian Republican Society "Memorial", Student Brotherhood and other national democratic public organisations.

In September 1989 in the assembly hall of the KPI, the constituent congress of the People's Movement of Ukraine for Perestroika took place. The NRU for Perestroika (later renamed the NRU) became a mass opposition organisation to the Communist Party and led the struggle for democracy and Ukrainian independence.

The famous poet Ivan Drach became the head of the NRU. The first meeting of sympathisers of the People's Movement in Chernihiv took place in the premises of the Chernihiv branch of KPI (now the National University "Chernihiv Polytechnic"), and the first chairman of the Chernihiv organization was associate professor of the Black Sea Fleet KPI Lyubov Kostyuchenko.

With each passing day, the national-democratic movement became more and more powerful, and the communist government lost its former position. Ukraine was on the verge of independence.

In 1989, under public pressure, the Verkhovna Rada of the Ukrainian SSR passed the law "On Languages in the Ukrainian SSR," according to which the Ukrainian language received the status of the state language. The process of revival of the Ukrainian language in Ukraine began.

In 1991 the Law "On Education" was adopted.

Measures were taken to humanise the education system. More attention was paid to Ukrainian studies, the study of the history and culture of Ukraine, and to the humanistic component of the social sciences.

New educational institutions were opened: Kyiv-Mohyla Academy, National Academy of Management (Kyiv), Academy of Finance (Donetsk) and others. In addition to state, educational institutions of other forms of ownership were created.

The Academy of Sciences of Ukraine continued to be the center that concentrated the scientific potential of the republic. In the early 1990s, the number of scientists in the USSR reached 300,000, which exceeded the corresponding figures in many European countries. Despite the number of scientific discoveries, Ukrainian scientists were inferior to their counterparts from the United States or Western Europe.

The reasons were the following: poor funding, insufficient technical equipment of research laboratories. The above factors, the deterioration of living standards of Ukrainian scientists were the reasons for the departure of young scientists abroad. About 10,000 graduates emigrated abroad each year.

During the perestroika period, Ukrainian literature was renewed. In a democratized environment, writers and poets were free to discuss important social issues. Journalism was becoming popular. D. Pavlychko, Y. Shcherbak, V. Yavorivsky, I. Drach, R. Lubkivsky, S. Plachynda and others addressed their readers with a passionate, fiery word.

Under the leadership of Academician M. Zhulinsky, the publication of works by Ukrainian authors banned during the communist era was organized.

Works by V. Vynnychenko, M. Kulish, M. Khvylovy, E. Malanyuk, M. Zerov, E. Pluzhnyk, O. Oles, G. Kosynka, V. Stus, E. Sverstyuk, I. Svitlychny, I. Dziuba were published. etc.

Well-known literary figures (V. Yavorivsky, I. Drach, D. Pavlychko, L. Tanyuk, Y. Shcherbak, etc.) engaged in active political activity, joined the struggle for Ukrainian statehood.

Ukrainian song continued to develop. Composers O. Bilash, I. Karabyts, A. Horchynsky and performers: M. Hnatyuk, T. Petrynenko, N. Matvienko, O. Bilozir, P. Zibrov, V. Shportko, P. Dvorsky, I. Bilyk, T. Povaliy, A. Kudlay delighted their fans with new works.

Song festivals "Chervona Ruta", "Song Vernissage" and others became very popular.

The democratisation of society contributed to the implementation of the principles of freedom of conscience. April 21, 1991 the law "On Freedom of Conscience and Religious Organizations" was adopted. Relations between the state and religious organizations were changing. In order to realise their religious needs, citizens could freely profess a particular doctrine, join a particular religious denomination.

The Russian Orthodox Church (ROC) transformed the Kyiv-Galician Exarchate of the ROC into the Ukrainian Orthodox Church of the Moscow Patriarchate.

The Ukrainian Autocephalous Orthodox Church, banned in the 1930s, was restored, the Ukrainian Orthodox Church of the Kyiv Patriarchate was formed, and the Ukrainian Greek Catholic Church emerged from the underground. Authorities stopped harassing Protestant religious organizations.

2. Ukraine's entry into the European educational space. The restructuring of the science system.

August 24, 1991 The Verkhovna Rada of the Ukrainian SSR adopted the Act of State Independence of Ukraine. This decision was confirmed by a national referendum on December 1, 1991. A new independent state of Ukraine appeared on the world map.

The first years of independence were devoted to the creation of structures necessary for the functioning of a full-fledged sovereign state.

This could not be achieved without reforming the education system. In 1992 the State National Program "Education 2000. Ukraine in the XXI Century" was approved. Its main goal is to achieve world educational standards. The priority goals are the humanisation and humanitarianisation of education, education of students on national and universal values, moral and ethical ideals of the humanistic worldview.

The reorganisation of the higher school began. In 2005 Ukraine joined the Bologna Process.

Today it is proved that the decisive factor in the successful development of a country is played by the human factor. If economic growth by 16% depends on physical capital, by 20% on natural capital, then by 64% it is provided by the human factor, the basis of which is human potential.

Studies by UNESCO experts show that the highest level of national welfare can be achieved only by those countries where the number of specialists with higher education is 40-60% of the total working population. Recognizing the importance of this factor, the governments of the United States and leading Western countries plan to further increase these indicators.

In Ukraine, this figure is up to 20%.

Recently, unfortunately, there is a decrease in the share of professionals with higher education, especially among people aged 25 to 30 years. The main reason is labor migration. Having received a good education and some practical experience, the most able-bodied part of the population leaves Ukraine and invests its potential in the development of other countries.

It is estimated that during the 1990s, Ukraine lost about 15% of its intellectual potential as a result of emigration.

The science system also needs to be reformed. The main center of science today remains the Academy of Sciences of Ukraine. In 1994 it received the status of "National". To improve the coordination of scientific research and the use of its results for the needs of society, the State Committee for Scientific, Technical and Innovative Development was established. There were: Ukrainian Academy of Agrarian Sciences, Academy of Higher School Sciences, Academy of Medical Sciences, Academy of Legal Sciences, etc.

Ukraine still remains a country with high scientific potential. Research in the field of biotechnology, low temperature physics, radio electronics, electric welding, computer science, development of new materials, telecommunications, etc. has received world recognition. One hryvnia spent on research and development brings from three to eight hryvnia profit.

In order to establish more effective cooperation with European scientific institutions, in 2003 the National Information Center for Cooperation with the EU in the Field of Science and Technology (Information Center) was established in Ukraine.

3. The growing role of artistic creativity.

Pluralism has been established in the literary and artistic life of Ukraine.

Many new literary associations have emerged. Writers and poets, who entered literature at the turn of the century, received their readers and admirers.

Yuriy Andrukhovych is one of the most famous modern writers in Ukraine. His work has a significant impact on the state of the modern Ukrainian literary process. Abroad, Andrukhovych's artistic and poetic works were translated into eleven languages, including the artificial language Esperanto. In addition to his literary work, Yuriy Andrukhovych also excels in publishing: in the early 1990s, he and the

writer Yuriy Izdryk began publishing Ukraine's first postmodernist magazine, Chetver.

Outstanding works: "Lexicon of Intimate Cities", "Moscoviada", "Twelve Hoops".

Oksana Zabuzhko is a Ukrainian poetess, writer, literary critic, and publicist. Since 1996, when her novel "Field Studies in Ukrainian Sex" was published, she has remained one of the first prominent Ukrainian-language writers. Her poems have been translated into sixteen languages. In her work, Zabuzhko seeks to rethink Ukrainian identity. In prose works, she raises issues around gender issues, changing gender stereotypes and paradigms.

Outstanding works: "Field research on Ukrainian sex", "Notre Dame d'Ukraine: Ukrainian woman in the conflict of mythologies", "Museum of Abandoned Secrets".

Ukrainian writer, poet, translator Serhiy Zhadan has published a number of interesting and powerful works. His literary works have been translated into many languages, some of which have already received national and international awards. Serhiy Zhadan chooses the post-Soviet reality in Ukraine as a theme for his works, depicting the real life of his fellow citizens. Therefore, his writing style is a living colloquial, sometimes obscene language. His work is also extremely interesting because it embodies his active social position: Zhadan is a participant in political protests and protests against censorship of speech in Ukraine.

Outstanding works: "Voroshilovgrad", "Depeche Mode", "Anarchy in the UKR", "Big Mac and other stories".

Lyubko Deresh published his first book at the age of 17. Today he is one of the most famous Ukrainian writers of the new generation. His works have been translated into several languages, namely German, Polish, Italian and Serbian editions. The main characters of Deresh's works are teenagers and their interesting, sometimes unusual life stories. He always tries to convey modernity truthfully, so he writes in a living spoken language, which gives rise to modern slang and abusive words.

Outstanding works: "Worship of the Lizard", "Cult", "A little darkness".

Writer, poet and screenwriter Irene Rozdobudko boldly experiments with styles, genres, themes, plots and characters. Her work consists mainly of novels and short stories. In 2000, her first book, "A Firebird Trap", was published. Up to this day, her career includes eighteen books and five films, which she has made.

Outstanding works: "Button", "Faded flowers are thrown away", "I know that you know that I know", "If".

Writers Taras Prokhasko together with Yuriy Andrukhovych and Yuriy Izdryk are considered to be representatives of the so-called Stanislavsky phenomenon - the phenomenon of a group of writers and artists from Ivano-Frankivsk (in 1939-1962 the city was called Stanislav), in whose works the values of Ukrainian postmodernism are most represented. Prokhaska's texts are philosophical, thoughtful and "slow". Autobiography is found in many of his books, and works written in the form of diaries bribe with their frankness and resemble intimate confessions. Prokhaska's book "BotakE" in 2011 was named Book of the Year.

Outstanding works: "Other days of Anna", "From this you can make a few stories", "Port Frankivsk".

Writer, poet, culturologist Yuri Izdryk is one of the creators of the above-mentioned Stanislav phenomenon. Izdryk declared himself an extraordinary artist, whose work runs in different artistic dimensions - he successfully combines his literary work with music, performances, for some time also engaged in painting and illustration. Today, for the second year in a row, Yuriy Izdryk is working on a joint music project with poet and musician Hryhoriy Semenchuk "DrumTIatr".

Outstanding works: "Double Leon", "YES", "Flash drive - 2GB", "Votsek".

Vasyl Shklyar became known to a wide range of readers thanks to his novels dedicated to different periods of the national liberation movement of Ukraine. His works are characterised by detailed elaboration of the theme. All his novels describe real events, real heroes. The author deeply researches archival materials, eyewitness recollections and then uses authentic factual material, depicting in a vivid artistic form the events and images of the heroes of the national liberation struggle of the Ukrainian people. Outstanding works: novels "Black Crow", "Marusya", "Troshcha", "Black Sun", "Characteristic".

The difficult economic situation of the 1990s and early 2000s had a negative effect on the state of domestic cinema. Lack of adequate funding and state support led to a sharp decline in the number of films made in Ukraine. Although even in that difficult time for the film industry, the Ukrainian audience was delighted with the films by K. Muratov ("Three Stories", "Minor People", "Chekhov Stories"), V. Kryshtofovych ("Friend of the Dead"), G. Kokhan ("Dead End"). Historical films by Yu. Illenko ("Prayer for Hetman Mazepa") and M. Mashchenko ("Bohdan Khmelnytsky") were made.

The events of the last decade have given reason for optimism: changes have been made to the legislation, which have created a preferential regime for the production and distribution of Ukrainian films, and funding for domestic cinema has been significantly increased.

As a result, the films "He Who Passed Through the Fire" by Mykhailo Ilyenko, "Birds of Paradise" by Roman Balayan, "House with a Turret" by Eva Neumann and others have been released in Ukraine. The films "Eternal Return" by Kira Muratova and "Haytarma" by Akhtem Seitablaev aroused considerable interest in Ukraine and abroad.

The events of the Revolution of Dignity gave impetus to the creation of a series of non-fiction films "Euromaidan. Rough Editing" by Volodymyr Tykhy, "Maidan" by Serhiy Loznytsia, "Winter on Fire" by Yulia Gontaruk and "Heavenly Hundred" by Roman Lyuby.

Oles Sanin's "Guide" and Myroslav Slaboshpytsky's "Tribe" and Serhiy Mokrytsky's "Unbreakable" aroused considerable interest among the audience.

In 2017, the following films were released in Ukraine: Yuri Kovalev's adventure film "The Watchtower", Zaza Buadze's action film "Red", Akhtem Seitablaev's historical and dramatic film "Another's Prayer". A notable event in Ukrainian cinema was the premiere of the film "Cyborgs" (Akhtem Seitablaev) about the heroic defense of the Donetsk airport by Ukrainian soldiers.

During the 1990s and early 2000s, performers of opera and ballet parts V. Hryshko, V. Lukyanets, V. Stepova, A. Kocherha, O. Mykytenko, and V. Pisarev became very popular in Ukraine and abroad.

Music festivals and competitions were actively held: "Chervona Ruta", "Song Vernissage", "We are all children of your Ukraine", "Milky Way".

Singers P. Zibrov, N. Matvienko, T. Petrynenko, O. Bilozir, V. Bilonozhko, A. Kudlay, M. Hnatyuk, I. Bilyk, N. Mohylevska, R. Lyzhychko, A. Danylko (Verka Serdyuchka), O. Vynnyk and others became popular.

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