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SYSTEM FUNCTIONING OF ART IN THE UKRAINIAN DIASPORA: PARADIGMS OF GENRE-STYLISTIC AND IMAGERY-THEMATIC SPHERES

ABSTRACT:

The study presents an analytical approach to the comprehensive and systemic analysis of the culture and art of the Ukrainian diaspora through the prism of the analysis of the ethno-artistic tradition, its components, which ensured the development of conserving, synthesizing, and transforming tendencies. The parallels and interconnections of the imagistic, thematic, and genre interactions of various types of art of the Ukrainian diaspora have been determined, as well as the main circle of artistic symbols that contributed to both the national identification of cultural figures of the diaspora and their creativity.

INTRODUCTION

The culture of the Ukrainian diaspora represents a distinct structural and systemic model, the components of which include: 1) artistic values or artifacts; 2) types of sociocultural and artistic activities (creation, reproduction, preservation, dissemination and perception, use of artistic values, analysis of artifacts); 3) subjects of activity, their knowledge, skills, and achievements; 4) institutions and social institutions; 5) cultural and artistic environment¹. However, it should be noted that the phenomenon of the culture of the Ukrainian diaspora also lies in the duality of the national and international planes, the dialectical interaction of folk traditions and academic environment, and the interweaving of the spheres of professionalism and amateurism. In almost all types of Ukrainian art in the diaspora, which are components of culture, throughout the twentieth century, there is also a symbiosis of traditional and innovative features. These and the above factors are

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¹ Karas H. (2012). *Muzychna kultura ukrainskoi diaspori u svitovomu chasoprostori XX stolittia* [The Musical Culture of the Ukrainian Diaspora in the World Time of the Twentieth Century]. Ivano-Frankivsk. P. 46. (in Ukrainian)

determined by the specificity of the cultural-creative process in the countries of settlement of Ukrainians. The diaspora becomes an environment for functioning for immigrants who have different purposes – as an active building and transformation of their non-cultural environment for some, and self-identification of their origin as passive recognition of their «own cultural experience» for others. Therefore, we can identify another pair of concepts for the study of diaspora culture – self-identification in their own environment and identification in the external environment, as a correlation of regional and global, which determines the derivative problems of communication².

A significant factor in the functioning of Ukrainian diaspora culture has been a reliance on ethno-artistic traditions. It was these traditions that determined the distinct national identification of the works of representatives of various art forms, first in the conditions of emigration and later in the formation of the Ukrainian diaspora as an established community of people of a single ethnic origin outside of the historical homeland, which contributed to the development of their community in a multi-ethnic society³.

I. ART OF THE UKRAINIAN DIASPORA: PRESERVATION OF TRADITIONS AND TRENDS OF INNOVATION.

The ethno-artistic tradition, the understanding of the concept of the traditional in art – remain not only relevant, but also controversial in terms of understanding and solving problems for modern cultural studies and art history. And although the term «tradition» reflects the mechanisms and ways of passing on certain elements of national culture (morality, religion, art, science, etc.) to future generations in historical continuity, it is most often used in relation to artistic heritage.

Despite the differences in interpretations, the initial meaning of the term *traditio* as transmission and transfer is preserved in art, as well as its main function – to serve as a means of transmitting certain cultural norms, standardized patterns of behavior, ideas, and values that all members of the

² Kryvda N. (2008). *Ukrainska diaspora: dosvid kulturotvorennia* [The Ukrainian diaspora: the experience of culture creation]: avtoref. dys. na zdob. nak. st. dok. filos. nauk za spetsialnistiu 09.00.12 – ukrainoznavstvo (filosofski nauky). Kyiv: Kyivskiy natsionalnyi universytet im. T. Shevchenka. P.34.

³ Dutchak V. (2019a). Methodological principles of complex research of Ukrainian Diaspora art. *Art criticism: challenges of the XXI century: collective monograph* / A. Dushniy, V. Dutchak, A. Stashevskiy, M. Strenacikova, etc. Lviv-Toruń: Liha-Pres. P. 25–45. DOI:10.36059/978-966-397-122-3/25-45 (In English)



community should adhere to. Tradition means a cultural scheme of accumulation, preservation, and transmission of a certain artistic experience and knowledge.

In the scientific world, the concept of tradition is often equated with the notions of school, paradigm, theme, prototype. The typology of traditions is based on various criteria, such as purpose, scope, structure, subject, methods, theory, authority (conservative and revolutionary, local and integral, historical and abstract, precedent and canonical, etc.). Traditions are also distinguished in the fields of culture, science, and art.

Tradition is a widely used term in ethnography that refers to a part of ethnically specific culture that is perceived as something that has existed since ancient times and has been transmitted through oral and nonverbal communication. Changes in cultural tradition usually occur slowly, gradually, and are not recorded by the ethnic collective consciousness. Cultural tradition is opposed to authorial and professional culture, although traditional folk motifs and techniques may be used on a large scale in it. Therefore, it is not always possible to draw a clear line between traditional and professional culture, as it is not clearly distinguishable, for example, between a professional and amateur storyteller, singer, or artist. The modern society is characterized by a significant development of professionalism in all areas of culture. Just like industrially manufactured goods, products of spiritual production (books, painting, music, sculpture, etc.) have a well-defined, albeit not always widely known authorship, are susceptible to fashion influences, and most often have the features of at least partial innovation, although they may have their roots in the depths of traditional culture. The best achievements of artistic tradition, cultivated through professional artistic culture, organized celebrations, and other cultural events remain traditional only in form, as they are filled with new ideological content. Therefore, they should be considered not as a part of cultural tradition, but as a traditionally organic part of new culture⁴.

In order to transmit tradition, institutions, carriers, guardians, and enforcers of traditional rules are necessary. The experience of ethnic communities that have been able to preserve their ethnic identity and a certain set of cultural characteristics for centuries, despite unfavorable conditions such as loss of statehood and dispersal around the world, points to the most important

⁴ Dutchak V. (2013). Bandurne mystetstvo ukrainskoho zarubizhzhia XX – pochatku XXI stolittia [Bandura Art of the Ukrainian Diaspora in the Twentieth and Early Twenty-First Centuries]. Ivano-Frankivsk: Foliant. P. 56–58.

condition that ensures the transmission of ethnic traditions – the presence of a territorially-contact environment, at least minimally structured and institutionalized.

Cultural traditions are persistent, «inertial» elements in culture. In a more general sense, it is a tradition represented by elements of cultural heritage: ideas, values, customs, rituals, ways of perception, etc., characterized by preservation and inheritance, continuity, and transmission from generation to generation. The system of cultural traditions allows maintaining the integrity and stability of the social organism, reflected in the concept of «historical memory». However, culture cannot help but develop and renew itself, so the dialectical opposite of cultural tradition is cultural innovation (innovation). Tradition and innovation in philosophical aspect possess the sign of a «dialectical pair», which determines the direction of social dynamics⁵.

Understanding of the ethnomusical tradition is considered in different cultural spheres. At the conference of the International Council for Traditional Music (in the early 1950s), folk music was defined as a product of the musical tradition that is formed through the oral transmission by three factors – continuity (inheritance), variability (diversity), and selectivity (environmental selection). There are oral and written musical traditions. Since the development of written musical traditions, there has been a constant mutual influence of cultures. Thus, folk music exists in a certain territory and a specific historical time, i.e., limited by space and time, which creates a system of musical-folkloric dialects in each folk musical culture. The expressive means of folk music are mainly its main traditional elements: melody, polyphony (including instrumental), tonal system, rhythm, and forms⁶.

In visual and spatial arts, the concept of tradition often refers to a certain historical style within which certain standard genres, forms, concepts, as well as specific genre-thematic examples of individual artists were recorded, serving as a measure and primary categories for subsequent derivative results in historical unfolding. Thus, ancient, Byzantine, Baroque, etc. traditions were recorded, recognized as platforms of a set of certain aesthetic means of creative expression, a kind of paradigms of artistic development.

The diversity of cultures that exist in the world is largely determined by the variety of their respective traditions. Thanks to the development of communication tools throughout the 20th and early 21st centuries,

⁵ Ibid.

⁶ Ibid.

opportunities for borrowing and exchanging cultural heritage have significantly expanded. Borrowed elements of cultural heritage initially appear as innovations in the borrowing culture, but later they often become traditionalized, becoming an organic part of its specific cultural tradition complex.

However, an important indicator of tradition is the norm that ensures its realization by its carriers. The destruction of the norm is accompanied by the creation of new norms, which defines the role of tradition as a «mechanism of cultural genesis», ensuring the preservation of the system as a whole in conditions of its «stable disequilibrium»⁷. Having indicators of heredity and continuity, tradition acts as an integrating factor in the organization of culture into a system. And for culture, tradition becomes a social and informational component, «which, thanks to the appropriate selection of individual experience and its transformation into collective experience, is fixed in various group stereotypes of activity»⁸.

The ethno-artistic tradition is the most powerful constant factor of the creative dynamics with a mechanism of self-development, which manifests itself in the stages of accumulation, actualization (modernization), and transmission of artistic experience⁹. Each new ethno-artistic tradition is born from innovation, which is adapted to the context and structure of the tradition. The «national-psychological, socio-economic, religious, political, and other conditions» form the basis for the formation of a new tradition based on innovation¹⁰. The functioning of the tradition occurs as a temporal-spatial unfolding of the model in the unity of its three components: conservative elements of the transmitted heritage (canon), complementary elements of contemporary artistic experience (individual and collective), and innovative elements that manifest themselves as «spontaneous flashes of artistic, technological, narrative ideas and their solutions»¹¹. Tradition is also considered a certain «dichotomy, consisting of stereotype and innovation»,

⁷ Abramyan E. (1988). U istokov kulturnoy traditsii [At the Origin of the Cultural Tradition]. Tashkent. 125 p. (in Russian)

⁸ Dedusenko Zh. (2002). Vykonavska pianistychna shkola yak rid kulturnoi tradytsii: avtoref. dys na здобuttia naukovooho stupenia kand. mystetstvovnav.: 17.00.03 «Muzychne mystetstvo» [Performing piano school as a kind of cultural tradition: thesis for the degree of Candidate of Arts: 17.00.03 «Musical Art»]. Kyiv, 2002. 20 p. (in Ukrainian)

⁹ Stankevych M. (2004). Mystetstvovnavchyi aspekt teorii tradytsii [The art historical aspect of the theory of tradition]. *Avtentychnist mystetstva: Pytannia teorii plastychnykh mystetstv. Vybrani pratsi*. Lviv: Spilka krytykiv ta istorykiv mystetstva. P. 55. (in Ukrainian)

¹⁰ Ibid, p. 66.

¹¹ Ibid, p. 78.

between which there is an information connection¹².

The art of the Ukrainian diaspora is an integral part of the national culture. The conditions of forced emigration (whether labor or political) and the multicultural environment have become a platform for the activation of Ukrainians' identity search, which has demanded broad areas of their activity. The universalism of diaspora artists was directed not only at preserving the spiritual-patriotic national vector for Ukrainian culture but also at the development of various types of art in the conditions of a free world and interaction with other cultures. Thanks to the universalism of representatives from abroad, Ukrainian culture has gained an objective, politically and ideologically unbiased representation by high professional achievements in numerous directions and genres. Its distinctiveness from others (especially Russian) has contributed to its further development and influence on the global cultural creation process.

Among the leading artists of the Ukrainian diaspora of the 20th century, we observe representatives of various artistic directions, such as conductor and composer O. Koshyts, choreographer, director, and pedagogue V. Avramenko, artist, poet, art historian S. Hordynsky, writer, translator, and public figure Y. Malaniuk, brilliant virtuoso-bandurist and master of the bandura V. Yemets, and many others, whose activity testifies not only to the creative universalism of their work but also to the synthesis of traditional and innovative components, which contributed to the affirmation of Ukrainian achievements in the world.

The creative activity of individual representatives of Ukrainian art in the diaspora allows us to generalize the specificity of the transformation of artistic tradition in the conditions of an ethnic environment, revealing a pronounced tendency towards the formation of a new Ukrainian ethnic art tradition on the basis of synthesizing and transforming its mainland and emigration components.

As rightly pointed out by I. Matsiyevskiy, «...regional and transethnic, traditional and avant-garde, local and universal, individual, group and mass, national and sovereign, international and imperial.... – all these are intertwined in a multitude of infinitely diverse relationships and antinomies»¹³, which in totality ensures the multiplicity of cultural phenomena, including artistic ones.

¹² Hrab U. (2009). *Muzykologhiia yak universytetska dystsyplina*. Lvivska muzykologichna shkola Adolfa Khybinskoho (1912–1941) [Musicology as a university discipline. The Lviv School of Musicology of Adolf Khybinsky (1912–1941)]. Lviv: Vyd-vo Ukrainskoho katolytskoho universytetu. P. 94. (in Ukrainian)

¹³ Matsievskiy I. (2007). *Narodnaya instrumentalnaya muzyka kak fenomen kulturyi* [Folk instrumental music as a cultural phenomenon]. Almaty: Dayk-Press. P. 5. (in Russian).

II. SPIRITUAL SYMBOLISM IN VARIOUS FORMS OF UKRAINIAN DIASPORA ART AND ITS SYNTHESIS: PLANES OF IDENTITY

The art of the Ukrainian diaspora, which has been developing for over a century in parallel with emigration processes, is an integral component of national culture. At the same time, it becomes both an expression of the dialectical interaction of «intro» trends – preserving specific national identification features, and «extra» trends – transformational ones that have occurred under the influence of the culture of the countries of settlement of emigrant artists and their descendants, in the conditions of a free world, free from the demands of ideological «procrustean bed». Under these circumstances, the specificity of the identification and self-identification of artists varied in the forms and content of the representation of their creativity, including in different historical periods from the 20th to the early 21st century.

M. Gibernau identifies five dimensions of national identity: «psychological, cultural, territorial, historical, and political»¹⁴. It should be noted that there are various manifestations of identity among Ukrainian artists in the diaspora – personal (individual), social, national, cultural, professional, and others.

The personal level of identity is determined by awareness of one's own «self,» individuality, and differences from others. It includes the specifics of external individuality, temperament, general and special abilities realized in life, acquired experience, values, beliefs, and ideals. The social dimension of identity encompasses identification with oneself in society and social groups, the realization of social roles shaped by linguistic, cultural, ethnic, religious, and racial affiliations.

National identity is determined by the identification of an individual as a participant in a religious, national, or linguistic community, culture, or subculture. National identity represents «the continuous reproduction and reinterpretation of the structure of values, symbols, memories, myths, and traditions that constitute the characteristic heritage of nations, and the identification of individuals with this structure and heritage»¹⁵. As a result of the expression of national identity, according to E. Smith, the concept of synthesizing «a personal language, feelings, and symbolism» emerges¹⁶.

¹⁴ Gibernau M. (2012). *Identychnist natsii* [Identity of nations] / per. z anhl. P. Tarashchuka; red. L. Marchenko. Kyiv. P.21. (in Ukrainian)

¹⁵ Smit E. (2009). *Kulturni osnovy natsii. Ierarkhiia, zapovit i respublika* [The cultural foundations of nations. Hierarchy, covenant and republic]. Kyiv. P. 40. (in Ukrainian)

¹⁶ Smit E. (1994). *Natsionalna identychnist* [National identity] / per. z anhl. P. Tarashchuk. Kyiv. P. 6. (in Ukrainian)



Cultural identity, which is essential for artists' creativity, exists both within their own culture and for its expression among others. Cultural identity is inseparable from social structures and traditions of society¹⁷. In the context of globalization, mutual influences, the domination of a particular culture by the majority, multiculturalism, and so on, an inevitable process of transformation, blurring of the contours and symbols of identity, loss of its uniqueness occurs. Therefore, as a counteraction to this, the search for artists' identity arises by revealing deep connections with tradition - both in terms of themes and genres, forms, styles - and special symbols of creativity.

The professional level of identity is based not only on a conscious choice of profession, but also on people's ability for creativity and activity, as well as its realization through creativity. Artistic creativity in this case is the most optimal opportunity for identity expression.

Symbolism and coding are inherent in many cultural and artistic phenomena. It is in symbols that encrypted elements of the collective memory of a nation or people are contained, and the ambiguity of ideas, contents, meaningful texts and subtexts is reflected. Symbolism shapes and ensures the mechanisms of cultural memory, their transmission. Symbols embodied in artifacts, rituals, traditions, etc. become not just a reflection of the historical and temporal continuity of the functioning of culture and art, but means of national identification, recognition of «one's own» among «others», and contain an active potential for the creativity of future generations. Symbols become the building blocks of the culture system, its functioning in space and time, as they reflect a holistic worldview.

The symbolism appeals to the deep tradition and collective memory of the people, defines the genetic kinship of people based on key ideas and concepts. A symbol is the result of the dialectical interaction of ideas and images, ideal and real, internal and external, universal human and specific (national). The symbol is a way of interaction between generations (vertical or temporal level) and representatives of the nation (horizontal or spatial level). The main groups of symbols are verbal (linguistic), numerical, artistic and visual images (musical, visual), emotional (archetypal). K. Jung believed that «even if our mind does not grasp the symbols, they still work, because our unconscious recognizes them as expressions of universal psychological factors»¹⁸.

¹⁷ Herchanivska P. (2017). *Kultura v paradyhmakh XX–XXI st.* [Culture in the paradigms of the twentieth and twenty-first centuries]. Kyiv. P. 222. (in Ukrainian)

¹⁸ Yung K.-G. (1991). *Arkhetip i simvol* [The Archetype and the Symbol]. Moskva: Renessans. P. 241. (in Russian)

Symbol is both a means of identification of a nation and a tool. Moreover, symbolism differs both by origin, ancient and modern, and it is formed during the formation of a nation. Sometimes certain symbols acquire a sacred or magical meaning. Often, specific individuals, authors, are the creators of symbols, but the symbol itself gradually gains popularity and significance for the nation. The thematic directions of symbolism in Ukrainian culture are quite diverse¹⁹. These include symbols of nature (water, fire, earth, wind), the universe (sun, moon, stars), Christian and Biblical symbols (cross, Christ, Mother of God, Gethsemane, Golgotha), state-building and political symbols (trident, blue and yellow flag, red and black flag, slogans «Slava Ukraini – Heroiam slava», anthems «Shche ne vmerla Ukrainy», «Bozhe Velykyi ledynyi»), historical, Cossack and Sich songs, UPA songs, ethnographic elements of national costume (embroidery, beads, necklaces, headscarves, etc.), rituals of the calendar and family cycles and their symbolism - lullabies, wedding songs, mourning songs, caroling, and traditional dishes for Christmas, Easter egg painting, and baking Easter bread, plant symbols (birch, periwinkle, willow, oak, viburnum, poplar), animal symbols (dove, raven, cuckoo, snake, eagle), musical instruments (bandura-kobza, violin, cymbals, flute, trembita), folk music modes (Dorian, Hutsul), song forms (call and response, rhythmic formulas such as kolomyika) and others. All these symbols are reflected in folklore and the works of artists.

O. Losev in his work «Sign. Symbol. Myth» defined the structure and content of a symbol as follows: «the function of reflecting reality, the meaning of reality, the interpretation of reality in human consciousness, the significance of reality (designation, conceptual content of a linguistic sign), and the transformation of reality»²⁰. As a result, scientific, philosophical, artistic (figurative), mythological, religious, cosmic, psychological, ideological, and gestural symbols are also differentiated.

Symbolism appeals to the deep tradition and collective memory of the people, determines the genetic kinship of people based on key ideas and concepts. A symbol is the result of the dialectical interaction of idea and image, ideal and real, internal and external, universal and specific to the nation. A symbol is a way of interacting between generations (vertical or temporal level) and representatives of a nation (horizontal or spatial level).

¹⁹ Entsyklopedychnyi slovnyk symboliv kultury Ukrainy (2015). [Encyclopedic dictionary of cultural symbols of Ukraine] Zah. red. V. Kotsura, O. Potapenko, V. Kuibidy. 5-te vyd. Korsun-Shevchenkivskiy. 912 p. (in Ukrainian)

²⁰ Losev A. (1982). Znak, simvol, mif. Moskva [Sign, symbol, myth]. 480 p. (in Russian)



In various forms of Ukrainian diaspora art (musical, visual, decorative-applied, theatrical, literature as the art of words), several spheres of preservation and use of national symbols and ethno-cultural coding stand out. Their analysis in the identification aspect reveals the spiritual sphere of functioning on thematic, genre, stylistic, formative, and other levels, which can serve as a basis for separate study. However, the characteristics of the main spiritual-national symbols in each sphere allow for understanding their significance for identification dimensions of the creativity of representatives of the Ukrainian diaspora.

In many forms of Ukrainian diaspora art, the *historical and cultural theme* remained a priority area. This was associated with the need for self-identification of artists – writers, artists, musicians, etc., through a conscious understanding of their own origin, as well as the separation of historical facts from Russian and Soviet domination, their reflection through creative interpretation.

Yevhen Malaniuk (1897–1968) was a well-known writer of the Ukrainian diaspora who wrote, «A strongly organized group of national artists in emigration will be a radio telegraph station that will constantly send our national energy to our homeland... Who, if not poets and painters, musicians and journalists, should be the spiritual headquarters of the national movement? A Ukrainian artist cannot and should not fail to be a warrior...»²¹.

The most important vector became the realization and presentation of the history and symbolism of the Kyivan Rus as the foundation of the formation of Ukrainian statehood and nation-building. The next direction was the Cossacks. The symbolism of the Cossacks, the Zaporizhian Sich, the images of the Cossack Mamay with unchanged attributes-symbols – a horse, kobza-bandura, pipe, sword, and so on, were constantly in the field of work of artists-painters. The problems of Ukrainian history in the 20th century – emigration, war, famine, Stalinist repression, the activity of the UPA, the tragedy of Chornobyl – required not only artistic reflection but also truthful realistic reproduction, emotional reinterpretation. The most powerful representation of this topic, of course, was in the literature of the post-war diaspora, including the works of U. Samchuk, V. Barka, T. Osmachka, I. Bahrianyi, Y. Malaniuk, and others. However, there were also numerous pictorial dimensions of this theme.

For example, the work of P. Andrusiv (1906–1981) – a Ukrainian painter,

²¹ Yatsiv R. (1991). Petro Andrusiv: istoriia ochyma nadii [Petro Andrusiv: History through the Eyes of Hope]. URL: <https://uatlib.org/petro-andrusiv-istoriya-ochima-nadiyi/> (in Ukrainian)

illustrator, graphic artist, and iconographer (Poland, Germany, USA) – is an example of depicting important periods of Ukrainian history. In his article «Why don't we have historical painting?» (1950), he noted: «To unfold before the eyes of the people the power and glory of the Ukrainian princely state, to show the scale and power of heroism of the hetman and Cossack era, to revive on large canvases the dignity and grandeur of Ukrainian culture, both of its best periods of our history, and to revive the magnificent moments from the liberation struggles of recent times – this is our great task»²². His paintings «The Battle of Konotop», «The Battle of Igor with the Polovtsians», «The Wedding of Anna Yaroslavna», «The Princely Harbor in Kyiv», «French Envoys to Prince Yaroslav the Wise», «The Congress of Princes», «The Meeting of Hetman Mazepa with Kost Gordiienko» – reflect the symbolism of ancient Ukraine-Rus and have a grand solemn character. A separate direction consists of paintings with a Cossack theme – «Brothers in Arms», «Cossack Colonel», «Cossack Attack», «Hunting Falcons», «Cossack Elders», «Prince Dmytro Vyshnevetskyi-Baida», and others. The leading painting «The Baptism of Rus-Ukraine» by P. Andrusyiv was recognized as the «official» image for the celebration of the Millennium of the Baptism of Rus by the Ukrainian diaspora in 1988. It is noteworthy that even in illustrated Christmas cards, the artist used analogies to the history of Ukraine-Rus.

A separate dimension consists of the personal dimension of the historical and cultural vector of the themes of the creative work of Ukrainian diaspora artists. Historical figures – statesmen and politicians such as Volodymyr Monomakh, Princess Olga, Anna Yaroslavna, Bohdan Khmelnytsky, Ivan Mazepa, Mykhailo Hrushevskyi, Stepan Bandera, Yevhen Konovalets, writers such as Taras Shevchenko, Ivan Franko, Lesya Ukrainka, Bohdan Lepkyi, religious leaders such as Andrey Sheptytsky, Josyf Slipyi, and others, have been reflected in sculpture, portrait painting, and graphics. As an example, we will mention several artists' names.

Oleksandr Archypenko (1887–1964) was an outstanding Ukrainian sculptor (USA) who created more than 750 compositions, including bronze reliefs of B. Khmelnytsky, M. Hrushevsky, sculptures of Prince Volodymyr the Great, T. Shevchenko, I. Franko, which are installed in the Ukrainian Cultural Park in Cleveland, and a sculptural figure of Kobzar in the town of Kerhonkson in the state of New Jersey.

Leo Mol – Leonid Molodozhanyan (1915–2009) – sculptor and painter

²² Ibid.



(Canada). The image of Kobzar – Taras Shevchenko occupies an important place in his work. The artist's projects served as the basis for Shevchenko monuments in Washington, Buenos Aires, Prudentopolis, and elsewhere. In addition, the artist created a series of sculptural portraits – busts of Cardinal Joseph Slipyi, Metropolitan Ilarion, and others.

Julian Butsmanyuk (1885–1967) was a painter, graphic artist, monumental artist, and publicist who created numerous murals for religious buildings abroad and interpreted iconographic canons in churches in Edmonton (Canada).

Sviatoslav Hordynsky (1906–1993) was a versatile artist who was a painter, graphic artist, icon painter, poet, translator, artistic and literary critic, and cultural and artistic activist (Germany, USA). As a mural artist, he created murals for over thirty churches in Europe, America, and Australia.

Also, the *spiritual and religious creativity* of the diaspora artists had a significant dimension of identification. T. Prokopovych identified three main directions in it – conserving, synthesizing, and transforming²³. In each of them, the activity of artists – composers (A. Hnatyshyn, M. Fedoriv, I. Sonevytskyi, M. Kuzan, V. Balei) and artists and architects (Kh. Dohvhat, Yu. Mokrytskyi, P. Kholodnyi, S. Gordynsky, R. Zhuk) is aimed at preserving canonical genres of Ukrainian religious art, as well as their modification and transformation under the influence of new stylistic directions in culture, integrating national into a global context.

Folk art and folk culture are the most vivid indicators of uniqueness. It is in this sphere that symbolism is most expressive, diverse, and recognizable. Ukrainian folk symbolism synthesized pre-Christian (pagan) and Christian elements. Moreover, the manifestations of folkloric and ethnographic symbolism are most evident as the identification of Ukrainian artists in an international environment, even if the verbal-linguistic factor (symbol) is absent in their everyday life as well as in their art.

Symbols in this sphere can be conventionally divided into the following groups:

- symbolism of oral folklore – images from fairy tales, legends, and folk stories;
- symbolism of musical folklore – musical instruments, modes and rhythms,

²³ Prokopovych T. (2001). Syntez natsionalnoho i inonatsionalnoho u relihiinii tvorchosti myttviv-emihrantiv [The synthesis of national and foreign in the religious works of emigrant artists]. *Ukrainska kultura: mynule, suchasne, shliakhy rozvytku: Zb. nauk. prats: Nauk. zap. Rivnenskoho derzh. humanit. un-tu*. Rivne. Vyp. 6. P. 108–118. (in Ukrainian)



song genres (lullabies, round dances, singing games, immigrant songs), dance genres (hopak, polka, etc.);

- symbolism of ethnographic rituals (calendar and family) – Christmas, Easter, wedding, Ivan Kupala, funeral rituals;
- ethnic symbolism of traditional cuisine (dishes – borscht, kulesh, dumplings, jelly, varenyky, stuffed cabbage, kutia, paska, and festive dishes and songs);
- ethnic symbolism of Ukrainian clothing (costumes and their elements – embroidered shirts, trousers, embroidery, lace, etc.) and decorations (beads, necklaces, bracelets, shawls, etc.).

All of these symbols have found their reflection both in the everyday life of immigrants and their families, and in general in the modern diasporic mentality, reflected in the demonstrative dimensions of numerous Ukrainian folklore and ethnographic festivals abroad (in Poland, Slovakia, Croatia, Great Britain, Canada, USA).

In the works of Ukrainian painters abroad, we observe a close connection with ethnographic and folk motifs, which encompass both ritual motifs, folk landscapes, and portrait sketches of everyday life.

For example, the legacy of the prominent Ukrainian sculptor Hrygory Kruk (1911–1988) from Germany encompasses not only portrait sculptures of prominent figures in Ukrainian history (Prince Volodymyr the Great, Queen of France Anne, daughter of Prince Yaroslav the Wise, Hetman Ivan Mazepa, writers Taras Shevchenko, Vasyl Stefanyk, Patriarch of the Ukrainian Greek Catholic Church Josyf Slipyi), but also simple peasant women – as symbols of folk culture – «Woman with a Thresher», «Woman with a Hay Fork», «Woman Running from the Rain», and others.

Ukrainian folk musical instruments occupy a significant place in Ukrainian culture. Some instruments have indigenous origins, while others have retained their authentic nature. The indigenous (local, native) instruments of Ukrainians are the kobza and the bandura, as they are purely a national result of the development of Ukrainian culture. They reflect not only its mental feelings, but also the sound (tonal, intonation) features of tuning, formative constructive characteristics, and capabilities for reproducing specific genres of repertoire. Despite active processes of instrument improvement throughout the 20th century, many of them have retained their authentic (primitive) unchanged nature – shape, tuning, repertoire. Among them are the drymba, sopilka, trembita, lira, and others. Some, although related to neighboring cultures, have acquired unique forms of representation and functioning in Ukrainian culture.

Among them are, for example, the violin, sopilka, and tsymbaly, which are inseparable from the notion of «troista musica» («trinity music») in national tradition.

One of the significant spiritual symbols of Ukraine is the kobza/bandura and kobzar/bandurist. Epithets such as «golden strings», «silver strings», and «living strings» are often added to the bandura. Kobzars are referred to as the elite of the Ukrainian people, their prophets, and kobzarstvo (the art of kobzar) is considered a sacred legacy of Ukrainian culture.

Kobza-bandura is an important musical and spiritual symbol of Ukrainian identity in the world. The famous concert performances of the first bandura players abroad – V. Yemets, M. Teliga – in the 1920s-30s, which became symbols of presenting not only the national instrument, but also its unique repertoire - dumas, historical songs, dance melodies. Later, the instrument was popularized by researchers in historical and organological publications: «Kobza and Kobzars» by Vasyl Yemets (Berlin, 1923), «Kobza and Bandura» by Pavlo Konoplenko-Zaporozhets (Winnipeg, 1963), articles by Volodymyr Lutsiv (Great Britain), Viktor Mishalow (Australia, Canada), Andriy Hornjatkevyč (Canada). These publications became a means of presenting the traditions of Ukrainian music culture, its significance in the world context.

If traditional kobzarstvo has always been a carrier of symbols of traditional culture – tools and repertoire, then academic bandura art during the 20th-21st century amazes with the variety of performance styles, each characterized by specific instrumental and functional forms (solo and ensemble), musical genres (instrumental and vocal-instrumental), multi-tonality of singing (male, female, mixed, children's), traditions or innovations of compositional creativity or interpretation²⁴. The vocal-instrumental sphere of the repertoire of bandurists (soloists and ensembles) in the diaspora contains ethnocultural codes of verbal and musical intonation character - through historical plots, religious, lyrical and patriotic content, it exerts a common spiritual and educational influence on the listener. The activity of the The Taras Shevchenko Ukrainian Bandurist Chorus of North America (Detroit, USA) in the diaspora – concert-performing, sound-recording, educational-methodical, enlightening – confirms the interaction of directions in preserving traditional music culture (in particular, the repressed heritage of H. Khotkevych) and modern diaspora

²⁴ Dutchak V. (2013). Bandurne mystetstvo ukrainskoho zarubizhzhia XX – pochatku XXI stolittia [Bandura Art of the Ukrainian Diaspora in the Twentieth and Early Twenty-First Centuries]. Ivano-Frankivsk: Foliant. P. 246. (in Ukrainian)

creativity (works by H. Kytasty, A. Hnatyshyn, M. Hayvoronsky, and others).

In the arts (music, visual arts, decorative-applied arts, theater, literature - as the art of words) of the Ukrainian diaspora, we can also distinguish several spheres of preserving and functioning of symbols, ethnocultural coding regarding the kobza/bandura and kobzar/bandurist. The article by the famous Ukrainian diaspora singer-bandurist Volodymyr Lutsiv «Kobza-bandura: significance in the history of the Ukrainian people» is published in Ukrainian and English²⁵. In it, the author not only provides an analysis of the historical development of the kobza-bandura instrument but also illustrates the research with images of instruments at various stages of evolution (performed by fellow countryman V. Lutsiv from Prykarpattia – a well-known graphic artist of the Ukrainian diaspora Rostyslav Hluvko).

The distinctive symbol for Ukrainians is the timbre of the bandura, which is provided by the brightness and resonance of the highly tensioned metal strings (in contrast to other related instruments, such as guitar or harp). The timbral diversity of the bandura is achieved through the use of different techniques and playing methods²⁶. It should be noted that bandura masters in the Ukrainian diaspora (S. Lastovych-Chulivsky, V. Yemets, brothers Ol. and P. Honcharenko, V. Vetsal, and others) during the 20th – early 21st centuries not only ensured the preservation of purely Ukrainian types of instruments with their technical characteristics and performing capabilities, but also regional types (Chernihiv-type, Kharkiv-type, Poltava-type)²⁷.

Some elements of the instrument construction also contain ancient coding inherent in chordophones (string instruments), including ancient snake symbols (in the form of a coil on the neck), sun symbols (in the round resonant hole), etc., as well as modern ones, reflected in drawings and inlays on the front or back deck (flowers, coats of arms, birds, portraits, narrative paintings, etc.). These code elements, as a whole, formed the dimensions of the symbolism of the ethno-design of musical instruments²⁸.

²⁵ Lutsiv V. (1986). Kobza-Bandura and «Dumy» and their significance in the history of the Ukrainian People. *The Ukrainian review. The Association of the Ukrainians in Great Britain*. №1. London. P. 53–70. (in English)

²⁶ Dutchak V. (2013). Bandurne mystetstvo ukrainskoho zarubizhzhia XX – pochatku XXI stolittia [Bandura Art of the Ukrainian Diaspora in the Twentieth and Early Twenty-First Centuries]. Ivano-Frankivsk: Foliant. P. 220. (in Ukrainian)

²⁷ Dutchak V. (2013). Bandurne mystetstvo ukrainskoho zarubizhzhia XX – pochatku XXI stolittia [Bandura Art of the Ukrainian Diaspora in the Twentieth and Early Twenty-First Centuries]. Ivano-Frankivsk: Foliant. P. 204–222. (in Ukrainian)

²⁸ Dutchak V. (2019b). Muzychnyi instrument yak ob'ekt etnodyzainu (na prykladi ukrainskoi bandury) [Musical Instrument as an Object of Ethnodesign (on the Example of the Ukrainian



Throughout the centuries, the symbol of the kobzar/bandurist has become an expression of the ideals and needs of the Ukrainian nation, a carrier of folk traditions, a singer of Ukraine's historical glory. This image, which corresponded to the romantic worldview of artists, deeply entered Ukrainian culture and also became firmly established in literary and visual arts, including the Ukrainian diaspora. At the same time, this image is associated with the figure of T. Shevchenko, who was called the Great Kobzar, after the name of his main collection of poetic works. Memorials to T. Shevchenko around the world are also synchronized with the image of a kobza-bandura or kobzar-bandurist, such as in Bilyi Bir (Poland), Canberra (Australia), Ottawa (Canada).

Parallel to this, Shevchenkiana developed in the musical and stage works of composers and performers in the diaspora, becoming an integral (alongside folk creativity) and relevant (ideological, socio-political, patriotic) component. Shevchenko's word embodied the national self-identification, understanding and awareness of the ethnic belonging of diaspora artists.

The image of the kobzar-bandurist had a particular symbolic significance within the Ukrainian diaspora. It was precisely with the bandura and bandurists, and their performances, that musicologists of the diaspora (P. Matsenko, V. Vytvytskyy, Z. Lysko, and others) associated a bright identification of musical performance in the diaspora. They published scientific-analytical and journalistic articles during periods abroad, responding to concert performances by solo bandurists and ensembles, noting evolutionary changes in the bandura art of modern times. It should be noted that diaspora bandurists also published articles in Ukrainian and foreign periodicals throughout the 20th century. These included articles by V. Yemets (Czechoslovakia, Germany, Canada, USA), H. Bazhul (Australia), S. Kindzeriavyi-Pastukhiv (USA), Z. Shtokalko (Germany, USA), OI. and P. Honcharenko (USA), M. Dyakovskyy (Germany, USA), V. Lutsiv (Great Britain), B. Sharko (Germany), V. Mishalow (Australia, Canada, USA, Ukraine), and others. The main directions of such publications were historical essays on kobzarstvo, personalities of kobzars of the past and present, ensemble groups, bandura constructions, methodological guidelines, and more. This contributed to the attention not only to the instrument but also to the performance sphere of its existence.

It is worth noting the philosophical and conceptual sphere of the «Kobzar's textbook» by the prominent diaspora bandura player Zinoviy Shtokalko,

Bandura).]. *Etnodyzain u konteksti ukrainskoho natsionalnoho vidrodzhennia ta yevropeiskoi intehtatsii: zb. nauk. pr.* Kn. 2. Poltava. P. 329–336. (in Ukrainian)



reissued in 1992 under the editorship of A. Hornjatkevych²⁹. It presents the historical, cultural, and performance aspects of the artist's views on bandura art, and considers kobzarstvo as a spiritual system of Ukrainian culture. Thus, Shtokalko formed a unique theory of views on the bandura, viewing kobzarstvo as «a factor in the symbiosis of cultural folk tradition and creative daring, a new creation of the people's genius». He considered it a «spokesperson for the age-old aspirations of the masses» and emphasized its social and political functions. As Z. Shtokalko wrote, «in the conditions of emigration, there is a lack of connection with the current homeland reality for further cultivation of kobzarstvo, but it has all the elements for the revival of its traditions», «the period of a new renaissance will inevitably come later on the domestic soil»³⁰. Shtokalko did not consider the bandura a «museum exhibit» and constantly worked on improving its design, collaborating with master S. Lastovych-Chulivsky. The main directions of his research were acoustic effects and a system of individual microtonal switches. The bandura player was opposed to the introduction of chromatics of a total type to the bandura, as it destroyed the «specific possibilities of the instrument». Despite this, Shtokalko recommended his own chromatically instrument of the construction of S. Lastovych-Chulivsky – an improved bandura of the Kharkiv type (14 basses and 32 strings), which contained an individual system of chromaticism - on each string, which allowed to preserve not only diatonicism but also ancient kobzar tuning. Thanks to Z. Shtokalko, these diatonic kobzar «lebyisky» modes (oblique, Kuban, Pochayiv, plaintive) were described in detail for future generations of bandura players to learn.

The literary-documentary story «Living Strings. Bandura and Bandurists» by the well-known Ulas Samchuk (1905–1987) was dedicated to the 50th anniversary of the famous diaspora group, The Taras Shevchenko Ukrainian Bandurist Chorus of North America (USA). The author himself called it a «chronicle of temporary years» of kobzarstvo, considering its chronicle and narrative nature³¹, describing and reflecting on the significance of bandura art as an identifier of Ukrainian culture in the world.

²⁹ Dutchak V. (2018). Tvorchia i naukova diialnist Andriia Horniatkevycha (Kanada) v konteksti rozvytku bandurnoho mystetstva Ukrainy ta diaspyry [Artistic and Scientific Activity of Andrii Hornjatkevych (Canada) in the Context of Bandura Art Development in Ukraine and Among Diaspora]. *Visnyk Kyivskoho natsionalnoho universytetu kultury i mystetstv. Seriya: Muzychne mystetstvo*. Vyp. 2. P. 106–124. (in Ukrainian)

³⁰ Shtokalko Z. (1992). Kobzarskyi pidruchnyk [Kobzar's textbook]. Zah. red. A. Horniatkevycha. Edmonton; Kyiv. P. 1–2. (in Ukrainian)

³¹ Samchuk U. (1976). Zhyvi struny. Bandura i bandurysty [Live strings. Bandura and bandura players]. Detroit. P. 65. (in Ukrainian)

Many artists synthesize Ukrainian folk motifs and their symbolism with contemporary stylistics and forms in their works. A striking example of this is the work of the versatile artist Aka Pereyma (USA). Aka (Bogumila) Pereyma (1927–2013) was a painter, pysanka artist, graphic artist, sculptor, and ceramist. Her work organically intertwined the traditions of folk crafts (pysanky, ceramics) with motifs from musical folklore. Her pysanky, as well as paintings of pysanka ornaments in the form of paintings and sculptures modeled on the pysanka shape, a symbol of the egg as an infinite life, attest to an original rethinking of tradition. A vivid example is also the cycle of paintings «Ukrainian folk songs», saturated not only with the illustrative themes of folklore, but also with the spiritual symbolism of Ukrainian identity.

In recent decades, another trend in identifying artists of the diaspora has emerged. In 2015, an exhibition of 100 works by 43 female artists from North America and European countries who belong to the third and fourth waves of Ukrainian emigration was held in New York. Their works included genres of painting (still lifes, portraits, landscapes), sculptures, icon painting, and mixed media. The exhibition not only demonstrated their professional achievements but also their «place in the male-dominated art mainstream that marginalized and excluded ethnic minorities and women», and its own accent on representing traditional art as «the most effective way of preserving Ukrainian identity»³².

The traditional ensemble sphere of Ukrainian music is represented by the triple music. The combination of instruments and voices in the musical texture has become a manifestation of the symbolism of ensemble play, even despite the addition of folk instruments from other cultures, synthesis with traditional American country music or world music genre. Such traditions, for example, are represented in the works of bands such as «Kubasonics» and «Papa-Duke» (Canada).

Ethnographic traditions of the Ukrainian folk costume are essential elements of performances by modern performers abroad. Authentic traditional costumes or their elements from specific regions of Ukraine (such as Pokuttia, Borschiv, Hutsul, Bukovyna, Polissya, Poltava, etc.) as well as stylized costumes with elements of embroidery (handmade or machine-made), weaving, decoration, and necklaces made of coral or beads are used³³. Often, stylized

³² Muzei ukrainskoho zhyvopysu (2015) [Museum of Ukrainian painting]. URL: <http://museum.net.ua/news/u-nyu-jorku-zibrali-xudozhnic-ukrainskoi-diaspori/> (in Ukrainian)

³³ Dutchak V. (2020). Vyshyvanka yak atrybut kontsertnoho vykonavstva bandurystiv Ukrainy ta ukrainskoi diaspori [Vyshyvanka as an attribute of the concert performance of bandura players in Ukraine and the Ukrainian diaspora.]. *Ukraino moia vyshyvana: etnokulturnyi ta osvitho-*



costumes include social and temporal projections (principality, Cossacks, peasants, bourgeoisie) and images of kobzars, lyre players, and wandering musicians. It is noteworthy that in V. Avramenko's choreographic productions in Europe and America in the 1920s and 1930s, Ukrainian costumes and images (kobzar, cossack) were a necessary symbolic imagery in addition to the thematic identification and interpretation of the dances.

Thus, the issue of symbolism of images in the work of Ukrainian diaspora artists is reflected on several levels – national and self-identification in the conditions of an international environment; presentation in various forms in different types of art, which identifies both the artists themselves and the types of Ukrainian art; the expression of respect for elite Ukrainian symbols from the perspective of societal perception over a long period of time; and the addition of new symbols and signs. It is also worth noting the axiological (value-based) and spiritual significance of these symbols for the Ukrainian diaspora community, as well as the education of new generations through the prism of national identification.

CONCLUSIONS.

The art of the diaspora has become an equivalent factor in shaping the multifaceted Ukrainian musical culture, the spiritual and material achievements of which are integral components of both the mainland and diaspora Ukraine. In the period from the 20th to the beginning of the 21st century, based on the ideological and aesthetic positions, traditions, and symbolism of folklore, literature, music, visual arts, and theater, a comprehensive system of artistic concepts was formed, which unequivocally defined the essence of diaspora art in the world as a representative of national compositional creativity, musical instruments, performance forms, poetic imagery, prose, drama, painting, iconography, sculpture, theater, and so on. The creativity of diaspora artists has always had a distinct national identity due to their reliance on traditional culture and style, ethnic folklore, and historical themes, which in various manifestations - conserving, synthesizing, and transforming tendencies - allowed it to be defined as Ukrainian, contributing to the affirmation of the nation not only in the conditions of an international environment but also for the restoration of its state independence.

vykhovnyi potentsial ukrainskoi vyshyivanky: zb. tez Vseukrainskoi naukovo-praktychnoi onlain-konferentsii / za nauk. red. d. ped. nauk N. I. Bohdanets-Biloskalenko (elektronne vydannia). Kyiv. P. 45–47. (in Ukrainian)

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