

DOI: 10.21847/1728-9343.2019.4(162).176994

SEMERHEI NATALIIA,

Ukrainian Medical Stomatological Academy (Poltava, Ukraine)

e-mail: nsemergey@ukr.net, ORCID 0000-0002-3095-3131

THE CATEGORY "UKRAINIAN NATIONAL-CULTURAL REVIVAL" OF THE SECOND HALF OF THE 19th - THE FIRST THIRD OF THE 20th CENTURY: INTERPRETATIONS AND RECEPTIONS OF HISTORIOGRAPHY AND UKRAINIAN STUDIES

The article considers the scientific polylogue of Ukrainian historiography and Ukrainian studies in understanding the category "Ukrainian national-cultural revival" in the chronological framework of the second half of the 19th - the first third of the 20th century. Based on the problem approach, civilization and socio-cultural methodology, author highlights the historians' reasoning regarding the analysis of temporal and spatial boundaries, components, patterns and contradictions in the development of national-cultural revival. Attention is drawn to the discussion of historians on the chronology of the Ukrainian national-cultural movement, the reasoning of researches for the expansion of its upper limit to the first third of the 20th century is commented. Such expansion includes not only Ukraine in the imperial era, but also cultural development in the period of national-democratic revolution, as well as the era of Ukrainization into this paradigm. It is emphasized that the dialectic nature and historiosophy of the investigated category are manifested in the unity of minor and major aspects of Ukrainian revival, in the contradictions concerning the degree of contribution of the intellectuals and the majority of the population of Ukrainian lands to the development of the revival, in the question of the coexistence of the two patriotisms - "Little Russian" and "Great Russian", etc. The theoretical and concrete-historical essence of the concept "Ukrainian national-cultural revival" is specified. It is noted that among the main spheres of its development, historians name the following: the nation-building processes and mental transformations of Ukrainian national identity, spiritual-religious and church life, state-church and interfaith relationships, folklore, development of national education, educational and pedagogical thought, formation of scientific research, historiographical and Ukrainian studies, extensive literary process, language development, the establishment of periodicals, the achievements of theatrical, choreographic and painting arts. The prospects for studying the terminological apparatus of modern history of Ukraine are outlined, the place of the investigated concept in the categorical field of Ukrainian national historiography is identified.

Key words: *Ukrainian national-cultural revival; Ukrainian national movement; Renaissance; Ukrainian historiography; category of historiography; state-formation; nation-building; scientific-historiographical interpretation.*

Introduction

The term "Ukrainian national revival" or "Ukrainian national movement" belongs to a number of priority terms in consideration of logic, patterns and features of Ukrainian historical process. The content of these categories is quite large, and their use is valid not only in covering the Ukrainian history of the imperial nineteenth century but also in the analysis of other, especially etatistic periods of national historical progress - Kyivan Rus, the Zaporizhian army, the UNR, the Ukrainian State, the newest stage of Ukraine's independence.

In the modern national historical and historiographical discourse, the term of "Ukrainian national revival" has theoretical and conceptual, concrete-historical, historiographical and metaphorical dimensions, and its content and scope cover all aspects of the Ukrainian historical process - the mental-historical, ethnic-national, state-political, economic, social, linguistic and literary, cultural,

intellectual, spiritual and religious aspects, aspect of unity. Moreover, the problems of Ukrainian nation- and state-formation, which were solved within the framework of national revival, do not lose their relevance nowadays, and sometimes they appear more and more acute. Therefore, the analysis of the historiography of the category "Ukrainian national-cultural revival" allows not only to deepen its epistemological reflection, but also helps to identify the still unactualized, value, semantic and civilizational contexts of this category of Ukrainian-studies discourse.

The coverage of the historiographical process of comprehension and analysis of the category "Ukrainian national-cultural revival" by historians was the subject of observation historiographical plots in the works of Y. Hrytsak (1996), Y. Kalakura (2015, 2017), I. Kolesnyk (2000; 2013), K. Kondratyuk (1993), V. Kravchenko (2011). V. Sarbei (1996) and others. A thorough analysis of contemporary historiography of the studied category was proposed by

K. Kondratyuk and V. Manzyak in the study "Ukrainian National Revival of the XIX - early XX centuries in modern native historiography" (*Kondratyuk and Mandzyak, 2004*). Separate historiographical issues of the theory of Ukrainian revival were considered by such scientists as I. Panafidin (The concept of "Ukrainian national renaissance" in the studies of the native historians' 90-ies of the twentieth century) (2017) and O. Karaulna (The paradigm of Ukrainian Cultural and National Revival in Ukrainian and foreign scientific thought of the end of the nineteenth and twentieth centuries) (2007). At the same time, the current state of development of historiographical knowledge, as well as the relevant points of Ukrainian state-formation, require the identification and reflection of new contexts of the Ukrainian national revival, which motivates preparation and justifies the relevance of the proposed studies.

The purpose of the article is to consider conceptually the scientific polylogue of Ukrainian historiography and Ukrainian studies in understanding the category "Ukrainian national-cultural revival" in the chronological framework of the second half of the 19th - the first third of the 20th century. The author of the article sees the main tasks in the consideration of the historical narrative on the analysis of temporal and spatial boundaries, components, patterns and contradictions in the development of national-cultural revival.

Methods

The research is based on the principles of modern methodology of historiographical knowledge, in particular the principles of civilizational, sociocultural and systematic methodological approaches, criteria of objectivity, scientificity, continuity, academic honesty, priorities of historiographical facts and historiographical polylogue (*Kalakura, 2016, Zashkilnyak, 2004, Kolesnyk, 2005, Bondar, 2014* and others). The chosen methodological tools (method of terminological selection, historical-genetic, problem-functional methods, the method of historiographical comparative studies and scientific-historical interpretation) in general give an opportunity to analyze integrally and comprehensively the modern approaches of academic historians to the understanding of the category "Ukrainian national-cultural revival", to highlight its interpretation, terminology and content specificity, to consider its nation-building and civilizational significance.

Results of the research and discussion

Analyzing the term "Ukrainian national revival", it should be noted, first of all, that according to the semantic and philosophical content it is not identical to the European category of "Renaissance", which marked the process of returning to the samples of the ancient literary heritage and marked the process of opening and exploration of the ancient cultural tradition, which was previous to the Middle Ages. As the modern researcher of the theory of nations, philosopher A. Kolodii rightly emphasized, the phenomenon of Ukrainian revival should be considered in the context of the rise of national-ethnic, spiritual and cultural life, and the strengthening of state-formation processes. The Ukrainian revival of the XIX - first third of the XX century was a process of establishing the Ukrainian national identity, a qualitatively new and constructive stage of its formation (*Kolodii, 2008*).

While the concept of "Ukrainian national revival" actualizes the socio-cultural and state-political levels of social

life, the category "Ukrainian national-cultural revival" makes it possible to consider the history of Ukraine solely in the system of processes of nation-, socio- and culture-formation. The comprehension and historiography of the Ukrainian national-cultural revival of the 19th - the first third of the 20th century by Ukrainian studies is quite wide. Among the cohorts of historians who devoted their scientific work to the disclosure of its general and individual plots, M. Andrusyak, D. Bahaliy, V. Veryha, Y. Hrytsak, M. Hrushevsky, D. Doroshenko, Y. Yekelchuk, S. Yefremov, Y. Kalakura, H. Kasianov, I. Kolesnyk, K. Kondratyuk, V. Kravchenko, V. Kryzhanivskiy, I. Krypiakevych, V. Masnenko, V. Panibudlaska, N. Polonska-Vasylenko, M Popovych, O. Reient, I. Rybalka, V. Sarbei, V. Serhiychuk, V. Smoliy, V. Soldatenko and others should be named. The phenomenon of Ukrainian revival is also reflected in the scientific works of Ukrainian diaspora researches. There are, in particular, works of H. Hrabovych, Z. Kohuta, I. Lysyak-Rudnytsky, P.-R Magocsi, Y. Pelensky, O. Pritsak, O. Subtelny, J.-P. Himka, Y. Shevelov, I. Shevchenko, R. Szporluk and others.

Historical reflections on the content of the Ukrainian national-cultural revival are presented in a number of thematic fundamental works and collections of scientific works, in particular, "Essays on the history of the Ukrainian national movement" (*Sarbey (red.), 1994*), "Ukrainian idea. First spokespersons" (*Ukrayinska ideya, 1994*), "Ukrainian question in Empire (late XIX - early XX century.)" (*Sarbey (red.), 1999*), "Ukrainian historiography at the turn of XX and XXI centuries: Achievements and Challenges" (*Zashkilnyak (red.), 2004*), etc. A significant number of relevant studies was also published on the pages of periodical scientific publications such as "Ukrainian Historical Journal", "Kharkiv Historiographical Collection", "Historiographical Studies in Ukraine", etc.

It is known that the foundation of receptions, interpretations and contexts of the paradigm of Ukrainian national-cultural revival in the Ukrainian historiographical discourse was laid by the historical synthesis of M. Hrushevsky (1967), I. Krypiakevych (1990), D. Bahalii (1991) and others. The scientists meant the period of Ukraine being the part of the Romanov and Habsburg Empires at the end of the 18th - early 20th century, when the massive spread of national awareness, liveliness and rise of the national movement, development of all branches of culture was witnessed, by the term "Ukrainian national revival". The logic of its formation, in particular concerning the Underrussian Ukraine of that time was panoramically described by V. Kravchenko. He noted that the Ukrainian state, which always belonged to Europe, became a victim of Russian imperialism. Part of the Cossack ruling establishment betrayed their motherland and defect to the Russian side, losing their mother tongue and national traditions. The Russian government pursued a colonial, repressive policy, draining resources and oppressing local national needs. Under such conditions, nationally conscious patriots, mostly intellectuals, appeared on the stage and began to struggle persistently for the revival of Ukrainian culture, above all, historical memory, language and folklore (*Kravchenko, 2011: 394*).

Historiographical review of national historiography, monographs, materials of scientific events, reviews give an opportunity to claim that historians consider the Ukrainian national-cultural revival of the 19th - early 20th centuries as the core of the historical process of that time in

all its manifestations, in particular, the national-ethnic, spiritual, cultural and religious manifestations. The Ukrainian national movement was characterized by the cultural and spiritual revival of society, which laid the foundations for the organizational consolidation of the Ukrainian forces for the struggle for state-national revival (Lytvyn, Slyusarenko (red.), 2006: 157, 180).

Suggesting a revision of the paradigm of Ukrainian national-cultural revival, established in the national historical thought, historians, first of all, pay attention to the review of its spatial and temporal characteristics. The position of most scientists concerning the territorial dimension is common (Hrushevsky, 1967, Lysyak-Rudnytsky, 1994, Sarbey, 1996, Pritsak, 1991 and others): Ukrainian revival is considered as two streams, which are equal in content, have parallel directions, are simultaneous in certain time limits, but are distinguished geographically. One of those streams flew in the Ukrainian lands which were a part of the Russian empire, the other - in lands which were a part of Austrian empire (Sarbey, 1996: 18, 20). At the same time, there is a contrast thought of the Ukrainian diaspora historian P.-R. Magocsi that the measure of the contribution of the Naddnipryanshchyna and Galicia to the development of national revival is different: while the Underrussian lands predominated quantitatively, the Underaustrian lands became the founders and inspirations of the Ukrainian revival. The historian argued that before the World War I, the Ukrainian national movement in the Dnieper Ukraine went through maximum the first, gathering stage of intellectual nationalism. Political circumstances in the Russian Empire immediately blocked his further progress. At the time when the Ukrainians were suppressed in Russian empire, in Austria's Galicia all essential foundations of national existence - historical ideology, language, literature, cultural organizations, education, religion, and politics - were laid (Magochiy, 2012: 369, 442). In our opinion, the positions of O. Pritsak, J. Reshetar and I. Kolesnyk were quite prudent solution of the spatial dimension of the Ukrainian revival. The first of them proposed periodization of national-cultural revival according to the historical-regional criterion, distinguishing five stages: Novhorod-Siverskyi, Kharkiv, Kyiv, Geneva and Halych stages. Apart from that, scientists identified six cultural zones in spreading the national revival: Sloboda Ukraine, Cossack Hetmanate, New Russia, Right-bank Ukraine, Galicia, Bukovina and Transcarpathia (Sarbey, 1996: 25). At the same time, I. Kolesnyk made a conclusion about the change of the centers of the cultural movement as the key regional characteristic of the national renaissance (Kolesnyk, 2000: 228).

The chronology of Ukrainian revival is estimated differently by historians. While its lower limit - the end of the 18th century - is not in doubt, the discussions about its upper limit continues. Historians name 1914 (Lysyak-Rudnytsky, 1994), 1917 (Sarbey, 1996), 1921 (Reyent, 2000), the end of the '20s of the 20th century, the so-called "Third Ukrainian Renaissance" (Hrytsak, 1996) or "Executed Renaissance". The position on specification the upper limit of the Ukrainian national-cultural revival in the first third of the 20th century appears to be a worthwhile and reasoned position. At that time new stage of the Ukrainian national liberation movement was initiated. Its politicization and unity breakthrough took place, what had a significant impact on the equalization of the mental, cultural and the civilizational face of Ukrainians in Western and Eastern Ukraine,

the awareness of the idea of unity and the need to confront imperial ambitions, first of all, in national, spiritual and cultural dimensions, occurred (Kalakura, Rafalskyy, and Yuriy, 2017: 281).

It is known that there is a common thought of historians: the broad process of national revival had both a spiritual-cultural and a state-political components. Cultural and national rise had prepared a favorable ground for the realization of the state law of Ukrainians, the ideas of national unity and sovereignty. The analysis of the Ukrainian revival of the second half of the 19th - the first third of the 20th century makes it possible for historians to state that it was a time when the intensity of national revival was the highest because of interaction and mutual influence of both spiritual-cultural and political dimensions of passionarity of Ukrainians, an obstacle to which became the establishment of Stalinism (Kalakura, Rafalskyy, and Yuriy, 2015; 2017).

The modern history of national-cultural revival pays considerable attention to the analysis of its *contradictions*. *Firstly*, the historiography of the category "Ukrainian national revival" allows historians to speak of its semantic dualism, which consists in the unity of major and minor contexts, because, on the one hand, the Ukrainian revival had marked the higher stage of national development, the enrichment of Ukrainian culture, the formation of national identity, development of the language and religious tradition; on the other hand, it had actualized the historical memory of the periods of decline of Ukrainians, tragic pages of the Ukrainian historical process, that changed, by the sententious words of V. Vynnychenko, with the revival of the nation.

Secondly, the question of the correlation of the degree of contribution of the intellectuals and the majority of the population of Ukrainian lands to the development of the Ukrainian national-cultural revival is called by historians the contradiction of the Ukrainian national-cultural revival. It is a question of its subjects, its founders. V. Sarbei noted that the period of the 19th century is a period of socio-creative processes of formation of the Ukrainian nationally conscious intellectuals, which led the national movement (Sarbey, 1996: 22). Historians are united in the thought that intellectuals became the personification of the national elite, the most educated, conscious and unindifferent part of the people which performed the role of "adherents", realizing the limitation of the dependent existence in their own destiny, theoretically and artistically reproduced a protest against the colonial position of the then Ukrainians (Kolodiy, 2008). However, the consideration of the intellectuals as the main engine of the Ukrainian cultural revival of the modern era eliminates the role of the majority of Ukrainians, because, as V. Kravchenko emphasizes, the number of nationally conscious intellectuals seemed catastrophically small (Kravchenko, 2011: 394). Y. Hrytsak's argument about the thesis of European historiography that in the Central and Eastern Europe the poets, philologists and historians created the nationalities sounds in generalizing tone. He notes that in Ukraine, the old elite lost access to political power, thus, nationalism was rebuilt "from below", with the efforts of nationally conscious circles of the intellectuals (Hrytsak, 1996).

Thirdly, modern historians, analyzing the paradigm of "national-cultural revival" draw attention to the fact that in the phenomenon of Ukrainian revival, there were two patriotisms - "Little Russian" and "Great Russian", which

practically were not contradictory. Justifying this thesis, Y. Hrytsak says that the type of "Little Russian" combined the sympathy with Ukraine with the loyal service to the Russian Empire (Hrytsak, 1996). Modern researchers Y. Kalakura, O. Rafalskiy and M. Yurii rightly concluded about these problems in the context of the review of the processes of nation-building and the development of Ukrainian identity in the imperial era: "If we put the Ukrainian nation in the interior of the 19th century, it is possible to trace, on the one hand, its national-cultural awakening and self-affirmation as a European community artificially divided between the two empires, and, on the other hand, the deep mental transformations of Ukrainians, the erosion of their identity in process of involvement into the imperial socio-cultural communities, deepening inferiority complex, forming syndrome of Little Russians and dual loyalty" (Kalakura, Rafalskiy and Yurii, 2017: 281).

Fourthly, the fact that Ukrainians, while building their own modern nation, simultaneously destroyed everything built before them is called by historians the paradox of Ukrainian national-cultural revival. Y. Hrytsak emphasized that "From the point of view of cultural domination, Polish and Russian influences crossed the territory of Ukraine, and on the left bank there were also the remains of the Little Russian (Cossack) nation. From the denial of the political and cultural influences of the old nations, the formation of the young body of the modern Ukrainian nation occurred" (Hrytsak, 1996).

Considering the contradictions of the Ukrainian national-cultural revival as factors of civilization development, historians draw attention to the components or aspects of its implementation. So, the researcher I. Kolesnyk, during a dialogue with the famous Ukrainian writer O. Zabuzhko, noted: "The linguistic-centered orientation was the identifying sign of the process of national revival in Ukrainian lands. Language, writing, literature served as the main ethno-differentiating feature, assumed a centralizing function in the shadow of culture" (Kolesnyk, 2000: 221). Among the components of national-cultural revival, apart from the linguistic-literary dimension, I. Kolesnyk names: religious faith, Orthodox tradition, church sermon practices, religious-literary-publicistic polemics; standardization and normalizing of the Ukrainian language; activity of literary-educational, scientific and public-cultural associations, which, having no state-political legitimacy, had a semi-legal nature of activity; intellectual life, enrichment of Ukrainian academic thought; the development of a national theater etc. (Kolesnyk, 2000: 221-228).

Ukrainian historiography states that a priority of national-cultural revival, simultaneously its essential content and the key result of it is, first of all, *the nation-building processes and mental transformations of Ukrainian national identity*. Historians speak about the activation and rise of ethnonational processes of the development of Ukrainian national identity (Kalakura, Rafalskiy and Yurii, 2017), the formation of the Ukrainian modern nation (Hrytsak, 1996) etc. Ethnonational dimensions of the Ukrainian revival witnesses the historical, culturological, value, mental, symbolic and other aspects of the development of the Ukrainian nation. Understanding these processes, Y. Hrytsak speaks about the transformation of peasants into a nation. Through such transformations, the historian considered the development of the idea of national independence, which was formulated among intellectuals. Anticipating an active struggle for the rights

of the entire nation, it brought together the people and intellectuals, which became a solid foundation for the future state-formation (Hrytsak, 1996).

While historians consider the sphere of national identity of Ukrainians as the essential content of national-cultural revival, researches appealed to folklore in highlighting its primary basis. The founders of the Ukrainian revival, in the excitement of the ideas of European romanticism, glorified the Ukrainian folk culture, collected, systematized and popularized the folk song, analyzed the history of the Ukrainian people, admired and sympathized with the tragic pages of the Ukrainian past. Analyzing the logic of the genesis of national-cultural revival, I. Kolesnyk wrote: "At first, this interest was of a purely antiquarian nature and was limited to the insertion of vocabulary of interesting Ukrainian words, idioms, which later turned into dictionaries of historical realities. The love of language was a natural component of the local patriotism of the left-bank nobility. The admiring the Ukrainian folk song under the influence of Western Romanticism became an inexhaustible source of romantic ideas and moods of educated Ukrainians, academic studies of Ukrainian philologists, ethnographers and historians" (Kolesnyk, 2000: 222).

Raise the level of Ukrainian literature, the development of the Ukrainian language, the emergence of Ukrainian periodicals had logically resulted from the popularization of folklore and the study of the national oral tradition. All this became necessary attributes of the national Renaissance in the imperial era. Interest in language came through all spheres of Ukrainian cultural, civil, political and religious life. The era of national revival became an era of development not only of modern Ukrainian language, but also of education, the method of educational work etc. In addition, *the art, the formation and development of the national theater, painting, music and choreographic arts* became no less important elements, conditions and results of the Ukrainian national-cultural revival of the second half of the 19th - first third of the 20th century.

National-cultural revival gave a new impetus to the development of *scientific research, historiography and Ukrainian studies*. Historians draw attention to the fact that the appeal by scientists to understanding the existing narrative on the history of Ukraine was a significant manifestation of national revival. Y. Kalakura explained: "Ukrainian historiography began to develop and establish itself as a special branch of historical science and educational subject at the turn of the 19th and 20th century. On the one hand, this was caused by the development of the historical science in Ukraine, the urgent need to summarize its achievements, to determine the state of the research of particular eras, problems, events, phenomena and outline the perspectives for further increasing historical knowledge. On the other hand, the stimulus of the development of Ukrainian historiography was the growth of national consciousness, the spread of the national liberation movement, the Ukrainian revolution of 1917-1920, the powerful national liberation movement" (Kalakura, 2016: 36-37).

Among historians considerable attention is paid to the *spiritual-religious and church-institutional* dimensions of the national revival of the second half of the 19th - first third of the 20th century. Scientists represent understanding the role of religion and church in two dimensions. On the one hand, the matter is that the essential component of the cultural Renaissance was the thought of the religious studies, the reflections of contemporary leading figures of

culture, education, religion and literature (T. Shevchenko, M. Drahomanov, I. Franko, M. Hrushevsky, V. Lypynsky, O. Lototsky, O. Bochkovsky, V. Vynnychenko, I. Ohienko, M. Shapoval and others) on key issues of religious theory. Historians (A. Kolodny, L. Kondratyuk, M. Rybachuk, O. Sarbei, B. Ulyanovsk, L. Fylypovych, O. Utkin, P. Yarotskyi and others) state that the religious-historical heritage of state and public figures of that time, representatives of culture and the religious sphere was an independent phenomenon, the individuality of which consisted in substantiation of the social and functional nature of religion, which primarily influences on the nature of social life and cultural genesis of the ethnos, as well as in revealing the effectiveness of the church in the case that it corresponds to the needs of national progress (*Kondratyuk, 2005: 5, 34*).

On the other hand, the church factor became an integral part of the national-cultural revival, especially in the early 20th century. Scientists (B. Andrusishin, A. Kyrydon, V. Pashchenko, L. Babenko, V. Yelenskyi, O. Ihnatusha, B. Ulyanovsk and others) analyze the history of church life in Ukraine, speak of the exceptional significance of church institutions in the development of the modern national-cultural revival (activities of the UGCC, All-Ukrainian Orthodox Church Council, the UAOC etc.), cover the content of state-church and interfaith relationships, study the scientific, cultural and educational activities of the clergy, etc.

Analyzing all components of the Ukrainian national-cultural, revival, modern historical science draws attention to the order of their actualization, considering them as levels of realization of national, social and cultural potential. Finally, historians also evaluate differently the regularity of the process of Ukrainian national-cultural revival. Thus, already mentioned Y. Hrytsak, speaks of its typicalness in the general canvas of the history of the peoples of Central and Eastern Europe (*Hrytsak, 1996*). At the same time, I. Kolesnyk draws attention to the uniqueness and originality of the Ukrainian revival, the immanence of its philosophy of spirit and the mental nature of Ukrainians (*Kolesnyk, 2000*).

Conclusions

Summarizing the historiography of the category "Ukrainian national-cultural revival", the attention should be paid to several fundamental aspects that modern historians have enriched its understanding with. The first aspect is a chronology. It is about expanding the upper limit to the first third of the 20th century, which is justified by a holistic understanding of the national-cultural revival. While at the end of the 18th century - in the first half of the 19th century the formation of the foundations of the spiritual and cultural movement had occurred, the period of the second half of the 19th - the first third of the 20th century became the epoch of a confident rise of all aspects of Ukrainian society, evidenced the synergy of cultural, social, spiritual, religious, state-political, intellectual life, the consolidation of which determined the formation of Ukrainian national identity. The second aspect is the Ukrainian national-cultural revival, which appears internally controversial, complex, partly self-organized process. Its sources were the forces that historical science calls "movement from below." The dialectic of national revival lies in a contribution of the intellectuals and the majority of the population of the "peasant" nation to the enrichment of the revival, in the coexistence of "Little Russian" and "Great Russian", as well as "Russian", and, in Galicia, "Rusyn"

ideological paradigms, in the constructiveness of its results for Ukrainians and destructiveness for other nations. Finally, the concept of "national-cultural revival" has a great methodological and philosophical potential, since it reflects the essence of the Ukrainian historical process, imbued with the dialectic of minority and majority, national-state rise, cultural-historical and mental-ethnic traumas, accurately and conceptually. The prospectivity of further comprehension of the category "Ukrainian national-cultural revival" is due to the possibility of today actualization of its values, meanings and philosophy, in strategies of streamlining the state policy regarding culture, education, science, creating conditions for the development of civil society, etc. The cognitive perspectives of the research are determined above all by the spheres of review, systematization and analysis of the newest studies of foreign historiographical discourse on the study of this category, as well as in the revisionist approaches of the analysis of the Ukrainian national revival as the key way of forming the Ukrainian modern nation.

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Семергей Наталія,

Українська медична стоматологічна академія (м. Полтава, Україна)

e-mail: nsemergey@ukr.net, ORCID 0000-0002-3095-3131

**КАТЕГОРІЯ "УКРАЇНСЬКЕ НАЦІОНАЛЬНО-КУЛЬТУРНЕ ВІДРОДЖЕННЯ"
ДРУГОЇ ПОЛОВИНИ ХІХ - ПЕРШОЇ ТРЕТИНИ ХХ СТОЛІТТЯ:
ІНТЕРПРЕТАЦІЇ ТА РЕЦЕПЦІЇ ІСТОРІОГРАФІЇ ТА УКРАЇНОЗНАВСТВА**

Сучасні потреби новітнього етапу відродження української державності, піднесення на новий рівень розвитку української національної ідентичності виявляють очевидну потребу осмислення попередніх етапів національного відродження, що забезпечить діалектичну єдність українського історичного процесу, сприятиме розумінню специфіки сучасних націє- та державотворчих процесів. У статті розглянуто науковий полілог української історіографії та українознавчих студій щодо осмислення категорії "українське національно-культурне відродження" у хронологічних межах другої половини ХІХ - першої третини ХХ століття. Авторка, на основі проблемного підходу, цивілізаційної і соціокультурної методології висвітлює аргументацію істориків щодо аналізу просторово-часових меж, складників, закономірностей і суперечностей розвитку національно-культурного відродження. Звернено увагу на дискусію вчених-істориків щодо хронології українського національно-культурного руху, прокоментовано аргументацію дослідників за розширення його верхньої межі до першої третини ХХ століття, що включає до цієї парадигми не лише Україну в імперську добу, але й культурний розвій у період національно-демократичної революції, а також добу українізації. Підкреслено, що діалектична природа та історіософія досліджуваної категорії виявляється у єдності мінорних і мажорних аспектів українського відродження, суперечностях щодо міри внеску у його розвиток інтелігенції та більшості населення українських земель, питанні про співіснування двох патріотизмів "малоросійського" та "великоросійського" тощо. Уточнено теоретичну та конкретно-історичну сутність поняття "українське національно-культурне відродження". Зазначено, що серед основних сфер його розвитку історики називають: націєтворчі процеси та ментальні трансформації української національної ідентичності, духовно-релігійне та церковне життя, державно-церковні та міжконфесійні взаємини, фольклор, розвиток національної освіти, просвітництва та педагогічної думки, становлення наукових досліджень, історіографічних та українознавчих студій, широкий літературний процес, розвиток мови, заснування періодичних видань, здобутки театрального, хореографічного та образотворчого мистецтва. Окреслено перспективи уточнення термінологічного апарату модерної історії України, визначено місце досліджуваного поняття у категоріальній сітці української національної історіографії.

Ключові слова: українське національно-культурне відродження; український національний рух; відродження; українська історіографія; категорія історіографії; державотворення; націєтворення; науково-історіографічна інтерпретація.

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Надійшла до редакції: 08.07.2019

Прийнята до друку: 29.07.2019