

ENGINEER WITH THE SOUL OF KOBZAR (HNAT KHOTKEVYCH)
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*Our song rightly took one of the first places on a world scale
and really reflected both the high morality of the people,
and the burden of all those regimes under which Ukraine lived
Hnat Khotkevych [1, 430]*

One of the characteristic features of Ukrainian culture is its ability to progress despite adverse circumstances or existential challenges. A vivid example of such a strategy is the life of Hnat Khotkevych, whose name bears the Ethnographic Museum «Slobozhans' Treasures» of NTU «KhPI».

Despite being born in a poor family in Kharkiv, several years before the Kharkiv Technological Institute (KhTI) was established, Hnat Martynovych Khotkevych received a musical education (played the violin, piano, sang) and graduated with honors from the Kharkiv Real School. This opens the doors of the technical faculty of KhTI for him.

Despite the fact that due to his active social activities, he was expelled from KhTI and expelled from the city for two years, he later defended his diploma and developed his own project of a diesel train. Despite the prohibitions of the Ukrainian language and, accordingly, Ukrainian-language education, book printing, theaters, songs, sermons, the press, etc., and despite his personal persecution (secret surveillance, arrests, the ban on living in Ukrainian provinces etc.), Khotkevych not only became the driving force of the development of Ukrainian culture, but also educated the next generation of Ukrainian artists. Having mastered playing the bandura virtuoso, improving the instrument itself, he spread his experience both in the form of concerts and in the form of textbooks with experimental teaching methods. He is a composer who organized conventions of kobzars and lyre players. His popularity as a Ukrainian writer is evidenced by the publication of his works in 8 volumes during his lifetime. Khotkevych - the founder of Ukrainian rural / workers' theaters, screenwriter, artist, author of scientific studies on ethnography, art history, literature and history. Despite the devastating criticism and banning of his works, despite oppression, false accusations of espionage, and, ultimately, despite his execution, the Soviet authorities rehabilitated Khotkevych long before the collapse of the USSR.

Born in the era of industrial revolution and national romanticism, Khotkevych was sensitive to the (universal) rhythm of machines as well as to the (nationally specific) sounds of music and words. The confident baritone of his surviving works reminds us of the power of memory that feeds the phoenix of Ukrainian culture.

References:

1. Хоткевич Г. М. Музичні інструменти українського народу. Друга редакція. Харків : Видавець Олександр Савчук, 2018. 2-ге вид., стер. С. 430.