

Ukrainian Romanticism in the Context of European Culture of the 19th – early 20th Centuries: Interdisciplinary Historiographical Analysis

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Received: June, 24 2021.

Accepted: December, 27 2021.

ABSTRACT

This article presents the interdisciplinary approach to analyse Ukrainian Romanticism as a national version of the European romantic style of the 19th-early 20th centuries. This approach is based on the comparison of the aesthetic and artistic foundations of the romantic style with its fundamental principles in West and East European countries in different cultural fields such as philosophy, literature, and music. Generalisations in the article are derived from the analysis of the creative heritage of Ukrainian and European Romantics, as well as a consideration of Ukrainian Romanticism in humanity studies. Based on the historical, historical-cultural, historical-comparative scholarly methods, and the method of modelling, the study traces the dynamics of Ukrainian Romanticism under the influence of the aesthetical principle and creativity of the European romantics of the 19th-early 20th centuries. It is demonstrated that Ukrainian Romanticism evolution has three stages (early, folklore, and neoromantic) that embody typological traits of European Romanticism and national peculiarities of Ukrainian Romanticism. The author concludes that the stylistic authenticity of Ukrainian Romanticism is preconditioned by the type of connection between the European and national tendencies. The research results widen the interdisciplinary discourse of Romanticism. Moreover, the analytical generalizations of Ukrainian Romanticism enrich the context of the examination of Romanticism as a multicultural artistic-aesthetic system.

Keywords: Romanticism; 19th century; national-cultural revival; European culture; Ukrainian culture.

Introduction

In the modern era, a tendency of glocalization as a striving of national cultures to preserve their distinctiveness and significance in the globalized world has grown in importance. R. Robertson, a modern sociologist and author of the glocalization conception, considers this phenomenon as a specific tendency of cultural globalization. This scholar analyses its manifestations through the lens of the concepts of universality and particularity and their dichotomy: "...globalization, defined in its most general sense as the compression of the world as a whole, involves the linking of localities. But it also involves the 'invention' of locality, in the same general sense of the idea of the invention of tradition" (Robertson, 1995: 35). In this regard, the problem of national identity of past and present artistic phenomena, in particular Romanticism, is becoming more relevant. This style dominated 19th-century European culture and embodied a qualitative turn in the history of various countries and nations. It determined the direction of the development of national artistic schools, philosophy, science, and education.

In every European culture, Romanticism had different manifestations during the 19th and early 20th centuries. Therefore, researchers plausibly emphasize its distinct national versions. These versions, developing on national grounds, encapsulated peculiar features of the particular nation's spiritual life and historical experience. As a style of artistic reasoning, Romanticism appeared to be especially natural to Ukrainian culture. The romantic aesthetics has many common features with Ukrainian mentality: "the heart, soft lyricism,

close connection to the folk ceremonialism that can be traced back to the ancient times, and through it – philosophical focus on eternal existential problems that do not and cannot have an absolute answer” (Kyianovska, 2000: 11). Therefore, Ukrainian Romanticism occurred as a national phenomenon rooted in the national world view, spiritual and cultural traditions.

The problem of Ukrainian Romanticism has been beyond the interest of the scientific community for a long time. In the 20th century, Ukrainian scholars considered the cultural and artistic phenomena of the previous epoch from the realist perspective due to the refutation of Romanticism by Soviet ideology. Only a few works and musicologists are devoted to the Romantic literature and music (Komarynets, 1983; Nachlik, 1988; Liudkevych, 2009). More attention to this style was paid by the prominent philologists and literature theorists of the Ukrainian diaspora: (Chyzhevskiy, 1956; Malaniuk, 1997; Sydoruk, 1955; Sherekh, 1998). Notable changes in the examination of Ukrainian Romanticism can be observed after the proclamation of Ukrainian independence. During this time, scholarly research of Ukrainian Romanticism appeared in the fields of philosophy (Palasiuk, 2001); aesthetics (Bovsunivska, 1997; 2019); literature studies (Naienko, 2001) and musicology (Kornii, 2001; Lihus, 2017). Considering the artistic principles of the romantic style in the different fields of art, these scholars have also revived a great number of names and compositions of the forgotten Romantics and little-known works of the 20th-century art theorists that were suppressed in the totalitarian state.

However, there are still no analytical conceptualizations of Ukrainian Romanticism as an integral phenomenon that was expressed vividly in many cultural and artistic areas. The complex interdisciplinary approach proposed in this article ensures the broadening of the concept of Ukrainian Romanticism by demonstrating it as an epochal artistic system of aesthetical, world view, and genre-style principles. Moreover, to explicate the peculiarities of Ukrainian Romanticism, its consideration in the context of European culture is significant due to the fact that Ukrainian Romanticism was formed and developed under the influence of the West European romantic aesthetics and creativity and demonstrated features similar to other Central and East European national versions of Romanticism. Thus, to characterize the specificity of Ukrainian Romanticism, it is necessary to define the aesthetical and world view foundations of its development influenced by both national and foreign tendencies. Moreover, a consideration of the aesthetic principles of Ukrainian Romanticism requires a preliminary analysis of the European-wide artistic-historical process, the history of Ukrainian culture, and the definition of the character of West European and Ukrainian Romanticism that was manifested at every stage of its evolution during the period of the 19th and early 20th centuries.

West European Philosophic Foundations of Ukrainian Romanticism formation

The formation of Ukrainian Romanticism took place in the first half of the 19th century when Romanticism as a style of artistic thinking had already flourished in Western Europe; in particular the notion of romanticism had become a sustainable concept. The origins of European Romanticism are associated with the writings of J.-J. Rousseau. As a representative of sentimentalism, Rousseau considered feelings to prevail over reason and interpreted the heart as a crucial spiritual-emotional category, through which truth can be perceived. In romantic aesthetics, Rousseau’s ideas were later developed in a cult of emotion,

sensibility, intuition, imagination, and fantasy. A peculiar feature implies from it: romantic creativity focused on person's inner world and characterized by the struggle of passions and contradictions.

The development of the West European romantic aesthetics was also influenced by the philosophical heritage of German philosophers; in particular, the ideas of J. Fichte, the representative of objective idealism. His conception of free self-expression became an embodiment of an active and creative foundation of human existence. A subjective comprehension of reality is closely connected to the pursuit of perfection, a feature peculiar to the romantic world view. The actual reality, far removed from freedom and equality, inspired romanticists to search for perfection. A significant foundation of the West European romantic aesthetics was a theory of romantic irony formulated by F. Schlegel. Romantic irony was a specific expression of romantic subjectivism, a means of emancipation of consciousness, and a manifestation of freedom of the spirit.

Romantic aesthetics was also influenced by J. Herder's ideas, which attached great importance to the mental dimension of human personality. This thinker considered cultural development to be grounded in the appeal to national origins and emphasized the importance of collecting and investigating folklore. Herder paid particular attention to Slavic folklore and predicted its crucial role in the European cultural life of the new era. Among Slavic nations, Herder differentiated Ukrainians, as demonstrated by his diary entry: "One day Ukraine will become a new Greece: the beautiful climate of this country, the gay mood of its people, their musical talent, their fertile soil, etc... will one time awake; from so many small wild tribes, such as, too, the Greeks once were, there will arise a cultured nation; and her boundaries will reach the Black Sea, and from there the wide world" (Sydoruk, 1955: 73). This expression to an extent justifies the similarity of psycho-emotional features of romantic aesthetics and Ukrainian mentality, and thus actualizes the phenomenon of Ukrainian Romanticism in the European cultural world of the 19th century. It is no coincidence that Ukrainian themes, imagery, and folk songs were sources of inspiration to many European artists of that epoch.

Themes and problems raised by the West European thinkers were developed in the East European countries, particularly in Ukrainian culture. In the first half of the 19th century, the spread of romantic ideas in Ukraine was predominantly ensured by the cultural organizations: the Peremyshl Scientific Circle⁵⁰, Kharkiv Romantic Center⁵¹, The Ruska Triad⁵², and The Brotherhood of Saints Cyril and Methodius⁵³. Philosophical doctrines of sentimentalism, individualism, subjectivism, and Christian cult became an aesthetic foundation of Ukrainian romanticism. These ideas were fruitfully developed by the Ukrainian philosophers of the first

⁵⁰ The first Ukrainian educational organization in Galicia that involved priests and scientists M. Levytskyi, I. Mohylnytskyi, I. Snihurskyi, I. Lozynskyi, A. Dobrianskyi, and I. Lavrivskyi.

⁵¹ A community of young poets: professors and students of Kharkiv University in 1830–1840, I. Kroneberg, L. Borovykovskyi, A. Metlynskyi, M. Petrenko were its most prominent representatives.

⁵² Galician literature community with a Slavophilic outlook. I. Vahylevych, M. Shashkevych, and I. Holovatskyi were its members.

⁵³ The first Ukrainian secret organization that appeared in Kyiv. This community revived the traditions of Ukrainian emancipatory and autonomous movement inspired by the Spring of Nations. Such prominent writers and scholars as T. Shevchenko, M. Kostomarov, P. Kulish, M. Hulak, and V. Bilozerskyi were members of this organization.

half of the 19th century: S. Hamaliia, P. Sokhatskyi, D. Kavunnyk-Vellanskyi, O. Novytskyi, O. Bodianskyi, I. Mikhnevych, S. Hohotskyi and P. Yurkevych, as acknowledged by researchers of Ukrainian literature (Chyzhevskyi, 1956) and philosophy (Palasiuk, 2000). In particular, M. Palasiuk identifies traces of the Jena Romanticists' fundamental ideas in the creative work of the Ukrainian cultural figures of the first half of the 19th century. At the same time, this scholar points at the synchrony of the processes of Romanticism formation in West European and Ukrainian cultures, observing that "the sprouts of the Ukrainian romantic world view can be traced to the group of Jena Romantics" (Palasiuk, 2000: 11). T. Bovsunivska shares this view and emphasizes the uniqueness of the origin and development of Ukrainian Romanticism, which "does not need a didactic contemplation of the achievements of Western culture but is able to create a universal world out of itself" (1997: 18). This researcher considers the aesthetics of Ukrainian Romanticism to be connected with the Christian esoteric cult that is close to H. Skovoroda's philosophical ideas. This conception is developed in her later work devoted to the romantic poetics (Bovsunivska, 2019).

T. Bovsunivska's scientific perspective on the Christian cult of Ukrainian Romanticism is criticized by literature theorist M. Naienko. He argues that romantic reasoning was already present at the folklore stage of the literature, when the "Christian experience and the phenomenon of theogenesis together with creativity had nothing in common due to their asynchronicity" (Naienko, 2001: 16). At the same time, M. Naienko supports T. Bovsunivska's idea of the "romantic sources" of H. Skovoroda's philosophy, internalized by the Ukrainian writers of the early 19th century.

Therefore, despite the philosophical origins of the Ukrainian Romanticism debate, different conceptions of Ukrainian scholars seem to be consistent with the common idea of anthropocentrism that is a foundation of both German romantic philosophy and H. Skovoroda's philosophical doctrine.

The reconsideration of sentimentalism in Ukrainian culture led to the cult of free life, and a poetizing of feelings and emotions. A focused attention on the character's inner life was expressed in the antheming of the Ukrainian country lifestyle, images of countrymen and Ukrainian nature in the creative work of the following writers: T. Shevchenko, M. Gogol, P. Kulish, I. Nechui-Levytskyi, I. Franko, artists: M. Ge, A. Kuindzhi, and M. Pymonenko, and composers: M. Lysenko, M. Kolachevskyi, D. Sichynskyi, I. Stepovy, V. Barvinskyi. Sentimentalism and individualism in Ukrainian Romanticism was closely connected to another movement – subjectivism. J. Fichte's subjectivism adjusted to context contributed to the occurrence of ideas of Ukrainian uniqueness and Messianism, praising the religious pietism of the Ukrainian nation (works of Kostomarov, Kulish) and the establishment of a new understanding of personality and its agency in the context of opposition to society (works of Shevchenko).

Within Ukrainian romanticism, subjectivism led to an idea of advocacy of Ukrainian national distinctiveness. Herder's speculations and the creative work of J. Goethe, the Brothers Grimm and F. Schiller fomented an interest of Ukrainian romanticists in folk culture that reflected the national spirit and its specific world view.

Developing the ideas of the West European philosophers, Ukrainian Romantics raised the problem of human existence in society with its oppressive legislation and challenges. In their opinion, urban communities are hostile to people because they lose their connection

with the Universe. According to the Ukrainian Romantics, only nature helps people to save their pure souls. In this context, Ukrainian Romantics accepted F. Schelling's interpretation of nature as a world of creativity and the philosophy of the heart⁵⁴. This conception, based on the idea of humanism as a core principle of human beings' coexistence with nature and society, represented a specificity of the Ukrainian world view, national spirit, traits, and traditions. The philosophy of the heart was conceptualized in the writings of P. Yurkevych. Based on the Holy Scripture, this philosopher, like Rousseau and Skovoroda in their time, argued that the essence of human personality is embodied in the heart – “a concentration of humans' corporeal and spiritual life” (Yurkevych, 1984: 78). The prominent writers of Ukrainian Romanticism, such as Shevchenko, Gogol, Maksymovych, Shashkevych, Kostomarov, and Kulish were passionate supporters of Yurkevych's views.

Laughter and irony in European Romanticism expressed predominantly the freedom of spirit. Romantics appealed to irony to withdraw from reality. They claimed ironic plots to be artists' fantasy in which the absoluteness of their spiritual self was expressed. However, in Ukrainian Romanticism, irony appeared also to be a means of criticizing servitude and the czarist regime. In amphigories, fables, and satire, Ukrainian Romantics expressed freethinking, protest against the injustice of lords and bureaucrats. The works of I. Kotliarevskiy, P. Biletskyi-Nosenko, P. Hulak-Artemovskiy, I. Hrebinka, H. Kvitka-Osnovianenko, M. Gogol, and T. Shevchenko are demonstrative examples of the romantic irony in Ukrainian culture. Therefore, Ukrainian Romanticism was formed under the influence of the West European romantic aesthetics and national philosophy and developed at the intersection of national and foreign tendencies.

Folk Foundations of the Ukrainian Romantic Aesthetics

After the revolutionary wave of “the Spring of Nations” that shook up European society from within in the middle of the 19th century, Ukrainian Romanticism moved on to the stage of maturity. At this stage, the folk essence of Ukrainian Romanticism was expressed. It was embodied most vividly in the ‘Narodniks’ ideology in the 40's-80's of the 19th century. In the 20th and 21st centuries, Ukrainian historians (Hrushevskiy, 2008; Hrytsak, 1996), theorists of literature (Chyzhevskiy, 1956; Komarynets, 1983; Sherekh, 1998) and musicologists (Liudkevych, 1999; Kornii, 2001) examined this aesthetic peculiarity. In particular, the inextricable connection between the Ukrainian Romanticism of the 19th century and folklore is emphasized by Y. Sherekh: “Shevchenko started to write and publish his works in the epoch when the crucial branch of Ukrainian literature was Romanticism. The fundamental trait of this Romanticism is a mimesis of folklore. The new ideas and forms were worn in folk clothes” (1998: 69). T. Komarynets also referred to the folkloric dimension of Ukrainian Romanticism in literature. This scholar emphasized the typological similarity of the aesthetical origins of Slavic Romanticism, considering Ukrainian Romanticism in the context of a Slavic literature revival as a response to “colonial oppression and foreign influence,

⁵⁴ The ideas of the heart appeared in the works of ancient thinkers, became a foundation of cordocentrism in the writings of J-J. Rousseau, the representatives of “Sturm und Ding”, and H. Skovoroda, and gained special interest in the romantic era due to the cult of emotionality and virtuousness – traits peculiar to human beings – that, according to the theory of cordocentrism, are embedded in the heart.

aimed at national identification” (Komarynets, 1983: 11). Musicologists also perceive similar features of Ukrainian musical Romanticism and the occurrence of this style in Slavic music (Czech, Polish, Slovakian, Serbian, and Bulgarian). At the same time, they also acknowledge its proximity to Romanticism in European cultures, in particular, Hungarian, Norwegian, and Spanish, which struggled for their national identity and state independence like the Ukrainian nation: “Romanticism wakened young European nations to activity proclaiming the idea of national distinctness as the main motto” (Liudkevych, 1999: 40).

It is a well-known fact that in the 19th century, the Ukrainian nation did not possess nationhood and was oppressed by Russian and Austrian empires that occupied Ukrainian lands. Severe conditions of national and social oppression brought about the development of the Ukrainian national-emancipatory movement with its political and cultural manifestations. Consequently, Ukrainian Romanticism developed as “a form of national-cultural revival” (Hrushevskiy, 2008: 487). This national-cultural revival was manifested primarily in the attitude of Ukrainian Romantics towards the national language as the brightest exponent of the national spirit, and the need for its preservation and reform. The expression of I. Sreznivskiy is an illustrative example of this idea: “It seems that nowadays there is no need to prove that Ukrainian language is a language and not a Russian or Polish dialect as some people may argue; many people are convinced that this language, poetic, musical, and beautiful, is one of the richest Slavic languages” (1996: 67).

T. Shevchenko’s creative work naturally embodies the cult of the mother tongue as a fundamental aesthetic and world-view principle of Ukrainian Romanticism. This artist, like prominent activists of other Slavic cultures, such as V. Karadzic, A. Mickiewicz, J. Kollar and P. Safarik, wakened Ukrainian national consciousness and became a national spiritual leader. As Y. Hrytsak puts it, the romantic ideology enabled the Ukrainian “awakeners” of nation to “be the speakers of the whole Ukrainian nation” (1996: 30).

A closer attention to national history and folklore was another important aspect of the national-cultural revival. History and folklore were thought to have a great aesthetic value and to be a source of knowledge of national psychology and mentality. Following the footsteps of Herder, Ukrainian Romantics came to the understanding of folklore as a medium not only of mental features but also moral values: “Songs are everything to Ukrainians: poetry, history, and parents’ grave” (Gogol, 1953: 68). Epos and Ukrainian lyrical song attracted romanticists most of all, despite the genre diversity of Ukrainian folklore. Even though an interest in the national heroic past is considered as a peculiar feature of the romantic outlook, in the aesthetics and creative work of Ukrainian Romantics, national epos took on particular significance. In the images of Cossack glory anthemed in epic works, artists felt a spirit of national-emancipatory struggle that was relevant at that time. It was no coincidence that the Cossack theme became crucial in Ukrainian romantic art. The writers M. Maksymovych, V. Zabyla, T. Shevchenko, A. Metlynskyi, M. Kostomarov, composers P. Sokalskyi and M. Lysenko and artists I. Soshenko and M. Pymonenko appealed to this topic in their creative work. Moreover, in the 19th and early 20th centuries, an image of the Cossacks as brave and desperate warriors with a lyrical outlook influenced foreign artists’ imagination and creative work, among them the writers G. Byron, J. Slowacki, V. Hugo, R. M. Rilke, artists T. Gericault and E. Delacroix, and composers L. van Beethoven during his late creative stage, F. Liszt and P. Tchaikovsky.

Ukrainian folk songs were another powerful source of Ukrainian Romantics' creativity that naturally expressed emotionality peculiar to the romantic style. In particular, Ukrainian Romantic O. Afanasiev-Chuzhbyn'skyi wrote the following lines about the dedication of Ukrainian Romantics to the beauty of national lyrical song: "Ukrainian songs are full of poetic warmth that almost always occurs from a painful source; joyfulness rarely appears in the heart of the Cossack-poet. Shiny day, sky of stars, warm night with billions of stars, bright moon give their original poetic colour to these simple but touching Cossack songs, who praises in song his black horse, a meeting with the enemy in a steppe, black eyes of his beloved woman, he says good-bye to her apparently for evermore... or in strange lands listens to the poetic conversation of a tempestuous wind and grave" (1996: 106).

An active gathering and popularization of folklore became a lifetime project of different generations of Ukrainian artists of the romantic era. The most ambitious was M. Lysenko's folklorist activity. This prominent composer and public figure gathered more than 1,500 folk songs and created *circa* 500 musical arrangements. Lysenko was especially interested in Ukrainian musical epos, in particular folk dumas; the composer was the first to publish dumas' music scores. Musicologist L. Kornii acknowledges the great influence of epic folklore on M. Lysenko's creative work: "It is closely related to the heroic and epic imagery peculiar to the composer's style and such typical traits of his music as narration, expressive-dramatic tension, emotionality of images, romantic pathos, and picturesqueness" (2001: 277).

During the 1850-1880's, the principle of the national spirit was manifested in the works of the most prominent Ukrainian theorists and artists of different generations. T. Shevchenko's creative work pre-eminently embodies the idea of national spirit; among others are P. Hulak-Artemov'skyi, L. Borovykov'skyi, O. Bodianskyi, I. Vahylev'sch, M. Shashkevych, I. Sreznev'skyi, A. Metlynskyi, I. Holovatskyi, M. Petrenko, M. Kostomarov, M. Kulish, M. Strytskyi, M. Lysenko, and I. Franko. In particular, I. Sreznev'skyi wrote to M. Maksymovych: "I passionately love the national spirit and I am thrilled to pieces when I meet another lover who understands my fascination" (1996: 17). In one of the letters to the folklorist F. Kolessa, M. Lysenko wrote: "Oh God! There is such a great need for a musician and nationalist to spend time with countrymen, get to know their world view, record their narrations, memoirs, riddles, proverbs, songs, and singing! These things are badly needed. It is wrong for a musician and philologist to start their work without them. Folklore is life itself" (2004: 263). M. Kostomarov even equated the notions "romantic" and "folk". His saying "the Ukrainian language is the most romantic form" (Kostomarov, 1996: 198) is one of the most vivid demonstrations of the interpretation of Ukrainian Romanticism as national Romanticism. Therefore, the folklorist period was a culmination in the evolution of Ukrainian Romanticism. At this particular time, the national model of style was established in different art forms. It naturally united typical features of West European aesthetics, Slavic national-cultural revival, and peculiar characteristics of the Ukrainian outlook.

Ukrainian Culture of the Early 20th Century: Neoromantic Discourse

The period of 1890-1910's is known as the 'fin de siècle' era which embodied a specific world outlook related to the public response to the phenomena of crisis in European social-cultural life: the collapse of ideas of cultural evolution and eurocentrism; perception of

imbalance between scientific and technological achievements and social progress and disappointment in ideals of European rationalism. Emotional upheaval and fear of what the future holds were peculiar features of this world outlook, generalized by German philosopher F. Nietzsche in his famous expression “God is dead”. This stressful atmosphere led to the demand for irrational and exquisite art, free from the pathetic public significance that was peculiar to the romantic culture. Distinctive of the creativity of this period was the focus on psychologism, mysticism, striving for an unreachable ideal, and respectively, admiration of beauty, magical images and fascination with aestheticism. Moreover, lyricism was a prevailing figurative-emotional sphere of creativity developed in accordance with the romantic aesthetics. The majority of expressive artistic means of that time was based on the stylistic system of romanticism.

It is no coincidence that the term neoromanticism⁵⁵ came into general use in the West European artistic circles at that time. It was a style definition of multidirectional artistic tendencies that were genetically connected with romantic style. These were impressionism, symbolism, and expressionism. These artistic movements stated the cult of individualism that was embodied in a sense of liberty and life’s vividness and completeness, or in the pessimistic feelings of disappointment, fatalism, and apathy.

At the turn of the 20th century, Ukrainian Romanticism entered its late stage and acquired new characteristics in response to the new tendencies in West European aesthetics and global historical-political and social transformations that greatly influenced the whole Ukrainian nation. These were the First World War, the dissolution of the Russian and Austro-Hungarian Empires, and the revolution that changed the social-political situation in Ukraine completely and preconditioned the history of the 20th century.

The public moods of the Ukrainian society at the turn of the 20th century were in accordance with the idea of ‘fin de siècle’. The presentiment of global catastrophes peculiar to the European cultures in general had a dramatic colour in the Ukrainian context as well as in cultures of all oppressed nations, due to the intensification of government repression. Despite the harsh consequences, the crisis resulted in an increase in political activity (activity of political parties and national patriotic organizations), and a national spiritual revival in a struggle for liberty and national independence. The proclamation of the Ukrainian National Republic and the West Ukrainian National Republic in 1918 is thought to be a culmination of this social-cultural uplift. This historical period was “a springtime, when the ice of absolutism cracks and when national forces search for new roads and activities through the awful disasters” (Franko, 1986: 401). A powerful civil uplift preconditioned the new wave of the national-cultural revival that was demonstrated by significant achievements in various kinds of art where Ukrainian themes were vividly and distinctively expressed in the creative literature of I. Franko, O. Kobylaska, M. Kotsiubynskyi, M. Voronyi, Lesia Ukrainka, Oleksandr Oles; musical creativity of O. Koshyts, F. Iakymenko, Y. Stepovyi, V. Barvinskyi, M. Leontovych, K. Stetsenko; artistic paintings of V. Krychevskyi, O. Murashko, M. Boichuk, and O. Arkhypenko, and theatrical plays of L. Kurbas.

Like West European representatives of the ‘fin de siècle’ culture, these artists enriched

⁵⁵ The term of neoromanticism appeared in the scholarly literature of the last quarter of the 19th century in France and Germany and later in Eastern Europe. Lesia Ukrainka introduced this term to Ukrainian literature.

the national art with new plots, images, forms, and expressive means focusing on the modern artistic tendencies and at the same time basing themselves on the romantic style system formed in the 19th century. This peculiarity was acknowledged by Ukrainian literature theorists at different times. For instance, D. Chyzhevskiy argued that “the new movements: impressionism, modernism and symbolism, to a greater extent resemble old Romanticism” (1956: 386–387). S. Pavlychko, who examined the manifestation of modernism in Ukrainian literature, also acknowledges that in the background of different tendencies, “Romanticism in Ukrainian literature in a certain way had never ended” (1999: 32). This quotation refers to musical art, where Romanticism is thought to be a more complete stylistic process than in literature. The reason for this is that unlike literature, Ukrainian music of the middle of the 19th century had no contrastive shift to realism. Moreover, it had no conflicts between romantic traditions and modernist tendencies at the turn of the 20th century. O. Kozarenko, who investigated the evolution of national musical language of the 19th and first quarter of the 20th century acknowledged this fact: “The Romantic world outlook as a mode of aesthetic perception of reality remained decisive in the national music culture during that time” (1998: 145). H. Pauls, a German musicologist, shares this idea, claiming that “Almost every early twentieth-century composer, no matter how radical, sooner or later composed at least some works or passages that clearly sounded romantic” (2014: 250).

The coexistence of Romanticism and other modernistic movements of ‘fin de siècle’ in the creative work of Ukrainian composers of the early 20th century was acknowledged by many Ukrainian musicologists. A diverse and interpretative character of style terminology can be seen in the majority of their writings dedicated to this problem. In the search for terminological accuracy, the approach focused on the term *neoromanticism* is perceived to be appropriate (Lihus, 2020). This approach correlates with the research perspectives of later West European musicologists who use this term to define the music style of the late 19th and early 20th century (Pauls, 2014; Pederson, 2014). In particular, American scholar S. Pederson argues that “a second wave of Romanticism, or neo-romanticism, lasts until the First World War” (2014: 171).

To sum up, the creative work of late Ukrainian Romanticism representatives widened the horizons of romantic lyricism and vitalized it with pantheistic, philosophical and metaphysical symbolic features, coloristic impressionist tones and dusky expressionist shades. In the realm of style, it was a flourishing of artistic individualism. On the one hand, it was a manifestation of modernist consciousness with its emphasis on originality as a crucial artistic criterion, and on the other hand, it was a peak of the romantic world outlook, based on individualism and subjectivism.

Conclusions

The historiographical analysis of the development of Ukrainian Romanticism in the context of European culture in interdisciplinary discourse implies the following generalizations:

1. Most scholars consider Ukrainian Romanticism as a philosophy, world view, and an artistic-style system formed in the context of European Romanticism, which in turn arose on the basis of ideas of German sentimentalism, individualism, subjectivism, romantic irony,

and Christian cult which were favoured by the first Ukrainian Romantics. These ideas were in accordance with the Ukrainian mentality and spirit that broke through the walls of the centuries-long national oppression.

2. The specific character of Ukrainian Romanticism is vividly expressed in the culture of the 19th-20th centuries. Its development can be divided into three stages: early (the first half of the 19th century), mature or “folklore” (1860-1880’s), and late or “neo-romantic” (1890-1910’s). At the same time, the whole epoch embodies the interaction of European and national tendencies that were manifested with different intensity at every stage. The early stage involves the formation of the national-aesthetical traits of Ukrainian Romanticism connected to the active incorporation of the national folk problematic within the artistic system elaborated by the European romantics. Mature Romanticism is characterized by the crystallization of the world-view foundations of the Ukrainian national-cultural revival under the influence of ‘Narodnik’ ideology. At that time, the national model of Ukrainian Romanticism becomes fully fledged, embodying the typical features of the Ukrainian nation’s spiritual essence. Late Romanticism is a modification of Ukrainian Romanticism towards the individualization of thinking and that attainment of traits of the West-European modern aesthetics. The creative work of artists of that period is renewed by symbolic, impressionist, and expressionist features – artistic tendencies that predominated in West-European culture of the time. At the same time, lyrics remained on a predominant stylistic sphere that demonstrated the connection with the romantic aesthetics.

3. The key factor of the development of Ukrainian musical Romanticism was the national-cultural revival that reached an apogee during the mature and late stages of evolution. Due to this process, the gradual convergence of the Galician and Dnieper Ukrainian traditions, which had been developing in isolation under the heel of two empires, took place. An aesthetical “motto” of Ukrainian Romanticism throughout its evolution was an explication of the vivid personal individuality through its national identification that presupposes the whole nation with its rich history and enormous creative potential.

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