

## PERSONAL TEXTS OF VOCAL CULTURAL FIGURES IN THE ARTISTIC ENVIRONMENT OF UKRAINE IN 1950-1970

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**Abstract:** The article examines the personal texts of Ukrainian vocal artists of the second half of the 20th century. The personal text of culture exists in the discursive field of similar texts, and the intertextual connections generated by them (features, factors, components, etc.) reveal the patterns of cultural development. Thanks to this process, research perspectives are actualized, as in our case - artistic and socio-historical discourses in the mega-description of Ukrainian culture of the second half of the 20th century. The article reveals genre-species nature and specificity of the personal text of memoir, which in our understanding is a written cultural and historical source that reflects the personal perception of events having happened or are about to happen, and fixes them on a documentary-subjective level in a variety of artistic forms, artistic and documentary generalizations taking into account the experience and social and communicative connections of the author. Introduction of personal texts of vocal culture figures of 1950-1970 - B. Hmyra, B. Hnyd, L. Lobanova, E. Miroshnychenko, K. Ognevoy, and K. Radchenko in the cultural-historical context, as a fixed result of spiritual and practical activities of masters of academic singing, is of great importance for the formation of vocal history of Ukraine. These sources, many of which were presented for the first time in the study, are a micromodel of creative life in its real development, ignoring which leads to loss of spiritual integrity, imbalance of change and preservation of cultural heritage. Personal texts of figures of Ukrainian vocal culture of the 1950s and 1970s are often realized on the border between what is allowed and taboos in the cultural paradigm of vulgar sociology. Emerging in the field of view of the researcher after the author's death, they are deprived of the official form of printed publications of a similar type, in which the facts of culture have always been considered through the context of official cultural doctrine.

**Keywords:** Personal texts, Vocal culture, Vocal culture figures, Art, National culture.

### 1 Introduction

Understanding culture as a kind of global metatext, where polylogical meaning-making connections are interdependent with the products of reflective consciousness, provides heuristic relevance of art. Actualizing from this point of view personal texts of culture - written sources, distinguished on the basis of their origin (from a certain person) as reflective texts about the product, process, or context of art, we note that they are primarily based on memoirs - letters, diary entries, interviews in the form of memoirs, etc. Such sources realize their potential - historical and artistic richness - in the intertextual discursive field. Their sporadic nature, multidimensionality (from artistic to socio-political narrative), multiple informativeness revive the lost vectors of cultural and artistic development.

The material of the research consists of personal texts of figures of Ukrainian vocal culture of the second half of the 20th century, famous soloists of the Kyiv State Academic Theater of Opera and Ballet named after Taras Shevchenko Hmyria, Gnyd, Lobanova, Miroshnychenko, Ognevoy, and Radchenko. Among them, there are: letters and diary entries of Radchenko of the period 1956-1959; diary entries (four notebooks) by L. Lobanova, written during 1948 - early 1970s; memoirs of E. Miroshnychenko, recorded by the author during 2000-2009; letters, scientific articles, scientific and methodological comments and diaries of Hmyria; scientific and methodological studies and memoirs about the Kyiv Opera of the 1970s by Gnyd; interviews in the form of Ognevoy's memoirs, recorded during the 1990s.

Introduction of personal texts of vocal culture figures of 1950-1970 - B. Hmyria, B. Gnyd, L. Lobanova, E. Miroshnychenko, K. Ognevoy and K. Radchenko - in the cultural-historical context, as a fixed result of spiritual and practical activities of masters of academic singing, is of great importance for the

formation of vocal history of Ukraine. These sources, many of which were published for the first time in the study, are a micromodel of creative life in its real development, ignoring which leads to loss of spiritual integrity, imbalance of change and preservation of cultural heritage.

The plurality of the semantic field of personal texts of six famous artists - Hmyria, Gnyd, Lobanova, Miroshnychenko, Ognevoy and Radchenko, who worked at the same time (1950-1970) and in one creative team - Kyiv Opera, to some extent, promotes objectivity in evaluative judgments, and realizes personal reading of history. Their comprehensive study provides a multifaceted understanding of the development of the vocal component of national culture in the discourse of the then vulgar sociology, and thus works to deepen modern knowledge about the cultural and artistic environment of Ukraine in Soviet times. Let us note that the period 1950-1970 is perhaps the least studied in the history of Ukrainian vocal culture of the twentieth century, and explorations of the Kyiv State Academic Theater of Opera and Ballet named after Taras Shevchenko of that period exist only in the form of journalistic stereotypes.

### 2 Method

In Ukrainian art history, the issue of memoirs of artists was briefly actualized as a component of the theory of epistology ([23, 24]), and their informational content is used in conceptual views on the problems of Ukrainian performing schools ([2, 11, 12, 35], in investigations of the Ukrainian Musical Theater [51], in comments to source studies (letters and diaries of Hmyria [18], correspondence of Boris Lyatoshynsky, memoirs of Benjamin Tolba [55] and Gnyd [13]). Important ones in the context of the stated issues are the concepts of consideration of personality in historiography, where on the basis of memoir sources a multifaceted cultural and social portrait is created ([15, 29, 38]) and literary criticism, which examines in detail the genre invariants of personal texts [4, 10, 32, 43].

Thus, the aim of this work is to determine the components of artistic and socio-historical discourse of personal texts of vocal artists in the linguistic and communicative laws of Ukrainian culture of the second half of the twentieth century.

In order to achieve this goal, we used a number of methods that correspond to the culturological system approach in combination with historical-genetic, comparative methods, scientific-theoretical and musical-culturological analysis. In particular, historical method was involved in justifying the place and role of personal texts in a particular socio-cultural situation of the 1950s-1970s; sociological - to determine the role of the social environment and its impact on the life and work of vocal culture; biographical - to reproduce the portrait of the artist; art history method - to identify the features of the vocal-performing process as the main type of professional activity of the authors of personal texts involved in the study. The semiotic approach and the theory of discourse, general cultural research methods, historical, analytical methods, epistemological principles of cognition are also used.

### 3 Results

Personal texts of figures of Ukrainian vocal culture of the 1950s and 1970s are often realized on the border between what is allowed and taboos in the cultural paradigm of vulgar sociology. Emerging in the field of view of the researcher after the author's death, they are deprived of the official form of printed publications of a similar type, in which the facts of culture have always been considered through the context of official cultural doctrine. Genre-species nature and specificity of the personal text of memoir, which in our understanding is a written cultural and historical source that reflects the personal perception of events that have happened or are about to happen, and fixes them

on a documentary-subjective level in a variety of artistic forms, artistic and documentary generalizations taking into account the experience and social and communicative connections of the author.

At the present stage, texts of personal origin can be divided into two fundamental subtypes: the first - memoir (subject), the second - personal-communicative (object). Personal texts are also characterized by three main properties: retrospectiveness, documentary, subjectivity, which are associated with the manifestation of individual, personal interpretation of cultural, historical, and artistic process.

The retrospective nature of Hmyria and Radchenko's letters to the Soviet authorities, Lobanova's diary entries, which with documentary accuracy reproduce the situation of creativity at the Kyiv Opera, affects both the content of the information presented in them and their significance as unique, witnessing epochs, which captures information that until recently was considered irretrievably lost. The documentary itself as a component of the personal text reflects both the actual events of the past and the evidence of them. Personal texts of famous artists Miroshnychenko, Ognevy, Hmyria, and others are documents that primarily inform about historical events. The conditional quality of the documentary text is inextricably linked to the level of incorporation of the author in the events he describes. The subjectivity of personal texts indicates their dependence on the views, opinions, ideas, worldview platform of the author. The subjectivity of personal texts reflects the value system of their author. Relatively low level of subjectivity is characteristic of diary entries (diaries of Hmyria, Lobanova, and Radchenko record notes directly or immediately after the cultural fact) and letters. The high level of subjectivity is characteristic of the memoirs and interviews of Miroshnychenko and Ognevy about the vocal art of Ukraine in the 1960s and 1980s. The subjective nature of personal memoir texts, as a measure of the memoirist's awareness of own "Self" and interpersonal relationships to which the author joins, can be a leading factor in determining the value of this text, its place in a number of other sources in the reconstruction and the figures of the master himself.

In personal texts, the conditional hero (author) often means knowing oneself and one's mission in art. This essentially existential process is realized through the factor of historical memory, which essentially preserves and shapes culture. An example is the diaries of Lobanova, who kept them for twenty years, where against the background of the opera life of the capital unfolds the formation of the master, her realization in the theater, professional priorities and more can be traced. On the contrary, in memoirs in the form of an interview, Miroshnychenko explains the contradictory and unreliable explanation of the author's desire to create an ideal myth about self.

Let us focus on aspects of vocal and performing skills. In the personal texts of Lobanova, Hmyria, Miroshnychenko, Ognevoi such basic vocal principles as creative "entering the image", education of the necessary psychophysiological qualities of the actor are emphasized. There are active inclusion in the general musical discourse of the performed work, understanding the integrity of vocal art primarily through in-depth artistic and stylistic analysis of the text. Also, in these texts, the problem of associative thinking in singing is actualized. In particular, Hmyria often attracts the imagination to clearly understand the specifics of the created image. In Lobanova's (2009) [31] diary entries, we find reflections on the will, the executive potential of obsessive desire, as a result of which an active effort is formed to achieve the planned result. Ognevoi pays special attention to the clear work of the articulatory apparatus, thanks to which it is possible to obtain the sound of the necessary timbre, which is as if sung by the soul, emotional, the one that does not violate the correct sound and sound-conduct.

A special place is occupied by the interpretive characteristic of musical works, which is generously inspiring the diary entries of Hmyria. Here we often encounter the problem of interpretation

of a piece of music. A striking example is the controversy with the magazine "Soviet Music" about his performance of the chamber-vocal cycle "Songs and Dances of Death" by M. Mussorgsky. After carefully studying the openly critical material, the singer wrote an article "Controversy with Criticism", in which he consistently and scrupulously proves his rightness about the ignorance of the author of the critical article about the editions of the series. Analyzing the personal texts of Hmyria in the context of the interpretation of musical paintings, we understand how responsibly and meaningfully the singer treated each work in his repertoire. Thanks to these testimonies, important characteristics of the singer's work are voiced: historical and cultural situation, biographical factors, artistic processes, the nature of the artist's creative activity.

Radchenko's diaries as a type of personal memoir texts, covering the period from graduation from the Kyiv Conservatory to enrollment in the soloists of the Kyiv Opera, are based on three components: informational, musical-interpretive, and socio-cultural. An important stage in her creative development was the first tour as a soloist of the Ukrainian Folk Choir under the direction of Veryovka: in diary entries dated 1958-1959, the artist describes the event in detail. A separate plot line in the records of the Belgian period is the theme of the Ukrainian diaspora and its great interest in all cultural initiatives of the USSR related to Ukraine, and directly to the choir under the direction of Veryovka.

Personal texts give an opportunity to form an idea of the singer's role. For example, Lobanova can be attributed to the so-called type of artists - intellectual. The singer created stage art images based on a carefully thought-out concept. She always had a clear idea of the concept of the role proposed by the director and conductor of a play, and improvised only within the planned and allowed by the directors. Miroshnychenko can be attributed to another type of artists who create an image based on subconscious, intuitive feelings. This component of creativity is evidenced by her personal texts, memoirs of colleagues, and the author of the study.

An important aspect of the personal texts published in the study, on which we will dwell in more detail, is the theme of the artist and Soviet ideology. In the context of the discourse of totalitarianism as a certain socio-historical model, which in terms of communication reflects the attitude of the center ("central" political and artistic elite) to regional cultural centers in the 1950s and 1960s, the diaries of B. Hmyria, a prominent Ukrainian bass, are indicative. He left us 600 recordings of chamber and vocal works, 40 opera parts, 85 fragments of music and stage and vocal and symphonic works, which were republished about one hundred and twenty times. Today, his letters, diary entries, as well as scientific and methodological comments have been published, which are of great value to our understanding of Ukrainian vocal art and the Master's fate in the totalitarian system of the postwar period.

Thanks to the Foundation by Hmyria and its President Prince, in recent years, more than ten CDs of the artist's singing have been released, previously unknown archival documents and diaries have been published, representing the life and work of the prominent Ukrainian artist without notes. The printed edition included eight previously unpublished notebooks with diary entries of the artist. Sixteen letters and four telegrams from Shostakovich outline a difficult stage in the singer's creative biography in the early 1960s. It is known that Hmyria's return letters to Shostakovich did not survive: fearing repression, the composer destroyed the epistles.

Hmyria's personal texts help to understand his work in different planes. Among them, the most noteworthy are personal texts that update the details of the singer's biography during the German occupation (1941-1944), as well as documents and diaries of late life, which reveal the dramatic vicissitudes of the singer's conflict with the Kiev Opera Theater in 1950-1960.

The analysis of personal texts shows that the main reason that determined the attitude of the authorities to Hmyria was his

forced stay in Ukraine during the German occupation (1941-1944). Published diaries and letters of the artist confirm this, explaining the situation to those who still support the slander about his cooperation with the occupying forces. Relations of Hmyria with the authorities were difficult even in the post-war years of work at the Kyiv Opera House. Anonymous and denunciations written by "colleagues" did their dirty work, and in the late 1950s the singer left the theater. The published diaries, letters, and appeals of Hmyria are a kind of response to those who tried to denigrate the singer's name in the postwar period, to accuse him of deliberate cooperation with the occupiers.

From Hmyria's letter to Khrushchev, dated June 5, 1944, we learn: "As with beloved mother, I want to share with you everything I went through. On June 21, 1941, I flew to the Crimea to rest. On the 22nd, as is well known, the war began. On July 4, I left the Crimea for Kyiv, but when we reached Cherkasy by steamer, the artist Stanislavova, who was traveling with us, called the Central Committee of the party where her husband worked and asked if it was possible to get to Kyiv. Her husband replied: 'Go back, because it is impossible to get to Kyiv now. That's how I got to Kharkiv'" [32, p. 242]. In Kharkiv, Hmyria was unable to evacuate to Tiflis. "The first time he is late for the train. The next trip was scheduled for October 15, but on October 13, while tying his underwear, he fainted from a painful shock in his lower back and lay on the floor unconscious for 4 hours. The first diagnosis of a doctor from the clinic was disappointing - subluxation of the spine" [32, p. 243]. The singer then informs M. Khrushchev that on October 14, 1941 he wrote a letter to the head of the Department of Arts at the SNK of the USSR with a request to send him by ambulance to the station. He was denied this, and by October 27, 1941, he was hospitalized.

In 1941 he became a soloist of the Kharkiv Opera during the occupation troops. In April 1942, at the insistence of Gebit Commissariat, Hmyria began working at the Poltava Drama Theater. "In February 1943, under the rapid pressure of our troops, the Germans retreated quickly, I had the opportunity to stay in Poltava, and hid for two weeks, but had to leave the shelter because Poltava was not liberated. It was impossible to hide in September 1943, I was watched (after February), and the German head of the theater, Lieutenant Siegfried Wolfer (director and specialist in theater and music, a good pianist), was especially active... On September 19, our theater moved to Kamyanets -Podilsky... and only from December began to work... until the arrival of our troops. Throughout the occupation, I worked only as an opera singer and participated in concerts where I sang only one aria or song. Did they try to take me to Germany? Yes, and quite insistently. They recorded me on film with the song 'Hey, uhnem' and offered to fly to Berlin. Motivated by my wife's illness, I refused until the fall. I have a document dated 1944, signed by a lieutenant colonel and adjutant of the Wehrmacht, which, in particular, states that 'Ukrainian singer of the Kyiv State Opera Borys Hmyria has been working in Kamyanets-Podilsky City theater organized to serve the Wehrmacht, since October 1943. According to Wehrmacht experts, Mr. Hmyria is the most outstanding modern Russian bass. He has a rare voice, which with all its power is capable of the subtle nuances. Hmyria's talent and his high culture deserve wide support, and the singer himself is wanted everywhere'" [32, p. 244].

Despite this, Hmyria postpones his departure in various ways. He is delaying a travel pass to Germany issued by the Kamyanets-Podilsky Gebitskomisariat, citing first a catarrh of the throat and then inflammation of the eardrum. "The adjutant of the military commandant comes to the apartment and says, 'Don't worry, we'll even take your body out.' During the whole illness I was offered several types of transport several times, including a plane for things, but, motivating by the illness, I rejected these 'happy opportunities' in all possible ways" [32, p. 244]. This letter became fateful in the life of Hmyria. It is known that as soon as Soviet troops entered Kamyanets-Podilsky, a court-martial wanted to execute the singer, and only Khrushchev's intervention saved him from death.

In the late 1980s, Khrushchev's son agreed to publish his father's memoirs in *Ogonyok* magazine. Some of these personal texts of the former leader of the USSR are devoted to the complex vicissitudes of the fate of Hmyria. M. Khrushchev recalls: "... The Germans could not withstand the pressure and fled. They left huge military convoys and many people who were dragged to Germany as living labor. Suddenly I am told that Hmyria, a famous artist, a singer with a beautiful voice, was in this convoy... I ordered him to be taken to Kyiv immediately. He was taken away. Then he specifically talked to Stalin about it, because he could not solve this issue himself ... Hmyria is a grand name. He spoke with Stalin, saying that we need to determine our attitude to Hmyria, he is an artist and a very good artist. I did not know him personally... I turn to Stalin: 'We would like to leave him at the Kyiv Opera (and he sang in Kharkov before the war), but we will have to wait for very big objections from Ivan Sergeevich Patorzhinsky'. Stalin agreed with me: 'Yes, take him'. I was not mistaken in the negative predictions, voices immediately began to be heard: 'We will not sing with the traitor of the Motherland, we will not'. I knew where it was coming from. There was patriotism, but there was also envy. We then clarified that Hmyria was guilty of not evacuating when given the opportunity. But it is difficult to find out now, and we do not want to investigate this case. We left the whole of Ukraine. Therefore, those who remained have every right to accuse us of leaving them" [48, p. 436].

During 1944-1959, Hmyria worked at the Taras Shevchenko Kyiv State Academic Opera and Ballet Theater. However, these years turned out to be perhaps the most difficult in the artist's creative biography. Khrushchev, speaking of the envy that prevailed in the Kiev Opera, did not accidentally mention the name of I. Patorzhinsky. Stalin's favorite, a man uneducated, with an unpleasant appearance, became the luminary of one of the leading theaters of the USSR. In his opinion, they are counted in the corridors of power. The audience remembered the colorful image of Karas created by him in Gulak-Artemovsky's opera *Zaporozhets on the Danube*. As a teacher, he raised a number of famous singers. However, some researchers of Ukrainian vocal art note that his creative work was limited to the image of the same Karas and the performance of popular Ukrainian folk songs, which were very popular with the leaders of the state. Here is what Lobanova wrote in her diary after the play *Natalka Poltavka* on January 30, 1949: "The luminaries sang in the performance - Litvinenko-Wolgmut, Gaidai, Patorzhinsky. My opinion about the singing of the luminaries was very shaken. Everything they do on stage seems unreal, not what the great masters of art should have. The main thing is that there is almost no vocal sound" [31]. It is also known from Hmyria's diaries that he valued I. Patorzhinsky as an actor and did not perceive him as a singer at all.

Considering the personal texts of artists in the context of the era of totalitarianism, it should be noted that the difficult vicissitudes of the fate of Hmyria directly resonate with the tragic life of another famous Ukrainian singer Mykhailo Ivanovych Donets, who was shot dead by Soviet authorities in the early days of the war. The difficult moral atmosphere at the Kyiv Opera in the late 1930s and early 1940s, caused by denunciations and slander, led to the unjustified imprisonment of the singer, followed by the death sentence. Archival materials testifying to the arrest and murder of the prominent singer are in the CDAML and the SBU archives.

Unsurprisingly, Hmyria at the Kyiv Opera remained under the constant supervision of the relevant state bodies and very vigilant colleagues at work, among whom was I. Patorzhinsky. It is also known that Hmyria was loaded with parts written not for his voice, pre-announced concerts are disrupted, performances are forced to sing without rehearsals - something that would never have happened before, in the pre-war period.

There is another letter from Hmyria to Khrushchev, dated February 26, 1947. From the epistle we learn: "... I have to turn to you for help. Now I am suffering morally. Moreover, it came to the point that I started to have spasms on the basis of nerves

and the ligaments did not close. Every minute I can lose my voice, something that is useful to the state. The directorate deprives me of the opportunity to conduct concert activities, perform on the radio, at the Philharmonic ..., prohibits my performances. I can no longer work in the theater. I turn to you, Nikita Sergeevich, because you are the only one who can save me" [32, p. 54-55].

It seemed that the conflict would be over. In 1951, at the Decade of Ukrainian Art in Moscow, Stalin will receive the application documents for the title of "People's Artist of the USSR" for Hmyria. He will cross it out and write "People's Artist of the USSR" in his own handwriting. It is known that in 1952 Hmyria was awarded the Stalin Prize. From 1955 to 1961, he toured in China, the Czech Republic, Hungary, Bulgaria, and Poland. He was always eagerly awaited in any corner of the USSR, although many tours have been disrupted.

The events of 1957 hurt the soul of the famous singer. He was accused of "reckless interpretation" of the image of Prince of Galicia in Borodin's opera Prince Igor. The singer, who always tried to perfectly implement the composer's idea, was accused of arbitrariness, violation of the tempo, which was the reason for his dismissal from the theater.

On June 9, 1957, Hmyria once again performed Halytsky's part in Prince Igor. The next day, a special issue of the theater's wall newspaper appeared, in which it was written that he sang *ad libitum*, the orchestra "caught" him, which lowered the quality of the play, this attitude to work "spoils" the youth. The conclusions of the author of the article were extremely disappointing: such a position of Hmyria testifies to the superior attitude to the team. In addition, the singer did not take into account the remarks of conductor Drozdov six months ago, and this is confirmed by the whole orchestra. It should be noted that Hmyria had been singing the part of Halytsky for over 20 years at that time and, according to him, the image of the hero was most successfully read in recent performances, including the mentioned play.

Such humiliation on the part of the theater's management only confirmed his opinion that he should be fired from the theater. In a letter to the director of the theater V. Gontar dated July 1, 1957, B. Hmyria wrote: "So, the principles of my work are diametrically opposed to the creative positions of the theater orchestra and I cannot be changed in any way, because I have always understood music as Casals - in a sense, it is a continuous rubato, and Beethoven writes about it, noting that music does not exist in the notes, but between them. After all, this is my deep creative conviction. The theater management and the artistic management, apparently, agree with the conclusions and remarks of the orchestra, from its creative principles, because for twenty days not a word was said against these accusations. This situation does not allow me to continue working, and I am forced to leave the theater. In a personal conversation, you categorically denied me retirement, despite 21 years of opera and 42 years of general work experience. Therefore, I ask you to dismiss me from working in the theater without a pension" [32, p. 61].

It should be noted that during this period he often asked the authorities in writing to allow him to leave the theater and start chamber and concert activities. In his archive, we find similar letters to K. Voroshilov, M. Khrushchev, M. Bulganin, ministers of culture. The relevant authorities will deal with it until 1959, delaying his retirement. From Hmyria's letter to Golubev, we learn: "I must say that I am waiting for retirement as a dear woman, as the beginning of a happy time when I can truly serve the people as I understand this service... I want to spend my energy, my abilities for the benefit of dear heart of the working people. I see the highest happiness in this: if only I could stay healthy longer. My dream is to come and perform in my native Kharkiv, but it is normal that I have not been allowed to do so for many years? I also want to visit the Volga, the Caucasus and travel around the country in general. Much needs to be re-read, something needs to be written, and this requires "retirement time", which I look forward to" [diary entry of September 13, 1957, cit. in: Lotman, 2000, p. 55].

Creative friendship with the outstanding Russian composer D. Shostakovich became a special page in the biography of the singer and at the same time one of the brightest pages in the history of world music culture. This topic is explored in the book Hmyria and Shostakovich, published in 2006. It carefully analyzes the creative collaboration of the singer and composer on the cycle of romances Pyatidenko, reveals the true reason for the refusal of Hmyria to sing the bass part in the Symphony No. 13 "Babyn Yar" by D. Shostakovich. From the letter of August 15, 1962, of B. Hmyria to D. Shostakovich, we see: "... I had a consultation with the leadership of the Ukrainian SSR on the performance of your symphony Babyn Yar" [32, p. 667].

On August 1, 1969, the heart of the famous singer stopped from a massive heart attack. Researchers see the cause of his early death in the artist's very specific moral environment over the past twenty years and the unhealthy attitude of the authorities towards him. It is known from sources that the last nervous breakdown of the singer occurred after the cancellation of his tour. On this occasion, Gnyd writes in his memoirs that "B. Hmyria was going abroad, but some party officials reminded him of life under the Germans, and put obstacles in his way. That heart attack happened out of excitement" [33, p. 164].

The highly professional art of the singer has always been warmly received by the creative musical elite. At his numerous concerts in the cultural centers of the USSR, concert halls were always crowded. However, some of the authorities in Kyiv and the odious figures in the Kyiv Opera, who formed the totalitarian discourse in the 1950s and 1960s, viewed his work quite differently.

Even after his death, already in the time of Shcherbytsky, the Ukrainian mass media provided quite a lot of information about the singer. For many years in Ukraine, there was an unspoken ban on the broadcast of his recordings on radio and television and the publication of memoirs about the singer. According to Hanna Prince, the curator of the B. Hmyria Apartment Museum, it is known that Shcherbytsky said in one of the private conversations in the Central Committee of the Communist Party, when one of the high-ranking party figures expressed regret over Hmyria's untimely death: "Dogs have a dog's death". As it became known decades later, Shcherbytsky's attitude to Hmyria was formed by one of the famous singers, who was respected by all rulers. Fiercely envious of Hmyria's talent and high human qualities, this singer, as in Don Basilio's aria, "quietly, secretly, everywhere, everywhere... spread rumors that Hmyria was a fascist because he sang to Hitler" [41, p. 50].

Shcherbytsky's specific attitude to the figure of Hmyria was formed by people who could not forgive him for his success and creative independence. Due to the limitations of his upbringing and worldview, they could not accept that he sang for the occupiers. As it is known, "Namely after the above-mentioned conversation in the Central Committee of the Communist Party and Shcherbytsky's remarks, radio and television broadcasts in Ukraine with the participation or dedication of Hmyria were banned. During these discriminatory years, Hmyria's singing was heard only in the Russian media. For three years, Vera Augustivna [wife of Hmyria] demanded that Ukraine hear Hmyria's voice again, and only the intervention of the Central Committee of the Communist Party of the Soviet Union put an end to this disgusting campaign" [48, p. 59].

In Ukraine, a new surge of interest in the creative heritage of Hmyria is observed during the years of Independence. During this time, CDs with his recordings were published, numerous publications appeared, and TV and radio programs were released. A striking event of the competition and concert life of Ukraine was the First International Competition of Vocalists named after Hmyria, which took place in 2004.

Summing up, it should be noted once again that the ideological machine of the era of totalitarianism, when Hmyria lived and worked, often leveled his creative potential. The suffering and incredible experiences from which the singer suffered, the loss of freedom had a painful effect on his professional realization,

caused depression. He fought bravely against fate, but remained faithful to his calling.

Thus, the study of personal texts of Ukrainian vocal artists of 1950-1970 is an attempt to consider the cultural-historical process in terms of goals, needs and objectives of modern cultural and art science, which is realized through the peculiarities of self-knowledge and professional realization of Hmyria, Gnyd, Lobanova, Miroshnichenko, Ognevoy, and Radchenko. These sources free the schematics of the image of iconic cultural figures, which helps modern researchers to penetrate deeper into the spiritual and cultural-historical context of life, understand the motivation of certain actions, clarify the individual characteristics of the artist of alienated time, his role in cultural context. Studying the personal texts of a group of artists who worked at the same time and in the same creative team - Kyiv Opera, allows creating a general picture of the creative process in the leading opera team of the time, understanding the role of their work in the context of Ukrainian vocal art. Also, penetration into the stages of their life path and creative formation reveals a set of individual traits as signs of a certain creative environment.

#### 4 Conclusion

In the process of research the conditions of formation of the personal text as a structural-semiotic unit of culture are analyzed, the mechanisms of its formation as an integral part of the universal text in an attempt to understand the place of the creator in the cultural space are revealed. Traditional forms and methods of textology and the phenomenological principle - comprehension of the artist as a phenomenon of historical culturology - were involved in the study of personal texts of memoir character. Genre-type classification (diary, memoirs, autobiography, memoirs in the form of interviews and epistles) in terms of ideological, semantic, conceptual and artistic features, which realizes the polysemantic potential of personal texts in an attempt to reconstruct the creative figure of an artist of alienated time is used.

Personal text of memoir in the author's sense is a written cultural and historical source that reflects the personal perception of events that have happened or are about to happen, and fixes them on a documentary-subjective level in various forms of artistic and documentary generalizations based on experience and socio-communicative connections of the author. It exists in the discursive field of similar texts, and the intertextual polysemantic connections generated by them reveal the regularities of cultural development. Constantly changing with the advent of each new text invariant, the semantic component is never stable, communicatively complete.

It was found that personal texts can be divided into two fundamental subtypes: the first - memoir, the second - conditionally epistolographic, communicative, studies communicative written sources. Often combined, the two subtypes are presented in diary entries, memoirs, essays, scientific commentaries and interviews, and are explored as meaningfully open texts that make up a culture whose meaning fields are transformed by the inclusion of new personal texts. Thanks to this process, the regularities of the text are actualized, as in our case - artistic and socio-historical discussion in the mega-description of Ukrainian culture of the 1950s-1970s.

It is proved that from the point of view of semiotic semantic layers, the components of the personal text of Ukrainian vocal artists can be considered in two planes: the first - by forms (genres) and their interpretation in temporal alienation, the second - studies the intertextual field generated by related personal memoirs, due to which the process of cultural description is approved.

Personal texts of Ukrainian cultural figures of the 1950s and 1970s exist within the framework of totalitarian discourse. Such a text easily restores the general narrative of vulgar sociology as an analyst of the frank and painful in the diaries of Radchenko

and Lobanova; creative non-realization, oppression of the authorities in letters and comments of the late period of Hmyria; the ratio of creativity and politics in the Taras Shevchenko Kyiv State Academic Opera and Ballet Theater of the 1950s and 1970s (Hmyria, Gnyd, Lobanova, Miroshnichenko, Radchenko). It was found out that the artistic-historical facts analyzed by us are E. Miroshnichenko's participation in S. Paradzhanov's film *Ukrainian Rhapsody* and M. Rimsky-Korsakov's chamber opera *Mozart and Salieri* performed by B. Hmyria on the stage of the Kyiv Philharmonic, give an opportunity to see the high professional level of the Ukrainian vocal school and its dominant position as a creative center in the USSR.

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#### Primary Paper Section: A

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