

METHODOLOGICAL PRINCIPLES OF COMPLEX RESEARCH OF UKRAINIAN DIASPORA ART

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INTRODUCTION

The social and political situation in Ukraine during the twentieth century led to a specific cultural phenomenon – the art of Ukrainian emigration. From the standpoint of historians, emigration is a mixed phenomenon, which implies a temporary or permanent change in the citizens' place of residence. In conditions such as counteraction to assimilation processes, representatives of Ukrainian overseas sharpened and contributed to solving the problems of language preserving and traditional art, in particular, preserving the specific features of its most valuable directions, in particular those with a distinct national identity, i.e. musical, theatrical and ornamental. The basis of methodological research of artistic processes in the emigration environment, their correlation with the corresponding processes in the mainland Ukraine requires constructive, but, simultaneously, balanced approach.

Ukrainian art today is considered not only as a developed national tradition in the authentic territories and in the corresponding linguistic environment, but also in the unity and continuity of both continental and diaspora traditions. The latter became the subject of a study relatively recently, with the proclamation of Independence of Ukraine. The culture and art of the Ukrainian diaspora in its territorial distribution and chronological deployment are studied by many Ukrainian and foreign scientists at the level of historical, creative, stylistic, educational and scientific comprehension, including taking personalization of achievements into account. The art of the Ukrainian

diaspora (in its variants) represents unique examples of national identification among the other ethnic cultures in many countries of the world. The study of the Ukrainian diaspora literature and art development in the dynamics of artistic processes, interrelationships and interaction between different types and interspecific formations, factors and levels of culture convergence manifestation with the allocation of the national component, requires accurate and verified scientific methodology. However, most of the work involves a differentiated professional approach aimed at analyzing certain types of art, i.e. music, fine arts, applied arts, theater, choreography, literature, folklore, etc. The majority of analyzed genre samples do not generalize interspecific artistic connections and the integral plane of the Ukrainian diaspora art functioning as the complete system in the national culture from the beginning of the twentieth century to the present. Instead, the interaction between different types of art, the general historical dynamics of their development and stylistic evolution, the commonality of figurative and thematic searches of artists, which necessitate their consideration in a integral system and functional deployment, is obvious. Such interdisciplinary understanding and perception of the Ukrainian diaspora art requires certain methodological approaches, and, in particular, concrete methods for its study, which outlines the priority direction of publication.

1. Ukrainian diaspora art as functioning system

Since the late 1980s, a new promising research trend is being clearly distinguished in Ukrainian humanitarian studies. It's related to the existence and achievements of Ukrainian emigration during the twentieth century, the formation of the Ukrainian diaspora as a new social entity, which was called *diaspora studies (diasporiana)*. This trend continued the Ukrainian studies achievements of foreign scientists. Most studies of this new vector concerned history, political

science, international relations, and sociology, and later began to cover more specific areas – linguistics, literary studies, and certain areas of art studies (architecture, fine arts and crafts, musical art, folklore).

The establishment of tight creative and scientific contacts with foreign countries in recent decades (the period of independence), the reprinting of literature (artistic, scientific, memoir/epistolary, journalistic), the return to Ukraine of many cultural treasures (rare artifacts, archival and personal funds) made it possible to draw up a cumulative picture of Ukrainian diaspora artists' activity, to form an objective view of cultural and art studies scientists on Ukrainian overseas.

The monographs of O. Bench-Shokalo, T. Bulat, M. Burban, T. Dannik, S. Pavlyshyn, O. Pelenska, O. Fedoruk, H. Shebanov, R. Shmahalo, V. Shulgina, R. Yatsiv, as well as dissertations by O. Biryukova, S. Beidakova, R. Halyshich, A. Kuleshova, O. Popovich are devoted to certain aspects of the Ukrainian overseas culture and personalities of artists. Historical-cultural and source-study problems of the Ukrainian art and art studies development in the countries of Ukrainian emigration are being analyzed by O. Bilas, B. Iryuk, A. Kalenichenko, L. Kosakivska, L. Kyanovska, O. Martynenko, D. Stepovyk, G. Stelmashchuk, B. Tymkiv, L. Filonenko, V. Chornovus¹.

In recent decades, the generalized works and catalogs are being printed with artistic works analysis of diaspora artists, art studies papers are being issued and reissued, as well as musical compilations of composers, audio-discs of Ukrainian overseas performers. During the 1990s and 2000s congresses and conferences (Lviv, Ostroh, Chernihiv, Chernivtsi, Ivano-Frankivsk) are being actively held, organized by Ukrainian studies institutions, the constant part of which

¹ Дутчак В. Бандурне мистецтво українського зарубіжжя XX – початку XXI ст. Івано-Франківськ: Фоліант, 2013. С. 11.

is the actualization of cultural and artistic achievements of the diaspora. Most publications represent art studies (visual, musical, decorative and applied) and literary directions, studying the interaction between the culture of Ukraine and individual countries. However, the differentiated approach to certain types of art remains prevalent in studies, the absence of a comprehensive systemic study of the artistic processes dynamics in the Ukrainian diaspora environment.

Significant work in the field of diaspora also have Precarpathian scientists. Their scientific achievements are presented by concrete results in various fields of musical art (V. Dutchak², G. Karas³, L. Kurbanova⁴), folk music studies practices (L. Duda⁵, N. Fedornyak⁶), stage art development (N. Kukuruza⁷), fine arts and decorative/applied art (I. Dundyak⁸, B. Tymkiv⁹), analysis of literary processes (O. Sloniovska¹⁰) and others.

² Дутчак В. Бандурне мистецтво українського зарубіжжя [монографія]. Івано-Франківськ: Фоліант, 2013. 488 с.+ 72 іл.

³ Карась Г. Музична культура української діаспори у світовому часопросторі ХХ століття [монографія]. Івано-Франківськ: Тіповіт, 2012. 1164 с.

⁴ Курбанова Л. *Різновекторна діяльність Павла Маценка в контексті української музичної культури ХХ століття*: дис... на здобуття канд. мист.: 26.00.01 – теорія та історія культури (мистецтвознавство). Івано-Франківськ: Прикарпатський національний університет імені Василя Стефаника, 2019. 313 с.

⁵ Дуда Л. *Фольклорні жанри та їх трансформація у творчості для бандури*: дис... на здобуття канд. мист.: 26.00.01 – теорія та історія культури (мистецтвознавство). Івано-Франківськ: Прикарпатський національний університет імені Василя Стефаника, 2016. 289 с.

⁶ Федорняк Н. Звукозаписи українського фольклору в Північній Америці. Історична еволюція і жанрова типологія. *Вісник Прикарпатського університету. Мистецтвознавство*. Івано-Франківськ, 2015. Вип. 30–31. Ч. II. С. 87–92.

⁷ Кукуруза Н. В. Жанри і форми літературної композиції у творчості діячів мистецтв української діаспори. *Мистецтвознавчі записки: зб. наук. праць*. Вип. 25. К.: Міленіум, 2014. С. 208–214.

⁸ Дундяк І. Українське церковне малярство другої половини ХХ – початку ХХІ століть (особливості функціонування, збереження, трансформації та відродження) [монографія]. Івано-Франківськ, 2019. 408 с., 40 іл.

⁹ Тимків Б. Мистецтво України та діаспори: дереворізьба сакральна й ужиткова [монографія]. Івано-Франківськ: Нова Зоря, 2009. 206, [1] с.

¹⁰ Слоньовська О.В. Ефект амальгами: Міф України в літературі української діаспори 20–50-х років ХХ ст. [монографія]. Івано-Франківськ: Місто НВ, 2016. 584 с.

The above-mentioned works generalize historical/style tendencies, artistic works of individual artists and artistic groups (collectives), suggest new synthesized methodological principles of analysis of artistic and literary creation, taking into account the preservation and transformation of the national art traditions, comparative aspects of the different art types functioning in the multiethnic environment of Ukrainians' settlement countries around the world.

In contrast to purely artistic studies, philosophical and cultural studies of Ukrainian scholars O. Afonina¹¹, V. Kornienko¹², N. Kryvda¹³, S. Matsenko¹⁴, O. Yakovlev and V. Shulgina¹⁵, etc., offer a more general consideration of cultural processes, consideration of the artistic process in the context of social and cultural dynamics, which can serve as a prototype of a systematic study about processes in the Ukrainian diaspora environment.

The accumulation of researchers' previous experience is an important basis for a comprehensive systemic consideration of the diaspora art in the temporal and stylistic dynamics, and will fully integrate the diaspora artists' achievements in Ukrainian culture. As N. Kryvda correctly notes, "If we don't want the concept of "diaspora" to be added to the list of sociocultural myths, the understanding of the diaspora should take place in the dimensions of multilevel analysis (diaspora as a theoretical category, as a cultural

Слоньовська О.В. Слід невловимого Протея (міф України в літературі української діаспори 20-х – 50-х років ХХ століття) [монографія]; наук. ред. М. Ільницький. Вид. 2-ге. Івано-Франківськ: Плай; Коломия: Вік, 2007. 684 с.

¹¹ Афоніна О. С. Коди культури і «подвійне кодування» в мистецтві [монографія]. Київ: НАКККіМ, 2017. 314 с.

¹² Корнієнко В. В. Гуманітарні комунікативні системи як чинники європейської інтеграції. Україна та Франція: кроскультурний діалог [монографія]. Київ: НАКККіМ, 2016. 432 с.

¹³ Кривда Н. Українська діаспора : досвід культуротворення [монографія]. К.: Академія, 2008. 279 с.

¹⁴ Маценка С. Метамистецтво [монографія]. Львів: Априорі, 2017. 120 с.

¹⁵ Яковлев О., Шульгіна В. та ін. Синергетична парадигма простору культури [монографія]. К.: НАКККіМ, 2014. 400 с.

project, as an existential project, as a special type of ontology, as a public institution, etc.)”¹⁶.

In general, the culture of the Ukrainian diaspora is a distinct structural model, the components of which are: 1) artistic values or artifacts; 2) types of socio/cultural and artistic activities (creation, reproduction, preservation, distribution and perception, use of artistic values, analysis of artifacts); 3) actors, their knowledge, skills, achievements; 4) institutions and social institutions; 5) cultural and artistic environment¹⁷. However, it should be noted that the phenomenon of the Ukrainian diaspora culture is also placed in the duality of the planes of national and foreign nationality, dialectical interaction of folk lifestyles and the academic environment, interweaving the fields of professionalism and amateurism. Almost all types of Ukrainian diaspora art, which are components of culture, during the twentieth century, also have a symbiosis of traditional and innovative features. These and the above-mentioned factors are conditioned by the specifics of the cultural process in the Ukrainians' settlement countries. The Diaspora becomes a functioning environment for emigrants who have different goals – as an active development and transformation of their multicultural environment for one and the self-identification of their origin as a passive recognition of their “own cultural experience” for the others. Therefore, we can define one more pair of concepts for studying the culture of the diaspora – self-identification in its environment and identification in the external environment, as the ratio between regional and global, which also determines the derivative problem of communication¹⁸.

¹⁶ Кривда Н. Ю. Українська діаспора: досвід культуротворення: автореф. дис. на здою. нак. ст. док. філос. наук за спеціальністю 09.00.12 – українознавство (філософські науки). К.: Київський національний університет ім. Т. Шевченка, 2008. С. 1.

¹⁷ Карась Г. Музична культура української діаспори у світовому часопросторі ХХ століття [монографія]. Івано-Франківськ: Тіповіт, 2012. С. 46.

¹⁸ Кривда Н. Ю. Українська діаспора: досвід культуротворення: автореф. дис. на здою. нак. ст. док. філос. наук за спеціальністю 09.00.12 –

The specificity of the culture and art of the diaspora is determined also by its primary models: “classical”, which is conditioned by the voluntary or forced eviction of individuals beyond their historical territory (in fact, emigration), and “modern”, which involves free migration of the population without being bound to the historical territory, but with retaining of cultural identity. As a result, the settlement of the diaspora takes place, its consolidation, structuring, and the ability to take cultural action.

Another factor in the development of the Ukrainian diaspora culture is the basis for the interaction of certain art types among themselves, which differ in verbal (linguistic) indicators. After all, “linguistic” types of art in the diaspora (literature, theater, vocal and choral music art) show a greater conservatism of traditional culture and, accordingly, a relative closure to borrowings and influences. Instead, “non-language” diaspora art (architecture, painting, choreography, etc.) is more active in development, open to interacting with the arts of residence countries.

The orientation towards traditional Ukrainian culture in the diaspora environment was conditioned by the need to confront the ideological principles of Soviet government, preserving the nation-oriented priorities. The individuals – powerful person of politicians, historians, writers, artists, etc. – played a great role in these processes, due to which the development of various art types contained the features of the national one.

In order to functionally and systematically study Ukrainian art in the interaction of its types through the prism of the unity and continuity of the traditions of mainland and diaspora, it is proposed to use the concept of “meta-art”¹⁹. The concept of “meta-art” is used as a

українознавство (філософські науки). К.: Київський національний університет ім. Т. Шевченка, 2008. С. 34.

¹⁹ Дутчак В. Концепт «метамистецтво» в осмисленні здобутків української діаспори. *Музичне мистецтво ХХ століття: історія, теорія, практика: збірник*

hypothesis of a methodological analysis of system comprehensive study of stylistic, figurative, thematic and interpretive interaction and interaction of the artistic sphere components of the Ukrainian diaspora functioning during the XXth to the beginning of the XXIst century.

The main idea of using the concept of “meta-art” is to find mechanisms for analyzing the functioning of the Ukrainian diaspora art within the limits of both historical stages (in accordance with the emigration waves) and within the territorial boundaries of the settlement countries, which has been reflected in the figurative, thematic, aesthetic, genre, stylistic priorities of the artists and the interpretation of their ideas and meanings.

Concept (from lat. *conceptus* – “notion”) a multi-valued term used in many branches of science. In particular, under the concept refers to the content of a notion; innovative idea that contains creative meaning; the meaning of the notion, the meaning of the name (sign)²⁰.

Meta-art is an essay, the most important subject of which is the process of its deployment, the study of the nature of the work. It raises the question of the relationship between fabrication and reality, usually using irony and reflection. This is comparable to a theater, which does not allow viewers to forget that it is the game in front of them²¹. However, in scientific literature, in particular in literary studies, there are other interpretations of this term – as art about art or metamodernism.

The term “meta-art” has been repeatedly used in modern art studies and literary studies. Thus, Herman Makarenko examines musical art in his PhD dissertation in the context of the irrational philosophy of the nineteenth century. Analyzing the philosophical

наукових праць інституту музичного мистецтва Дрогобицького педагогічного університету імені Івана Франка (заг. ред. і упоряд. А. Душиного). Дрогобич-Кельце-Каунас-Алмати-Баку: Посвіт, 2019. С. 56–63.

²⁰ Концепт (матеріал Вікіпедії). URL: <https://uk.wikipedia.org/wiki/Концепт>.

²¹ Метамистецтво (матеріал Вікіпедії). URL: <https://uk.wikipedia.org/wiki/Метамистецтво>.

views of A. Schopenhauer, F. Nietzsche and R. Wagner, he, relying on the aesthetic interpretation of art, considers music as a species, that has a possibility to perform the function of meta-art²². Also, Svetlana Matsenko in the monograph “Meta-art”²³ examines theoretical problems of terminology on the border of literature and music, in particular analyzes the problems of arts interaction, their affinity, integration, offers a kind of commentary on her previous monograph “The sheet music of the novel”. “Svetlana Matsenko does not just use alternative concepts to identify phenomena that are traditionally associated with the category of “synthesis of arts”, but allows them to comprehend the phenomenon of art from within, to go beyond any explanation and understanding – to penetrate into a unique metasphere, where simultaneously coexist our moved feelings, as well as the excited mind”²⁴.

The term “meta-art” in the context of the problem that is identified in the article, allows to justify the internal interaction of various art types based on common ideological, mental, national identification principles, which were especially manifested in the Ukrainian diaspora.

Consequently, it is proposed to introduce to the scientific apparatus of contemporary art studies the concept of “meta-art” to analyze the systemic functioning of the interaction of various art types in the diaspora on such vectors: literature and music, literature and theatrical art, literature and fine arts, music and theater, music and fine arts, architecture and fine arts, choreography and music, choreography and decorative arts, music and decorative arts and others. Separate areas may also be the study of sacred (religious and spiritual) art in the

²² Макаренко Г. *Музика – як метамистецтво в ірраціоналістичній естетиці XIX століття*: автореф. дис... канд. філос. наук: 09.00.08. К.: Київ. нац. ун-т ім. Т. Шевченка, 2000. 16 с.

²³ Маценка С. *Метамистецтво* [монографія]. Львів: Априорі, 2017. 120 с.

²⁴ Челецька М. Інтермецо про літературу з ідеальним слухом. URL: <https://zbruc.eu/node/76291>.

interaction of music, architecture, painting, as well as the transformation of ethnic traditions – in the synthesis of folklore – verbal, musical – song, instrumental and ethnographic (figurative and decorative/consumer) elements.

Using the concept of “meta-art” will allow to synchronize the historical stages of different art types development in the Ukrainian diaspora in accordance with the stylistic, semantic and value indicators; to structure the functioning of the Ukrainian diaspora art into a single integrated system; to determine trends of the dynamic movement of Ukrainian artistic traditions from local to national, from national to global phenomena; to substantiate the ethno-national integrity of the Ukrainian diaspora art in the conditions of globalization and to define it as means of identity of Ukrainians around the world.

“Meta-art” as a synthesis, the complex interaction of various art types (including literature) will also cover the analysis of intercultural dialogue in the countries of Ukrainians’ settlement, the convergence of artistic processes in the Ukrainian diaspora, the variability of artistic genres and forms in the artistic achievements of the Ukrainian diaspora in accordance with the specifics of the cultural environment.

The conceptualization of the “meta-art” concept will allow us to explore the system of stylistic, figurative, thematic and interpretive interaction and also mutual influence of the artistic sphere components of the Ukrainian diaspora functioning during the XXth to the beginning of the XXI century. The scientific novelty of the use of this conceptual complex will determine the unique synchronic (in space and time) analysis of various art types (musical, visual, decorative, applied, theatrical, choreographic, as well as architecture and literature as the art of words) in the unity of their national paradigm, mental-psychological and figuratively-thematic aspects of analysis, multivectoral activity of artists, preservation and popularization of cultural and artistic traditions in the environment of the Ukrainian diaspora. At the same time, new

tasks will arise in revealing stylistic trends and the nature of the interaction of different art types, folklore and literature during the functioning of the historical stages of the Ukrainian diaspora; study of thematic priorities; the convergence plane of national cultures in the countries of the Ukrainian diaspora settlement, which creates new forms, genres, trends in literature and art.

2. Methodological principles in Ukrainian diaspora art research

Methodology in the scientific work of art studies scientists is a system of scientific principles on which their work is based, determines the choice of methods of search activity to ensure “the obtaining of objective, accurate, systematic information about processes and phenomena”²⁵.

The integration of specific methods and practices of other humanitarian studies in art studies is distinctive. The polyfunctionality of art determines the use of interdisciplinary approaches, in particular, the methods of aesthetics, philosophy and psychology of art, adjacent to types of art, including visual and temporal ones. U. Hrab rightly observes: “Musicology, the study object of which is the art of music as a physical, psychological, aesthetic and cultural phenomenon, can not fail to take into account the results of research in those branches of science, engaged in other culture expressions of the period under study. This especially concerns the history of music, since the historical aspect combines it with other branches of the history of art and general culture history. Hence the need for constant interaction of the music history with a number of auxiliary disciplines, which include history of philosophy, sociology, general ethnology, philology. The scientific apparatus of the researcher can be successfully complemented with such sciences as epistolography,

²⁵ Шейко В., Кушнарєнко Н. Організація та методика науково-дослідницької діяльності [підручник]. Київ: Знання, 2006. С. 56.

archivistics, bibliography, memoirs, general sources study”²⁶. These generalizations relate to the history of art and art on the whole.

It should be emphasized that among many types of Ukrainian art in the diaspora, the important indicators are the continuity of traditions, the viability of their functioning. All kinds of arts in this sense show a close connection with both the Ukrainian mainland traditions and their own, formed during the immanent development.

It should be noted that the methodological questions of art studies were raised in the works of the researchers N. Gulianitskaya²⁷, U. Eko²⁸, O. Nemkovich²⁹, L. Nikolaeva³⁰, O. Samoilenko³¹, R. Shmahalo³², V. Sheyko and N. Kushnarenko³³, V. Shulgina³⁴ and others. Today, the study of the culture and art of the Ukrainian diaspora has not yet developed a comprehensive analysis of its various types. For the mental-psychological and figuratively-thematic aspects of such analysis, multilevel activity of representatives of different directions, preservation and popularization of cultural traditions, the choice of the unity of the national paradigm, which is proposed to be termed as «meta-art», is important and necessary.

²⁶ Граб У. Музикологія як університетська дисципліна. Львівська музикологічна школа Адольфа Хибінського (1912–1941). Львів: Вид-во Українського католицького університету, 2009. С. 23.

²⁷ Гуляницькая Н. Методы науки о музыке : исследование. Москва: Музыка, 2009. 256 с.

²⁸ Еко У. Як написати дипломну роботу : гуманітарні науки. Тернопіль: Мандрівець, 2007. 224 с.

²⁹ Немкович О. Українське музикознавство ХХ століття як система наукових дисциплін [монографія]. Київ, 2006. 534 с.

³⁰ Ніколаєва Л. Основи науково-дослідницької роботи [навчальний посібник]. Львів: СПОЛОМ, 2003. 172 с.

³¹ Самойленко О. І. Музыковедение и методология гуманитарного знания. Проблема диалога [монографія]. Одесса: Астропринт, 2002. 244 с.

³² Шмагалю Р. Т. Мистецька освіта в Україні середини ХІХ – середини ХХ ст. : структурування, методологія, художні позиції. [монографія]. Львів: Українські технології, 2005. 528 с., 742 іл.

³³ Шейко В., Кушнарєнко Н. Організація та методика науково-дослідницької діяльності [підручник]. К.: Знання, 2006. 307 с.

³⁴ Шульгіна В. Д. Музична україніка [монографія]. К.: НМАУ, 2000. 232 с.

Possibility of scientists cooperation of the humanitarian, art studies, cultural studies and literary profile in the joint effort to create a comprehensive study on the development of Ukrainian diaspora art during the XX – the beginning of the XXI century will allow the integration of its achievements in the world and domestic scientific space.

The basic methodological principles of such a scientific direction should be historical, systemic/functional, complex, comparative and synergetic.

The choice of the above-mentioned principles and corresponding specific research methods is conditioned by the consideration of the Ukrainian diaspora art of the XXth – the beginning of the XXI century as a complex functional system of national culture.

Polyfunctionality of art determines the use and interdisciplinary approaches, in particular, methods of aesthetics, philosophy and psychology of art, related art, including both visual and temporal. The complexity of the research problem of the diaspora art, the specifics of its subject, encompasses a wide range of questions that determine the complex nature of the methodology, which combines different methods of universal, generally scientific and special features.

For the comprehensive study of the Ukrainian diaspora art, common scientific methods of objectivity and historicism, as well as diachronic, synchronous, comparative and typological methods should be used.

The method of objectivity and historicism allows us to trace the preconditions, the main stages of the formation and development of the diaspora art during the XX – the beginning of the XXI century, to identify the objective circumstances of the socio-political, ideological and cultural-aesthetic nature that predetermined the phenomenon of Ukrainian overseas art, its components, the pace and extent of its spread in countries of Europe, Asia, America and Australia.

The diachronic method allows determining the periodization of the art development abroad in accordance with the emigration processes from Ukraine. The art of the diaspora should also be considered in the context of formation process analysis of artistic education, the development of professional criteria for the analysis of its types in Ukraine and abroad. This will be facilitated by *the synchronous method*.

Similar to the synchronous, *the comparative method* will determine the specifics of socio-cultural dynamics, certain economic and political conditions of different countries development, legal and cultural principles of attitude to the national minorities, in particular Ukrainian, and, accordingly, it will help to identify the opportunities for the development of Ukrainian organizations, including artistic, in different countries in different periods of time.

The basis of *the typological method* is the analysis of cultural phenomena from abstract to concrete, revealing the typological proximity of historical and cultural processes on this basis. This, in particular, concerns the linguistic component of cultures, the similarity of development, the national mentality of the Slavic countries, which leads to the ease of transfer and “survivability” of the artistic phenomenon, but does not create strong stable elements for tradition conservation. On the contrary, the linguistic distance of languages from one another, the basic multiculturalism of individual countries often creates a favorable environment for the traditional features development of the national artistic tradition, its preservation and development.

To the general sciences also *the system principle* can be used, which methods allow a comprehensive approach to the subject. Proceeding from the typology of systems, the Ukrainian diaspora art can be defined as a functional, open, complex, dynamic, deterministic and purposeful, regulated system.

The synergetic approach makes it possible to view the diaspora art as a complex self-organizing system. Synergy reflects the interaction of different types of art in culture, including the culture of the diaspora.

The use of psychological methods in the study of subjective mechanisms of the functioning of national artistic processes under the prevailing conditions of another language, culture, religion, mentality can be considered as the special methods. *The historic-biographical method* allows to generalize the personal artistic achievements of artists, collectives, institutions in different time periods through the personified approach. An example of the analysis of biographical characteristics can be helpful to find the level of interethnic interaction of art in the conditions of the foreign national environment, on the one hand, and the specificity of the perception of their works, on the other.

The method of socio-cultural dynamics and *the cultural-historical method* can be used to differentiate the stages of formation and development of Ukrainian art in the historical and cultural context, which will allow to explain the facts of the formation of its new forms, directions and styles.

Special methods of sociology and philosophy make it possible to determine the problem of artist identity both in and outside the diaspora environment, which formed the so-called. double identity. Especially this problem is actualized in the second and third emigration waves, when the largest number of Ukrainians arrived abroad, with their high social status, which formed the conditions for the structuring and socialization of the diaspora, the creation of appropriate institutions. “The identification of the diaspora and its individual subjects takes place precisely on the basis of the national diaspora as a separate category of the cultural process, the essential feature of which is the ability to reproduce a national identity within the diaspora. The diaspora phenomenon actually moves to the center

of the process of relations between cultures and people, and also becomes a key category in defining the meaning of the “identity” concept”, – emphasizes N. Kryvda³⁵.

In the conditions of the diaspora environment, the problem of communication is also exacerbated – both within the family or the society, and with the external environment. However, the important part is the communication between the artists, the results of their art within diaspora groups. Diaspora not always perceived artistic innovations, especially if they were outside the processes of national-state construction or did not identify ethnographic traditions (for example, modern trends in literature or fine arts, intellectual Ukrainian theater). It was difficult to formulate and interact with mainland Ukraine during the “vidlyha” – the “shistdesyatnyky” period. However, the position of creative universalism (the position of Y. Shevelev) gradually became dominant in the diaspora, which facilitated the rapid adaptation of artists to the multiethnic environment. It was positioned with the affirmation of universal values.

To determine the prospects for the further development of Ukrainian national art in the diaspora, the use of *the simulation method* becomes important. It allows to distinguish predictable models of vectors and patterns of the future development of art in its diversity, and, accordingly, possible levels of interaction of its types, their characteristics, forms, and stylistic tendencies. The simulation method assumes that the object is not studied directly, but by studying another object, which in a certain relation is analogous to the first one.

The model of the Ukrainian diaspora art functioning in its specific, stylistic and thematic variety can become an example for studying the

³⁵ Кривда Н. Ю. Українська діаспора: досвід культуротворення: автореф. дис. на здою. нак. ст. док. філос. наук за спеціальністю 09.00.12 – українознавство (філософські науки). К.: Київський національний університет ім. Т. Шевченка, 2008. С. 29.

transformation of national traditions in the conditions of globalization, convergence of cultures, and synthesis of different kinds of arts.

In order to verify the concept of research, the use of empirical methods of scientific research, including observation, communication, interviewing, and the next analytical synthesis, is proposed.

CONCLUSIONS

Significant artistic achievements of Ukrainian overseas artists, their achievements, that are marked in the social, public, pedagogical, publishing spheres distinguish the diaspora art in an important multivectoral direction, which greatly enabled the preservation and development of the ancient national traditions and innovative principles of art, which was made into a real and objective the coverage of contemporary art in scientific research and in the media. The diaspora art actualizes the cultural dialogue between Ukraine and foreign countries, and it will significantly affect their rapprochement, common searches for new ways of developing artistic creativity.

Thus, the study of the culture and art of the Ukrainian diaspora involves the complex nature of the methodology, which involves both unique approaches to each of the art types, as well as universal ones. However, the most important is the use of interdisciplinary approaches. The proposed use of the concept of “meta-art” represents a unique opportunity for the cooperation of humanitarian scientists (culturological), art studies and literary profile to join forces in creating a cumulative model for the Ukrainian diaspora art development during the XXth and early XXIst centuries. and integration of its achievements into the world and domestic scientific space. The model of the Ukrainian diaspora art functioning as “meta-art” in its typical, style and thematic variety can become an example for studying the transformation of national traditions in conditions of globalization, convergence and assimilation of cultures.

SUMMARY

The proposed research deals with the justification of methodological principles and corresponding scientific methods for complex analysis of the spheres, system functioning levels, style interaction of Ukrainian diaspora art varieties during the period of the XX – the beginning of the XXI century – music, fine arts, decoration, theater, choreography, as well as literature and folklore. The possibilities of using as universal scientific principles and methods, as well as interdisciplinary ones are analyzed. Among the general scientific – objectivity and historicism, diachronic and synchronous, comparative and typological. Systemic and synergetic principles are also important for the study of the Ukrainian diaspora art. Among interdisciplinary methods are the methods of sociology, psychology and philosophy.

Interaction of different types of art in the Ukrainian diaspora environment, the general historical dynamics of their development and stylistic evolution, the commonality of figurative and thematic artist searches predetermine the need for their consideration in a holistic system-functional deployment. The definition of the concept of «meta-art» as the main methodological basis for comprehension of the Ukrainian diaspora achievements is presented as dominant. «Meta-art» in its type, style and thematic variety will be a perspective model for studying the functioning of the art of the Ukrainian diaspora. «Meta-art» as a synthesis, a complex interaction of different types of art (including literature), will hide and analyze these manifestations in the environment of the Ukrainian diaspora.

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