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THE HUTSUL CULTURE IN FICTIONAL PROSE OF THE BEGINNING OF THE XXth CENTURY: INTERPRETATION PECULIARITIES

The purpose of research is to reveal the image artistic features in the early twentieth century prose of the Hutsul culture – musical instruments and fingering, as well as the types of Hutsul dance. It is proved by the authors that they are the exponents of the regional national culture and can influence the inner world of a Hutsul. **The methodology** of research is based on the application of ideological, thematic, problematic, hermeneutic and semantic approaches. **The scientific novelty** is that for the first time the role of the Hutsuls' musical culture in the formation of their national outlook has been analyzed from the scientific point of view. **Conclusion.** It has been proved by the authors that the Ukrainian writers, using the elements of the Hutsul culture on the pages of their fiction, presented the Hutsul region as an area with its specific authentic culture. The writers noted the desire of the characters to exhibit their own temper and a special way of communicating with the world. The Hutsul text with the presentation of musical instruments and the Hutsul dances as a regional invariant contributed to creating the readers' view of the specificity of the Carpathian region and at the same time positioning of its inhabitants as the representatives of the Ukrainian nation.

Keywords: Hutsul culture; national conception of the world; text; interpretation; musical instruments; Hutsul dances.

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Гуцульська культура в художній прозі початку ХХ століття: особливості інтерпретації

Мета дослідження полягає у розкритті художніх особливостей зображення у прозі початку ХХ ст. елементів музичної гуцульської культури – музичних інструментів, гри на них, а також видів гуцульського танцю. Доведено, що вони є виразниками національної культури краю, здатні впливати на внутрішній світ гуцула. **Методологія** дослідження базується на застосуванні культурологічного, ідейно-тематичного, художньо-проблемного, герменевтичного та семантичного підходів. **Наукова новизна** полягає в тому, що вперше у науковому дослідженні проаналізовано роль музичної культури гуцулів у формуванні їхнього національного світогляду. **Висновок.** Шляхом використання елементів гуцульської культури на сторінках художніх творів українські письменники презентували Гуцульщину як край зі своєю автентичною культурою. Літератори відзначали бажання героїв до експозиціонування власної вдачі та особливої манери спілкування зі світом. Як крайовий інваріант гуцульський текст із відображенням музичних інструментів, танців сприяв формуванню уявлення у читачів про специфічність Карпатського регіону і водночас позиціонував край як представників української нації.

Ключові слова: гуцульська культура; національний світогляд; текст; інтерпретація; музичні інструменти; гуцульські танці.

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Гуцульская культура в художественной прозе начала ХХ века: особенности интерпретации

Цель исследования заключается в раскрытии художественных особенностей изображения в прозе начала XX в. элементов гуцульской музыкальной культуры - музыкальных инструментов, игры на них, а также видов гуцульского танца. Доказано, что они являются выразителями национальной культуры края, способные влиять на внутренний мир гуцула. **Методология** исследования базируется на применении культурологического, идейно-тематического, художественно-проблемного, герменевтического и семантического подходов. **Научная новизна** заключается в том, что впервые в научном исследовании проанализирована роль музыкальной культуры гуцулов в формировании их национального мировоззрения. **Вывод.** Путем использования элементов гуцульской культуры на страницах художественных произведений украинские писатели представили Гуцульщину как край со своей аутентичной культурой. Литераторы отмечали желание героев к экспозиционированию собственно характера и особой манеры общения с миром. Как краевой инвариант гуцульский текст с отражением музыкальных инструментов, танцев способствовал созданию представления читателей о специфичности Карпатского региона и одновременно позиционировал земляков как представителей украинской нации.

Ключевые слова: гуцульская культура; национальное мировоззрение; текст; интерпретация; музыкальные инструменты; гуцульские танцы.

Problem statement. The full comprehension of the Hutsul national culture through the understanding of a Hutsul text is due to the description of Hutsul musical instruments, their play, influence on the inner world of the Hutsul, and the special connection that existed between the instrument and man in the Hutsul region made by various authors. Among the hutsul instruments, that are mentioned on the pages of the Hutsul texts of the first third of the twentieth century, writers pay the greatest attention to the Hutsul reed pipes (floyaras, dudkas, zubivkas) and trembitas. In fiction works the sopilka is played by many characters. The description of the floyara playing promotes a deeper understanding of the philosophy of the soul of an average hutsul. Such fiction characters as Ivan Paliychuk from the «Shadows of forgotten ancestors», Olexa Dovbush and Dmitry Marusyak by Khotkevych, Oleksa Mironyuk by Lesia Verhovyinka, shepherd Semen from «The flames from the valley» by Yu. Shkrmelyak, Dmytro Tsokan from «Mountains speak» by U. Samchuk and others cannot imagine their lives without that instrument.

Scientific coverage of the problem. Scientific and ethnographic works by V. Hnatyuk, V. Grabovetsky, R. Kayndl, O. Kolberg, V. Shukhevych, H. Tsbidenta and others focus on the special role of Hutsul musical instruments and dances in a hutsul's life. However, their researches are related rather to ethnographic and historical aspects of the study on the role of cultural elements of Hutsul life; in fiction, these links have only been revealed and stated, but not yet traced.

Therefore, the purpose of the study is to bring light to the imaginative features of the description of such elements of Hutsul culture as musical instruments and playing on them, as well as types of Hutsul dance, in the prose fiction of early twentieth century.

Outline. The perception of the national culture of the highlanders is created through the reproduction of musical instruments' sounds at the pages of fiction. The authors emphasize that playing on such folk instruments, as floyar (sopilka), is a permanent attribute of the sense of self-identity for a hutsul, an evidence of harmonious unity with the world of the Carpathians. The description of a sopilka playing by Olexii Mironyuk at the moment of farewell to his homeland is incorporated into the short story of Lesia Verhovynka «On the Polonynina» to show such a spiritual affinity of the Hutsul and the natural world of his land.

«Close and faraway mountain tops were listening and wondering. As they have never heard such a marvelous music. – What is that? How can this little wooden reed pipe be filled with such a trepidatious sadness, and such a passionate love?.../ Oleksa was standing at very top of Hoverla, tall and slender, like a young fir, and scattering parts of his soul over the green vertices» [1, 184]. The feelings of his soul are close to the sounds of sopilka, through which he communicates his pain and suffering in a moment of farewell to Hutsul region to the world.

Often, in the text where the sopilka play is described, the author also mentions a Hutsul singing, kolymyka. A special role of hutsul singing in a hutsul perception of the world is transmitted in the novel «The Shadows of Forgotten Ancestors» by M. Kotsyubinsky: «Marichka responded to the flute like a wood pigeon hen to a cock by singing songs. She knew a multitude of them. She could not have said where they came from. They seemed to have rocked in the cradle or splashed about in the bath with her. They were born in her breast the way wild flowers spring up in a hayfield or firs grow on mountain slopes. No matter what her eye rested on, no matter what happened—a sheep strayed, a lad fell in love, a girl was unfaithful, a cow took sick—everything was poured into a song, as light and simple as the mountains in their primeval life»[4, 212 – 213].

Performing singing, as well as playing musical instruments is a natural necessity for characters: the whole aspect of their sense of purpose in life is incorporated into it. So there is a good reason for bringing the element of a song, composed by the beloved of Ivan Paliychuk, which he reproduces in his mind as a testimony of fidelity to the feelings, throughout the whole plot.

The spirit of the gutsul singing heard by G. Tsbinden was caught in his «Journey to the Hutsul Mountains»: «I could not easily catch the melody of the song. It can't be compared to any other known dance melody. The richness of the half-tones tints it with an oriental character ... This monotony of a rhythm together with a high-tone melody has a strange magic power that breaks, speaks, enchants... These songs are like thoughtful and passionate embroidery colors. They are composed of seven iambs, and they are sung fast,

with a slight tone decline on an accelerated tone of the last iamb» [11, 260]. The elements of the songs that present Hutsul region in a text and promote the reproduction of the authentic Hutsul culture on the pages of fiction are found in the prose and dramatic works by Lesia Verhovynka, V. Gzhytsky, K. Malitska, G. Khotkevych, Mark Cheremshina, Iu. Shkrumelyak and others, as well as in poems by O. Vilshina, V. Kobilyansky, B. Lepky, M. Marfiievich, S. Tverdohlib, I. Franko and others. By showing this element of the Hutsul world, the writers brought the reader closer to understanding of the features of the mentality of hutsul, which is close to Ukrainian, but at the same time is characterized with its own authentic features.

The authentic attribute of Hutsul culture, described in the text of fiction about Hutsul region, is a large number of Hutsul dances. «As one of the forms of communication, dance helps to understand the mood of people, their feelings and ideas, which are manifested by music, rhythmic movements, facial expressions, clothing, choreographic expressions» [2, 29]. In fiction, Hutsul region is described by using references to such Hutsul dances as Arkan, Hutsulka, Kolo, Kolomyika, and others. In the process of creating of the literature works and references to the types of Hutsul dances, Ukrainian writers of that time were basing on ethnographic works already known by the time of creating. Those were works by D.I. Vagilevich [15], K.V. Vuitsitskii [16], B. Gakke [13], Ia. Holovatskii [14], O. Kolbergat etc., as well as valuable information on the Bukovynian hutsuls' dances by Iu. Fedkovych [8].

In a way similar to using of the hutsul dances' descriptions in fiction, folk hutsul dances were studied and described by V. Shukhevich [12], S. Vincenz, G. Tsbinden. In particular, the last researcher in his «Traveling on the Hutsul Mountains» in a literary manner reflects the process of the Hutsul dance performance as a joint action, in which every participant plays a certain role.

In fiction of the first third of the twentieth century, the description of the Hutsul dance or its elements, the correspondence of the dance movements to the inner sense of the person-performer of the dance, rhythm, melody are reflected by M. Kotsyubinsky in the «Shadows of forgotten ancestors» (description of the dance performed by Chugaystr and Ivan), U. Samchuk «The Mountains speak» (description of the dance by Pavel Tsokan and Mariyka), H. Hotkevich in the play «Hutsul year» (description of the arkan performance), Miroslav Kapiy in «The Country of Blue Orchids» (description of Marichka Kalenichenko's dance), etc. Each writer tried to use of authentic Hutsul material in the most perfect way. However, due to the lack of certain scientific studies, using only one ethnographic material, they often erased or misidentified the elements of dances, or dances were not clearly associated with a particular name. Using different ways of processing of the ethnographic material, they proceeded from the intent to present the Hutsul dance to the world as a national phenomenon that has its own specific features, that can both - fascinate the spectator and surprise him with its unusual character (for example, a description of the dance of Chugaystr and Ivan Paliychuk in «Shadows of forgotten ancestors» by M. Kotsyubinsky). However, sometimes writers were critical about using of Hutsul folk dance elements in their works. Thus, H. Hotkevich's critique of the description of the Hutsul dance used by M. Kotsyubinsky can be a testimony of a fairly rigorous attitude to the ritual events, fairs, and descriptions of Hutsul dances. As to the reinterpretation of the dance by Ivan Paliichuk and Chugaystr, Hotkevich ironically admits: «What was that? Was it the description of the dance? Which dance? Sure enough, the hutsul one! But, I swear, that M. Kotsyubinsky described command words for a dance called «arkan», which is a bandits' dance and can be performed solely in a group /.../ that was crazy even to read about such a Chugayster's dance»[9, 6¹]. Therefore, H. Hotkevich in the play «Difficult» presents his own detailed description of this «lads» dance with shepherds' axes. Describing in detail all the movements of the Hutsul dance arkan, the writer seeks to show that Hutsuls understand a dance as a special form of human communication with the outer world, evidence of reaction to events from the outside and coexistence with them, and that's why the process of displaying dance movements is a process of creation of a «new world of symbols, the symbolism of the entire body, but not just symbolism of lips, faces, words, and some kind of mimicry and gestures that rhythmically move in the dance» [5,456].

The fundamental study on the features and varieties of the Hutsul dance was issued a few decades after the above-mentioned works were created [2]. The authors' mistakes in reproduction and naming of individual elements of Hutsul dances are not worth any special attention, taking into account writers' intention to present national peculiarities of Hutsul region in general. Indeed, Hutsul region, described in a literature, would not be fully perceived without adequate descriptions of the traditional Hutsul dances, which, in combination with music, was a surge and a manifestation of the Hutsul impetuous spirit, the inner mood of Hutsul, and hence the whole hutsul land. Regardless of the genre of the work, mention or description of the process of the Hutsul dance performance makes a great impression. An example of the interaction of the Hutsul soul with the natural world of the homeland can be seen in the description of the Hutsul dance by Marichka Kalenichenko from the fantastic story by Myroslav Kapiy «The Country of Blue Orchids»: «And the dance has begun. / That dance, beginning with hutsul clapping turned into the circle dances, which were performed for centuries by Marichka's ancestors before the feast of Kupala; that dance Marichka built up in her mind, listening to the noise of Carpathian woods and streams of Cheremosh long time ago... / The dance in which the unspoken language of the Carpathian woods and the purl of a brook were heard, and this eternal mystery, which is preserved in the soul of the Hutsul tribe» [6, 264]. Unlike the detailed ethnographic description of the Hutsul dance by H. Hotkevych, M. Kapiy in his own way makes the audience feel the soul of Hutsul region, as well as the performer's nostalgia for his homeland, which, under the circumstances of life, ap-

peared to be on another planet. The performance of the Hutsul dance for the character is a deepening into the soul of her homeland, a memory of its beautiful landscapes and a sense of harmony of her own soul, transmitted in external rhythmic movements.

Almost in every text that presents the artistic features of Hutsul region, there is one more musical instrument - trembita. According to I. Senkiv's observation, trembita creates a unique color and aura of the Carpathian region. R. Kayndl in his study «Hutsuls»: «Their life, customs and folk stories» said, characterizing the appearance of the instrument: «This is about a three-meter long and narrow funnel, made of thin spruce plates and wrapped in narrow strands of the covering, more recently, also made of metal plates. This tool is used mainly for funerals and while being on mountain pastures» [3,21]. I. Senkiv instead drew attention to the purpose of trembita: «In winter, in the fast and after Easter, Trembita was silent. Instead, its loud melodies were in inextricable connection with all the solemn calendar holidays, mainly from Christmas to New Year. At St. George's day, they were joyously informing of the arrival of the spring, as well as spoke of oncoming leaving for grazing fields at Polonynas. Day and night, the trembitas were played in the mountains: they were waking the shepherds early in the morning for the milking, as well as inviting them to dinner and overnight. Before the autumn, trembitas were played on the occasion of a divorce, farewell and return. Trembitas' melodies were heard at baptisms, weddings and during joint work or in the event of someone's death» [7, 270-271]. G. Tsbinden contributes to the main purpose of trembita with a specific description of the process of the wood search for its manufacturing: «Not every tree can trembita be made of. The tree must be struck with the lightning so that the voice of the thunder emerged from the trembita, and the bark for the dressing must come from a birch that grows above a wild stream so that the sound of the waves could be heard in its song» [11, 238].

And obviously, this unusual, but at the same time, very important musical instrument in the Hutsul life is mentioned in fiction, in its strong connection with certain situations or ceremonial actions, and necessarily with the mention of a close mental connection with the natural world. The voice of trembita can be heard on the pages of "Hutsul" fiction by Lesia Verhovynka, M. Matiiv-Melnik, V. Gzhytsky, M. Kotsyubinsky, V. Samchuk, M. Koltunyak, I. Sinyuk, I. Franko, D. Harovyuk, P. Shekerik-Donikov, Yu. Shkrumelyak, Mark Cheremishyna and others. However, the greatest number of references to the role of trembita in the life of Hutsul region is available in «Hutsul» by H. Hotkevich. He uses various interpretations of the description of the appearance of trembita, or the reaction of listeners to this musical instrument's playing, or even devotes one of the holy pictures to trembita. In the dramatic works about Hutsuls, the writer uses the description of this musical instrument through the perception of its sounds by Hutsuls. For example, in the «Hutsul year», the sound of trembita is heard several times. At the first time, the playing is an evidence of the character's hope for the happy future. The second time, trembita is used during the description of the funeral ritual – «Posizhinnia» to create a picture of the last sound, which heralds the completion of the earthly existence of the Hutsul: trembita is played during the burial of the wife of Ivan – the moody and bad-tempered Paraska.

In the text of «Dovbush», the impression of the play of folk instrument is presented by H. Hotkevich through the consciousness of the young Oleksa Dovbush, who is filled with amazement while listening to the trembita and philosophically reflects on the magic of it. At the same time, along with the character's reflections on the meaning of life, the author, by grading rhetorical requests, seeks to understand the meaning of expressing the soul of the Carpathian region through a melody that flows from the instrument: «What's in there, in the melody? Nothing. Few notes. It is as simple as the mountain landscape. One line, two lines are forming shape... But... whoever you are, once getting a sight of the mountain line, you would never forget it. And you will always trip down a memory line of that fresh, but desolating recollection of how you have to leave this beauty to never see that again. The same with shepherds' trembitas. Their melodies are simple, having few sounds, but, then, why do they strike such a deep chord in the heard? Why happiness and sadness come to you with those sounds, and a frisson covers body as a sign of a highest delight?» [10, 74].

Thus, the author seeks to prove that the voice of trembita is the soul and the unique aura of the Carpathian Mountains, the visual impression of which is complemented by the sounds of melodies of this fascinating instrument. His philosophical reflections on the mental relationship of trembita and Hutsul region were transmitted by the «Trembita» essay, where he, from the standpoint of an external observer, seeks to look into the soul of the region, studying his own impressions of the trembita playing.

In the essay by H. Hotkevich, trembita acts as a musical symbol of Hutsul region. After all, in order to capture in his own mind the peculiarities of the Hutsul world, the author deliberately captures by his creative imagination those images-concentrators which are able to present the region, to recreate a specific Carpathian aura and bear its sacred content. In this way, in the opinion of the author, trembita is the symbol, the bearer of the sacredness of Hutsul region: «This is an ancient gift of past highlanders to their descendants; this is the unity of generations. Trembita was played here, in these mountains, a thousand years ago. And as just in previous times the same mountains stood, and the creatures of the Mire (clouds) were moving just as slow, and the pale Cheremosh was as rancor» [10, 89]. Sounds of trembita add minor tones to the prose. Sad visual images of hopelessly gray sky and clouds floating slowly as «bottomless, impassable swamp above their heads» bring a sense of helplessness, that can't be disturbed by any sound, to the author: «All the sounds have died, have sunk into a rustle of haze, and nothing will tear it apart or break it, as well as

nothing can break free from it. You stand helpless inside of this silence and you are afraid to make a step: maybe there is an abyss under your feet...» [10, 88].

The author conveys the effect of a premonition of the event to the reader, and unexpected powerful and at the same time tumultuous sounds of trembita at the subconscious level contribute to setting the inner world of the reader in order to perceive information with the appropriate mood: «God, what a sad combination of sounds! It seems like somebody had knitted salty hutsul tears into a smallest stones and now plays with them in this white haze. And they bind again, and fly, fly, merge with the white sea, and become its inextricable part» [10, 89].

The main purpose of trembita is disclosed by H. Hotkevich, with a description of the moment of a natural death of an old Hutsul. Author thinks, that the sounds of this musical instrument is used to express the moment of honoring a man by the Hutsul family, as well as the whole hutsul community. Recognizing the artistic value of the musical symbol of the Hutsul region, the author tried to capture all the semantic components of the Hutsul world, which are helping to reveal a complete picture of the world of the region, conveying its national atmosphere.

Conclusion. Using the elements of Hutsul culture on the pages of their fiction, Ukrainian writers presented Hutsul region as an area with its own authentic culture. The writers noted the desire of the heroes to exhibit their own temper and a special way of communicating with the world. The Hutsul text with the presentation of musical instruments and the Hutsul dances as a regional invariant contributed to creating the readers' view of the specificity of the Carpathian region and at the same time positioning of its inhabitants as the representatives of the Ukrainian nation. In its turn, the use of a Hutsul dance in the text is a manifestation of the mood of Hutsul region, its tempestuous energy, genetically encoded in unity with the whole natural world.

All of the authors, who included the description of the various hutsul dances in the context of «Hutsul» texts had noted the inner unity of Hutsul performing a dance with the world of the Carpathians. That is why at the beginning of the 20th century, in the Ukrainian, Polish, as well as the whole western cultural space, Hutsul region starts to acquire the features of a, so called, Ukrainian cultural «Atlantis». And those attractive peculiarities were not lost eventually, as well as the internal process of aesthetic «extraction» of values has not stopped.

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SYNERGY OF TECHNOLOGIES AND CULTURE UNDER CONDITONS OF THE DEVELOPMENT OF DIGITAL SOCIETY

The purpose of the research is to analysis the synergistic interaction of culture and modern innovative technologies in various scientific fields and determine their impact on the development of digital society. Research **Methodology**. The study used general scientific methods of comparison, statistical analysis of factors and phenomena, inductive and deductive methods, analysis and synthesis. **Scientific novelty** consists in substantiating the synergetic tendencies of modern innovative technologies and culture, which leads to a change in our understanding of the world and essence of natural processes and phenomena and the creation of a basis for transferring a qualitatively new state of human capabilities through technological innovations. **Conclusions**. As a result of the study, close relationship between modern technologies and culture has been established, and their influence on the development of modern digital society has been substantiated.

Key words: modern innovative technologies; artificial intelligence; digital culture; digital society.

Карпенко Олександр Валентинович, доктор наук з державного управління, завідувач кафедри інформаційної політики та цифрових технологій Національної академії державного управління при Президентові України; Запорожець Тетяна Володимирівна, кандидат наук з державного управління, докторант кафедри інформаційної політики та цифрових технологій Національної академії державного управління при Президентові України.

Синергія технологій та культури в умовах розвитку цифрового суспільства

Метою роботи є здійснення аналізу синергетичної взаємодії культури та сучасних інноваційних технологій в різних наукових сферах та визначення їх впливу на розвиток цифрового суспільства. **Методологія дослідження**