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Personal Writings of Memoir Nature of Ukrainian Vocal Artists of 1950s–1970s in the Context of the Development of National Culture

Особові тексти мемуарного характеру діячів українського вокального мистецтва України 1950-х — 1970-х рр. у контексті національного культуротворення

Abstract. The research paper explores the personal texts of Ukrainian vocal artists of the second half of the twentieth century as written cultural and historical sources that reflect personal perceptions of events, recording them subjectively in various forms of artistic and figurative generalizations (letters, memoirs, diaries, interviews, etc.). The texts by Ukrainian vocal artists of the 1950s–1970s—Borys Hmyria, Bohdan Hnyd, Lilia Lobanova, Yevhenia Miroschnyenko, Kostiantyn Ohnievoi, and Klavdia Radchenko—expand the current understanding of the vocal and performing details of their professional activity.

The diaries of L. Lobanova and K. Radchenko significantly complement the picture of their vocal and performing activities. B. Hnyd's memoirs, based on diary entries and edited in the late 1990s, also provide a deeper insight into the causes and consequences of dramatic socio-cultural events of the 1970s in the country's leading opera company. For the sake of completeness and objectivity, the memoir texts of other participants and witnesses of these cultural and artistic events were quoted.

Analyzed methodological approaches to the personal texts of memoir nature of Ukrainian opera artists of the 1950s–1970s ensure the study of these texts with regard to the features of historical cultural process. This enables the researcher to reconstruct previously unknown or little-known processes of cultural development of the era and to form an unbiased vision of the cultural and artistic institutions (in particular, of the Kyiv Opera).

Keywords: text of culture, personal text of culture, vocal culture of Ukraine, Borys Hmyria, Bohdan Hnyd, Lilia Lobanova, Yevhenia Miroschnyenko, Kostiantyn Ohnievoi, Klavdia Radchenko.

Introduction. Personal texts of culture are the writings produced by a certain person about a certain work of art, process or context of artistic creativity. They are primarily based on writings of a memoir nature: memoirs, letters, diaries, interviews, etc. Such sources realize their potential—historical and artistic—in an intertextual discursive field. Their interruptedness, multidimensionality (ranging from artistic to socio-political narrative), and information potential help to restore the lost dimensions of cultural and artistic development.

The research paper considers personal writings of vocal artists of the 1950s–1970s (Borys Hmyria, Bohdan Hnyd, Lilia Lobanova, Yevhenia Miroschnyenko, Kostiantyn Ohnievoi and Klavdia Radchenko), which reveal the essence

of their creative and personal lives, in the broad cultural and historical context. These texts, many of which are published for the first time, serve as a micromodel of creative life in its actual development. Ignoring them leads to a loss of spiritual integrity and to an imbalance in the processes of transformation and preservation of culture.

Personal writings are free of the formality of similar printed publications, where the facts of culture are always interpreted through the context of the official cultural doctrine. A comprehensive study of personal texts provides a multidimensional understanding of the development of a creative personality, outlines the stages of life and work of the artist within the framework of historical and stylistic modifications

of time. The need to delineate the problems in studying personal writings of a memoir nature in the formation of the “image” of the artist who authored them presents the relevance of this research paper.

The aim of this paper is to determine the components of the artistic and socio-historical discourse of the performer’s personal writings in the linguistic and communication patterns of Ukrainian culture.

In accordance with the aim, the following objectives were set:

- to identify the problematic dimensions of the source base of the study,
- to outline the concept of personal writings of a memoir nature in its subjective (genre-specific) and objective (personal-communication) manifestations,
- to highlight the features of the personal writings of the memoir nature of the masters of academic singing of the 1950s–1970s (Borys Hmyria, Bohdan Hnyd, Lilia Lobanova, Yevhenia Miroschnyenko, Kostiantyn Ohnievoi, Klavdia Radchenko) in the context of their life and work.

In art history, the issue of the memoir texts of the artists was scarcely considered only as a component of the theory of epistology (Kopytsia, 2009; Kopytsia et al., 2021), and their information potential was used in conceptual views on the problems of Ukrainian performing schools (Antonyuk, 2004; Mykhaylova, 1970; etc.), in publications on the Ukrainian opera (Stanishevsky, 2002), in the commentaries to the source studies (correspondence and diaries of Borys Hmyria, correspondence of Borys Lyatoshynsky and Reinhold Gliere, memoirs of Benjamin Tolba and Bohdan Hnyd). Due to the lack of a comprehensive study, the historiographical concept of personality was chosen in order to produce a multifaceted cultural and social portrait of the artists based on their memoirs (Tatyana Golovina, Philippe Lejeune). In addition, literary studies were included, which examine in detail the genre invariants of personal texts (Hazha, 2005; Maria Zubrytska; Pustovit, 2008; etc.).

Research methodology. Methods of research correspond with the cultural systemic approach in combination with historical-genetic, comparative methods, scientific and theoretical, and musical and cultural analysis. In particular, historical analysis was used to justify the place and role of personal writings in a particular sociocultural situation; sociological analysis—to determine the role of the social environment and its influence on the life and work of the artists; biographical method—to recreate the portrait of the artist; art historical method—to identify the features of the creative process as the main type of professional activity of the authors of personal writings mentioned in the paper.

Results and Discussion. Megatext of culture includes specific significant integral components, which constitute the means for constructing and studying culture in the context of socio-philosophical ontology, in particular, its cultural and artistic component. In this sense, the personal text of a memoir nature (memoirs, letters, diary entries, interviews of creators in the form of memoirs, etc.) is a written cultural

and historical source that reflects the subjective perception of events that either occurred or should have occurred, and records them at a documentary-subjective level in all the variety of forms of artistic, figurative, and documentary generalizations, taking into account the experience and connections of the author. Introducing such texts into academic circulation is a starting point for many studies in the humanities, musicology, and history (Bakhtin, 1979). In the personal texts of the memoir type, the significant events of the past become the subject of cognitive activity of the modern researcher, who is engaged in the meta-description of culture. At the same time, the multiplicity of *memoiristic* research testifies to a certain semantic inexhaustibility of this process due to multi-dimensional approaches and involvement of various methods of research at the intersection of sciences (art history, cultural studies, historiography, literary studies, prosopography, source studies, etc.).

From the point of view of personal writings of artists, it is productive to interpret the discourse through the theory of linguistic communication, which synthesizes views on language as a complex information and semiotic system, a tool for communication and cognition, and a cultural code of the nation. Regarding the typology of discursive practices initiated by personal texts, it is worth distinguishing the discursive practices depending on the different types of speech associated with the forms and types of text. In this context, “... the communication between the addressee and the addresser implemented in the depth of the text reflects the textual and extra-textual developments, a system of actions aimed at the process of creating, perceiving, understanding, and interpreting texts” (Savchuk, 2020, p. 44).

Personal texts of a memoir nature (letters, diaries, memoirs, etc.) in their intertextual manifestations with the involvement of discourse analytics aid the researcher in forming a creative portraits of the artists of the past, in outlining their creative potential and role in the overall cultural history. The features of such discursive analytics reflect the communication nature of the cultural and artistic environment of the time. Therefore, any discourse represents a certain unity of targeting, subject matter of the genre-style framework of a particular text of culture, and its communicative objectives. In this case, even unfinished texts can be viewed from the standpoint of discursive unfolding, since the text, and especially its personal invariant, has a personalized addressee; it is thematically and structurally complete; and it has a certain genre-stylistic dominant. In addition, it is amenable to interpretation based on a discursive system that is implemented in the following contexts: communicative (actualizes the type of situation), social, linguistic (includes the types of situations and the roles of their participants), and conventional (determined by cognitive, sociolinguistic and sociocultural features of the participants of the communication).

The communicative feature of the discourse of memoir texts is grounded in the author’s self-presentation. It may be defined as a syncretic, informative, opinionated, representative trait of the diary genre. For example, the so-called “egocentrism” (belief in one’s professionalism, superb

quality of one's singing) is the key feature of the famous singer Lilia Lobanova's diary of 1948–1970 (Lobanova, 1955, 1948–1960, 1960–1966, 1966–1970). For Lobanova, who was a star of Ukrainian vocal art of the 1950s and 1960s, the diary became both a form of communication and a way of self-expression, since she writes without an addressee. This genre model of the personal text also shows Lobanova's skill unfolding in time — from the moment of her successful debut on the stage of the Kyiv Opera and up to her last performances.

The basis of Lobanova's self-presentation is revealed in quite different communicative and speech situations: she provides portraits of other performers and descriptions of their characteristic creative and social features (identification); colleagues and tours; she describes them in order to emphasize personal (internal and external) creative individuality; or in order to negatively or positively assess the events, phenomena, and personalities in comparison. Such information is valuable for the cultural studies of Ukrainian vocal art of the 1950s and early 1970s.

The diaries of another famous singer of that time, Klavdia Radchenko (Radchenko, 1959), are perceived as a spatial, extremely deep, and extremely personal text. Her writings are based on an autodialogue (the text emerges deep in the author's consciousness). She wrote on more than one occasion about the emotional and spiritual context of her opera parts, chamber music, vocal principles, etc. The main theme of her diary is the understanding of the singing essence through the emotional and moral principles and reflection on the cultural and historical events, in which she participated. In general, the thematic content of the diaries of L. Lobanova and K. Radchenko are defined by the situational multi-topic context.

Obviously, the personal texts of the artists are characterized by multi-topicality, swift transition from one subject to another with the author's intention for the so-called conscious frankness, expressed through indirect appeals to oneself as a real interlocutor. Still, the motives may vary. The diary entries of L. Lobanova of the late period are marked with introspection, self-criticism, and critical account of her work, and, in some cases, with a sense of creative hopelessness. In this context, the situation described by the author affects the structure, text modality, and organization of the space of text of the diary entry.

At the present stage, artists' personal writings of a memoir nature can be divided into two fundamental subgroups: memoiristic (personalized account of events) and *personal communications* (aimed at establishing a connection either between the addresser and intended recipient or, in a broader sense, between an addresser and future generations). These subgroups, often combined, are manifested in the form of diary entries, memoirs, letters, scientific and methodological comments and interviews. The memoiristic type is broadly understood as objectified historical memory, as the means of spiritual continuity of generations, and as one of the indicators of the level of civilization of society, its conscious attitude to its past, and to one's own existence in general.

The memoiristic group in the study of personal texts of culture is often represented by the authors' memoirs about historical events. It is a type of documentary literature and, at the same time, it is one of the types of so-called genres of confessional prose. Their authors participated in or witnessed cultural, artistic, literary, and artistic events. Such memoirs may include the stories of the people with whom the artists communicated. This array of memoir texts is apparently defined by the stories about the past and is based on personal experience and the author's account of events. Memoirs become a narration or reflection of events that occurred in reality but are presented from the standpoint of author's personal experience and memory. Among the genres of personal writings of a memoir nature, there are memoirs-chronicles that appear immediately after the end of a certain event (diaries, letters, notes, etc.); memoirs written from a certain time distance (memoires, interviews in the form of memoirs, etc.); artistic memoirs based on personal recollections and notes; and miscellaneous publications, memoirs of other authors, correspondence, etc. Often these texts are literary works in their own right.

The texts of personal communication group exist as the reflection of the personal factor. They present a reception, transmission, and interpretation of the events that occurred or could have occurred taking into account the author's activities and communication environment of a certain culture and society. These texts include diaries, correspondence, autobiographies, essays, and short stories. Often, the main function of a personal communication text is to establish interpersonal communication between the generations in an existential context, and, in particular, between the future researcher and the author.

For personal writings of the memoir nature of the vocal artists of the 1950s–1970s, the following parameters are characteristic: they are retrospective, documentary, subjective, associated with the manifestation of personal and individual interpretation of the cultural, historical, and vocal-performing process of the time. The retrospective component of the diaries means capturing the events with a more accurate chronological presentation. For instance, diary entries indicate the place where the events occurred, with the author often providing information about the events as they unfold (diary entries of Borys Hmyria (2010), Lilia Lobanova (1955, 1948–1960, 1960–1966, 1966–1970), Klavdia Radchenko (1959)), which implies their comprehensive study along with other personal texts (letters and memoirs). While investigating the memoir text, the time gap between the actual events and their account should be considered: the larger is the gap, the more likely the inaccuracies occur. The time distance multiplies mistakes in the personal memoiristic texts, and, in addition to forgetting the facts, there are certain distortions of them, when the recollections of distant past become obscure and are substituted by wishful thinking.

In this regard, retrospectiveness of personal texts also affects the opinion about the significant cultural and historical events of the past and their reflection. Conventionally,

the temporal levels of reflection of the cultural events may be: a relatively synchronous invariant (diaries, correspondence), writing from the medium (diaries, letters, notes) or large time distance (autobiographies, literary portraits, essays, memoirs). This feature is characteristic of almost all personal texts, not only memoirs, since the time gap between the events and their account is an inherent category of memoir work.

The retrospective component of personal texts of a memoir nature affects both the nature of information load and the significant (interpretive) component as a unique cultural and historical evidence, which records information omitted in other written cultural and historical texts. This feature of personal texts creates new opportunities for the modern researcher to obtain and interpret general cultural, artistic and historical, artistic and professional information.

It was established that the retrospective nature of the correspondence of Borys Hmyria and Klavdia Radchenko to the Soviet authorities, the diary entries of Lilia Lobanova, which reproduce the moral atmosphere at the Kyiv Opera with documentary accuracy, can be traced both in the nature of the information presented and in their significance as unique evidence of the era, which retrieve information that was considered irretrievably lost until recently. In particular, this applies to the so-called “Dutch” diary of L. Lobanova, which vividly describes the vocal and performing activities of the famous artist and provides a tense, and sometimes dramatic picture of a tour to the Netherlands during the late 1950s (Lobanova, 1955). The same applies to the “Belgian” diary entries by K. Radchenko, where, along with the creative (touring) component, the activities of the Ukrainian diaspora of the 1950s were observed. Therefore, this component creates new opportunities for the researcher of the modern cultural and information field to obtain and interpret the facts and events of vocal culture.

The documentary component of personal texts characterizes them from the point of view of reflecting cultural and historical events and figures of the past and testimonies about them. It also registers the level of involvement of the author. Therefore, the information value of the personal text is determined by the direct authors’ participation in the events or an indirect account of them, based on the perception of other participants. Since the cultural and historical information is processed by the mind and perception of contemporaries of these cultural and historical events, it is often biased and distorted.

Depending on the type of personal texts, the author’s reflection can be embodied in various forms of artistic and figurative generalizations: memoirs, interviews in the form of memoirs, memoirs, diary entries, private correspondence, etc. Each form of personal text has its own characteristics of capturing these cultural events from a certain time distance. At the same time, documentality is primarily associated with a factor of time—the time gap between the cultural events and their written account. Personal-communication type of texts has its unique manifestations in this regard,

which both positively and negatively affect their subsequent research. Thus, diaries are by nature more accurate than memoirs, as they are characterized by the recent perception of cultural and historical events. On the contrary, memoirs are written much later, so some details may be forgotten, although the dominant cultural-historical event often receives more systematic and throughout coverage.

The documentary component of personal texts may come into a certain contradiction with factual information, which often requires clarification from other sources. Personal texts, as documentary and literary works, reflect the focus on authenticity. These texts are usually perceived as authentic though, in the end, may be not completely accurate in regard to the historical facts. For example, the objectivity of correspondence is close to the depiction of events in diary entries, since the letters, along with the direct fixation of information, allow to establish a correlation both with the events and with other information layers. At the same time, the fact that letters are addressed to a fairly limited circle of people, and are not intended for publication, increases the level of their objectivity in capturing the historical information as assessed by the author.

Since the communication of the addresser and addressee is dialogic, a comparison of their opinions is especially fruitful for the reconstruction of the essential core of a particular phenomenon. The latter defines the nature of the social relations of the author of the personal text, the orientation of the content and transmission of information, the reasoning, and the dialogue with the addressee. Indicative of this is the correspondence of Borys Hmyria with his teacher Pavlo Golubev (the first letter is dated 1938, and the last—1965, a few months before Golubev’s death) (Golubev, 1959). The documentary nature of this correspondence enables tracing the development of the creative relationship of two outstanding personalities. With a cursory and apt interpretation of the events by the artists, the background of the performative careers of Hmyria and other singers unfolds, thus reconstructing a general socio-historical narrative.

Memoirs as a genre of personal texts by the artists have certain genre-specific features, as well as individual specificity and typology. The documentary nature of the memoirs is based on the written testimony of eyewitnesses of the events. As for the reflection of reality, they help to recreate facts not mentioned in other sources and are crucial for an objective reconstruction of events. In general, the value of the memoiristic textual discourse is in the presentation of the actual side of the events, not in their evaluation, which, of course, is almost always subjective. At the same time, it is necessary to take into account that although memoirs are perceived in cultural and artistic discourse as documentary and literary works aimed at an authentic recreation of events, the author often consciously distorts the reality, amplifies emotional atmosphere in order to stir the reactions of the reader. This often distances these texts from accuracy in depicting cultural and artistic discourse, and the objectivity of the perception of the text is affected as well.

Personal texts by famous artists (Borys Hmyria, Bohdan Hnyd, Yevhenia Miroshnychenko, Kostiantyn Ohnievoi and others) are the documents, in which their level of accurate account of events is determined primarily by the level of involvement or participation of the author. As it was already mentioned, documentary nature of these texts is implemented in various forms—memoirs, diaries, and private correspondence, with the personal factor dominating. At the same time, the category of time remains important, which ensures the quality and persuasiveness of documentary sources. The documentary nature of personal texts may come into some contradiction with the actual accuracy of describing the fact of culture, requiring clarification from other texts. Because of this, this quality is often inextricably linked with the subjectivity of the personal text.

The subjectivity of the diaries is revealed primarily through the personalities of the authors—their life ideas, education, professional, interests, and cultural and art environment. Compared to memoirs, diaries have a relatively low level of subjectivity, since there is, as a rule, a slight time gap between the diary entry and the event described. The subjectivity of diaries and correspondence is also manifested in the fact that current circumstances reflect the authors' view on the significance of an event. In addition, “third parties” do not usually read someone's personal correspondence. This process often happens after the death of the artist. Thus, the subjectivity of memoirs is their inherent trait. The main determining feature of this type of texts is their extremely subjective nature, since the author has an intention to picture people and their actions only in a certain light: to reveal one thing, to hide the other, to twist the third.

When studying the memoirs, the initial aim is to determine their authorship, the motivating reasons and objectives for writing a memoir, and the standpoints of particular cultural and art figures. When implementing this part of the critical work, the focus should be made on the possible changes in the worldview of the authors over time. It is also worth addressing the issues of the authors' sources of information and degree of awareness with them in order to prevent errors in research. In the case when the authors of the memoirs express their opinion not on the basis of personal impressions, their sources of information should be clarified first. It is important to know if the document was produced on the basis of only personal recollections or the fabric of the memoirs is rooted in a certain documentary text—official and private correspondence, newspaper articles, etc. Meeting these objectives contributes to the deep immersion of the researcher in the life story of the creative personality, followed by the imposition of these metadata on the creative concepts of the artist-memoirist.

Thus, the subjectivity of personal texts testifies to the author's dependence on his views and ideology. Author's subjectivity to one degree or another is an integral trait of all cultural and historical texts. The authors of the text, giving their personal attitude (interpersonal relationships, emotions, mood, etc.), reflect cultural and historical information and record it in writing. Hence, this subjectivity has a certain objective

dimension that ensures correct interpretation by modern researchers. In the absence of direct contact with the past, dissecting this objective reality is nevertheless possible through comprehension, juxtaposition, and comparison of similar texts. The picture of the cultural environment of the past may be drawn as a result of involving a broader context, constructing a comprehensive picture of cultural and historical experience, including a wide variety of its interpretations.

Subjectivity of the personal-communication texts reflects the views, preferences, and the value system of the authors. To a certain degree, subjectivity is inherent to all cultural and historical texts. The subjectivity of personal texts is directly related to a certain temporal gap between the described event and the time of writing the text. A relatively low level of subjectivity is characteristic of diaries (the author writes them immediately after the event or shortly after) and letters (most often they are sent immediately after the event as a direct author's reflection). A high level of subjectivity is typical of memoirs, which are written, as a rule, after a certain (often long) time period. The creation of memoirs generally pursues personal goals and is often based on subjective judgments about a particular cultural and artistic event. No conversation, even immediately chronicled, can be reproduced years later in all its details and, simultaneously, with the artist's commentary in the fullness of thoughts, experiences, and feelings of its participants. The author of the personal text, having forgotten these details, can only guess what they were, while the imagination uncontrollably seeks to fill in the significant gaps—to correct something, to add something that was not said in reality.

Analyzing personal texts of a memoir nature in the context of the subjective perception of the past and the distortion of cultural and historical information in them, it should be borne in mind that memory plays an important role in the processes of preservation, accumulation, and reproducing information. Participation in public life requires preservation and clarification of recollections. Memories are related to other individuals, and it is this participation in collective life that links the events of our individual life to the events of collective experience. Therefore, the memories of the artists, and therefore their recollections, are influenced by the fact that they are a social beings, actively involved in their artistic environment.

Accordingly, the subjectivity in processing information reflects the ideas characteristic of a particular social group or society as a whole, which are culturally and historically specific. A relatively low level of subjectivity is typical of diary entries (diaries of Lilia Lobanova and Klavdia Radchenko record events directly or a short time after a cultural fact emerged) and letters (for instance, those of Borys Hmyria, Klavdia Radchenko). The high level of subjectivity distinguishes the memoirs and interviews of Yevhenia Miroshnychenko and Kostiantyn Ohnievoi about the vocal art of Ukraine during the 1960s–1980s.

With regard to this, it is possible to categorize the components of a personal text of a memoir nature from the point of view of the contextual layers of semiotic significance.

Emotional and spiritual context. Emotions professed in the personal texts (e. g., in the diaries of Lilia Lobanova, Klavdia Radchenko, Borys Hmyria) illustrate of the ability to experience a diverse range of emotions and feelings, including existential ones (conscience, guilt, doubt, love, faith, hope, remorse), which connect the artists with the metatext of culture. This component is a peculiar form of reproduction of ancient catharsis. In “communicating” with the diary, the artist has the opportunity to unburden oneself and then to find a way out, relieve oneself through such a “catharsis.”

Social, socio-political, educational contexts. This component is based on interpreting the fact of culture (events and phenomena) in the personal texts. For example, in the text of memoir nature (letters, diaries, memoirs, etc.) by Borys Hmyria, Bohdan Hnyd, Yevhenia Miroschnychenko, Klavdia Radchenko, the images of artists emerge, the atmosphere of a complex totalitarian era and its dramatic collisions are recreated. In the diaries of L. Lobanova, who wrote them for twenty-two years, the social context of the formation and functioning of the Kyiv Opera during its opposition to the established official discourse could be clearly traced. The educational component may be illustrated by the correspondence of Borys Hmyria and the memoirs of Kostiantyn Ohnievoi about participation in the 1960s landmark production of the *Mozart and Salieri* opera by N. Rimsky-Korsakov on the stage of the Kiev State Philharmonic.

Methodological approaches in the interpretation of personal texts of a memoir nature in modern cultural science are often predetermined by three interrelated dimensions—information, communicative, and biographical. In particular, the information approach enables considering these texts as sources of cultural and historical information about the past, which in writing reflect the reality of distant times. In this context, personal texts are considered from the point of view of unified characteristics of the information process and methods of encoding information. These processes are based on the fact that the emergence of most memoiristic texts is an information-transmitting process. Its object is the reflected reality, the subject—the creator of the text, and information is the result of reflection by the subject on the object. This process, as a rule, has a pragmatic aspect, that is, the creator of the source always aims at revealing the missing nuances. What later becomes cultural and historical information, originally is intended as a text that meets the practical needs of the artist. At the same time, in the research process, it is necessary to take into account the method of encoding information. In this regard, the texts contain information that reflects the reality, encoded by the author in certain signs, words, signals, etc.

The communicative approach means studying the personal texts in the context of individualization of the individual. In essence, this phenomenon is establishing the secondary links between the artists and their socio-cultural environment—the era, contemporaries, a specific social group, etc., and at the same time with the preceding and future generations in artistic and historical reminiscence. Personal texts most consistently embody the process

of self-awareness of the individuals and the formation of stable conditions for self-manifestation in the field of culture. This approach allows considering the personal texts in the context of the personal perception of the researcher, to analyze the inclusion of the author in the cultural and historical events of the era.

The biographical approach is directly linked to the immanent characteristics of the personal texts. Often, it activates their prosopographic potential, presenting the events of personal life and products of creativity in the context of cultural-formative characteristics. Biographical research as a component of the prosopographic dimension solves a number of problems associated with the conditions of creation of the biographies. In this vein, the researcher receives significant means both to study the biography of the author of the personal text and to implement a specific research project.

Conclusions. These methodological approaches to the interpretation of personal texts of culture in the modern cultural process ensure the throughout study of the complex nature of the general cultural discourse of time. These texts, if analyzed in the context of the history of culture, accumulate not only cultural and historical information but also personal individualization of events in the interpretation of their participant or observer. This approach forms the discursive practices of studying the personal texts of a memoir nature and their classification, centered around two research areas—memoiristics and personal-communication written sources.

Among the proposed methodological approaches to the study of personal texts as the sources of cultural and historical memory, one can focus on the following definition: personal texts of a memoir nature are the written cultural and historical sources that reflect the personal perception of events, which occurred against the background of the social and creative component of a particular cultural and artistic environment, capturing them at the documentary-subjective level in various forms of artistic and figurative generalizations (letters, memoirs, diaries, interviews, etc.). It is also important to understand that the texts of vocal artists of the 1950s–1970s (B. Hmyria, B. Hnyd, L. Lobanova, Ye. Miroschnychenko, K. Ohnievoi, and K. Radchenko) are directly linked to the process of creativity. Their authors often comment on the individual and specific features of their creativity, which expands the audience’s ideas about the vocal and performing specifics of their professional activities.

The various genre models of the personal texts of the prominent opera singers and approaches to their study have a varying semantic load, which depends on the researcher’s original intention. For example, the objective idea of L. Lobanova and K. Radchenko while writing their diaries, was to accumulate information for its possible further analysis and professional development. On the other hand, the subjectivism of the diaries is manifested in the hidden desire of the singers to preserve the detailed information context of the creative life of the Kyiv Opera of the time.

The singers' diaries are unified in form because of the structural features of the genre: these everyday (for 22 years in L. Lobanova's case) and fragmentary (during 1958–1959 for K. Radchenko) notes record their impressions from various creative events over time. It is necessary to recognize their brevity, they are often interrupted, while the descriptions could be incomplete. This is a manifestation of the autocommunication side of the text, with a mnemonic message to oneself, in order to preserve information. Also, interpretation of the texts by a researcher is inventional, as the aim of the process is to extract previously unknown information (Lotman, 2000). This type of personal texts, because the diaries were updated systematically, is characterized by greater accuracy of reflecting events from the history of Ukrainian opera art of the 1950s–1970s. This makes it possible to link these diary entries with other similar texts and to significantly complement the picture of vocal and performing activities of the singers mentioned above, obtained from other sources.

Bohdan Hnyd's memoirs, based on diary entries and which were literary arranged in the late 1990s, shed light to the causes and consequences of dramatic socio-cultural events of the 1970s in the country's leading opera company. For completeness and objectivity, Bohdan Hnyd uses the texts of other participants and witnesses of these cultural and artistic events. He differentiates his descriptions according to the temporal principle, revealing the nature of phenomena and processes, as well as their cultural-historical context and the connections between the individual and sociocultural component of public life.

In general, methodological approaches to the genres of personal texts of a memoir nature of the 1950s–1970s Ukrainian opera artists enable considering these texts in the fullness of their specificity (as a process, as a permanent note-taking, etc.). Taking into account these features allows the modern researcher to actively reconstruct unknown or little-known cultural processes of artistic life of the past, to make unbiased conclusions about the functioning of cultural and artistic entities, for instance, the Kyiv Opera and its prominent figures.

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Кабка Г.

Особові тексти мемуарного характеру діячів українського вокального мистецтва України 1950–1970-х рр. у контексті національного культуротворення

Анотація. Досліджено особові тексти діячів вокального мистецтва України другої половини ХХ століття як письмові культурно-історичні джерела, що відображають особове сприйняття подій, фіксують їх на документально-суб'єктивному рівні у різних формах художньо-образних узагальнень (листи, спогади, щоденники, інтерв'ю тощо). Тексти діячів вокального мистецтва 1950-х — 1970-х років — Бориса Гмирі, Богдана Гнидю, Лілії Лобанової, Євгенії Мірошниченко, Костянтина Огневого та Клавдії Радченко — розширюють уявлення про вокально-виконавську специфіку, адже в них автори коментують індивідуальні та специфічні риси власної творчості.

Щоденники Л. Лобанової та К. Радченко істотно доповнюють картину їхньої вокально-виконавської діяльності, отриману з інших носіїв. Спогади Б. Гнидю, базовані на щоденникових записах та літературно оформлені уже в кінці 1990-х років, також дозволяють глибше проникнути у причини й наслідки драматичних соціально-культурних подій упродовж 1970-х років у провідному оперному колективі країни. Для повноти й об'єктивності залучено мемуарні тексти інших учасників і свідків цих культурно-мистецьких подій.

Проаналізовані методологічні підходи до різновидів особових текстів мемуарного характеру митців українського оперного олімпу 1950-х — 1970-х років дозволяють розглядати їх з урахуванням специфіки реалізованого опису культурно-історичного процесу (процесуальність, перманентний запис тощо). Врахування цих особливостей дозволяє сучасному дослідникові активно реконструювати невідомі або маловідомі культуротворчі процеси мистецького життя того часу, скласти неупереджені враження про функціонування культурно-мистецьких фундацій, зокрема, про Київську оперу та її видатних представників.

Ключові слова: текст культури, особовий текст культури, вокальна культура України, Борис Гмиря, Богдан Гнидь, Лілія Лобанова, Євгенія Мірошниченко, Костянтин Огневой, Клавдія Радченко.

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