

**THE POLISH-UKRAINIAN THEATRICAL DISCOURSE
OF THE 19th – EARLY 20th CENTURIES: THE PROBLEM
OF STUDYING INTERETHNIC INTERACTION IN GALICIA**

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The theater is a special kind of public art space in which ideas and themes important for society are legitimized; ethnic and national identities are formed and consolidated; imaginary communities are created (B. Anderson); collective myths and historical narratives are preserved and passed from one generation to the next; cultural memory is formed; stereotypical images of «Other» and «Otherness» and their perception models are developed; forms and scenarios of interethnic dialogue are determined; finally, future scenarios

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of separate national communities development and their intercultural relations are built and discussed [1, p. 7]. These phenomena form the subject of national art and theater studies. However, it is also important to study interethnic theatrical relationships and the transition from a field limited only to national discourse to foreign national theatrical cultures. In the context of the above-mentioned, the theatrical culture in the context of polyethnic interaction in the western Ukrainian lands of the second half of the 19th – the first third of the 20th centuries deserves special attention being the most fruitful period of theatrical environment development.

The importance of studying the theatrical component in interethnic and intercultural dialogue is very relevant. Regional traditions, established by polyethnicity, determined the creation of multinational theater centers, whose activities were enriched by international creative communications. The social nature of theatrical art, its accessibility to the widest public of the region has become an important communicative factor of aesthetic, social, and cultural functioning. The activities of drama societies intensified the work of amateur and professional centers significantly, and theatrical figures became active participants in the formation of the cultural and artistic space of the Western Ukraine region. As a complex and multilevel system, the theater organically produced various arts – word, music, dance, pantomime, directing, scenography, and took the role of spiritual core and one of the factors for national self-fulfillment and the creative potential rise of the polyethnic population in Galicia.

Theater became one of the influential tools for the formation of modern nations during the nineteenth century, including Polish and Ukrainian. During this period, the Ukrainian theater in the western Ukrainian lands was much inferior to the Polish due to political reasons. Its functioning was limited in terms of the financial, organizational, thematic, and territorial situation. In the Polish theatrical environment, the representation of certain features as for a generalized image of Ukraine was gradually formed, in particular, there were used the methods of borrowing, quoting, and stylization. According to the Ukrainian theater critic M. Garbuziuk, the forms of the Ukrainian image representation in the Polish theatrical discourse were determined by the dynamics of aesthetic and stylistic trends in the development of the Polish stage in the process of mastering European artistic practices [1, p. 432]. These forms included: playwrights' appeal to the Ukrainian language as a means of determining the national identity of the characters; quoting Ukrainian folklore (song, dance, proverbs); author's stylizations of Ukrainian folk songs; introduction of songs by Ukrainian authors; use of Ukrainian folk instruments; reproduction of men's and women's Ukrainian costumes; selection of appropriate, often authentic props; creation of scenery with the image of spiritual Ukrainian shrines, typical Ukrainian landscapes, etc.; writing

dramatic works based on Ukrainian folk songs; creation of plays in Ukrainian by means of Latin alphabet; introduction of T. Shevchenko's poems into plays; use of plot motives and characters from dramas by I. Kotlyarevskiy, G. Kvitka-Osnovyanenko.

Representation of Ukrainian characters has become the most important feature of interethnic representation in stage performances and plays by Polish authors. Following the genesis of historically established Ukrainian-Polish theatrical relations, it should be noted that the first attempts to introduce Ukrainian images into Polish performances date back to the 17th century in nativity drama, school, and magnate theater, i.e. in all varieties of the early modern theater [3]. Interlude, which was an organic component of Polish school, religious, and nativity drama, became the genre variety where Ukrainian images were most often represented. Thus, the «Ukrainian world» was depicted in a fragmentary and conditional way, which fully corresponded to the Polish idea of hierarchy in the political, cultural, and religious life of the time. On the other hand, according to national historians of the theater, there was a phenomenon of presentation or transmission of Western European artistic heritage in its diversity through Polish culture.

Beginning from the first third of the 19th century in Polish drama, there were gradually developed certain stereotypes of Ukrainians, which manifested itself in their linguistic, visual, behavioral, status modeling and led to the formation of a collective kitsch image of Ukrainians on the stage: Cossack-idler, Cossack-bagpiper, Ukrainian-maid, Ukrainian-enchantress. Instead, in the 19th-century Polish historical dramas and tragedies related to the Cossack era, images of historical figures are introduced by B. Khmelnytskyi, P. Konashevych-Sahaidachnyi, P. Doroshenko, I. Vyhovskyi, I. Mazepa in the context of the Polish national narrative and ideological dogma of that time. In this way, the Otherness is formed, and on its background, the Polish national identity is more clearly defined. In the era of Romanticism, images of Ukrainian Cossacks, hetmans, the elders, and Haidamaky were formed through the typical roles of heroes, robbers, strong-willed leaders, Don Juans, etc. At the beginning of the era of romantic realism, the images of Ukrainians, including the «light» genres of comedy, vaudeville, and melodrama, became more recognizable, believable, and realistic.

The traditional forms of representation of Ukrainian images on the Polish theatrical stage included not only performances on Ukrainian themes, but also interludes «Russian scenes», which gained popularity starting from the first half of the nineteenth century and had certain genres: comedy, magic opera, comedy, «peasant woman». The Cossacks were represented in historical dramas, melodramas, tragedies, folk paintings, and comedies. Peasant discourse was introduced in dramas, folk plays with singing, and dancing

divertissements. In these forms, there were gradually established such types of dramatic narratives as historical, idyllic, traumatic, rustic, urban drama.

The place and time of the events presented on the stage also had their mythological and semantic incarnations. For example, the Carpathians, Svitoyurska Hora, Lysa Hora, hetman's rooms, Cossack military camps, the Dnipro cliffs, rural landscapes are symbolic illustrative images of typical «Ukrainian places». An important general trend was the gradual expansion of the Ukrainian segment in the context of action, space, and time from the margin and fragmentation prevailing in the first half of the nineteenth century to the totally Ukrainian trend in the second half of the nineteenth century (e.g., «Return of the Cossacks» play by K. Heinch, «The Carpathian Peaks» by Yu. Kozhenyovsky, «Pribluda» by V. Lozynsky, «Ukrainians», etc.).

There are also traces of the reverse interactions between Polish and Ukrainian dramatic cultures. This was reflected in the borrowing of Polish works by leading playwrights of the time to be performed on the Ukrainian stage, e.g., «The Carpathian Peaks» by Y. Kraszewski. There is also a close relationship between theatrical art and literature. The widespread success of itinerant Polish and Ukrainian theatrical troupes led to the intensification of literary work among Polish and Ukrainian poets and prose writers, which manifested itself in the establishment of themes, figurative motifs, and typical plots, which were further developed in the field of literature. These plays include «Carpathian Highlanders» by Yu. Kozhenyovsky, which contributed to the active development of «Hutsul» themes in the literary works of Polish authors. Addressing the theme of Khmelnytsky, typical for the theatrical scene of the second half of the nineteenth century, preceded the appearance of the «Fire and Sword» novel by G. Senkevich and «Houses outside the village» by Y. Krashevskyi. The influence of theater on fine arts, in particular, the artistic creativity of J. Mateiko and A. Lianhe is also traced.

There should be defined two interrelated phenomena of the subject period: the enthusiastic discovery of Ukraine, featuring the romantic era of the nineteenth century, (the image of the ethnic «Other») and at the same time its image development, which would be acceptable and work for the development of Polish national culture. The outspread of stage performances involving Ukrainian themes throughout Western Ukraine was associated with the socio-cultural phenomenon of the Polish-Ukrainian border and was formed in conditions of Polish bilingual and trilingual mobile theater troupes functioning (K. Kaminski, A. Zmievskyi, P. Rekanovskyi, A. Lenkavskyi, etc.) [2, p. 595]. Later, the outlined types of representation of the generalized image of Ukraine will find their expression on the national stage, limiting it to stereotypes imposed by other cultural influences and, thus, replacing the Ukrainian self-image.

Thus, the phenomenon the two cultures met on the territory of the geographical and cultural border has found its distinct expression in theatrical art. Representation of Ukrainian themes by Polish playwrights can be seen on the one hand in terms of giving a voice to the «voiceless» in the context of national colonization, and on the other hand, as a way to appropriate the right to speak on its behalf for its national interests.

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