

POLISH STATE THEATER IN THE USSR IN THE 20 - 30 YEARS OF THE XX CENTURY

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Abstract: This article, based on archival sources, as well as Ukrainian and Polish studies examines the situation and development of the theater of Polish ethnic minority in the USSR in the 20 - 30 years of the XXth century. Author has analyzed Moscow's policy in relation to Polish culture. In the paper the activities of the Polish State Theatre are exposed, from the time of its occurrence and to close. The author has analyzed the features of cultural development of members of the Polish minority in the Soviet Ukraine. Author states, that despite the political engagement of the repertoire of activities of the Polish state theater, no doubt, it was important to the cultural life of not only the Polish ethnic minority Kyiv but also throughout Ukraine.

Keywords: Polish minority, USSR, theater, drama studio, politics

1. Introduction

In the interwar period in the territory of the USSR living representatives of various ethnic minorities: Polish, Jewish, Bulgarian, German and others. One of the most numerous ethnic minority republics was Polish, interest in the study of which is increasing.

Along with coverage of economic and socio-political situation of ethnic minorities in the USSR is necessary to study its culture.

2. Materials and Methods

National-cultural policy of the USSR and the peculiarities of the cultural centers of national minorities in Ukraine in 1920 - the first half of 1930 years were considered by many researchers. Activities senior government bodies of minority cultural development, patterns of this process within the whole Ukraine thoroughly investigated L. Yakubova [10]. History of Polish ethnic minority in Ukraine in the 20 - 30 years of the XX-th century highlighted in research T. Eremenko [4] I. Baluba [1] A. Kalakury [5] and others.

The aim of our study is to show the status and development of the theater of the Polish ethnic minority in the USSR in 1920 - early 1930 years of the XX century.

To achieve this goal the following methods were used: historical and comparative - the analysis of cultural characteristics of individual communities of the Polish minority; historical and systematic - to conceptualize national policy in general and in relation to Ukrainianization of the Polish ethnic minority in particular; problem-chronological - for structuring research; formal logic - when processing specific regulations and their provisions that regulate the legal status and cultural development of the Polish national minority; empirical analysis - to criticize, organize historical facts and events; historicism - let traced historically as the evolution of the Polish ethnic communities in general and specific components of their existence, namely cultural institutions; complexity - used for research and analysis of socio-economic and political factors that determine

the evolution of Ukrainianization and the Polish ethnic minority.

3. Results

Moscow's policy in relation to Polish culture by their appearance differed little from the relationship to other nationalities Ukraine had a double, and the aspirations - overall, chauvinistic character. Already the first steps of change in culture and education of the Polish minority party and state authorities stressed the priority goals and ideological leadership role of the Communist Party. As noted in one of the Volyn regional committee bureau solutions KP(b)U, "the Polish population can be sovietization features only on the basis of the understanding that the party not only helps their cultural development, but also takes over in this case [5, p. 201].

The official program of the Polish Soviet culture was simulated as follows: "The main source and base construction Polish proletarian culture (in the form of Polish and international socialist in content) to the USSR - a victorious socialist construction, which creates a basis for the Polish socialist culture, aiming its rays current borders of the Union". One of the ideologists of the Communist Party (Bolsheviks) E. Highlander emphasized that the USSR created Polish culture "should become a huge factor for revolutionary workers and peasants toiling modern fascist Poland" and proletarian culture Poles are part of Soviet culture [5, p. 203].

During the indigenization actively developing cultural centers in Polish, which, according to the 1926 year census, lived in Kiev 13 706 persons (2.7%).

Growth centers of cultural and educational level of the population of minorities became national theaters. They were given an important role in promoting the Soviet way of life.

Being artificially isolated from their historical homeland, Ukraine Polish population was forced to settle for those cultural and spiritual "benefits" that gave the Soviet

authorities, but also stretched to high (professional) culture: theater, music and science. Already in the second half of 1918 on the territory of Kyiv were two Polish theaters called Ryhlovskyj's theater and traveling theater, which were soon eliminated, and some actors returned to Poland. In 1919 it was re-launched Polish scene in Kyiv called "Studio" with the active participation of Stanislaw Wysotska. At the opening of the season was set "Liberation" by S. Wyspyanskyj and then "New Don Quixote" by A. Fredra. Already in October of that year, the theater has completed its work [12, p. 247].

Continued from the beginning of 1920 year young Polish theater in Kyiv, who put among other plays by M. Balutskyj "Big Fish" and "Mr. Attorney lawyer". Also that year, it changed its name to the first working Polish theater (str. Prorizna, 19), the head of which was Z. Viltkovskyj. Thanks to the Polish Office of Right Bank Ukraine in the theater was open house Polish workers, which were marginal reading magazines, thus creating a kind of object Polish cultural center. Theatre acted only in 1922 repatriation process in Poland caused a significant shortage of people working in the institutions of culture and education, causing disruption of it [12, p. 248].

The case against the next opening of the Polish theater in Kiev was raised in a letter to the Secretariat of the Central Committee of the Polish Office of the RCP(B) in Moscow on July 6, 1925 S. Budzynskyj, referring to B. Skarbek and Y. Teodor of the Bureau of the Central Committee of the Polish Communist Party (Bolshevik) in Kyiv, has informed the Polish initiative raised, asked about preparations for the activities of individuals and facilities, as well as a subvention of about 15 thousand rubles a year. Permanent Polish theater scene in Kyiv had to act in the summer and fall, and during the tour that would give performances in cities and villages of Ukraine, Belarus and Russia. It was also suggested that the proceedings of the Theatre didactic sessions, in order to prepare for the introduction of persons capable of dramatic circles, "developing among the masses of the Polish population of Soviet culture" [8].

Back in 1925 year raised the issue of opening in Kyiv Polish drama school, which began in 1926 under the direction of T. Deeva. Its composition was 25 people, including 13 workers, 12 intellectuals. In June 1927 the studio was reorganized in a traveling theater [8, p. 98], in 1929 it was named labor theater and is led by V. Vandurskyj. Only in 1930 the Polish theater acquired the status of the state, was seen as "further organizational development Lodz working theater", but has been criticized for being reprove national opportunist errors and praised the work of W. Vandurskyj. W. Vandurskyj stated that "the Polish audience is not interested in Soviet everyday life," and his statement this party press regarded as a call for "alienation of Russian culture".

October 10, 1926, due to lack of professional Polish actors, created with amateur members of the Polish Club Polish drama studio, which was located at the Polish workers' club named after Krolikovskyj.

Weak results of studies in the first year of its operation led to a change in leadership. New director was the "best"

communist Henry Poltur, which sent theater work in the mainstream propaganda class ideology and beliefs of the Polish population in incontestability of the socialist revolution in Poland.

The first three years of the studio very criticized by V. Vandurskyj, who later became director of the theater. In his view, it was "the birth of three years, which does not have any effect". Reasons for this, he saw that the leadership did not have the Drama Studio in Polish and directors - Russians, founded low qualifications and "usually results showed very neglected Speech and Language" [12, p. 248]. Vandurskyj expressed as political statements, writing about the wrong political education of the younger generation and "artists from grace", among which were shown "good rooting the philistine trends". It was found among them as malicious and antireligiosity attitude. According to him, he had had to start "a thorough cleaning and reform" Art moldy places" [12 p. 248 - 249].

In 1929, the Polish drama studio called Polprat (Polish Workshop Theatre). It kept the enthusiasm of the participants, in difficult living conditions for three years without having their own room, with frequent changes of artistic director. The government paid attention to this team when it was headed by Witold Vandurskyj [8]. As noted in the press, V. Vandurskyj "based his work on the opposition leaders and theater desks Polish party activists" relied "on the Polish audience, in fact, the fist and the petty bourgeoisie who question other people's socialist construction" because it was the Managers of "the most dangerous period" in the life of theater staff. Vandurskyj removed from the leadership of the Polish Workshop Theatre and declared combating "vandurivschyna". Based Polprat in September 1930 established the Polish State Theatre, ceremonial which officially opened March 3, 1931 premiere of "Gata" by Kobets. On this day, colleagues welcomed the Polish theater actors from Belarus, Kyiv Jewish theater, Ukrainian Ivan Franko Theatre [6].

The repertoire of Polish theater performances were J. Kowalski, Br. Jasinski, V. Vandurskyj and others. Three teams performed theater touring trips in residence Poles, especially in border areas, have been in Kamenetz-Podolsk, Proskuriv and later in Vinnitsa, Zhytomir, Berdichiv, Mogilev-Podolsk, Kharkov, and in 1934 - in Belarus and Moscow [Sierp. June 24, 1932]. Struggle for a new life were devoted to play "Huta" and "Bread". Directed by D. Szklarskyj included in the repertoire of "Le Bourgeois Gentilhomme" Jean Moliere, "Dictatorship" I. Mikitenko, "Mazepa" by J. Slovackyy and others.

On August 15, 1930 are as State Polish theater group traveled to five months of the year (which was due to the contract with the actors) as a mobile theater to the largest Polish workers' clubs in cities such as: Zhytomir, Odessa, Kharkov, Vinnitsa, Berdichev, Proskuriv and others. Also gave performances on the radio.

While around Vandurskyj growing range of his critics who attributed to him "nationalist" advantage of Polish art, emphasizing greater attention on the purity of language than the class content works grafting in an artificial way of Polish theatrical traditions of Soviet soil, etc. He actively defended,

but it is not spared from his removal as a director of the theater; was replaced Gordienko [12, p. 250].

Among the most important problems of Polish theater was the lack of qualified personnel acting that "at least on the scene" had Polish and lack of "ideological aged" repertoire. It should be noted that in the formation of a large theater methodological assistance and even gave the cast of Ukrainian theater Ivan Franko. In particular, setting performance by Kirshov "Bread" made a People's Artist of the Republic Gnat Yura [2].

Despite the official status of Polish theater, his room was extremely small, so they had a lot of touring, went to the Polish settlements in Ukraine and Belarus during sowing "campaigns" council elections. Constantly there were two brigades on service enterprises theater took patronage over the gun regiment. Already in the first month of the official of the theater gave 5 performances, made 38 free performances, including anti-religious themes. Separate Brigade, together with the newspaper "Soviet Tribune" prepared repertoire of "small forms" for trips to the area.

In 1932, the Polish State Theatre team has consisted of 93 people and this year gave 86 performances [3]. His repertoire was celebrated as a thematic diversity and multilingualism, set plays Polish, Ukrainian, Russian and Hebrew. Theater unfolded his job at a time when the newspapers are constantly criticized domestic and foreign policy "Nazi Poland". Then the "Proletarian Truth" wrote that "the building of Polish culture in the Soviet Union or in any way" on household chores "only Polish workers and professionals of Polish culture, it is a matter of all workers - Ukrainian, Russian, Jewish and others - it all farmers, all, in general, the worker intellectuals. " In 1933, the theater plays were "Zhech Public» by Bruno-Yasensky (against "Polish nationalist fascist bourgeoisie"), "Rabanne" by Vandursky (class struggle in Poland), "Storm Chornovodiv" by Kowalsky (class struggle against the kulaks in Polish village in Soviet Ukraine), "Street Joy" by Zahra (against the British proletariat). From the classics was "Undivine comedy" by Krasicki [11].

Tours of the theater successfully held in Ukraine, Belarus and Russia [4, p. 56].

The situation of Polish theater illustrates a document from the Central State Archive of Public Organizations of Ukraine:

Ukraine has a national Polish theater, which has all-Union significance. According to the director of the theater group of Polish theater staged in worse compared to other theaters of Kyiv, conditions in terms of supply. When traveling on a tour of the theater met only shocking attitude to a number of cities. Despite repeated instructions People's Commissariat of Education, Odessa flatly refused to accept the theater and only after persistent interference Kultpropu Central Committee, the theater was able to tour in Odessa. In Dnepropetrovsk by the total absence of popularizing the arrival of the theater and the audience, theater tours actually failed. In the village Kamenskoe theater, according to the administrator of the theater, not only met facilitate the contrary, the opposition came even issues such as putting up posters

on tour (fear of competition for opera, performed while in Kamenskoe). The staff of the Polish theater was not attached to Kamenskoe to the dining room. It took the intervention of the prosecutor to address this issue [7, p. 48].

However, the rise of the theater did not last long. In 1934 – 1935 years the Polish minority suffered significant repression. Simultaneously liquidated some educational and cultural institutions, including the Polish sector of Musical Theatre Institute named after Lysenko. Repression against the Poles continued in 1937 - 1938 years. In 1938, according to the decision of the Political Bureau of the Communist Party (Bolsheviks), National Polish theater ceased operations.

Sovietization of cultural and artistic life has gone so far that in Polish schools are not permitted activities of folk groups that maintain distributed Polish folk tradition. Krakow outfits, especially square caps that were strongly associated with Polish folk symbols and noble attire. Trying to such activities school chorus in Odessa at the turn of 1929/1930 was. Was banned and declared to the press through the District Office of Poland in Odessa as evidence parenting "in Polish chauvinistic spirit» [Sierp, 5 I, 1930]. Therefore, in Polish schools, who tried to sovietization at every turn, dominated artistic performances, mostly associated with the communist anniversaries and celebrations. In honor of the leaders of the revolution, Lenin and Stalin were read poems and songs were sung, conform to communist symbols and often pioneering outfit.

In 1936 the decision Polish bureau Communist Party (Bolsheviks) was founded in Kiev ensemble of folk song and dance Polish led by K. Rehamer and Polish choir in Zhytomyr [12, p. 251]. These ensembles were created during regular repressions against the Polish minority in Ukraine, where all existing by the time the Polish institutions subject to liquidation and the use of the Polish language became dangerous, should be seen as a political decision, which allowed the Bolsheviks from an external point of view and Promotion create the appearance of normality.

4. Conclusions

Despite the political engagement of the repertoire of activities of the Polish state theater, no doubt, was important to the cultural life of not only the Polish ethnic minority Kyiv but also throughout Ukraine. His performances are often "organized" visited the workers of different nationalities. On the "People's Choice conferences". There noted that even without knowing the Polish language they understand emotions and gestures to give great pleasure.

Thus, before the Poles USSR in the interwar period opens the chance to experience their national identity, to experience the joy of understanding of cultural and spiritual identity and rebirth. However, the application of so-called "indigenization" and then the "cultural revolution" slogan national in form and socialist in content culture became a political myth, tactical maneuver by which was carried purposeful Sovietization of the Polish population. The Poles also sought to develop national theater, but the lack of professional actors and uncontested state funding was not allowed to do this. State support only those theaters that were

carriers of the class of Soviet ideology. Otherwise they all were closed.

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