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У збірнику висвітлюються актуальні питання теорії та історії української і світової культури, теоретичні та творчі проблеми розвитку мистецтва у сучасних умовах.

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ДИЗАЙН

АУДІОВІЗУАЛЬНЕ МИСТЕЦТВО

Traditional Non-Human Identity in Historical and Cultural Dynamics (Using the Example of Elven Identity)

Liudmyla Hots

PhD in Cultural Studies,
National Academy of Managerial Staff of Culture and Arts, Kyiv, Ukraine,
ORCID ID: 0000-0001-5832-2406, milahobotya93@gmail.com

The aim of the article is to conceptualise the self-definition type of "traditional other-than-human identities: mythological creatures" based on the material of elven identity. The research methodology within cultural studies is based on the principles of posthuman anthropology and studies of non-human identities in foreign humanities. *Results*. The transformation of perceptions about elves is considered and an analysis of elven identity among homo sapiens in the diachrony of culture is carried out. The features of its existence in premodern, modern, post-, and metamodern contexts are determined. The essence and reasons for the popularity of elven identity are revealed. The article's hypothesis is confirmed, suggesting that other-than-human identities among biological people manifest themselves throughout human history. A comprehensive solution to these issues constitutes the *scientific novelty* of the work. *Conclusions*. The conceptualisation of the notion of "traditional other-than-human identities: mythological creatures" in a wide diachronic dimension of cultural dynamics made it possible to take a holistic view of the phenomenon of non-human identity among people. The author of the article argues that non-human identities are often transgressive in nature and belong to cultural universals of humanity. Mythological identities are represented in traditional representations of archaic and premodern. In the era of modernity, non-human identities are somewhat marginalised within the culture. Post- and metamodern actualises premodern beliefs. Mythological non-human identities among people, along with traditional interpretations, acquire new interpretations. In particular, they begin to be interpreted as parts of an individual's psyche or as a result of a transhumanist transition to an alternative transhuman ideal.

Keywords: transhumanism; posthuman anthropology; other; otherkin; non-human; other-than-human identities; elven identity; frontier

For citation

Introduction

At the end of the 20th century, researchers' attention was drawn to the phenomenon of other-than-human or non-human identities. Currently, these identities are

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most noticeable within subcultures of Western countries, the United States, high-tech Asian countries, and various online communities. They can all be labelled under the umbrella term "otherkin" (English "other" + "kin"), which can be literally translated as "of another-kind" or "foreign". The phenomenon of non-human identities coincides with the active spread of transhumanism ideology. New, sometimes bizarre, values, meanings, thinking styles, and social orientations are emerging, necessitating a multifaceted cultural analysis of the issues related to hybrid identities.

The existence of non-human (other-than-human) identities among contemporary individuals often raises concerns among cultural researchers. Firstly, according to some scholars, the proliferation of non-human identities challenges traditional notions of human nature and dignity. If a person can disassociate from his humanity and relate himself to another species or being, then what remains of the uniqueness and value of the human experience? How can we define the boundaries between human and non-human, reality and fiction? What ethical and legal consequences might these forms of self-identification entail?

Another reason why non-human identities concern scholars is because they can be indicative of psychological or social issues. Some researchers believe that individuals who choose non-human identities may be suffering from personality disorders, dissociation, or depression. They might use these identities as a way to cope with trauma, loneliness, or social rejection. According to this perspective, individuals with non-human identities might require psychological assistance.

These proposed interpretations can be relevant in specific cases. However, they should not be absolutized. Let's pose a *research question*: Is the existence of non-human identities really an absolutely groundbreaking, anomalous, and dangerous phenomenon? Looking ahead, let's note that not all scholars consider it as such.

In this work, the author investigates the *hypothesis* that the phenomenon of non-human identities in people is not a unique contemporary phenomenon, but rather a persistent yet understudied factor that constantly influences cultural processes throughout human civilisation. As the researcher of religion S. Shea (2019) writes in her work: "...other-than-human identities have been inherent in human society for thousands of years" (p. 89). This researcher presents a series of compelling facts indicating that the presence of non-human identities within homo sapiens has a long history in different cultures and epochs.

The author primarily relies on foreign research results in the fields of cultural anthropology, religious studies, and sociology related to non-human identities. In particular, the author of the article draws upon the concepts of the following scholars: S. Hall, who developed the concept of cultural identity as unstable, changeable, and situational; B. Anderson, who introduced the idea of "imagined communities" and demonstrated how identities are formed through mass communication.

D. Haraway (1991), in her article *A Cyborg Manifesto*, proposed the concept of the cyborg as a "hybrid subject" that overcomes the human/animal, organic/inorganic, male/female dichotomies, combining human and non-human elements. The cyborg concept allows us to reconsider traditional notions of what it is to be human, and it can be used to explore or create new forms of identity that are not limited by binary categories of race or species. The aforementioned researchers laid the theoretical foundation for the study of non-human identities.

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The study of other-than-human identities of homo sapiens (also referred to as Non-Human Personhood, Otherkin) is a relatively new direction in the humanities. Foreign researchers in the fields of religion and cultural anthropology show significant interest in this issue. Among recent works, the following can be noted: A. Sadeleer (2016) addressed the issue of naming non-human identities and introduced the term "otherkin" to mark them. In recent decades, research has mainly focused on studying individual types of non-human identities, with a significant portion dedicated to zoomorphic and therianthropic (man-beast) identities. M. A. Davidsen (2017) examines the presence of elven identity in contemporary popular and magical-religious cultures. C. M. Cusack (2017) and S. Shea (2019) consider the issues of identity, spirituality, beliefs, and self-realisation in non-human communities and subcultures, particularly elven ones. However, there is currently a gap in comprehensive systematic research on this topic, and the issue of the typology of non-human identities remains unexplored.

Aim of the article

The aim of the article is to conceptualise the category of "traditional non-human identities: mythological beings" using the example of elven identity within the broader context of cultural dynamics (pre-modern, modern, post-, and metamodern). This statement of the issue is carried out for the first time, representing the novelty of the work. The research objectives include studying the transformations of ideas about elves and the development of elven identity in humans in cultural diachrony, as well as exploring the origins, essence, and reasons for the popularity of elven non-human identity, considered within the context of transhumanism.

Main research material

The Elven identity is one of the most popular contemporary non-human identities. The terms "elvenkind" and "elfinkin" are now used to refer to the identity of people who consider themselves elves. It's worth noting that characteristics of fairies (also "fay," "fae," "fey," "fair folk," or "faerie") and corresponding non-human identities are closely aligned with elves.

Let's consider the idea of elves in the context of the history of the emergence of elven identity in humans. Some of the first written mentions of elves appear in the collections of Old Norse myths by the Icelandic scholar and poet S. Sturluson, such as the *Prose Edda* (circa 1225) and the *Poetic Edda*, the manuscript of which dates back to the second half of the 13th century. These literary works establish a connection between elves and the Norse pantheon of gods. Old English evidence indicates that elves are related to the Irish áes síde — "the people of the mounds" or "the people of the Sidhe", which includes fairies and elves, Tuatha Dé Danann — an ancient people of gods and warriors.

People believed in elves as otherworldly beings who belonged to the other world, yet could physically manifest themselves in the material world and influence it. Elves were thought of as "fundamentally similar" to humans, even though they were consi-

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dered otherworldly (Shea, 2019, p. 13). It should be noted that the idea of such onto-logical duality is characteristic of various classes of spirits and deities in the cultures of different ethnic groups and eras. These beliefs are connected to the archaic idea of the transition between worlds — the human world and the spirit world, the elven world.

To clarify whether the thesis of a "flickering" frontier between the worlds of humans and gods and spirits is relevant in traditional culture, we will pose the question: Is the idea of the transition between different classes of beings reflected in traditional folklore about elves? Are cases of humans taking on an elven identity and vice versa being represented?

In the Eddas — a collection of Old Norse poems — there are no cases of the transformation of humans into elves or vice versa. However, in later folklore, there are legends about some people being able to communicate with elves, learn magic from them, and enter into family relationships. One well-known saga, recorded in the first half of the 13th century, is about the famous Icelandic poet and warrior Kormak Ogmundsson, who lived in the 10th century (Old Icelandic Kormáks saga). In some versions of this saga, Kormak had a child with an elf daughter named Steingerd (Killings, 1995). The saga showed the relationships between humans and elves as complex and contradictory. On the one hand, elves were considered powerful and potentially dangerous beings who could bless or curse humans depending on their mood and attitude. On the other hand, elves could marry humans and give them children who possessed superhuman abilities or beauty. This was the case with Kormak and Steingerd.

In Celtic myths, there are several instances where humans became síde (elves) or vice versa. For example, the Irish legend *The Wooing of Étaín* (Irish *Tochmarc Étaíne*) tells the story of how the beautiful mortal girl Étaín was reborn twice and became the wife of three different men: Ailill, the king of the Ulaid, then the elf Midir, the lord of the síde, and later Eochu Airem, the High King of Ireland, and again became the wife of the elf Midir, who led Étaín to his mounds.

In this legend, the relationships between humans and elves (síde) are also depicted as complex and contradictory. On one hand, elves are depicted as magicians who can interfere in the lives of humans by transforming them into different beings or stealing them to their mounds. On the other hand, humans can resist the influence of elves. The frontier between the worlds of humans and gods and spirits is "flickering": folk-loric heroes, like psychopomps or shamans, are capable of moving and living in both worlds (human and non-human). Eochu is a mortal man who enters into battle for his wife against a superhuman enemy. In the Irish tradition, humans can defeat even magician-gods with strength and magic. At the centre of the legend is Étaín, who serves as a link between the two worlds of the elves and humans. She not only moves from one world to another but also embodies the function of the goddess of Supreme Power, which gives the right to rule Ireland and is close to the goddesses of the Other world (Tigges, 2015).

The possibility of transitioning from one ontological status to another (human — elf/spirit, god) is reflected in the cycle of Celtic legends about Ossian — the legendary Celtic bard of the 3rd century. One of them tells that Ossian fell in love with the beautiful elf Niamh and went with her to the land of eternal youth Tir na nÓg (analogous to the Champs-Elysees), where he lived for three hundred years. When he returned to Ireland, he realised that all his friends had died, Christianity had replaced his old faith,

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and he himself had become old and blind, because in the world of humans, the inexorable laws of nature prevail (Rolleston, 1910).

In the Anglo-Scottish borderlands, there were ideas that elves (or fairies) lived in "elf hills" or "magic hills". There was a belief that they could take children and even adults and transport them to their own world (F. Doel & G. Doel, 2009). The interpenetration of the boundaries between the world of humans and elves (more broadly — spirits) is reflected in the ideas about the phenomenon of changeling, which occur in the folklore of Europe as a whole: spirits could steal a human child, leaving in its place a child of a spirit or an imitation of a child. A changeling could also be understood as a person with exceptional physical or psychological characteristics — both negative and positive. There are legends that some people were descendants of elves and possessed special abilities. For example, Halfdan the Black**,** the father of Harald Fairhair, the first king of Norway, was believed to be the son of an elf.

Let's make some generalisations. As we have demonstrated, the intersection of the frontier between the world of elves and humans is understood ambivalently — both as something that carries danger and as something that offers advantages and opens the path to a world of magic and super- (or trans-) human possibilities. The character and behaviour of elves are highly similar to humans. In legends, elves have complex relationships with humans. On one hand, they can be kind to those who respect them and don't break their laws. On the other hand, elves can be harsh and treacherous to those who offend them. They can also be jealous and envious of human beauty and happiness. Elves do not adhere to human norms and values; they follow their own logic and morality. Of course, in the mythology of different cultures, the perceptions of elves and their relationships with humans may vary somewhat: in some myths, elves are depicted as a separate people that cannot mix with humans. However, more often they are represented as beings who can take on human form and have children with humans. In some myths, humans can become elves or vice versa if they enter their realm or are exposed to their magic. It's worth noting that in traditional beliefs, the status of an elf (a non-human identity) can be transferred to humans through various means: a) through love and marriage relationships; b) by blood inheritance through children; c) through the transfer to the otherworldly topos; d) through magical influence. Therefore, as we have demonstrated, in traditional folklore, elves are understood as beings ontologically similar to humans, albeit surpassing them in abilities, and elves (as well as some other mythological beings, spirits, and gods) can be considered prototypes of contemporary notions of super- or transhumans.

Returning to the history of the development of traditional mythological non-human identities, it's worth noting that the 20th-century revival of belief in elves was partly initiated through pranks, hoaxes, and the influence of occultism. In 1917, there was an incident in England known as the "Cottingley Fairies photographs", which showed how strong faith in incarnated spirits was. Two cousins, E. Wright and F. Griffiths, claimed to have photographed fairies and gnomes near a stream in the village of Cottingley. The spiritualist writer A. Conan Doyle published these photographs in *The Strand Magazine* in 1920, interpreting them as clear and visible evidence of psychic phenomena. Public opinion was divided: some accepted the images as genuine, while others believed they were faked. In the early 1980s, the girls admitted that some of these photographs had indeed been faked.

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In the 1960s, the New Age movement emerged in the United States and the United Kingdom, which, by uniting various spiritual teachings and practices, became a fertile ground for the spread of non-human identities. During this period in Europe and America, there was an increase in neo-pagan movements focused on the study of Celtic and Germanic mythology, where tales of elves and other anthropomorphic spirits were of great importance. During this period, magical and religious movements based on folklore traditions and respect for nature, such as Wicca and Germanic neopaganism, came into existence.

Wicca originated in England and gained popularity in 1954. The Wiccan cult of the Triple Goddess was largely based on the book *The White Goddess: A Historical Grammar of Poetic Myth* by poet and writer Robert Graves (1948). Germanic neopaganism is also known as Heathenry or Heathenism, modern Germanic neopaganism, known as Ásatrú, which translates to "faith in the Æsir", is a collection of neopagan movements that emerged in the United States in the 1970s and is based on Scandinavian mythology and culture. Scholars of religion classify it as a reconstructionist form of contemporary paganism. Many members of these groups worship various mythological beings and identify themselves with them, including the Æsir (a group of deities in Norse mythology), Vanir, Valkyries, elves, dwarves, and others.

The synthesis of J. R. R. Tolkien's literary neo-mythology with New Age movements like Wicca and Germanic neopaganism led to both the revitalisation of traditional non-human identities and the creation of new classes of non-human identities such as "mythological beings — spirits, gods", based on the works of J. R. R. Tolkien as well as traditional folklore that inspired the writer.

Around 1970, during a spiritual session, a spirit purportedly informed a group of American magicians that someday they would be called the Elf Queen's Daughters. According to some sources, it was a joke, but the magicians took it partly seriously. M. A. Davidsen (2017) rightly points out that "they inspired other people to identify as elves, and these people continued to speculate about owning elven genes or elven souls. A movement of self-identified elves emerged" (p. 17).

In 1974, within the pagan and Wiccan communities, the organisation known as the Elf Queen's Daughters was founded. It was established by two sisters, Arwen Luthien Tinuviel and Eleanor Galadriel Lorien. They were inspired by the characters of the Lord of the Rings epic by J. R. R. Tolkien and referred to themselves as elves, wrote esoteric letters about elven wisdom and philosophy, and were actively engaged in missionary work, spreading the message of "the world of the fairies". Modern members of the group consider themselves spiritual descendants of the Elf Queen, who is a symbol of the elven people and their magic.

M. A. Davidsen (2017) notes that "the publication of *The Silmarillion* in 1977 cemented the foundation of the elven movement on Tolkien". The release of J. R. R. Tolkien's books *The Lord of the Rings* (1954–1955) and *The Silmarillion* (1977) inspired the creation of subcultures and non-traditional cults based on the writer's fantasy universe. In particular, Tolkien's books acquired a sacred status for Hippies. They formed the basis for weddings and other rituals, including recitations from the books. The effect was intensified by the use of hallucinogens (LSD) (p. 16).

Furthermore, in the development of mythological non-human identities, mass media such as cinema (for example, numerous film adaptations of Tolkien's works),

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the computer game industry, and the growth of virtual communities play significant roles. Modern representatives of non-human identities, including elven communities, are highly active on the Internet, have groups in social networks, blogs, and also publish books (Shea, 2019, p. 14). However, it's worth noting that various types of non-human identities can now emerge and exist more or less independently of specific subcultures or religious groups, creating what are known as "distributed networks".

It is interesting to consider how representatives of elven identity perceive their otherness. Let's examine the views of the modern community known as the Silver Elves, who consider themselves a part of the previously mentioned pagan community, the Elf Queen's Daughters, founded in 1975. The Silver Elves claim to be a special race — the first humans on Earth, the "second indigenous race," or Hyperboreans, with close ties to Lemuria and Atlantis (*Elves in Paradise*, n.d.). Belonging to this race can be interpreted both materialistically (when a person considers himself a physical being of a faerie) and metaphysically. It is argued that although there is a bloodline, one does not have to have a particular DNA structure to "be" an elf. The Silver Elves do not consider themselves a religious community, but they assert that they are representatives of a "shamanistic faith" that uses magic to change their lives and the world without worshiping, praying, or propitiating deities (Silver Elves, 2017). The Silver elves are characterised by messianism: they claim that their task is to help inspire the evolution of humanity for its own good and for the good of the planet that the Elves consider a potentially sacred place. Many Elves also feel eco-anxiety: they are concerned about the "life force" of nature and the planet.

As shown in M. A. Davidsen's (2017) research on elven identity, most representatives of cults related to J. R. R. Tolkien's world consider the storyline of his work to be fictional. However, they believe that some of the mythological beings described in his work exist in the real world and can communicate through ritual. A minority sees J. R. R. Tolkien's narratives in a mythohistorical mode, viewing the actions of non-human beings as real facts of the real world (p. 17).

The organisation most inspired by J. R. R. Tolkien's legendarium is the Tribunal of the Sidhe, a neopagan organisation founded in America in 1984. Members of this group claim to be changelings — elves or similar beings from the astral world who were mistakenly incarnated in human bodies. They also assert that "magical research" has established that Tolkien himself was a changeling, and his works tell the stories of changelings in mythic form (Davidsen, 2014, p. 216). Without the ability to examine all elven communities in detail within this article, it is worth noting that similar communities can be found worldwide.

Let's summarise the existence of the traditional non-human identity "Elven" in the context of cultural dynamics. As a result of the study, the author supports the viewpoint of researcher S. Shea (2019), who asserts that non-human identities have been inherent in various cultures from antiquity to the present (p. 89) and traditionally served specific roles and functions in society. In this regard, the author of this article makes the claim that non-human identities belong to cultural universals.

Based on the presented facts, the author's observations, and employing an inductive method of understanding, we can generalised and argue that the general patterns of the existence of elven non-human identity in the context of cultural dynamics, re-

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vealed in our research, can be extrapolated to the broader category we have identified, which we propose to call "traditional other-than-human identities: mythological creatures" (such as gods of upper and lower mythology, spirits, angelic or demonic creatures, fairies, elves, vampires, etc.).

In the archaic, pre-modern world, this category is widely represented by ideas about beings that seem to exist objectively and typically are subjects with a high degree of agency (endowed with individuality and will). According to traditional beliefs, these entities (much like humans) can transcend the boundaries of human/non-human, interact with each other, form symbiotic relationships (e.g., a person's controlled obsession with spirits among shamans and magicians from various cultures), and change their nature.

In modernist societies, these ideas seemed to be relegated to the margins of global cultural processes. However, they are re-emerging in contemporary times and are now understood in a more diverse manner, with a wide range of interpretations regarding the ontological nature of non-human identities.

Currently, the ideas of the archaic and pre-modern times are being updated and new interpretations are appearing: mythological creatures and non-human identities can now be understood as: 1) objectively existing subjects, 2) as parts of the human psyche, 3) as a result of a person's ability to change his nature, that is, in fact, to make a direct (metaphysical or physical) transhumanist transition to his ideal. This can occur through various cultural practices such as *identity* and image *construction* in the physical and virtual worlds, altering consciousness through psycho-techniques, meditation, magical practices, and the application of plastic surgery (with expectations of more radical methods of altering the physical body and appearance using high-tech, etc.). It's important to note that transhumanist intentions have always been inherent to humanity (Hots, 2022), but they have only recently been explicitly explored and conceptualised as a separate cultural phenomenon.

Table 1

Traditional other-than-human identities: mythological creatures*

Gods, spirits (elf, sid, etc.)	
Archaic	**Premodern**
Widely represented in traditional beliefs as *objectively existing* subjects with a high degree of agency (1). The frontier between the human and non-human world and status is *mobile and permeable*.	
Modern	
Mythological non-human identities are relegated to the margins of culture.	
Post- and metamodern	
The beliefs of archaic and premodern times are being revitalised. Mythological non-human identities are also beginning to be interpreted as: parts of the human psyche (2), the result of a person's ability to make a *transhumanist transition* to his ideal (3).	

* Developed by the author

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Conclusions

Let's summarise the origins, essence, and reasons for the popularity of the elven non-human identity. Using a religious studies approach, belief in elves can be considered as one of the forms of folkloric religiosity that is widespread in various regions of the world. The sources of belief in elves can be traced back to animism, ancient beliefs that attribute souls or spirits to all natural objects and phenomena. Animism can explain the emergence of belief in elves as a way to interact with invisible forces of nature and seek their favour or protection. The psychological approach tends to interpret belief in elves as an indication of escapist intentions. From a cultural perspective, non-human identities undoubtedly represent a form of self-realisation, creative self-expression, and the construction of one's individuality in the conditions of globalisation and standardisation of human life. People who identify as non-human may seek to create their unique lifestyle, subculture, and community based on their interests, beliefs, and fantasies.

It should be noted that a significant component of the appeal of the elven identity lies in the powerful mythological layer beneath the contemporary popular image of elves as cute little creatures. Within this mythological layer, elves are representatives of the high civilisation of anthropomorphic gods. Powerful gods and spirits, including elves, can represent idealised images and models of trans- or superhuman nature. The elf's image typically combines beauty, wisdom, harmony, and superhuman abilities. Image of the gods-spirits elves, which are "fundamentally similar" to humans yet simultaneously possess superhuman qualities, including ontological duality, the transgressive ability to cross the frontiers of different worlds, and the magical influence to alter human nature, thus bridging the gap between various classes of beings, can be implicitly interpreted as transhumanistic, conveying transhumanist ideals inherent to humans throughout different epochs.

The scientific novelty of the research lies in the conceptualisation of the self-identification type "traditional other-than-human identities: mythological creatures"; the transformation of perceptions of elven identity and the features of its existence in homo sapiens in the diachrony of culture (premodern, modern, post- and metamodern) are determined; the reasons for the popularity of the elven identity in connection with humanity's transhumanistic intentions are revealed.

The patterns presented in this article can be taken into account in further studies of the broad type of "traditional other-than-human identities". Innovative types of transhumanist identities (in particular, other-than-human and non-human) require careful examination, including the dynamics of their dissemination and the cultural ideals they manifest.

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Традиційна non-human ідентичність в історико-культурній динаміці (на прикладі ельфійської ідентичності)

Людмила Гоц

Кандидат культурології,

Національна академія керівних кадрів культури і мистецтв, Київ, Україна,

ORCID ID: 0000-0001-5832-2406, milahobotya93@gmail.com

Мета статті — на матеріалі ельфійської ідентичності концептуалізувати тип самовизначення «традиційні альтернативні людським ідентичності: міфологічні істоти». Методологія дослідження в рамках культурології базується на засадах постгуманістичної антропології та вивченнях non-human ідентичностей у закордонній гуманітаристиці. *Результати дослідження*. Розглянуто трансформацію уявлень про ельфів та проведено аналіз ельфійської ідентичності в homo sapiens у діахронії культури. Визначено специфіку її побутування в премодерні, модерні, пост- та метамодерні. Розкрито сутність та причини популярності ельфійської ідентичності. Підтверджено гіпотезу статті, згідно з якою альтернативні людським ідентичності у біологічних людей маніфестуються протягом усієї історії людства. Комплексне вирішення зазначених проблем становить *наукову*

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новизну роботи. *Висновки*. Концептуалізація поняття «традиційні альтернативні людським ідентичності: міфологічні істоти» у широкому діахронному вимірі культурної динаміки надала можливість цілісного погляду на феномен non-human ідентичності в людей. Автор висуває твердження, що non-human ідентичності часто є трансгресивними за своїм характером і належать до культурних універсалій людства. Міфологічні ідентичності представлені в традиційних уявленнях архаїки та премодерну. В епоху модерну не-людські ідентичності дещо витісняються на маргіналії культури. Пост- та метамодерн актуалізує премодерні уявлення. Міфологічні non-human ідентичності у людей, водночас із традиційними інтерпретаціями, набувають нових тлумачень. Зокрема, вони починають трактуватись як частини психіки індивідуума чи як результат здійснення трансгуманістичного переходу до альтернативного ідеалу транслюдини.

Ключові слова: трансгуманізм; постгуманістична антропологія; інший; азеркін; не-людина; альтернативні людським ідентичності; ельфійська ідентичність; фронтир

Book Museums of the Kingdom of Belgium as a Space of Socio-Cultural Communication

Olena Hryhorevska[1,2]

DSc in Social Communications, Senior Researcher,
[1]Borys Grinchenko Kyiv University, Kyiv, Ukraine,
[2]Visiting Researcher at the Solvay Faculty of the Free University of Brussels, Brussels, Belgium,
ORCID ID: 0000-0002-2099-0000, o.hryhorevska@kubg.edu.ua

The aim of the article is to analyse the features of the development of socio-cultural space of two well-known book museums in the Kingdom of Belgium: the Royal Library of Belgium and the Wittockiana Museum; to focus on the methods of promoting the collections that form the basis of the museum holdings, information services, and educational programmes. *Results.* The Royal Library of Belgium is defined as a unique high-tech socio-cultural space where the cultural life of medieval Europe is explored through images, histories, and characters from the Library of the Dukes of Burgundy. The analysis of the museum's website and blog materials leads to the conclusion that the national library takes its communication with user audiences very seriously. The Wittockiana is a museum of book art and bookbinding and an organiser of projects. The museum engages in diverse exhibitions, research, and educational activities. An interesting component of the museum's socio-cultural space is the bookbinding workshop, which serves as a basis for educational projects. *The scientific novelty* of the study is that for the first time in the Ukrainian scientific discourse, the development of the socio-cultural space of contemporary European museums is considered using the example of the book museums of the Kingdom of Belgium. *Conclusions.* The successful formation and development of the socio-cultural space of contemporary European book museums is largely the result of persistent and multifaceted research activities of such institutions. The Royal Library of Belgium is a vivid example of the development of the "media" concept of a museum as a socio-cultural institution. The museum's socio-communication space is developing in many areas, including the expert environment and public relations. The educational services of the Wittockiana Museum and the partner book workshop of the Royal Museum of Mariemont are considered as an experience worthy of in-depth study and implementation in Ukraine.

Keywords: book museum; culture; communication; educational services; Royal Library of Belgium; Wittockiana Book Museum

For citation

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Introduction

Many world-famous megacities "represent a single museum space" (Yakovets, 2014, p. 130). Brussels is one of the cities with a unique socio-cultural space. As the capital of the Kingdom of Belgium and the political capital of Europe, Brussels is rightfully known as a city of museums. The Royal Palace, the BELvue Museum, the Royal Museum of Fine Arts, the René Magritte Museum, the world-famous Musical Instruments Museum, the Parliamentarium, and many other institutions create a multicultural space in this city. They blend contemporary and historical European art, showcase careful preservation of national heritage, and demonstrate creativity in utilising the latest information technologies.

An extremely interesting component of this space is the book museums, particularly the Royal Library of Belgium (Bibliotheque royale de Belgique) and the Wittockiana Museum (Bibliotheca Wittockiana). The author had a unique opportunity to get acquainted with their exhibition and communication space during her stay in Belgium in 2022–2023 as a visiting researcher at the Free University of Brussels. Therefore, on one hand, this article is the result of continuing research into the digital projects of European libraries, archives, and museum institutions as media (Hryhorevska, 2022), as it involves the analysis and identification of features of media structures in the methods and forms of presentation, use, and popularisation of these museum collections. On the other hand, it introduces a new perspective on the communication activities of European book museums into Ukrainian socio-cultural discourse.

Recent research and publication analysis. The issue of analysing and predicting transformative changes in the development of socio-cultural spaces in cities, regions, individual countries, and the world as a whole remains extremely relevant. An important aspect of this process is the study of a cultural phenomenon such as the contemporary museum.

Among the vast array of scholarly works, we note the publications and thesis research of I. Yakovets (2014, 2018), S. Rudenko (2021), and S. Shemaiev (2016), which methodologically align with the author's scientific approaches.

In her thesis *Contemporary Art Museum as an Artistic Pattern: Essence, Functioning, Development*, I. Yakovets (2018) explores the phenomenon of the museum from the perspective of an independent entity in global and European culture, which needs to find a new paradigm of activity that would meet the needs of society and its development. Yakovets (2018) examines the art museum through the lens of a fractal approach and applies the main fractal features of socio-cultural systems, including systemic properties (the presence of similar structural elements, their integrity), purposefulness (the presence of common vectors, development programmes), hierarchical determination, repeatability (any subsystem in one way or another replicates the configuration of the whole system), availability of management, and openness (p. 370).

We also share the point of view of I. Yakovets (2014) regarding the influence of the dynamics of museum communication spaces on overall socio-cultural development. "In the contemporary socio-cultural situation, the development of the global museum business is significantly influenced by the dynamics of museum communication spaces, which include exhibition activities, mass media, local and global communication networks, and museum audiences" (p. 129).

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In S. Rudenko's (2021) thesis, *Socio-Cultural Purpose and Institutional Specificity of the Museum*, our attention is drawn to the author's perspective on the development of the "media" concept of the museum as a socio-cultural institution, the concept of virtual exhibitions, virtual museums, wiki-museums, etc. The researcher notes that "the concept of a wiki-museum involves the self-organisation of all interested parties to create new museum representations based on digital collections that are in open access" (p. 8). This concept follows the idea of "virtual museums," which has dominated socio-cultural and socio-communicative discourse since the beginning of the 21st century.

According to S. Shemaiev (2016), the interaction between libraries, museums, and archives is a social-communicative process with its peculiarities and should move to a new level of interaction — the level of convergence, the level of systemic collaboration between these institutions based on the convergence of their educational, scientific, and practical activities within the framework of the modern system of social communications (p. 6).

The article by M. Butyrina and V. Ryvlina (2021) presents contemporary methodological approaches to analysing the functioning and development of mediatised museums, including the Louvre (France), the British Museum (United Kingdom), and the National Museum of New Zealand. The researchers proposed a methodology for analysing the structure and content of museum websites to identify media features, which is aimed at evaluating the level of interactivity of the website, multi-aspect analysis of website sections and forms of communication with users (pp. 210–211). In the scope of this research, the author uses this methodology to analyse and assess the websites of the Royal Library of Belgium and the Wittockiana Museum.

O. Hryhorevska (2022) studied the development of media culture within the context of digital library, archival, and museum projects in European countries. The research focused on several groups of European projects, including international, national, and regional ones. However, the Belgian library and archive and museum projects were not previously studied or singled out.

In a collective publication by O. Vovk, V. Rizun, and A. Mamchur (2014), dedicated to the analysis of exhibition activities in the Netherlands and Belgium, it is noted that "one of the most effective ways to gain experience is through direct acquaintance with the main exposition, the concepts of exposition and exhibition activities, and museum-educational scenarios in Europe's leading natural history museums" (p. 217). It is this method of direct acquaintance that is used in the research.

Aim of the article

The aim of the article is to present the results of the analysis of the development of the socio-cultural communication space of two well-known book museums in the Kingdom of Belgium — the Royal Library of Belgium and the Wittockiana Museum; to focus on the methods of promoting the collections that form the basis of the museum holdings, information services, and educational programmes.

The research results were obtained using a socio-cultural approach in combination with systemic, socio-communicative, and informational approaches. The research

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methodology includes methods of systemic analysis, content analysis of scholarly publications and website resources of the institutions under study, generalization, etc.

Main research material

Two Belgian book museums, which differ in terms of scope, features of activity, and socio-cultural space, were chosen as the objects of the study. The first one is part of one of the leading cultural, scientific, and educational centres in the Kingdom of Belgium — the Royal Library (https://www.kbr.be/), while the second one is Wittockiana (https://wittockiana.org/), a unique museum of book arts and bookbinding, the holdings of which are based on a private bibliophile collection.

The Royal Library of Belgium (hereinafter referred to as KBR), also known as the Albertina, is the national scientific library of Belgium. The historical collections of KBR trace their origins back to the 15th century, and the library itself was established by a government decree in 1837. Its initial basis was the book collection of the Ghent bibliophile Charles Van Hulthem, which comprised 70,000 books. Today, KBR's holdings amount to approximately 5 million books. The special collection, which includes valuable and rare publications, contains 45,000 items, including 3,000 incunabula. Special attention should be paid to the digital library Belgica, which allows access to resources like the graphic works of Bruegel and digitised manuscripts from the library of the Dukes of Burgundy (213 documents). This particular collection forms the basis of KBR's museum collection.

The Museum of the Royal Library of Belgium is a unique space where research and education intersect. The museum's team invites visitors to explore medieval European cultural life through images, stories, and characters from the library of the Dukes of Burgundy. Visitors are offered three types of tours: profound (with detailed information about each exhibited document), overview tours with short but historically reliable information, and tours designed for a younger audience. The museum's exhibition space is very modern, technologically advanced, and allows you to immerse yourself in a research journey. The museum workers warn (and at the same time encourage) visitors that due to the special conditions for preserving manuscripts for the purpose of their protection, the exhibition changes every six months. As a result, from the end of May 2023, the museum displays a new collection of manuscripts, books, and engravings, with a focus on the works of Jacob van Maerlant and biblical books, narratives, and miniatures from the Middle Ages and the Renaissance era.

Detailed information about the "Rijmbijbel" (a rhymed adaptation of the Bible) written 750 years ago by Jacob van Maerlant in the Dutch vernacular is provided by the museum's blog. An extensive illustrated article explains that the origin of the copy preserved at KBR confirms it to be the oldest illustrated manuscript in the Dutch language that has been completely preserved (*The "Rijmbijbel" of Jacob*, n.d.). The complexity of the manuscript's restoration process and translation of texts by students of various educational institutions are revealed. The copy dates back to the last quarter of the 13th century. The manuscript is illustrated with 159 miniatures and 4 decorations in the margins. Certain images can be seen in the photos accompanying the article, but it is best to visit the exhibition and carefully examine the manuscript itself and the digitised pages of this unique work.

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An analysis of the materials from the museum's blog — 12 high-quality illustrated posts from March 2021 to May 2023 — leads to the conclusion that the national library takes its professional communication with its supporters and potential user audience very seriously. The museum's socio-communication strategy is implemented according to all marketing rules. The authors of the posts immerse readers in the world of unique works, where texts of medieval medicine and astronomy or 15th-century dance choreography are explored. Each time, the text becomes a little adventure in which purely scientific facts and research results (and sometimes even assumptions) stimulate the reader for further exploration, making him a participant in the mysterious action and immersing him in a special socio-cultural space.

As an example, let's consider a collection of manuscripts written on black parchment using silver and gold ink. We are talking about the "Basses danses" folios, which belonged to Margaret of Austria, the daughter of Mary of Burgundy and Maximilian of Austria. The manuscript includes descriptions of 58 dances accompanied by musical notations of their melodies and choreographic instructions. The manuscript was created around 1500 and is now known worldwide as one of the primary sources for studying the aristocratic dance style known as "basses danses" (low style), in which dancers moved gracefully across the floor and barely got off the ground (*Unseen: A "black" manuscript*, 2022). The article's text and illustrations are supplemented with a short video with expert comments and music of this dance style. It is like readers of the blog actually attended a medieval ball.

In our opinion, the KBR museum serves as a vivid example of the development of the "media" concept of a museum as a socio-cultural institution (Rudenko, 2021). Among other things, KBR offers the opportunity to combine museum visits with various activities in the socio-cultural space of the national library, including workshops on painting and calligraphy, concerts, and discussions. When planning their first visit, users have the opportunity to familiarise themselves with answers to the most common questions about the museum's work and visit rules. In general, the museum's news is available to KBR subscribers on various social media platforms, including Facebook (with the largest following of over 11,000 subscribers), Instagram (3,500 subscribers), LinkedIn, Twitter, YouTube, and TripAdvisor. Therefore, it can be stated that the combination of a well-thought-out socio-communication policy with a high-tech socio-cultural space is the best model for the development of a modern book museum.

The Wittockiana is a museum of book art and bookbinding named after its founder. The history of the museum's development can be found on the Wittockiana website (https://wittockiana.org/en/home-en/). The museum's collection consists of 3,000 books, each of which is unique. The founder of the collection, Michel Wittock, was a passionate bibliophile and during his lifetime, he amassed a significant collection of books, manuscripts, and autographs. The collection includes thousands of works of decorative bookbinding, book catalogues, and bibliographies, scientific monographs, as well as rare catalogues of private libraries published by the owners themselves, catalogues of famous auctions, antique and modern bookbinding manuals. Michel Wittock had a fascination with rare and beautiful books, so the selection criteria included both the large format of the book and the uniquely small font in which it was printed. Since 1983, the Wittokiana was opened to the public as a private library for bibliophile friends of its owner. And in 2010, the Wallonia-Brussels Federation recognised Wittokiana as

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a museum, allowing it to claim the status of a museum of book art and bookbinding in the Kingdom of Belgium and to organise relevant projects.

The museum conducts a diverse range of exhibitions, tours, research, and educational activities, the dynamics of which can be followed on the museum's website and its corresponding Instagram page (Wittockiana, n.d.).

Joint projects of the Wittokiana Museum with other cultural and educational institutions are extremely popular. As an example, we can mention the exhibition *Design-a-book. Recherches et Créations en Belgique* (12.02–30.04.2023) presented in collaboration with Atelier du Livre de Mariemont, the book workshop of the Royal Museum of Mariemont. The exhibition is dedicated to contemporary practices of book design in Belgium, and as its organisers note on the museum's Instagram page, "Guided by the same desire to study, transmit, and display books, these two institutions join forces to make creativity in this field visible" (Wittockiana, 2023). The examples of contemporary book art presented at the exhibition contribute to research and innovation, invite discussion on the transformation of the material carriers of the book itself, reading practices, writing, and more. In this case, the museum's partner was the book workshop of the Royal Museum of Mariemont (*Atelier du Livre*, 2023), whose creative and research projects deserve separate study, including projects like the "Art Residence". Within this project, every 2 years, the Royal Museum of Mariemont offers a selected artist artistic, financial, and technical support for a 15-day stay in Mariemont and the realisation of a certain artistic project. Applicants can be novice artists as well as experienced professionals, both Belgians and foreigners. In general, the workshop offers various internships, seminars, workshops, consultations, and extended training courses. Among the thematic areas for long-term courses and workshops in 2023–2024, "Narrative Illustration" is noted as the newest direction.

Research activities of the Wittokiana Museum have several vectors. The first direction deals with book-related aspects that are relevant to the material construction of the book, its internal characteristics, or define its originality and historical uniqueness as an edition; the study of the origins of books or the personalities of collectors that are significant for the history of the Belgian regions and European history in general. Experts study the process of collaboration between the author, graphic artist, publisher, and bookbinder. The second direction involves researching the process of collecting as a social and cultural practice. The Wittockiana initiated a series of scholarly seminars, which they and their partners position as "learning days" under the title "What Collecting Means" ("Ce que collectionner veut dire"). The goal of these events is to document the experience of collecting, which is essential for preserving cultural heritage, through discussions among scholars from the academic world, collectors, and other players in the museum world. As stated in the publication on the portal of the foundation for education and development in the field of art and culture collections, *Collectiana,* after the success of a first study day devoted to the themes of collecting, in 2020, Wittokiana returns with a new focus — "Collectors and Museums" (*Bibliotheca Wittockiana*, 2020). The third aspect that the Wittockiana team is studying is the exhibition book activity, its practical side, and the introduction of innovations. This direction is realised in collaboration with the research network RIMELL (Interdisciplinary Research on Museography and the Exhibition of Literature and Books). Therefore, the museum defines itself as a place for applied research on the subject of book exhibitions.

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The Wittockiana museum also has a separate area of work related to educational and practical activities — the bookbinding workshop. As members of the Wittokiana team note, "… the bookbinding Workshop created in Wittokiana complements the museum's dynamics, providing a daily impetus to creative bookbinding" (*Bookbinding and gilding*, n.d.). The educational activities of the museum are carried out through a series of specialised seminars and workshops that are united by a common theme, such as bookbinding and gilding courses. Classes are focused on different levels of training of visitors, with each instructor offering their own specific course focus. At the time of my direct acquaintance with the museum's activities in January 2023, the bookbinding workshop offered the opportunity to choose from among five experienced practitioner-teachers who are recognised experts in creating bibliophilic bookbindings for private collectors. It is also worth noting that almost all teachers are graduates of the institution of higher education in the field of visual arts La Cambre (http://www.lacambre.be/fr).

Through various practices, course participants discover the world of restoration and bookbinding tools, materials, and techniques while working on their own projects. Restoration of books, making book covers, cases, or containers designed for the protection or display of books are carried out within the framework of individual creative projects under the guidance of an instructor. Training takes place in small groups and is fee-based. The concise information about the courses presented on the museum's website does not allow us to assess the number of participants, but the museum's Instagram page offers promotional videos of bookbinding courses, showcasing the use of specialised equipment and bookbinding techniques. Additionally, fragments of workshops with different age groups, including children, can be seen. During school holidays, the museum also offers a special programme.

The socio-communication activities of the Wittokiana Museum also include the "Friends of the Museum" association. The museum is most active in communicating with its supporters on the social network Instagram — 81 posts, and 1237 page followers.

We did not aim to compare the activities and spaces of socio-cultural communication of the book museum of the Royal Library of Belgium and the Wittokiana Museum, as these institutions perform quite different tasks. Therefore, it is worth noting that in terms of interactivity and the quality of material presentation, the website of the Royal Library of Belgium deserves the highest praise, while the educational activities and the creation of a unique socio-cultural space with a clear focus, as demonstrated by the Wittokiana Museum, are worthy of in-depth study.

Conclusions

Every museum, especially a museum of books, is a special space where research and education intersect. It's a place where communication with society results in both new knowledge and emotions, aesthetic satisfaction, and immersion in processes of reflection and observation is no less important than the effective use of complex information technologies. The successful formation and development of the socio-cultural space of a modern European book museum is largely the result of persistent and multi-vector research activities of these institutions, as demonstrated by our

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research objects — the Museum of the Royal Library of Belgium and the unique Wittokiana Museum of Book Art and Bookbinding.

Both museums are actively developing their own socio-cultural communication spaces. The Museum of the Royal Library of Belgium is a vivid example of the development of the "media" concept of the museum as a socio-cultural institution, whose activities are based on scientific research and are linked to the overall development strategy of the national institution. The museum's socio-communication space is developing in many areas, encompassing both the expert environment and public relations. The active use of social media by the institution itself ensures the museum's active presence in the information space. It is well known that social media facilitate the exchange of ideas and opinions among all participants in the communication process — the public and the institution, between visitors and experts, and more. The experience of the Museum of the Royal Library of Belgium allows us to conclude that the combination of a well-thought-out socio-communicative policy with a high-tech socio-cultural space is the best model for the development of a contemporary book museum.

At the same time, the educational services provided by the Wittokiana Museum and the bookbinding workshop of the Royal Museum of Mariemont are considered by us as experiences worth further study and implementation in Ukraine. Despite its limited presence on social media and the conciseness of the institution's website, the museum performs a wide range of research, educational, and communication functions.

The scientific novelty of the study is that for the first time in the Ukrainian socio-cultural discourse, the communication activity of a contemporary European museum is considered using the example of the book museums of the Kingdom of Belgium.

The perspective for further research includes studying the offerings of educational services of European museums, which thus expand their influence on the potential user audience. Additionally, various partnership projects of art museums with other institutions of the cultural sector, such as other museums, archives, libraries, and civil organisations, which also play a significant role in preserving and popularising cultural heritage, deserve separate attention.

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Музеї книги Королівства Бельгія як простір соціокультурної комунікації

Олена Григоревська[1,2]

Доктор наук із соціальних комунікацій, старший науковий співробітник,
[1]Київський університет імені Бориса Грінченка, Київ, Україна,
[2]Дослідник-візитер факультету Солвей Вільного університету Брюсселю, Брюссель, Бельгія,
ORCID ID: 0000-0002-2099-0000, o.hryhorevska@kubg.edu.ua

Мета статті — проаналізувати особливості розвитку соціокультурного простору двох відомих музеїв книги Королівства Бельгія: музею Королівської бібліотеки Бельгії та музею Віттокіана (Wittockiana); акцентувати увагу на методах популяризації колекцій, які лежать в основі цих музейних зібрань, інформаційних сервісах та освітніх послугах.

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Результати дослідження. Музей Королівської бібліотеки Бельгії визначається як особливий високотехнологічний соціокультурний простір, де відбувається дослідження середньовічного культурного життя Європи через зображення, історії та персонажів з бібліотеки герцогів Бургундських. Аналіз матеріалів музейного сайту та блогу дозволяє дійти висновку, що національна бібліотека дуже відповідально ставиться до комунікації з аудиторією користувачів. Віттокіана — музей книжкового мистецтва та палітурної справи й організатор проєктів. Музей здійснює різноманітну виставково-експозиційну, дослідницьку та освітню діяльність. Цікавим складником соціокультурного простору музею є палітурна майстерня, на базі якої розвиваються освітні проєкти. *Наукова новизна* дослідження полягає в тому, що вперше в українському науковому дискурсі розвиток соціокультурного простору сучасного європейського музею розглядається на прикладі музеїв книги Королівства Бельгія. *Висновки.* Успішне формування та розвиток соціокультурного простору сучасного європейського музею книги значною мірою є результатом наполегливої та багатовекторної дослідницької діяльності таких установ. Музей Королівської бібліотеки Бельгії є яскравим прикладом розвитку «медійної» концепції музею як соціокультурної інституції. Соціокультурна комунікація музею розвивається у багатьох напрямах — це й експертне середовище, і зв'язки з громадськістю. Освітні послуги музею Віттокіана та партнерської книжкової майстерні Королівського музею Марімонта розглядаються як досвід, вартий поглибленого вивчення та впровадження на теренах України.

Ключові слова: музей книги; культура; комунікація; освітні послуги; Королівська бібліотека Бельгії; музей книги «Віттокіана»

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Anglo-American Fan Studies and Their Impact on the Development of Popular Culture in the Twenty-First Century

Inna Hurova

PhD in History, Associate Professor,
National Pedagogical Drahomanov University, Kyiv, Ukraine,
ORCID ID: 0000-0002-9709-7405, innagurova14@gmail.com

The aim of the article is to reveal the main stages of the research of fans in fan studies discourse and analyse the evolution of fan culture development that took place in the 21st century. *Results*. The article demonstrates that a separate scientific direction is dedicated to the study of fan communities in the Anglo-American academic environment — fan studies, which went through three distinct periods in their development: deviation, resistance (20th century), and mainstream (21st century). In the cultural aspect, the concepts of "fanatic/fanaticism" and "fan/fandom" are distinguished. It is shown that Anglo-American fan studies define fan culture as an expressive lifestyle of fans of a certain cultural phenomenon or of a bearer of a certain cultural tradition, and in the last two decades, the fan studies direction, where fan culture is connected with fandom, has been intensively developing. It is stated that fandom is a self-organised community built around shared pleasure from a certain product of cultural industries in the digital media environment, and a fan is considered as a person who invests his time, energy, and money in interaction with a media product that is the object of his interests. *The scientific novelty* consists in determining the methodological status of the concept of "fan culture", revealing the role of fan communities in the creation of popular culture in the 21st century. *Conclusions*. Fans began to play an active role in the processes of cultural creation, thanks to their creative work, there was a transition from passive consumption of mass culture products to active production of works of popular culture. Fan culture as a special community and environment of joint creative work among fans of literary works, television series, comics, and computer games, blurs the difference between consumption and production, becoming a vivid phenomenon of popular culture.

Keywords: fan studies; Anglo-American fan studies; fan culture; fandom; fans; fanfiction; participation culture; popular culture

For citation

Introduction

Well-known critics of industrial society, representatives of the Frankfurt Scientific School, Max Horkheimer and Theodor Adorno in their work *The Dialectics of Enlighten-*

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ment formulated the understanding of mass culture (which is currently criticised by many contemporary researchers) that it, being by its very nature a "cultural industry", does not take into account the opinion of the audience, but is used by a passive mass who seek only entertainment and thoughtless consumption. But since the 1980s, when, due to a change in the sociocultural paradigm, the postmodern scientific discourse shifted attention to the idea of the convergence of elite and mass cultures, the theory of popular culture began to be developed as a new paradigm of cultural development that has a separate meaning.

Unlike mass culture, popular culture is focused on creating a form that meets the needs of a person and is able not only to actualise the traditional meanings of culture, updating them but also to adapt to understanding complex scientific worldview paradigms of modern existence (Boiko, 2015). Popular culture contains a value universum that is in demand in today's information and intellectual age. The significant potential of popular culture, in particular television, was discovered by scientists of British and American cultural studies, and its active research began. It was found that the consumer of a cultural product is not a frivolous listener or viewer, but independently determines what to listen to or watch and is able to understand when he is being manipulated. So, the representative of the American direction of cultural studies, John Fiske, one of the first researchers of the TV phenomenon, refused to consider consumers of popular culture as exclusively passive consumers. He argued that they are active subjects who are able to distinguish the quality of popular cultural products and consume them reflexively (Fiske, 1987). Moreover, consumers themselves choose the products offered by cultural industries and creatively improve or transform them. It can be argued that some of those who are active but at the same time creative consumers of mass culture are fans. The study of their cultural practices has led to the emergence of an interdisciplinary direction *Fan Studies*, which examines, in particular, the issues of cultural consumption and production; the comparison of subculture and dominant culture; the identity, ethics, and gender of fans; the mutual influence of fan culture and mass/popular culture, and so on.

Recent research and publications analysis. Despite the active growth of fan communities in the world over the past decades, in the academic environment, fan culture has not been the object of in-depth research for a long time, often the lack of research interest in fans was explained by their alleged cultural marginality. In this regard, until recently, most of the theoretical works in this area were written by the representatives of fan communities themselves — acafans (according to Henry Jenkins, people belonging to both the academic environment and the world of fans). In the early 1990s, the main part of the theoretical work on the understanding of the activities of fan communities and the fan subculture was formed, which gave a new impetus to the scientific direction — fan studies. The issues of fan practices, the development of fandoms, fans, and fan culture were considered by foreign researchers — John Fiske (1987, 1992) Henry Jenkins (1992, 2006a, 2006b, 2019), Matthew Hills (2002, 2017), Katherine Larsen and Lynn Zubernis (2012), Adrienne Evans and Mafalda Stasi (2014). Piotr Siuda periodised fan studios and outlined their main features (Siuda, 2010). In 2020, an international scientific journal dedicated to research on cultural transformation timed a separate issue of the analysis of fan studio methodology (Largent et al., 2020). In the Ukrainian academic space, the issues of fan culture are just beginning to be explored. Until recent-

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ly, the term "fan" was used with negative connotations, and fan cultural practices are still not in the focus of attention of Ukrainian scholars and are on the periphery of cultural research. So far, there have only been studies in the field of journalism and social communications dedicated to highlighting the role of fan communities in the media space. Thus, Tetiana Krainikova, Eduard Krainikov, and Tetiana Yezhyzhanska (2021) defined online fanaticism as the dominant model of media behaviour of Ukrainian youth. Oksana Hudoshnyk and Valeriia Yarovkina (2021) studied fan behaviour from a "media-centric" point of view.

Aim of the article

The aim of the article is to reveal the main stages of the research of fans in fan studies discourse, to analyse the evolution of fan culture development that took place in the 21ˢᵗ century. The following issues need to be addressed to reveal the topic: to demonstrate the main stages of fan research in the discourse of fan studies, to clarify the definition of "fan culture", and to highlight the main cultural practices of Ukrainian fan communities.

Main research material

An important condition for cultural research of fan culture is to distinguish between the concepts of "fanatic/fanaticism" and "fan/fandom". Thus, in sociological, political, and religious discourse, the phenomenon of passionate admiration was often considered from the point of view of fanaticism, that is, a destructive attachment to a particular subject (Pavlenko, 2008). As noted by the researchers of the media behaviour of Ukrainian youth, fanaticism is "a lexeme that describes a wide range of phenomena and correlates not with the word "fanatic" but "fan" (Krainikova et al., 2021, p. 35). That is, fanaticism has the connotation of obsessive, reckless, or religiously devoted, it is a phenomenon of excessive obsession with the object of one's interests. A fan is understood as a person who invests his time, energy, and own funds in interaction with the object of his interests.

"Fandom — passionate attachment, enthusiasm for a certain object (sports team, rock star, book series, etc.), ultimate devotion of the corresponding audience. Enthusiastic like-minded people, worshipping a person, group or cause, usually unite in certain communities, for example, in fan clubs, observe rituals, coordinate their actions" (Krainikova, 2019).

Fans have gained a deep knowledge of the product they admire because of its constant consumption. A fan is:

> Someone who, for example, reads a favourite text not once, twice, or three times, but several dozen times or more, obtaining pleasure from something that does not seem extraordinary to others (i.e., they could be fans of certain details or particular characters in a story). A fan also strives to intensify his/her pleasure by creating amateur productions; he/she is often not only a consumer but also an author of texts based on the original. (Siuda, 2010, p. 87)

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Thus, a fan is a devoted admirer of a certain cultural phenomenon who invests his time and resources in it and enjoys it. Fans are special recipients of popular culture, above all, a unique audience of various media that creatively consumes their content.

The interdisciplinary direction of fan studies is the result of research on fan activity in the Anglo-American academic environment. The Polish culturologist Piotr Siuda identified its three main research waves, set their chronological limits, and gave characteristics to each of them (Siuda, 2010). He called the first one a wave of deviation, the second — a wave of resistance, and the third — a mainstream wave, noting that the last two do not have a clear demarcation and can intersect. The wave of deviation began in the United States during the discussion of football fans' behaviour (the 20s-30s of the 20th century) and was the longest, lasting until the early 1990s. It was characterised as the deviant behaviour of good citizens who have a seemingly unhealthy passion for the subject of their interests. In the 50s and 70s, there was an increase in negative reviews about fans in connection with Elvis Presley's fans, when isolated facts about some fans of the "king of rock and roll" were made public, who collected strange, from a layman's point of view, things of their idol, for example, T-shirts with sweat or his nails, etc.

The year 1992 is believed to be the beginning of the second period of fan studies, which Piotr Siuda called the resistance wave, as this was then its key works were created. In this period, researchers no longer considered fans either pathological personalities or victims of manipulation by cultural industries but paid attention to that side of their activities, which reveals the essence of fans as active and creative people who are not subject to the selfish intentions of producers and as members of communities that resist producers who forcibly impose products of mass culture on consumers. It should be noted that the beginning of the second wave was partly a result of the fact that many researchers representing this movement were also active fans and members of various fan communities. Engaged in academic activities as much as in their fan communities, these researchers believed that fans should be allowed to speak for themselves. Henry Jenkins, the author of many works on the study of fan communities, was a fan of *Star Trek*, *Tulloch*, and *Doctor Who*. He also proposed the term "aca-fan", which is someone who writes both as an academic and as a fan (Siuda, 2010, p. 93). Even in fan studios, the boundaries between theory and practice are increasingly blurring. Previously, researchers had theorised what fans did and why they did it, yet fan voices were often absent from the discussion, and this theory seemed to bear less and less resemblance to what fans were actually doing online, at fan gatherings, and on fan pilgrimages. Researchers described an increase in fan-producer interaction, but often without access to producers themselves. All this is changing, not only are fans interacting with producers, but academics are as well (Larsen & Zubernis, 2012).

The third wave is tentatively called the "mainstream wave" by Piotr Siuda, that is, the main, mass, popular trend of interest in fan culture. He connects its beginning with 2006 because it was then that Henry Jenkins' work, *Convergence culture*, was published, in which the author analyses in detail the cultural practices of fans in new media working with the global Internet and compares them with the old ones, where users consume content passively (primarily TV). This wave was notable for the fact that the producers no longer forced fans to take certain actions and did not pressure them to implement their proposals. Today, producers listen to the audience's opinion,

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recognise fans as mainstream, and regard them as their priority audience. Now the interests of fans, as active consumers of mass culture, are valued and considered as markers of the entire consumer audience.

Based on the periodisation of Piotr Siuda, we will analyse the evolution, formation, and development of fan culture from the point of view of its impact on the creation of popular culture. We understand popular culture as a type of culture that is created in daily life practices by consumers of cultural products by giving these products their own senses and meanings (Hurova, 2022).

The idea that fans are not passive consumers, but consume mass culture meaningfully, was defended by representatives of the Birmingham Centre for Cultural Research, which is known in our country as a research direction of cultural studies. The early works by representatives of this direction on the analysis of subcultural groups focused on their ability to deny and question the prevailing ideologies (e.g., resistance through ritual, resistance through style), as Dick Hebdige (1979) argued. The shift from passive consumption to active use of media texts in the analysis of popular culture was largely influenced by the work of Stuart Hall, whose 1980 essay examined the role of an active audience in the consumption of media texts. This approach undoubtedly contradicted previous concepts that criticised pop culture. Tony Jefferson, Paul Willis, and John Clarke also disagreed with the concept of consumers as passive recipients, because the audience is conscious and uses the media for their purposes. They resist the official ideology and rethink the content broadcast by industry producers (Hall & Jefferson, 2006).

Among the works in which fans are analysed as members of communities that have created their own culture, the following can be distinguished: *Enterprising Women: Television Fandom and the Creation of Popular Myth* by Camille Bacon-Smith (1991), *The Adoring Audience* by Lisa Lewis (1992), and the work by John Fiske (1992).

In his scholarly work *Textual Poachers. Televisions Fans and Participatory Culture*, Henry Jenkins explores the culture of the fan television community. The author shows that it was created from the content offered in official media, when fans modified this content the way they wanted: creating fan art, inventing amateur costumes of their favourite TV characters, collecting and exchanging the corresponding wrappers. Thanks to this, fans became active participants in the (over)production of cultural goods and contributed to the development of popular culture (Jenkins, 1992).

The analysis of video games, popular cinema, television, comics, and new media literacy allowed Henry Jenkins to formulate the concept of "participatory culture", which is important for the theory of popular culture. A participatory culture means that all interested users can participate in the production and distribution of content based on iconic works of mass culture. A participatory culture is a culture "in which fans and other consumers are invited to actively participate in the creation and circulation of new content" (Jenkins, 2006b, p. 118). Summarising the challenges of the third wave and drawing on the work of Henry Jenkins of this period, we can distinguish the leading idea of participatory culture: the world is moving away from a state where one only produces, and the majority only consumes; meanings are co-created in new media.

Until recently, there was no definition of fan culture in the Ukrainian scientific discourse, and those that have already appeared are far from providing an exhaustive description. Thus, Tetiana Krainikova connected fan culture with a cult (worship),

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while not noting its essential features that would help distinguish fan culture from others: "Following the cult is formed into *fan culture*, which is an indicator of local and/or national moods" (Krainikova, 2019).

Anglo-American fan studies use the definition proposed by Henry Jenkins: "Fan culture is a culture of fans and admirers that exists at the expense of informal economic means, based on borrowings from commercial culture" (Jenkins, 2006b, p. 43). The researcher also identified five dimensions of fan media culture. First of all, it involves creating a common worldview: viewers, many times watching their favourite programmes, increasingly master the narratives of their favourite shows or TV shows. Secondly, fan culture encourages a certain activity of the viewer, because fans are "viewers who enter into a dialogue with television directors and producers who defend their right to form their own point of view and express their opinion on the production of their favourite programmes" (Jenkins, 1992, p. 284). Third, fans are a unique community that offers an interpretive cultural function. Being interested in the internal consistency of certain components of the proposed media content or the features of text detail, fans are inventive and subjective critics of certain episodes. Fourth, fan culture is also a specific tradition of cultural production: fans, whether artists, musicians, writers, or video makers, create works that reflect the peculiar interests of the fan community. Henry Jenkins (1992) sees this as a positive phenomenon: "Their works use the source material of commercial culture, but use it as a basis for creating modern popular culture" (p. 285). And fifth, fans proclaim an alternative society, which Jenkins considered a "utopian community" at the beginning of his research career.

However, the contemporary Anglo-American discourse is currently faced with the issue of being able to provide a stable and adequate definition of fan culture, at a time when it is constantly changing (Evans & Stasi, 2014). Matthew Hills (2017) noted that attempts to define fan culture lead to a potentially fatal error because they assume that by fixing individual elements, the object of study can be clearly distinguished. Instead, the author suggests using the broad concept of "fan worlds", which will allow us to rethink fan culture as a phenomenon of the world that is indefinite within its limits, which manifests itself through the continuous "formation of a network of networks". The researcher believes that it is worth moving away from exclusively empirical research within the fan community, taking as a basis the fact that this cultural space has unclear boundaries, is open, and is not isolated from other parts of society. This interpretation expresses the postmodern essence of culture proposed by G. Deleuze and F. Guattari with its rhizome symbol, all points of which are interconnected and, at the same time, have a connection with the environment. "Moving from fan culture to fan world means considering how contemporary fandom is reflexively mobilised using the principle of counterfactuality" (Hills, 2017, p. 876).

In the last two decades, the direction of fan studies, where fan culture is connected with fandom, has been intensively developing (Click & Scott, 2018; Gray et al., 2017; Li, 2020). A fandom is a self-organised community built around a shared enjoyment of an aspect of popular culture, such as a book, movie, TV show, band, sports team, etc., during which there is an exchange of impressions, assessments, emotions, understanding, that is, giving cultural products their own meanings, during which a new meaning is created. M. Hills (2017) defines fandom not as a monolithic single culture, but as "a network of networks, or a loose affiliation of sub-subcultures, all specialising

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in different modes of fan activity" (p. 860). One of the reasons is that a person can be a member of not one, but several different fandoms.

J. Fiske (1992), analysing the influence of fandoms on the development of popular culture, distinguishes three levels of fandom productivity: the level of semiotic productivity, where the consumption of mass culture entails "the making of meanings of social identity and of social experience from the semiotic resources of the cultural commodity" (p. 37); the second is the level of enunciative productivity, which assumes that the values formed at the first level, "are shared within a face-to-face or oral culture", which takes a public form. This level involves sharing experience, assimilating, and developing a particular subcultural style; the third is the level of textual productivity — "fans produce and circulate among themselves texts which are often crafted with production values as high as any in the official culture" (Fiske, 1992, p. 39).

Therefore, fandom brings together fans of mass culture products who, by consuming TV series, movies, comics, books, creative work of celebrities in any field (actors, singers, athletes), games (of any type), fans of various media products, produce works of popular culture. Thus, fans create amateur films based on popular films or best-selling books. Fan art, which is the creation by fans of a certain work of illustrations, drawings, collages, handmade, etc., originated in the visual arts. As a kind of performance, cosplay (from English "costume play") emerged, the essence of which is to wear a costume to represent a favourite character during fan meetings.

The satisfaction of fan interests, which is carried out with the help of new technologies, has led to the appearance of digital age fandoms, and media fandoms. Opportunities for active participation were provided to fans by the Web 2.0 network service, which appeared in the 2000s and turned the Internet space into a place of exchange of works, a forum, a market for ideas, viewpoints, or content (Hurova, 2020). The main changes are the visual expression of fan culture. The global network is a new, extremely effective channel for the distribution of amateur cultural products. Amateurs have been making home videos for several decades, and now these films are becoming known to many (Jenkins, 2006b). Thus, fans have become the pioneers of new technologies and are now the most active segment of the media audience, which refuses passive consumption and defends its right to be a full-fledged participant in cultural events.

Compared to "pre-digital" communities, media fandoms are larger and their manifestations are more diverse and vivid, and they do not require geographical localisation. Members of such communities, as a rule, belong to the digital generation (digital natives), for whom mastering new technologies is not a problem, and the presence of any gadget, the Internet, and available software allows a fan to feel involved in a global fan community regardless of the direct (offline) contact with like-minded people. Fans of fashion products of mass culture have unlimited opportunities to discuss subtext, carefully analyse individual dialogues or episodes, record their own audio tracks and share all this online. Thanks to the possibilities of the World Wide Web, one's own cultural product is involved in the process of co-creation. M. McLuhan's term "global village" aptly illustrates the phenomenon of fan culture in the internet space.

One of the most famous types of online creative work is fanfiction, a term derived from the English language. The original meaning of this term is "prose reproduction of plots and characters borrowed from the mass media" (Jenkins, 2006a, p. 49). Now,

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fanfiction is an amateur work based on popular original works of literature, cinematic art (movies, TV series, anime, etc.), comics (in particular — manga), as well as video games written by fans for fans within a certain fandom. In the Ukrainian internet space, there is a special fanfiction site in Ukrainian (https://fanfic.com.ua/forum/) with about 25,000 registered members who have posted more than 8,500 fanfictions and more than 6,500 comments. Among them, there are fandoms of world-famous TV series, for example, the fanfiction *School of Witchcraft and Wizardry in Ukraine* based on the novel about Harry Potter (J. K. Rowling), as well as a recognised among young people fandom of the first Ukrainian teenage television series *School*(#School)/2018 (directed by Iryna Lytvynenko, Serhii Tolkushkin, and Serhii Umanets), etc. Each site has a special hierarchy of values and perception stereotypes and the product of online creative work is not a single text of one of thousands of authors but an endless chain of remarks generated by a certain text. The dissolution of a single work in the textual environment clearly demonstrates the situation described by R. Barthes as "the death of the author" and "the birth of a co-author".

Another example of fans' amateur creative work is the production of game modifications ("mods"), which modify the design tools of computer games to create their amateur versions. Mods (short for "modification") are additions written by interested players that give the computer game new features or expand the plot. For example, a large number of mods have been written for the S.T.A.L.K.E.R. game series developed by the Ukrainian company GSC Game World (Serhii Hryhorovych, CEO), which takes place in the virtual exclusion zone of the former Chornobyl nuclear power plant. Some modifications of S.T.A.L.K.E.R. bring completely new storylines to the game, with new tasks and hours of gameplay, new locations, and other changes. The game series has spawned many other related products, including a GSC-licensed clothing line, comic books, an official magazine, and a series of books that complement and develop the game's storyline. The series included both stories and novels by professional authors, as well as stories by ordinary game fans, and novice writers who were selected for publication in various competitions. A special website was opened for the book series — *S.T.A.L.K.E.R. Literary portal*.

Fans creatively modify cultural products offered by popular culture and distribute them. They are united by a sense of satisfaction from the opportunity to create their product no worse than a professional, a sense of self-importance in the process of communication, as well as a sense of involvement with producers of mass culture products (directors, film actors, show stars). For this, they are willing to invest their time and acquired skills in creating their own cultural product. The corresponding term "gift economy" appeared as a model for describing free cooperation, creative production, and distribution of fan products. In this case, it is an example of a participatory culture (Jenkins, 2006a, 2006b, 2019).

Conclusions

Fan studies, a separate direction focused on the study of fan communities in the Anglo-American academic environment, has three distinct development periods: deviation, resistance, and mainstream. Fans — are dedicated admirers of a particular cul-

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tural phenomenon who invest their time and resources in it and enjoy it, which distinguishes them from fanatics who are intrusively, recklessly, or excessively obsessed with the object of their interest. Fans are members of communities that have created their fan culture in the process of consuming mass media products. Anglo-American fan studies define fan culture as an expressive lifestyle of fans of a certain cultural phenomenon or of a bearer of a certain cultural tradition, and in the last two decades, the fan studies direction, where fan culture is connected with fandom, has been intensively developing. A fandom is a self-organised community built around shared pleasure from a certain product of mass culture, during which the interpretation and creation of own meanings take place, and therefore a new meaning is created. Fan culture as a special community and environment of joint creative work among fans of literary works, television series, comics, and computer games, blurs the difference between consumption and production, becoming a vivid phenomenon of popular culture. Fans began to play an active role in the processes of cultural creation, thanks to their creative work, there was a transition from passive consumption of mass culture products to active production of works of popular culture.

Prospects for further research on the topic may be related to the analysis of fan practices (fan art, fanvid) in the media environment, as well as to the participatory culture.

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Англо-американські фан-студії та їх вплив на розвиток популярної культури у XXI столітті

Інна Гурова

Кандидатка історичних наук, доцентка,
Український державний університет імені Михайла Драгоманова, Київ, Україна,
ORCID ID: 0000-0002-9709-7405, innagurova14@gmail.com

Мета статті — розкрити основні етапи дослідження фанатів у дискурсі фан-студій (Fan Studies), проаналізувати еволюцію розвитку фанатської культури, яка відбулась у XXI ст. *Результати дослідження.* Встановлено, що вивченню фанатських спільнот в англо-американському академічному середовищі присвячено окремий науковий напрям — фанатські студії (Fan Studies), які пройшли у своєму розвитку три виразні періоди: девіації, опору (XX ст.) та мейнстриму (XXI ст.). У культурологічному аспекті здійснено розмежування понять «фанатик/фанатизм» та «фанат/фанатство». Показано, що в англо-американських фанатських студіях фанатська культура визначається як виразний спосіб життя шанувальників певного культурного феномену чи носія певної культурної традиції, а в останні два десятиріччя інтенсивно розвивається той напрям Fan Studies, де фанатська культура пов'язується з фандомом. Визначено, що фандом — це самоорганізована спільнота, побудована навколо отримання сумісного задоволення від певного продукту культурних індустрій в умовах цифрового медіасередовища, а фанат — це людина, яка вкладає свій час, енергію, кошти у взаємодію з медіапродуктом, що є об'єктом його зацікавлень. *Наукова новизна* полягає у визначенні методологічного статусу поняття «фанатська культура», розкритті ролі фанатських спільнот у творенні популярної культури у XXI ст. *Висновки.* Фанати стали відігравати активну роль у процесах культуротворення. Саме завдяки їхній творчості відбувся перехід від пасивного споживання продуктів маскульту до активного виробництва творів популярної культури. Фанатська культура, як особлива спільнота та середовище сумісної творчості серед шанувальників літературних творів, телесеріалів, коміксів і комп'ютерних ігор, долає розбіжності між споживанням і виробництвом, стає яскравим феноменом сучасної популярної культури.

Ключові слова: фан-студії (Fan Studies); англо-американські фанатські студії; фанатська культура (фан-культура); фандом; фанати; фанфік; культура співучасті; популярна культура

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Cyberpunk as a Metacultural Movement: Philosophical-Cultural Analysis

Valerii Kushnarov

PhD in Cultural Studies, Associate Professor,
Kyiv National University of Culture and Arts, Kyiv, Ukraine,
ORCID ID: 0000-0003-3037-1841, vkusnarov@ukr.net

The aim of the article is to analyse the phenomenon of modern mass culture and during this analysis find out its ontological status including scientism-technological imperatives of cyberculture and ideas of transhumanism. *Results*. Cyberpunk is an interesting, functional and new (in comparison with classical examples) form of mass culture, cultural-ideological movement, and sphere of translation and the intersection of protest ideas and meanings, due to its genre and sectoral pluralism (science fiction, film industry, music, design, video games, fashion, ideology, etc.), and also logics of technodeterminism, is still an important factor of transformation cultural-art space in the 21st century. *Scientific novelty*. In the article, for the first time, realised the philosophical-cultural analysis of cyberpunk including its peculiarities as a literary genre, phenomenon of mass culture and aesthetics. *Conclusions.* It is proved that cyberpunk appeared as a genre of science fiction literature in the 1960s-1970s and then later through conceptualisation of ideas in the 80s and agreeing of transcendental impulses counterculture of the 60s with computerisation and the specifics of technological evolution in the 90s, has evolved to the level of a metacultural movement. As the latter, it encompasses the literary genre, the film and fashion industry, architecture and graphic design (with a special aesthetic), technoanthropology, futurology and identity theory, and ideological discourse. It is confirmed that thanks to protest as a manifestation of freedom, the actualisation of the problem of corporeality, and dystopian high-tech projections, with the help of postmodern relativism and poststructuralist rhizomorphism, cyberpunk annihilates modern cultural narratives, thus creating many risks, including the potential formation of pathological forms of identification, declarative asociality, and cyber-prosthetics, which often develop into horrific manifestations of dehumanisation.

Keywords: cyberpunk; cyberculture; cyberpunk aesthetics; science fiction; mass culture; counterculture; dystopia; net libertarianism

Introduction

The acceleration of technological progress and the unbridled thirst of the world's leading countries to take leading positions in the sphere of information and commu-

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nication technologies and nanotechnology in the post-industrial world have led to the fact that the oriented picture of reality has virtually eliminated the human being as a carrier of certain spontaneous actions and activities that are not caused by causal or dynamic laws. This is how technoculture emerged with a new ontological level of consciousness, activity, and communication, and transhumanism as an aspiration, value, and ideology gained a "second wind" as the reality of an individual devoid of internal metaphysical motivation. The ideas of a virtual network environment and the realisation of cosmic dreams, the thirst for the transhuman (the human desire to transcend one's own being) in contemporary mass culture were embodied in the constitution of cyberspace or in the emergence of cyberculture, of which cyberpunk is an integral part.

Recent research and publications analysis. Firstly, the term "cyberpunk" appeared as the name of the novel by the American science fiction writer Bruce Bethke, written in 1980 and published in *The Amazing Stories* in 1983 (Bethke, 1997). After that, it was picked up and popularised by the editor of Isaac Asimov's science fiction magazine Gardner Dozois in his editorials (Cruz, 2014, p. 30, p. 32; Lavigne, 2013, p. 9). The sources of cyberpunk connect with the science fiction movement "New Wave" of the 1960s-1970s (J. G. Ballard, J. Brunner, Ph. K. Dick, H. Ellison, Ph. J. Farmer, M. Moorcock, R. Zelazny), first comics on this topic (*Judge Dredd*, published in 1977), and also with the powerful debut novel by William Gibson *Neuromancer* after appearing of which in 1984 cyberpunk was formed as a genre and in this status influenced on the early hacker culture and punk subculture (Kietzman, 2013).

Also, in this genre worked such famous authors as Frank Miller, Bruce Sterling, and Rudy Rucker. In Japan from the adaptation of the serial *Akira* and later its adaptation to anime cyberpunk by Katsuhiro Otomo in 1982, appeared as a separate subgenre of the last one. If it is speaking about famous films in the genre of cyberpunk of the 1980–1990s, it is necessary to remember films by Ridley Scott *Blade Runner*, Philip K. Dick *Do Androids Dream of Electric Sheep?*, the first TV serial by Max Headroom in 1987 about futuristic dystopia (Hague & Lavery, 2002, p. 68), and also the film *Johnny Mnemonic* (1995), *Judge Dredd* (1995), *New Rose Hotel* (1998) and *The Matrix trilogy* (1999–2003).

If we talk about works dedicated to understanding the phenomenon of cyberpunk in culture, there are a lot of them, but special attention should be paid to the *Hacker Manifesto* by L. Blankenship (Marsh, 2013), investigations by McCaffery (1991), L. Person (1999), D. Cavallaro (2000), E. James and F. Mendlesohn (2003), C. Lavigne (2013), G. Murphy and L. Schmeink (2017), D. Harvey (2018), D. B. Shaw (2019), A. McFarlane, G. J. Murphy and L. Schmeink (2020), P. R. Allison (2020), H. Li (2022), M. Yin (2023), etc. New cyberpunk media *Dredd* (2012), *Blade Runner 2049* (2017); *Upgrade* (2018); TV series *Altered Carbon* (2018); *Alita: Battle Angel* (2019); video games *Final Fantasy VII* (2020) and *Cyberpunk 2077* (2020) and others, and their influence on the modern cultural-art practices and society today also are actively studied by the foreign researchers and media experts (Žižek, 2021; Sun & Zhou, 2021).

Unfortunately, Ukrainian authors still have not undertaken systematical research on the issue of cyberpunk and the few available research (Shcheglova, 2008; Hlinka & Havrylenko, 2016) do not provide a comprehensive picture of the cultural, artistic, and genre specifics and aesthetic foundations of cyberpunk, which makes this research relevant.

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Aim of the article

The aim of this article is a profound understanding of cyberpunk as a metacultural movement, disclosure of conditions as a phenomenon of mass culture, and explication of a special cyber aesthetics connected with this occurrence on the modern stage.

Main research material

Trying to define the ethos of classic cyberpunk as a literary genre, L. Person describes its characters by pointing to their marginality and alienated solitude in a post-industrial dystopian future, where invasive body modifications and computerised information play a pivotal role (Person, 1999). Most of the plots are based on the conflict between hackers, artificial intelligence, and megacorporations in the near future Earth, where the atmosphere resembles that of noir cinema utilising techniques from the literary detective genre (Gillis, 2005, p. 75). In Nader Elhefnawy's book *After the New Wave. Science Fiction Today*, science fiction writer C.W. Jeter describes the "cyberpunk" trend as postmodern "gonzo-historical" literature (Elhefnawy, 2015).

Over time, according to some researchers (Brooks, 2014, p. 164; Murphy & Schmeink, 2017, pp. 30–31), cyberpunk, considering the limited number of authors, underwent a metamorphosis, specifically transitioning into a more general cultural formation and evolving into science fiction. Thus, in the English-language article "Cyberpunk" on Wikipedia, we find this interpretation of this phenomenon: "Cyberpunk is a subgenre of science fiction in a dystopian futuristic setting that tends to focus on a "combination of lowlife and high tech", featuring futuristic technological and scientific advances, such as artificial intelligence and cyberware, juxtaposed with societal collapse, dystopia or decay" ("Cyberpunk", 2023).

It should be pointed out that the science fiction of cyberpunk has influenced the formation of two subcultures. Firstly, the psychedelic counterculture of the Grateful Dead in the 1990s and the Cyberdelic counterculture, which appeared in close association with the Internet, reconciled the transcendental impulses of the 1960s counterculture with the information of the 1990s (Dery, 1996), and its supporters referred to themselves as "cyberpunks", consciously combining drugs, psychedelic art, and cyberculture technologies (T. Leary, M. Frauenfelder, R. U. Sirius). And, secondly, the fashion dance subculture Cybergoth which mixes cyberpunk fiction with gothic and rave. It is interesting, that for example, cyberpunk fashion denies rave influences on cybergoths are inspired by post- apocalyptic motifs tactical uniforms and high-tech sportswear. It brings to the appearance of such styles in the fashion industry as "tech wear", "goth ninja" or "tech ninja".

The focus of cyberpunk on a youth subculture with a strong oppositional protest charge, given the atmosphere of an Americanised metropolis, presents a common plot integral of cyberpunk works in a special semiotic space that includes two components: low living standards (sexual exploitation or sexual revolution, class uprising, drug use and culture, criticism against corporate corruption, slums, gang warfare, criminality, anarchy) and high technologies (transhumanism, hacker culture, artificial intelligence, hyper-futuristic cityscapes and other technological developments in for example archi-

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tecture, weapons, and gadgets). Particularly noteworthy is the inconsistency between, on the one hand, the clear and strong declaration of the motives of freedom and the values of justice, and, on the other hand, their counterproductive realisation. This is because the hero of the cyberpunk novel (not a hero in the usual positive sense), with his hypertrophied individuality and antisociality, falls out of any stable cultural matrix that cultivates conventional ideal goals. In the classical sense of the word, culture is actually presented in such works as a dead space, thus giving way to technoculture that replaces the structures of subjectivity and intersubjective communication (the field of the transcendental), where the "cyber" sphere shapes an ontologically new or post-ontological state of the individual and society as a whole (Cavallaro, 2000; Mul, 2010). In this condition, the cyberpunk hero has no intention, and indeed no sense, of saving the world, restoring justice, opening people's eyes, etc.: he simply defends his own path and choice, where he asserts the absurdity and sham of the state of affairs through protest. The declarative asociality and non-ideological nature of this science fiction, as well as such futuristic derivatives as "biopunk", "mythpunk", "steampunk", "postcyberpunk" and "nanopunk".

Though, as we go out of measures of science fiction in the wider cultural field not everything is so clear in terms of non-ideology, as evidenced by the famous "A Declaration of the Independence of Cyberspace" (1996) by John Perry Barlow. It keeps the items of the ideology of network libertarianism, where the key idea is to limit state interference in the circulation of information flows to the maximum extent possible. The Declaration was a protest reaction to the adoption of the Telecommunications Act (1996 Act) in the United States, which imposed responsibility for incorrect and indecent statements on the Internet. It marked the first attempt by the government to take control of the Internet, aiming to curb anarchy and arbitrariness in the cyberspace. The key ideas and principles of network libertarianism include individualism, which positions the individual as an intangible object; support for freedom of speech and information; rejection of intellectual property rights; techno-determinism; and self-governance based on ethical norms rather than legal ones (Barlow, 1996). In general, there are various comments on this issue: some authors note the influence of cyber-libertarianism on the nature, dynamics, and features of ideological construction in the context of the structural transformation of the modern world and the intensification of global political underground activities, while others believe that being inspired by poststructuralist rhizomorphism and postmodern relativism, this kind of libertarianism transforms into a trap of total devaluation and, as a consequence, lays the foundation for the potential emergence of pathological forms of identification (Morrison, 2009; Tomain, 2022).

Paragraph 16 of *A Cyberpunk Manifesto* states the following: "The Cyberpunk is no literature genre anymore, not even an ordinary subculture. The Cyberpunk is a standalone new culture, offspring of the new age. A culture that unites our common interests and views…" (Kirtchev, 1997). For the authors of this manifesto, it was important to note that this is not a subculture, but a separate self-sufficient culture, where one of the key issues is the problem of corporeality. Ensuring the effect of reality (if a person can perceive a non-physical environment) in the context of the functioning of the virtual reality system entails changes in existential and ontological structures. Since the highest intellectual and spiritual activity is phenomenologically reduced to lower forms of perception that function in a complex way, the constitution of bodily experience should become part of the projective space of imagination. This leads to the extremely

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fantastic conclusion that the line between imagination and reality is blurred, as actuality (situationality and corporeality) becomes a project in the virtual reality system. Cyberpunk focuses on the creation of means for cyber prosthetics of human abilities, emotions, and actions within the general continuum of symbolisation of the technosphere and mass culture, relying on the achievements of digital technologies and expressing a marginal protest against the domination of the technosphere in its alienated form.

Including this, what can we say about cyberpunk aesthetics? Thinking over this question, without doubt, the first that comes to mind is Berlin Sony Centre (from March 2023 the official name is Centre am Potsdamer Platz) is the famous group of buildings on Potsdam square in Berlin district of Tiergarten which was designed by the architect Helmut Jahn. In general, cyberpunk aesthetics has been formed by the audio-visual industry (films, serials, video games, etc.) and today it inspires architects, visual creators and modern designers (such as Shutterstock and Behance to supervise the collections of cyberpunk). As you can see, the entire structure of the Berlin Sony Centre is "imbued" with the aesthetics of cyberpunk, where the most striking component is neon lights (Breitfeld, 2021), and the complex itself was once called "a vision of a cyberpunk, corporate urban future" (Suzuki & Dressel, 2003, p. 332). The city of Kowloon in Hong Kong, destroyed in 1994, is often cited as an example of a cyberpunk/dystopian slum (Mead, 2014).

By the way, the most popular colours of cyberpunk include neon green, electric blue, and bright pink. They easily can be involved in photo sessions, and also can be used in clothes and requisites. Colour gels are often used to make the atmosphere and also change the photos' colours with the help of Photoshop or another program for editing. If there is an issue with selecting a palette, the young creators usually draw inspiration from films or illustrations (Mireles, 2021).

Wendy Zhou (2022), while studying the features of cyberpunk aesthetics highlights the following components: colour palette, environment, fashion, clothing, and graphical interface. In her opinion, if one pays attention to the philosophical aspects and concept of worldview, then its cyberpunk aesthetics can connect with the aesthetics of neo-noir. We try to show these peculiarities in the given below table (see Table 1):

Table 1

Elements of cyberpunk aesthetics

Environmental Setting	Megacities and skyscrapers
	Crowds with lots of people
	Sexually-explicit elements (sex-workers and sex-related advertisements)
	Huge holograms projected in the air; Lots of lit-up advertisement
	Slums and homes made of containers
	Used and dirty-looking small apartments or luxury minimalistic interiors
	Night and evening time
	Rain
	Fog or mist
	Lots of telephone lines or wires hanging haphazardly Industrial settings and wastelands
	Buildings under construction

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Visual Colour Palette	Neon lights in bright blue, pink, purple, yellow, and green
	Gradients of blue to punk, red to green, red to blue and similar ones
	A dark background
	A very minimalistic light background
Clothing & Fashion / Look	Cybernetic implats and prosthetics
	Neutral and often dark-coloured clothing. Monochromatic.
	Wearables (high-fidelity and high-tech headphones, glasses, shoes, and protective gear)
	Embedded technology in clothing pieces
	Bright-coloured hair (red, blue, pink, green)
	Women who dress in sexually-explicit ways
	Men with military/authoritarian clothing pieces
	Punk fashion
	Leather, denim, biker, flight jackets
	Long coats
	Welding goggles, aviator sunglasses
	Combat boots

Conclusions

Thus, cyberpunk is an interesting, functional, and new (compared to classical examples) form of mass culture, a metacultural movement and a sphere of transmission and intersection of protest ideas and meanings, which, despite its genre and branch pluralism (science fiction, film industry, music, design, video games, fashion, ideology, etc.) attracts more and more attention of scientists, whereas the question of the degree of its further influence and implementation in masses remains open. Numerous researchers and experts agree that it is impossible to imagine cyberculture without cyberpunk with its meaningful and valuable content, which leaves an imprint on the consciousness and behaviour of modern people. Moreover, modern China is to some extent the first state in the world, a vivid example of the realisation of cyberpunk, which shows the reality of the dystopian ideas of Asian fiction writers. Cyberpunk is a completely controversial, non-systemic, as well as influential phenomenon in modern mass culture, which played its role (thanks to protest, actualisation of corporeality problem, and dystopian high-tech projections) during the transition from traditional communities based on territorial proximity of individuals and collectivism to network individualism, formulated on the basis of interests closeness and activity goals.

Among the promising directions of further research, it is worth emphasising the importance of a more in-depth and comprehensive study of the cyberpunk impact in certain creative industries (architecture, fashion industry, graphic design, music, etc.) and subcultures (countercultures), revealing its cultural potential, as well as its significance for such spheres of culture as economy and politics at the modern stage. The issue of the cyberpunk novel and its linguistic and stylistic features remains poorly

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disclosed in the Ukrainian literary discourse, actually the same as the aesthetics of cyberpunk await a thorough philosophical and cultural comprehension.

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Кіберпанк як метакультурний рух: філософсько-культурологічний аналіз

Валерій Кушнарьов

Кандидат культурології, доцент,
Київський національний університет культури і мистецтв, Київ, Україна,
ORCID ID: 0000-0003-3037-1841, vkusnarov@ukr.net

Мета статті — проаналізувати кіберпанк як феномен сучасної масової культури, з'ясувати його онтологічний статус, враховуючи сцієнтично-технологічні імперативи кіберкультури та ідеї трансгуманізму. *Результати дослідження.* Кіберпанк — цікава, функціональна та нова (у порівнянні з класичними зразками) форма масової культури, культурно-ідеологічний рух і сфера трансляції та перетину протестних ідей та сенсів, що, зважаючи на свій жанровий та галузевий плюралізм (наукова фантастика, кіноіндустрія, музика, дизайн, відеоігри, мода, ідеологія та ін.), а також логіку технодетермінізму, залишається важливим чинником трансформації культурно-мистецького простору в XXI ст. *Наукова новизна.* У статті вперше здійснено філософсько-культурологічний аналіз кіберпанку з урахуванням його особливостей як літературного жанру, феномену масової культури й естетики. *Висновки.* Доведено, що кіберпанк виник як жанр фантастичної літератури в 60–70-х рр. XX ст., а згодом, через концептуалізацію ідеї у 80-х рр. та узгодження трансцендентальних поривів контркультури 60-х з комп'ютеризацією й специфікою техноеволюції у 90-х рр., еволюціонував до рівня метакультурного руху. Він охоплює літературний жанр, кіно- та фешн-індустрію, архітектуру та графічний дизайн (з особливою естетикою), техноантропологію, футурологію та теорію ідентичності, ідеологічний дискурс. Стверджується, що завдяки протесту як маніфестації свободи, актуалізації проблеми тілесності та антиутопічним високотехнологічним проєкціям, не без допомоги постмодерністського релятивізму та постструктуралістського ризоморфізму, кіберпанк анігілює модерні культурні наративи, створюючи у такий спосіб чимало ризиків, серед яких потенційне формування патологічних форм ідентифікації, декларативна асоціальність і кіберпротезування, які часто переростають у жахливі прояви дегуманізації.

Ключові слова: кіберпанк; кіберкультура; естетика кіберпанку; наукова фантастика; масова культура; контркультура; антиутопія; мережеве лібертаріанство

Ancient Egypt Hieroglyphs — Contemporary Reading for Fresh Ideas in Art

Wiesna Mond-Kozlowska

PhD,
Polish Society of Anthropology of Dance, Cracow/Niepolomice, Poland,
ORCID ID: 0000-0002-7236-8977, wiesnamond7@gmail.com

The aim of this article is to rationalise emotional, intellectual and aesthetic impact of Egyptian hieroglyphs through their examination with the research tools of the aesthetics as an academic discipline and its related sciences. Their evocative power made them possess the property of life, resulting in attributing the ancient Egyptian writing with the power of storing a universal sagacity. The latter is suggested as both a rationale and an outcome of every creative process to which the art of hieroglyphs seems to invite. *Results*. Nevertheless, through taking a down-to-earth stand for a methodological choice we aim to be reconnected with techniques of making a single hieroglyph and getting insight into conceptual principles of tying them in rows of a text that generate intentional ancient meaning to be decoded and delighted through present day lens. *Scientific novelty.* The study tries to establish a new both bond and relationship between the signifier and the signified to allow contemporary reading of the ancient signs that could bridge modern man with their Ancient Egypt ancestors. Following Ferdinand de Saussure's exposition of the semiotic nature of the symbolisation process it opens an investigation into ways the modern mind can bear new meaning that will substitute the extinct signified in relation to the compelling ancient signifier a single hieroglyph is. *Conclusions.* Adhering to a formal scrutiny of the outer form of an ideogram in the first place, we intend to both challenge and inform contemporary art with strongly symbolic nature of ancient Egypt thought and spirituality that yielded those polysemous signs created with extremely sublime logic of artistic wisdom and craft. A nonrandom and revealing interchange between logics and aesthetics suggests the given art form can bring to light some strict and invariant rational laws that constituted it.

Keywords: hieroglyphs; artistic properties; aesthetic experience; living cultural heritage; correspondence of arts

For citation

Introduction

motto:
I have seen Horus as helmsman, with Thoth and Maat beside him, I have taken hold of the bow-warp of the Night-bark and the stern-warp of the Day-bark. May he grant that

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I see the sun-disk and behold the moon unceasingly every day, may my soul go forth to travel every place which it desires; may my name be called out, may it be found at the board of offerings.[1]

The Ancient Egypt hieroglyphs, belonging to the Hamitic-Semitic or Afro-Asiatic family of languages, depict unnumbered phenomena of life and picturise a rich cultural content of the magnificent civilisation that yielded it. Ancient Egyptian writing system is based on pictures drawn from objects of everyday life or personal imagination which accompanied by abstract phonetic characters. The civilisation of Ancient Egypt, aptly called the cradle of the Western World, and its scripture emerged between Eastern Africa and the Middle East thriving then across millennia. This complex and compelling graphic code manifests man's close relationship with Nature. Drawing inspiration from them might revitalise contemporary consciousness as to the man's belonging to Universe in the epoch of the global environmental disaster. This factor regards graphic content of the signs. They were used to spell out words but could as well represent the actual object itself. For example, let us examine one of the most common *ankh* sign, of phonetic value ʿ-n-ḫ, which is a triliteral sign representing a sequence of three consonants represented in the Figure 1.
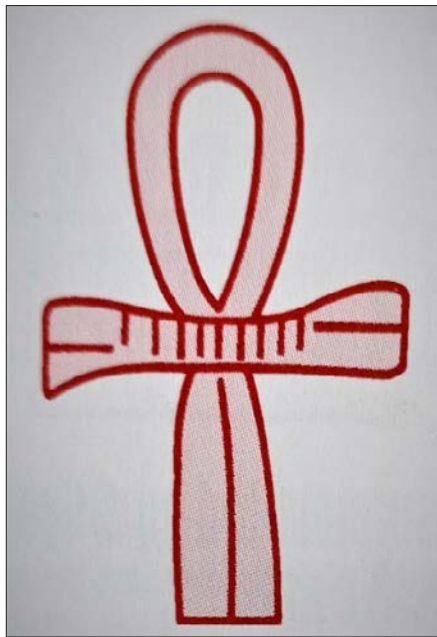
Figure 1. The *ankh* sign (Betrò,1996, p. 213)

Taken as a verb means "to live" while as a noun is "life", denoting too "a mirror" and "a floral bouquet". It is an ideogram of a cross shape but with a teardrop-shaped

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[1] From Introductory Hymn to the Sun — God Re, in *The Egyptian Book of the Dead*, plate 1 (Dassow, 1998).

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loop in place of a vertical upper bar. In the religious images it is an equivalent of "breath of life" that the god transmits to the king, and the king in turn to subjects, as seen in Figure 2. The *ankh* sign was identified with the air by which men live. In the *Book of the Dead* holding the ankh sign up to the deceased nose, a "seat of life" itself, magically guaranteed their eternal life. There are a few theories as to the real object the hieroglyph represents. It could be a sandal strip, next a sort of belt called "knot of Isis", yet another knot associated with the magic ring of twisted cord that surrounded the name (Betrò, 1996). My interpretation opts for anthropomorphic rendering of the idea of life that is epitomised in the image of the human body, here highly abstracted and stylised. What is more, the author of this particular hieroglyph's structural concept was able to convey through it a plethora of insightful remarks regarding the essence of human being. The most striking feature is a tear-drop loop over horizontal arms which evokes a shape of the human head and suggests its both primary significance in the overall structure and a possible entrance, of threshold kind, into supramundane realm. The horizontal line in the composition calls forth a sense of balance and symmetry, so to speak, an intrinsic characteristic of man's bodily framework harmoniously united with the activity of the mind/head. Incidentally, the first vignette of the Ani Papyrus in *The Book of the Dead,* see below Figure 3*,* which accompanies hymns to the rising sun, corroborates such a reading. Here we find a personified sign for life whose two arms are lifting the large red disk of the sun into the sky above, conveying evidently some theological concepts concerning the rising sun. The ankh stands upon a *djed*-pillar or pilaster[2]. This intricate motif, obtained by ingenious combination of the disk, ankh and the *djed*-pillar is associated with the syncretised deity of the Osiris-Re and it merges in this imaginative form the chthonian and celestial aspects of the afterlife (Dassow, 1998).

A striking example of the hieroglyphic character of the Egyptian art that points to the subtle interaction between text and image, evoking parenthetically a similar semantic/aesthetic interrelatedness found in the Mediaeval manuscripts recording a plain chant. Here we see a decoration of the Hymn to Ra. Plate 1 of *The Book of the Dead*. It is a vignette with the image made of the three elements: hieroglyph *ankh*, *djed*-pillar and the sun-disk makes up a word meaning "endurance". Allegorically it might be a pictorial expression of the praying person, united in the sacred act of devotion with their object of their veneration. Ogelet finds, that this tripartite image was extensively used on amulets (Dassow, 1998, p. 154).

The ankh sign possesses a double meaning referring both to life on earth and eternal life. As physical life is tantamount to sun and water, every so often the rays of the sun disk terminate in *ankh*-signs, like in the relief of the royal family, Figure 4, Akhenaten and Nefertiti, of 18th Dynasty, c.1345 BC. Elsewhen, in the scenes of sacrificial libation and purification, gods pour a rain of *ankh*-signs over the king's head. The import of this particular hieroglyph's shows Egyptian artists' ability of inventing poly semantic symbols and images inspired by the shape of the human body. In terms of art making, it indicates an infallible device for meaning conveyance that prescinds or abstracts from material objects to find an immersive form that lies at the heart of the human essence.

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[2] A *djed*-pillar or pilaster, a hieroglyph denoting the idea of longevity and stability, found in the realm of symbolism and associated with the god Osiris. Its phonetic value is ḏd, from the verb ḏdi, "to be stable, last" (Dassow, 1998, p. 209).

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Figure 2. Scene on the door-jamb showing an *ankh* sign held to the nose
of King Psammetichus III, on the left, by the god Amen-Re, on the right,
with a two-plumed crown.
Sandstone. From the temple of Osiris at Karnak; 26th Dynasty, 526-525 BC.
British Museum 1519 (Katan & Mintz, 1985)

Another source of the guiding light in our pursuit concerns hieroglyphic writing as art. Here we need to study interdependence between a hieroglyph as such and its value as an image in order to try to grasp the deep nature of its knot with art, both in terms of figurative representation of Nature, obviously in its alternate modes as *natura naturata* or *natura naturans*. Whence one distinguishes different artistic languages being applied in the relative articulation of one of these conceptual principles regarding rendition of Nature and its workings. As we can notice, a single hieroglyph and hieroglyphic writing too are subjects to the same rules of figurative representation.

Further, while embracing papyri we encounter the subtle interactions between text and image pointing to the Ancient Egyptians' unity of their written words and their world, Goelet, Jr, a renowned researcher into *The Book of the Dead* notices that cognitive fact

virtually commands us to take account of the profound significance of images in the Egyptians' perception of reality and the forces that controlled their universe. It is not surprising

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that the Egyptians should have invented the illustrated book... (...) ... in which scenes and captions were intimately interwoven. (Dassow, 1998, p. 149)

to produce, let us add, an intricate, intermodal and overarching meaning through aesthetic and semantic interplay of its constituents. This in turn opens onto a field of research for contemporary aesthetics which investigates multimodal art, both as an aesthetic structure of a given work and its relative aesthetic experience being wherewith triggered. In consequence, the latter stimulates further research into an ontic nature of correspondence of arts what implies subsequent study on occurrences of aesthetic affinities, technical similarities and modi operandi of interrelated arts (Forceville, 2008).
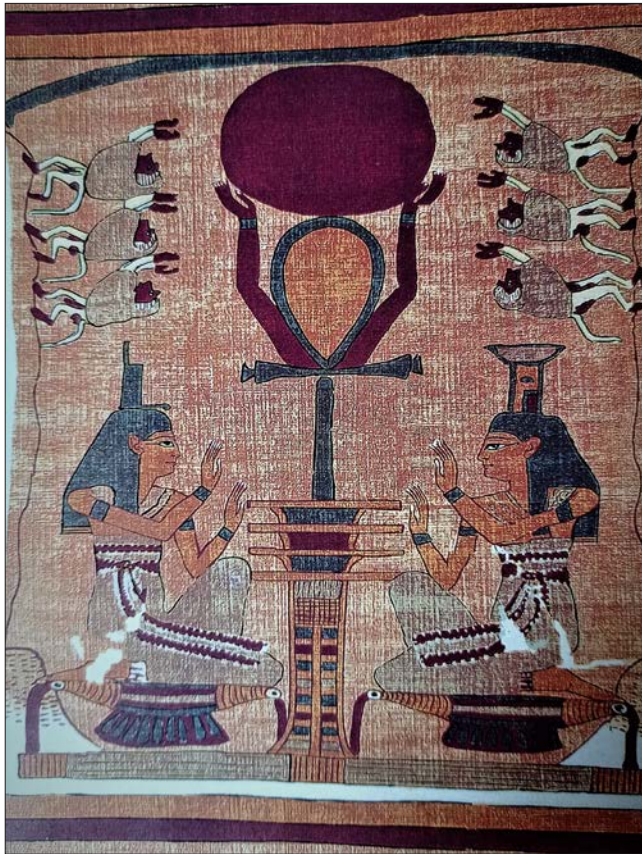
Figure 3. First vignette of the Ani Papyrus in *The Book of the Dead* (Dassow, 1998)

Maria Caramela Betrò (1996) noticed that the Egyptian writing has all the characteristics of the mature hieroglyphic system, and "already recapitulates a nearly complete panoply of alphabetic and multiconsonontal signs as well as other categories of graphemes, ideograms, and determinatives (classifying signs which have no phonetic value)" being the two confluent aspects, graphic and phonetic, of a phonogram... (...)

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"Egyptian hieroglyphic writing seems to break into history as a divine gift, ready for use." Indeed, the myth has it that the multiform ibisheaded god of science and writing, magic arts and lunar phases, Thoth, was credited with endowment the Egyptians with their hieroglyphic writing. Yet historically, hieroglyphic writing appears in Egypt around 3150 BC, the late fourth millennium BC. Annette Imhausen in her study on ancient Egyptian mathematics champions widely accepted view that it was a product of evolution. According to her the origins of numeracy and literacy resulted from the needs of accounting and she examines pictorial signs and combinations of abstract signs as representations of numbers (Imhausen 2016, p. 40). It is commonly agreed that written languages came into being as a necessity for people's living and labour cooperation. Notwithstanding the unfathomed character of the hieroglyphic writing's origins, it has unceasingly been delivering its ancient message. Although nowadays detached from their original cultural context and predominantly spotted in the funerary context of the evidence, they nevertheless keep offering ever fresh cognitive and aesthetic stimuli for consecutive generations of artists, including contemporary art.

Figure 4. Relief of Akhenaton's Royal Family. Limestone. Height 32,5cm, provenance unknown, Staatliche Museum, Berlin. Photo. PSAT

Recent research and publications analysis. The living legacy of the Giants of Egyptology, the Founding Fathers of modern times scholarship into hieroglyphic writing, who began the scientific decipherment of hieroglyphs, to mention only Thomas Young, 1773–1829, and Jean-François Champillion, 1790–1832, Alan Henderson Gardiner, 1879–1966, Adolf Erman, 1854–1937, had resulted in fact from the antecedent, centuries-old quest and research efforts made by consecutive heirs of the tradition that date back as early as to 5th century with Alexandrian Egyptian priest Horapollo in the first place, who has been credited with a treatise *Hieroglyphica*. We need as well to bear in mind the Coptic monks, generally acclaimed as keepers of ancient wisdom, then Arabic scholars like Ibn Wahshiyah, d.930 AD who studied Egyptians inscriptions and manuscripts. The latter proposed that some Egyptian hieroglyphs could be read phonetically, rather than only logographi-

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cally[3], namely in a written form exclusively. It had been their steadfast endeavour and bold guesswork that backed Renaissance pursuit of Leon Battista Alberti followed in turn by the 17th century contribution into hieroglyph decoding by Athanasius Kircher, 1602–1680. The series of insights, guessworks, every so often misled, but nevertheless thought provoking, prepared Champillion's decipherment backed by Young's findings. The contemporary hieroglyph study is marked notably by Italian scholar Maria Caramela Betrò and American Egyptologist Ogden Goelet Jr of Columbia University. Quite recently Ilona Regulski has come with many sided standpoint to try to unlock seemingly still unapprehended weight of Ancient Egypt civilisation. She suggests that hieroglyphs store in themselves the hidden knowledge that came down to us as a kind of cognitive challenge that is worth facing and might be intellectually rewarding (Regulski, 2022). Ogden Goelet Jr, a remarkable scholar on *The Book of the Dead's* reading made significant and encouraging remarks on writing and painting interplay in Egyptian papyri or tomb's decorations that generates an overarching meaning. Yet there has not been so far any exclusively aesthetic approach to hieroglyphs, embedded in phenomenological epoché that would invite their universal reading through comparative studies, neuroaesthetics, and Jung's collective unconsciousness criteria. Together with analytical tools of the depth psychology. This study is both inviting and addressing an innovative approach to Egyptian signs with the research premise that they are a living vehicle of the universal meaning that could extend our understanding of the nature of mankind.

Aim of the article

When we come to embrace works of the ancient art it is semiosis that appears to guarantee the most neutral and safe way of the approach called a sign process. Yet to decode and infer the meaning of a sign from more than remote times one needs to assume a circumspective preliminary phenomenological stand called epoché (ἐποχή, "cessation" in Greek), which is a suspension of judgement or withholding of assent. Husserl's notion of "bracketing" or phenomenological reduction suggests consecutive steps of unconditioned seeing to allow a free flow of phantasiai (φαντασίαι) in the form of pieces of information received from sense experience. In the Hellenistic philosophy[4] the term referred to information received through senses and arising in thoughts. Only then, it seems, a beholder can confront the pure meaning of the form, responding to it with his/her perception, viz. all psychological states and activities such as mental assent, cognition, impulse and knowledge.

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[3] A logogram is a written character that represents an entire word, phrase or morpheme. The use of logograms in writing is called logography, and a writing system that is based on logograms is called logography or logographic system. The examples of logograms are Chinese *hanzi*, Chinese characters, Japanese *kanji*, hieroglyphic and cuneiform characters. Each graph or character corresponds to one meaningful unit of the language, not directly to a unit of thought. Logoram is a word-forming element meaning speech, word, reason from Greek *logos*, while gram means "that which is written or marked", from Greek *gramma*, that which is drawn, a picture, a drawing, that which is written, a letter, a character.

[4] For further study on the subject consult a skeptical philosophy of Pyrronists (1st century BCE) and Stoicism (the early 3rd century BCE).

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Hieroglyphs were already in times of their production multi semantic, polyvalent and denoting many distant things whereby suggesting underlying ontic connections between things being evoked through man's power to associate. Let us take the example of hieroglyph for "gold" in order to analyse its form, principles of composition and its final artistic properties. We are proceeding now to the sheer making up a single hieroglyph itself. Assuming from the outset that at the very heart of this process lies man's innate need to represent, record and imitate a perceived world in order to gentle and understand it. This particular sign has been chosen purposefully as an instance of semantic richness it might yield and its ability to metamorphose as in the relief from sarcophagus of queen Hatshepsut, found in Thebes, the Valley of Kings, nowadays in the Cairo Egyptian Museum, where it turned into a stool for the goddess Isis, see Figure 5.

Figure 5. Relief from the sarcophagus of queen Hatshepsut, fragment, 18th dynasty, 1479–1458 BCE, quartzite, Cairo, Egyptian Museum. Photo. PSAT

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Hieroglyph for gold in its graphic form reminds a stool, Figure 6. The phonetic value of this ideogram in ancient Egyptian language is nbw, and it stands for gold, as well it is a determinative in names of precious metal.
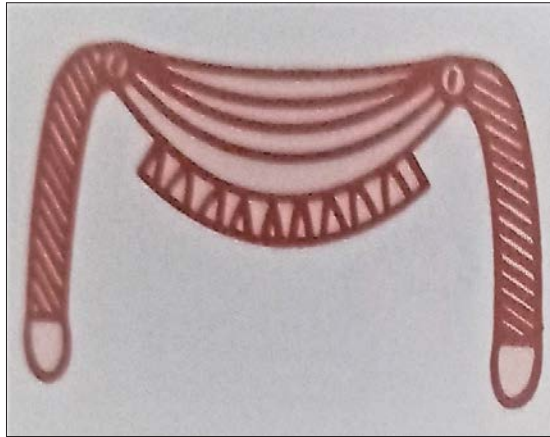
Figure 6. The ideogram of phonetic value nbw. "gold",
and a determinative in names of precious metals

Betrò gives at least two interpretations of this character. According the general agreement "…it portrays a type of archaic necklace composed of threads of assorted grains in the shape of droplets in the lower part with two long side elements that were tied behind the head" (Betrò, 1996, p. 213). However Ipollito Rosellini, who was the Pisan Egyptologist co-leading with Champollion the Franco-Tuscan expedition into Egypt, gives a quite different reading of the image: According to him, the sign was a long or an intricately folded sheet, with the extremities hanging, used for washing gold: the droplets shown in the lower part would have been the filtered water. The anonymous artist carver of the relief with a power of his or her imagination transformed it into a stool for the kneeling goddess Isis, creating an impressive multi evocative object which can be perceived as an intermodal art, where visual experience overlaps with acoustic whereby providing a plethora of conceptual associations.

Relation of writing and art

Alan Gardiner claims that hieroglyphs are an offshoot of the pictorial art. However, the aesthetic and conceptual tie is so strong that art historians agree on the hieroglyphic character of the Egyptian art. In a need of overcoming all the expressive limits of the pictorial art sometime before the end of Pre-dynastic period the Egyptians discovered the principle of rebus and charade[5].

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[5] **Rebus** is a puzzle in which words are represented by combinations of pictures and individual letters, for instance, *apex* might be represented by a picture of an *ape* followed by a letter *x*. Historically, it is an ornamental device associated with a person to whose name it punningly alludes. While **charade** is an absurd pretence intended to create a pleasant or respectable appearance, or a game in which players guess a word or phrase from a written or acted clue given for each syllable and for the whole item. Source: Oxford Languages, languages, oup.com.

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The new departure consisted in using the pictures of things, not to denote those things themselves or any cognate notions, but to indicate certain other, entirely different, things not easily susceptible of pictorial representation, the names of which chanced to have similar sound. (Gardiner, 1957)

Betrò (1996) claims that

the immediate expressivity of the hieroglyphic message, unlike the discrete neutrality of an abstract alphabetic code, frequently superimposed itself on the hieroglyph's own significance. Sometimes the image interacted with the meaning, sometimes obscuring it or providing a departure point for elaborate philosophical speculation,

briefly, stimulating continual exploration of expressive and cognitive value of writing whereby informing philosophical-religious thought in Ancient Egypt. Here as example of the evocative overlapping of writing and culture, or nature and culture.

It is commonly agreed that hieroglyphs corresponded to their present-day art. Ogden Goelet Jr points to the constant interlocking of Egyptian art and language: "Indeed, one of the most striking characteristics of Egyptian culture is that it made no distinction between art and language.

Although the Egyptian script was not picture writing in the true sense of the phrase, Egyptian was written pictorially" (Dassow, 1998, p. 154). The Egyptian style although a subject of inevitable change and evolution across ages, mirroring aesthetic taste of the sequential dynasties conveyed nevertheless "a precise message to the beholder, and — most important of all — through the disciplined, rational orderliness of the design... (...) ...a strong sense of order, the inner logic of the style" (Janson, 1979).

Such are key formal qualities, viz. the style, that can be defined as

the distinctive way a thing is done in any field of human endeavour... (...) ... In the visual art, style means the particular way in which the forms that make up any given work of art are chosen and fitted together... (...) ...within these broad period styles of particular phases, such as the Old Kingdom; or wherever it seems appropriate, we differentiate national or local styles within a period, until we arrive at the personal styles of individual artist. Even these may be needed to be subdivided further into the various phases of an artist's development. The extent to which we are able to do all this depends on how much internal coherence, how much of a sense of continuity, there is in the material we are dealing with. We find that the art of historic civilisations has a much more controlled, tightly knit kind of style than does a prehistoric art. (Janson, 1979, pp. 53–55)

Equally valid is a statement that precondition of every writing system is a need of basic codification or normalisation, which as such obviously is not tantamount to a canon — a general law, rule, principle or criterion — in the degree of stylistic conformity that it requires. As a matter of fact, a recognised aesthetic formula of Egyptian hieroglyphic writing emerged in the 3rd dynasty and was preserved until the end of the use of this script.

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The principles of writing an ancient Egypt ideogram[6]

An ideogram is a sense and sound sign, if both properties co-occur then it is a pic-tophonetic one. To be precise, it is a kind of character that symbolises the idea of a thing sometimes without indicating the sequence of sounds in its name[7]. The latter can stand for a numeral or a letter. Betrò observes that

> A single hieroglyph may function as an ideogram (many scholars prefer to call them "logo-grams" but I use the more common traditional term), as a phonogram (with no apparent relation to the image evoked by the drawing), and as a determinative. (Betrò, 1996)

The examples of hieroglyphs investigated in this paper allow to draw conclusions as for the general principles of their production. They are a type of image — based representative symbols that depict external form of material object, rendered highly abstracted though. As purely pictographic and unsurprisingly similar to the Chinese ideograms, "…were created on the basis of the human body, in vicinity and the appliances and architecture in the distance, or through looking skyward to observe the heaven, looking downward to observe earth, birds and beasts and plants" (Xiran et al., 2010, p. 8).

Needless to say, the creators of the Egyptian hieratic writing were dissimilar in personality and mindset from the Chinese one. We can easily observe the balanced composition of the pictorial components of a single Egyptian hieroglyph, its internal coherence and a strong sense of order, what echoes the features of then Egyptian art. Both recapitulated the Egyptian experience of life and were expression of the same order carried over into mental and social organisation through the cognitive need to classify reality.

> Hieroglyphic writing is subject to the same rules as figurative representation in ancient Egypt. The little figures of men, animals, and objects that comprise the texts are represented as collection of parts seen from different points of view, alternately full-face, in profile, or in three-quarters profile… (…) ancient scribes could vary the size, spatial arrangement, or orientation of the signs to satisfy aesthetic concerns. (Betrò, 1996, p. 16)

The method of writing a word or a text

There are over seven hundred of these signs. All of them are consonants as the Egyptians did not write vowels. Although the canonical direction in which Egyptian papyri were written was from right to left, against the direction in which the signs face, hieroglyphics could be written either from left to right, or right to left, and vertically as well as horizontally. Hieroglyphs are always read from top to bottom but sometimes you should start on the left side, and sometimes on the right. The animals, birds or

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[6] It might be helpful for further discernement to make a distinction between an **ideogram** which can be both a sound and sense-sign and depicting exactly what it means, from a **hieroglyph** itself which is a mere sign or a letter, next, a **phonogram**, a sound-sign, and a **determinative**. The latter is a hiero-glyph that is placed at the end of the alphabetic hieroglyphs to indicate the general sense preceding it. In other words, it is a sense sign with the exception that it cannot be pronounced because it has no sound.

[7] In the semiotic classification by Joseph I. M. Bocheński, a logician, an ideogrphic writing where an ideo-gram is a signifier or an object that signifies — is a direct sign of the person's thought. While European phonetic languages are direct signs of speech and indirect ones of thought (Bocheński, 2016, p. 23).

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people used in hieroglyphs always face the beginning of the sentence so that tells you where to start. A single word is made of hieroglyphs, a phonogram and a determinative, as showed in Figure 7:
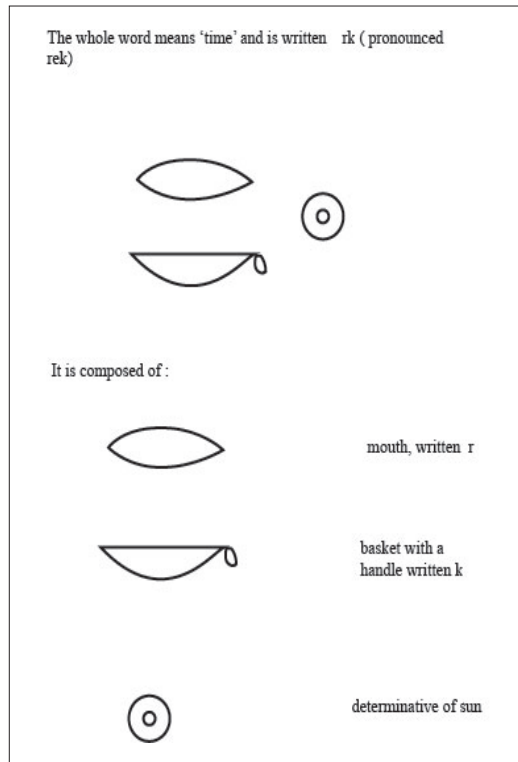
Figure 7. The whole word composed *seriatim* of a hieroglyph for a mouth, next a hieroglyph for basket with a handle and the third one for the sun is written rk (pronounced rek) and means "time". After (Katan & Mintz, 1987, p. 42).

Main research material

We still have a great deal to learn about the origins and significance of the Ancient Egypt hieratic writing for the contemporary mean, specifically of those belonging to the Western civilisation. However, owing to compelling impact of a single ideogram or hieroglyph, to call only up an ankh sign, we may enjoy their cognitive purport and aesthetic beauty without any new present or future findings of Egyptology. A sheer aesthetic experience of a hieroglyph taken as a work of art has nothing to do with the process of denotation that is referential (Goodman, 1976, pp. 3–5). With scarce or none knowledge at all about the Egyptian civilisation the beholder's response to the hieratic sign implies non-referential semiotic act and allows free associations through their creative imagination, engaging one's individual memory, and their unique content of

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relative subconsciousness and unconsciousness. A hieroglyph treated as a pure *quali-signum*, defined by Charles Sander Peirce as sign's inherent aesthetic properties operate at various stages in the process of semiosis and it induces emotional, energetic and logic response on the part of the perceiver. It communicates a pure meaning, albeit accumulated and generated through strings of numberless individual experiences of the world. Approached from this semiotic stand it can always challenge our imagination and invite further exploration, as being substantialised and inviting by a stylised hieroglyph of a snake/cobra on the headgear of a royal head from a sphinx statue, Figure 8.

The cobra is associated with the sun god, the kingdom of Lower Egypt, the kings and their families, and several deities. It is a symbol of protection and guards the gates of the underworld, wards off the enemies of the royals and guides the deceased pharaohs on their journey through the underworld (*Royal Symbols*, n.d.).

Figure 8. An example of a stylised hieroglyph of a snake/
cobra on the headgear of a royal head from a sphinx statue.
Granite, height 16.5cm, provenance unknown, circa 1460 B.C.,
Staatliche Museum, Berlin. Photo. PSAT.

Conclusions

The Egyptians hieroglyphs, ceremonial ones carved or incised into stone, carved into the white limestone cladding as incuse relief, other painted on the walls of tombs, temples and pyramids, on statutes, obelisks, on everyday things, personal possessions and written with a reed on papyri build up some invaluable legacy of the past civilisations, seemingly still locked with no full access for the contemporaries. They present

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specific ways of conveying and transmitting the universal substance of the human experience the whole mankind has had a share in it. They unceasingly pose a challenge for the aesthetics asking for new ways of perceiving and cognising them in the aesthetic response to their formal beauty and hidden sense.

Scientific novelty. The study tries to establish a new both bond and relationship between the signifier and the signified to allow contemporary reading of the ancient signs that could bridge modern man with their Ancient Egypt ancestors. Following Ferdinand de Saussure's exposition of the semiotic nature of the symbolisation process it opens an investigation into ways the modern mind can bear new meaning that will substitute the extinct signified in relation to the compelling ancient signifier a single hieroglyph is. To put it differently, with the help of logical thinking one simply needs to build up a new ontic fundament of the semantic relation between le *signifié* and *le signifiant*[8].

The further research to be undertaken in the new effort of decoding their meaning invites methods of the neuroaesthetics that deals with neural consequences of contemplating a creative work of art. It seems that our collected memories as stored in prefrontal cortex and limbic systems might reconnect us with the true meaning of the Ancient Egypt hieratic graphic code. As mentioned above, the broken bond and relationship, rudimental and essential of its own, between the signifier and the signified (Beziau, 2017) in the case of most of Egyptian hieroglyphs, due to extinct civilisation that bore them, is an irrevocable existential fact. Nevertheless, the existing semiotic state of the hieroglyphs can open new research horizons for semioticians and provide challenging inspiration for artists alike. The former, overcoming dilemma of arbitrary nature of signs and their double symbolism, be it ideal or pictorial, can investigate implicit connections, ontologically codependent, between aesthetics and logics. Embracing a sign as it is, on its own, detached from its historic and cultural contexts, one is invited to infer its pure unconditioned meaning armed with tools of logics which traces ideal concatenation between things, here formal elements that build up a sign, a hieroglyph. Further it is welcome to define intrinsic characteristics and relations within the given form. Thus, we might bridge aesthetic with logics, then consistently, senses with the reason, to try to balance two different, yet complementing research methodologies. As for the artists, they would have twofold task: first cognise, then respond accordingly with their individual imagination and technical capacities, if they happen to be under the spell of the sacred signs of the Ancient Egypt wisdom and love.

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[8] In linguistics, *le signifié* and *le signifiant*, are the two complementary faces of the concept of linguistic sign developed by Ferdinand de Saussure (de Saussure, 1972, p. 97).

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Стародавні єгипетські ієрогліфи — сучасне прочитання для свіжих ідей у мистецтві

Весна Монд-Козловська

Доктор філософії,
Польське товариство антропології танцю, Краків/Неполомиці, Польща,
ORCID ID: 0000-0002-7236-8977, wiesnamond7@gmail.com

Метою статті є раціоналізація емоційного, інтелектуального та естетичного впливу єгипетських ієрогліфів через їх вивчення за допомогою дослідницьких інструментів естетики як академічної дисципліни та суміжних наук. Розуміння ієрогліфів як символів спокою та вічності призвело до приписування давньоєгипетському письму здатності зберігати універсальну мудрість. Останнє пропонується і як обґрунтування, і як результат кожного творчого процесу, до якого ніби запрошує мистецтво ієрогліфів. *Результати дослідження.* Практична позиція щодо методологічного вибору дала змогу відновити зв'язок із техніками створення окремого ієрогліфа та отримати уявлення про концептуальні принципи зв'язування їх в ряди тексту, які генерують стародавнє значення, що мають бути розшифровані й сприйняті через призму сучасності. *Наукова новизна* дослідження полягає в спробі встановити новий зв'язок і стосунки між означником й означуваним, щоб забезпечити можливість прочитання стародавніх знаків, які могли б пов'язати сучасну людину з її давньоєгипетськими предками. Пояснення Фердинанда

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де Соссюра семіотичної природи процесу символізації відкриває дослідження способів, згідно з якими сучасний розум може нести нове значення, яке замінить зникаюче означуване стосовно переконливого стародавнього означника, яким є окремий ієрогліф. *Висновки.* Дотримуючись передусім формального вивчення зовнішньої форми ідеограми, ми маємо намір одночасно кинути виклик сучасному мистецтву та поінформувати його про символічну природу мислення та духовності Стародавнього Єгипту, що породила ці полісемантичні знаки, створені з надзвичайно піднесеною логікою художньої мудрості та майстерності. Невипадковий і ревеляційний взаємообмін логіки й естетики свідчить про те, що ця форма мистецтва може виявити деякі суворі й інваріантні раціональні закони, які її сформували.

Ключові слова: ієрогліфи; художні властивості; естетичний досвід; жива культурна спадщина; відповідність мистецтв

Ukrainian Organisations and Associations That Shape the Image of the Ukrainian Minority in Poland (on the Example of 1991–2019)

Zanna Osikowicz

PhD in History and Political Science,
Pedagogical University in Cracow, Cracow, Poland,
ORCID ID: 0000-0002-4192-1354, zanna.osikowicz@gmail.com

The aim of the article is to analyse Ukrainian organisations, associations, and festivals that shape the image of the Ukrainian minority in Poland. *Results*. Consideration of the topic of the article, and specifically the research process requires reference to a number of basic assumptions, the basis of which is certainly the conviction that every person, regardless of his nationality, is a social being who, assigned to a particular group, functions as a community, forming more or less permanent ties with it. Various theories and methodological assumptions are used to properly present the issues contained in the article, including the normative approach, the discourse around the functioning of national minorities, the historical approach, as well as the functional approach, especially concerning the subject of assimilation of cultures and the mutual interpenetration of what is Ukrainian and Polish, come to the fore. *The scientific novelty* of the article is a comprehensive study of Ukrainian organisations and associations in Poland, shaping the image of the Ukrainian minority in Poland (on the example of 1991–2019), both in terms of successful cooperation and existing problems. *Conclusions*. The construction of good-neighbourly relations between nations rests on two pillars: the activities of state institutions and direct relations between citizens of neighbouring states. Negligence in either of these spheres is reflected on the nature of such relations. Lack of action on the part of the authorities in this regard can negatively affect the activity of citizens, in turn, stopping only at the declarations of politicians, in the absence of grassroots initiatives makes such relations, only an empty form without substance. One of the most important examples of grassroots initiatives are various types of organisations, associations, which are created, among other things, to work for the preservation of the cultural identity of the Ukrainian community in Poland and the development of cooperation between Poland and Ukraine.

Keywords: Ukrainian minority in Poland; image of the Ukrainian minority in Poland; Ukrainian organisations; associations; festivals in Poland

For citation

Introduction

Today, the activities of Ukrainian organisations in Poland may in many cases overlap significantly, and it is important to keep these differences in mind, as they emerged

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in very different historical, political, and social contexts. In the first case, the emergence of organisations related to the Ukrainian minority in Poland after World War II — until 1989 — was mainly dependent on the attitude of the authorities of the time towards this minority, but also, more broadly, on their policy towards national and ethnic minorities living in Poland in general. As is known, for the history of the Ukrainian community in Poland after the end of World War II, two facts were of fundamental importance: the deportation of the majority of Ukrainians remaining in Poland after the change of borders, to the USSR, and the resettlement of that part which remained as a result of the "Vistula" action to the so-called "recovered territories". During this period, all organisations related to the Ukrainian minority and the Lemkos (who at the time, whether they wanted it or not, were top-down included in it, with all the consequences of this fact) were dissolved, and the actions of the communist authorities were guided mainly by the aspiration of assimilation with the Polish majority. Such a policy during this period, by the way, was directed not only against Ukrainians, but against all minorities living on Polish territory. The years 1953–1955 heralded some changes, when there was a loosening of the administrative barriers imposed on Ukrainians and Lemkos as a result of the "Wisła" action (Barwiński, 2012).

Recent research and publications analysis. On the ground of Polish research, these topics have received the most attention: Marek Barwiński, Stephen Burant, Bogumiła Berdychowska, Oleg Borynia, Andrzej Chodubski, Krzystof Fedorowicz, Igor Hrywna, Michał Jagiełło, Zhanna Osikowicz, Andrzej Nikitorowicz, Paweł Olbrycht, Włodzimierz Osadczy, Marek Syrnyk, Henryk Stroński, Halyna Shcherba, Roman Szul, Sergiusz Wasiuta and Krzysztof Zharna.

Aim of the article

The aim of the article is to analyse Ukrainian organisations, associations, and festivals that shape the image of the Ukrainian minority in Poland.

The research methodology is based on general scientific principles, namely terminological and systemic, and determined the use of such research methods as analysis, synthesis, and generalisation. Discussing Ukrainian organisations and associations in Poland, it is therefore necessary to make a clear distinction, those of them that were originally created in connection with the needs of those Polish citizens who felt that they belonged to the Ukrainian nationality (the Ukrainian national minority in Poland), and those that were created in recent years in the wave of Ukrainian citizens coming to Poland in search, most often, of work.

Main research material

The real breakthrough in the sphere of the attitude of the authorities of the time towards the Ukrainian minority (as well as other minorities) should be considered 1956, when, on the wave of political changes of the time, the policy of resettlement and assimilation, which had been implemented until then, was replaced by a policy of limited social and cultural activity. Accordingly, socio-cultural organisations began to emerge

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at that time, intended to represent individual national and ethnic minorities in this regard. However, it should be emphasised that all of these organisations were established on the initiative of the authorities (and not from below), and, last but not least, each of them was given a monopoly in the organisational activities of a particular minority. This meant that each formally recognised national or ethnic minority had the right, to only one organisation. Despite these restrictions, in their early days, many of these organisations had a certain freedom in their activities and in the expression of their opinions. This was particularly evident in the case of the Ukrainian Social and Cultural Society, established in Warsaw in June 1956, which was also the patron of the first Ukrainian-language weekly "Our Word" in post-war Poland (the only magazine to be published legally in that language, until the mid-1980s). In that early period, Ukrainian Social and Cultural Society activists took advantage of the socio-political changes that were taking place at the time to make demands, including the cancellation of the legal effects of the "Wisła" action, the possibility of return to the area of southeastern Poland, the rehabilitation of Ukrainians, the cessation of discrimination, the expansion of Ukrainian education, the provision of seats in the Sejm for representatives of the Ukrainian nationality, the return of Orthodox churches, the permission to hold services in the Greek Catholic rite (Barwiński, 2012, p. 161).

The Lemkos, who were top-down assigned to the Ukrainian minority in Poland, were initially involved in the activities of the Ukrainian Social and Cultural Society, but after a while some of them tried to act independently, forming the Temporary Social and Educational Committee of Ruthenian-Lemks in 1958. This part of Lemko circles, clearly cut themselves off from the Ukrainians, emphasised the distinctiveness of Lemkos, their lack of support in the 1940s for the activities of the Ukrainian Insurgent Army, their aversion to Ukrainian nationalism, their strong desire to return to Lemkivshchyna (Barwiński, 2012, p. 118).

However, as early as 1958, it became apparent that the newly established associations that were supposed to represent national and ethnic minorities, including the Ukrainian Social and Cultural Society, were transformed into an element of the system of control on the part of the communist government, over non-Polish communities. All these entities were subordinated organisationally, financially, and in terms of personnel to the Ministry of the Interior and were completely loyal to the main political force in the country — the Polish United Workers Party. Their main goal was not so much to look after the interests of minorities as to promote and popularise the policy of the authorities among them. It can, therefore, be said without special exaggeration that their activities served primarily to indoctrinate and control national minorities. These associations, including the Ukrainian Social and Cultural Society, thus became intermediaries, of sorts, between the central authorities and members of a given community. The policy of the communist authorities toward national minorities was, moreover, only an element of a broader approach, within which there was no room for any organisations (political, cultural, or social, etc.) that were genuinely independent of the Polish United Workers Party. Despite this generally unfavourable formal framework, however, the Ukrainian Social and Cultural Society made efforts to revive Ukrainian cultural life, especially in the northern and western provinces. Thanks to the support of the Ukrainian Social and Cultural Society, an amateur artistic movement is being born, with folk groups, choirs, and theatre circles being established. However, their

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functioning is often quite ephemeral, primarily due to financial constraints, and organisational problems resulting from the large dispersion of the Ukrainian and Lemko minorities (Barwiński, 2012, pp. 125–166).

Such a situation of full subordination of organisations representing national minorities to the leading political force lasted virtually until the end of the People's Republic. One can, of course, speak of certain nuances in individual phases of this period related to successive political breakthroughs (and the often-associated changes in the leadership of the Polish United Workers Party, but the main line, was undoubtedly maintained virtually to the end of the communist system in Poland. A certain significant but short-lived break in this picture was, of course, the period of the first "Solidarity", but here one can, at most, speak of a more open approach of the Union itself to national minorities, and not, at most, of a change of attitude on the part of the PRL (Polska Rzeczpospolita Ludowa) authorities to this issue. A certain weakening of the aspirations of national minorities during the PRL (including the Ukrainian one) was undoubtedly influenced by the social changes taking place at the time, primarily related to the process of industrialisation, as a result of which many rural residents, originating, among others, from non-Polish communities moved to cities, dominated by the Polish majority (Barwiński, 2012, pp. 168–173).

The actual change in the approach of the Polish authorities to the issues of the Ukrainian minority (and other minorities) occurred in the early 1990s, as a result of the political and legal changes then taking place as part of the political transformation. The changes in this sphere consisted of the introduction of numerous legal regulations aimed at enabling authentic political, national, social, and cultural activities, not only for the Polish majority, but also for minorities residing in Poland. Regardless of these changes in the formal-legal sphere, the system changes initiated in the late 1980s and early 1990s led to a marked revival of the political and organisational activities of national and ethnic minorities, including the Ukrainian and Lemko communities. In the first step, thanks to new conditions and opportunities, national minority organisations that had been in existence since the 1950s became independent of political supervision, changed their names and the nature of their activities to a more national one. The monopoly of concessionary entities in the form of "socio-cultural societies" representing individual minorities was replaced by pluralism, manifested in the emergence of many new, often competing organisations. The rapid revival of national minority organisations during the transition period is evidenced by the fact that already in the mid-1990s there were 137 nationality associations registered. In later years, the pace of their formation generally slowed down, but new initiatives were still taken from time to time. Currently, 24 national and ethnic minorities in Poland have their own organisations. Among the most active are the German and Roma minority communities. The former has more than 70 organisations, while the Roma minority has more than 30 (Rudnicki, 2011, p. 112).

Against this background, the Ukrainian minority is less active if the number of organisations associated with the community is taken as an indicator of this activity. In 2012, there were 15 registered organisations associated with this community in Poland (we are talking only about those organisations associated with the Ukrainian minority, i.e., Polish citizens of Ukrainian nationality, not including organisations associated with recent Ukrainian migrants). At that time, 13 Lemko associations were also offi-

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cially active. The new stage in the organisational dimension for the Ukrainian minority in Poland, began almost at the same time as the Polish political transformation, at the turn of 1989 and 1990. It was then that meetings of representatives of Ukrainian circles, known as the "Ukrainian Round Table", took place in Warsaw. Their main purpose was to determine the future organisational structure of the Ukrainian minority in a changing Poland. One of the results of these arrangements was the transformation of the Ukrainian Social and Cultural Society in February 1990 into the Union of Ukrainians in Poland (hereinafter Association of Ukrainians in Poland). At that time, the said organisation had 7,771 members gathered in 181 circles, some of which were inactive circles. Under its umbrella were 47 art groups, with 780 members. Prominent among them in terms of high artistic level were, among others, the male choir "Zhuravli", the Lemko folk ensemble "Lemkowyna", the ensemble "Oslaviany" (Związek Ukraińców w Polsce, n.d.).

Currently, the Association of Ukrainians in Poland is headed by President Piotr Tyma (since February 19, 2006), the day-to-day activities of the organisation are directed by an eight-member General Board, while its legislative body is the thirty-one-member General Council. Currently, the Union has regional structures in the form of branches and field circles. The Union's regional structures consist of 10 branches (Elblag, Koszalin, Legnica, Lublin, Mazury, Olsztyn, Pomerania, Przemysl, Sanok, Szczecin) and 90 field circles. There are 6 full-time employees, 3 part-time or contracted employees, and about 250 volunteers working for the organisation. The organisation currently has about 6,000 members (significantly fewer than in the early 1990s) (Związek Ukraińców w Polsce, n.d.).

The primary goals of the Association of Ukrainians in Poland include working to preserve the cultural identity of the Ukrainian community in Poland and developing good neighbourly contacts and cooperation between Poland and Ukraine. The achievement of the indicated goals is carried out through a number of projects aimed at various groups of society, including children, elementary school students, high school students, students, middle-aged and elderly people. Among the projects carried out (currently and in the past) by the Association of Ukrainians in Poland, we can mention the following projects of a one-time or cyclical nature: the "Plast" camps, Orthodox music concerts (e.g. "Autumn Orthodox Music Concerts"), the Festival of Ukrainian Culture (the last 19th edition was held in Sopot in 2008), children's festivals (e.g. in Koszalin and Elblag), historical seminars (e.g. "Operation Vistula" against the background of wartime and postwar deportations). Smaller, but no less important projects focus, among others, on bringing the culture of the Polish-Ukrainian borderland closer, organising seminars promoting cooperation between Polish and Ukrainian NGOs (among others, within the framework of the Polish-Ukrainian Cooperation Foundation PAUCI projects, the National Cultural Centre, the Ministry of Foreign Affairs of Poland). Some of the Association of Ukrainians in Poland's undertakings in the cultural sphere are regional in nature, such as cyclical events: in Podkarpacie, among others, "Nicz na Iwana Kupała" in Przemyśl, "Cultural Festival on the Osława River" in Mokrem. An element of the Association of Ukrainians in Poland's activities is also the care of places of historical memory of Ukrainians, including various types of commemorations, cemeteries, historic Orthodox churches. Association of Ukrainians in Poland structures are also engaged in the implementation of educational activities, including the organisation

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of summer camps for young people (such as camps in Kowalowka and Zhukov). Under the auspices of the Union from the regions, amateur Ukrainian minority ensembles operate. The subject in question also participates in projects promoting media cooperation (including projects of the Council of Europe, the Polish Embassy in Ukraine). Association of Ukrainians in Poland was also a co-organiser (together with the Adam Mickiewicz Institute) of the "Year of Ukraine in Poland" project (Związek Ukraińców w Polsce, n.d.).

In terms of media of various kinds, the Union of Ukrainians in Poland is active in publishing, publishing a number of books and magazines in Ukrainian and Polish. Since 1990, it has been the publisher of the weekly "Our Word". In addition to this weekly, it also publishes the annual "Ukrainian Almanac" and the methodological and educational quarterly "Ridna Mowa" (since 2008). Its activities also extend to other media: it is the co-publisher of the TV magazine "Telenowyny", broadcast on Regional TVP Info, and it also cooperates with Polish Radio stations making broadcasts in Ukrainian. The association is also active in the organisation of charitable and aid actions, addressed to those members of the Ukrainian community and Ukrainian citizens who have found themselves in difficult life situations (Związek Ukraińców w Polsce, n.d.).

The Union also conducts activities not related to the sphere of culture, concerning the consultation of legal issues relating to the situation of national and ethnic minorities in Poland. In this regard, representatives of the Union take part in the work of the Joint Commission of the Government and National Minorities, the Commission on National and Ethnic Minorities of the Sejm of the Republic of Poland. On the international level, the Union has undertaken cooperation with international organisations, including the Minority Rights Group. It is also a member of international Ukrainian structures — the World Congress of Ukrainians, the European Congress of Ukrainians, the Ukrainian All-Ukrainian Coordinating Council (Serwis Rzeczypospolitej Polskiej, n.d.).

In addition to the Association of Ukrainians in Poland, other Ukrainian organisations were formed in Poland in the first half of the 1990s, although some of them, functioned quite briefly, or were registered, but did not carry out any actual activity. The emergence of organisations other than the Association of Ukrainians in Poland is a result of both the diversity of the Ukrainian minority community and territorial dispersion. It should be noted, moreover, that as far as the representation of the Ukrainian minority in Poland is concerned, the Association of Ukrainians in Poland, still maintains its dominant position, being the most numerous and important organisation associated with it. The strong position of this organisation is due, among other things, to its rather extensive field structure, especially in central Poland, and in the areas of northern and western Poland. Therefore, it should come as no surprise that most of the other Ukrainian associations often have the official status of "supporting organisation of the Association of Ukrainians in Poland" (Serwis Rzeczypospolitej Polskiej, n.d.). Entities officially recognised as organisations supporting the Association of Ukrainians in Poland include:
– Association of Ukrainian Women in Poland,
– The PLAST Ukrainian Youth Organisation,
– The Ukrainian Historical Society,
– Ukrainian Teachers Association,
– Club of Ukrainian Lawyers,

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– The Ukrainian Medical Association,
– The Union of Ukrainians of Podlasie,
– Unification of Lemkos in Poland,
– Association of Ukrainian Political Prisoners,
– Ukrainian Society in Lublin.

Before the emergence of a large wave of migrants from Ukraine in recent years, most Ukrainian organisations operating in Poland today can be assigned to three main categories (Barwiński, 2012, p. 129):

– regional organisations,
– organisations following the tradition of the early 20th century,
– industry organisations.

The breakdown into the indicated categories, along with their main representatives, is shown in Table 1:

Table 1

Main types of Ukrainian minority organisations in Poland

Main categories	Representatives
Regional organisations	Union of Ukrainians of Podlasie, Ukrainian Society, Society of Ukrainians of Podkarpacie, Society of Lovers of the Open-air Museum of Material Culture of Chelmszczyzna and Podlasie in Holi.
Organisations following the tradition of the early 20th century	Organisation of Ukrainian Youth "Plast", Union of Ukrainian Women, Association "Ukrainian National House".
Industry organisations	Ukrainian Teachers' Society in Poland, Ukrainian Medical Society, Club of Ukrainian Lawyers, Ukrainian Historical Society, Union of Ukrainian Independent Youth.

Source: Barwiński, 2012, p. 129.

Among the most active Ukrainian minority organisations on a regional scale are the Union of Ukrainians of Podlasie and, operating in the Lublin and Chelm regions, the Ukrainian Society. These organisations have quite elaborate structures, importantly, independent of the Association of Ukrainians in Poland. Despite this independence, both of these organisations cooperate in various spheres with the Association of Ukrainians in Poland. The Union of Ukrainians of Podlasie, headquartered in Bielsk Podlaski, was founded in 1992. The organisation has 4 branches with approx. 140–150 members. The activities of this organisation are social, political, educational, and cultural, including publishing. Its primary goal is the revival of Ukrainian national identity and the Ukrainian language among the Orthodox inhabitants of Podlasie. To this end, it focuses mainly on activities aimed at preserving and developing Ukrainian cultural heritage in Podlasie. As part of its activities, it publishes a bimonthly socio-cultural magazine, "Nad Buhom i Narwoju", with a circulation of about 1,000 copies, and organises concerts

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and larger cultural events, including the Festival of Ukrainian Culture in Podlasie, "Podlasie Autumn," "Na Iwan, na Kupała," and the Ukrainian Song Contest "From Podlasie Krynica". An element of her activity is also the support of amateur artistic groups (including "Rodyna", "Ranok", "Strumok", "Hiłoczka", "Tyrsa"). On her initiative, Ukrainian language lessons were introduced in schools in Bielsk Podlaski, Bialystok and Czeremcha, as well as in a kindergarten in Bielsk Podlaski for those interested (*25 lat Związku Ukraińców*, 2015).

Quite a thriving regional activity is also carried out by the Ukrainian Society (hereinafter TU) based in Lublin, established in 1999, originally as "Society for the Care of Graves of Ukrainian Soldiers in Lublin". Currently, the Ukrainian Society has 2 branches (in Lublin and Chelm) with approx. 100 members. With the change of the name to the current one in 2009, the Society expanded its activities, taking care of the national and cultural identity of Ukrainians in the Lublin and Chelm regions as its main goal. The realisation of this goal is carried out, among other things, through the organisation of festivals, concerts, cultural events, seminars, teaching the Ukrainian language in schools. An important part of TU's activities is cooperation with Orthodox parishes and commemoration of the "Vistula" action. The Ukrainian Society also surrounds with care the quarters of soldiers of the army of the Ukrainian People's Republic in Lublin. Until 2002, the TU published a magazine, "Chołmśkyj Wisnyk", dedicated to the Ukrainian traditions of the region and the integration of the local Ukrainian community (Towarzystwo Ukraińskie, n.d.).

Among the organisations referring to the traditions of the early 20th century, the Association "Ukrainian National House" in Przemyśl was the first to start its activities, as early as in 1989, referring to the tradition of the organisation of the same name, which was established in the early 20th century. Currently, the Association in question has about 80 members. It conducts educational, educational and cultural activities, within the framework of which it focuses on the development of Ukrainian national identity. The foundation of the Association's activities is the operation of the Ukrainian National House in Przemyśl, together with a library. The Association also runs the "Besida" discussion club, organises events and celebrations of Ukrainian holidays, and helps talented Ukrainian school students (Portal organizacji pozarzadowych, n.d.a).

To the traditions dating back to the period before the First World War, I refer to the Organisation of Ukrainian Youth "Plast", founded in 1990. Currently, this organisation has about 150 members in Poland. It operates on a much larger scale in Ukraine, where it has about 10,000 members. The main goal of the organisation is the patriotic upbringing of Ukrainian youth, caring for national identity and traditions, participating in the celebration of national holidays, and organising youth camps. The "Plast" organisation is also one of the signatories of the Youth Agreement of the Euroregion "Bug". "Plast" conducts its activities in cooperation with the Polish Scouting Association and its counterpart in Ukraine (Płast — Ukraińska Organizacja Skautowa w Polsce, n.d.).

On the wave of developing pluralism among organisations of the Ukrainian minority in Poland, a number of entities associating persons of Ukrainian nationality associated with various professions were also established in the early 1990s. In this category, the most thriving are the Ukrainian Teachers Society in Poland, and the Ukrainian Medical Society (both established in 1991). The former, in addition to its headquarters in Bialy Bor, has 8 branches with about 132 members. The goal of the Ukrainian Teachers

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Society (hereafter UTN) in Poland is to support Ukrainian education, organising courses and conferences for teachers of schools with the Ukrainian language of instruction, as well as competitions and excursions for students of schools with the Ukrainian language of instruction. As part of its activities, the Society also develops and publishes curricula and edits the educational magazine "Ridna Mowa" (Eurodesk Polska, n.d.).

In 1992, the Union of Ukrainian Independent Youth, based in Gdansk, undertook its activities aimed primarily at the younger generation of the Ukrainian minority. The union has 2 branches and has 60 members. Its primary goal is to maintain Ukrainian national identity among young people, develop social, cultural and educational activities of Ukrainian youth, counteract the processes of national assimilation, and cultivate traditions and upbringing in native culture. The association also undertakes activities to deepen democratic attitudes, tolerance and respect for all nationalities. The organisation is also involved in organising festivals, concerts, and periodic cultural events. These include the "Ukrainian Youth Fair", the "Festival of National Minorities", the "Days of Religious Music", and the "Bytovska Warta". The Association runs the "Information Centre of National Minorities" in Gdansk, organises a series of training courses for NGOs in regions with a large share of national minorities (Portal organizacji pozarzadowych, n.d.b).

Activities focusing on the study and promotion of the history of Ukrainians in Poland in various periods are handled by the Ukrainian Historical Society (hereafter UTH). Compared to the other organisations already mentioned, the UTH is a relatively recent organisation, having been founded in Warsaw in 2004. The UTH has 23 members, focusing on scholarly, publishing, and popularisation activities, in the field of historical knowledge of Ukrainian history and Polish-Ukrainian relations. The Society is also a co-organiser of seminars and scientific conferences in Wroclaw, Legnica, Zielona Gora, Gorzow Wielkopolski, Warsaw, Bialy Bor, Przemysl, Slupsk. The Ukrainian Historical Society also publishes books on historical topics. It is also the publisher of the periodical "Scientific Journals of the Ukrainian Historical Society in Poland" (Ukraińskie Towarzystwo Historyczne w Polsce, n.d.).

Speaking of organisations related to the ("traditional") Ukrainian minority in Poland, it should be pointed out that the spatial structure of these entities, is essentially a direct result of the "Wisła" action, and the resulting distribution of members of this minority in post-war Poland. Hence, it should not come as a special surprise that the greatest concentration of branches and field circles of the organisations in question is found in northern and western Poland (especially in the Warmińsko-Mazurskie, Zachodniopomorskie and Lubuskie Voivodships) and in Podkarpacie, primarily in the vicinity of Przemyśl and Sanok. Also, of some importance in this aspect are Podlasie and Lublin, where there are fairly strong regional organisations. One should also not forget about Warsaw and Cracow, which in turn are the main headquarters of many, often significant Ukrainian organisations. This issue is important because, with such a significant territorial dispersion, coordination of the activities of these organisations is quite difficult. Considering this issue, it should also be pointed out that also Ukrainian organisations related to new migrants from Ukraine, further complicate the situation, because many of them are established in locations even different from those indicated, related to newly established clusters of this community, arising mainly where there is a greater chance of getting a job (Barwiński, 2012).

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Despite their fairly large-scale activities, there are still many issues that are considered by the Ukrainian minority organisations in Poland to be problems that have not yet been resolved. Among their main demands, it should be pointed out, efforts to increase funding for Ukrainian education, the establishment in the main Ukrainian minority centres of a Ukrainian Cultural Institution financed from the state budget, and the elimination of the legal consequences of the "Wisła" action. On the local level, disputes continue to surface concerning mainly attempts to restore historical street names referring to Ukrainian history or figures associated with Ukrainian tradition, and commemorating the "Vistula" action. As the main successes of their activities, organisations associated with the Ukrainian minority consider, among others, the development of Ukrainian cultural activities, the end of the dispute over the Ukrainian National House in Przemyśl, their presence in the media and in the broadly defined "public space", and the activity of young people during the 2011 census. At the same time, these circles point to certain failures, including, first and foremost, the progressive assimilation of the Ukrainian minority, the difficulty of attracting young people to organisational activities, insufficient funding for education and cultural activities from the state budget (Chodubski, 2012, p. 143).

Analysing various aspects of the activities of organisations related to the Ukrainian minority, it is also necessary to mention the issue of support for their functioning by the independent Ukrainian state. With regard to this issue, several periods are usually distinguished. The first covered the years from 1991 to 2005, when this support was considered minimal. Another distinguished period began after President Viktor Yushchenko came to power (2005–2010), when more serious cooperation between the Ukrainian government and Ukrainian minority organisations in Poland was initiated. Support from this side in this period manifested itself, among other things, in co-financing from the Ukrainian authorities (mainly by the Ministry of Foreign Affairs of Ukraine) of large cultural events, festivals, conferences organised by Ukrainian associations. Co-financing from this side also included the arrival of folklore ensembles from Ukraine and material support for schools teaching the Ukrainian language (computers, books, newspapers). Visits by Ukrainian politicians to various ceremonies should also be considered a certain form of support for the activities of the Ukrainian minority. Another period of weakening of this support from the Ukrainian authorities occurred during the presidency of Viktor Yanukovych, and lasted at least until he stepped down after the events in Maidan. After the takeover of power by formations that can be described as more pro-Western and pro-EU, the support provided by the Ukrainian authorities for the activities of the Ukrainian community increased again (although its size is still assessed quite critically).

One of the more notable organisations established after 2000 is the Our Choice Foundation, founded in 2009 and based in Warsaw. The founders of this foundation were not only migrants from Ukraine, but also Poles. The primary goal guiding its establishment (and recognised as such, even today) is to work for the benefit of Ukrainian migrants in Poland, to help them integrate into Polish society and Polish culture, and to familiarise Poles with Ukrainian culture. An important part of the Foundation's mission is also to support the development of cultural, educational, economic, and political contacts between Poland and Ukraine, and to spread democratic values and civil society. Currently, the Foundation's activities concern not only migrants from Ukraine, but also people from other countries. An expression of such activities is the Founda-

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tion's involvement in initiatives and projects concerning groups of other foreigners residing in Poland (Ukrainski dom, 2019).

In 2007, the Socio-Cultural Association Poland-Ukraine in Poznan was established. Its main goal is to present Ukrainian culture in the Wielkopolska region. Already in 2008, the Association organised the first edition of the Festival of Culture — Ukrainian Spring, which has become a regular event, and has become a permanent part of the cultural landscape of the capital of Wielkopolska for these years (*O festiwalu*, n.d.). As part of its activities, the Association presents Ukrainian art, literature, music, design, especially those created nowadays, but it also does not forget Ukrainian traditions in this sphere. The artists invited by the Association represent both mainstream and more alternative circles. Hence, Ukrainian culture presented at the association's events includes folk and rock bands, but also opera and ballet artists. The Poland-Ukraine Association also organises historical workshops, political debates, and scientific conferences. The association also strives to present Polish culture, especially related to the Wielkopolska region, to newly arrived migrants from Ukraine. In its perspective, the slogan "get to know your neighbour" does not apply only to the attitude of Poles towards Ukrainian culture, but also to migrants from Ukraine, who, in order to integrate into the host society, must also get acquainted with its cultural traditions (*O festiwalu*, n.d.).

A much younger entity than the two organisations described above is the Zustrich Foundation. Which was registered in March 2016 and was created on the basis of the informal group Ukrainian Club in Krakow. This foundation continues the Club's activities, which have been carried out since the end of 2013, and which initially stemmed directly from the reaction to the tragic events of the Maidan in Kyiv. Therefore, at this stage, the activities undertaken by the aforementioned Club focused primarily on the organisation of campaigns in support of the Ukrainian Maidan and the collection of humanitarian aid for Ukrainians who suffered during these events and during the war in eastern Ukraine. Prior to the registration of the "Zustrich" Foundation, the Ukrainian Club in Krakow conducted and organised several meetings to promote Ukrainian culture. It also co-organised stays in Poland of groups of children from Ukraine, coming from families of victims. The Club also participated in the project "Album of the years before," in which a total of 100 children from Ukraine and Poland participated, implemented by the Pokolenie association. A significant result of these initiatives was an exhibition of photographic works and a film "Children of Majdan" made on the basis of interviews with project participants. Currently, the film can be seen on TVP Krakov in the Kontrapunkt studio (Fundacja Zustricz, n.d.).

The essential elements of the Foundation's mission include activities dedicated primarily to Polish-Ukrainian rapprochement and cooperation, which involves breaking down barriers and stereotypes, building modern, multicultural, and democratic communities on the basis of basic social values. The Foundation's goal is to support the integration of Ukrainians living in Poland, primarily through adaptation to a new environment. Particularly important for the "Zustrich" Foundation, is the promotion of culture and science, including the organisation of cultural events and scientific meetings. In its activities, the organisation also does not forget the importance of sports, physical activity, and healthy recreation. This is due to the overall approach of the Foundation, according to which, it should support the multifaceted development of individuals, because only in this way, it is possible to form a mature and strong society. Among the

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projects carried out so far, we should mention, among others: Getting to Know Krakow, Krakow of Your Imagination, as well as Neighbourhood Circle, and After the Neighbourhood. The indicated projects serve, on the one hand, to familiarise the residents of Krakow with the culture and history of Ukraine, on the other hand, to familiarise Ukrainian migrants with the history and current situation of the capital of Malopolska. As the Foundation itself estimates, more than five hundred people have so far participated in the various projects it has organised. Importantly, these were not only representatives of Polish society or the Ukrainian community, but also representatives of other nationalities (Fundacja Zustricz, n.d.).

Conclusions

Summarising the current situation of organisations related to the broader Ukrainian community in Poland (not forgetting smaller organisations), it should be emphasised that, as the presented material has made clear, those that are active carry out a fairly wide range of activities of a diverse nature, depending on their profile, focusing on promoting selected spheres of culture of the Ukrainian minority (and the Ukrainian nation more broadly) both among members of this community and the rest of Polish society. Those that were created in response to the recent wave of migration from Ukraine, in addition to presenting Ukrainian culture, etc., also focus on other needs of this group. To this end, they allow them to learn about Polish conditions in various spheres: cultural, social, as well as economic, and legal. Importantly, many of them do not focus exclusively on Ukrainian migrants, but are also open to cooperation with representatives of other minorities and migrant communities.

Thus, it can be concluded that cultural projects implemented by organisations associated with the Ukrainian community in Poland, showing diverse aspects of Ukrainian culture, meet the different, but not, mutually exclusive needs of this community, as well as that part of Polish society, which has become aware of the increasing presence of newcomers from beyond the southern eastern border in recent years.

The scientific novelty of the article is a comprehensive study of Ukrainian organisations and associations in Poland, shaping the image of the Ukrainian minority in Poland (on the example of 1991–2019), both in terms of successful cooperation and existing problems.

Prospects for further research. This topic is very relevant, and at the same time interesting, because it concerns an evaluative phenomenon that is becoming more and more common in modern times due to the widespread migration of people of Ukrainian origin to Poland. Therefore, the article can be regarded as an introduction to further research on this issue.

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Українські організації та асоціації, які формують образ української меншини в Польщі (на прикладі 1991–2019 років)

Жанна Осікович

Доктор філософії в галузі історії та політології,
Педагогічний університет імені Комісії національної освіти у Кракові, Краків, Польща,
ORCID ID: 0000-0002-4192-1354, zanna.osikowicz@gmail.com

Мета статті — проаналізувати діяльність українських організацій, асоціацій і фестивалів, які формують образ української меншини в Польщі. *Результати дослідження*. Підходи дослідження теми статті потребують посилання на кілька базових положень, основою яких є переконання у тому, що кожна людина, незалежно від її національності, є соціальною істотою, яка належить до певної групи, що функціонує як спільнота зі стійкими зв'язками. Для належного викладу питань, що містяться у статті, використовуються різні теорії та методологічні припущення, зокрема нормативний підхід, дискурс щодо функціонування національних меншин, історичний підхід, а також функціональний підхід, особливо стосовно питання асиміляції і взаємопроникнення української та польської культур. *Наукова новизна* полягає в комплексному дослідженні українських організацій та асоціацій у Польщі, що формують образ української меншини (на прикладі 1991–2019 років) як з погляду успішної співпраці, так і наявних проблем. *Висновки*. Побудова добросусідських відносин між народами ґрунтується на діяльності державних інституцій і безпосередніх взаєминах між громадянами сусідніх країн. Нехтування будь-якою з цих сфер відображається на характері таких відносин. Неузгодженість дій з боку влади щодо цього може негативно вплинути на активність громадян і за відсутності громадських ініціатив робить відносини порожньою формою без змісту. Серед найважливіших прикладів громадських ініціатив — різноманітні типи організацій та асоціацій, які створюються, зокрема, для роботи над збереженням культурної ідентичності української громади та розвитку співробітництва між Польщею та Україною.

Ключові слова: українська меншина в Польщі; образ української меншини в Польщі; українські організації; асоціації; фестивалі в Польщі
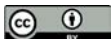
ADVANCED ISSUES IN ART CULTURE

The Concept of Musical Nationalism in Compositional Creativity: A Theoretical Aspect

Gabriella Astalosh

PhD in Art Studies,
Mykola Lysenko Lviv National Music Academy, Lviv, Ukraine,
ORCID ID: 0000-0002-5539-2713, gabriella.astalosh@gmail.com

The aim of the article is to reveal the essence of the concept of musical nationalism and the principles of its manifestations in professional compositional creative work. *Results*. The need for national identity, the desire to express oneself, and the focus on uniqueness drive humanity towards creating certain products of activity in the scientific, research, and creative spheres, collectively shaping the patriotic mentality of the entire nation. Every conscious artist who aims to lobby for national content in the socio-cultural and even political space through his creative work appeals to factors that are reproduced in the audience's imagination as a symbol, code of the nation. The search for means and forms of expressing originality based on national characteristics, and the desire for cultural autonomy via the reproduction and artistic reinterpretation of typical features, mythology, mentality, folklore, etc. create traditions of the national style. The way this paradigm is expressed depends on the depth of experience of national issues by the author of an art work. Musical nationalism becomes the highest degree of realisation of the national idea in creative work, forms a unique concept, a content of which consists in conscious and purposeful reproduction by artists by means of music of bright national-mental attributes, values, ideas, thinking patterns and philosophising, psycho-emotional characteristics, temperament, world perception, and worldview, etc. *Scientific novelty*. For the first time in the history of Ukrainian art studies, the term "concept of musical nationalism" is introduced into scholarly discourse, and its meaning and the expediency of its use are explained. *Conclusions*. The professional musical art of any country becomes a reflection of the cultural heritage of the nation, and is based on the synthesis of the artistic content of the art sample, its emotional message, and those specific means of expression that are most capable of revealing the context of the work. One of the most distinctive identifiers of compositional creativity is the national factor, manifested by the artist in presenting characteristic features of the local society, certain archetypes, and traditions, which are originally interpreted in his heritage. A conscious, purposeful approach to the ideological content of music is the result of the author's creative reflection, a reflection through the prism of his own stylistic preferences and priorities of a number of national ideals, national dreams, centuries-old aspirations of his native people influenced by specific historical and political factors. All this forms the concept of musical nationalism.

Keywords: national idea; compositional creativity; musical nationalism

For citation

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Introduction

The cultural policy of any civilised country is closely linked to the in-depth study of the traditions and artistic heritage of the nation, aiming to strengthen the national foundation and further develop the cultural layer, particularly in terms of the identity and uniqueness of the people's heritage. Unfortunately, the destabilisation of national consciousness, the persecution based on national attributes, the formation of the consciousness of "inferiority", discrimination, etc., all are complex and purposeful instruments of influence on citizens' consciousness, leading to the loss of ties with their native roots. These methods have historically been consistently employed by the invading states towards oppressed nations. Thus, the destruction of a nation's culture essentially equates to the destruction of the nation itself. History is replete with numerous examples of attempts by giant empires to erase the national memory of subjugated ethnic groups by banning their native language, samples of folk or artistic creativity, which certainly leads to their death. Culture and art are perhaps the most powerful ideological tools, capable of shaping citizens' consciousness and guiding it in various directions, depending on the state's cultural policy. The turbulent events of the 19th, and 20th centuries, and the present day confirm a logical and evident fact — the inherent desire of people to exist and evolve within the framework of their native culture, which was formed by their ancestors and reinforced by centuries-old traditions. This is why the study of issues related to conscious self-identity, particularly artistic self-identity that forms the national idea of creativity, stands as an incredibly significant factor in the crystallisation of culture and contributes to the consolidation of citizens within a certain state on the basis of ethnic community and national identity. However, despite the vast array of scientific research (including contemporary Ukrainian studies) in the field of analysing, understanding, explaining, and positioning the national factor in culture and state cultural policies, in the domestic cultural and art studies space, we observe a lack of clarity and completeness in interpreting a concept that's widely recognised in the global academic discourse — "musical nationalism". The relevance of this research lies in the urgent need to highlight this definition, which from the end of the 19th century – the beginning of the 20th century significantly evolves and is established as a kind of concept in the professional compositional work of artists from numerous European countries, and later in the artistic heritage of Ukrainian authors.

Recent research and publication analysis. The theoretical framework of this research consists of numerous foreign and domestic works, which are based on the study of the issue of the national factor and its manifestations in art. In particular, the works of P. Bohlman (2010), R. De Koven (1909), A. Lowell (1914), J. Miles (1985), K. Nielsen and J. Vallejo (2022) are valuable in terms of studying the ideological orientation of artists' work in the context of national identity. Among the Ukrainian scholars who research interesting aspects of the issue, the following works can be noted: V. Draganchuk (2017), O. Kushniruk, (2009), S. Mahera, (2020), S. Papeta (2019), and others. It's worth mentioning the research by G. Astalosh (2022), dedicated to the issues of the national idea and its interpretation within professional musical creativity.

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Aim of the article

The aim of the article is to reveal the essence of the concept of musical nationalism and the principles of its manifestations in professional compositional creativity.

According to this aim, the following *tasks* are set: to consider the concept of ethnic and national identity as the basis of a national idea in creativity, to characterise the essence and content of the term "musical nationalism", and to determine the artistic parameters of the concept of musical nationalism within the context of professional compositional creativity.

In the course of the research, the following methods were used to reveal the presented issue: historical (studying the issue in the light of a historical retrospective); source studies (working with scientific works on related issues); analytical and structural-logical (highlighting the main and related concepts, building a chain of conclusions in the process of reasoning, as well as interpreting the presented terminology); and the method of theoretical generalisation (drawing conclusions).

Main research material

The art of any nation is meant to convey its uniqueness, showcasing numerous artistic examples of its representatives. Against the backdrop of complex and not always unambiguous processes of post-war integration of European countries, gradual cultural assimilation is taking place. This is linked to the increase in migration and globalisation processes, the erasure of geographical boundaries, and the maximal convergence of the information space, which has significantly affected the socio-cultural sphere, including art. This process is particularly noticeable in the manifestations of mass pop culture, characterised by the standardisation of forms of expression and "adaptation" to widely accepted and accessible norms. There's a considerable levelling of the national factor, which, based on historical heritage unique to a specific people, actually provides its original artistic image.

Artistic creativity is certainly influenced by the cultural achievements of other countries through the creative exchange of professional achievements of various schools. The professional artistic heritage evolves through reinterpreting the achievements of past eras, combining, synthesising, transforming, or even discarding certain contributions of predecessors. On the other hand, folk heritage is a huge creative layer that is remote in time, which connects with the roots and throws a bridge across the centuries to the present, providing a sense of unity, kinship, and identity. Therefore, consciously forming the national professional art, whether musical, literary, visual, theatrical, architectural, etc., each author of a work of art in one way or another turns to folk sources and cultural monuments of his people, emphasising unity with his own, original, unique traditions.

Based on a retrospective analysis of the issue of expressing the national idea in professional musical creativity, we come to the conclusion that the concept of musical nationalism often manifests much more vividly in the works of artists from oppressed nations or ethnic groups residing outside their historical homeland. The ethnic identity of such communities becomes a strong unifying component of their interaction,

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marked by a nostalgic sense of historical belonging to one common environment (linguistic, geographical, cultural). Ethnic identity manifests itself at a deep level, becomes an internal need, and is caused by the lack or limitation of direct contact with the native culture, or with its forced prohibition. In this context, the national idea is formed and manifests itself much more actively than in free states, where there is actually no need to fight for the right to their national cultural identity. However, over time, the absence of obstacles leads to a weakening of the sense of identity of one's own culture. An essential component in the process of forming a conscious citizen of a state should be their national-cultural and patriotic upbringing, which includes not only knowledge of language and history but also respect for their own folk and artistic heritage. "The nation's way of thinking is revealed through its culture — in it, in its particular rhetoric, the archetypal sense-codes that make up the collective unconscious are 'deciphered'" (Drahanchuk, 2017, p. 7). Turning to traditions, studying, and comprehending the uniqueness of the artistic legacy of the ancestors is an ever-relevant issue both in the context of cultural history and in the process of education and aesthetic upbringing of future generations of any civilised country.

Let's try to explain the essence of the concepts of ethnic and national identity. First, let's distinguish between the definitions of "ethnic group" and "nation".

An ethnic group is defined as "…a community in which people are united by ideas of common origin and the presence of a cultural commonality — language, customs, myths, epics" (Lisovyi, 2009). Therefore, this is a person's conscious understanding of historical roots, genetic memory, and mental connection with ancestors. The conscious need for self-identification as belonging to such a specific group forms an ethnic identity. In encyclopaedic sources, a nation is explained as "…a community of people united regardless of their ethnic origin, by political interests, awareness of their community on a certain territory (land) with a certain state organisation (sovereignty), a common citizenship, legal rights, and obligations" (Kresina & Yavir, 2023). Thus, there is a certain difference between ethnic and national identity. Nationally conscious citizens are not always ethnically connected to the state in which they engage in societal activities. The history of culture has many examples when the artist, being a polyethnic person by origin, nurtured the idea of his national belonging to one or another nation through his work. As noted by A. Radei (2015): Unlike an ethnic group, a nation is something that is given to an individual as a result of his personal choice, not by the fact of his birth. An ethnic group is not chosen, but a person can choose a nation. The nation is, first of all, the state, social, and cultural belonging of an individual, and not his anthropological or ethnic belonging (p. 67). Therefore, the concept of national identity is the result of "…self-determination of a person or group in a social sense, the creation of an 'I - image' and 'We - image'…" (Smith, 1991, p. 16). A. Smith (1991), a researcher of this issue, points out that, unlike ethnic identity, national identity involves not only "…the awareness by members of a certain ethnic group of common origins, culture, language, traditions, territory, history, etc.," but also "…uniqueness, historical individuality, the presence of a national idea popular among the masses" (pp. 149–150).

The need for national identity, the desire not only to identify oneself with a particular nation but also to present oneself to the outside world, focus society's attention on the uniqueness and dissimilarity, originality in the global continuum, all of this not only generates socio-political parameters in the formation of a conscious citizen but

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also accumulates towards the creation of certain outputs in scientific, research, and creative fields. Together, these contribute to forming a consciously patriotic mentality of the entire nation. In this aspect, culture and art play an exceptional role, becoming an inexhaustible life-giving source in the self-identification of a nation.

The search for ways, means, and forms of expressing identity based on national characteristics, the desire for cultural autonomy through the prism of reproduction and the artistic re-reading of typical features, mythology, thinking, mentality, folklore, etc., give rise to certain traditions of national style. Thus, implementing the issue of identity in artistic creativity, artists create unique concepts of the national idea through their creative activities. Studying the issue, today's outstanding Ukrainian opera singer S. Mahera (2020) notes: "…the national idea is based on a series of values that guide a particular people towards the desired goal — the construction of an independent state, the arrangement of ethno-national existence in a unique way inherent only to this community" (p. 68). However, its context, nature, and format will depend on many factors. The degree, prerogative, or even a kind of leitmotif of certain components in the artistic interpretation of the national idea are shaped by the nation's own history, with its foundation being the national dream.

The artistic embodiment of this issue provides humanity with numerous interesting examples. Every conscious artist who aims to advocate for national content in the socio-cultural and even political sphere appeals to factors that the recipient reproduces in their imagination as symbols or codes of the nation, whether on an associative, conscious, or subconscious level. However, of course, the extent or breadth of this content depends on the depth of the artist's engagement with the national issue.

In our opinion, it is necessary to distinguish the term "musical nationalism" from the common cliche of the so-called "national orientation" of creativity. Undoubtedly, these are related concepts that reflect similar tasks and goals of the authors of the composition. However, as mentioned earlier, "musical nationalism" represents the highest degree of realisation of the national idea in creativity. Such artists do not merely belong to certain national schools based on external features, principles of composing music, or stylistic components. They are advocates of the fundamental ideas of nationalism, fighters for statehood, particularly for its vital component — music and culture as a whole.

The specified research subject has a special place in musicology. The term "musical nationalism" is quite frequently encountered in the global and European academic discourse. It emerged to denote the heightened and emphasised ideological aspect in the professional creativity and artistic expressions of national identity during the Romantic era: "The nationalist movements of the 1800s sought to create music that reflected the desired ideals of nations. This imperative originated and grew as European nations increasingly defined themselves in opposition to each other and the number of colonies grew" (Nielsen & Vallejo, 2022, p. 1). Later, this definition has been actively used to characterise bright national art samples of the following generations of musicians (P. V. Bohlman (2010); R. De Koven (1909); A. Lowell (1914); J. Miles (1985); K. Nielsen & J. Vallejo (2022)). The most widespread interpretation of this term is used to describe professional music in which certain distinct motifs, principles of form, harmonisation, etc., play a dominant role and are strongly associated with a specific country or nation. The foundation for such artistic works is undoubtedly folk song and dance

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creativity, which reflects the culture of its bearers. In Ukrainian musicology, this term is much less common (G. Astalosh, (2022); V. Drahanchuk (2017); O. Kushniruk (2009); S. Liudkevych (1999)).

Concept (from Latin Conceptio — comprehend, perceive) is defined as "… a system of views, concepts about certain phenomena or processes, a way of their understanding, interpretation; the fundamental idea of any theory, the main concept; an idea or plan of a new, original understanding; a constructive principle of artistic, technical, and other types of activities" (Ryzhko, 2014). The concept of nationalism is a multidimensional notion that encompasses ideology, political movements, a struggle for national freedom and values, and a specific cultural doctrine. Therefore, the concept of nationalism as a whole reflects an entire system of values, representing a particular worldview model in human consciousness, an ideology with the ultimate goal of national independence.

If the concept of nationalism is a complex constructive system of views, a holistic worldview, then the concept of musical nationalism becomes one of its ideological components, and means a single idea, its demonstration through an artistic product. As stated by V. Drahanchuk, examples of a concept in art "…can be sound or colour, etc., but nevertheless, these are particular sign systems (for instance, the lamentous or vocative semantics of musical concepts can be explained by experts, but it is felt intuitively by many sensitive musical listeners). Musical sounds fully reveal the sensory sense of the concept…" (Drahanchuk, 2017, p. 9). Therefore, we consider that the concept of musical nationalism is a multi-level mental and sensory complex that synthesises a whole range of associative musical means of expression (most often folkloric prototypes, genres, modes, intonations, etc.) and a way of world perception, worldview of the nation (through artistic manifestations, particularly the emotional nature of music, depiction of musical portraits, images, plots).

Obviously, not every composer who refers to the characteristic features of folk music in his professional work adheres to the idea of nationalism. The national "colouring" to some extent manifests in the creative output of many artists from different eras, either through quoting the folklore of a certain ethnic group or by turning to typical genres, forms, specific canons, etc. Moreover, composers frequently turn to folklore sources of non-native culture, expressing interest or succumbing to trends for "exotic" motifs (A. Dvořák, F. Liszt, J. Brahms, M. Skoryk, and many others). Quoting (direct or indirect) the characteristic music of an ethnic group, region, or people does not necessarily form the concept of musical nationalism.

The term nationalism is interpreted as "…a system of ideas and views that prioritises national (ethnic) values over personal, group (corporate), and universal (universalist) values"; the main criteria and goals of nationalism include "…struggle for political independence, preservation and development of one's own ethnic and cultural identity…", awareness of one's national uniqueness, which is the antithesis to universalism, internationalism, cosmopolitanism (Nahorna, 2010, p. 240). Applying this definition to the concept of "musical nationalism," it should be noted that this term is gaining increasing interest in the field of global musicology. However, it has not yet acquired a clear definition in the realm of domestic art science. Nevertheless, in our opinion, the essence of the concept is quite significant and can be aptly employed in musicology to differentiate acute or sometimes radical manifestations of the national idea in music.

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Thus, *the concept of musical nationalism* involves the conscious and purposeful reproduction by artists of vivid national-mental characteristics, values, ideas, types of thinking and philosophising, psycho-emotional traits, temperament, perception of the world, and worldview for the purpose of an accented demonstration by the author and a clear perception by the recipient of the national affiliation of the composer's music. In a broader sense, the concept of musical nationalism accumulates and artistically interprets certain national ideals and dreams that have developed over centuries under the influence of specific historical factors, events, political circumstances, and more.

Examples of the concept of musical nationalism emerged in romantic music and are directly linked to the active national struggles of peoples for independence, statehood, and their own culture. However, as noted by J. Miles (1985): "...different types of political evolution were taking place in each country, which in turn influenced musical nationalism".

In particular, among the artist-fighters for their own political and/or artistic independence, it is necessary to mention F. Chopin, I. Paderewski, A. Dvořák, L. Janáček, I. Albéniz, E. Granados, J. Turina, F. Liszt, Z. Kodály, B. Bartók and many others, whose artistic achievements appear as consciously national.

Perhaps the most vivid examples of the concept of musical nationalism at the intersection of the 19th and 20th centuries were the creative activities of Ignacy Paderewski and Leoš Janáček.

The unique figure of I. J. Paderewski, an outstanding Polish virtuoso pianist, composer, public figure, and active politician, who became a symbol of the indomitable spirit of his homeland, effectively contributed to the revival of Poland, and raised the country's professional culture to the world artistic level. As the author of numerous compositions on patriotic themes, he left behind a considerable legacy, which became a symbol of national music and a hallmark of Polish national identity far beyond the borders of the state. Many of his works, in particular Polish Fantasy for piano and orchestra, *Polonia* Symphony, Uwertura Es-dur, opera *Manru*, Sonata for violin and piano a-moll are vivid examples of the concept of musical nationalism in Polish music. They stand as distinct symbols of the nation's self-awareness, a musical encyclopaedia of their spirituality, mentality, emotions, and experiences, embodying a deliberate struggle for their own independence.

The work of the famous Czech (Moravian) composer L. Janáček became extraordinary in terms of the considered concept. Throughout his artistic life, looking for his path of musical expression, he remained connected to his native culture, defending its right to identity and its place within the global continuum. Ultimately, the maestro finds an original form of implementing the national pan-idea. It should be noted that the master's years of work were accompanied not only by refining the style and searching for appropriate means of expression. His entire life experience — both artistic (as an educator, folklorist, and composer) and ideological (an active fighter for his native language and professional Czech and folk Moravian heritage) — served as the foundation for the artistic content of his mature works. Janáček's concept of musical nationalism is presented through a multifaceted exploration of the image of the main character, who always emerges from the people, and whose personal and intimate experiences are contrasted with society. At the heart of Janáček's interests lies the emotional nature of the individual, his psychological states, which are reflected in conversational

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intonations transformed into musical sounds and woven into his works. Ultimately, the artist developed, on a theoretical level, and later implemented in his own compositional legacy, an individual concept of reinterpreting folk sources in professional music. He based this on the recitative intonations of the native spoken language, which he himself decrypted, recorded in the form of musical material, thoroughly studied, and, as a result, formed on their basis the musical language of his best compositions.

In Ukrainian music, the concept of musical nationalism found a particularly fertile artistic ground, which, on the one hand, is linked to the nation's complex political history and its centuries-old aspiration for national identity and independence, and on the other hand, reflects a profound love and special reverence for the native folklore, cultural, and artistic heritage.

The term was first used and actually introduced in Ukrainian culture by S. Lyudkevich (1999) in his study *Nationalism in Music* back in 1905. Interest in this subject likely emerged as an echo of the pan-European artistic processes associated with a powerful wave of patriotism that swept across almost the entire continent during the late 19th to early 20th centuries. However, unfavourable conditions for the development of such musicological intentions, the absence of statehood, and the harsh pressure from the enslavers hindered rather than promoted the composer's national ideas. "Developing under conditions of continuous cultural intervention from foreign aggressor states, Ukrainian culture already at the early stages of its existence demonstrated its ability for assimilating the creative output of neighbouring nations. Through the process of evaluation and selection, it developed a kind of immunity to forced 'inoculation' of foreign cultural codes, which allowed it to preserve its own archetype" (Papeta, 2019, p. 262).

Furthermore, as O. Kushniruk (2009) notes, "…the theoretical science could not ignore what actually sounded in the music — the manifestations of the so-called Volksgeist, the national spirit of the people" (p. 43). She also notes that this definition, in fact, has been avoided in every possible way by Ukrainian researchers for many years up to the present and has been replaced by more "loyal" and less clear definitions of the national factor of creativity such as "national style", "national character", "national distinctiveness", "national special feature", etc. However, modern history dramatically shows that Ukrainian culture and music in particular serve as a solid foundation for national self-identification, which for centuries has been manifested in domestic art precisely through the prism of conscious, purposeful, and consistent nurturing of the idea of the identity of a nation that aspires, requires, and deserves its own political and cultural independence. And in unity with the virtuoso transformation of original folklore traditions in professional compositional creativity, such art creates the concept of Ukrainian musical nationalism.

Conclusions

Therefore, the professional musical art of any country becomes a reflection of the cultural heritage of the nation, its mental and emotional complex, based on the synthesis of the ideological content of the artwork, its emotional message, and those specific means of expression that are most capable of revealing the context of the composition. Each composer is a carrier of the professional culture of his nation, he consciously or

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indirectly forms the idea of humanity's perception of the artistic world of the country he represents. One of the most vivid identifiers of creativity, especially compositional, is undoubtedly the national factor. It manifests primarily in the artist's presentation of characteristic features of the local society, certain archetypes, and traditions, which are transformed in his own consciousness and uniquely interpreted in his artistic activities. The foundation of the national paradigm of creativity is the composer's sense of his ethnic or national identity, which is identified in his creative legacy primarily with certain folkloric codes and inherited artistic traditions. However, the highest level of nurturing the national idea in compositional activity is what is referred to as musical nationalism, which puts the creator of the composition on the pedestal of the confessor of the ideas of nationalism, a fighter for independence, statehood, and particularly for its crucial component — music and culture as a whole. Such principles shape the concept of musical nationalism in the composer's work. A conscious and purposeful approach to the ideological content of music becomes the result of the creative reflection of its author, a reflection through the prism of his own stylistic preferences and priorities of a number of national ideals, national dreams, centuries-old aspirations of the native people, formed by specific historical and political factors.

In Ukrainian music of the 20th century, musical nationalism evolves into the leading and dominant creative style. Significantly developing and transforming during the period of creative activity of representatives of folklorism and neofolklorism (S. Lyudkevich, L. Revutskyi, B. Lyatoshynsky, V. Barvinsky, M. Kolessa, and others), this concept manifests itself more boldly, vividly, and confidently, indicating a sharp need for further development of the subject matter and the introduction of the concept into domestic musicological practice.

Scientific novelty. For the first time in the history of Ukrainian art studies, the term "concept of musical nationalism" is introduced into scholarly circulation, its content is explained, and the expediency of its usage is clarified.

The article does not cover all aspects related to the embodiment of the concept of musical nationalism in professional compositional creativity but rather elucidates the theoretical foundations of the issue. Aspects of the practical implementation of the concept, various ways, and vectors of its creative reinterpretation in the heritage of artists of both previous eras and the present require *further study*.

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Концепт музичного націоналізму в композиторській творчості: теоретичний аспект

Габріела Асталош

Кандидатка мистецтвознавства,
Львівська національна музична академія імені М. В. Лисенка, Львів, Україна,
ORCID ID: 0000-0002-5539-2713, gabriella.astalosh@gmail.com

Мета статті — розкрити сутність концепту музичного націоналізму та принципи його проявів у професійній композиторській творчості. *Результати.* Потреба в національній ідентичності, бажання свідчити про себе, акцентувати на самобутності акумулюють людство до створення певних продуктів діяльності в науковій, дослідницькій, творчій сферах, що формують патріотичну ментальність нації. Кожен свідомий артист, який має на меті власною творчістю лобіювати національний контент, апелює до чинників, що репродукуються в уяві слухачів чи глядачів як символ, код нації. Пошуки засобів і форм вираження своєрідності за національними ознаками, прагнення до культурної автономії крізь призму відтворення та мистецького перепрочитання типових ознак, міфології, менталітету, фольклору тощо творять традиції національного стилю. Музичний націоналізм стає найвищою мірою реалізації національної ідеї у творчості, формує своєрідний концепт, зміст якого полягає у свідомому та цілеспрямованому відтворенні митцями яскравих національно-ментальних ознак, цінностей, ідей, типу мислення та філософствування, психоемоційних характеристик, темпераменту, світосприйняття та світобачення тощо. *Наукова новизна.* Вперше в історії українського мистецтвознавства введено в науковий обіг термін «концепт музичного націоналізму», розтлумачено його зміст, роз'яснено доцільність використання. *Висновки.* Професійне музичне мистецтво будь-якої країни стає відображенням надбань культури нації, базується на синтезі художнього змісту артзразка, його емоційного посилання та специфічних засобів виразності. Одним із найяскравіших ідентифікаторів композиторської творчості є національний чинник, що проявляється у подачі митцем характерних ознак локального соціуму, певних архетипів, традицій. Свідомий, цілеспрямований підхід до ідейного змісту музики стає результатом творчої рефлексії автора, відбиттям крізь призму власних стилістичних уподобань і пріоритетів загальнонаціональних ідеалів, мрій, прагнень народу, зароджених під впливом історичних і політичних чинників.

Ключові слова: національна ідея; композиторська творчість; музичний націоналізм

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Borrowing in Visual Art Works: Aspects of Attitude Formation in the Educational Environment

Svitlana Borysova

PhD in Education, Associate Professor,
State Institution "Luhansk Taras Shevchenko National University", Poltava, Ukraine,
ORCID ID: 0000-0003-0610-644X, svitlana.borysova@gmail.com

The aim of the article is to highlight certain aspects of attitude formation in the educational environment to the issue of borrowing in visual art works and in project and design activities. *Results*. Borrowing, considered as the transformation of something into one's own property, can take different forms, with appropriation as borrowing someone else's work (part of it) to express new content and visual plagiarism as an ethical violation, presenting someone else's visual work (part of it) under one's own name, including. The analysis of research related to borrowing in visual art works gave grounds to single out the socio-cultural, pedagogical, psychological, moral and ethical, legal, and technological aspects of attitude formation to the issue of borrowing in visual art works and in project and design activities. The range of attitudes towards borrowings in works of art is determined, ranging from acceptance to denial of the existence of original works, and can be perceived under different conditions as a neutral, positive, and negative phenomenon. The article proposes recommendations for preventing visual plagiarism in creative student projects, which can be applied by teachers in educational and methodological activities. *The scientific novelty* lies in identifying and analysing the socio-cultural, pedagogical, psychological, moral and ethical, legal, and technological aspects of attitude formation in the educational environment to the issue of borrowing in visual art works. *Conclusions*. Considering the identified aspects of attitude formation in the educational environment to the issue of borrowing in visual art works is crucial for developing a well-balanced strategy of behaviour by teachers and improving the methodology of teaching the educational components of artistic and design educational programmes regarding the formation of a culture of academic integrity and prevention of visual plagiarism in the development of visual works. The issue of responding to manifestations of visual plagiarism in the educational environment, the development of a set of methodological measures to promote a zero-tolerance stance towards plagiarism, and the conscious and constant adherence to professional ethics in the field of visual art require additional study and detailed analysis taking into account existing practices.

Keywords: borrowing; originality; visual plagiarism; aspect; formation

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Introduction

The results of applying artificial intelligence (AI) in various fields, in particular, in the field of visual art, have recently become the subject of important discussions. These discussions concern not only the capability of AI technologies to generate original solutions according to given tasks but also more profound issues, such as defining or taking into account the authorship of input images and output data, copyright issues, and the legal and moral aspects of image creation activities. Such discussions are particularly acute given that such issues have yet to find definitive answers during the analysis of the creative project activities of professionals who, due to their professional duties or personal calling, produce visual content, or of higher education students who work on creative projects as part of their learning in educational institutions.

Recent research and publication analysis. Discussions centre around: principles of selecting and interconnecting references, as basic visual materials in the process of their selection, analysis, highlighting essential characteristics, taking into account the performer's personal qualities, his personal experience, professional and cultural environment, directly influence concept formation (Strickfaden & Rodgers, 2007); searching for sources of inspiration (Borysova, 2021), from understanding what they are, categorising their typical groups, to their direct or indirect use (Özcan & Güzer-erler, 2018); the outcomes of creative activities, the ratio of original to borrowed content within them, which directs attention to the issue of visual plagiarism (Ryzh-ko, 2017). Crucial in these discussions is that most often the attention is not directed to the final result as a result in the search for the visual component of the project, but on the process itself, through which a new visual solution is obtained, all the while attentively addressing issues of determining the degree of originality of the resulting work, the legality of its distribution, and the responsibility for the proposed outcome.

In most studies, the analysis is concentrated around a number of concepts, such as: borrowing, which is understood as adopting, assimilating something, turning into one's own acquisition (Bereznytskyi, 2005); appropriation, which is identified as borrowing a part of someone else's work or as a whole, but with the expression of new content, concept, idea through the applied component; plagiarism, which has various manifestations but is always an ethical violation associated with presenting a portion or the entirety of someone else's work under one's own name (Zaitseva, 2015), but which are not limited to the generally formulated issue of borrowing in works of visual art.

The formation of a culture of integrity as a component of the principles of anti-corruption policy in the state also provides for the formation of zero tolerance for plagiarism. A practice-oriented approach in research should extend beyond acknowledging the existence of the phenomenon of borrowing in contemporary visual art. It should also outline approaches and the ways of forming a responsible attitude among students of higher education regarding borrowing in their own project activities and the conscious application of mechanisms for taking into account various aspects of the outlined phenomenon.

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Aim of the article

The aim of the article is to highlight certain aspects of attitude formation in the educational environment to the issue of borrowing in visual art works and in project and design activities. As noted above, the phenomenon of borrowing in the field of visual art is associated with various concepts (copying, appropriation, visual plagiarism, etc.). For a proper understanding of the possibilities of forming a system of ideas among higher education learners regarding the practice of using borrowings in their own project activities, it is advisable to identify certain aspects of the functioning and development of this phenomenon.

Main research material

Psychological, legal, ethical, pedagogical, and socio-cultural aspects of borrowing in visual art (in a broad sense) in the last decade have been given attention both in the scientific research of theorists and practitioners and in journalistic works of public figures. In the following analysis of aspects of attitude formation in the educational environment to the issue of borrowing in visual art works, the starting point is that any of the considered aspects should become the basis for working with students of higher education to prevent visual plagiarism, which can potentially manifest itself in their academic projects and further public presence through the dissemination of the results of their professional creative activity. After all, the most effective way to overcome visual plagiarism is to consciously prevent it.

Therefore, discussions in scholarly publications about the originality or non-originality (associated with partial or complete copying) in project activities relate to a wide range of issues: from understanding what can be (considered) a source of inspiration for the object of project activity or the resulting image to visual plagiarism. The aforementioned P. Rodgers and M. Strickfaden, in their exploration of what elements of reality can most influence the formation of visual content in a project, concluded that the designer's personality with all his inherent attitudes, which were formed during his stay in society, and the environment (physical, professional, environment of the design process) significantly affect the choice and application of the selected visual materials (Strickfaden & Rodgers, 2007).

The significance of the socio-cultural aspect in attitude formation within the educational environment to the issue of borrowing in works of visual art is emphasised by many researchers. Thus, one of the most powerful influences on visual works of art for thousands of years has been religion. As Yu. Makushyn notes, the artist's religious and highly spiritual feelings connected with them influence his work, and therefore the consistent creativity of a number of artists can form a new, original artistic environment (Makushyn, 2011). At the same time, it should be noted that the activities of icon-painting schools and workshops are still quite regulated, involving the execution of copies of works while preserving unique sacred traditions (Kosiv, 2013).

The pedagogical aspect of the formation of the attitude in the educational environment to the issue of borrowing in works of visual art is closely intertwined with the socio-cultural one and is associated with the system of teaching methods and techniques,

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which for a long time was inherent in art education and is partially applied in modern teaching methodologies in art-related institutions (Trubnikova & Svinarov, 2017). The slow, gradual nature of appropriating techniques for working with material, composition, and colour is characteristic of the natural process of visual culture development, which is based on common approaches to project implementation. It is characteristic of the learning process, in which it becomes the centre of the copying technique, which does not involve mechanical reproduction of the work selected for copying, but first of all analytical activities with an emphasis on the compositional structure, colouristic solution, image character, and the technique of performing the work (Kuchma, 2021, p. 147). It is important to note that since copying serves an exclusively educational purpose, involving analysis of principles, methods, procedures, processes, and modes of activity, and does not entail public presentation with an indication of one's own authorship, the norms of copyright protection do not apply to such creative results.

Borrowing in the form of appropriating techniques of working with materials, colour, composition can acquire a pronounced avalanche-like character, which is often caused, for example, by significant societal changes, and as a result, manifests itself in the mutual influence of creativity of representatives of different cultures. As an example, we can mention the general trends of interaction between European oil painting, modern Chinese art, and the Guohua tradition identified in Hen Chyzh Zhun's study, as well as direct borrowings from the works of European and American artists in the Chinese female portrait of the 1970s-1980s, as a result of the open opportunity to learn from the experience of 20th-century international art after the fall of Mao Zedong's regime (Chyzh Zhun, 2017).

It should be noted that there are individual visual works for which, at a certain stage of development, borrowing, citation of meaning, choice of fonts, sentence formatting, visual components, united by a new idea, become an integral characteristic. Precisely due to the reinterpreted borrowings, visual works are identified and classified as belonging to a common group of visual works. According to O. Zalevska (2019), such features are inherent in the Ukrainian postmodern poster, where various metaphors are used as artistic means of expression, stylistic borrowings: from involuntary implicit citation or parody to conscious games with styles and meanings, citations, distortions, and copying.

The psychological aspect of the formation of an attitude in the educational environment to the issue of borrowing in visual art is associated with the influence of at least two groups of factors that encourage actions related to unconscious or conscious plagiarism: external (insufficient time to complete the project, too general and descriptive tasks to complete, lack of response to previous projects that already had signs of plagiarism, etc.) and internal (fear of failure, lack of time management skills, level of creative abilities, risk propensity, etc.).

Empirical research on the psychological characteristics of plagiarism conducted by H. Ulianova (2017) allows us to conclude that the development of personal creativity and motivation to adhere to academic integrity is important in working with higher education students to prevent instances of plagiarism. Recently, in the analysis of plagiarism consciousness, especially in relation to higher education students, attention has been drawn to the phenomenon of cryptomnesia, which refers to the unconscious influence of memory underlying unconscious plagiarism, where new ideas from the

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perspective of the individual actually existed before (Ekici Usaklioglu, 2023). Such unconscious plagiarism can be considered a coincidence, and in this case, it is not defined as a violation, or it is considered unconscious, but still copying, which requires an appropriate response.

It should be noted that the issue of borrowing in a visual work, or rather the possibility of one hundred percent originality of a visual work, is generally questioned by some researchers. They argue against the possibility of creating a work without any borrowing or references to the work of other creators, stating that we live in the same world, and thus borrowing is inevitable.

For example, R. Shor (2019) believes that the new (old) formula of creativity looks as follows: "throw away the empty page. start with a sheet filled with other people's thoughts, images, words. erase, paraphrase, edit, revive — and create something new" (p. 6). The most radical denial of originality in contemporary art was manifested in postmodern philosophy, in particular, in the ideas of J. Baudrillard. He emphasised that in contemporary culture, there is no longer anything original, only replicas of replicas (based on the concept of simulacra), but "an admission of unoriginality, banality, and worthlessness, elevated into a perverse aesthetic value, if not indeed a perverse aesthetic pleasure. …it is mediocrity raised to the second power" (Baudrillard, 2014, p. 183).

As for the moral and ethical aspect of forming an attitude in the educational environment to the issue of borrowing in works of visual art, it becomes more important the closer it is to plagiarism, visual in particular. As we have already mentioned above, plagiarism is always an ethical violation. One of the most effective ways to prevent violations of ethical behaviour is to create ethical barriers at the level of higher education institutions (Kovalova, 2013, p. 68). Ethical barriers can take the form of ethical codes, regulations, declarations, regulatory documents adopted at the level of higher education institutions, wherein, on one hand, the higher education student takes responsibility for not exceeding established boundaries, while on the other, the institution outlines rules, norms, areas of responsibility, ways of responding to violations, and corresponding sanctions.

The legal aspect of attitude formation in the educational environment to the issue of borrowing in visual art in the development of visual works is explicit as it relates to matters of plagiarism, intellectual property, the protection of individual and proprietary copyright, etc. At the same time, it is perhaps the most difficult, since it concerns various legislative documents, not limited to just one country, and the ambiguity of interpretations and decisions in the field of copyright law. Often, defenders of copyright and creators of visual content have differing views on borrowing, as the latter perceive legal limitations as an infringement on creative freedom, similar to what happens with works of appropriative art (Bereznytskyi, 2005).

Therefore, the primary task of higher education teachers is to purposefully cultivate an ethical and legal attitude among higher education students towards borrowing within creative and project activities (through education in individual modules of educational components or by introducing individual academic disciplines into the educational process). The most common topics for clarification include: visual and photographic works are protected as objects of copyright (hence, using images or photos without legal basis, especially for commercial purposes, is prohibited); the optimal

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use of images and photos from free and open libraries with proper attribution to the author and source of borrowing; the need to research issues of copyright, royalties, free public licenses; gaining experience in creating one's own copyrighted objects.

Visual plagiarism in art and design is considered more challenging to identify compared to textual plagiarism (Assali & Attiya, 2021) since it primarily occurs in visual works such as drawings, three-dimensional models, audio, video works, sculptures, sketches, and images. The analysis of various attitudes towards the borrowing issue in contemporary visual works (photographs, graphics, diagrams, tables, logos, sketches, paintings, projects of various scales, digital illustrations, collages, videos, animations, etc.) provides grounds to conclude that the most complex aspect when assessing the originality of a visual work is determining the degree of borrowing, the conditional scope of citation of textual, content, form-creating, and other components while preserving the original meaning or creating a visual work with a certain level of novelty of an idea different from the content of the cited work (borrowed elements). Such a correlation between the entire work and its individual elements forms the basis for distinguishing between gross and non-gross plagiarism (Romanova, 2012).

In the field of visual art, determining the degree of borrowing is more difficult, since a significant part of visual and graphic objects is created according to certain well-established rules, taking into account stereotypical scenarios of the potential consumer's behaviour, which is due to the same specificity of object application as, for example, in the design of visual communication. Therefore, given the widespread use of various images in graphic design projects, the guide *Best Practices in Preventing Visual Plagiarism* deserves attention: the original image used for inspiration should undergo substantial changes through a series of modifications (from five to eight), which may relate to colour, composition, content, layout, lighting, materials, placement, composition, scaling, transformation, proportions, etc., to ensure that the result obtained is considered original and significantly different (Ryerson University, 2020, p. 3).

This technological aspect of forming the attitude in the educational environment to the issue of borrowing in visual art presents, accordingly, an opposing challenge to address and requires answers to questions such as: was the number of modifications sufficient to consider the result original? Is the project presented as a completed task truly original, or is it a slight modification of an existing project? The existing technological solutions for checking images in projects for visual plagiarism (Google Image Search, Tineye, Image Raider) are incapable of identifying edited images that have undergone intermediate changes, or if the source images were not included in the databases (Ryerson University, 2020, p. 6).

Possible solutions to prevent visual plagiarism in creative student works may include: the development by teachers of individual themes for creative projects, the subject of which should change every year (Halak & El-Hajjar, 2019); the creation by higher education students of artistic and design educational programmes of a list of references to research materials related to the ongoing project; the processing and systematisation of illustrations, photos (with reference to sources), sketches; the submission of sketchbooks, project documentation with full justification of the methods used in the project's idea development process; the application of the "individual presentation technique" to detect plagiarism of undocumented ideas in the case of a group project.

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Conclusions

Definitions of borrowing, appropriation, and visual plagiarism are most often characterised by emotional colouring ranging from neutral to negative and are separated by a very subtle line that is not fixed and can be shifted by interested parties. Equally influential is the positive attitude towards the process of incorporating the achievements of other artists into one's own creative projects, which is based on the notion of mutual enrichment: of cultures, meanings, and surroundings. In this sense, the borrowing process resembles a mutual exchange, which can be accompanied by the commercialisation of creativity or be its root cause.

The opposing process of refraining from visual exploration at the beginning of work on a new project, refraining from analysing and evaluating the works of others, is not a solution to the issue of borrowing in the modern world. Avoiding the analysis of what has already been created in order to avoid being influenced by other artists' work is a path towards potential duplication (for example, based on cryptomnesia) and leads to a loss of understanding of trends in the professional field. The ability to recognise the unique features and distinct qualities in another person's project is a tool for developing one's own creative potential and ultimately contributes to the prevention of conscious and unconscious visual plagiarism.

When borrowing is not merely copying external visual manifestations, but an analysis of thinking patterns, worldviews, and when the future originality of one's own work is based on a deep and broad analysis of various selected resources, one's own creativity with elements of imitation and transformation into original components of the analysed ideas — this is the way to purposefully hone one's own trajectory of professional development and the formation of unique features of personal projects.

Scientific novelty. Considering the socio-cultural, pedagogical, psychological, moral and ethical, legal, and technological aspects of forming attitudes in the educational environment to the issue of borrowing in visual art will help teachers in developing a behaviour strategy and improving the methodology for teaching educational components of art and design educational programmes to form a culture of academic integrity and prevent visual plagiarism in the development of visual works.

However, the issue of responding to the manifestations of visual plagiarism in the educational environment, the development of a set of methodological measures to form a zero-tolerance attitude towards plagiarism, and the conscious and constant compliance with the norms of professional ethics in the field of visual art require additional study and detailed analysis considering existing practices.

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Запозичення у творах візуального мистецтва: аспекти формування ставлення в освітньому середовищі

Світлана Борисова

Кандидат педагогічних наук, доцент,
ДЗ «Луганський національний університет імені Тараса Шевченка», Полтава, Україна,
ORCID ID: 0000-0003-0610-644X, svitlana.borysova@gmail.com

Мета статті — висвітлити окремі аспекти формування ставлення в освітньому середовищі до проблеми запозичення у творах візуального мистецтва й у проєктно-дизайнерській діяльності. *Результати дослідження.* Запозичення, що розглядається як перетворення чогось на власне надбання, може набувати різних форм, зокрема з апропріацією як запозиченням чужого твору (його частини) для вираження нового змісту та візуальним плагіатом як етичним порушенням, оприлюдненням чужого візуального твору (його частини) під власним ім'ям. Результати аналізу досліджень, дотичних до окресленої проблеми, дали підстави виокремити соціокультурний, педагогічний, психологічний, морально-етичний, юридичний і технологічний аспекти формування ставлення до запозичення у творах візуального мистецтва й у проєктно-дизайнерській

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діяльності. Визначено діапазон ставлення до запозичень у творах мистецтва, що коливається від прийняття до заперечення існування оригінальних творів і може сприйматися за різних умов як нейтральне, позитивне та негативне явище. Запропоновано рекомендації щодо запобігання візуальному плагіату у творчих студентських проєктах, що можуть бути застосовані викладачами в навчально-методичній діяльності. *Наукова новизна —* виокремлено та проаналізовано соціокультурний, педагогічний, психологічний, морально-етичний, юридичний і технологічний аспекти формування ставлення в освітньому середовищі до проблеми запозичення у творах візуального мистецтва. *Висновки.* Врахування виокремлених аспектів формування ставлення в освітньому середовищі до проблеми запозичення у творах візуального мистецтва є запорукою розробки викладачами зваженої стратегії поведінки та вдосконалення методики викладання освітніх компонентів мистецьких і дизайнерських освітніх програм щодо формування культури академічної доброчесності та запобігання проявам плагіату під час розробки візуальних творів. Потребують додаткового вивчення та детального аналізу з урахуванням наявних практик питання реагування на прояви візуального плагіату в освітньому середовищі, розробки комплексу методичних заходів щодо формування особистісної позиції нульової толеранції до плагіату, свідомого та постійного дотримання норм професійної етики в галузі візуального мистецтва.

Ключові слова: запозичення; оригінальність; візуальний плагіат; аспект; формування

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Arts's Fight for Life or the Triumphant End of the Avant-Garde

Irina Danilova

Artist, Curator, Executive Director of Project 59, Inc., MFA in Fine Art from SVA (New York),
Associate Professor of Art,
Kingsborough Community College, The City University of New York, New York, USA,
ORCID ID: 0009-0003-3012-1508, irinadanilovah@gmail.com

The aim of the article is to outline a logical sequence of events that led to radicalism in the art of the 19th and 20th centuries by studying the connections between art, life (reality), and science and technology. From the mid-nineteenth century through the 1970s, art acquired a unique quality: it rapidly radicalised, creating a number of alternative art practices, such as impressionism, abstractionism, cubism, ready-made, etc. Before that, except for random individual phenomena, art for centuries was just changing styles: Baroque, Rococo, Classicism. *Results*. The article identifies the cause for the revolutionary avant-garde trends in art and the reason for the end of the revolutionary era. It presents a view based on art's relations with life in competition with science and technology that had different effects on art, ranging from influentially adaptive to revolutionary rebellious. *The scientific significance* of this study is its innovative approach to the consideration of factors of the emergence and development of avant-garde trends in the art of the 19th and 20th centuries. The rational study and comparable analyses of events in science/ technology and art in relation to life (reality) offers an inventive and coherent reason for the appearance and disappearance of avant-guard art. *Conclusions*. This article identifies the cause for the revolutionary avant-garde trends in art and the reason for the end of the revolutionary era. It presents a unique view based on art's relations with life in competition with science and technology and shows how an inadvertent battle of art for life (reality) with photography, film and television triumphed in the twentieth century and broke the very possibility of further revolutionary changes.

Keywords: Avant-guard, experimental art; Fluxus; Marcel Duchamp; Dada; science; revolution; linear perspective; postmodernism; photography; cinema; cubism; abstractionisms; realism; readymade

Introduction

This article's subject is a byproduct of my 2011–2014 curatorial work on the *Fluxus Time* exhibition, which had a strong connection to Ukraine. Being an experimental life-based artist for more than three decades and teaching art fundamentals for two-thirds

of that period also had an input. *Fluxus Time, 1959-1979* (Figure 1–2) was initially curated for the City University of New York's Kingsborough Gallery (2013).

Works of Vagrich Bakhchanyan, Bas Jan Ader, Tehching Hsieh, Linda Mary Montano, and others joined the Fluxus group at the exhibition. Because both Vagrich and I were from Kharkiv, Ukraine, in February 2014 I brought the exhibition to Kharkiv Municipal Gallery (at the invitation of Tatyana Tumasyan, Director of the gallery). Coincidently, it happened during the Maidan uprising: an exhibition of revolutionary (Fluxus) artists in revolutionary Ukraine. George Maciunas, a Lithuanian/American artist and the organiser of Fluxus died from cancer in 1978. His friend and fellow Fluxus artist Jeff Perkins noted that the idealist George's dream of making a Fluxus exhibition in the (former) USSR came true, whereas he was unable to even imagine doing so during the people's revolution.

Figure 1. Cover of the *Fluxus Time* catalogue by Irina Danilova, 2013
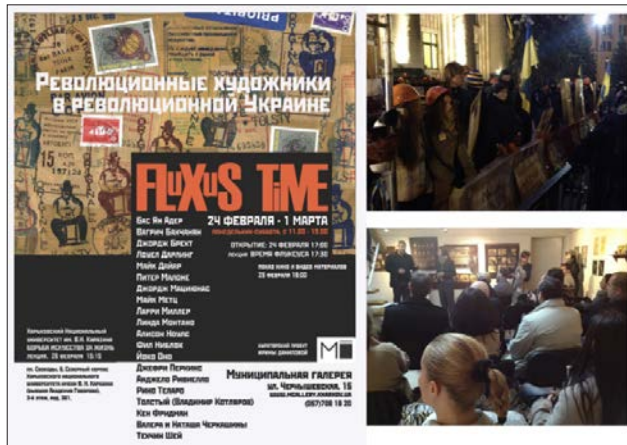
Figure 2. Fluxus Time in Kharkiv, February 2014: poster, Kharkiv Maidan, and meeting about reforms in culture at the Municipal Gallery during the *Fluxus Time* exhibition. Photos by Irina Danilova

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The following material is based on a lecture that premiered in February 2014 at the Kharkiv Karazin University's Media Art Department (invited by Dean, Lidia Starodubtseva). It was also presented in 2018 at the Kyiv Art Academy and the National Art Museum of Ukraine and in 2019 at the Sound Festival *Delirium* during the *Fluxus days* at the MMOMA educational centre in Moscow.

Aim of the article

The aim of this article is to outline a logical sequence of events that led to radicalism in the art of the 19th and 20th centuries by studying the connections between art, life (reality), and science and technology. It explains why there have been no revolutionary movements in art since then.

Main research material

Linear Perspective

In order to explain the end, I have to start from the beginning: when Life (reality) first entered modern art. In the works of pre-Renaissance artists (Giotto, Lorenzetti) depth was depicted with receding lines extending into the distance, though their angles were approximate (Figure 3–4). The visual Renaissance began in earnest once the rule of linear perspective (all parallel lines recede in distance into the same vanishing point) was found and popularised by Filippo Brunelleschi around 1420. After that art started to change dramatically. Linear perspective is imperative to our visual perception. When artists were able to portray depth exactly the way we see it, there was no space left for stylisation. Real spaces demanded real objects and real people. Life made the first step in art in the shape of reality.

Figure 3. Ambrogio Lorenzetti, *Effects of Bad Government on the City Life* (detail) 1337, Palazzo Pubblico, Siena, Italy
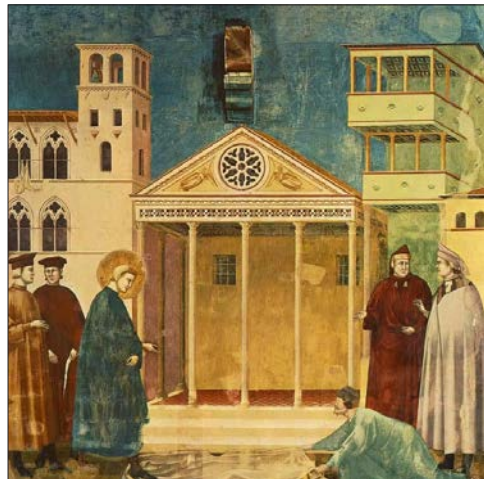
Figure 4. Giotto, *Legend of St Francis, Homage of a Simple Man 1300,* Basilica of Saint Francis of Assisi, Umbria, Italy

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Linear Perspective is usually recognised as one of the achievements of the Renaissance, while, in fact, it seems to be the main cause for the Renaissance in visual art. The Renaissance in general had several objective historical reasons: the series of disastrous plague epidemics that weakened religious links and led to a search for alternative solutions (science); the rise of city-states; Petrarch, Dante, and Boccaccio in literature; re-discovery of ancient philosophy (Plato, Aristotle). Visual art drastically changed the style; it broke through as water breaks through a breach and linear perspective created that breach.

The difference between Masaccio and Leonardo da Vinci was practically the same as the difference between Baby Boomers and Generation Alpha (Figure 5–6). One was born before, another — after. Masaccio was the first known artist who used linear perspective (Figure 7). His figures were quite real but still simplistically stylised. Liveliness in its full bloom was set at the tip of the brush of young Leonardo a few decades later (as digital devices are now at the tips of the fingers of new generations).

Figure 5. Masaccio, *A Young Man in a Scarlet Turban*, Isabella Stewart Gardner Museum, Boston, USA

Figure 6. Leonardo da Vinci, *Profile of an old man*, 1480s Galleria Uffizi, Florence, Italy

The discovery of linear perspective could be considered a scientific act at the time when science was not pronounced as a science yet. Since then, other scientific and technological achievements have provoked major revolutionary accomplishments in art that have an intricate relation with science/technology through all the modern era, sometimes embracing and using it, sometimes inspired by it and sometimes considering it as a rival.

Photography

Fast forward into the middle of the 19th century, passing by centuries with a variety of optical devices used by artists for refining techniques of representational art (camera obscura), we find ourselves on the brink of the next revolution: independence

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from elite commissions, art as self-expression, and a series of alternative art movements.

Figure 7. Masaccio, *The Holy Trinity*, 1427, Santa Maria Novella,
Florence, Italy. Scheme of linear perspective
("Holy Trinity (Masaccio)", 2023)

Gustave Courbet became a pioneer of a new independent art style, Realism: portraying life "the way it is" (after winning an academic prize in the late 1840s that secured certain liberties, including financial) (Figure 8). Courbet was influenced by the concepts of the French Revolution as well as liberal literature and philosophy. However, Realism emerged soon after the invention of photography (1830s).

The uniqueness of art as an exclusive form of representing visual reality was undermined. Photos could not (yet) lie, they showed life as it actually was. Solely academic, heroic, or mythological aristocratic art, was now influenced by a "democracy" of political movements and honesty of photography, adopting realism first and then becoming more loose, free, and expressive with colours (photography was black and white).

Since then, relations between art and technology can be described as influence/adaptation or rebelling reaction. With the advent of photography, plein-air painters like Camille Corot have used far more chiaroscuro in their landscape paintings. The influence of the rival device that would depict life at any moment cannot be understated regarding the rise of the realistic movement, the first revolutionary independent alter-

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native movement. Photography's popularity spread rapidly and the use of photography in art has never stopped since. The fact that it was black and white anticipated the next drastic changes: colour fetish drove the second half of the 19th century. Impressionism, Expressionism. Fauvism.

Figure 8. Gustave Courbet, *The Stone Breakers*, 1849-1850,
Destroyed in the bombing in 1945, Dresden Museum

Art in any form is a kind of model of reality. The landscape is a model of scenery; portraits are models of people. When photography became more popular taking share in creating "models", art began to rebel, creating "models" of feelings, impressions (impressionism) or emotions, expressions (expressionism), maintaining art's exclusivity by expressing aspects of life that could not be depicted with any other device. It continued in the 20th century with "models" of intuition and inner balance (abstract art). Following the advent of popular colour photography[1], experimental art shifted its emphasis from colour to the human mind, concepts, and logic (conceptual art).

Film
"We hear from Montrouge that friend Picasso is making a picture which
moves just like this cradle". Apollinaire (Popper, 1968).

The moving image became a new challenge in the fight for life between art and technology. Let's rephrase it. Art's fight for Life. Science/technology never cared. The invention of cinema at the very end of the 19th century (1895) caused radical changes in the art of the 20th century. Film could reflect life in continuity. Art has responded to that in different ways. Besides the production of the first art films by Luis Bunuel, Dziga Vertov, Maya Deren, and others, there was an evident cinema adaptation by art — Cubism that produced images as being seen simultaneously from different viewpoints or as in motion "comprehensive interpretation of movement, the method of putting

[1] Colour photography was invented at the end of the 19th century but remained elite until the first Agfa Colorol in 1930 that was soon joined by Kodak Chrome roll of film. It became widely popular by 1970 after the price for film and its development dropped.

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together a number of experiences simultaneously" (Popper, 1968). Marcel Duchamp's cubist classic *Nude Descending a Staircase No.2* (1912) (Figure 9) is in his words "an organisation of kinetic elements — an expression of time and space through the abstract representation of movement" (Popper, 1968).

Abstractionism can be seen as a rebellious alternative to film as the ultimate medium for reflecting reality. On the one hand, it is a further study in the area of what photography cannot convey-intuition, inner balance of colours, shapes, and composition. On the other hand, it is a complete disregard for, ignorance of, the reflection of objective reality. Wassily Kandinsky once said, "men shift their attention away from external matters and direct their gaze inward upon themselves" (Kandinsky, 1912, p. 22). Abstract artist on another hand "can visualise what science of today 'has not yet explained'" (Kandinsky, 1912, p. 23) and "turns his gaze from the external to the deeper essence within him" (Kandinsky, 1912, p. 26).

Figure 9. Marcel Duchamp, *Nude Descending a Staircase No.2,* 1912, Philadelphia Museum of Art

Cinema seemed to be the ultimate media for depicting reality but there still was a limitation: the screen. Film was a projection, not a real thing. Thereafter "real things" (wallpaper, newspaper) started to appear in the paintings of cubist artists (Georges Braque and Pablo Picasso — Figure 10–11) in the form of collage. The rise of industriali-

sation and mass production was part of it, including the fact that art rapidly occupied what film left behind, reaching its (art's) extreme opposite: readymade.

Figure 10. Georges Braque, *Fruit Dish and Glass,* 1912, The Metropolitan Museum

Figure 11. Pablo Picasso, *Still-Life with Chair Caning,* 1912, The Metropolitan Museum

Real objects and installations became part of art in the 20th century. The first readymade was a three-dimensional collage: kinetic installation *Bicycle Wheel* by Marcel Duchamp (Figure 12). His readymade works influenced art movements of the second half of the 20th century: pop art, minimalism, and conceptual art.

Figure 12. Julian Wasser, *Marcel Duchamp, Bicycle Wheel on a Stool, 1913,* Pasadena Art Museum, 1963

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Television

With the advent of television came a brand-new challenge: daily performative entertainment at homes. Alternative art poured into the streets with numerous ephemeral versatile performances and happenings. Exhibitions turned into mail art, where artworks were sent by mail, creating home-to-home events.

The final attack in the fight for Life started in 1959. In the spirit of Dada, Fluxus artists created a variety of experimental projects, including a series of works that recalculated life events into art Events with written "scores". It appropriated Life forever. Starting with performance *Make a Salad* by Alison Knowles (Art Bazel, 1962), which transformed every cook into a performer or *Open and Shut Case* score by Ken Fridman: "Make a box". On the outside, print the word "Open". On the inside, print the words "Shut quick" (1965) and finishing with Ken's last score: "Imagine life. Live it" (2003). "Everything in life is art", said 81-year-old Duchamp ("Dada at the Museum", 1968) in the interview by Newsweek, opening the floodgates back in 1968 and pouring the big EVERYTHING out. Forever. No more restrictions. Complete freedom means the impossibility of revolution. Avant guard did not die. It obtained what it wanted. It won.

Calvin Tomkins described Duchamp as an artist "whose playful principles toward living freed him to make art that was as unpredictable, complex, and surprising as life itself" (Tomkins, 2013, p. 401). Dada and the like broke the mold and put their marks and droppings on fields far beyond traditional media. For a few decades, their experimental activities slowed down with the Great Depression and WWII. With the economy booming in the 1950s, hordes of aspiring Fluxus and other experimental artists rushed into the new territories. Artists of Dada were the pioneers, artists of the Fluxus generation in the 1960s and 1970s became the settlers.

The development of Life-Art relations did not stop with Fluxus. In 1978, Tehching Hsieh started one-year endurance projects. He was the first artist to turn his life into performative art projects. Duchamp called himself a "risperateur" (Tomkins, 2013, p. 3), artist of breathing. It was a passive artistic act. Tehching Hsieh made specific adjustments to life during each of his yearlong projects (he lived one year in the cell, one year outside, etc.). Linda Mary Montano was the first artist who started a performative lifelong project, *Seven Years of Living Art* (1984 – ongoing). Each year in the cycle of 7 she would adopt one chakra colour, surrounding herself with that colour: painting the walls of her room, buying appliances and wearing monochrome outfits of the colour of the year. By pure chance at the same time, I started in Kharkiv, Ukraine my lifelong Quadrennial Shaving performance (1984 – ongoing) by harvesting hair every four years on the same date into the collection of braids. I would not know about Linda and her *Seven Years of Living Art* for at least 10 more years. Linda was in the USA; I was in the Soviet Union. It was far away and quite impenetrable back then. Both projects follow the initial concept, adjusting life and turning it into performance art.[2]

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[2] Roman Opalka and On Kawara were already making their lifelong projects (started in 1965 and 1966 respectively). Without adjusting their lives, they created lifelong projects in traditional media (painting).

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Conclusions

From Anagenesis to Cladogenesis.

"...every harmony, every advance is possible. However, I feel today there are also here definite rules which determine whether I use this or the other dissonance" (Kandinsky, 1912, p. 30).

"...greatest freedom of all — the freedom of an unfettered and unconditional art — can never be absolute" (Kandinsky, 1912, p. 30).

The march of revolutionary events in art in the 19th and 20th centuries, pushed by the fight for supremacy in representing life/reality, concluded with art's victorious appropriation of life. The victory marks the end of the fighting, the end of revolutionary necessity. Art diffused into different aspects of life.

Soon after art acquired life, ironically, one of the first digital 3D art projects in the early 2000s was "Second Life" (www.secondlife.com) and then Life attacked Art by a tsunami of public social media activity filled with big and small projects (including those influenced by Avant guard art). The Era of Parallel Projects and ideas arrived. In response, many artists grabbed brushes back to produce skilled artworks. New AI rising is starting to mess with that too.

Nevertheless, when Art obtained Life, it obtained everything in it: medicine, geography, history, science and technology, outer space with all known and unknown galactic, astral, aliens, ghosts, AI, microbes, viruses, internet, virtual or any other reality, whatever else could be done or discovered. Everything potentially can be art.

Since my first lecture in Kharkiv, I was each time addressed with the same question: "if everything in life is art, what is the difference between life and art?" For me, life becomes art through an artist's intent. Street life is only street life until someone focuses on it with photo or video lenses, or even without lenses when someone perceives it as an art (performance). In the alleged Duchamp statement: "If I call it art, it is art" ("Dada at the Museum", 1968) the key word is "call". Life must be acquired by an artist to become art, while "artist" can be anyone, whether trained as an artist or not.

Will art survive the state of cladogenesis, its post-liberation, and the absence of radicalism or will art be possessed by technology? I am not sure but here are a few current reasons for its future paths:

1. Experimental nature is the human condition and art is not an exception. One of the most popular types of experimental art is art that follows science/technology. Science is experimental by default. Art's relation with science may be described as a visual/philosophical interpretation and humanitarian implementation of breakthrough ideas, facts, hypotheses, and/or utilisation of new technology into art projects.

2. Technology brings new materials and tools, new possibilities, and techniques for traditional art media (painting, sculpture, etc.)

3. Art as an investment. Art will continue to entertain the art market. With long roots in the past, the art market should stay strong in the future.

4. Talent for artistic activities will continue to reproduce in future generations. Art may continue to be a skilled trade.

5. The art of political activism will be around.

6. As well as an alternative art as part of totalitarian regimes.

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Is there a chance for an alternative art in the state of liberty for artistic expressions? One of the characteristics of alternative art in the 20th century is non-commercialism. Life is now a fully habitable territory for Art, with houses, schools, stores, and… banks. What originally was an alternative, anti-market movement, was swallowed, digested, and defecated by the art market that became addicted to the wild art proving another Marcel Duchamp's visionary quote "Art is a habit-forming drug" (Tomkins, 2013, p. 89). With the common belief that professional art has to be commercial (limitation), non-commercial art remains an alternative, and I want to believe that it is part of human nature, not the idealism of particular generations. "The commercialisation of art which he saw right after the First World War, almost certainly influenced his (Duchamp's) withdrawal from painting in 1923" (Tomkins, 2072, p. 10).

Teaching academic drawing to a computerised generation makes me wonder if skills in art are going to become an anachronism. Will it still be necessary to reproduce, to construct reality by hand? The evidence of new visual talents gives some hope although talents may find another way for realisation and skills for visual representation may go away in the 21st century as horsepower went away in the 20th.

Well, as it is in a famous song, "freedom is another word for nothing left to lose".[3]

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Боротьба мистецтва за життя: тріумфальний кінець авангарду

Ірина Данілова

Митець, куратор, виконавчий директор некомерційної організації Project 59,
магістр образотворчого мистецтв Школи образотворчих мистецтв (Нью-Йорк), доцент,
Громадський коледж Кінгсборо, Міський університет Нью-Йорка, Нью-Йорк, США,
ORCID ID: 0009-0003-3012-1508, irinadanilovah@gmail.com

Мета статті — через вивчення зв'язків між мистецтвом, життям (реальністю) та наукою й технікою окреслити логічну послідовність подій, які призвели до радикалізму

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[3] *Me and Bobby McGee* lyrics by Kris Kristofferson (singer Janice Jacklyn).

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в мистецтві XIX–XX ст. З середини XIX ст. до 1970-х років мистецтво набуло унікальних рис: воно швидко радикалізувалося, створюючи низку альтернативних мистецьких практик, таких як імпресіонізм, абстракціонізм, кубізм, реді-мейд тощо. До цього часу, за винятком випадкових окремих явищ, мистецтво століттями тільки змінювало різні стилі: бароко, рококо, класицизм. *Результати дослідження.* У статті визначено підстави виникнення революційних авангардних течій у мистецтві та обумовлено причину закінчення революційної епохи. Стаття представляє погляд, заснований на взаємозв'язках мистецтва з життям в умовах конкуренції з наукою та технологіями, які чинили різний вплив на мистецтво (від впливово-адаптивного до революційно-бунтарського). *Наукове значення дослідження* полягає в новаторському підході до розгляду чинників виникнення та розвитку авангардних течій у мистецтві XIX-XX ст. Раціональне дослідження та порівняльний аналіз подій у науці/техніці та мистецтві у зв'язку з життям (реальністю) пропонує винахідливу та послідовну причину появи та зникнення авангардного мистецтва. *Висновки.* У процесі дослідження виявлено, яким чином ненавмисна боротьба мистецтва за життя (реальність) із фотографією, кіно та телебаченням здобула перемогу в XX ст. і зламала саму можливість подальших революційних змін.

Ключові слова: авангард; експериментальне мистецтво; флуксус; Марсель Дюшан; дадаїзм; наука; революція; лінійна перспектива; постмодернізм; фотографія; кіно; кубізм; абстракціонізм; реалізм; реді-мейд

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Promoting, Developing, and Preserving: Using Performance Award Graded Examinations to Encourage the Performance of Welsh Traditional Music on the 16-String Small Harp

June Elizabeth Fileti

Professional Doctorate in Education (EdD),
Managing Director,
The International School of Musicians, London, UK,
ORCID ID: 0000-0002-6186-1766, June.fileti@internationalschoolofmusicians.org

The aim of this article as a research paper is to present the initial approach of an action research project undertaken digitally between the International School of Musicians and Derwent Harp School, a collaboration between two neighbouring countries, England and Wales. The ongoing project aims to develop and promote the use of Welsh traditional music through the International School of Musicians graded examination syllabus for the small 16-string Harp in C major. Derwent Harp School, a Welsh Music School, has compiled the music for the syllabus from their extensive knowledge of both small harp and Welsh traditional music. The harps are hand-made from wood in Wales by Derwent Harps. The action research methodology details the first cycle of *research results* and recommendations for further research cycles to be conducted. The research involved two specialised harp teachers, five examination candidates and one examiner. Data was collected through semi-structured interviews, which were analysed using thematic and narrative analysis. The initial results show a positive outcome in the uptake of Welsh traditional music, with candidates expressing a keenness to learn additional Welsh traditional music and seeking opportunities to explore the range of music available. The *practical significance* of the action research stems from the decline in instrumental tuition in Wales, specifically that of Welsh traditional music. Furthermore, the research makes a beginning *contribution to science* by investigating current practices in teaching instrumental music tuition in Wales, which is currently an under-researched area. Initial *Conclusions suggest* the use of the graded music exam as a means to promote Welsh traditional music is well placed to make an impact on improving uptake by promoting, developing and maintaining this genre for future generations.

Keywords: Intangible Cultural Heritage; Assessment; Welsh Music; Traditional Music; Music Examinations; Harp

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Introduction

The British Isles has a rich musical history filled with a tapestry of centuries-old traditional music and folk song, amongst other performing and creative art forms found throughout the region. Within the mainland of Great Britain, comprised of three countries, England, Scotland, and Wales, each country has its own musical traditions and established art forms of heritage that have assisted in forming the identities of these three distinct nations over many centuries. These traditions also contribute to the development of culture, providing a structural foundation upon which we build our societies. They play an important part in creating the ingrained fabric of our society and help to define who we are as a people, forming our identity and influencing the evolution of our culture over time. In addition, traditional art forms assist in helping us to define and understand our past and how that impacts the present to, in turn, influence the future. It can be said that all social groups within society have their own music, which is often symbolic and reflective of the identity of that group (Nettl, 2000).

Wales is a small country of 20,782 square kilometres on the island of Great Britain, with a population of around 3.19 million. Despite the smallness in size, it is a country with vast cultural influence. Its extensive cultural and natural legacy includes historic structures, locations, and landscapes, in addition to various collections and archives. Wales possesses not only significant historical artefacts but also a strong intangible culture that is concentrated on the Welsh language and anchored in music, mythology, stories, and rituals. Such is its strength in music traditions that it acquired the nickname "Land of Song". Wales has a strong historic singing tradition which fundamentally forms part of the Welsh identity and tradition.

Recent Research and Publication Analysis. However, over the past 25 years, there have been concerns, specifically in Wales, that cultural heritage in the form of traditional music and folk song has been in decreasing demise due to a lack of infrastructure to support learning within schools (National Assembly for Wales, 2018), with instrumental music tuition in Wales, also in general decline since 2010 (Carr, 2018).

According to United Nations Educational, Scientific and Cultural Organisation (UNESCO), musical traditions need to be preserved for future generations because they are part of our cultural heritage, in which they refer to as a melting pot of culture as intangible cultural heritage. Their 2003 convention describes intangible cultural heritage as "the oral traditions and expressions, performing arts, social practices, rituals, and festive events" (UNESCO, 2018, p. 5), which are transmitted and communicated from one generation to the next. Music and other performing art traditions are crucial to the list of intangible cultural heritage. These traditions are recognised as having a significant contribution towards developing a society's culture and identity.

Defining traditional music can be complex and take on many different layers of meaning depending on the context and the geographical area, including the medium of performance or, indeed, the level of participation. As discussed by Sally Harper in her introduction to Phyllis Kinney's 2011 seminal work *"Welsh Traditional Music"*, defining traditional music is like trying to "nail jelly" (Kinney, 2011, p. 17). It is a slippery, evasive term taking on many guises. In regards to this paper, Welsh traditional music is understood to encompass music that is recognisable as Welsh national music,

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including national song and Welsh folk song, in addition to music that is identified as having Welsh origin or recognised as important within Welsh culture.

UNESCO has placed importance on music as a tradition that represents intangible cultural heritage. Many countries worldwide have utilised UNESCO's convention to ensure they safeguard their music traditions, ensuring greater visibility and a future for survival. Although the concerns over the demise of Welsh traditional music have been well discussed, Wales is noticeably absent from the UNESCO list despite UNESCO's well-established and informed network providing access to additional funding bodies to assist in preserving cultural intangible heritage. Traditional music and other art forms are often reliant upon living populations. Rather than using notation, music tends to be generally passed on as an oral or aural tradition.

When vulnerabilities are felt through ageing demographics, and those able to pass on their musical knowledge are dwindling, there is a genuine risk that traditional music as an intangible cultural heritage can be quickly lost.

Anthropology and ethnographic studies suggest that playing music, singing, or dancing leads to an experience of aesthetic principles which can influence foundational cultural schemas. According to Lewis (2013), foundational cultural schemas can be described as "aesthetic orientations that influence our everyday decisions and behaviour by seducing us to conform to them using our aesthetic sense, enjoyment of harmony, desire to cooperate, curiosity, and pleasure-seeking propensities" (p. 45).

I suggest that musical foundational schemas, specifically developed from folk and traditional music art forms, possess powerful resilience through their ability to adapt, maintain consistency and remain relevant despite the ever-changing world charge of globalisation. Remaining relevant is particularly important as "practices of the past are discarded when they cease to be functionally useful or symbolically meaningful to a community" (Kurin, 2004, pp. 66–67).

However, if Welsh traditional music is in demise, a possible solution then to resolve the problem would be to find a way to bring this music to the young generation ensuring the music has a function to be useful and, it is hoped, become symbolically meaningful to the music student so that they embrace the music, making it their own. According to Kinney (2011), Welsh traditional music is uniquely indigenous. The research question, then, seeks to bring this music to wider public knowledge through graded examinations featuring Welsh traditional music. The International School of Musicians, usually shortened to ISoM, is a music education and examination digital service provider that utilises an online platform for music examinations to take place globally. ISoM's examinations are available for a broad range of musical instruments in many different styles and genres. Music books, lesson plans, and other resources are free, making ISoM innovative in the cultural field of music education. Examinations are delivered in 94 countries, in which the company have built a good customer relationship base working directly with music teachers, schools, and colleges, which ISoM identify as representatives. As a young digital company based in a diverse and bustling area in London, ISoM is well-positioned to be agile in its decision-making through research as the senior management team are all experienced academics well versed in research methodology, methods, and analysis. Implementations and adaptations to interactive music books are delivered at a fast pace through digital transformation.

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Compared to other innovations in our history, digital technologies have grown more quickly. In just two decades, they have transformed society and reached almost 50% of the population in developing countries (United Nations, 2020).

The world we live in consists of lightning-speed technology, superhighways, digital media, intelligent robots, supercomputers, driverless cars, cybernetic enhancements, genetic editing, and smartphones that allow us to access and create information instantly (Schwab, 2017). Technological developments such as these make for an easier transition when implementing new strategies. The fourth industrial revolution fundamentally changes how we live, work, and relate to each other. There is an opportunity for ISoM to work with other collaborators to explore ways in which music and performing arts can be developed further for mutual benefit through the implementation of digital technologies. In regards to this research, digital technologies allow a fast-tracked pathway to create and develop suitable means to assist in as a means in promoting Welsh traditional music and to develop this genre to remain relevant for generations to come.

Methodology. As the lead researcher in the cultural field of instrumental music tuition, I employed an action research methodology in order to explore, investigate and develop Welsh traditional music in the form of examination material. Action research can be defined as a systematic study that merges action and reflection intending to improve practice, undertaken by practitioners into their own practices (Cohen et al., 2007; Kemmis, 1993; Lewin, 1946). Action research is the most suitable approach because it is "an orientation to knowledge creation that arises in a context of practice" (Bradbury-Huang, 2010, p. 93).

It is only by taking action that understanding becomes clearer because action research is a practice rather than research about practice (Bonfield-Brown, 2018).

Between 2014–2018, ISoM's predecessor, the Every Child a Musician programme (ECaM), undertook an action research project situated in Newham primary schools leading to the creation of a new form of music assessment, a Performance Award Grade exam, known as a PAG exam. The new type of performance-based assessment has been evidenced as providing a well-structured curriculum for children learning to play musical instruments in small groups. These exams are exclusive to ISoM and are becoming increasingly popular as a means of assessment for teachers and students worldwide. The research within the ECaM programme, and now within ISoM, demonstrates that assessment through performance within a PAG examination provides cultural capital and social justice for children in music education, developing and building their learning power and independent learning (Bonfield-Brown, 2018).

It is suggested that a PAG examination featuring Welsh traditional music may offer a way forward to both preserve and develop this genre, which, as discussed and evidenced earlier, is in decline.

Graded music examinations are by no means a new idea, having been introduced in 1877 by Trinity College of Music, London, as a method of assessment that includes aural tests, sight-reading and technical work to demonstrate musical attainment (Wright, 2013). Other components are fixated entirely on Western art music, with the design of the examination over the past 146 years remaining static as "the process appears largely unchanged to the present day" (Southcott, 2017, p. 57), with the focus of repertoire firmly fixed on Western classical art music. Traditional folk music, in its original form, is not usually included.

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Graded music examinations are very much at the forefront of instrumental music tuition in the United Kingdom. It is a method of assessment that is particular only to instrumental musical teaching, typically in a 1-2-1 setting, as a system of examinations set over eight levels which are considered to provide an instrumental music education from the young beginner to the advanced performer.

ISoM's PAG exams differ as they are entirely performance-based, with music specifically chosen for its melodic and lyrical nature and to be representative of different genres, not just that of the Western art canon. In addition, music is carefully selected to appeal to children in a way that engages them and sparks their curiosity, suitable for a group context so that children may play music together and learn together. This places ISoM in a unique position to be able to work in partnership with other organisations that are specialists in their musical field, leading to progressive and exciting opportunities to both preserve traditional music and promote new, emerging genres.

Aim of the article

The aim of this article is to present the initial approach of an action research project undertaken digitally between the International School of Musicians and Derwent Harp School, a collaboration between two neighbouring countries, England and Wales.

Main research material

The International School of Musicians tasked Derwent Harp School to compile five pieces of music scored for the small 16-string harp in C major, including one Welsh traditional melody. In addition, they were asked to compose five exercises that are suitable for the young beginner that assists them in being able to develop both the necessary fine motor skills and music reading ability to play the selected Welsh pieces. The music was then placed into a digital book, free to download as part of the syllabus for ISoM's Grade 1 examination for beginners.

We wanted to see if the inclusion of Welsh traditional music would improve both the uptake of harp exams but also if the candidates would choose to play the Welsh piece from a choice of five pieces in total. Derwent Harp School selected a well-known Welsh hymn called *"Calon Lan"* by John Hughes. It is a very popular song and is also sung as an anthem at rugby matches, although, perhaps, less likely to be heard as an instrumental piece. The scoring for the 16-string small harp in C major is presented below/overleaf in Figure 1.

We then placed the entire music book on the ISoM website and informed our global representatives of a new free harp book.

Our first analysis revealed a 62% increase in downloads for the grade 1 book. It is suggested that this is partly due to the publicity we created, but we did not name the music pieces contained inside. Examination bookings also increased by 37%, but this may be due to social media posts created by Derwent Harp School and Derwent Harps, respectively.

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Figure 1. *Calon Lan*, arranged by Derwent Harp School.
Source: Author's screenshot

What we were really interested in was whether the children taking their PAG exams would choose to play *Calon Lan*. The other four pieces included, Away in a Manger (English Carol), Brian Boru's March (Traditional Irish Tune), Dona Nobis Pacem (Traditional Canon), and the famous Lullaby (Brahms). The PAG examinations were taken over a period of one week with five candidates. All five candidates selected *Calon Lan* as their first choice to play.

The semi-structured interviews were conducted through the final section of the PAG, which is where the examiner enters into a discussion with the candidate to find out why they chose to play *Calon Lan*. Other questions will delve deeper into music theory, but we specifically wanted to understand what drew children to choose the Welsh traditional piece. We were sure to follow ethical guidelines and confirmed with parents that we wished to use the children's answers anonymously for research and gained their written consent.

I employed a narrative analysis to understand the children's perception so that their voices would allow me to recognise the next appropriate course of action within the research. Narrative analysis is suited to this study as we all have different and shared viewpoints to be taken into consideration. The narrative analysis will also allow

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for a broader understanding of how we might preserve Welsh traditional music and whether the PAG exams are an appropriate fit for this purpose. Kim (2016) discusses the work of Polkinghorne (1988) detailing narrative analysis as "not merely a transcription of the data, but is a means of showing the significance of the lived experience in the final story" (p. 197).

The children's responses and examiner questions were written up, and in the first phase, I familiarised myself with the data. The next step involved the removal of any unnecessary words, comments, and examiner questions. The third step was to seek emerging themes from the narratives, which led to the final phase, where I began to create coherent stories that reflected the children's experiences.

The emerging themes were positive and promising. Children chose the music because they recognised it from rugby matches, not knowing it was a Welsh hymn. They chose the music because they liked the melody and felt they could sing along to it. Some children thought the music was easier than the four other pieces in the book, yet all the music is of equal difficulty. One child stated that their Father knew the song from his childhood, and that gave them the impetus to choose *Calon Lan*. They all enjoyed playing the music and either said it made them feel happy or calm because the music sounded beautiful (some said pretty) on the harp.

Conclusions

The aim of this article presented as a research paper was to explore the possibility of developing and promoting Welsh traditional music implemented into ISoM's PAG exams via their digital platform. It is too soon to make any bold conclusions, but the initial results, both in terms of the number of people downloading the music and that all five candidates chose to play *Calon Lan* in their PAG exam, are both encouraging and exciting when considering the possibilities of preserving Welsh traditional music. The limitations of this study must be considered in that the research sample size of five children is very small, but their answers were big and bold, and they were confident in their choice of music and why they liked playing it.

There are opportunities here to consider using the PAG exam as a vehicle to preserve other traditional and indigenous music from around the world. It is important to note that the PAG exam is not compulsory, and the music books are freely available to anyone, whether they play the harp or not! The ISoM ethos is rooted in accessibility and inclusivity and, through our mission, breaking down barriers to provide world-class music education and assessment opportunities globally for everyone through digital innovation.

There is a danger of becoming too prescriptive in what children choose to play, and we are working on increasing our resources to ensure we do not become the dominant hegemonic voice in music education.

It is clear that much more work needs to be done with additional cycles of action research where we will continue to explore the possibilities of promoting, developing, and preserving Welsh traditional music through our PAG exams.

The practical significance of the action research stems from the decline in instrumental tuition in Wales, specifically that of Welsh traditional music. Furthermore, the

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research makes a beginning *contribution to science* by investigating current practices in teaching instrumental music tuition in Wales, which is currently an under-researched area.

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Просування, розвиток і збереження: диференційовані іспити Performance Award для заохочення виконання традиційної валлійської музики на 16-струнній малій арфі

Джун Елізабет Філеті

Доктор наук в галузі освіти,
Генеральний директор Міжнародної школи музикантів, Лондон, Велика Британія,
ORCID ID: 0000-0002-6186-1766, June.fileti@internationalschoolofmusicians.org

Мета статті — представити дослідницький проєкт, який проводиться в електронному форматі між Міжнародною школою музикантів та школою Derwent Harp в рамках співпраці Англії та Уельсу. Цей проєкт має на меті розвиток і просування використання валлійської традиційної музики через програми іспитів Міжнародної школи музикантів для малої 16-струнної арфи до мажор. Валлійська музична школа Derwent Harp скомпілювала музику до освітньої компоненти на основі своїх глибоких знань як арфи, так і традиційної валлійської музики. Методологія детально описує *результати* першого циклу та рекомендації для проведення подальших циклів досліджень. За допомогою тематичного та наративного аналізу узагальнено дані опитування представників цільової групи (двох спеціалізованих викладачів арфи, п'яти кандидатів на іспит та одного екзаменатора), які збирали через проведення напівструктурованих інтерв'ю. Початкові результати демонструють позитивний результат у сприйнятті валлійської традиційної музики: кандидати висловлюють бажання більше вивчати валлійську традиційну музику та шукають можливості дослідити спектр доступної музики. *Практична значущість* дослідження пояснюється зниженням рівня навчання інструментів в Уельсі, зокрема валлійської традиційної музики. Крім того, дослідження робить початковий *внесок у науку*, аналізуючи сучасну практику викладання інструментальної музики в Уельсі, яка нині є недостатньо дослідженим напрямом. *Висновки* свідчать про те, що використання кваліфікаційного іспиту з музики як засобу популяризації валлійської традиційної музики має всі шанси вплинути на покращення сприйняття завдяки просуванню, розвитку та збереженню цього жанру для майбутніх поколінь.

Ключові слова: нематеріальна культурна спадщина; оцінка; валлійська музика; традиційна музика; музичні іспити; арфа

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"Gender Portrait" of the Composer Mykola Lysenko

Oksana Frait

DSc in Art Studies, Associate Professor,
Drohobych Ivan Franko State Pedagogical University, Drohobych, Ukraine,
ORCID ID: 0000-0001-6903-7096, oksana_frajt@ukr.net

The aim of the article is to analyse the manifestations and features of the gender component in compositional, pedagogical, cultural and social activities, folklore studies, and performance, as well as in Mykola Lysenko's private life. *Results*. It is revealed that womanhood was a significant factor in shaping the psychology, worldview, and artistic universe of M. Lysenko. He, in turn, influenced/captivated women with musical talent and wholehearted dedication to the national cause. The article highlights the nature of the artist's relationship with his female family circle, acquaintances, female colleagues, co-authors, and performers, on the basis of which the following, thoroughly positive, gender paradigms are defined: filial and parental (more broadly — family) love, responsibility for female students and choristers, collegial and professional respect, appreciation of women's views, actions, and creative achievements, representation of the latter in his work, and respect for women's social and pedagogical efforts. *The scientific novelty* of the article lies in the first-ever research on musical and anthropological issues, dedicated to reconstructing the comprehensive gender portrait of a prominent cultural and historical figure who, along with national beliefs and artistic priorities, influenced society with his own example of cultural relations between genders. *Conclusions*. The gender discourse of Mykola Lysenko's life and work showed his exceptionally positive attitude towards the opposite sex, which manifested itself, on the one hand, in the absence of gender stereotypes, pejorative interpretation, or levelling, and on the other hand, in respect for women of different ages, social and professional status. This was facilitated by his thorough upbringing, European education, and the artist's individual psychological and mental qualities such as communication skills, friendliness, empathy, humanity, decency, nobility, and others.

Keywords: Mykola Lysenko; womanhood; gender portrait; Ukrainian musical culture; women writers; performance; folklore studies and pedagogy

For citation

Introduction

Contemporary humanitarian studies are marked by a significant increase in interest in feminism and gender. Issues related to feminism, traditionally rooted in sociology and psychology, are increasingly penetrating other scientific fields, expanding the

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space of meanings. For example, in political science research, feminism is considered as "an opinion that emerges from the experience of an individual woman who tries to resist male domination" (Kontsitska, 2016, p. 4). In a broader sense, feminism can be interpreted as a set of women's issues viewed from the perspectives of both women and men. One of its branches is gender theory, which "focuses more on relationships between women and men in society rather than on women's issues themselves" (Chukhym, 2000, p. 24). Consequently, the history of gender studies examines these relationships within the context of phylogeny. Analysing them in artistic environments of the past and present expands the horizons of understanding, interpretation, and perspectives of gender discourse in Ukrainian culture.

Regarding the life and work of Mykola Lysenko (1842–1912), issues of feminism and gender are of direct interest, since he was a public person as an artist and cultural and public figure, and also had a complex personal life and a fairly large family. His "perceptual and conceptual world" (Sandra Bem) was composed, among other things, of cultural origins and mechanisms of gender relations that did not fit into established schemes or stereotypes. In this regard, he possessed flexible adaptive abilities due to his education, as well as personal qualities such as empathy, humanism, and nobility.

The time when Lysenko laid the foundations of national musical culture in extremely challenging historical conditions for Ukrainians coincided with the emergence of feminism in the Dnieper region, so his attitude towards women (loved ones, relatives, colleagues, students, performers, and co-performers, etc.[1]) served as a significant factor in his personal influence on society, alongside the national idea he consistently embodied in his multifaceted activities. In this context, his creative work is also highly illustrative: these are pages of vocal music with female themes based on the words of poets and poetesses; operas and music-dramatic works to the libretto of female writers; adaptations of folk song recordings of female folklorists; compositions inspired by women or dedicated to them, etc.

Recent research and publications analysis. The grounds for the stated topic are found in the composer's correspondence and memoirs about him, primarily written by women (Olena Pchilka, Valeriia O'Connor, Liudmyla Starytska-Cherniakhivska, Sofiia Tobylevych, etc.). The recollections of Ostap, his son, and other male figures also shed light on this side of Lysenko's "ego". Dmytro Revutskyi dedicated a publication to Melaniia Zahorska, the colleague of Lysenko-folklorist. Hryhorii Kyselov and Liubomyra Yarosevych examined Lysenko's relationship with Lesia Ukrainka; and Iryna Shchukina studied his relationship with Olena Pchilka. Lidiia Kornii analysed the features of "female" lyrics in M. Lysenko's romances based on the words of Taras Shevchenko. Given Shevchenko's undeniable authority for him, the poet's influence on Lysenko's understanding of the female soul and its artistic embodiment is unquestionable. Considering his close relations with Ivan Franko, it is possible to assume Lysenko's acquaintance with Franko's work *Woman's Slavery in the Ruthenian Folk Songs*.

Danuta Bilavych wrote about the composer's "remote" communication with Solomiia Krushelnytska. Roksana Skorulska was the first to address forgotten figures like Olha O'Connor-Lysenko and Olha Lypska. Hanna Karas outlined the artist's relation-

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[1] Many women combined several of these socio-cultural roles.

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ship with the female companions of his personal life. However, the complex of gender aspects related to the artist's phylogeny has not yet been the subject of special research.

Aim of the article

The aim of the article is to identify and generalise the paradigms of M. Lysenko's attitudes towards the opposite/other/second/beautiful gender for a more comprehensive characterisation of his extraordinary personality as an artist and individual, as a Ukrainian and European, based on his correspondence, creative works, memoirs, fiction, and scholarly works.

Main research material

The closest circle of women surrounding M. Lysenko since childhood was his family. Naturally, the first was his mother Olha Yeremiivna (maiden name Lutsenko), who instilled in her children the basics of good upbringing and good manners, taught them the French language. Recognising Mykola's musical abilities at an early age, she gave him his first piano lessons. She was a skilled pianist who eagerly performed her favourite sonatas by G. F. Handel and J. Field's variations on the theme of the opera The White Lady, both solo and in duet with her son, and "and in her old age she played wonderfully," as evidenced by her grandson Ostap Lysenko (1991, p. 42). However, the sprouts of national self-awareness in Mykola didn't originate from his mother, a noblewoman from an ancient Ukrainian family, who, according to Olena Pchilka, was "in the dark" during her time at the institute for noble maidens in St. Petersburg, so that "didn't speak Ukrainian her whole life" (Pchilka, 1913, p. 58), but from ordinary peasants, both men and women, who worked in the Lysenko family estates in Hrynky, Zhovnyn, and village children.

"He treated his mother, as well as his father, with great respect and love, but firmly defended his Ukrainian sentiments in front of his mother" (Lysenko, 1968, p. 335). Tender feelings towards her are evident in all his letters. Her influence remained noticeable in the last years of the composer's life.

Mykola Lysenko's sister Sofiia married Mykhailo Starytskyi (their third cousin) when she was only 14 years old. At the age of 15, she gave birth to Mariia, and then three more daughters — Liudmyla, Olia, and Oksana[2]. Sofiia had a delicate musical ear (Lysenko, 1968, p. 331), and attracted everyone with her cheerful kindness (Lysenko, 1968, p. 358). Lysenko loved her, as well as his nieces. According to the memoirs of L. Starytska-Cherniakhivska, he taught them piano playing, music theory (for which he translated textbooks into Ukrainian), and even dictated dictations — excerpts from I. Nechuy-Levytsky's novels (Starytska-Cherniakhivska, 2000, pp. 765–766). L. Starytska-Cherniakhivska collaborated with Lysenko as a performer (*Chornomortsi*)

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[2] Mariia Starytska was an actress and a lecturer of the drama department at the Lysenko Music and Drama School. Liudmyla Starytska-Cherniakhivska and Oksana Steshenko became writers. Olia died at the age of 12.

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and as a librettist (opera *Sapfo*, the minute-opera *Nocturne*) and the author of the drama *Hetman Doroshenko*. "One of the musical numbers of the drama is the famous mournful 'March of Doroshenko', with which Ukrainian public bid farewell to the great musician in October 1912" (Khorunzhyi, 2004, p. 40). The nieces eagerly listened to Lysenko's new works, but sometimes they "dared" to make their comments. However, he never got angry; on the contrary, when the remarks were valid, he agreed (Lysenko, 1968, pp. 320–321).

The twists and turns of the artist's private life revealed his capacity for devoted love and his intention to become an exemplary family man. "Mykola Vitaliiovych knew how to be gallant and polite with ladies; he was always considered a desirable 'cavalier'" (Lysenko, 1968, p. 340). From two candidates for his hand and heart (Kateryna Hrevs and Olha O'Connor), he chose Olha, who stood out with her exceptional beauty and musicality. She had vocal abilities and played the piano. She became the unforgettable first performer of Oksana's role at the premiere of Christmas Night in 1874, previously appearing in female roles in *Andrashiada* and *Chornomortsi*. The composer dedicated the courante written in Leipzig, *Pomalu, malu, bratyku hrai*, which later became No. 2 in the *Ukrainian Suite in the Form of the Ukrainian Dances Based on Folk Songs* (op. 2) for piano, to Olha[3] even before their marriage.

In letters to his family, the genuine warmth of Lysenko's soul is evident, starting from salutations: "sertsiu liubi matusichka, Papochka, Sokhviiko, y Mykhailo, i Andriiko" (Lysenko, 2004, p. 23) (Andrii is Mykola Lysenko's younger brother, a physician —O. F.). He wrote "detailed letters" separately to his sister Sofiia, to other relatives such as his cousin O. O. Arshanevska, his aunt M. V. Buliubash, and of course, to Olha, during his first year at the conservatory abroad. After their marriage, Lysenko informed his relatives about their life together in Leipzig, about visiting concerts, museums, art galleries, and more. Touchingly, he cared for her health (she was delicate in health), supported her in learning the German language and vocal lessons.

Upon returning to Kyiv, the Lysenko family performed at concerts, including in Kremenchuk. The demanding audience "enthusiastically welcomed the Ukrainian concert performances", seeing on the stage a beautiful couple "from good old noble families", "with impeccable elegance and even unusual chic for the province" (Lysenko, 1968, p. 330). Lysenko performed his own piano compositions and folk songs in instrumental and vocal duet with Olha.

He had a good relationship with his mother-in-law. Mrs. O'Conner was democratic and humane. Villagers constantly came to her house in Mykolaivka, where Lysenko and his wife used to come in the summer, for advice or help (Lysenko, 1968, p. 341). The composer gifted her the first edition of *Music for Shevchenko's Kobzar* with a gift inscription. He also became a sincere friend of Olha's younger sister, Lora (Valeriia), who felt sympathy for him from an early age. At the age of 9, she received a letter from Lysenko that was "affectionate and friendly, as to a smart conscious girl, so that she would know she is Ukrainian, and would love Ukraine faithfully. That letter made a big impression on her because it was a letter to her, not just words" (Lysenko, 1968, p. 348). When Lora decided to write her first story and told Lysenko about it, he suggested showing it to

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[3] This is actually Lysenko's first piano composition, if we don't consider Polka, written at the age of 9.

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Ivan Nechuy-Levytsky and later said that the writer praised her for a very good language (Lysenko, 1968, p. 368). Later, Valeriia created the libretto for the opera *Summer Night*, which Lysenko began writing in 1910 (it remained unfinished).

The Lysenko couple lived together for twelve years, however, "they did not have children, and Mykola Vitaliiovych dreamed of having a family" (Lysenko, 1968, p. 328). When his wife found out about Lysenko's close relationship with Olha Lypska (who moved to Kyiv from Chernihiv and became Lysenko's student, and later the mother of his children), she found another place to live. She did not agree to an official divorce but allowed Lysenko to legally formalise paternity and documents for children with his surname.

The composer's three daughters — Kateryna, Halyna, and Mariana — together with their brothers enjoyed their parents' love from an early age. The children were raised in a way that they would "understand them (their parents — O. F.) and could become their like-minded, faithful friends in every business in the future. Brought up in an atmosphere of sincerity, deep friendship, and most importantly equality, the children knew how to be grateful to their parents for never imposing any pressure upon them" (Lysenko, 1968, p. 399). At the same time, Lysenko was persistent in ensuring that his children received a good education, as it was a guarantee of self-sufficiency and independence. A peculiar aspect of the russian empire, which unlike most European countries, remained an absolute monarchy until 1905 without the opportunity for public and political activity for both genders, was that the struggle for the right to education became practically the only possible form of women's movement and the sphere of gaining rights (Kobchenko, 2017, p. 63).

A previously unpublished collection of letters to his daughters illustrated the domestic and parental concerns that fell on the composer's shoulders after Olha's death (Lysenko, 2004, p. 6). He wrote to Ivan Franko about his grief: "For everyone, the loss of a mother and a wife is a great family loss," and he referred to his loss as "extraordinary" because Olha was "the sincerest companion and advisor" in all his social events and affairs, "supporter of... the best movements", and he owed her the education of children in the national direction (Lysenko, 2004, p. 301). Letters to his daughter Mariana during her studies at the moscow conservatory also show Lysenko as a caring grandfather to his grandson Ihorchyk.

A late but deeply passionate love blossomed in Lysenko for Inna Andrianopolska — his student from the Institute for Noble Maidens from 1900 to 1907 (later she lived in Romny, where she worked at a music school). It is clear from the addressee's letters that he was aware of the age distance, the difficulties of live communication, but Inna became an obsession, the embodiment of femininity, which he highly valued. The beloved image brought both joy and torment, as Lysenko struggled with contradictions. On one hand, he expressed confidence in his good physical condition, clarity of thought, and a cheerful spirit, believing in the eternal law of life's renewal. On the other hand, he understood that life "can firmly assert its iron rights" (Lysenko, 2004, p. 404).

Illustrative and positive in terms of "listening to the other side" were Lysenko's suggestions for one-on-one conversations, in which he declared respect for Inna's judgments, encouraged direct exchange of thoughts, and expressed surprise at her inability to resist the pressure of the surroundings following the "ordered – threatened – executed" algorithm (Lysenko, 2004, p. 445). This implies that he didn't deny women the right to have a voice and even encouraged it.

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To make his arguments more convincing, Lysenko used humour, resorting to borrowing and paraphrasing a folk song "I Had a Girl Named Orysia": he titled it "To Inna," subtitled it "N.B. Look for the melody in one of M. Lysenko's collections of Ukrainian songs," and then included two stanzas with a prepared dialogue (on girl's part: "My dearest Mykolechko, don't count on me, / because you will make my heart extremely angry..." and his response: "Forgive me, Innochka, my dear: (2) / I must live my life with you. (2) / I want to have you as my wife, / I want to gain paradise for all my life!..." (Lysenko, 2004, p. 404). The continuation is fantasised in an optimistic way: when the girl Inna changes her line "I don't believe you, my friend" to "I believe you, my beloved friend," the story will have its ending, just like in a fairy tale: "Then they will hug each other, kiss — and 'get married'" (Lysenko, 2004, p. 404).

Noteworthy is Lysenko's openness in a letter-story about his former women (at Inna's request to know his "past and present") (Lysenko, 2004, p. 431). Without hiding the delicate details or episodes, Lysenko describes a picture for Inna of the "beginning of Hymenaios," that is, the marriage with Olha O'Conner, and subsequent "sweet" and tragic collisions of personal life, the transformation from a "barren fig tree" into a father of many children. It is noteworthy that he recognised Olha Lypska as a true heroine, because she had to endure a lot, feeling like an illegitimate wife. She emerged from that situation as a dignified person deeply respected by those around her.

While writing to Inna, Lysenko used numerous elaborate metaphors and epithets to express his passionate love, including "My Muse," "the hearth of my poetic moods and inspirations." This wasn't an exaggeration, confirmed by very concrete expressions of great love, combined with their professional interests as educators, as well as Lysenko's intentions for a national focus on children's musical education: "I have composed a wonderful choir (soprano and alto) for your little ones. And when you want — let me know — I'll send it to you[4]" (Lysenko, 2004, p. 429) (referring to Inna's students from the music school). In the same letter, he informed her about the opening of the Ukrainian Club, inviting her to visit, as "quite a number of ladies have joined" (Lysenko, 2004, p. 429). In another letter, he described in detail the functioning of his Music and Drama School, where a significant contingent of female teachers in vocal and violin classes, as well as drama, were involved. The following fragment is very symptomatic: "Well, how else can I love and call you? Except as my mother. Mother, my Innochko! Who, besides a mother, can give so much tenderness, kindness, comfort!.." (Lysenko, 2004, p. 430). And this, next to the immeasurable love for the girl, is proof of undying filial love after his mother's death when he was 66 years old.

The verbal component of Lysenko's chamber and vocal lyrics with feminine motifs was poems mainly by Ukrainian writers, as well as Heinrich Heine's poetry in the translations of Lesia Ukrainka and Maksym Stavynskyi. The colourful palette of romantic feelings for a woman is reflected in works based on the words of Oleksandr Oles (*Come, Come*, and *Love*). Soulful interpretations are given to love stories from the poetry of Lesia Ukrainka (*Eastern Melody*, *In the Sad Spring*, *Don't Look at the Moon in Spring*), Odarka Romanova (*Where Are You?*), and Stepan Rudanskyi (*You're Not Mine*), a poem about female misfortune by Yevhen Hrebinka (*No, Mother, You Cannot Love the Unloved*),

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[4] The Silent Evening for children's or women's choir accompanied by piano to the words of V. Samiilenko.

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men's monologues about lost love (*On a Clear Night* by Oleksandr Konyskyi, *This is that path* by I. Franko), and the monologue-crying of faithful Yaroslavna from *The Tale of Ihor's Campaign* in the translation of M. Maksymovych.

The piano compositions *A Moment of Enchantment*, *The Longing and Waiting*, *Confession*, *Dreams* (*On Sweet Honey*), and *Separation Waltz* were inspired by the feelings of a man in love. They are perceived as an artistic and figurative expression of a love experience by means of piano sounds programmed with titles. Lysenko's existential directive to love, be loved, and have offspring is entirely natural. It corresponds to Plato's interpretation of Eros by Volodymyr Yermolenko: Eros, in Plato's understanding, is not just… a biological instinct for procreation — there is something deep hidden in this instinct: the desire to overcome loneliness, to transfer one's life to another creation, the desire for immortality. Thus, he believed that through Eros, as "birth in beauty," each of us to some extent touches eternity (Yermolenko, 2023, p. 10).

Beauty, Love, Music, Family, Ukraine — all of these Lysenko's ideals were associated with women. This is confirmed by communication with the closest neighbours — Olena Pchilka and Lesia Ukrainka. As S. Tobilevych noted, no significant event in the Lysenko household occurred without the participation of Olena Pchilka (Lysenko, 1968, p. 392). M. Lysenko, a student, was a witness at the wedding of the Kosach, and Olha Kosach (before marriage Drahomanova) became Ostap Lysenko's godmother. "Kosach's son Mykola was the godson of the composer" (Shchukina, 2022, p. 352). Olena Pchilka organised Lysenko's anniversary concert at the Kyiv Opera Theatre in 1904, and joined the board of the Ukrainian Club together with Lysenko and Mariia Starytska. It was about Olena Pchilka that Dontsov wrote that this woman has the right to occupy one of the first places in the history of the struggle for Ukrainian identity. Yet, we often remember her as Lesia Ukrainka's mother or M. Drahomanov's sister. As for Lesia Ukrainka, we mostly recognise only the talent of a writer (Khoma, 2000, p. 22).

As a result of the close relationships between both women and Lysenko, we learn more about them as folklorists, thanks to whom the geography of his song collections was expanded, particularly with Volhynia examples. Along with collecting and recording, Lesia Ukrainka, not without Lysenko's influence, was also engaged in publishing folklore. In 1903, her collection of children's songs and games was released. It's known that Lesya also participated in organising children's operas of the composer in his residence, involving the efforts of both Lysenko's own children and his acquaintances. Lysenko spoke fondly of her: "Our Lesia," "Dear neighbour, beauty, the first princess of our childhood dreams and our first director" (Lysenko, 1991, p. 288). Inspired by Lesia Ukrainka's works, the composer wrote, among solo songs, the choir *Our Father Died* for the 27th anniversary of Taras Shevchenko's death.

Other writers of that time, whom Lysenko knew and respected, were Olha Kobylianska and Liubov Yanovska. For example, he characterised Kobylianska's *Tsarivna* as a "very good psychological study" (Lysenko, 2004, p. 267). The writer visited the composer during her trip to Kyiv and, influenced by his piano piece *Valse Mélancolique*, wrote a prose "fragment"-novella of the same name. She sent Lysenko a letter regarding the death of Olha Antonivna with condolences, which, according to him, "seemed to dilute the grief between relatives and close people" (Lysenko, 2004, p. 301). He collaborated with Yanovska in the musical and theatrical genre, promoted her works, and even suggested pieces to M. Starytskyi for theatrical productions. He composed the music for

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her fairy-tale drama The Witch. He asked the "dear lady" not to stop writing things that are "interesting, beautiful, and useful," especially for children's reading and children's theatre (Lysenko, 2004, p. 188).

One of the founders of the Ukrainian women's movement, Sofia Rusova (née Lindfors) along with her sister, established the first kindergarten in Kyiv, where Lysenko's *Chornomortsi* and *Christmas Night* were performed in their initial versions, primarily by amateurs. Rusova was involved in directing the production of *Christmas Night* at the Kyiv Municipal Theatre in 1874. At her wedding with Oleksandr Rusov, Mykola and Olha Lysenko stood as "father and svitylka" (Skorulska & Chuieva, 2015, p. 177), after which Lysenko played the First Rhapsody dedicated to her on a theme of the folk song "Golden Keys". It was "the only but wonderful wedding gift" for a good pianist (Skorulska & Chuieva, 2015, p. 177), who "for the sake of her public work, refused to enter the St. Petersburg Conservatory" (Skorulska & Chuieva, 2015, p. 181). S. Rusova considered Lysenko a favourite of the ladies, someone who "expressed his gratitude with sincere expansiveness" (Rusova, 1928, p. 152) and noted his Europeanism.

The prominent actress Mariia Zankovetska (real surname Adasovska), who had good vocal abilities, performed the role of Tsvirkunka in Lysenko's opera *Chornomortsi*. In his letters to her, he used phrases like "my precious heart" and "my beloved talentlessness" (the latter hints at her role in the drama *Talentless* by I. Karpenko-Kary (Lysenko, 2004, p. 195)), indicating Lysenko's admiration for her acting. There's a mention of Zankovetska and Sadovskyi's excellent interpretation of Lysenko's duet *When Two Are Parting* (Lysenko, 1968, pp. 416–417).

A close friend of Zankovetska, Starytskyi, and Olena Pchilka was the writer Dniprova Chayka (pseudonym of Liudmyla Berezyna, later Vasylevska). Ostap Lysenko recalled his father's fruitful partnership with her. She was not only the author of poems on which the composer based lyrical solos (including *I Believe in Beauty* and *Should Only Roses Blossom* dedicated to S. Krushelnytska, later followed by *The Rose of Jericho*), but also librettos of all his children's operas. "In various years, Mykola Vitaliiovych recorded numerous folk songs from her voice" (Lysenko, 1991, p. 291). She possessed great singing talent and performed folk songs accompanied by M. Lysenko at home concerts.

From Lysenko's correspondence, one can infer respect for the wives of his outstanding addressees-writers: Panteleimon Kulish, Ivan Franko, Boris Hrinchenko, and Mykhailo Kotsiubynsky. These were not merely traditional exchanges of greetings and "bows", the composer sometimes engaged in personal correspondence with these women, seeking their advice, thereby involving them in national and public affairs. He continued writing even after Kulish's wife (Hanna Barvinok) and Hrinchenko's wife (Mariia Hrinchenko) became widows. When communicating with Olha Franko, he allowed himself a comment driven by a high patriotic spirit and very relevant in our times: "… it's not appropriate for Franko's wife to write to me or any Ukrainophile in the moscow style. This is the influence of the pernicious russian civilisation', which denationalises everything that is non-Russian. You might say, 'I don't know the language!' You don't have the right not to know it, living in Halychyna" (Lysenko, 2004, p. 179).

Information about Lysenko as a piano teacher at the Kyiv Institute for Noble Maidens also contributes to his "gender portrait". Having mastered music theory and history with Lysenko's help, the girls themselves attempted to create music. The patience of the teacher, who "always accepted the musical nonsense of the female 'songwriters'

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with an indulgent smile", was surprising. "One of his students, thanks to his guidance, became a quite famous musician abroad[5]" (Lysenko, 1968, p. 459). This demonstrates the artist's progressive views on women's potential to become professional composers, which is quite logical given his high cultural level, European education, and worldview[6].

Writer Natalena Koroleva, who studied at Lysenko's institute, debunked the myths about him choosing the most beautiful/talented/hardworking girls. Once, when reproaching Natalena for being unprepared, he saw his vocal compositions on Taras Shevchenko's words *Why Do I Have Brown Eyes* and *Oh, I Am Alone, Alone* in her folder. He liked it. At that moment, during a lecture, the melody to the words *A Star With the Moon* was born in the maestro's imagination. Soon after, he brought the student a manuscript of a romance with a dedication to her, which was lost during the war years (Koroleva, 2020, p. 100). These and other memories of the writer were incorporated into the work *To the Teacher's Grave. On the Occasion of the 20th Anniversary of His Death* (1932) and into the "Lysenko" section of the autobiographical story *Without Roots* (1936). The novel, among other things, depicts an episode when Lysenko caught the girls at a demonstration of Ukrainian folk dances, which greatly comforted him.

Many women collaborated with Lysenko "in the native field" of folklore, performance, and pedagogy. He recorded more than 70 songs from the folk singer Melaniia Zahorska (Skorulska & Chuieva, 2015, p. 67). D. Revutskyi (2003) wrote about her unique voice, with which she sang exclusively Ukrainian songs, which made her "one of the remarkable phenomena of Ukrainian life" (p. 49) of her time. The songs recorded from her were included by Lysenko in his third collection. He also collaborated with her as a concertmaster, accompanying Melaniia's duet with her sister Olha in Chernihiv, when listeners were surprised by his finely selected accompaniment to the "inspired improvisation" of the singers (Revutskyi, 2003, p. 52).

Notable Lysenko's performances with other performers. Singer Olena Petliash, the daughter of M. Sadovska, studied at his Music and Drama School (vocal class of O. Muraviova), and later in Rome. From Lysenko's opera repertoire, she sang the roles of Oksana (*Christmas Night*) and Dido (*Aeneid*). In 1909, six gramophone records of her singing accompanied by M. Lysenko were recorded at the Extraphone company (Kozarenko, 2023, p. 106). In a letter to her, Lysenko expressed a heartfelt request to sing at least one number at the opening of the Ukrainian club (Lysenko, 2004, p. 479). On the same occasion, he asked the violinist and professor of his school, Olena Vonsovska[7], to play with him and Mme Izdebska[8] "some trio or quartet" (Lysenko, 2004, p. 455).

The distinguished singer Maria Litvinenko-Volgemut had an unforgettable meeting with the composer during the dress rehearsal of the opera *Drowned*. It was her first significant role in Sadovskyi's troupe in Kyiv. For some reason, the artist "expected harsh criticism", but instead, she heard these words: "Bravo, girl! This is exactly what I hoped to hear" (Lysenko, 1968, p. 715). Unfortunately, Lysenko did not live to see this premiere.

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[5] Surname is not specified.

[6] Upon arriving in Germany, Lysenko noticed many girls who were also entering the conservatory. He attended a concert by Clara Schumann, a pianist and composer, who was the wife of Robert Schumann.

[7] After Lysenko's death, Vonsovska and M. Starytska jointly led the school.

[8] The name is unknown. A cellist who taught at M. Lysenko's School.

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Lysenko did not personally meet with the famous singer S. Krushelnytska, although both wanted to. When she was working at the Warsaw Opera, Lysenko dedicated and sent her "a Ukrainian gift," three previously unpublished solo compositions — the two mentioned above to the words of Dniprova Chaika and one to the words of I. Franko (*Do not Forget the Youthful Days*), as a "sign of high respect" for her "talent and artistic skill" (Lysenko, 2004, p. 285). Krushelnytska sent him a congratulatory telegram and valuable gifts for his 35th anniversary of artistic activity, which was celebrated in Lviv in 1903.

A fact from his conducting work can serve as a clear touch to Lysenko's gender principles. When selecting singers for a choral tour of the cities of Poland and russia in order to show the beauty of Ukrainian songs[9], he invited the daughter of the priest Mykhailo Shcherbakivskyi, Yevheniia, as a skilled musician with a beautiful voice, to complete the viola part. In doing so, he considered it necessary to vouch in a letter to the priest for "behaviour in the choir" regarding her: "The women's choir will be completely separated from the men's choir, and in my person, she will have a father who zealously protects her from everything possible; I guarantee that" (Lysenko, 2004, p. 321). To strengthen the point, he added that another guardian of the female "choral element" would be Yakiv Hulak-Artemovskyi, known as "a man of high morality" (Lysenko, 2004, p. 321). Giving his consent in a reply letter, the touched priest thanked the artist for his tactful foresight. Lysenko's female-friendly "philogynous masculinity" (C. Groes-Green) was complemented in this case by the function of protecting them from potential dangers.

Conclusions

Thus, the life and activities of M. Lysenko drew womanhood into its orbit as an integral component of his personal and surrounding worlds, as well as the world of art. Several gender paradigms can be distinguished in Lysenko's interactions with women, including individual and mental (thoughts, intentions, actions, behaviour) closely intertwined with congenital and acquired traits due to noble origin and upbringing; domestic (family routines and celebrations); professional and creative (the inspiration for composition, sometimes fuelled by love and friendship, and declared in inscriptions; co-authorship; performing; folklore and pedagogical forms of cooperation), cultural and social (co-organisation of national and patriotic initiatives and events), protective (taking care of the health and safety of relatives and strangers). These manifested through various social and professional roles such as son, husband, brother, father, uncle, colleague, friend, artist (concertmaster, ensemble member, and conductor), composer, teacher, and head of an educational institution. Any role was accompanied by a national ethos, which helped to "Ukrainise" women or consolidate national feelings — through language, song, and music in general. Communication and correspondence served as tools for establishing the artist's gender. The psychological backdrop of his gender portrait consisted of his extroversion, cordocentrism, openness to people, kindness, gallantry, sensitivity, integrity, and responsibility. The foundation for

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[9] This journey did not take place.

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valuing women was formed by his European education, literary works of T. Shevchenko, I. Franko, Lesia Ukrainka, and other Ukrainian and foreign literary masters, as well as national folk songs, which he diligently studied.

Nowhere and never in M. Lysenko's actions was there even a hint of pejorative treatment of the other gender; he avoided gender stereotypes. The circle of women who responded with mutual sympathy and love and happily communicated with him was quite wide; among them were many outstanding and renowned female writers and musicians; not coincidentally, most of them were feminists. Therefore, the gender discourse of Lysenko's life and work, revealed through his relationships with women, showed him as one of the progressive individuals of his time. In this aspect, the artist can serve as an example for future generations.

The scientific novelty of the article lies in its comprehensive exploration of the gender portrait of a unique representative of Ukrainian musical art and national culture; the musical and anthropological multifaceted nature of the issue, which combines creativity, ideology, self-identification, and existential positions of the subject, gender, pedagogy, and upbringing, is presented.

Future research perspectives involve a deeper examination of multifaceted relationships with individual female personalities on M. Lysenko's life path, the analysis of his artistic interpretation of female images in opera works, and more.

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«Гендерний портрет» композитора Миколи Лисенка

Оксана Фрайт

Доктор мистецтвознавства, доцент,
Дрогобицький державний педагогічний університет імені Івана Франка, Дрогобич, Україна,
ORCID ID: 0000-0001-6903-7096, oksana_frajt@ukr.net

Мета статті — проаналізувати прояви й особливості гендерного складника в композиторській, педагогічній і культурно-громадській діяльності, фольклористиці, виконавстві, а також у приватному житті Миколи Лисенка. *Результати дослідження*. З'ясовано, що жіноцтво було вагомим чинником у формуванні психології, світогляду та мистецького універсуму М. Лисенка. Він, зі свого боку, впливав на / захоплював жінок музичним талантом і беззастережною відданістю національній справі. Висвітлено характер взаємин митця з родинним жіночим колом, низкою знайомих, співпрацівниць,

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співавторок, виконавиць, на основі чого визначено такі, наскрізь позитивні, його гендерні парадигми: синівська та батьківська (ширше — родинна) любов, відповідальність за учениць і хористок, колегіально-професійна повага, цінування жіночих міркувань, дій і творчих досягнень, репрезентація останніх у власній творчості, шанування жіночих громадсько-суспільних і педагогічних зусиль. *Наукова новизна* статті полягає у вперше здійсненому дослідженні з музично-антропологічної проблематики, присвяченому реконструкції цілісного гендерного портрета видатної культурно-історичної постаті, яка, поряд із національними переконаннями та мистецькими пріоритетами, впливала на суспільство власним прикладом культурних взаємин між статями. *Висновки.* Гендерний дискурс життя й творчості Миколи Лисенка показав його виключно позитивне ставлення до протилежної статі, що проявилося, з одного боку, у відсутності гендерних стереотипів, пейоративного трактування чи нівеляції, а з іншого — в повазі до жінок різного віку, соціального стану, професійного статусу. Цьому сприяли ґрунтовне домашнє виховання, європейська освіта й індивідуальні психологічно-ментальні якості митця (комунікативність, доброзичливість, емпатія, гуманність, порядність, шляхетність та ін.).

Ключові слова: Микола Лисенко; жіноцтво; гендерний портрет; українська музична культура; літераторки; виконавство; фольклористика й педагогіка

The Stone Master by Lesya Ukrainka: The Imagology of Don Juan's Image in the Context of Ukrainian Gender Issues of the Early 20th Century

Maryna Grynyshyna

DSc in Art Studies, Senior Researcher,
Kyiv National University of Culture and Arts, Kyiv, Ukraine,
ORCID ID: 0000-0002-6010-2282, marina.grinishina@gmail.com

The aim of the article is to analyse the genesis of Don Juan's image and substantiate the imagology of the legendary character in the context of Ukrainian gender issues at the time Lesya Ukrainka wrote *The Stone Master*. *Results*. The article presents the basic principles of imagology as a comprehensive direction of cultural research and defines the meaning of using its tools in contemporary theatre studies. Attention is also paid to the gender studies of Ukrainian scholars, which are at the intersection with imagological issues. The study focuses on the image of Don Juan from the dramatic poem *The Stone Master*. The genesis of the character is traced from the 17th to the 19th century in order to demonstrate that his imagology is studied at the intersection of the stereotype concept and cultural iconography provisions. The Ukrainian poetess deliberately did not violate the canonical image of the seducer of Seville that was formed over three centuries. However, the obvious Byronic inspirations of the artistic ideology of the dramatic poem and the polemic with Hoffmannism and Nietzscheism, as well as gender issues, caused the transformation of the image, influenced the formation of the literary model, in a certain sense alien to the entire world context of the legend of Don Juan. *Scientific novelty*. For the first time in Ukrainian theatre studies, an attempt has been made to analyse the imagology of the legendary image created by Lesya Ukrainka in the context of Ukrainian gender issues at the beginning of the last century. *Conclusions*. *The Stone Master*, as well as a number of other dramatic poems by Lesya Ukrainka, provides rich factual material for research in the categories of imagology. They are facilitated by the transitive nature of the Ukrainian poetess's dramatic works. Therefore, we consider the study of the images of foreign countries and peoples in a broad historical and cultural context based on Lesya Ukrainka's dramatic poems to be one of the most promising directions of contemporary interdisciplinary research at the intersection of historical literature and theatre studies.

Keywords: imagology; character; gender issues; new woman; stereotype; transformation of image

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Introduction

The present post-cultural era, characterised by the ability to redefine aesthetic priorities and values and rapidly create new practices, evidently requires a transition to a methodologically multilevel research model. The application of the tools of imagology — scientific knowledge, a priori focused on an interdisciplinary approach to the subject of study — in particular, in theatre studies modernises the artistic studios themselves, expands their research field, and contributes to obtaining higher-level scientific results that correspond to the "comprehensive direction of cultural research" (Yudkin-Ripun, 2009, p. 42).

At the same time, the number of modernisations of national classics in Ukrainian theatres, which has been growing rapidly since the beginning of the century and which was presented by representatives of several generations of domestic directors (from V. Kuchynskyi to I. Uryvskyi), forms a request for rethinking and modern scientific substantiation of its special role in the formation of the Ukrainian post-cultural paradigm.

Recent research and publication analysis. The works of leading European (Guyard, (1961); D. Pageaux (1981); M. Beller and J. T. Leerssen (2007); M. Fischer (1981)) and Ukrainian (I. Yudkin-Ripun (2009)) scholars in the field of imagology, which formulated the main concepts and foundations of this section of scientific knowledge, were used to reveal the topic. The works of literary scholars L. Smoliar (1998), S. Pavlychko (1999), O. Zabuzhko (2003) present the Ukrainian gender issues of the early 20th century, contributing to the formation of an appropriate context for the literary and dramatic history of Lesya Ukrainka's work. The substantiation of the imagology of the central image of *The Stone Master* took place on the basis of the author's researches of various formats introduced into the scientific discourse of Ukrainian theatre studies in the current century.

Aim of the article

The aim of the article is to analyse the genesis of Don Juan's image and substantiate the imagology of the legendary character in the context of Ukrainian gender issues at the time Lesya Ukrainka wrote *The Stone Master*.

Main research material

Literary imagology explores various techniques and methodologies for creating both individual images and image systems. It examines the figurativeness of literature and the possibilities of conveying literary images in translation from one language to another. However, recently, the focus of literary imagology has shifted towards the ethnic image, which refers to the literary representation of other cultures. The beginning of the imagological direction in comparative studies was laid by the work of M.-F. Guyard (1961) *La Littérature Comparée*, in which the researcher proposed moving away from the somewhat speculative theory of the *influence* of one national literature on another, switching research attention to the problem of the reception of *the other*.

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Throughout the 1960s, research in the new scientific field reflected to some extent the concept of *nation virtualisation* (K. Popper, H. Dyserinck, and their followers). Therefore, contemporary imagology studies examine *image type structures*, which are the mental models that serve as the basis for national identity and self-identification of a particular nation, as well as their objectification in literature. Thus, while remaining one of the branches of comparative literature, imagological methodology simultaneously expands comparative research into a broader space of intercultural relations, elevating its results to a global cross-cultural level.

One of the contemporary trends in imagology — *cultural iconography* — was set in the last third of the previous century by the French researcher D.-A. Pageaux (1981). The purpose of cultural iconography is to study the complex mechanisms of the formation of images of *the other* under the influence of historical, political, socio-cultural, and other factors. The scientist offered not to separate the study of the image of the *other* in literature from the investigation of mental structures (cultural models, value systems inherent in a particular historical era), which set the writer the criteria for selecting material and the principles of creating the image of *the other*, which involves researching the images of foreign countries and peoples in a broad historical and cultural context.

Within imagology, there exists an opposite concept, presented in the works of M. Fischer (1981) and J.-M. Moura (1999), where the imagological issues, on the contrary, narrow down to purely literary studies. They focus, in particular, on the concept of *stereotypes* — stable, standard, and slow-moving notions about the foreign culture and its carriers, representatives, as well as monotonous, repetitive foreign cultural images. In the dramaturgical and scenic cluster, they correspond to the concept of *type* — a character that is easily recognized because it's devoid of bright individual features.

From the end of the 20th century to the present day, Ukrainian art and literary studies have shown an increased interest in gender studies intersecting with imagological issues. Literary critic Vira Aheyeva (2002) directly linked the appearance of this scientific trend with the growing popularity of both Lesya Ukrainka herself and her creative works. Since the end of the 1990s, this scientific direction has been presented by academic and journalistic publications of V. Aheyeva (1999), as well as S. Pavlychko (1999), O. Zabuzhko (2003), T. Hundorova (2023), and others. Thus, S. Pavlychko (2002), studying the development and establishment of Ukrainian feminism, paid attention to feminist ideas and attitudes in the creative activity and private life of Lesya Ukrainka, as well as the efforts made by the poetess (together with O. Kobylianska) to introduce Ukrainian feminist discourse into the European context. O. Zabuzhko's works (2003) focus on the topic of the difference between the poetess and her environment and Lesya Ukrainka's rejection of generally accepted ideas about the social roles of men and women in Ukrainian society at the turn of the 19th and 20th centuries. V. Aheyeva (2002) concentrates on the ideas of free will and personal rights repeatedly raised by the poetess, considering in this sense "the destruction of the courtly myth of love" that Lesya Ukrainka accomplished through her creative work. T Hundorova (Yermolaieva, 2021) sees her as a woman of a new formation, for whom mental similarity, ideological closeness, and creative collaboration acquire significant importance in personal relationships. She considers the poetess to be one of the leading feminists in Ukrainian literature because she not only wrote about women but also examined topical issues of our time from a female point of view. Lyudmyla Smoliar (1998) declares that Lesya

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Ukrainka dispelled the age-old myth of female weakness and passivity, asserting instead a strong female personality capable of fighting against spiritual slavery. In this way, she advocated ideas of women's emancipation and feminism.

It should be noted that on its historical path, the feminist movement has changed, or rather expanded its agenda. From the very beginning, it was opposed to the existing social order, in particular, to social orthodoxy and political autocracy, and defined itself as a movement against gender inequality and the restriction of women's rights. However, over time, feminism increasingly manifested as an intellectual phenomenon and philosophical trend (feminist criticism, gender philosophical studies). Famous American literary critic and feminist Elaine Showalter identified three stages of the development of literary feminism:

– imitation of the leading tradition;

– protest against existing literary standards, accompanied by the theme of the struggle for women's equality;

– self-knowledge; the search for one's own identity, free from any opposition (Showalter, 1985, p. 325).

According to S. Pavlychko (1999), at the end of the 19th century, in Ukrainian literature, there was a transition to the second stage, primarily in the works of Olena Pchilka and Nataliya Kobrynska: they "laid the foundation for a different tradition, in which there were no male pseudonyms, no male narrators, and no attempts to imitate the male voice. Thanks to these authors, an intelligent female voice was heard in Ukrainian literature in the 80s, and with it a feminist idea" (p. 70). In that period, the establishment of a new type of culture — the culture of modernism — on Ukrainian territory, as, in fact, throughout Europe, was not thought of without broad female emancipation, without changes in gender issues at all levels of public life.

Lesya Ukrainka's work, like her life, moved precisely in the direction of female self-affirmation, so it completely merged and even coincided with the ideas of feminism. Although the poetess did not accept radical feminist forms, she treated their extreme manifestations ironically. According to T. Hundorova (Yermolaieva, 2021), Lesya Ukrainka defended the right of every woman to be herself, the right to self-realisation, the right to be a subject of history and her own life, to be present not only in everyday life, but also in history and culture. The poetess introduced a whole cohort of female protagonists into Ukrainian dramatic literature — complex and vivid personalities, unique and outstanding characters.

The type of a new woman emerged in Lesya Ukrainka's works (2021) since the beginning of the last century. Her article *New Perspectives and Old Shadows: The New Woman of Western European Fiction* is devoted to the topic of European feminism. The author links this movement with socialist ideas, in the context of which a new woman appears, liberated from patriarchal conventions and prohibitions. Lesya Ukrainka's new woman is primarily active, she does not need paternalism from others, she is educated and capable of critically examining the surrounding life, conscious of both her time and history. She respects herself and has an open-minded attitude towards others.

A new type of individualistic woman is seen in the drama *The Stone Master*. At the beginning of the 20th century, the theme of Don Juan remained fashionable, acquiring a new breath and continuing to exist in various national versions, and thanks to Lesya Ukrainka, it also appeared in Ukrainian dramatic literature. It should also be noted that

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Lesya Ukrainka's creativity as a whole is characterized by *going beyond* the boundaries of one's own modernity, one's own country, one's own culture, a kind of *journey* through other historical periods, other cultures, and worlds. Therefore, in her dramatic poems, issues relevant to Ukrainian culture and society were often presented in a historical framework and had, so to speak, a foreign flavour. In the case of *The Stone Master*, the poetess treated the European legend in a similar manner as she had previously done with ancient and Christian myths: on the one hand, she modernised them, shaking off the patriarchal dust and giving them a more contemporary resonance, on the other hand, she retold them in a feminine way, appropriately emphasising ideological aspects in her works. Thus, the story of the fall of Troy, in Lesya Ukrainka's interpretation, is directly tied to the personal tragedy of the prophetess Cassandra, whose prophecies went unheard by her compatriots. The story of Jesus is viewed through the fates of Mary Magdalene and Joanna, the wife of Chuza, known from the Gospels, the existence of the first Christian communities in the ancient Roman era is personified in the relationships of Rufinus and Priscilla, and so on.

However, primarily, the poet's personal understanding of *gender* issues relevant to Ukrainian social and cultural context manifested itself in the image of Don Juan, or more precisely, in the imagology of this "eternal image" of European literature, with its prehistory dating back to the 14th century. In its artistic form, it first appeared in the Spanish drama of the 17th century, and since then it has undergone many interpretations. The historical prototype of this character was Don Juan de Tenorio, a representative of one of the aristocratic Seville families. He went down in history as a seducer and duellist, whose immoral deeds included the seduction and kidnapping of the daughter of the commander of the Calatrava Order and the murder of her father. Not receiving just punishment from the authorities, other members of the order took justice into their own hands: inviting him on a date on behalf of the young beauty, they lured Don Juan to the church where the commander was buried, killed him, and spread rumours that the statue had dragged the murderer into hell.

In the 17th century, Don Juan had another prototype, also from Seville — Miguel de Manjra, who also led a dissolute life, but one night had a terrifying dream of his own burial. The unfortunate man repented of his sins and, atoning for his guilt, built a hospital for beggars and cripples in his hometown — the House of Mercy. Therefore, since then, the plot about the Sevillian roué acquired two connotations: in the first case, the hero did not fear sudden death without repentance and eternal hellish torments, while in the second case, on the contrary, the ghost of death compelled the philanderer to repentance and led him to the righteous path. Both versions of the legend would subsequently appear in various artistic works.

Tirso de Molina in his play *The Trickster of Seville and The Stone Guest* (around 1630), combined both narratives — the plot about the seduction of women by a handsome aristocrat, a bold and witty man, and the plot about the banquet of the murderer with his victim and the image of the dead man. The combination turned out to be quite organic, in fact, the Spanish playwright, who also had a church rank, created the stereotype of the image of Don Juan, which to some extent subsequent authors would emulate. However, the adventures of the Seville seducer, his immorality and the expected punishment for it would be interpreted somewhat differently depending on the historical period, country, and national theatrical tradition.

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In Italian versions of the plays, which were successfully performed along with the commedia dell'arte in numerous folk theatres, Don Juan's adventures often acquired a playful character: Giliberti (1652) introduced explicit comic elements into the Spanish text, and Ciccognini (1670) completely excluded not only everything gloomy but also everything instructive from it.

As social mores softened, Don Juan also became more attractive, gradually acquiring a certain sincerity of feelings, so in the 17th century the image of the legendary Seville seducer was somewhat different from its prototype, although it did not get rid of stereotypical features.

Among European playwrights, the first to create the image of *another* Don Juan was J. B. Molière. In his play *Don Juan or The Feast of Stone* (1665), he deprived the character of distinctly Spanish traits and introduced many features of contemporary French society. He discarded the comedic elements added by the Italians and the clericalism that characterised the Spanish versions. Molière's Don Juan was a conqueror of hearts and a collector of passions.

Carlo Goldoni, in his comedy *Don Giovanni Tenorio, or The Libertine* (1736), seemingly following the French playwright's lead, portrayed the main character as a Neapolitan cavalier — a coward and a dishonest man without honour or conscience.

During the 19th century, Don Juan repeatedly emerged as the central character in prose and dramatic works, which, although did not significantly alter the image's imagology, but supplemented it with new nuances and emphases. The ideological poles of this literary cluster are, on the one hand, E. T. A. Hoffmann's short story *Don Juan* (1812), where the central character resembled a titanic personality like Goethe's Faust, an enthusiast of endless journeys in pursuit for the unattainable ideal of love, on the other, the J. G. Byron's satirical poem *Don Juan* (1817–1824), in which the eternal seducer, instead of being the subject of seduction, first became the object of encroachment by a female. The author ironically reinterpreted the canons of *high* epic poetry, as well as the corresponding national and heroic narratives, and subjected the moral and ethical ideals of British society to devastating criticism.

For Ukrainian literature in the early 20th century, Lesya Ukrainka's *The Stone Master* meant the emergence of "an own, untranslated" version of the world-famous legend of Don Juan, also original because "it was written by a woman". The author understood the central idea of the drama as "the victory of the stony, conservative principle, embodied in the Commander, over the split soul of a proud, selfish woman — Donna Anna, and through her, over Don Juan, the *knight of will*" (Grynyshyna, 2013, pp. 288–289). So, first of all, the Ukrainian poetess placed her own accents in one of the world's most famous plots. Among them, in our opinion, it's worth highlighting, firstly, the denial of Friedrich Nietzsche's concept of the *superman*, and at the same time the ideas of Hoffmannism, which were quite widespread in the European literature of the time, and secondly, on the contrary, a kind of succession with Byron's reduced-ironic view of Don Juanism.

It should be noted that on the eve of the publication of the dramatic poem, Lesya Ukrainka stated that she refused to add anything "new to the established literary type of Don Juan" and that "he, in fact, had to be what most people were accustomed to imagining him" (Grynyshyna, 2013, p. 298). One might get the impression that while depicting the image of the Seville seducer, the author followed the canon, trying not to

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break the stereotype that had formed over the past three centuries. In fact, this statement applies only to the iconography of the image of Don Juan, but his artistic ideology and psychology, as well as his place and role in the conflict confrontation, are evidently different from the other versions of the legend. Ye. Nenadkevych (Aheyeva, 2002) was one of the first to draw attention to the "female establishment of the theme" of *The Stone Master*, explaining this change in the author's perspective with the literary realities of the "era of intense female emancipation" in which Lesya Ukrainka wrote her drama: "Anna, speaking to us in the voices of Ibsen and Hauptmann's women (Hedda Gabler, Anna Mar), 'Ukrainian Nora' — Kobylianska's heroines, has her own ideological world, 'a proud dream', and wants to convert her beloved to her faith, to force him to serve her idea". The literary critic argued that Lesya Ukrainka's concept of "Don Juanism" was related to the "discussion of revolutionary political groups of the then Ukrainian intelligentsia: the struggle between the idea of taking the state apparatus and the anarchic denial of all statehood" (p. 33, p. 37). A similar idea was expressed by O. Deich (1988), who, after analysing the genealogy of the famous Spanish hero, concluded that "the poetess seemed to merge two images into one, giving the ancient plot a new, fully contemporary philosophical and social resonance" (p. 96).

In the literary interpretations of the beginning of this century, the social aspect of the conflict in the dramatic poem and the image of Don Juan were pushed into the background, giving way to gender aspects. For example, M. Shkandrii (2004) argues that "Lesya Ukrainka's interpretation of the legend turned out to be a demythologisation of the traditional image of Don Juan and a critique of male power and its realities" (p. 316). V. Aheyeva (2002) gives the conflict of the dramatic poem a generalised sound, stating that "the basis of dramatic conflict here is the discrepancy between women's and men's values, the obligatory subordination of some to others" (p. 413).

Conclusions

Thus, the imagology of Lesya Ukrainka's dramatic poem and, in particular, the image of Don Juan is studied at the intersection of the *stereotype* concept and the provisions of *cultural iconography*. The Ukrainian poetess deliberately did not violate the canonical image of the Seville seducer, which had been formed over three centuries. To some extent, she adhered to the traditional iconography of this character, portraying a rather *familiar* portrait of Don Juan in *The Stone Master*. However, the obvious Byronic inspirations of the artistic ideology of the dramatic poem and the polemic with Hoffmannism and Nietzscheism, as well as gender issues (the concept of the "new woman"), to which the poetess once again contributed with this work, radically changed the configuration of the conflict in the dramatic poem and led to a *reshaping* of the image, influencing the formation of the literary model, in a certain sense *alien* to the entire world context of the Don Juan legend.

Scientific novelty. For the first time in Ukrainian theatre studies, has been made an attempt to analyse the imagology of the legendary image of Don Juan created by Lesya Ukrainka in the context of Ukrainian gender issues at the beginning of the last century.

Prospects for further research. The Stone Master, as well as a number of other dramatic poems by Lesya Ukrainka (in particular, *The Boyar Woman, Rufinus and Priscilla,*

Orgy), provides rich factual material for research in the categories of imagology. They are facilitated by the transitive nature of the Ukrainian poetess's dramatic works — her search for plots, characters, and themes in, so to speak, peculiar *journeys* through other historical periods, cultures, and worlds. Therefore, we consider the study of the images of foreign countries and peoples in a broad historical and cultural context based on Lesya Ukrainka's dramatic poems to be one of the most promising directions of contemporary interdisciplinary research at the intersection of historical literature and theatre studies.

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«Камінний господар» Лесі Українки: імагологія образу Дон Жуана в контексті української гендерної проблематики початку XX століття

Марина Гринишина

Доктор мистецтвознавства, старший науковий співробітник,
Київський національний університет культури і мистецтв, Київ, Україна,
ORCID ID: 0000-0002-6010-2282, marina.grinishina@gmail.com

Мета статті — проаналізувати генезу образу Дон Жуана та обґрунтувати імагологію легендарного персонажа в контексті української гендерної проблематики періоду написання Лесею Українкою «Камінного господаря». *Результати дослідження*. У статті представлено базові засади імагології як комплексного напряму дослідження культури та визначено сенс застосування її інструментарію в сучасних театрознавчих студіях. Також приділено увагу гендерним студіям вітчизняних науковців, що перебувають на перетині з імагологічною проблематикою. У фокус дослідження поставлено образ Дон Жуана з драматичної поеми «Камінний господар». Простежено генезу персонажа від XVII до XIX ст. з метою продемонструвати, що його імагологія досліджується на перетині концепту стереотипу та положень культурної іконографії. Українська поетка свідомо не порушувала канонічного образу севільського спокусника, який склався за три

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століття. Проте очевидні байронівські інспірації художньої ідеології драматичної поеми й полеміка з гофманіанством і ніцшеанством, а також гендерна проблематика спричинили переінакшення образу, вплинули на формування літературної моделі, у певному сенсі чужої щодо всього світового контексту побутування легенди про Дон Жуана. *Наукова новизна*. Вперше у вітчизняному театрознавстві здійснено спробу проаналізувати імагологію легендарного образу, створеного Лесею Українкою в контексті української гендерної проблематики початку минулого століття. *Висновки*. «Камінний господар», як і низка інших драматичних поем Лесі Українки, надають багатий фактологічний матеріал для наукових розвідок у категоріях імагології. Їм сприяє транзитивний характер драматургічної творчості української поетки. Тож дослідження образів чужих країн і народів у широкому історико-культурному контексті на основі драматичних поем Лесі Українки вважаємо одним із найперспективніших напрямів сучасних міждисциплінарних досліджень на перетині історичного літературознавства й театрознавства.

Ключові слова: імагологія; персонаж; гендерна проблематика; нова жінка; стереотип; трансформація образу

The Compositional and Dramaturgical Logic and Musical Expressive Means in the Performance Interpretation of Marian Stârcea's Variations in G Major for Piano

Inna Hatipova

PhD in Art Studies, Professor,
Academy of Music, Theatre and Fine Arts, Chişinău, Moldova,
ORCID ID: 0000-0003-2745-7978, hatipovainna@yahoo.com

The aim of the article is to reveal the compositional and dramaturgical logic, as well as the features of the expressive musical means used in the Variations for Piano by Moldovan composer Marian Stârcea in relation to their performance interpretation. *The research results* are based on the presentation of Stârcea's Variations as a composition that exemplifies the Moldovan compositional tradition, created at the beginning of the author's creative work and reflecting the characteristic features of his individual style. M. Stârcea turned to the genre of piano variations along with other young composers of the Republic of Moldova, such as T. Chiriac, V. Cholac, V. Beliaev, and many others. Each composer demonstrated a desire to find an individual interpretation of this genre form. M. Stârcea's Variations are characterised by an organic synthesis of the compositional logic of the classical and romantic variation cycle, jazz stylistics, and folklore elements of the musical language. *The scientific novelty* of the article lies in its comprehensive examination of M. Stârcea's Variations for Piano, which is done for the first time. *The practical significance* of the work is determined by the possibility of using its materials by performing pianists and teachers of musical educational institutions in their work on the piece. *The conclusions* summarise the main ideas arising from the compositional and dramaturgical features of M. Stârcea's Variations, as well as their interpretation by students and performing pianists. Understanding the logic of the continuous development of the variation form, enriched with jazz techniques and folk elements, is the optimal way to an adequate comprehension and individual performance vision of this piece. The subsequent comparison of M. Stârcea's Variations for Piano with other works by this author, as well as with examples of variations by other composers, will allow us to develop and enrich the results obtained, which will contribute to the further development of a research approach to the issues of performing interpretation.

Keywords: Moldovan folklore; jazz stylistics; modern harmonic language; performance interpretation

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Introduction

The focus of the article is the Variations for Piano *in G Major* by the Moldovan composer Marian Stârcea (born 1959). This author is known primarily as one of the most sought-after Moldovan artists working in the pop and jazz, and theatrical spheres. His song compositions are performed by both leading and novice Moldovan vocalists, his music is used in drama performances in various theatres of the Republic of Moldova and Romania. In addition, the composer turns to symphonic and chamber genres. M. Stârcea pays considerable attention to piano opuses since his first musical education was related to this instrument: in 1982 he graduated from the G. Musicescu Moldavian State Institute of Arts in piano under the guidance of the famous Professor Ludmila Vaverco. It was then that he composed *the Variations for Piano in G Major*, which received positive reviews from teachers and friends, and encouraged him to further study composition in the conservatory class of the experienced composer-mentor Vasilii Zagorskii, who trained a whole galaxy of young musician-creators. In total, M. Stârcea wrote about 30 pieces for piano, including *Cerul patriei mele*, *Tinerel, Valul lin*, a cycle of miniatures *Seven love songs*, compositions for children *Melancholy, Carols*, and arrangements of folk songs. His interest in the variation genre is also expressed in the creation of two more variation cycles.

The professional skill that manifested itself in the named piano compositions by M. Stârcea is due to a good knowledge of the technical capabilities of the "king of instruments", practical proficiency in playing the piano and thorough composing skills acquired initially from V. Zagorskii, and then further developed during a two-year assistantship-internship at the Tchaikovsky Moscow Conservatory under the supervision of Albert Leman, the head of the composition department. Later, in 1992–1993, M. Stârcea mastered modern composing technique at the Rubin Academy of Music and Dance in Jerusalem under the supervision of the famous Israeli composer Mark Kopytman (who in the 1970s worked for some time at the musical university of Moldova, and therefore had a good understanding of the national musical culture)[1].

Variations for Piano *in G Major* were written by M. Stârcea even before his serious and systematic study of composing music[2], and this fact is very important for understanding the significance of this work in the author's creative repertoire. Moreover, many young composers, while studying in the first year of the Academy of Music, Theatre, and Fine Arts, write variations "as a mandatory requirement," since the composition curriculum until recently included the creation of a variation cycle as an essential condition. The instrumental composition for such variations is chosen by each

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[1] The creative image of M. Stârcea is not only formed through his composing activities but is also significantly complemented by the public activity of the musician: from 1990 to 1994, he was the Secretary of the Union of Composers and Musicologists of the Republic of Moldova; since 1994, he has been a member of the Artistic Council of the National Radio. Since 2001, M. Stârcea has been the Artistic Director of the S. Lunkevich National Philharmonic. He is often invited as a jury member for various performance competitions both in Moldova and abroad. In recognition of his contribution to the development of musical art, M. Stârcea was awarded the title of Honoured Artist of the Republic of Moldova in 1999 and People's Artist in 2011.

[2] The reference book compiled by I. Ciobanu-Suhomlin indicates a different date of composing the Variations — 1984 (Ciobanu-Suhomlin, 2006, p. 274). The book also provides information about A. Paley as the first performer of the work.

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author at will, but, perhaps, the most commonly used instrument becomes the piano. This is how the piano variations of T. Tarasenko (1966), T. Chiriac (1972), D. Kitsenko (1974), G. Kuzmina (1975), S. Lysyi (1979), V. Ciolac (1981), A. Chiriac (1982), L. Stirbu (1987), V. Beliaev (1988), V. Doni (1991), S. Pyslar (1993) appeared.

It can be assumed that the use of the variation genre and form at the early stages of composers' creative development is unlikely to be accidental. Variation as a method of thematic development and the principle of compositional logic is relatively simple, and therefore has rich possibilities both in style and in musical and linguistic aspects. On the other hand, being one of the earliest ways of constructing a musical composition in terms of time, variations have "accumulated" a huge historical experience of their interpretation.

In piano music, the form and genre of variations became particularly widespread in the first half of the 19th century, when the virtuoso style was intensively developing in the performing arts. To support this idea, it will suffice to refer to the numerous piano variations by J. Haydn, W. A. Mozart, L. Beethoven, F. Schubert, C. M. Weber, R. Schumann, F. Chopin, F. Mendelssohn, F. Liszt, J. Brahms, G. Bizet, E. Grieg, A. Dvořák, C. Franck, C. Saint-Saëns, G. Fauré, K. Szymanowski, P. Dukas, M. Reger, as well as their less famous contemporaries M. Clementi, J. B. Cramer, J. L. Dussek, I. N. Gummel, D. Steibelt, J. Hässler, J. Field, I. Moscheles, F. Ries, K. Czerny, H. Herz, F. Kalkbrenner, J. P. Pixis, A. Henselt, S. Thalberg, Clara Schumann, S. Heller, etc. Russian composers also frequently turned to variations in their works, including M. I. Glinka, A. S. Dargomyzhsky, A. G. Rubinstein, P. I. Tchaikovsky, S. I. Taneyev, A. K. Lyadov, A. K. Glazunov, A. N. Scriabin, S. V. Rachmaninoff, S. M. Lyapunov, etc. The composers of the Republic of Moldova also paid attention to the genre of piano variations. In different years, such accomplished authors as P. Rivilis (1955), G. Niaga (1956), S. Lungul (1958), Z. Tkach (1959), V. Rotaru (1960) turned to piano variations.

In other words, by the time M. Stârcea turned to the genre of piano variations, a significant amount of compositions in this genre had already been accumulated in the world and national Moldovan music. Although the Variations for Piano *in G Major* by M. Stârcea are an early work, there is the composer's individual creative style, in particular, his passion for pop-jazz music and Moldovan folklore. The identification of the individual features of dramaturgy and musical language in M. Stârcea's Variations for Piano can be considered as a contribution to an important scientific issue of enriching a holistic view of the figurative and technical possibilities of the genre of piano variations in contemporary music. An adequate comprehension of this scientific issue is an objective basis for a theoretical understanding of each musical phenomenon in this field of composing activity and a reasoned definition of its artistic value and place in national and global musical culture. *The relevance* of the issue is particularly acute in our days, since even in the musical art of the 20th century, the variational principle of form building became almost predominant. The consideration of Stârcea's Variations for Piano in terms of performing interpretation actualises the issue by *synthesising* the *theoretical* study of the mentioned work and its *practical* (methodological and didactic) implementation.

Recent research and publication analysis. Many musicologists have addressed the issue of variation in music. The features of the dramaturgy of the variation cycle and its evolution were discussed in the works of German, Austrian, and American scholars

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such as P. Mies (1937), J. Muller-Blattau (1950), O. Klauwell (1906), K. Fischer (1962), E. R. Sisman (1990), W. Schwarz, M. Friedland (1930), V. Luithlen (1927), R. Nelson (1949), etc. The terminological apparatus associated with the variation form has been thoroughly developed in the works of Russian musicologists B. V. Asafyev, L. A. Mazel, V. A. Tsukkerman, I. V. Sposobin, V. V. Protopopov, E. I. Chigareva, E. A. Ruchevskaia, B. A. Katz, T. S. Kiuregian. However, when it comes to studying piano variations in the musical culture of the Republic of Moldova, no one has addressed this issue until now, even though, as mentioned before, Moldovan composers have written a significant number of compositions in this genre.

A similar situation can be observed regarding the musicological analysis of M. Stârcea's compositional work. I. Khatipova's thesis titled *Piano Works of Composers from the Republic of Moldova in the Educational Process of Higher Music Education Institutions* provides an analysis of the composer's two piano preludes (Khatipova, 2009). The Scherzo-Fantasy for Two Pianos is analysed in M. Mamalyga's study *Pieces for Piano Duet in the Works of Composers from the Republic of Moldova* (Mamalyga, 2020). The rest of M. Stârcea's compositions are still waiting to be comprehended. Thus, the artistic value and practical orientation of the Variations for Piano *in G Major* by M. Stârcea, as well as their lack of study, substantiate the relevance of this article.

Aim of the article

The author aims to reveal the features of the composition and musical language of Variations by considering them from the perspective of performance interpretation.

Based on this, the *objectives* of the article are formulated, which are to characterise the figurative structure of M. Stârcea's Variations *in G Major*, identify the logic of the variation cycle, determine the significance of jazz and folklore elements in the system of musical expressiveness, offer specific methodological recommendations that contribute to finding the most optimal solutions to technical performance issues, and facilitate the popularisation and promotion of M. Stârcea's piano work as one of the promising composers of the Republic of Moldova.

Main research material

M. Stârcea's Variations *in G Major*, being one of the most extensive piano opuses of the author, most fully reflect the characteristic features of the composer's individual style — the clarity of the melody, the colourfulness and dissonance of the harmonic language, the influence of jazz stylistics, and the complexity of the piano texture. The composition consists of a theme and ten variations, constructed according to the principle of gradual texture complexity and departure from the initial sound image towards the overall culmination of the piece.

The theme, like all subsequent variations, is composed in the key of *G major*. It is composed in a calm movement *Andante con dolcezza*, in a 4/4-time signature, in a simple homophonic-harmonic texture, where the melody is accompanied by a chord progression. The melody of the theme, located in the vocal range and characterised by an

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undulating character, is close to Moldovan folk songs. Its national flavour is enhanced by an abundance of melismas. With its lyrical melody, the theme evokes associations with the images of Moldovan nature. The rhythmic and harmonic structure introduces a jazz tint to the sound, which is facilitated by a lot of syncopations in different voices of the texture and the use of seventh chords (mainly small minor ones) as the main structural element of the harmonic vertical. The abundance of one-voice and two-voice chromatic passages in accompaniment leads to a significant expansion of the diatonics and gives the sound a distinctly modern character. In the form of a period of ten bars, the contours of a reprise three-part pattern are outlined in the background, since the opening and closing two-bars contrast significantly with the five-bar middle.

Based on the classification of the themes that underlie the variation form proposed by V. Tsukkerman, it can be said that the theme of M. Stârcea's *Variations* belongs to the type of "unique original characteristic themes", since, rich in vivid material, it "serves as a stimulus for variations that 'feed' on its riches" (Tsukkerman, 1974, p. 13).

In the first variation, as well as in the subsequent two, the basic tones of the melody, the harmonic plan, and the form remain unchanged, but the piano texture and rhythmic pattern of the theme undergo transformations. Thus, in the first variation, the melody in the right-hand part appears in a syncopated presentation, although its main points are preserved and easily recognised. The melody is decorated with numerous "garlands" of grace notes, both crossed and uncrossed, which seems to imitate the singing of birds. The accompaniment in the left-hand part is presented in the form of Alberti basses. The second variation (*Animato. Meno mosso. Tempo I*) is characterised by the appearance of rhythmic figurations in the first parts of the bars by the sixteenth, which give the music a more lively, active, and inspired character. The form of the period is clearly divided into two-bar phrases, which differ in figurative terms: fragments of *Meno mosso*, as if, return the listener to the sphere of lyricism.

In the third variation (*Andantino cantabile*), the melody of the theme seems to be hidden in the passages in sixteenths throughout all ten bars, the accompaniment is also presented in the passage texture. The smooth movement with small durations on the *piano* resembles the gentle rustle of leaves. The contours of the melody and the harmonic vertical become barely perceptible, elusive. In the performance of the theme and the first three variations, where the lyrical colouring of pastoral images prevails and some improvisational presentation is felt, the pianist needs to convey the subtle expressiveness of the intonation moves of the melodic line and the delicacy of the rhythm in the right-hand part. This can be achieved by carefully and sensitively following the agogic and dynamic nuances written out in the text by the composer himself. It is worth noting the specific performance challenge in the third variation, associated with the need for careful work on the coordination of finger movements in connection with the openwork passages of the sixteenths in the parties of both hands.

The fourth variation (*Vivace scherzando*) is perceived as the first noticeable metamorphosis: the tempo accelerates, and only individual elements remain from the theme in the form of *sforzando* chords intertwined with spirited, virtuosic passages sextuplets of the sixteenths. Using V. Tsukkerman's terminology, it can be said that M. Stârcea applied a new melodic method of development in this variation. The duration of the variation increases to 15 bars due to the expansion of the form into a simple three-part with a contrasting middle of a grotesque character. In this variation, the author first

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uses the octave-chord technique of sharply dissonant sound. Working on the fourth variation will contribute to the refinement of the pianist's sense of rhythm, finger fluency, and articulation since this variation is dominated by the unison movement of the sixteenths.

The fifth variation (*Adagio. Moderato. A tempo*) is preceded by a three-bar introduction in an arpeggiated presentation, setting the tone for the theme that brings the listener back to a circle of gentle, dreamy images. The soulful melody in the upper voice of the right-hand part is perceived as a lyrical digression in relation to the more "objective" scherzo-like character of the previous one. In this variation, the theme is presented in a four-voice texture, where the upper voice conducts the melody while the other voices, rhythmically individualised, accompany it. This gives the impression of contrasting polyphony. The pianist's task in this variation is to find the appropriate sound quality, the colouring of each textured line in a polyphonic texture, while maintaining the overall unity of the musical image. In the melodic line, it is necessary to achieve a thick, full sound, as well as accurate second intonations.

In the sixth variation (*Intermezzo. Vivace dolce*) the composer for the first time placed the melody in the lower register, in the left-hand part. The sixteenths in the right-hand part, as if, envelop it with a delicate, light haze. The texture here is three-dimensional: the bass melody and the openwork line of the sixteenths in the upper register are complemented by a supporting voice in the middle segment of the range. The appearance of chords in bar 13 (*Meno mosso*) serves as a retransition to the next variation, which, according to the composer's instructions, follows *attacca*. The three-voice composition of this variation may pose a certain difficulty for a student pianist. The performance of the main melody and the contrapuntal voice with the left hand always requires special auditory attention. The line of each voice should be differentiated in terms of timbre and dynamics. The movement of sixteenths in the right hand predetermines caution when using the right pedal.

The seventh variation (*Grave. Molto rubato*) is one of the largest in the cycle in terms of length, the strength of dynamic contrasts, as well as the use of large chord technique. In addition, the mood changes here: the composer uses the minor key of the same name. Thanks to the powerful chords in the *ff* nuance, the beginning of the variation is perceived as a chime of bells, a tocsin. It is difficult to find the once soft and lyrical main theme (another example of the "new melodic" method of development). Stylistically, this variation shows similarities with the emotional images of piano music by F. Liszt and S. Rachmaninoff. In the means of harmonic language, sharply dissonant clusters predominate, creating a tragic image. The various types of piano technique used by the author, such as chords, octaves, leaps, *glissando*, are designed to reveal the virtuoso qualities of the pianist-performer. Working on this variation contributes to the development of students' skills of playing chord rehearsals, dense polyphonic chords in various registers.

The perfect opposite is the strict and detached chorale of the eighth variation (*Marcia funebre. Lento lugubre*), indicating that as the end of the cycle approaches, the contrast of the images intensifies. This variation, like the previous one, is in the chordal texture, but the figurative sphere of the chorale is defined by the cold and severe tones of ascetically detached feeling. Only a few bars in the middle of the variation change the overall flavour of the sound: in the *ff* nuance, the pathetic nature of the music reaches

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its apogee. The chordal texture of the eighth variation requires the performer to bring out the melodic line "hidden" by the composer within the chords, as well as the ability to "separate" the right hand into two parts, where the first, second, and third fingers softly press the keys, forming the harmony, while the fourth and fifth fingers lead the melody with a more singing tone. The compaction of the texture and the predominance of shades of *f* and *ff* should strengthen the attention of piano students to sound quality in conditions of bright loud dynamics.

The ninth variation, an eighteen-bar construction in the key of *G major*, as a new contrast in the chain of variational metamorphoses, captivates with its elegance, intimate nature of sound, light and transparent texture, whimsical melodic pattern in which the composer skilfully veiled the theme. The features of improvisationality arise due to the variable signature: 4/4 – 2/4 – 3/8 – 4/4. The gentle colouring of the ninth variation returns to the lyrical mood reflected in the first variations of the cycle. The delicate sound palette of this variation does not imply the active use of the pedal, which should be avoided in the *Meno mosso* episode in order to avoid mixing textured lines. In the melodic line of the upper voice, the pianist needs to achieve an imitation of the timbre of folk instruments (fluier, nai, violin). To accomplish this task in a quiet sonority, it is possible to use the left pedal.

The tenth variation (*Finale. Festivo*) having appeared after the previous "intermezzo", sounds with great affirmative power. In this final section of the form, the author synthesised various elements of the previous variational development. The variation is divided into several sections, delimited by the composer using fermata and tempo notation: *Festivo. Piu mosso. Gioioso. Molto meno mosso. Meno mosso. Dolce. A tempo. Poco meno mosso. Andante. Andante con dolcezza*. These annotations clarify the figurative sphere of the final variation — a contrasting juxtaposition of the lyrical, scherzo, and energetically positive images.

The introductory section (bars 1–11), characterised by a dense chord texture, is built on the material of an energetic, strong-willed character. By means of harmony and rhythm, the music is close to jazz: in the chord vertical, dissonant consonances predominate, resulting from mode alterations and an abundance of seventh chords, while the rhythmic pattern of the melody captures attention with numerous acute syncopations within beats. In bar 12, intonations of the theme emerge in the left-hand part, which is accompanied by the non-stop movement of sixteenths in the right. The rhythmic structure of the melody and accompaniment is distinguished by the use of syncopated formulas, and the melodic line by an abundance of grace notes. The tonal and intonational profile of the music is characterised by a pronounced Moldovan national flavour. In general, the final variation creates a mood of sparkling festive fun.

In the *Meno mosso. Dolce* section, the lyrical imagery comes to the fore. The texture here is four-layered. The song-like melody is presented in the middle register, in its pitch line the author may have been guided by the specifics of the violin melody with its characteristic strokes and timbre. The contrapuntal middle voice is built on descending second-based motifs. The third element of the texture performs a harmonic function. The bass line, duplicated into an octave, is represented by measured stepwise "steps". In bar 46, the main theme reappears in the nuance of *pp*, which returns the listener to the original set of images. The texture of this section is gradually becoming more complex, contributing to the creation of a dense, rich sound: octaves are introduced in the

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left-hand part, and later small leaps in the bass chord type, while the right-hand part incorporates octaves with filling and four-tone chords. In terms of dynamics, shades of *f* and *ff* prevail. Thus, the delicate timbre of the solo violin is contrasted with the sound of the entire orchestra, conveying the mood of stormy joy and festive fun.

The Variations concludes with the three-bar section *Andante con dolcezza*, which is built on a return to the first bars of the theme as it sounded on the *piano* at the very beginning of the piece. By creating such an intonational and thematic arc, the composer achieves the goal of preserving the overall form's integrity. The return to the initial bright character of the theme imparts a meditative quality to the conclusion of the variation cycle and seems to be motivated by the composer's desire to move away from the more traditional spectacular and vivid ending that typically confirms the optimistic direction of the composition. In the interpretation of the tenth variation, the performer must show the ability to quickly switch from one section to another, different in character and sound, which, in turn, is associated with the dynamism of the dramatic development of the final variation.

The performance of M. Stârcea's Variations presents piano students with the challenge of building a large-scale sound structure that is formed through the continuous development of thematic material. It is also important to realise the principles of variation used by the composer, which go back to the types of classical textured and romantic free variations: the theme is enriched in texture, and also undergoes serious figurative transformations that change its essential characteristics. All of the above confirms that M. Stârcea's Variations *in G Major* testify to the author's desire to find his own ways in composing, individualising artistic ideas, and emphasising the unique and extraordinary over the typical and ordinary.

Conclusions

M. Stârcea's Variations for Piano in *G Major* arose on the way of young composer mastering the variational form as one of the main structural types of music of the twentieth century, as well as the variational principle of development that is inherent in many spheres of contemporary musical art-composing in the European tradition, folklore, and jazz. The analysed composition demonstrated a good understanding of the artistic potential of the genre of piano variations and practical knowledge of the technical capabilities of the instrument.

The individual features of M. Stârcea's Variations are determined by the synthesis of the compositional and dramaturgical logic of classical and romantic variations and the peculiarities of the musical language, where the vocabulary of academic tradition, Moldovan musical folklore, and jazz are organically combined. The structure of the cycle corresponds to the patterns of classical textural and romantic free variations: the theme is characterised by relative simplicity, which predetermines rich opportunities for further variation; in the initial variations, it is predominantly the texture that undergoes development while maintaining the figurative and emotional modus, and as the form approaches its conclusion, the contrast between neighbouring variations intensifies; the final variation performs a summarising function. The successful interpretation of this cycle will be facilitated by the pianist's awareness of the indicated logic of

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constructing Variations as a form combining two contrasting dramaturgical principles: on the one hand, kaleidoscopic elements, and on the other, gradual movement towards the final culmination. Mastering such a form requires a pianist to have a deep analytical approach to its comprehension and individual performance vision.

In the musical language, along with the traditional means of pitch and rhythmic organisation of the material, elements of jazz and Moldovan folklore are used. Jazz features are manifested in the abundance of syncopation, in the mode alteration, and the use of seventh chords as the leading structural units of the chord vertical. The Moldovan flavour is created mainly by embellishing the melody with melismas and imitating the sound of Moldovan folk instruments. Such a synthesis of various style-forming elements of the musical fabric of the composition also presents a certain challenge for performers working on M. Stârcea's Variations.

The scientific novelty of the article lies in its comprehensive examination of M. Stârcea's Variations for Piano, which is done for the first time. *The practical significance* of the work is determined by the possibility of using its materials by performing pianists and teachers of musical educational institutions in their work on the piece.

The material presented in this article for the first time in musicology characterises M. Stârcea's Variations for Piano in *G Major*, defining the most important features of their composition, dramaturgy, and musical language. The inclusion of this work in a broader context will clarify and detail the conclusions presented here. Comparing the *G Major* Variations with other M. Stârcea's piano works will make it possible to identify the characteristic features of the composer's style. Additionally, comparing them with the variational opuses of T. Tarasenko, T. Chiriac, D. Kitsenko, G. Kuzmina, S. Lysyi, V. Ciolac, A. Chiriac, L. Stirbu, V. Beliaev, V. Doni, S. Pyslar and other Moldovan authors will reveal the general and special aspects in the interpretation of the genre and form of piano variations.

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Композиційно-драматургічна логіка та засоби музичної виразності у виконавському втіленні Варіацій G Major для фортепіано Маріана Стирчі

Інна Хатіпова

Кандидат мистецтвознавства, професор,
Академія музики, театру та образотворчих мистецтв, Кишинів, Республіка Молдова,
ORCID ID: 0000-0003-2745-7978, hatipovainna@yahoo.com

Мета статті — розкрити композиційно-драматургічну логіку та специфіку музично-виразних засобів Варіацій для фортепіано молдавського композитора Маріана Стирчі з огляду на їх виконавську інтерпретацію. *Результати дослідження* визначаються

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представленням Варіацій М. Стирчі як твору, показового для молдавської композиторської традиції, створеного на початку творчого шляху автора, що відображає характерні риси його індивідуального стилю. До жанру фортепіанних варіацій М. Стирча звернувся нарівні з іншими молодими композиторами Республіки Молдова, про що свідчать опуси Т. Кіріяка, В. Чолака, В. Бєляєва та багатьох інших. Вони демонструють прагнення кожного автора знайти індивідуальне трактування цієї жанрової форми. Варіації М. Стирчі характеризуються органічним синтезом композиційної логіки класико-романтичного варіаційного циклу, джазової стилістики та фольклорних елементів музичної мови. *Наукова новизна* статті зумовлена комплексним розглядом Варіацій для фортепіано М. Стирчі. Практичне значення роботи визначається можливістю використання її матеріалів піаністами-виконавцями та педагогами музичних навчальних закладів у роботі над твором. У *висновках* підсумовуються основні ідеї, що випливають із композиційно-драматургічних особливостей Варіацій М. Стирчі та пов'язані з їхньою інтерпретацією студентами й піаністами-концертистами. Усвідомлення логіки наскрізного розвитку варіаційної форми, збагаченої джазовими прийомами та фольклорними елементами, є оптимальним шляхом до адекватного осмислення та індивідуального виконавського бачення цього твору. Подальше порівняння Варіацій для фортепіано М. Стирчі з іншими його творами, а також зі зразками варіацій інших композиторів дасть змогу розвинути та збагатити отримані результати, що сприятиме подальшому розвитку дослідницького підходу до проблем виконавської інтерпретації.

Ключові слова: молдавський фольклор; джазова стилістика; сучасна гармонійна мова; виконавська інтерпретація

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Genre Classification and the Current State of Turkmen Musical Folklore

Djamilya Kurbanova

PhD in Art Studies, Senior Lecturer,
Maya Kuliyeva Turkmen National Conservatory, Ashgabat, Turkmenistan,
ORCID ID: 0000-0002-9127-6939, djamilya.gurbanova222@gmail.com

The aim of the article is to characterise the existing classification systems of Turkmen musical folklore, as well as to outline new ways of studying folklore genres to determine their typological characteristics. *Results*. Turkmen music is part of a single common Turkic culture, and its musical folklore is distinguished by a variety of genres and forms. Having studied the currently available systems for classifying the musical folklore genres, the author suggests classifying Turkmen folk songs not only based on their functional features but also by grouping them by timbre and methods of sound production. *Scientific novelty*. The study of folklore heritage allows us to penetrate into the deep layers of the artistic consciousness of the people and identify the features of their spiritual life. The issues of studying the musical heritage of the Turkic peoples are the focus of attention of many researchers, who agree that the formation of folk genres of Turkmen music, as well as the entire Turkic culture, is based on the life cycle, with its gradation by age (children, adolescents, adults), whose attitude reflects the corresponding genres of musical folklore. *Conclusions*. In the modern space, it is almost impossible to find examples of genuine folklore in its purest form. The change in the forms of human life, social formations, the development of professional arts, the departure from applied functions, and the oral method of transmitting traditions — all this led to the inevitable modification and disappearance of many genres of folklore. In such a situation, the study of folklore and the search for its origins become an important task for contemporary folklore studies. The multi-layered expressive means of folklore heritage requires an integrated approach to its study, taking into account the analysis of timbre and intonation, words and rhythm, melody and general compositional structure, as well as the technique of performing folk art samples.

Keywords: Turkmen music; traditional genres; musical folklore; folk song; classification of genres

Introduction

Turkmen music is an important branch of the rich cultural heritage of the Turkic-speaking peoples. Until the 20th century, many Turkic ethnic groups that inhabited the vast territory of Central Asia, the Caucasus, Southern Siberia, and Eastern Europe led

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a predominantly nomadic lifestyle, which influenced the formation of their worldview, way of life, and genres of musical folklore. The traditional heritage of nomadic peoples occupies a special place in the general typology of Asian cultures. "The entire history of nomadism (as a way of life) is not the history of human transformation of nature (Western civilisation), but the harmonious relationship between man and nature. The maximum adaptability of nomads to natural conditions, to the realities of a specific spatial landscape, gave rise to a unique culture" (Omarova, 2009, p. 153).

Mobility, frequent movements from place to place, is a common state of life for nomads. An important feature of nomadic culture is syncretism, manifested in the unity of all sides of the material, industrial, and spiritual life of society. The laws of nature and the surrounding world were comprehended through mythology, art, and ritual. The origins of folklore, dating back to the ritual and magical practices of the ancient Turks, were associated with their beliefs in totemism, Tengrism, and shamanism.

The study of folklore heritage allows us to penetrate into the deep layers of the artistic consciousness of the people, to reveal the features of their spiritual life. Musical folklore, being an integral part of traditional culture, combines the knowledge, skills, rituals, and beliefs gathered over centuries by people. The death of the old and the birth of new traditions is a living, natural process. In the modern space, it is almost impossible to find examples of genuine folklore in its purest form. The change in the forms of human life, social formations, the development of professional arts, the departure from applied functions and the oral method of transmitting traditions — all this led to the inevitable modification and disappearance of many genres of folklore. The younger generation learns folk music exclusively through the activities of folklore groups, or through audio and video recordings. Taken out of the applied context, ritual songs and ritual actions lose the essential features of their inner content. In such a situation, the study of folklore and the search for its origins become an important task for modern folklore studies. The multi-layered expressive means of folklore heritage requires an integrated approach to its study, taking into account the analysis of timbre and intonation, words and rhythm, melody and general compositional structure, as well as the technique of performing folk art samples.

Recent research and publications analysis. The issues of genre classification of the musical heritage of the Turkic-speaking peoples are the focus of attention of many researchers. The first scientific developments in this area were carried out in the 1930s by Uzbek folklorists. The employees of the Tashkent Research Institute of Art Studies organised musical and ethnographic expeditions, the results of which were samples of folk music of Uzbeks, Tajiks, Turkmens, and other peoples living in the region. Collected in the form of musical notes and wax rollers, these materials made it possible to come close to the issue of classifying folklore genres. As Professor F. Karomatov (1969) notes, in those years a young folklorist, a graduate of the Tashkent Conservatory, "the materials of these expeditions testify to the thematically multifaceted, rich and diverse in genres and types, locally peculiar musical folklore of various regions" (p. 40).

The work of pioneer ethnographers was continued by musicologists from Kazakhstan (A. Mukhambetova, A. Kunanbaeva, B. Karakulov, S. Elemanova, A. Temirbekova, S. Raimbergenova, S. Utegalieva, G. Omarova), Uzbekistan (O. Matiakubov, R. Abdullaev, T. Gafurbekov, T. Adambaeva), Kyrgyzstan, and Tajikistan (K. Dyushaliev, S. Subanaliev, Z. Tadzhikova, A. Nizamova). The performing tradition of the Turkic-speak-

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ing peoples is described in the studies of B. Sarybaev, R. Galaiskaia, Kh. Ikhtisamov, K. Kasymova, E. Eldarova, and others.

Turkmen folk art is the subject of research by experts in many fields, including historians, ethnographers, and philologists. Among them are A. Dzhikiev, E. Atagarryev, M. Kosiaev, B. Karryev, B. Mametiazov, S. Garryev, S. Ataniiazov, A. Rakhmanov, D. Abdullaev, A. Karryeva, S. Mametnurov, A. Bekmuradov, O. Gundogdyev, and others. Musicological issues are considered in the studies of A. Akhmedov, Kh. Durdyev, N. Ababakirowa, Sh. Gullyev, E. Nurymov, A. Saparov, O. Gandymov, M. Gapurow, Ch. Dzhumaev, O. Annanepesov, and others.

Despite the enormous work done by Turkmen and foreign authors, the issue of classifying the genres of musical folklore has not been sufficiently studied up to the present time.

Aim of the article

The aim of the article is to characterise the existing classification systems of Turkmen musical folklore, as well as to outline new ways of studying folklore genres to determine their typological characteristics.

Research methods. To achieve the goal, the author of the article applies historical and ethnographic, comparative and typological research methods, which made it possible to focus on the modifications of the genres of musical folklore in their historical development. Folklore samples from the author's personal archive, as well as from the fund of audio/video recordings of the Maya Kuliyeva Turkmen National Conservatory were used as analytical material.

Main research material

Regardless of the lifestyle (nomadic or settled), the researchers group the genre system of the musical heritage of the Central Asian region into two broad categories: musical folklore and professional music of the oral tradition. Folklore genres, in turn, are divided into ritual and family-domestic categories. According to R. Abdullaev (2006), DSc in Art Studies, "it is always customary to consider a traditional wedding as a family holiday, and calendar rites as public" (p. 11). At the same time, such a classification is largely conditional, since "the very division of traditional music into professional and folklore types of creativity and the identification of its genre composition does not yet determine the system of these genres" (Omarova, 2009, p. 164).

A. Mukhambetova (2002), DSc in Art Studies, considers the rhythm of the labour activities of ancient nomads as the main system-forming factor in their culture, corresponding to the natural and cosmic rhythms. Among the settled peoples, this rhythm was reflected in the agricultural calendar, which forms the basis of the annual cycle. The family-ritual cycle associated with human activity, which includes the birth of a person and the main stages of his life, is universal for all types of cultures. The researcher uses the concept of the *culture calendar* to denote the unified system of calendar and family-ritual cycles that organises the genre system within all traditional cultures (p. 78).

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The musical folklore of the Turkmen people is distinguished by a wide variety of genres and forms. "Turkmen rites and beliefs associated with magic, totemism, animism, fetishism, shamanism, and Zoroastrianism have been preserved to this day. Islam did not displace all these manifestations among the Turkmen, they continued and continue to exist along with or in combination with the Muslim ideology. In calendar rites, these layers reflect the change of cultural standards and benchmarks, representing a kind of knot of cultural genesis, and pointing to the complex history of the people" (Abubakirowa, 1980, p. 18).

Examples of oral folklore include ritual songs and instrumental tunes, dances, games, ritual songs, genres of epic storytelling.

The first classification of Turkmen music genres was compiled by the ethnographer V. A. Uspenskii, who carried out three musical and ethnographic expeditions to Turkmenistan in the period from 1925 to 1929. Based on the collected materials, the researcher identified the following categories:

1) works of a religious nature,
2) works containing the motive of disappointment in life,
3) military, robbery, and hunting works,
4) love works,
5) healing works (not without a touch of shamanism), and
6) historical works (Uspenskii & Belyaev, 1979, p. 60).

The defining moment in the classification of folk genres was the content of national works. Folk musicians also told the scholar about the existence of "four roads" in the development of traditional music among the Turkmen in ancient times. These are *mynazhat* — an appeal to God, *mukhammes* — disillusionment with life, *duzarba* — works of a militant nature and *varsaky* — love songs. In addition, there were songs and melodies ("Porkhannama", "Porkhan kheni") for the treatment of insanity and other nervous diseases. All the listed genre varieties refer to the art of the Turkmen Bakhshi, the bearers of oral professional traditions. The monograph Turkmen Music presents examples of song folklore in genres such as "*Khorele*, *gubam*, *khorele*" (songs to calm camels), "*Daraiy donly*" (songs to stop a flock of sheep for rest), "*Gyrmyzy koinekli*" (songs for inducing a rash during *rubella* illness), and "*Meshreb*" (songs performed during times of national disasters, epidemics of plague and cholera to maintain a spirit of cheerfulness in the people).

A new level of classification of musical folklore genres was achieved in the works of Turkmen researchers Nailia Abubakirowa (1980, 1982), Shakhym Gullyev (2003), Mukhammed Gapurow (1992, 2016).

In N. Abubakirowa's (1982) thesis *Folk Songs of Western Turkmenistan*, a large place is devoted to the issues of the origin of folklore genres, as well as to the characteristics of the performing features of local traditions. Speaking about the genre system, the researcher identifies two directions in the Turkmen song heritage — ritual folklore and domestic folklore. N. Abubakirowa (1982) considers the "Siuit-gazan," a magical ritual associated with invoking rain, to be one of the oldest genres of folklore. This ritual was known by different names in various regions of Turkmenistan, such as "Chemche gelin", "Tiuitatyn", "Kossem". "The rain-calling rituals preserved in various regions of Turkmenistan are an important indicator of the ethno- and cultural genesis of the people. The ancient pre-Islamic rites of the peoples of Central Asia, including the calling of

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rain among the Turkmen, continued to function in the first centuries of Islam. Many forms of this rite exist to this day. They have changed, adapted to the new conditions of life, culture, ideology, but some elements have preserved their deep roots" (p. 15).

N. Abubakirowa also classifies the genres "Iaremezan" and "Mondzhukatdy" as ritual songs.

The family and domestic layer in the classification of N. Abubakirowa (1982) is represented by work ("Khokuduk", "Khorele, duiam, khorele"), wedding ("Iar-iar", "Donem", "Iarovdzhan", "Olen"), dance, lullabies, and lyric-playful genres. The song and dance rite "Kushtdepdi", which has undergone a centuries-old evolution from the ancient shamanic dhikr to an entertaining dance, stands apart.

Dhikr is a genre of pre-Islamic origin aimed at expelling evil spirits. Once popular among most Central Asian peoples, over time it underwent a significant transformation and currently exists as an entertaining song and dance genre of *Kushtdepdi*. Performed on holidays and weddings, Kushtdepdi serves as a kind of guardian. The Kushtdepdi festivals held in Turkmenistan captivate everyone: men and women, elders and children, all dance together in a lively manner, enthusiastically performing characteristic movements and exclamations of the ancient dhikr (Fig. 1).

Figure 1. Participants of the festival Kushtdepdi Is the Value of World Culture
(Cheleken, Balkan Region, 2016). Photo by Hasan Magadov

Sh. Gullyev (2003), DSc in Art Studies, speaking about the classification of folk heritage, writes: "Oral and written sources, as well as examples of live music, testify to the existence of a variety of types and genres of Turkmen musical folklore, a certain part of which still exists today. This rich heritage of the past can be conditionally divided into work, ritual, lyrical, and children's songs" (p. 68).

In studying the genres of folklore, the author applies an integrated approach, correlating folk music with the history, ethnogenesis, customs, and religious beliefs of the Turkmen. An important point of the study is the comparison of the genres of Turkmen folklore with the musical heritage of neighbouring and related by origin peoples.

Establishing a connection with various aspects of Turkmen life and lifestyle, Sh. Gullyev (2003) reveals the purpose of folklore genres and analyses them from the point of view of the metro-rhythmic, intonation, and musical and poetic structure. "Musical folklore, which includes ritual, calendar, family and domestic, work, and other genres, is the most ancient. These genres, the existence of which is conditioned by

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certain circumstances and the time of performance, are closely connected with the daily life of the people and the people themselves act as their direct carriers" (p. 6).

Ritual folklore in the author's classification is represented by calendar-ritual (divination songs, rainmaking rituals, wedding, and funeral songs) and religious ritual songs (dhikr, "Ia, Remezan"). The domestic layer is represented by the lyrical female ("Liale", "Donem", "Iareizhan", "Lolluzhan"), male ("Galanyn duibunde", "Bibizhan", "Nergyz", "Alty gyz") and children's songs (recitative readings, lullabies, and game genres).

The work genres in the classification of Sh. Gullyev (2003) include songs related to cattle breeding ("Khorele, duiam, khorele" and "Khokuduk"). It was believed that the song "Khokuduk" was performed while working with a hand mill. However, based on V. Uspenskii's descriptions that during the performance of the Khokuduk genre, a woman "clapped her hands to the beat, holding her arms outstretched at chest height, and throwing her legs forward alternately" (Uspenskii & Belyaev, 2003, p. 465), Sh. Gullyev defines this genre as a ritual agricultural song, the specific body movements of which once had a magical meaning.

M. Gapurow (1992) in his work *Musical heritage of Turkmens of Charjou region* (p. 13) briefly characterises the following genres of musical folklore: "*liale* is a girl's song, *agy* is lamentations, *mondzhugatdy* is a song-divination, *Khoshroi*, *edep-ekram*, *oleng*, *azada*, *movrike*, *enedzhan*, *eshshe-deraz*, *iar-iar* and *Chapak dance* are wedding songs". In the monograph Turkmen musical folklore ("Turkmen saz folklore"), published in 2016, the author characterises the genres in more detail, based on the generally accepted classification of the Turkic heritage into every day and ritual folklore. The last layer includes calendar-ritual and family-ritual genres. M. Gapurow (2016) groups calendar and ritual genres in three directions:

1) genres performed seasonally (on Nowruz– "Monzhugatdy", "Ai, zhoram", and in summer — rain-making rituals "Suitgazan", "Chemche gelin", "Tuitatyn", "Kossem");

2) the ritual song "Ia, Remezan", performed on the first day of the month of Oraza;

3) genres related to seasonal work processes ("Degirmenchi", "Khokuduk", "Khovlum", "Gurroi", "Gech, ailan", "Khorop").

Family and ritual genres are grouped into five categories:

1) genres performed on holidays on the occasion of the birth of a child ("Biabek toi") and his initiation ("Sunnet toi"), lullabies ("Khuvdi", "Alla-khii", "Khiia-khii", "Alla khuv");

2) wedding genres: "Nika toi", "Iar-iar", "Iar-iar iarally", "Oleng", "Gelin salamy" (the bride's welcome song), "Ezhe zhan" (the bride's farewell song), dance "Chapak", "Dhirk", "Kushtdepdi", "Khymmyl-Kharrov", "Edep-ekram", "Khoshroi", "Movrike", "Azady", "Eshshe-deraz", "Ak-gok geidirme;

3) lyrical girls' songs: ("Liale", "Dzhorazhan", "Donem", "Iarovzhan", "Lolluzhan", "Kop salam"), songs of young men ("Galanyn duibunde" / "Elpeselendi", "Bibizhan") and children's songs ("Aiterek — gunterek", "Iagysh iagara geldi");

4) memorial genres ("Iygy", "Agy", "Ses etmek");

5) songs and rituals performed on the holidays of Oraza Bayram ("I, Remezan") and Gurban Bayram (Gapurow, 2016, pp. 31–32).

For the first time in the history of Turkmen musicology, M. Gapurow makes a map of the distribution of genres of musical folklore on the territory of Turkmenistan.

The issue of the typology of musical folklore genres is considered in a number of publications by D. Kurbanova (Gurbanowa & Yakubowa, 2012, Kurbanova, 2016,

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Kurbanova, 2019). "The group of ritual folklore includes genres associated with ritual and ceremonial actions: these are family-generic holidays (wedding, the birth of a child) and national holidays (*Nowruz*, *Oraza*, *Gurban Bayram*). The timing of the performance of genres is clearly predetermined by tradition. The group of everyday folklore is represented by songs performed in everyday life and not related to the circumstances of time and place (work, lullabies, lyrical, game, and others)" (Kurbanova, 2018, p. 39).

Nowruz Bayram is a holiday of spring and spiritual renewal of the people. The rituals performed on the days of the Nowruz celebration symbolise the generosity and abundance of the fertile land, people visit each other, share food and gifts, and arrange festivities with songs, games and dances. *Sümelek* (or *semeni*), a dish made of germinated wheat grains, is traditionally prepared on Nowruz. To prepare a ritual dish, women gather together and throughout the night cook sumelek in a huge cauldron, while performing ritual songs to the accompaniment of a *dep* (tambourine) or spoons (Fig. 2). Being a symbol of goodness and unity of people, the Nowruz holiday, included in the UNESCO Intangible Cultural Heritage list, has taken a worthy place among the enduring universal spiritual and moral values.

Figure 2. Performance of ritual songs with spoons on Nowruz Bayram
in Lebap Region (2017). Photo by Ahmed Tangrykulyev

The issues of classification of the folklore heritage of the Turkmen are discussed in the works of many researchers. Unlike the first researchers of Turkmen music, contemporary researchers already have a solid arsenal of musical folklore examples collected from all over Turkmenistan. The collection work was facilitated by the opening in 1972 of the Turkmen State Pedagogical Institute of Arts, on the basis of which the Cabinet of Folk Art was organised, which carried out complex musical and ethnographic expeditions. The collected materials allowed Turkmen researchers to classify the genres of musical folklore, taking into account their functional, performing, and other features.

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The power of influence and the significance of musical folklore is gradually levelled over time, leading to the disappearance of many folk music genres. Table 1 reflects the current state of musical folklore in Turkmenistan, indicating genres that are no longer in use as well as those whose tradition of existence continues successfully in modern times.

Table 1

Genres of Turkmen musical folklore

	Ritual	Domestic
Genres that are no longer in use	Rituals for calling the rain ("Suitgazan", "Chemche gelin", "Tuitatyn", "Kossem")	Work songs ("Degirmenchi", "Khokuduk", "Khovlum", "Khorele, duiam, khorele", "Gurroi", "Gech, ailan", "Khorop", "Chakmak dashym, gairak dashym")
	Songs-divination "Mondzhugatdy"	Young men's songs ("Galanyn duibunde" / "Elpeselendi", "Bibizhan", "Nergiz", "Alty gyz", "Liale")
	Ritual song "Zhomelek"	
	Memorial songs	
	Dhikr	
	Shaman	
Genres that are currently in use	the ritual song "Ia, Remezan" performed by children on the first day of the month of Oraza	Lullabies ("Khuvdi", "Alla-khii", "Khiia-khii", "Alla khuv")
	Dance "Chapak" (Saýat District)	Girls' lyrical songs ("Noi-noi", "Edzhedzhan", "Dzhorazhan")
	Dance "Kushtdepdi"	Girls' game songs "Khymmyl-Kharrov", "Liale" ("Bogaz-liale", "Dodak-liale", "Egin-liale", "Aiak-liale")
	Dances "Kishemche", "Nazanym", "Ishimme", "Shadirge", "Atana nialet", "khekkele" (Hojambaz District)	Children's counting rhymes, games ("Aiterek – gunterek") and game songs ("Iagysh iagara geldi")
	Wedding genres[1] ("Iar-iar", "Iarallei", "Iarovzhan", "Oleng", "Gelin salamy" (the bride's welcome song), "Ezhe zhan" (the bride's farewell song), "Ak-gok geidirme")	

In general, the most common genre in the life of modern Turkmens is khuvdi lullabies, as well as song and game genres ("Liale"), widely popular in the Balkan and Lebap regions. Lebap is the birthplace of dance genres, some of which ("Chapak", "Kishemche", "Nazanym", "Ishimme", "Shedirge", "Atana nialet", "Khekkele") exist in specific villages of this region.

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[1] M. Gapurow also refers to this group the genres "Edep-ekram", "Khoshroi", "Movrike", "Azady", "Eshshederaz".

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The genres of wedding folklore presented in the table can be considered both domestic and ritual. The wedding cycle includes a wide variety of genres — ritual chants and quatrains, sayings, games, jokes, dances, and ritual songs. All of these folklore genres exist to some extent in all regions of Turkmenistan. The most popular among them are the wedding songs "Iar-iar", the performance of which was associated with the well-being of the young couple and the groom's family as a whole. (Fig. 3). According to tradition, the songs "Iar-iar", accompanied by clapping and dance movements, were performed at the arrival of the wedding caravan. They represent a playful competition between representatives of two families, on the side of the groom and the bride.

Kyrgyz musicologist K. Dyushaliev notes that "one of the traditional songs of the Kyrgyz folk wedding song cycle is the cheerful, joyful "Zhar-zharaii", which was performed at open youth festivities, and is also present among Kazakhs ("Zhar-zhar"), Uzbeks ("Er-er"), Uyghurs, Karakalpaks, and Tatars ("Iar-iar"), Azerbaijanis ("Er-er")" (Dyushaliev, 1993, pp. 108–109). Based on the fact of the spread of this genre in the wedding folklore of most Turkic-speaking peoples, K. Dyushaliev (1993) designates it as an international one. Such parallels between the ritual songs of the Turkmen and other Central Asian peoples testify to the close musical ties of the Turkic cultures, which together represent a single ethno-cultural world.

Figure 3. Performance of the wedding song "Iar-iar",
Daşoguz Region, 2017. Photo by Djamilya Kurbanova

The melodic structure of folklore songs has undergone a long process of development. The appearance of a developed musical and poetic structure was preceded by ancient chants with relatively fixed sounds. Melodic structures based on one, two, or three sounds can be observed on the example of the work songs "Khovlum" and "Khokuduk". They do not have a definite melody, in the endless repetition of the words "khovlum" and "khokuduk" only the musical chant varies. Similar genres that use words and phrases that do not have a semantic meaning, are referred to as a *descriptive sound complex*.

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In Turkmen culture, the song-game genre "Khymmyl-kharrov", widely spread among the Caspian Turkmens, can be characterised as a song with words devoid of semantic meaning. The performers of this genre are exclusively women. The specific movements made by the hands most likely depict the flapping of wings, and the alternating gliding shouts of the words "khymmyl" and "kharrov" symbolise the cries of seabirds. In the ritual song "Iaremezan" and in the melodic singing of the children's game "Ai terek, gun terek", the form of the tune is not realised as an independent one, and is perceived as part of the game. In this form, song structures become a kind of language expressing elements of a game or folklore action.

In later melodies of folk songs, established melodic stereotypes begin to emerge — melodic formulas that testify to the established system of genres. The genres of wedding folklore, as well as lullabies and lyrical songs, are distinguished by the greatest formulaicity. The cycle of girls' songs "Liale" includes several varieties that differ from each other in melodic and timbre terms, each section characterises its own set of body movements. The most melodious is "Bogaz-liale", which is why it is referred to lyrical genres, whereas in "Dodak-liale", "Egin-liale" and "Aiak-liale" there is no actual melodic line, development occurs due to accented rhythmic structures, the range of songs does not exceed a second. The movements made by the girls in the performance of these genres give grounds to attribute these varieties of "Liale" to the genres of game folklore (Fig. 4.).

Figure 4. Performers of the songs "Liale" on Nowruz holiday, 2014, Ahal Region.
Photo by Hasan Magadov

Turkmen ritual songs synthesise the stylistic features of specific geographical zones. Stylistic features are reflected in the manner of singing, instrumentation, dialect. Each region is characterised by its own set of folklore genres, timbre characteristics, and specific features of intonation. The special timbres of Turkmen ritual songs

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include vocalised vocal ornaments, vibrating throat sounds, traditional falsetto sounds. The most pronounced local differences are manifested in the use of musical instruments. In most of the territory of Turkmenistan, folklore genres were performed mainly without the participation of musical instruments. "Singing without accompaniment once had a magical meaning, for example, loud singing of work songs was supposed to contribute to a good harvest or an exclamatory and pleading call for rain was supposed to "invoke" rain, or a calm tone, rhythmic lulling of lullabies brought the baby to sleep" (Abdullaev, 2006, p. 6). However, in Lebab and Daşoguz, regions bordering Uzbekistan, genres of musical folklore are performed to the accompaniment of doira or dep (a kind of tambourine). Here the influence of neighbouring cultures is already evident.

Conclusion

Thus, the folk music of the Turkmen people, despite the diversity of genres, reflects the main features of the multifaceted Turkic culture. The analysis of the classification systems of folklore genres developed by various researchers gives grounds to say that the life cycle of a person, with all his needs, is historically embedded in the formation of these genres, where certain genre varieties correspond to each age group. Any folklore song related to the family-domestic or ritual cycle combines aesthetic, psychological, and social functions. Over time, the applied functions of folklore genres gradually degenerated, leading to their transformation and complete disappearance (for example, rain-calling rituals or work songs). However, some genres continue to function successfully to this day (such as lullabies and lyrical songs, and game genres). The evolution of Kushtdepdi, which originated in the pre-Islamic dhikr, shows that even with the disappearance of the applied function (expelling evil spirits), the genre continued to exist and stimulated the emergence of a new type with new functions (guardian).

The descriptions of the methods of traditional sound production of folklore examples presented in the study allowed us to look at the classification system of music genres of Turkmen cultural heritage not only from the point of view of their functional purpose but also based on intonation-melodic and timbre-acoustic qualities. Considering these characteristics, Turkmen folklore can be classified into three groups:

1) the first group combines melodic songs in which the pitch of the sound is not clearly defined (such are the genres "Khovlum", "Khokuduk", "Zem-zem");

2) the melodic structures of songs of the second group have a clearly distinguishable pitch of the sounds, but it constantly changes ("Suit-gazan", "Iaremezan", "Ai terek, gun terek");

3) the third group includes songs with a stable and developed melodic line (such as "Damak-liale", lullabies, wedding, and lyrical songs).

Scientific novelty. This classification is presented by us for the first time. The volume of folklore material collected to date (audio and video recordings) suggests the continuation of research in this area, with a more detailed analysis of regional performing directions.

Each example of musical folklore contains a layering of styles and epochs preserved from previous stages of development, and it is the task of a new generation of researchers to reveal them.

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Класифікація жанрів і сучасний стан туркменського музичного фольклору

Джаміля Курбанова

Кандидат мистецтвознавства, старший викладач,
Туркменська національна консерваторія імені Маї Кулієвої, Ашгабат, Туркменістан,
ORCID ID: 0000-0002-9127-6939, djamilya.gurbanova222@gmail.com

Мета статті — схарактеризувати наявні на сьогодні системи класифікації туркменського музичного фольклору, окреслити нові шляхи дослідження народних жанрів для виявлення їхніх типологічних характеристик. *Результати.* Туркменська музика є частиною загальнотюркської культури. Музичний фольклор туркменів вирізняється розмаїттям жанрів і форм. Дослідження наявних систем класифікації жанрів музичного фольклору дало змогу упорядкувати фольклорні пісні туркмен не лише за їхніми функціональними ознаками, а й за тембром і способами звуковидобування. *Наукова новизна.* Вивчення фольклорної спадщини дає змогу осягнути глибинні пласти художньої свідомості народу та виявити особливості його духовного життя. Проблеми вивчення музичної спадщини тюркських народів перебувають у центрі уваги багатьох дослідників, які погоджуються, що в основі формування народних жанрів туркменської музики, як і всієї тюркської культури, лежить життєвий цикл з його градацією за віком: діти, підлітки, дорослі, у світовідчутті яких відображаються відповідні жанри музичного фольклору. *Висновки.* У сучасному просторі майже неможливо виявити зразки справжнього, автентичного фольклору. Трансформація форм життєдіяльності людини, суспільних формацій, розвиток професійних видів мистецтв, відхід від ужиткових функцій та усного методу передавання традицій — усе це зумовило видозміни і зникнення багатьох жанрів фольклору. З огляду на це його вивчення та пошук витоків стає важливим завданням для сучасної фольклористики. Багатошаровість виразних засобів фольклорної спадщини потребує комплексного підходу до його вивчення з урахуванням аналізу тембру й інтонації, слова та ритму, мелодики і загальної композиційної структури, а також техніки виконання зразків народної творчості.

Ключові слова: туркменська музика; традиційні жанри; музичний фольклор; народна пісня; класифікація жанрів

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The Traditional Winter Repertoire of Rivne Polissia in Viktor Kovalchuk's Recordings: Genre and Typological Characteristics

Larysa Lukashenko

PhD in Art Studies, Research Associate of LME, Associate Professor,
Mykola Lysenko Lviv National Music Academy, Lviv, Ukraine,
ORCID ID: 0000-0002-5402-4177, larysa.lukashenko@gmail.com

The aim of the article is to provide an ethnomusicological characteristic of the mostly unpublished part of Viktor Kovalchuk's collecting work, namely, the winter ritual repertoire of songs recorded on the territory of Rivne Polissia. The aim of the study is a genre and typological analysis of V. Kovalchuk's winter collection, which is based on structural and typological, as well as statistical, analytical, and comparative methods. *Results*. The article provides a brief general description of the collection, paying special attention to the geography and frequency, recording circumstances, and so on. A detailed genre and typological characterisation of the most represented melotypes is carried out, in particular, songs are systematised by origin and formal features, the main compositional, rhythmic, and tonal-melodic features within the selected typological groups are analysed, the main functional and plot-thematic components of the most common melodic forms are indicated, and the performance textural, variational and improvisational aspects of the collection are reviewed. *Scientific novelty*. The article systematises and analyses 223 recordings of winter ritual compositions of Rivne Polissia (mostly unpublished), which is a significant scientific contribution to the study of Ukrainian traditional ritual music in general and the winter ritual repertoire of Rivne Polissia in particular. *Conclusions*. Through the analysis of the recordings by Victor Kovalchuk, the most common melodic forms of Rivne Polissia are identified, and their main local stylistic characteristics are determined. Based on the analysis, the cultural and scientific value of the collection is substantiated, which preserves and represents the music of the Christmas and New Year celebrations of Rivne Polissia, contributes to the revival of ancient songs in their contemporary sound, and continues the oral folk song tradition.

Keywords: Viktor Kovalchuk; Rivne Polissia; traditional winter repertoire; genre and typological characteristics; typological groups; meloforms

For citation

Introduction

Viktor Kovalchuk is a well-known local historian, ethnographer, collector of musical folklore, and cultural and educational figure. He is the organiser and long-term head

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of the ethno-cultural centre of the Rivne City Palace for Children and Youth and several international folklore festivals, and the author of folklore collections and compiler of a number of issues of scientific collections *Ethno-cultural heritage of Rivne Polissia*.

The history of V. Kovalchuk's collecting activity has more than 30 years. According to the collector, he started collecting musical and ethnographic materials back in 1986, shortly after the Chornobyl tragedy. He continues this work to this day (Kovalchuk, 2008, p. 3). The first expeditions took place in the areas affected by Chornobyl — Dubrovytskyi, Kostopilskyi, Volodymyretskyi, Sarnenskyi (according to the then administrative division). Over time, the research area was expanded. A significant part of the researcher's collecting heritage is made up of winter songs. Thus, the research subject is Victor Kovalchuk's collecting work, and the object is traditional winter ritual songs.

Recent research and publication analysis. Publications on the topic presented in the article cover two areas: the study of Viktor Kovalchuk's collecting work and the study of winter rituals in Rivne Polissia (in particular, parts of the ethnographic regions of Western and Middle Polissia).

As for the first topic, it is rather poorly studied and is limited to introductory articles to previous collections of folk music recorded by V. Kovalchuk (Kovalchuk, 2008, pp. 5–14, Kovalchuk, 2018, pp. 3–8). With regard to the studies on the winter genre cycle of the specified territory as a whole, it is necessary to mention the sixth issue of the series *Ethno-cultural Heritage of Polissia*, which focuses on the theme of winter traditions and rituals and includes two studies on the subject of winter melotypology of that area (Rybak, 2005; Klymenko, 2005). Melotypological characteristics of the winter repertoire of Rivne Polissia are a separate paragraph in the review article by Yu. Rybak (2009) and are part of the study by I. Klymenko (2013) devoted to the areal boundary of Western and Middle Polissia. The author partially considers the melotypology and melogeography of winter creativity of the specified territory and in the studies of large territorial massifs (Klymenko, 2012, 2020). In general, contemporary research on the traditional winter repertoire of Ukrainians is included in two thematic publications *The Issues of Ethnomusicology* (Yefremov & Klymenko, 2016, 2017).

Aim of the article

The aim of the article is to provide an ethnomusicological characteristic of the mostly unpublished part of Viktor Kovalchuk's collecting work, namely, the winter ritual repertoire of songs recorded on the territory of Rivne Polissia.

Main research material

General characteristics of the collection. In total, the collection consists of 223 recordings, of which approximately one quarter are group songs, since in the traditional repertoire several poetic subjects were usually performed with one melody. Most of the recordings (with the exception of 20 works) have not yet been published (Kovalchuk, 2008, Kovalchuk, 2018).

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The geography of winter cycle songs in Viktor Kovalchuk's recordings covers three administrative districts of Rivne Oblast: Varaskyi, Rivnenskyi, and Sarnenskyi (according to the current administrative and territorial division as of December 3, 2020). According to ethnographic classification, this territory belongs to two historical and ethnographic regions, namely: Western and Middle Polissia (Lukanyuk, 2010).

Based on accompanying information, it is known about audio recordings of the winter repertoire from 45 localities. Many villages, for example, Balashivka, Bilka, Yatskovychi (Rivnenskyi district), Hlushytsia, Zalavia, Krupove, Kurash, Liukhcha (Sarnenskyi district), Stari Koni, Khynochi (Varaskyi district) and others are represented by a repertoire of about 10 records. Recordings of two to five compositions come from villages like Mykhalyn, Sadove (Rivnenskyi district), Kukhitska Volia, Senchytsi (Varaskyi district), Perebrody, Myliach, Luhove (Sarnenskyi district), and others. The rest of the villages are represented by individual songs. This uneven distribution is apparently due to recording circumstances, which include both field trips and occasional recordings during folklore concerts, festivals, etc. The latter factor led to the fact that some works are incomplete or not documented at all.

In general, the north of the Varaskyi district, the western and eastern parts of the Sarnenskyi district, and the northern part of the Rivnenskyi district are represented. There are more records from the villages of Western Polissia than from Middle Polissia. Particularly densely populated areas are concentrated in the basins of the Horyn and Sluch rivers, that is, on the border areas between the two ethnographic centres (*Mapa doslidzhenoi terytorii*, 2023).

The first records date back to 1980–1990. In 1991, the collector documented almost 25 compositions of the winter ritual repertoire. V. Kovalchuk's collecting activities have continued with varying intensity until recently (18 recordings are dated to 2021). The recordings were made during special field expeditions as well as during folklore festivals and concerts. Therefore, the performers include both ordinary rural residents and members of rural amateur folklore ensembles. These include "Troian", "Oberih" from the village of Liukhcha, "Horlytsia" from the village of Krychylsk, "Berehynia" from the village of Krupove in the Sarnenskyi district as well as folklore ensembles from the villages of Sadove, Bilka, Vytkiv in the Rivnenskyi district, individual participants from folklore ensembles of the villages of Stari Koni, Borove, Didivka in the Varaskyi district, and others.

In the early expeditions of the 1980s and 1990s, exclusive recordings were made with informants born in the 1910s and 1920s, who were evidently active bearers of the singing tradition and participants in authentic New Year's ritual events that took place in the mid-20th century. The majority of V. Kovalchuk's respondents represent the generation born in the 1930s and 1940s, which participated in traditional Christmas and New Year's ritual activities and, during the recording period, in the late 20th to early 21st century, was in the prime of their performance abilities. Of course, there are also younger performers (born in the 1940s and 1950s) in the collection, but their number is significantly smaller.

The winter repertoire of Rivne Polissia consists of indigenous old carols, shchedrivkas, short works of a semi-declamatory nature that accompanied New Year's rituals, as well as taken works of later origin with signs of a cantus style or influences of church or written (author's) music. In other words, over the centuries, a poly-stylistic *folklore complex* of winter repertoire has been formed, reflecting the temporal stratifi-

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cation of the tradition in the complex interplay of musical, poetic, performance, contextual, and other components.

The first criterion for the systematisation of the entire collection is *the origin*, according to which the winter songs are primarily divided into old indigenous and taken, which include semi-folk works with a cantus style, songs of Western origin, as well as taken songs from written (church) culture. Indigenous songs are divided according to the musical genre criterion into three groups: singing, singing-verbal, and related. This approach corresponds to the methodological criteria of the Lviv Ethnomusicological School (Tsekhmistruk, 2006; Myshanych, 2017; Yarmola & Rybak, 2021).

Indigenous songs. The majority of the repertoire consists of indigenous works with compositional and rhythmic forms that are characteristic not only of the repertoire of Rivne Polissia but also of entire Ukraine and neighbouring territories. Naturally, the most widespread melodic types are represented by a large number of variants, while less common works are fewer in number. There are also isolated examples of individual forms that may be borrowed from other traditions or represent examples of individual creative work. Therefore, the melodic typological overview will primarily focus on forms that are represented quantitatively and form distinct typological groups.

Compositions based on a spondaic four-syllable are on the periphery of the local repertoire since they are only represented by a few examples that differ not only in terms of rhythmic variations but also in mode-melodic and compositional characteristics. These are works with "shchedrivka" refrains, which share common features with other common melodic types (following the chosen strategy of work, individual melodic forms will not be analysed in this article).

Example 1 (Bilka Village)

The original form, which is not widely used on the territory of Ukraine (Klymenko, 2020, p. 59), is a composition framed by four-syllable refrains, which at the base of the stanza has a paired dispondee with the model structure V[...]4;444; ˢV[...]r; abr (hereinafter, this is how the rhythmic (V) and semantic (ˢ(V) verse structures will be referred to).

Semantically similar or nearly identical refrains (mostly "Hey, Christmas") that frame the main structure have a different rhythmic organisation R|4224|| (rhythmic schemes (R) are represented by numerical notation, where the digit "1" corresponds to the smallest musical-rhythmic unit (beat), the digit "2" denotes a duration twice as long as the unit, and "3" represents a duration equal to three counting units, and so on). Together with the melodic component, they are perceived as a kind of beginning with a stop on the

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second stage and a corresponding ending at the main root. Sometimes this form is interpreted as a two-line with a repeating refrain ^{s}Vaб;pp (Kovalchuk, 2008, pp. 21–22), probably because the refrain is usually not performed at the beginning of the piece (which is obviously due to the antiphonal singing style, where the soloist starts and initiates the main narrative structure, and the refrain is later joined by other singers), thus the initial refrain of the next stanza can be perceived as a repetition of the final one. In this case, the "litmus test" for the correct definition of the composition is the last stanza, at the end of which a refrain ending with a cadence on the main tone is always performed.

The songs of this melotype are combined with a free syllabic verse, which leads to the fragmentation of the initial syllabochrons of the main structure. As a result, the number of syllables in syllabic groups can vary from four to six. Sometimes rhythmic variation manifests itself in refrains (for example, through the added syllable "I hei, slaven Boh/ Hei, hei, slaven Boh") and thus the number of syllabochrons increases to five. The melodies of this type include "boy's" carols with military glorification or "girl's" carols with wedding motifs.

Nine examples represent a melotype with the structure V553$_2$. The rhythmic structure of most works is characterised by alternating iambic and trochee constructions, which manifests itself on two levels: a) the iambic basis in the first two phrases and three-syllable groups of the refrain, and in five-syllable groups of the refrain — tribrach + trochee R||11112|11112|123||11121|11121|123:||
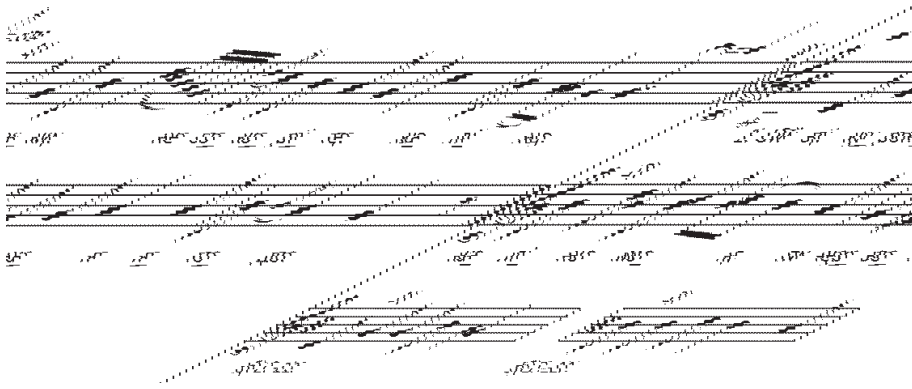
Example 2 (Kurash Village)

b) in all five-syllable groups of tribrach + trochee R||:11121|11121|123:||.
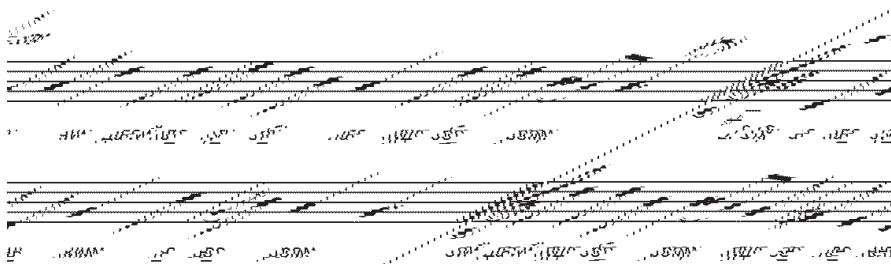
Example 3 (Kamiane Village)

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The tonal-melodic structure of the songs is practically uniform: it is based on the fifth ratio of the supporting tones, often with the involvement of the tessitura of the sub-fourth, predominantly with the period of the contrasting structure, mainly with the tonal ratio of the II-I middle and final cadences.

Most of the works of this group are "girl's" carols with semantically colourful refrains. There are also compositions with congratulatory refrains or with newer Christian themes addressed to the host.

The lion's share of the traditional winter repertoire in V. Kovalchuk's collection consists of works with a traditional five-syllable base and a four-syllable refrain, represented by one-line and two-line compositions. There are about two and a half dozen single-line songs, and their main characteristic is the stability of the rhythmic component. It applies to both its levels — time-quantitative and formal. It involves minor agogic manifestations and rhythmic variation. Also, in most works, the model form is observed.

Example 4 (Balashivka Village)

In contrast to the rhythmic stability, the melodic variability of most songs of this type is extremely diverse. First of all, it should be noted the distinct, often complex tetrachord arrangement of carols of this type, where two or more tetrachord links are combined in various ways. This affects the width of the range, the pitch variability of the sounds, which causes a dense (semitone and smaller) sound fullness of the musical fabric. The second defining feature is the pitch variation itself, which sometimes acquires features of stability in the opening phrases, sporadically merges neighbouring stanzas into an apparent two-line or even three-line composition.

The poetic texts of this group have a secular character. They are predominantly carols addressed to a young man or a young woman with marriage themes, and less frequently, carols addressed to the host (male or female) with corresponding themes of praise or household matters.

A two-line melotype with a four-syllable refrain and a mid-strophe repeat V55;45 ˢVab; rb is much more diverse in terms of rhythmic variation but simpler and more stable in melody, compared to the one-line type. The rhythmic differences primarily concern the refrain, which occurs in four rhythmic variants: normative diamb (R||1212|), ascending ionic (R||1122|), epitrite (R||1222|), and dispondeus (R||2222|). In the proposed recording order, there is clearly a tendency for rhythmic modifications from a combinatorial change in durations to a stable prolongation of syllabochrons.

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The refrain with a combination of the third and paired organisation (R||1222|) stands out with its distinctive rhythmic "colour" due to its unpredictable rhythmic "confusion". The songs with such a rhythmic design of the refrain prevail.

Example 5 (Karasyn Village)

Example 6 (Vovchytsi Village)

All works of this type have a similar mode-melodic structure. These are songs based on the fifth tone ratio, mainly with a "major" third. The development of the melody in the first sentence has a wave-like direction with the general logic V-I; the refrain usually ends with the "interrogative" turn II-V, the "answer" to which is found in the last sentence, which is often a variant or exact repetition of the second. In this case, the melic and semantic components are similar. The ambitus mostly revolves around a fifth, and in some melodies, a sub-fourth is introduced in the third phrase (refrain), and then the refrain with an octave jump filled with two fourths (d^1-g^1-a^1-d^2, or close

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intervals) clearly contrasts with other phrases, mostly with a smooth melodic movement. In terms of poetic text, these are traditional exalting compositions for the host, boy, or girl with themes related to household affairs or marriage. There are also texts that combine biblical and secular themes.

A separate group of compositions should be highlighted, which rhythmically "fit into" the typological pattern of V55;45 but stand out in terms of composition, mode-melodic structure, and theme. These are melodies with exclusively Shchedrivka texts, the semantic structure of the sVAR text, and the refrain "Shchedryi vechir..." (Generous Evening...), and a two- or three-line composition (depending on the size of the refrain). A distinctive feature is the iambic and trochee foundation of the refrain, where the model structure R||2112| freely combines with the derivative five-syllable R||11112|.

Example 7 (Luko Village)

The melic structure of the first phrase is with the general fret logic V-I, while in the refrain, there are two most common melic versions: either around the opposition III-I, or ascending and descending melothematic pairs with stops (supports) on the V-I steps.

The group of *microforms* is numerous (Skazhenyk, 2020, p. 103). These are songs of the simplest structure, the composition of which is made up of the repeated variational repetition of one short song-motif (phrase). V. Kovalchuk's collection includes 18 examples of such microforms. A distinctive feature is that these compositions belong not only to the children's repertoire (as in other regions of Ukraine) but can also be performed by adult Shchedrivka singers (girls, women).

The largest group is represented by works based on the dispondeus, among which there are rhythmic variants of the main syllabochrons varying in intensity, which is directly related to the poetic component. The collection presents an almost exhaustive list of rhythmic variants, ranging from the closest approximation to the model form, or with single splits through the stage of sporadic splits to the variants with the largest number of split syllables and, accordingly, syllables in poetry.

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Example 8 (Zasluchchia Village)

As for the manifestations of rhythmic variability, the most common is the free syllabic model, where all four syllabochrons can be split (usually starting with the second, then the first, and subsequently the others). A subgroup consisting of more or less stable syllabic-rhythmic formulas can be distinguished separately. These can be works, for example, with a predominant splitting of the second syllabochron in combination with a five-syllable poetic text, or the first and third syllabochrons corresponding to the six-syllable with emphatic accents on the third and sixth syllables. In others, combined with the text "Vasylova maty pishla shchedruvaty"(and similar ones), a fixed syllabic pattern is observed: due to the fragmentation of the first two syllabochrons, a six-syllable structure is formed in combination with a relatively long-lasting rhythmic structure. ||111122||. There are examples with relatively stable divisions of the first three durations. In such cases, an additional caesura (V43) appears in the poetic text, which, in combination with the rhythmic form (di pirrichio+anapest), creates an original "Cossack" colour. Among the works of the collection, there are examples with contaminated texts that cause a combination of different crushing models in one work or a change in the number of model syllabochrons.

Example 9 (Luko Village)

Thus, it is worth noting that due to the mentioned rhythmic and variation characteristics, this typologically homogeneous group has proven to be remarkably diverse in specific examples. The tonal structure of the compositions in this group is extremely simple — the majority of songs consist of a narrow-range motive primarily based on

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a major or minor third. However, second tone ratios, sub-fourths, sub-second progressions, or upper secondary tones do occur[1].

According to the melic feature, the tunes of this melotype can be divided into the following subgroups:

– alternating two sounds at the interval of a major second, minor or major third.

– with a range of a major or minor third and the filling of a third (three-step).

– with a major or minor third ambitus with an "empty" or filled third and the optional addition of an upper auxiliary tone;

– seconds or thirds with the optional addition of a sub-fourth (or sub-second, which is its third substitute).

Sometimes, due to the recitative semi-verbal nature of the performance, singers intone inaccurately, accidentally capturing neighbouring tones, but in general this does not detract from the quality of the pieces. On the contrary, it creates the impression of a "live" performance that balances between singing and speech, occasionally transitioning into declamation or concluding with ritual exclamations.

Songs based on ascending ionian mode can be divided into two subgroups depending on their melic component. The first subgroup consists of compositions that have a microform as their foundation, but their combination with a poetic text formatted in tirade or stanza somewhat aligns them with the group of normative compositions. A consistent element is the two-part line, although the number of lines can vary. There are mostly v44n tirades here:

Example 10 (Kukhitska Volia Village)

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[1] Examples with relatively developed melody are exceptional (No. 101, 102), but these phenomena are probably facultative caused by individual performing influences or melic improvisation.

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Thanks to the stable rhyme, the tirade sometimes turns into a two-line stanza. The melic base is a three-tone phrase within the range of a major or minor third, featuring a descending-ascending wave-like motion.

The second group encompasses compositions that can be either two-line without inter-stanza repetition or four-line with the traditional refrain "Shchedryi vechir, dobryi vechir" (Generous evening, good evening). In terms of melody, most of the works are narrowly ambitious, mostly with a quartal scale base, some even in the volume of a third. They differ from microforms only in pitch combinatorics, which brings them closer to responsive compositions. Some of the works have a wider range due to the sub-quartile area. Traditionally, such works are performed by an ensemble in a heterophonic manner, or with the involvement of an upper third second.

Example 11 (Borove Village)

Regarding the poetic text, in some works, the semantic structure of microforms is preserved. Unlike the special free rhyme of microforms, the lines here are organised strictly by paired rhyme. The text of such works is usually compiled, and its main content consists of wishes for the host's well-being and prosperity, and there are also "plot" works on household or Christian themes.

Taken compositions. Five songs represent an exceptional form (probably borrowed from western neighbours, in particular, the Poles) that has taken root on Ukrainian soil. It is a four-part rhythmically framed composition with a common logic of beginning-action-ending, combined with a simple monosyllabic verse, which in a basic form has the structure *V5$_4$ and two-line semantics. Each syllable group is repeated, in addition, due to active figuration, the verse can increase by one or three syllables, most often it manifests itself in the form of a six-syllable in combination with R||221124|| 221111||221111||221124||. Three works have a non-narrative wishful content, while only one example represents the plot of a Christian legend of the birth of Christ, with which these forms are popular in other regions.

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Example 12 (Kolky Village)

A favourite plot of another taken cantus meloform with a ring structure of the composition is a humorous re-singing of the carol "A khto, khto Mykolaia liubyt" with the lyrics "U pechi pyrohy sydyly" / "Na dvori chorna khmara vietsia". There are up to ten variations of this song in the collection.

The title work of the next group is perhaps the most popular Christmas Carol in Ukraine with the incipit "Dobryi vechir, tobi, pane hospodariu" and the refrain "Ra-duisia...". According to its melodic and harmonic features, it can be attributed to the cantus tradition of the 17th-18th centuries, although the rhythmic form is close to the traditional one. In its general version, this piece in the collection occurs only once. The mentioned melotypological group consists mainly of works similar in form, but without a refrain.

Example 13 (Bilka Village)

A characteristic feature of carols with the words "Na Yordani tykha voda stoiala" is the almost complete absence of rhythmic figures, in other cases there is a stable fragmentation of the first two syllabochrons.

Close to the previous one is the typological group with the chorus "Raduisia" and the text "Sviataia Varvara tserkvu zbuduvala", which has a slightly different refrain structure *R||2222|2222|224||2222|2222|22224|| with an extended five-syllable final syllable group and a correspondingly prolonged final musical phrase.

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Example 14 (Kurash Village)

Usually, the first two syllabochrons are fragmented in rhythmic groups, due to which model four-syllables are most often found in the form of six-syllables R|111122|. Several works represent rhythmically transformed versions, most often with a truncation of a single rhythmic construction. In addition to the above plots, there are two other hybrid works that have a melodic beginning, similar to the traditional ones, and end with the refrain "Raduisia…". Obviously, there was a merger of two works of different stylistics, and due to the similarity of the rhythmic structure, the performers did not have any reservations about the integrated text.

The group with $V445_2$ is represented by five variants, four of which have a binary rhythm organisation R||1111|1111|11114||, and one is an exact match in the R||:2121/2121/21216:|| ternary rhythm.

Example 15 (Senchytsi Village)

Among the taken part of the repertoire, there are forms that are close to the indigenous songs. According to I. Klymenko (2020), in the process of long-term coexistence of

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the traditional indigenous and taken songs of winter creativity, a fairly numerous layer of compositions emerged in which there is no close connection between the type, stylistics of the refrain, the nature of the plot, and the semantics of the refrain (p. 201). In some places, the song is considered as a taken one only based solely on its tonal-melodic structure because the rhythmic form can perfectly correspond to the traditional one.

Another notable feature is that the majority of the taken refrains, even when they resemble the indigenous ones, are more closely related to their poetic texts, which have fewer variations compared to the traditional part of the repertoire. As a result, their rhythmic variation is less pronounced, and therefore there is less need for rhythmic modeling, as the actual rhythmic embodiment serves as the model itself. The verse structures in such compositions have slight syllabic freedom, leading to a practically static rhythmic form of the composition.

Performing stylistics. Traditional indigenous songs of the winter repertoire of Rivne Polissia are predominantly performed in unison with slight heterophonic differences (approximately one-third of the collection's recordings are in monophonic performance). The singing is group, but it happens that the leader enters solo at the beginning, and the following stanzas are sung by the group.

Some of the works are distinguished by a heterophonic texture. In some places, the second third and the octave duplication of the main voice occur fragmentarily. The texture of the taken part of the repertoire is richer, there is usually a constant second third or harmonic polyphony. A distinct performance style of the northern outskirts of the represented territory stands out from the general picture, gravitating towards melismatic singing and extremely expressive articulation of consonants, which causes frequent vocalisations.

Many compositions are characterised by the so-called atypical Polissia breathing pattern — regular breath intake in the middle of the musical-syntactic structure, resulting in a constant pause. Most often, it occurs in refrains, for example: "Sviatyi ve - chor". Such a stylistic feature can even be found in the taken carols. Moreover, the atypical pause appears in the same places as in the indigenous compositions, mainly mostly one syllabochrone before the middle caesura. Some performers have a creative nature of thinking, which results in the abundance of melodic variations in their refrains.

In early recordings from performers born in the 1910s and 1920s, examples of the original Polissia male singing style are recorded, as well as works with rare poetic texts, for example, a Christmas Carol to an old grandmother or an ox. In the traditional ritual action of Rivne Polissia, in addition to singing, oral poetic accompaniment is also mandatory, including greetings, inquiries about permission to carolling, congratulations, sowing wishes, wishes for prosperity, and all sorts of well-being, and so on. Combined with these "small" poetic genres, the winter ritual songs create a true festive performance.

Conclusions

Therefore, as a result of studying the collection of works from the winter ritual repertoire of Rivne Polissia in Victor Kovalchuk's recordings, it is revealed that the most common indigenous songs are represented by *seven and*, the taken compositions are

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represented by *five* melotypological groups. The most popular indigenous songs are the melotype with a traditional five-syllable base and a four-syllable refrain with a one-line or two-line composition among the vocal parts, as well as the so-called microforms, that is, songs of the simplest structure among the singing-verbal genres (each represented by 20–30 songs). A characteristic stylistic feature of V554 single-line songs is an extremely developed melic variability and an expressive tetrachord tone structure, where different methods combine two or more tetrachordal segments. Instead, the two-line forms V55; 45 are distinguished by a rhythmic variety in the refrains. The microform group is characterised by an almost exhaustive range of rhythmic variations — from the initial dispondee formulas to variants with the highest number of split syllables.

The most common taken melotypological groups are represented to a lesser extent (about 10 examples each), but in the taken part of the repertoire there are significantly more diverse meloforms, represented mainly by individual examples.

The scientific novelty of the study lies in the fact that the collection of winter songs in Viktor Kovalchuk's recordings is analysed in detail for the first time. The genre, typological and stylistic features of the traditional winter repertoire of Rivne Polissia as it has been practiced over the past thirty years are revealed, which is a significant scientific contribution to the study of Ukrainian traditional ritual music in general and the winter ritual repertoire of Rivne Polissia in particular.

However, the winter collection is only a small part of Victor Kovalchuk's collecting heritage; many other works recorded by him in the Rivne region remain largely in manuscripts and unknown to the scientific community. Therefore, the prospects for further research lie in the study of the collector's entire audio archive, which is becoming increasingly valuable as the traditional musical culture of this region, as well as the whole of Ukraine, is steadily declining.

It should be noted that V. Kovalchuk recorded and practically saved the songs that were preserved in the memories of elderly people (many of whom have already passed away) from disappearing. Carols and shchedrivkas, being on the verge of oblivion, were already in the passive repertoire at the time of recording. Given this, the collection of winter songs in V. Kovalchuk's recordings is extremely valuable, as it preserves and represents the music of the Christmas and New Year celebrations of Rivne Polissia. This collection also provides a unique opportunity for the younger generation and participants of folklore ensembles to revive ancient songs in their contemporary sound and continue the oral folk singing tradition.

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Традиційний зимовий репертуар Рівненського Полісся в записах Віктора Ковальчука: жанрово-типологічна характеристика

Лариса Лукашенко

Кандидатка мистецтвознавства, наукова співробітниця,
Львівська національна музична академія імені Миколи Лисенка, Львів, Україна,
ORCID ID: 0000-0002-5402-4177, larysa.lukashenko@gmail.com

Мета статті — здійснити етномузикологічну характеристику переважно неопублікованої частини збирацького спадку Віктора Ковальчука, а саме наспівів зимового обрядового репертуару, що записані на території Рівненського Полісся. Завданням дослідження є жанрово-типологічний аналіз зимової колекції В. Ковальчука, що ґрунтується на структурно-типологічному, а також статистичному та аналітично-порівняльному методах. *Результати дослідження.* У статті зроблена коротка загальна характеристика колекції, особливу увагу зосереджено на географії та частотності, обставинах записів тощо. Здійснено детальну жанрово-типологічну характеристику найчисленніше представлених мелотипів, зокрема систематизовано наспіви за походженням і формальними ознаками, проаналізовано основні композиційні, ритмічні та ладо-мелодичні особливості в межах виокремлених типологічних груп, означено основні функційні та сюжетно-тематичні складові найпоширеніших мелоформ, а також зроблено огляд виконавських фактурних і варіаційно-імпровізаційних аспектів колекції. *Наукова новизна.* У статті систематизовано та проаналізовано 223 записи обрядових творів зимового репертуару Рівненського Полісся (переважно неопубліковані), що є вагомим науковим внеском у дослідження української традиційної обрядової музики загалом та зимового обрядового репертуару Рівненського Полісся зокрема. *Висновки.* У результаті дослідження творів Рівненського Полісся в записах В. Ковальчука визначено найпоширеніші мелоформи та з'ясовано їх основні локальні стилістичні характеристики. На основі здійсненого аналізу обґрунтовано культурологічну та наукову цінність колекції, яка зберігає та репрезентує музику різдвяно-новорічних святкувань Рівненського Полісся, сприяє відродженню давніх наспівів у їхньому сучасному звучанні, продовжує усну народнопісенну традицію.

Ключові слова: Віктор Ковальчук; Рівненське Полісся; традиційний зимовий репертуар; жанрово-типологічна характеристика; типологічні групи; мелоформи

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Viktor Kaminskyi's Musical Universe

Tetiana Molchanova

DSc in Art Studies, Professor,
Mykola Lysenko Lviv National Music Academy, Lviv, Ukraine,
ORCID ID: 0000-0002-2152-7341, prof@molchanova.pro

The aim of the article is to analyse V. Kaminskyi's work, which, despite all the uniqueness of his personality, has not yet been clarified in Ukrainian musicology, and to chronologise his compositional heritage. *Results*. Thanks to the systematic analysis, the composer's creative work was comprehended holistically in the context of national and world music, taking into account the value of each work as an artistic and cultural phenomenon. The composer's work is defined as a complete style system that represents a significant creative heritage in various genres and builds its own, unique paradigm, which constitutes the modern layer of musical culture in Ukraine. The research results can be used in lecture courses on the history of Ukrainian musical culture, in various areas of musical and educational activities, as well as a base for further research developments. The key to a thorough study of the artist's achievements should be the focus on the implementation of a comprehensive analysis of all components of his work, which is an effective tool for the deep understanding of his talent, going beyond the applied approach to highlighting all aspects of the master's activities in a multidimensional scientific and historical space. All this determines the *scientific novelty of the study* as the first experience of a special analysis of Kaminskyi's compositional practice in Ukrainian musicology. *Conclusions*. Viktor Kaminskyi's multifaceted creative heritage testifies to his artistic universalism as a phenomenon of Ukrainian musical culture of the late 20th – early 21st centuries. His music is perceived as a spiritual creed of the artist, which is distinguished by a special national dimension that radiates different facets of an original artistic view of the contemporary world.

Keywords: composer; biography; genres; style paradigm; figurative and thematic range of issues

Introduction

April 2023 marks the 70th anniversary of the birth of the outstanding Ukrainian composer, professor, laureate of the Mykola Lysenko State Prize, laureate of the Shevchenko National Prize, Honoured Artist of Ukraine, member of the National Union of Composers of Ukraine, vice-rector for research of the M. Lysenko Lviv National Music Academy, active public figure Viktor Kaminskyi. On the occasion of the artist's

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anniversary, we aim to better acquaint the artistic community with his composing and creative work. Viktor Kaminskyi is the embodiment of the fate of a generation of composers, whose professional formation (or rather, establishment) took place at the turn of the centuries, during the period when Ukraine gained independence and the right to free artistic existence. In the group of Ukrainian composers of the last third of the 20ᵗʰ – the beginning of the 21ˢᵗ century, Viktor Kaminskyi, representing a voluminous creative heritage in various genres, builds his own, unique stylistic paradigm, which is manifested both in the course of the figurative and thematic circle of issues raised by the artist, and in the immanent selection of technical and expressive means that create a composer's style, and in the vision of sound and sound perception of the world, such as the reproduction of its sound picture, modelled by the author, reaching the level of philosophical and conceptual components of creative individuality.

Recent research and publications analysis. In Ukrainian musicology, there are still no thorough studies of Viktor Kaminskyi's composer work. There are only a few articles (Molchanova, 2002, 2019), brief information in encyclopaedic reference books (Kudrytskyi & Labinskyi, 1997; Mukha, 2004), and a small section in a textbook (Kyianovska, 2008), where the artist's work is considered in the aspect of the development of the Ukrainian school of composers and coverage of the significant dates of his life and work directions. Also, there is a thesis by musicologist Olesia Bilas (2018), which attempts to analyse the theatrical component of the artist's work. To a certain extent, the analysis of these materials helps to prove the important idea that we are looking at a representative of an outstanding talent. A book about Kaminskyi is planned to be published — so the article uses materials from interviews with the composer's friends, mother, and brother. At the same time, the analysis of Kaminskyi's compositional work is still not comprehended and thoroughly covered against the background of the multifaceted work of the Ukrainian artist.

Aim of the article

The aim of the article is to analyse V. Kaminskyi's work, which, despite all the uniqueness of his personality, has not yet been clarified in Ukrainian musicology, and to chronologise his compositional heritage. After all, an obvious step forward in a thorough study of all facets of the artist's talent should be the focus on the implementation of a comprehensive analysis of all components, which will act as an effective tool for a deep understanding of his talent, going beyond the applied approach to highlighting all aspects of the master's work in a multidimensional scientific and historical space. All this determines the scientific novelty of the study as the first experience of a special analysis of Kaminskyi's compositional practice in Ukrainian musicology.

Main research material

Viktor Kaminskyi was born on the 8ᵗʰ of April, 1953 in the village of Nyvra, Ternopil Oblast, in a family of teachers. Four letters "V" — this is how their parents — Yevstakhii

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and Taisiia Kaminskyi — defined the connection of their children, naming them Viktor, Volodymyr, Valentyna, and Viacheslav. Their mother taught Ukrainian and literature at school, and their father taught playing the accordion. All the children became musicians. Currently, Volodymyr is a teacher at the Hrytsiv Music School in the Shepetivka district. Valentyna is a methodologist, head of the folk choir in Radomyshl, Zhytomyr Oblast. Viacheslav heads the Centre for Aesthetic Education of the National University of Water and Environmental Engineering in Rivne. But they always feel a close connection of the family environment, the feeling of mutual understanding, mutual respect and mutual assistance, family unity and pride for their large and friendly family.

Thus, Viktor's first music teacher was his father. Quite early, the young man took the first independent steps in composing — these were songs, pieces for piano, and bayan, in which he sought to express a bright and colourful world, all that excited him. Parents were genuinely happy for their son and his progress. The composer's mother Taisiia Kaminska recalls: "Even before the birth of his son, the father predicted his great gift and said that the Ukrainian Mozart would be born. Even in the cradle, he constantly listened to the melodies played by his father: sometimes on the bayan, accordion, then on one of the wind instruments, music also sounded from records. The future composer could sit on the floor all day, listen to records, and thus learn the basics of music…" (Kyianovska, interview with T. Kaminska, April 10, 2020).

The next professional step for Viktor was studying at the Khmelnytskyi music school, from which he graduated in two years. In 1972, Viktor Kaminskyi entered the composition department of the M. Lysenko Lviv State Conservatory (class of V. Flys). In 1977–1978 he taught at the Rivne Institute of Culture, and in 1978 he was invited to the position of senior lecturer of the composition department of the Lviv Conservatory.

The next professional step is postgraduate study at the Moscow Conservatory with the composer Tikhon Khrennikov. These were years of quite serious steps in mastering composing skills. At that time, he tried his hand at the genre of a large form and created a Piano Sonata, a String Quartet. The thesis was a symphonic poem *In Memory of the Great Kameniar* — a work with clearly perceptible Ukrainian musical roots.

Therefore, Viktor Kaminskyi entered Ukrainian music boldly and naturally, with a vividly embodied theme of understanding and discovering the deep layers of professional and folk music, the desire to realise the eternal problems of existence. It was in the 1990s that the rapid process of revival of the original Ukrainian school of composers with its bold experiments and diverse cultural connections began.

"Courage" is the first word to define the composer's creative credo. But it is rather a harmony of "talent" and "courage". The new generation of composers preserved our idealism, freedom of expression, and belief in a better life. And Viktor Kaminskyi was also entrusted with this rescue.

The composer has overcome several stages of creative evolution, starting from his passion for avant-garde technology, despite a neoclassical artistic search, work on the musical accompaniment of theatrical performances, and writing pop songs. And each direction had its special, unique, surprisingly expressive musical language and style, which seemed at that time to be the only true, accurate, and possible.

A rather serious temptation for Viktor Kaminskyi was pop music. During this period, he actively collaborated with such poets as Rostyslav Bratun, Bohdan Stelmakh,

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Vadym Kryshchenko, and Mykola Petrenko. His songs were sung by Oksana Bilozir ("Kalyno, Kalyno"), Ivan Popovych ("Tell Me"), Viktor Morozov ("History"), the bands Vatra, Malvy, Kobza. Dealing with pop music turned into "sweet hard labour" for the composer. Undoubtedly, this work could have become a kind of trap for him, but it turned into a search for new means of expression. The simplicity and accessibility of the musical embodiment of poetic texts put the composer to a task from which one can both die and win at the same time. Having found an individual (expressive and unique) musical equivalent of each poetry, avoiding the primitive pop general availability, he won a great professional victory. These compositions have become top-quality music on the stage — they still sound, and they are known and remembered.

At the beginning of the 90s of the 20th century, music for theatrical performances made up a significant part of the composer's creative work. This list includes not only *Marusia Churai* based on Lina Kostenko's novel, which became the composer's calling card but also Bohdan Lepky's historical trilogy *Mazepa*, *Remember My Brothers* by Taras Shevchenko, *Narodnyi Malakhii* by Mykola Kulish. This area of the composer's work was associated with the search for an artistic embodiment of moral values, reflections on good and evil, on power and our history, on the role of an artist in society. For each performance, Viktor Kaminskyi created music that was consonant with the texts of great Ukrainian authors, whose work is connected with the era of colossal historical up-heavals. There is a special fusion of musical structure and word-images, sound charac-teristics and text, in which both complex worldview positions and internal dramas. The impression of these performances is extraordinary — as if this music frees up a new life space, extends far beyond the theatre walls, remaining for a long time in the souls of those who turned to it.

The second half of the 90s brought constructive changes to the composer's creative work, defining the neo-romantic direction of his search. The most striking example of these trends was a Piano Concerto in memory of the famous western Ukrainian com-poser of the first half of the 19th century Vasyl Barvinskyi, which was based on a slow lyrical theme from the second part of the composer's Piano Sonata. The work impresses with expressive dissonant harmonies, tense turns, and unusual sound structures. An innovative form of strict restraint in synthesis with the liberation of feelings.

Soon there was another Concerto for 4 soloists, string orchestra, harpsichord, and organ, created in the best traditions of the Baroque era — Concerto grosso, which il-lustrates the main direction of Kaminskyi's work — the desire to synthesise various stylistic traditions.

And in 2002, the Violin Concerto No. 2 *Christmas* was released.

Another facet of the composer's creative work is spiritual works. After all, in contem-porary music, obviously, there is nothing more rooted in the depths of human morality than spiritual music. Significant interest in this genre in Ukraine was formed in the 90s after the country gained independence. Viktor Kaminskyi's compositions — the Sym-phony-Cantata *Ukraine. The Way of the Cross* based on a poem by Ihor Kalynets (1992) and the Oratorio *I Go. I Call* (1998) to the words of the sermons of Metropolitan Andrii Sheptytskyi in the poetic processing of the famous Ukrainian poetess Iryna Kalynets — are works of the depth of centuries, repentance and blessing, prayers and obedience, supplication and hope, faith in spirituality as the highest harmony, which demonstrate a new dimension of spirituality. The works are relief, large-scale, thoroughly theatrical,

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striking with genuine spiritual depth, without excessive affectation of the most modern sounds. And this proves the author's desire to enter the world of high morality and invite us, the listeners, to touch the divine essence, and therefore the highest life values in the human dimension — ethics and morality, beauty and depth. The poetical works also define a lot — the eternal theme-symbols of Ihor Kalynets and symbol-reflections of Iryna Kalynets in combination with the prophetic word of the Metropolitan. The composer's decision is also appropriate: every musical idea is convincing and meaningful. This is characteristic of the final times — we probably couldn't have felt the end of the Millennium any other way. However, spiritually significant supports us in life's trials, allows us to realise their scale, place in the plane of existence, which facilitates their complexity and ambiguity. And no matter what happens, these works of the composer will remain a part of our history, one of our incarnations, a memory of us.

It is for the Oratorio *I Go. I Call* and the Piano Concert in memory of Vasyl Barvinskyi that Viktor Kaminskyi was awarded the title of laureate of the Mykola Lysenko State Prize in the field of composition. By the way, Viktor Kaminskyi's *Akathist to the Most Holy Theotokos*, written in the same period (2002), can often be heard in the broadcasts of the Greek Catholic Divine Service in the Vatican. In the same vein, the composer created the *Psalm of David*, *Liturgy*, and *Paschal Matins*. In 2005, Viktor Kaminskyi was awarded the Shevchenko National Prize for *Akathist to the Most Holy Theotokos*, as well as for the Symphony-Cantata *Ukraine. The Way of the Cross*, the Oratorio *I Go. I Call*. and the Violin Concerto No. 2 *Christmas*.

In the context of the analysis of V. Kaminskyi's sacred music, it should be mentioned the hymn "Mężu natchniony przez łaskę" based on the poems of St. Józef Bilczewski for soprano, baritone, mixed choir, and symphony orchestra, written in 2008 and dedicated to Pope John Paul II, which was solemnly performed in Vilnius (Lithuania) in March 2008.

Another landmark work by Viktor Kaminskyi is a Concerto for two flutes, two violins, harpsichord, organ, and chamber orchestra. In this work, the author rethinks the issue of innovation. The end of the millennium is defined for him not only by discoveries in the modern technique of composition with its emancipated expressive system but also by an appeal to the past. "It is the spatial "stereophony" of instrumental comparisons, sudden collisions of "consonant" — "dissonant" (in the general sense of the word), sudden "breakthroughs" in aleatoric wanderings, sonorous "frames" that appear through the gilding of baroque ornaments, the rigid linearity of modern polyphony that clearly indicate the echo of epochs" — this is how Liubov Kuyanovska interprets the work (Kyianovska, 2008, p. 281).

Kaminskyi's appeal to the past does not follow the principle of using certain genre and structural forms. It's just that the composer feels "there".

Here are some impressions from the performance of the *Souvenir from Lviv. A la Partita*, which is a new work by the composer that premiered on 7 December 2018 at the Częstochowa Philharmonic, a city that is the spiritual capital of Poland, and later got a second life, returning to Lviv as part of the 25th international festival The Contrasts. The composition was performed by musicians from the Institute of Music of the Jan Dlugosz University — an ensemble consisting of R. Gawronski, J. Brawata (piano), M. Serwacinsky, F. Filipski (drums) and the Philharmonic Symphony Orchestra conducted by J. Swoboda, united by a common idea of embodying the original musical

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cycle. Lviv residents are already familiar with the ensemble because they got acquainted with it in 2014 as part of the Virtuosos of Lviv festival.

As Viktor Kaminskyi admitted: "*I have long dreamed of writing a work inspired by impressions of our city*" [*highlighted by the author*]. The deep basis of this idea was the birth of a musical composition imbued with a feeling of love for our city and its inhabitants — after all, the author managed to find an interesting figurative and musical form of a peculiar cycle consisting of 4 parts (1. Perpetuum mobile. 2. Aria. 3. Chorale. 4. Finale), built on the principle of contrast.

Original and fresh, full of positive impressions from Lviv and its suburbs, with an unusual sound palette, sound effects, elements of aleatoric and dodecaphony, which were organically combined with charming melodies and even intonations of the most famous Batiar song "Tylko we Lwowie" (original name "Lwów jest jeden na świecie") as a kind of musical symbol of the city. The artistic "image" of the work evoked vivid audio-visual associations in the listener. Each theme seemed to have its line, sometimes they intersected, merged into a single chord, sometimes diverged, having their rhythmic pattern, but the musical action took place almost in one breath — the theme melodies did not mix, and did not contradict the general idea of the work. The composition recalled the movement of Lviv streets, brought the smell of coffee shops and Galician muffins, chocolate, and Lviv beer, reproduced the residents — representatives of different ethnic groups that peacefully coexist in Lviv, hurrying, emotionally communicating with each other, "because where else can people have something as cool as that, only in Lviv" (from the mentioned song). In "Aria" — everyone could recognise themselves — this is when a person can dream alone, looking out the window at a light breeze swaying tree branches, traditional Lviv rain, and a ray of sunlight trying to break through the grey sky…

The musicians managed to feel and convey the mood of each part, which received stormy applause after the performance. And soon this ensemble gave a festive mood of the *Souvenir from Lviv* to Galicians as well, performing it in the context of the International Music Festival The Contrasts in 2019.

The experimental area is the chamber music of Viktor Kaminskyi, who is in constant search, as evidenced by the programme titles of his compositions (*Sonata of Psalms* for 2 flutes and piano, *Urlicht–Irrlicht* for solo flute, *Voices of Ancient Mountains* for clarinet, bassoon, and piano. The composer also turns to rare instruments, such as sopilka, and guitar (Sonata for solo guitar).

The composer's continuous search, experiments, and desire to learn and compare logically led him to write a thorough theoretical work. Viktor Kaminskyi became the author of the first Ukrainian manual *Electronic and Computer Music*, in which he systematised the almost century-long process of formation and development of electronic and computer music on the European and American continents. He also considered in detail the history of the origin and design of electronic instruments, the first attempts to create the compositions for them, their gradual improvement, and significant artistic achievements.

From conversations with graduates of the M. Lysenko Lviv Music Academy, one can learn how Viktor Kaminskyi calmly and wisely approaches the solution of the most difficult every day and purely professional issues. This applies to working in the Lviv regional organisation of the Union of Composers of Ukraine, or the challenging position of vice-rector for research of the Academy.

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He knows how to organise his time in such a way as to find opportunities for creative implementations. Recently, these horizons of a creative worldview have been reflected in new depths — from the latest folklore search to spiritual and baroque intentions, the organic coexistence of intonations of popular genres to the most modern technological innovations of today's communication world. A complete list of the composer's works is given in the table below (see Table 1).

Table 1

List of V. Kaminskyi's works

Year of writing	Work title
VOCAL AND SYMPHONIC	
1978	— poem *Korchahintsi*
1983–1986	— Symphony No. 2 *Friendship River.* Lyrics by B. Stelmakh
1986	— Cantata *Ivan Pidkova* for mixed choir. Lyrics by T. Shevchenko
1987	— Chamber Cantata No. 1 for bass and chamber orchestra. Lyrics by D. Pavlychko
1988	— Chamber Cantata No. 2 *Chyhryne, Chyhryne* for kobzar (bass, bandura) and chamber orchestra. Lyrics by T. Shevchenko
1992	— Cantata-Symphony *Ukraine. The Way of the Cross* (for soloists, mixed choir, and symphony orchestra). Lyrics by I. Kalynets
1998	— Oratorio *I Go. I Call* for soloists, reader of a mixed choir, and orchestra to the words of the sermons of Metropolitan Andrii Sheptytskyi in the poetic processing of Iryna Kalynets
2002	— *Akathist to the Most Holy Theotokos*
2006	— Cantata *The Time of Grace Is Coming* for soloists, mixed choir and soloists based on the lyrics of I. Franko
2008	— *Heroic Poem* for soprano, baritone, and symphony orchestra on lyrics by Iryna Kalynets
2008	– Hymn "Mężu natchniony przez łaskę". Sl. Św. Józefa Bilczewskiego (for soprano, baritone, mixed choir, and symphony orchestra)
2009	— *Song of Moses* for soloist (baritone), mixed choir, and orchestra. Poetic processing by Iryna Kalynets
FOR SYMPHONY ORCHESTRA	
1977	— Symphonic Poem *In Memory of the Great Kameniar*
1982	— Symphony 1
1983	— Symphony No. 2 *River of Friendship* for soloists, choir, and symphony orchestra based on poems by Bohdan Stelmakh
2018	— *Souvenir from Lviv. A la Partita* (for two pianos, percussion, and symphony orchestra)

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Continuation of table 1

FOR CHAMBER ORCHESTRA

1978	— *Chamber Music* for string orchestra
1996	— *Te Deum* for string orchestra
1997	— Adagio for string orchestra
2002	— *Orchestra Rehearsal* for chamber orchestra

CONCERTS

1979	— for Violin and Chamber Orchestra
1980	— for Oboe with Chamber Orchestra (translation for oboe and piano)
1995	— for Piano with Chamber Orchestra (in memory of V. Barvinskyi)
1996	— for Four Soloists, String Orchestra, Harpsichord, and Organ
2002	— Violin Concerto No. 2 *Christmas*
2007	— Super Harmony in the Rhythms of "Ocean" for violin and chamber orchestra based on the songs of the band Okean Elzy by Sviatoslav Vakarchuk

CHAMBER WORKS

1976	— String Quartet
1978	— Trio for viola, bassoon, and piano
1981	— Recitative and Rondo for viola, bassoon, and piano
1993	— Sonata of Psalms for 2 flutes and piano
1996	— Caprice for piano
1998	— *Urlicht-Ihrlicht* for solo flute
2004	— Sonata for guitar solo
2007	— Fantasy and Fugue for solo guitar
2009	— *Memory* for violin and guitar
2009	— *Voices of Ancient Mountains* for clarinet, bassoon, and piano
2012	— Duet for two violins *Wanderer und sein Schatten* (version for violin with chamber orchestra — 2019)
2015	— *Molfar* for saxophone and piano

For Folk Instrument Orchestra

1986	— Triptych *Carpathian Watercolours*

Plays

1981	— for piano, for various piano instruments, for flute
1981	— *Hutsul legend* for solo sopilka
1987	— for two sopilkas

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Continuation of table 1

WORKS FOR CHOIR	
1988	– "There Are No Such Enemies". Lyrics by T. Shevchenko
1989	– "Why Have You Blackened" (for mixed chorus a cappella). Lyrics by T. Shevchenko
1993	– "Hahilka" (for mixed choir a cappella). Lyrics by I. Kalynets
1999–2000	— Liturgy of St. John Chrysostom for soloists and mixed choir
2001	— Vervychna Service for mixed choir a cappella
2005	— Paschal Matins for mixed choir a cappella
CHAMBER AND VOCAL WORKS	
	"Yaroslavna's Crying". Lyrics by B. Stelmakh
	"Nocturne" and "The Last Letter" (diptych, lyrics by L.Melnyk)
	"Why Are You Coming?"
	"It Is Only a Moment" (duet, lyrics by Iryna Kalynets)
	"Candlestick Went Out"
MUSIC FOR THEATRICAL PERFORMANCES	
20.04.1989	— *Marusia Churai* by F. Stryhun based on L. Kostenko's work
06.03.1990	— *Remember my brothers* by T. Shevchenko
25.05.1990	— *People's Malachy* by M. Kulish
08.12.1990	— *Pavlo Polubotok* by K. Burevíi
26.10.1991	— "Motria" (the first part of the trilogy *Mazepa*) by B. Lepky (staged by B. Antkiv).
13.03.1992	— "Don't Kill" (the second part of the trilogy *Mazepa*) by B. Lepky (staged by B. Antkiv).
17.10.1992	— "Baturyn" (the third part of the trilogy *Mazepa*) by B. Lepky (staged by B. Antkiv)
PROCESSING OF UKRAINIAN FOLK SONGS	
	Songs
	"Cherry". Lyrics by M. Petrenko
	"Green Sycamore". Lyrics by I. Franko "Forgotten Melody". Lyrics by R. Bratun
	"History". Lyrics by B. Stelmakh
	"Kalyno, Kalyno". Lyrics by B. Stelmakh
	"Carpathian Nightingales". Lyrics by R. Kudlyk
	"Leaves of Wild Grapes". Lyrics by R. Kudlyk
	"Do Not Ask". Lyrics by M. Petrenko
	"Eyes of the Beloved". Lyrics by V. Kryshchenko

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	"Tell Me". Lyrics by V. Kryshchenko
	"Tango of Unexpected Love". Lyrics by R. Bratun
	Manual for students
2001	— *Electronic and Computer Music: a manual for students of higher educational institutions in programme subject area "Musical Art"*. Lviv: "Spolom", 2001. 212 p.

Conclusions

Summing up the above, it should be noted that during his almost 45-year career, the composer managed to realise his potential in a wide variety of areas. Turning to symphonic, choral, and theatrical music, as well as chamber vocal and instrumental music, paying great attention to spiritual genres, and previously to popular songs, the composer succeeded in each of the chosen directions. Viktor Kaminskyi's songs have become almost folk, his religious and spiritual works are performed in churches, developing the liturgical tradition at the present stage, and his instrumental compositions are played to full houses. After all, the imaginative world of the composer's music is a reflection of the complex historical collisions of the existence of his people, a people that has preserved their spiritual and national identity. All this determines the scientific novelty of the study as the first experience of a special analysis of Kaminskyi's compositional practice in Ukrainian musicology.

The sincerity and intellectualism of the composer's music inspire the appearance of further performing readings and musicological interpretations. Viktor Kaminskyi's multifaceted creative heritage testifies to his artistic universalism as a phenomenon of Ukrainian music culture of the late 20th – early 21st centuries.

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Музичний всесвіт Віктора Камінського

Тетяна Молчанова

Доктор мистецтвознавства, професор,
Львівська національна музична академія імені М. В. Лисенка, Львів, Україна,
ORCID ID: 0000-0002-2152-7341, prof@molchanova.pro

Мета статті — проаналізувати композиторську творчість В. Камінського, яка попри непересічність його особистості досі не прояснена в українському музикознавчому обширі; хронологізувати його композиторський доробок. *Результати*. Завдяки застосуванню системного аналізу, який поєднав аналітичний, культурологічний та обсерваційний методи, було цілісно осягнуто творчий доробок композитора в контексті національної й світової музики з урахуванням цінності кожного твору як мистецького і культурного явища. Творчість композитора визначена як завершена стильова система, яка репрезентує об'ємний творчий доробок у різноманітних жанрах та вибудовує власну, неповторну парадигму, що становить сучасний пласт музичної культури України. Результати дослідження можуть бути використані в лекційних курсах з історії української музичної культури, у різних напрямах музично-просвітницької діяльності, а також як база подальших дослідницьких напрацювань. Очевидним кроком уперед у напрямі ґрунтовного дослідження усіх граней обдарування митця має стати концентрація уваги на здійсненні комплексного аналізу всіх складників його обдарування, що є ефективним інструментом глибинного осягнення таланту, виходу за межі прикладного підходу до висвітлення усіх аспектів діяльності майстра у багатовимірному науково-історичному просторі. Все це визначає *наукову новизну* дослідження як першого досвіду спеціального аналізу композиторської практики В. Камінського у вітчизняному музикознавстві. *Висновки*. Багатогранний творчий доробок Віктора Камінського засвідчує його мистецький універсалізм як феномен української музичної культури кінця XX – початку XXI ст. Його музика сприймається як духовне кредо митця, яке вирізняє особливий національний вимір, що випромінює різні грані самобутнього мистецького погляду на сучасний світ.

Ключові слова: композитор; життєпис; жанри; стильова парадигма; образно-тематичне коло проблематики

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Historical Types of Folklore Thinking in the Lyrical Songs of Sloboda Ukraine

Vira Osadcha

PhD in Art Studies,
Kharkiv State Academy of Culture, Kharkiv, Ukraine,
ORCID ID: 0000-0002-8045-4007, vira.osadcha@gmail.com

The aim of the article is to identify historical types of folklore thinking: the modal-tune and integration-melodic types in song lyrics based on the folk song tradition of Sloboda Ukraine. *Results*. The figurative content of archetypes of folklore thinking is expressed by rhythmic and melodic codes as a sound embodiment of symbolic and logical figures of thinking. In the process of development, they were assigned to certain song forms and acquired features of functional differentiation into ritual, epic, and lyrical with a predominance of a certain modality: exclamatory, persuasive, and later narrative. On the basis of the narrative modality, which prevails in the genre of lyrical songs and ballads, the lyrical mode of thinking emerges within the local folklore environment. Song examples representing the drawling type of chanting of lyrical songs can be attributed to the modal-tune type of folklore thinking. The integration-melodic type of folklore thinking is characterised by fundamental changes in the process of musical development based on logical figures of grouping and classification. The transfer of the main function to the highest solo voice, the concentration of the intonation content in it, affected the creation of melody. *The scientific novelty* consists in substantiating the modal-tune and integration-melodic types of folklore thinking on the material of the song lyrics of Sloboda Ukraine. *Conclusions*. Lyrical songs of modal-tune type create the song stanza by alternating autonomous song segments caesurated according to the logic of musical development. In the chants of integration-melodic types, the highest voice of sub-chant polyphonic structure acquires the properties of a melody thanks to the concentration of the intonation content and the character of the caesura. The structure of the chant becomes more symmetrical, with the features of a responsive stanza.

Keywords: regional studies; musical art; vocal art; folklore thinking; lyrical mode of thinking; modal-tune and integration-melodic types of folklore thinking; Sloboda Ukraine

Introduction

The Ukrainian national cultural heritage presents us not only with a real ancient history and a description of the people's life of a certain era but also with an ethnically defined system of values. This is an elusive yet subtly perceptible "folklore noosphere",

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it is the intangible cultural heritage of the Ukrainian people. Folklore thinking encompasses multiple contents, it is characterised by the relevance of integrative qualities in the time-space arrangement of the folklore narrative in the process of singing.

In addition to conceptual comprehension (expression) of the intonational content at the level of archetypal images, folklore thinking involves a general intuitive perception (feeling) of its depth and ability to concentrate meanings, and their interaction in the thought process. It is dominated by a suggestive level of thinking, creating and generalising sound images against the background of conscious archetypes. The figurative content of the archetype is expressed through the formation of symbolic and logical figures of thinking and is embedded in folk memory in the form of rhythm and melodic codes. *The relevance of* the article consists in considering the features of folklore thinking based on the regional folk song tradition of the Sloboda Ukraine region. This includes differentiating the functional nature of ritual, epic, or lyrical-situational texts as processes of speak-singing and defining their typology.

Recent research and publication analysis. Folklore thinking is an important category in the studies of linguists and literary scholars. V. Buriak (2003) considered "folklore thinking as a system of information reflection", (p. 9) and revealed its creative features in the system of figurative and artistic consciousness. O. Ivanovska (2005) defined folklore thinking as a quality of the nation's subjectivity and substantiated the role of conventionality in the act of folklore communication. H. Koval (2021) considered the associative and semantic model of folklore thinking of Ukrainians on the analysis of the parallelism form in the calendar and ritual text.

Leading Ukrainian musicologists and ethnomusicologists, including S. Hrytsa (1979, 2000), A. Ivanytskyi (2008, 2009), A. Murzyna (2004, 2009, 2012), I. Matsiievskyi (2002), I. Piaskovskyi (2009), considered the features and fundamental qualities of folklore thinking in folk song creativity as a historically determined manifestation of musical thinking. One of the first to address the issues of diatonic and chromatic phenomena in the context of musical thinking was the prominent Ukrainian musicologist I. Kotliarevskyi (1971). Describing the categorical apparatus of polyphonic thinking, N. Belichenko, a scholar from Kharkiv, emphasised the importance of I. Kotliarevskyi's position that "the essential characteristics of musical thinking consist in the categorical synthesis of musical-practical and spiritual experiences involved in the process of musical creativity" (according to Belichenko, 2017, p. 103).

I. Matsiievskyi (2002) generalised the horizontal and vertical factors of musical thinking as coordinates of musical space-time at the level of logical and functional elements. Drawing an analogy with the theory of intonation, the scholar conceptualises and substantiated the theory of *contonation*.

I. Piaskovskyi (2009) examines the issue of the interaction of syncretism and synthesis in the development of folkloric thinking and the coexistence of spontaneous and compositionally conscious elements of sound development. The scholar reveals the correlation between the objective constructive possibilities of the sound system and their realisation in specific thematic structures. N. Belichenko emphasises the effectiveness of the concept proposed by the outstanding Ukrainian scholar regarding the examination of the relationship between constructive and figurative-semantic logic, distinguishing the three main types of their interconnection: "The procedural logical triad of 'unfolding — compression — sprouting' developed by I. Piaskovskyi is very

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effective in analysing primarily non-classical musical forms, in particular non-imitative polyphony" (Belichenko, 2017 p. 104).

The leading role of the logical principle in the trinity of thinking, language, and music in the analysis of the historical syntax of folklore was studied by A. Ivanytskyi. In his work Foundations of the Logic of Musical Form: Issues of the Origin of Music (2003) and his article *Rhythm and Structural Typology: Genetic Foundations* (2008), he substantiated a scientifically fruitful approach to understanding the genesis of musical form. The scholar developed his understanding of musical logic into a system in the monograph *Historical Syntax of Folklore* (2011). He compares the logic of magical and logical thinking (similar to I. Piaskovskyi's ideas regarding the interplay of logical, artistic, and figurative beginnings). The interplay of syncretism and synthesis in the musical thinking of the original mode is defined by A. Ivanytskyi (2009) as "speaksinging," contrasting it with the multiple-symmetrical structure of music in the written tradition, characterises the logical and syntactic categories of formation, such as "periodicity, hypo- and parataxis", classifies as the main logical figures of the pre-conceptual level of thinking, "seriations, groupings and classifications" (p. 226). The scholar emphasised the importance of the structure of the poetic text for generalising the features of songs with a drawling character, primarily the lyrical figurative sphere (p. 322). A. Ivanytskyi (2009) defined that "modality as the relation of the content of expression to the form of expression is a function of thinking" (p. 211) and generalised the use of three types of modality in ritual folklore: exclamatory, persuasive, and narrative. Intonational syncretism…, which existed for more than 35 thousand years, was overcome in consciousness and singing practice through the identification of cantilena as a higher intonation-melodic, expressive, and even form-creating quality of music (ended at the end of the 16th – beginning of the 17th century with the formation of the responsive stanza) (p. 212).

For the study of the tradition of the Kharkiv region, which developed during the 17th to the early 18th century, the scholar's statement that it was during this period that "the design of the cantilena took place, and in speech and in folklore, the narrative modality became *dominant*" is of great importance (Ivanytskyi, 2009, p. 168). A. Ivanytskyi (2009) believes that the narrative "zero" modality is "historically and evolutionarily a later phenomenon than other types of modality, but its conditional acceptance as a 'norm' in the analysis of both language and music is convenient and methodologically productive" (p. 168).

On this analytical basis, the scholar conceptualises the variability of song development as a result of the action of logical figures of seriation thinking, terminologically distinguishes variation as the principle of development of melodic pattern and textured vertical, and variation as the main factor in the formation of song versions of one melotype (Ivanytskyi, 2009, p. 236).

Features of transformation of folklore thinking in the context of the contemporary cultural situation are generalised by O. Murzyna (2009, 2012). The researcher analyses their manifestations on contemporary material in the performing practice of tradition bearers' ensembles, as well as at the level of individual performance style (Murzyna, 2014). The definitions of folklore thinking conceptualised in O. Murzyna's (2012) articles are closely related to the contemporary realities of the existence of performance versions of song lyrics.

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V. Rusina (2018) classified the manifestations of folklore thinking on the example of determining the types of composition of drawling songs of Sloboda Ukraine, distinguishing them as modal-tune, sub-chant polyphonic, and homophonic-harmonic (p. 130).

Aim of the article

The aim of the article is to distinguish the historical types of folklore thinking in song lyrics based on the material of the folk song tradition of Sloboda Ukraine, to generalise the directions of studying the issue in scientific publications, and to identify symbolic and constructive factors of folklore thinking in the lyrics of the drawling type of singing.

Main research material

In the song folklore of Sloboda Ukraine, the process of co-existence in the genre system (as part of the folklore-phonological creation process) of two historically gradual types of folklore thinking is traced: modal-tune and integration-melody. The combination of procedural and discursive perspectives of creative development of types of folklore thinking is based on the author's position regarding the intonational activity of the Sloboda folk tradition of the integration type. The effect of intonation activity of the folklore tradition is manifested in lyrical genres with a high degree of variability and within micro-local changes.

The formation of structural and intonation versions is influenced by the lyrical mode of thinking in the folklore environment. It represents a variational manifestation of the phenomenon and concept of the mode of thinking of the environment developed by S. Hrytsa (1979): "It is manifested in the typology of themes and plots specific to this environment, in the nuances of their linguistic and dialectal interpretation, in the melos — in the stability of repeated elements of the rhythmical structure, intonational relationships, performing norms, and techniques" (p. 28). "At the current stage of decoding folklore, only modality can provide evidence of the formation of musical intonations, primarily persuasive ones" (Ivanytskyi, 2009, p. 226).

The lyrical mode of thinking in the environment, as a component of the characterisation of folklore thinking, determines the cantilena — the manifestation of "zero modality" (Ivanytskyi, 2009, p. 168) as the main activity of not only intonational but also formative character. It forms the regional uniqueness of the musical expression of Sloboda lyrics. It shapes the intonational vocabulary and chain of forms of the Sloboda musical dialect, and the localisation of its manifestations within the folklore centre contributes to the development of local variants of the song style. These phenomena, in turn, can be generalised as variant manifestations of types of folklore thinking.

The modal-tune type of folklore thinking is characterised by the predominance of the narrative type of modality and the linearity of melodic development. It corresponds to the action of logical figures of seriation and grouping. The structure of melodic segments embodies a "tendency towards consonance". Melodies of the modal-tune type are

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represented by one- and two-line stanzaic structures divided into 2–3 segments, with functional two-part voices and a variable sub-chant texture. The mode of tunes reaches an octave, and has 2-, more often 3 fret supports that act both horizontally and in the vertical projection of the tune. The main lower voice leads the solo singing and, during group performance, may form subvocal parts. Their function is to contrast the linear development and provide textural support to the frets, especially in the cadence and half-cadence zones of sound. At the same time, in chants that are limited to the octave scale, the solo upper voice functions as a sub-voice, moderately contrasting, and movement in parallel thirds prevails, which "diverge" into an octave in the cadence zones of the chant. In tunes with a range of 1.5–2 octaves (in the case of a mixed composition of performers in the ensemble), two- and three-line stanzas with free (in relation to the verbal text) segmentation predominate. When singing, the melodic independence of the upper voice increases: the range of its sound expands, and wide intervals are assimilated intonationally. The linear melodic movement maintains an intonation and expressive balance between the main voice and the solo "supporting voice". Tunes of this type are localised in the traditions of the central Kharkiv region, partly in the north-western and north-eastern regions.

The integration-melodic type of musical thinking characterises the tradition of most of the studied folklore centres of the Kharkiv region. It is distinguished by the formation of a structurally cohesive melody, the transition of the leading function to the upper, solo voice of the song. In the process of singing, this involves adding similar groups — rhythmic and intonational turns, perceived as a segment of the chant. Its organisation (structuring) is based on expanding the song segment into a line (or a sequence of several segments, depending on the number of caesuras in the line). This process leads to the emergence of a new structural quality — the responsive period. According to the logic of musical development and the nature of the cadence, as well as the fret-textured characteristics, it approaches the musical period. During the formation of such chants, the melorhythmic variability inherent in chants created against the background of the action of the logical figure of seriation is reduced. The internal logic of musical construction is more influenced by the action of grouping and classification figures.

At the structural level, the action of the principle *of rhythmic variation predominates***:** the alternation of "unfolding — compression — sprouting" (Belichenko, 2017, p. 104), and segments expand into musical phrases of lines. From a metric perspective, tunes are characterised by the dimensionality of the bar distribution into strong and relatively strong metric units. This is combined with textural transformation: the "tendency towards consonance" leads to the predominance of homophonic-harmonic elements in the textural vertical with an intonationally concentrated upper voice — the melody, and the advantages of the integration-melodic type of musical thinking when creating a chant. Such melodic tunes have common features with songs of later origin, with the texture of cantus of two- and three-voice homophonic type.

Variability manifests itself in the folklore centres of the Kharkiv tradition at the level of structuring the genre system. This is the quantitative predominance of song lyrics, the assimilation at the level of regionally defined stylistics of plot motifs of songs shared with other regions of Ukraine. Within the same melotype, which in song lyrics is often built on the chant of versions of the plot motif, variability functions not only as an extension of the intonation field in the horizontal and vertical projections of the

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texture (creating versions of tunes of the same melotype) but also going beyond it. In the song lyrics of the Kharkiv region, variability extends to the creation of new song paradigms based on widespread narrative motifs, as well as songs of local existence. The creative result of this process is the emergence of new versions of the chant of local distribution. In ritual folklore, the influence of variability on the quality of the genre system is manifested through the inclusion of cantus chants in the winter holiday song cycle, their introduction into the wedding ceremony as ritually important single-text songs with signs of a melodically integrated type of thinking.

Conclusions

Folklore thinking is based on figurative and meaningful archetypes, encompassing a multitude of contents. It is capable of exhibiting integrative qualities in the embodiment of folklore narratives in the process of chanting. The figurative content of the archetype is expressed through the formation of symbolic and logical figures of thinking and is embedded in folklore memory in the form of rhythm and melodic codes. In the process of development, they were assigned to certain song forms and acquired signs of functional distinction into ritual, epic, and lyrical with a predominance of a certain modality — exclamatory, persuasive, and later narrative.

Against the background of narrative modality, which prevails in the genres of song lyrics and ballads, a *lyrical mode of thinking* emerges within the local folklore environment. Song examples representing the archaic type of singing in song lyrics can be attributed to *the modal-tune type of folklore thinking*. Further transformation of song forms has led to the formation *of the integration-melodic type of folklore thinking*. It is characterised by fundamental changes in the process of musical development based on logical figures of grouping and classification. In the chant structure, this affected the transfer of the main function to the upper solo voice of the song, and the concentration of intonation content in it, namely, the formation of the melody. The consolidation of the chant structure due to the growth of segments into musical phrases-lines led to the formation of the responsive stanza.

In the song folklore of Sloboda Ukraine, the coexistence and interaction of two historically bordering types of folklore thinking can be traced: *the modal-tune and integration-melodic* types. At the level of folklore thinking, chants of *the modal-tune type* are based on the interaction of logical figures of seriation, grouping. Chants of the Integration-melodic type are predominantly composed through logical figures of grouping and classification. The upper sub-voice of the sub-chant polyphonic texture acquires melodic qualities through the concentration of intonational content and the nature of the caesura. The structure of the tune becomes more symmetrical, and acquires the qualities of a responsive stanza.

The scientific novelty of the article consists in substantiating the modal-tune and integration-melodic types of folklore thinking based on the material of song lyrics of Sloboda Ukraine, and the effect of the variability principle as a characteristic of the Sloboda Ukraine folklore tradition.

The prospects for further research lie in further substantiating the identified types of folklore thinking based on the song lyrics of Sloboda Ukraine.

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Історичні типи фольклорного мислення в слобожанській пісенній ліриці

Віра Осадча

Кандидат мистецтвознавства,
Харківська державна академія культури, Харків, Україна,
ORCID ID: 0000-0002-8045-4007, vira.osadcha@gmail.com

Мета статті — розрізнити історичні типи фольклорного мислення в пісенній ліриці на матеріалі народнопісенної традиції Слобожанщини; узагальнити напрями вивчення проблематики в наукових публікаціях; виявити символічні та конструктивні чинники фольклорного мислення в ліриці протяжного типу розспіву. *Результати дослідження*. Образний зміст архетипів фольклорного мислення виражений ритмомелодійними кодами як звуковим утіленням символічно-логічних фігур. У процесі розвитку вони закріпилися за певними пісенними формами та набули ознак функціонального розрізнення на обрядові, епічні, ліричні з домінуванням певної модальності: кличної, спонукальної, пізніше — розповідної. На тлі розповідної модальності, яка переважає в жанрах пісенної лірики та баладах, формується ліричний модус мислення локального фольклорного середовища. Пісенні зразки, які представляють протяжний тип розспіву пісенної лірики, можна зарахувати до модально-поспівкового типу фольклорного мислення. Інтеграційно-мелодійний тип фольклорного мислення характеризують корінні зміни в процесі музичного розгортання на основі логічних фігур угрупування та класифікації. Передання функції основного верхньому сольному голосу пісні та концентрація в ньому інтонаційного змісту сприяли утворенню мелодії. *Наукова новизна* полягає в обґрунтуванні модально-поспівкового та інтегративно-мелодійного типів фольклорного мислення на матеріалі слобожанської пісенної лірики. *Висновки*. Ліричні пісні модально-поспівкового типу мислення утворюють пісенну строфу завдяки чергуванню автономних поспівок-сегментів, цезурованих за логікою музичного розвитку. В наспівах інтегративно-мелодійного типу верхній голос підголосково-поліфонічної фактури набуває рис мелодії за концентрацією інтонаційного змісту та характером цезурування. Структура наспіву стає більш симетричною, з ознаками респонсорної строфи.

Ключові слова: регіоналістика; музичне мистецтво; вокальне мистецтво; фольклорне мислення; ліричний модус мислення; модально-поспівковий та інтеграційно-мелодійний типи фольклорного мислення; Слобожанщина
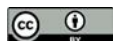
Sociocultural Functions of Choral Art in Subcarpathian Ruthenia in the 1920s–1930s

Tetiana Rosul

PhD in Art Studies, Associate Professor,
Uzhhorod National University, Uzhhorod, Ukraine,
ORCID ID: 0000-0001-5960-9812, tetiana.rosul@uzhnu.edu.ua

The aim of the article is to identify the institutionalisation level of the musical culture of Subcarpathian Ruthenia during the interwar period, to reveal the sociocultural functions of choral music in the region, and to determine the index of society's involvement in choral singing. Research *results* indicate an increase in the institutionalisation level of the region's musical culture in the 1920s–1930s, involving broad segments of the population in choral performance. Active amateur and professional choral activities became indicators of growing national self-awareness and self-affirmation through various forms of civic and creative activities. Choral music became an effective means of patriotic education for the youth, the basis for the development of the region's musical education, and a polylogue of ethnic musical traditions. The *scientific novelty* lies in defining the basic sociocultural functions of the choral art of Subcarpathian Ruthenia during the interwar period. The criteria for systematisation are the social and aesthetic needs of the region's residents, the features of their national self-awareness, creative, and economic resources. Choral art is considered as an element of the general cultural process determined by social and historical events. *Conclusions*. The cultural life of Subcarpathian Ruthenia in the 1920s–1930s proves the multifunctionality of choral art. However, the sociocultural functions of choral music varied in intensity. The choir became a kind of sociocultural environment that served as a factor in attracting the population to spiritual and aesthetic values, fostering the creative realisation of individual moral potential, and representing the entire set of cultural activities of ethnic groups. Choral art emerged as a powerful ethno-creative force that used various forms of representing ethnic identity, demonstrating social aspirations, and preserving traditions.

Keywords: choir; music; sociocultural functions; repertoire; community; Subcarpathian Ruthenia

Introduction

One of the oldest forms of musical expression accessible to all layers of society and capable of uniting masses based on aesthetic or social ideas is choral singing. As stated

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by S. Sadovenko (2022), "choral art is a part of musical culture that transmits the value structure and constitutes the cultural core of society as a whole" (p. 48). Since choral creativity is inherently collective, the semantics of its thinking tends toward universally significant ideas, which determines the necessity of employing collective singing, primarily in religious practices or state events. The peculiarity of the choral performance tradition involves engaging a large audience, making a choral performance an event of significant importance. Obviously, the level of choral culture development, the vectors and dynamics of its evolution, organisational and institutional performance forms, the genre range of creativity, and the unique musical and auditory perceptions of performers and listeners serve as criteria for assessing the spirituality of the state, markers of nation-building, and the accumulation of socio-cultural experience. Thus, studying the features of choral art's development makes it possible to understand the peculiarities of the social and aesthetic ideals of a certain historical period, as well as the worldview and ethos of that era.

Recent research and publication analysis. Music art, despite its aesthetic autonomy, serves several important functions in the life of society and the individual, which explains the ongoing interest in this phenomenon not only from musicologists but also from representatives of other fields of humanities such as sociology, psychology, anthropology, philosophy, cultural studies, and history. According to scholars of the Frankfurt School of Critical Theory, music is "a reflection of social structure... But it is more than just a space into which the social is projected... It is a way of subordinating the individual with an externally imposed order" (DeNora, 2003, p. 149). This idea is further developed by T. Adorno (1976), who states that "music is part of what we consider a great social document" (p. 44). Thus, the sociology of music forms a narrative that music is a constitutive element of social life, and studying the qualitative characteristics of the musical and cultural space and the types of participants in musical communication enables the understanding of models of social reality.

N. Synkevych (2014) systematised the theoretical and methodological principles of the complex of sociocultural functions of choral music, identifying the essential ones: "archetypal, ethno-consolidating, traditional-ritual, and church-ritual — those that inspired the cultural genesis of choral art" (p. 234). As the researcher notes, studying the inherent properties of the creative resources of choral culture from various regional schools will allow us to "prove the ontological integrity of Ukrainian choral art in the interactions of eras, in the interconnections of phenomena and personalities, amateurism and professionalism, past and present, which simultaneously provide one of the time-tested pointers for the future" (Synkevych, 2014, p. 234).

Choral art plays a foundational role in the evolution of Ukrainian musical culture; therefore, this issue continually generates scholarly interest, primarily among musicologists. For example, in their works, domestic researchers O. Bench-Shokalo (2002) and I. Bermes (2013) analyse the special features of Ukrainian choral centres' activities, determine the role of leading conductors in the development of choral work, reveal the importance of choirs in the process of national self-identification, and characterise certain functions of choral activities. Numerous thesis studies are focused on analysing choral life in different regions of Ukraine: N. Kryzhanovska — Mykolaiv Oblast, L. Moroz — Halychyna, I. Bermes — Drohobych region, P. Shymanskyi — Volyn Oblast, and others. The musical life of the Transcarpathia region is covered in T. Rosul's (2002)

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research, which devotes significant attention to the activities of professional and amateur choral ensembles and the analysis of the choral heritage of local composers from the first half of the 20th century. However, the issue of defining the sociocultural functions of choral art in the region has not been the subject of special attention, which makes the chosen research topic relevant.

Aim of the article

The aim of the article is to determine the institutionalisation level of the musical culture of Transcarpathia during the interwar period, identify the sociocultural functions of choral music in the region, and define the index of society's engagement in choral music performance.

Main research material

It's evident that the musical culture of the Transcarpathian region developed somewhat slower than in the capital, due to unfavourable socio-political circumstances, lack of professional personnel, insufficient concert venues, and educational institutions. Nevertheless, the change in political regimes was vividly reflected in the intensity of the region's musical life.

During the period when the region was part of Austria-Hungary, the musical needs of the local population were met by several choirs (mostly affiliated with churches), military brass and chamber orchestras, and occasional concert performances by artists from Budapest, Vienna, and Prague (Rosul, 2002, p. 39). As a result, music vividly demonstrated the patriarchal way of community life, providing mainly for the religious and entertainment needs of the community. The absence of state institutions ensuring the full functioning of music was not compensated by private initiatives, as they remained sporadic. The involvement of locals in musical activities was minimal, indicating the predominance of the ceremonial sociocultural function of music.

Qualitative changes in the socio-political and cultural life of Transcarpathia took place during the interwar period when the region became part of the Czechoslovak Republic under the name Autonomous Region of Subcarpathian Ruthenia. The democratic policies of T. Masaryk aimed to protect the national interests of all ethnic groups within the republic, which in turn led to an activation of socio-political life and cultural progress. All ethnic groups gained the right to establish cultural and community organisations, which they actively used. The structure of these societies involved the organisation of amateur choirs, instrumental ensembles, and theatrical groups. The most active among them were organisations such as Prosvita, O. Dukhnovych Society, Sokil, B. Smetana Society, Hudebni Sdruženi, MOZAIK, Kobzar, Matica Slovenska, and Habimah. Their activities included organising musical performances, publishing folklore material, hosting anniversary evenings, and celebrating national holidays.

As official statistics from district public education councils indicate, there was a rather rapid growth in the number of various performing ensembles in the region. For instance, on the 10th anniversary of the Czechoslovak Republic, there were

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112 Ruthenian (Ukrainian) choirs and 38 orchestras, 12 choirs, and 16 orchestras from the Czech and Slovak communities. Hungarians organised 37 choral groups and 4 orchestras. There were also 10 choirs and 9 orchestras of other ethnic groups ("Statisticheskii obzor", 1929, p. 6). The musical culture of Subcarpathian Ruthenia also benefited from the achievements of the Filarmoniia choir, the Boian choir, regional and district teachers' choirs.

It is worth noting the increased level of institutionalisation of the region's musical culture during the interwar period. The state supported public initiatives to meet aesthetic needs, including musical ones, by officially approving various associations, societies, and educational unions. Thus, even within the framework of amateur music, choral ensembles gained the opportunity to form their own concert and touring strategies, repertoire plans, and address financial and publishing issues. Consequently, their activities became more systematic, diverse, and responsive to the audience's demands.

The basis of this process also became a well-organised system of music education. Singing lessons were considered mandatory in elementary schools and gymnasiums, with one hour dedicated to them weekly. Extracurricular activities included musical festivals and school performances. The curricula of the teacher seminaries provided for mandatory weekly music lessons in such disciplines as "Music", "Singing", and "Church Singing" (Voloshyn, 1929, p. 151). The teacher seminaries involved professional musicians who significantly improved the level of musical and aesthetic education of the seminarians (O. Prykhodko, M. Roshchakhivskyi, V. Romishovska, Yu. Kostiuk, etc.) in the field of music education. All seminarians took part in the school choir, learned conducting techniques, which allowed graduates to organise church and amateur choirs, and even orchestras in their localities.

To provide training for the local intelligentsia interested in singing in choirs, some societies and reading groups organised several month-long courses in choral singing, music theory, and solfeggio. Similar tasks were solved by courses in theatre disciplines, which offered students lessons in voice training and stage skills.

According to P. Myloslavskyi (1942), a direct participant of the choral movement in Subcarpathian Ruthenia: "The village choir became the main centre of culture, which through song brought the light of enlightenment, gathered creative youth around it, and supported their cultural aspirations" (p. 59). Thus, the index of involvement of the broad masses in choral art has increased significantly.

The constant increase in interest in choral art became an indicator of the growth of national self-awareness, which entails not only the realisation and assessment of oneself as a bearer of national values but also self-affirmation through various forms of civic activities. Collective choral music, by uniting performers in the musical interpretation of folk samples or national musical classics, became an effective means of bringing together like-minded individuals, patriotic education of youth, and a stimulus for unity in pursuit of civic ideals. As P. Yatsko (1926), a participant of the First Congress of Ruthenian National Choirs of Subcarpathian Ruthenia, wrote on 13 June 1926: "Until recently, the Ruthenians near the Beskids did not know how to sing about the people's struggle, about freedom, about the joy of victory and the sadness and grief of the defeated. But such songs have already been born in our country under the pressure of recent events. The more recent history of our people has united the songs of isolated individuals into powerful national chants. 'Oh, the Red Viburnum in the Meadow'

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is sung from the Bila Tysa to the Synii Don, consolidating the sense of national unity of all Ruthenian-Ukrainians. Our souls are filled with pride as we listen to these new national songs; our youth, under their influence, is brought up to love truth and freedom, swearing to dedicate all their best abilities to the native land, to the native people" (p. 11).

In this context, it is worth emphasising the quality of the choir repertoire, which was primarily shaped on the basis of ethno-national priorities. Thus, the basis of the concert programmes of the Ukrainian ensembles were arrangements of folk songs and original works by M. Leontovych, I. Vorobkevych, M. Lysenko, K. Stetsenko, M. Zavadskyi, and M. Roshchakhivskyi. The repertoire of the choirs of the Hudebni Sdruženi and Matica Slovenska societies, in addition to folk material, included scenes from operas by B. Smetana, A. Dvořák, V. Hřímalý, cantatas and choirs by Czech composers Z. Fibich, L. Janáček, V. Tomášek, and J. Křička. In other words, through music, both choristers and the audience got to know their own culture more deeply and contributed to its popularisation.

One of the significant sociocultural functions of choral art became communicative, as the joint performance act served as a factor of active interaction between artists and listeners, institutions, ethnic groups, different genders, and generations. Devoid of status and professional obstacles, equal and harmonious in joint music making, the choir participants highly valued the opportunity to achieve higher intellectual and spiritual understanding through music.

The communicative function of choral art emerged in a dialogical aspect on various levels: the connection between musical cultures of the past and the present; the dialogue between secular and spiritual music, folklore and academic traditions; the interrelation of urban and rural cultures; the polylogue of different ethnic musical cultures. Illustrative of the latter is the systematic organisation of joint concerts involving choir ensembles such as Matica Slovenska, Sokola, Ruthenian Choir of the Prosvita Society, and others. These facts indicate that there was a process of understanding the "other" culture through one's "own," through interpretation and adaptation of these cultures to one another. Music became an expression of the worldview of "self" and "other," a way to share the experience of relations with the world, resulting in personal emotions being mediated by the collective experience of musical expression.

Choral art also became a means of artistic perception of the surrounding world, a tool for the spiritual and moral enrichment of the individual and society. Thanks to the emotional colouring of musical information, cognitive capabilities expand, awareness of the richness of the world is activated, making musical performance invaluable in discovering new ways of mastering the values of existence and developing the need for dialogue with it. In this way, the axiological and aesthetic functions of choral art are actualised, aimed at shaping value orientations, ideals, and cultivating aesthetic taste.

Closely linked to the aforementioned functions is the educational function of choral art. Music commissions of social and cultural societies and their choirs filled gaps in the general and particularly musical education of the locals. In the interwar period, cycles of musical and educational lectures and anniversary events were initiated. For instance, in the 1920s and 1930s, lecture-concerts were organised in the largest cities of the region to commemorate the anniversaries of D. Bortniansky, W. A. Mozart, L. Beethoven, F. Schubert, F. Liszt, M. Lysenko, T. Shevchenko, and others. Olympiads,

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reviews, decades, and choral music festivals were systematically practiced, which provided for the director's search in the field of elevating the concert life to a qualitatively new level.

Mass media, particularly radio broadcasting, provided significant assistance in the educational activities of choirs. Starting from 1927, a radio station operated in Košice, offering listeners informational and concert programmes. Since 1931, it regularly conducted live broadcasts from Uzhhorod (Rudlovchak, 1984, p. 32). The use of the Uzhhorod branch created the need to involve local performers in broadcasts. Radio lectures and concerts resonated greatly among listeners, serving as an essential source of information about a range of provincial choirs, their repertoire, and the performing style of each ensemble.

Printed periodicals also contributed to the popularisation of choral art. Although there were no specialised music publications in the region, each magazine featured announcements of concerts and festive events, published articles of a scientific and popular nature about prominent conductors, composers, performers, and included folklore materials.

Regarding the educational aspect, the stimulating function is relevant, as it inspired the composition of music specifically for choir ensembles that were connected to local traditions and themes. This impetus contributed to the development of regional compositional creativity, which evolved in two directions: the first being sacred music and the second involving the creation of choral arrangements of folk songs or the composition of fantasies, suites, paraphrases, etc., based on folkloric models. These works were accessible to a wide audience while providing a unique and colourful character that was typical of the multi-ethnic region. Thus, emerged arrangements of folk melodies by I. Bokshai, P. Myloslavskyi, M. Roshchakhivskyi, liturgies by E. Talapkovych, I. Bokshai, E. Zheltvai, and O. Chuchka.

The needs of public and social life prompted composers and poets to create patriotic works of hymnic and heroic-patriotic character, which were performed at rallies, ceremonies, and concerts. Their functional purpose led to the self-restriction of authors in the choice of musical and expressive means, which turned out to be a simplification of the texture, harmonic language, and structure of works. Nevertheless, this music was accessible to the amateur level of performance and easily found an emotional response from both choristers and the audience. Examples of such works include "And So, My Brother" (music by I. Bokshai, lyrics by O. Dukhnovych), "Our Bells" (music by I. Bokshai, lyrics by O. Popovych), "Compete" (music by M. Roshchakhivskyi, lyrics by O. Dukhnovych).

Considering music as one of the key factors in shaping a person's character, artists attached great importance to music education and created vocal music for children, such as school songbooks and collections. Books for children's choirs were designed for the modest capabilities of school choir ensembles. Compilers of school songbooks created a repertoire based on folk song material, as it was most effective in shaping national self-consciousness. Children's choral collections also included works of heroic and patriotic content, which were relevant during the struggle for statehood. These features are characteristic of the collections like *Fun* by M. Roshchakhivskyi, *Choral Collection* by I. Bokshai, *21 Folk Songs in Three-Part Arrangement for School Choirs* by P. Shchurovska-Rosynevych, *Subcarpathian Songs for Choir* by O. Kizyma, *School Choir*

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for Upper Grades, Folk Class by M. Hoier, *School Children's Choir* by H. Melnyk and P. Myhovka.

Auxiliary sociocultural functions of choral creativity are entertainment and ceremonial, which are inherent in the very nature of music as an art form. As part of entertainment events, choral concerts enriched the daily routine, while the musical accompaniment of religious services and state celebrations ensured the spiritual unity of the participants of the ceremony and raised its status.

Conclusions

Therefore, choral art is a reflection of the cultural policy of the state, which manifests itself in various forms of concert practice, musical infrastructure, genre priorities, formation of the sound ideal of the era, and so on. The conducted analysis confirms the widespread nature of the choral movement in Subcarpathian Ruthenia in the 1920s–1930s and its multifunctionality, which was manifested in educational, socialising, ethno-consolidating, communicative, cognitive, axiological, aesthetic, educational, stimulating, entertaining, and ceremonial functions. Depending on the features of social relations, ideology, and the socio-economic level of regional development, these functions were manifested to varying degrees and intensities. The analysis of the evolution of the region's choral life in the first half of the 20th century indicates that under the conditions of national oppression during the times of Austria-Hungary, music primarily served entertaining and ceremonial functions, while in the democratic regime, choral art emerged as a means of shaping national consciousness and consolidating the masses around significant ideas, as a tool for exploring the diversity of cultures, and as an indicator of achieving a higher social status. The choir became a unique sociocultural environment that served to familiarise the population with spiritual and aesthetic values, contributed to the creative realisation of the moral potential of the individual, and represented the entire set of cultural activities of ethnic groups. Choral art emerged as a powerful ethno-creative force that used various forms of representing ethnic identity, demonstrating social aspirations, and preserving traditions.

The scientific novelty lies in defining the basic sociocultural functions of the choral art of Subcarpathian Ruthenia during the interwar period based on the analysis of historical and source materials. The criteria for systematisation are the social and aesthetic needs of the region's residents, the features of their national self-awareness, creative, and economic resources. Choral art is considered as an element of the general cultural process determined by social and historical events

Prospects for further research are the need to compare the sociocultural functions of choral art with other performing spheres and determine the dynamics of these functions in connection with changes in the region's political and administrative structure.

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Тетяна Росул

Кандидатка мистецтвознавства, доцентка,
ДВНЗ «Ужгородський національний університет», Ужгород, Україна,
ORCID ID: 0000-0001-5960-9812, tetiana.rosul@uzhnu.edu.ua

Мета статті — виявити рівень інституалізації музичної культури Підкарпатської Русі міжвоєнного періоду, розкрити соціокультурні функції хорової музики регіону та

визначити індекс залучення суспільства до хорового музикування. *Результати дослідження*. Виявлено підвищення рівня інституалізації музичної культури регіону у 20–30-х рр. ХХ ст., залучення широких верств населення до хорового виконавства. Активна аматорська та професійна хорова діяльність стала показником зростання національної самосвідомості, самоствердження через різні форми громадянських і творчих активностей. Хорове музикування стало ефективним засобом патріотичного виховання молоді, підґрунтям розвитку музичної освіти краю, полілогу етнічних музичних традицій. *Наукова новизна* полягає в тому, що визначено базові соціокультурні функції хорового мистецтва Підкарпатської Русі міжвоєнного періоду. Критеріями систематизації постають суспільні й естетичні потреби мешканців краю, особливості їх національної самосвідомості, креативні й економічні ресурси. Хорове мистецтво розглядається як елемент загального культурного процесу, детермінованого суспільно-історичними подіями. *Висновки*. Культурне життя Підкарпатської Русі у 20–30-х рр. ХХ ст. засвідчує поліфункціональність хорового мистецтва. Водночас соціокультурні функції хорової музики виявлялися з різною мірою інтенсивності. Хор став своєрідним соціокультурним середовищем, яке слугувало чинником залучення населення до духовних та естетичних цінностей, сприяло творчій реалізації морального потенціалу особистості, репрезентувало всю сукупність культурної діяльності етносів. Хорове мистецтво постало як потужна етнокреативна сила, що використовувала різні форми репрезентації етнічної самобутності, демонстрації суспільних прагнень, збереження традицій.

Ключові слова: хор; музика; соціокультурні функції; репертуар; товариство; Підкарпатська Русь

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Visual Art as a Means of Presenting a Fashion Designer's Creative Idea

Liudmyla Dykhnych

PhD in History, Professor,
Kyiv University of Culture, Kyiv, Ukraine,
ORCID ID: 0000-0003-1778-7551, dl5020640@gmail.com

The aim of the article is to identify the types and functions of fashion graphics as a means of visualising the ideas and concepts of a fashion designer. *Results*. The role of visual art in expressing the idea of a fashion designer is characterised; based on the systematisation and analysis of examples of fashion graphics that visualise clothing models of such designers as K. Dior, Y. Saint Laurent, H. Mepen, V. Nesmiian, A. Tan, V. Anisimov, as well as the author's graphics of K. Lagerfeld, the following types of using visual art in presenting designer's ideas are identified 1) fashion illustration in suit presentation; 2) Illustrated fashion magazines; 3) fashion illustration as a design element of the designer's publications and fashion publications; 4) sketch of the product; 5) generalised (conceptual) image of the collection; 6) narrative graphics. The research methods include analysis and synthesis, historical and chronological, comparative, figurative and stylistic analysis, selective method, and systematisation of visual information. *Scientific novelty*. For the first time, in the context of the history and contemporary development of the fashion system, examples of fashion illustrations, sketches, and drawings by foreign and Ukrainian artists and designers are considered in the context of the designer's communication with the target audience; for the first time, models of Ukrainian designers from fashion magazines of the 1960s–1970s, as well as models from collections of contemporary Ukrainian designers, are introduced into scientific circulation. *Conclusions*. After analysing the goals of designers and the impact of visual works on promoting fashion and fixing the suit images in the imagination of the consumer audience, the following functions of fashion graphics are identified: communicative (by presenting a sketch or illustration, the designer establishes or reinforces a connection with the target audience); advertising (by placing a sketch, illustration or author's narrative graphics in the information space — printed and online sources, the designer promotes a new product or creates cult features for an existing product); correspondence of the suit to a work of art (using visual means, the designer brings closer or equates the process of creating a suit with the creation of a work of visual art). *The practical significance* lies in identifying the functions of visual works that present the ideas of designers. The artistic work of artists and designers, which reveals the uniqueness of the created clothing examples, can still be used by designers today, both in the design process and as analogues of advertising and communication tools.

Keywords: visual arts; fashion illustration; sketch graphics; fashion graphics; narrative graphics; fashion design; communication

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Introduction

Starting from the late 18th century, illustrations in fashion magazines were the most informative means of introducing fashion fans to the novelties of the seasons. By the end of the 19th century and the first half of the 20th century, the presentation possibilities of fashion designs became more diverse. Numerous fashion houses aimed to shape the consumer's comprehensive view, creating not only clothing but also perfumes, accessories, and cosmetics. The display of new products involved fashion models and the use of fashion illustrations published in prestigious fashion magazines. This required the involvement of illustrators to create artistic images that served as artistic advertising, capable of reaching a broader audience. It was the artistic techniques and solutions that allowed designers to create unique images, which are still an expression of style and a source of studying the history of fashion houses.

The visual aspect in fashion illustration and sketching is the display of a fashion example in the form of an artistic image on a plane that synthesises the artistic properties of graphics, painting, engraving, realist techniques, and stylization. The illustrator or designer visualises the objective properties of the suit, using such visual means as shape, volume, composition, colour, and spatiality. An important reference point for a visual language, a detailed illustration, or a quickly executed exploratory sketch is style; stylistic development encompasses not only the suit, but also the hairstyle, shoes, stylised facial features, the model's manner or pose, as well as spatial additions.

Recent research and publications analysis. The issue of fashion illustration and sketch graphics has been explored in various publications. For instance, the work by I. Udris and N. Udris *Fashion Illustration: From the Renaissance to Postmodernism* (2013) examines the evolution of fashion illustration from the 15th century in the general cultural context of each specific era, in particular as a component of artistic styles and trends of its time up to the present day. This study focuses on the contemporary state of hand-drawn illustration, considering its role in design practice. The same authors studied the process of forming a fashionable female image in the plot "woman and car", which became an indispensable component of the culture of the Art Nouveau and Art Deco periods by means of fashion illustration (Udris & Udris-Borodavko, 2018). After analysing the works of such artists as J. Stewart, J. Chéret, C. Gibson, H. Fisher, E. Penfield, J. Leyendecker, T. Łempicka, G. Lepape, the authors distinguish two groups of illustrations: in the first, the image of an attractive woman is used to promote a new vehicle, in the second, the model of lifestyle desired by the audience is visualised, characterised by luxury, self-confidence, activity in the midst of dynamic social changes. Therefore, fashion illustration is a powerful advertising tool.

A thesis by N. Myrhorodska (2014), devoted to the evolution of forms in design and artistic suit presentation in fashion illustration, focuses on revealing the features of the stylistic interpretation of fashion suit images, particularly on formal and aesthetic, imaginative and stylistic, and compositional decisions. This allows the author to establish a certain typology of artistic and technical means of expressiveness used for visualising fashion suits in illustrations.

Various aspects of fashion illustration were considered in the selected works of O. Lahoda (2018), A. Dubrivna and K. Kruzhylina (2020), A. Seleznova (2020). Thus, in

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the context of considering the practices of suit representation, O. Lahoda (2018) pays attention to visual and informational practices, particularly the artistic and graphic representation of suits, 20th-century fashion illustration, and the imaginative range of illustrations as information structures (pp. 155–201). The perspective of the analysis of fashion illustration by the author is formed around the advertising function, as well as particular means of expression, thanks to which this method of suit visualisation is singled out as a distinct form of creative activity, directly demonstrating the evolution of stylistic trends in fashionable images.

A. Dubrivna and K. Kruzhylina (2020) explore contemporary trends in fashion illustrations. The authors distinguish three types of creating illustrations: traditional, digital, and mixed. According to them, the traditional type is characterised by the use of artistic techniques that allow the illustrators to express the unique features of their graphic style. Digital techniques represent a modern type of illustration and optimise the creative work of illustrators and designers, offering a significant range of possibilities. These include raster graphics (where the image consists of a grid of pixels, and the colour differences form a graphic image perceived by the human eye as a single picture) and vector graphics (images are created from individual geometric shapes that can be transformed and scaled without losing quality, providing a great variety of forms). The mixed type involves the synthesis of digital and traditional methods of creating illustrations. Such a combination provides limitless space for ideas and allows the selection of a completely new direction in creating illustrations. The authors emphasise: "Despite the fact that the illustration is created as part of the process of designing new clothing, it also occupies a place in other areas of the fashion industry: in advertising campaigns, in ornamental compositions for textile design, and also acts as an independent form of visual art" (Dubrivna & Kruzhylina, 2020, p. 71).

Among the current development trends of fashion illustration in Ukraine, A. Seleznova highlights the use of techniques of watercolours, gouache, ink, and acrylic; the creation and processing of illustrations using such programmes as Adobe Photoshop, Digital illustration on iPad, and Adobe Illustrator; and using a wide variety of characters. These trends were identified by the author as a result of an analysis of the works of such Ukrainian illustrators as Polina Medvedieva, Svitlana Makarova, Maryna Murycheva, Lilit Sarkisian, Nataliia Volobuieva, Yuliia Slavinska, Anastasiia Arsenik, Mariana Marshe, Mariia Suslova (Seleznova, 2020).

The research step aimed at reconstructing the history of fashion illustration in Ukraine, systematising the functions of fashion illustration in the practice of domestic fashion in the 20th century, and analysing its technical and aesthetic possibilities was taken by H. Kokorina et al. (2021). It is important that the author, in addition to considering fashion illustration as a purely artistic visualisation of an image, pays attention to the sketch as the initial fixation of the designer's idea. "The sketch, the outline of the suit model, is a unique form of crystallising an idea, the centre of tension of thin threads connecting fashion with various spheres: art, politics, physicality, mass culture", notes H. Kokorina et al. (2021, p. 200). The researcher paid special attention to fashion graphics and suit design practice in Ukraine in the 1920s.

Based on the literature analysis, it can be argued that the authors mainly considered fashion illustration as an independent form of visual art, as an advertising tool, and as a source of studying the stylistics of fashion suits. The visual forms of expressing

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the designer's ideas (fashion illustration, sketch graphics) as means of presenting their creativity and communicating with the consumer audience have not been the subject of special study. Various manifestations of visualising the idea either by the designer himself or through the vision of the designer by the illustrator using visual art require comprehension, systematisation, and generalisation.

Aim of the article

The aim of the article is to identify the types and functions of fashion graphics as a means of visualising the ideas and concepts of a fashion designer.

Main research material

Since the late 18ᵗʰ century and throughout the 19ᵗʰ century — a period of the emergence of fashion houses and publishing — fashion illustration was used to attract the attention of customers, advertise clothing models, a shop, or the designer's name. Fashion illustration had another function — promoting a way of life and shaping ideals of beauty. Even after modelling became a profession, and photography took a prominent place in advertising, fashion houses still actively employed fashion illustration. Let's consider the types of using visual art in presenting a designer's ideas.

1) Fashion-illustration in the suit presentation.

Such French fashion designers as P. Poiret, J. Lanvin, G. Chanel, E. Schiaparelli, and C. Dior collaborated with illustrator-artists who synthesised various artistic techniques in their work. What factors contributed to such an active appeal of fashion designers to fashion illustration? Paul Poiret created women's dresses, manteaus, suits, and tunics with flounces, drawing inspiration from theatre, painting, and decorative arts of Asia and the East. He declared: "I am an artist, not a tailor!" The designer initiated a series of creative collaborations with illustrators and artists, comparing the creative act of tailoring to the process of creating art, stating, "Am I a fool to dream of depicting art in my dresses? Am I a fool to say that tailoring is an art? After all, I always loved artists and felt equal to them" (Lesso, 2019).

One of his early collaborations was with the artist Paul Iribe in 1908, whom Poiret entrusted to present the clothing designs on the characters with intricate and small details; the resulting works of art were published in the edition *Les Robes de Paul Poiret, Racontes par Paul Iribe*. A similar publication followed in the joint work of P. Poiret with the artist Georges Lepape under the title *Les Choses de Paul Poiret vues Par Georges Lepape*. The collaboration between the designer and the artists was mutually beneficial; the artists gained commercial popularity, and exquisite illustrations added authority to P. Poiret's projects. This combination of art and design increased public interest in fashion illustration, leading to the spread of illustrated fashion publications. Paul Poiret, working with artists and feeling a close kinship with their methods, wrote: "It seems to me that we are engaged in the same craft, and that they are my work colleagues" (Lesso, 2019). Therefore, one of the factors that prompted designers to turn to artistic illustration was the identification with artists.

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Similar motives prompted C. Dior to present his work not only through printed advertising and shows in his salon but also with the help of fashion illustrations, in particular, made by C. Bérard (Fig. 1). The artist did not focus on facial features, his attention was directed towards the silhouette and the detailed elements of the suit; the image of a woman is presented against the background of an architectural landscape. The model in Fig. 2 also poses in the urban street space. Both versions of the image presentation, in their own way, reveal the essence of the designer's idea — to bring back refinement to women's fashion in the post-war era. Without a doubt, the illustration contributed to cementing in the minds of several generations the characteristic silhouette of the main style of the 1950s — the New Look.

Figure 1. K. Bérard. The illustration of the Bar suit designed by C. Dior. Paris, 1947 (Convery, 2016)

Figure 2. K. Dior. The Bar suit from the spring-summer 1947 collection, Paris (Convery, 2016)

2) Illustrated fashion magazines. Despite the diversity of fashion shows and photography techniques, such publications as illustrated magazines, continued to function in the 1960s not only in foreign periodicals but also in Ukraine. The images featured in such magazines didn't necessarily represent ready-made clothes; they were designed for the distribution of fashion standards. Fig. 3 shows the cover of the magazine Fashion — 1962, Kyiv, and in Fig. 4, there is a model of a summer coat made of light brocade fabric, extended to the bottom, authored by one of the most famous Ukrainian fashion designers, V. Nesmiian.

At the stages of the establishment of various forms of clothing presentation, fashion illustration was often created after the completion of the outfit, undoubtedly contributing to the promotion of a new trend. An example of this can be seen in the Ukrainian publication — the fashion album of the Kyiv House of Clothing Models *Fashion 77*. The sets made of coat fabric — a straight skirt with soft darts and a scarf decorated with fringes — are shown in Fig. 5. An outdoor ensemble made from striped coat

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fabric with a four-seam skirt and a scarf with a fringe is depicted in Fig. 6. These models were created by the famous fashion designer H. Mepen, and depicted by the famous fashion artist L. Avdieieva. Having the unique opportunity to compare the artistic illustrations with the finished products, as shown on the models in the photos (Fig. 7), one can observe the similarity of the figures and hairstyles between the drawn images and the real-life versions. This confirms the conscious approach of the management of the Kyiv House of Clothing Models in presenting fashion products both by fashion models in the real space of the city, and with the help of visual means. On the back cover, instructions are provided for the construction of pattern drawings, and it is noted that the models featured in the album were designed by the artist-designers of the Kyiv House of Clothing Models and recommended for publication by the artistic council (Kavunenko, 1977). The pattern for the model (size 48, height III) can be found in the publication's appendix.

Figure 3. Cover of the magazine *Fashion*. Kyiv, 1962 (Mironenko, 1962)

Figure 4. Elegant summer coat made of light brocade fabric, extended to the bottom. Author V. U. Nesmiian (Nesmeyan, 1962)

3. Fashion illustration as a design element of the designer's publications and fashion publications. A separate type of application of fashion illustration is the artistic design of the pages of fashion publications. Fig. 8 shows an illustration supplement to the "Style in Details" column by Ukrainian designer L. Poustovit in the 2005 issue of ELLE magazine. "When it comes to matters of style, she is a recognised authority. Designer Lilia Poustovit answers your questions about fashion and the art of presenting yourself. Write to her at the address…" ("Stil' v detalyakh", 2005, p. 149).

The illustration reflects the fashion trends of 2005, but its overall function is to reinforce the association of the textual page with fashion and evoke a positive emotional state in readers.

Another example is the combination of photo images with fashion illustrations in the 2008 Italian VOGUE magazine (Fig. 9). Arranged as collages, the images are supple-

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mented with handwritten text fragments. This synthesis ensures that the magazine's pages do not look monotonous, and the viewer's perception focuses on the creative nature of the fashion sphere.

Figure 5. Coat fabric set: a straight skirt with soft darts and a scarf. Decoration — tassels (Mepen, 1977b)

Figure 6. Outdoor ensemble made from striped coat fabric. The skirt is four-seamed. The scarf is adorned with tassels (Mepen, 1977a)

Figure 7. Models of the Kyiv House of Clothing Models demonstrating outdoor ensembles. Author H. Mepen, 1977 (kyivpastfuture, 2020)

Figure 8. Fashion illustration from L. Poustovit's column "Style in Details" (questions and answers). ELLE Ukraine magazine, September 2005 ("Stil' v detalyakh", 2005, p. 149)

Figure 9. The use of fashion illustrations in the design of a fashion magazine. VOGUE, № 693 ("Cerimonia con twist", 2008, p. 136)

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4. Sketch of the product.

One of the functions of fashion graphics is a sketch visualisation that captures the designer's idea, a preliminary or final image of the future clothing model. Unlike fashion illustration, which represents the product figuratively, conceptually, with the help of visual artistic means such as colour, texture, stylistic features, shadows, lines of movement, background, sketch graphics is the first stage of the design process. The purpose of sketching is to depict the form, structural elements, details, articulation lines, and decoration. The sketch should convey information to other professionals collaborating with the designer. To find the final version, designers often have to create a series of exploratory sketches; in some cases, the solution is visualised right away.

One of the most perfect examples of sketch graphics as a component of the design process is the sketches of the French fashion designer Y. Saint Laurent. Thanks to the archives of the fashion house, we can observe the designer in the process of depicting the suit, a fragment of the sketch series, supplemented with selected fabrics in the intended colour scheme for each model, and the finished product on the model (Fig. 10–12). In accordance with the designer's visualised concept, the models have standard parameters, with a clearly thought-out range of geometric elements in corresponding colours, inspired by the works of Dutch artist Piet Mondrian. Did the project process with routine work remain on the designer's desktop? No, this process was actively presented by the designer in the late 1960s and accompanied the stunning success of one of the cult collections of the 20th century, thus becoming a significant presentation component of Y. Saint Laurent's legacy today. This is confirmed by the huge display boards presented by the fashion house at many exhibitions and on the designer's museum website in Paris (*Homage to Piet Mondrian*, n.d.).

Figure 10. Y. Saint Laurent is in the process of creating a suit sketch. Paris, 1954 ("Yves Saint Laurent", n.d.)

Figure 11. Y. Saint Laurent. Fragment of a board with sketches from the haute couture collection, autumn-winter 1965. Paris (*Homage to Piet Mondrian*, n.d.)

Figure. 12. Cocktail dress "Mondrian" from the haute couture autumn-winter 1965 collection. Paris (*Homage to Piet Mondrian*, n.d.)

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Contemporary Ukrainian designers, unlike the masters of the previous generation, unfortunately, place less emphasis on the importance of the practice of accompanying the promotion of a product on the market with a demonstration of sketches or fashion illustrations. On official resources and social media, there is no relationship between the exploratory sketch stage and the final result — the finished product. Among the few presentations of sketch graphics, an example can be given of the spring-summer 2015 collection by A. Tan (Fig. 13). The collection's sketch without changes is embodied in the finished product presented during the show at Ukrainian Fashion Week (Fig. 14). As the leitmotif of the collection called FLOWERS MARKET, the designer chose rainbow colours transitioning softly into pastel shades, with elements of floristry ("Andre TAN", 2022).

In contrast to the limited cases of presenting sketch graphics by Ukrainian designers, it should be noted the increasing interest of a wide audience in fashion illustration as an independent form of creative work. The corresponding courses are popular among fashion fans and beginning designers; in the design service market, the role of the artist-illustrator is offered as a service; holding special competitions, such as the All-Ukrainian Online Competition of Fashion Illustrations "Motley Stripe" (KNUKiM), the IMAGO fashion illustration biennial (within the framework of Ukrainian Fashion Week), etc. are of great importance. Attraction to this type of creative work will undoubtedly contribute to the development of artistic taste.

Figure 13. Andre TAN. Sketch from the spring-summer 2015 (*Eskizy vesenne-letne*i, 2014)

Figure 14. Andre TAN. Model from the spring-summer 2015 collection. Ukrainian Fashion Week, Kyiv ("Andre TAN", 2022).

5. Generalised (conceptual) image of the collection.

The author's creative vision distinguishes the conceptual presentation of the generalised image of the spring-summer 2015 collection by the Ukrainian designer

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V. Anisimov (Fig. 15). The collection was created for the Ukrainian brand TAGO. With the designer's characteristic irony, he created a mood board for the collection and named it "a collage of associations, hints, and semi-shadows" ("Mudbord k kollektsii", 2014). The characteristic image of the collection is achieved through the use of computer graphics. Looking at the collection's models (*UFW Den 3*, 2014), we can observe that the elaborate head decoration is reflected in the form of a fantasy headdress with bright accents on many models (Fig. 16), a piece of clothing with a zipper and shoes are transformed into clothing sets with bright accents and elements of sports style. The sources of inspiration for the collection were paintings by modernist artists, as well as the designer's personal life impressions.
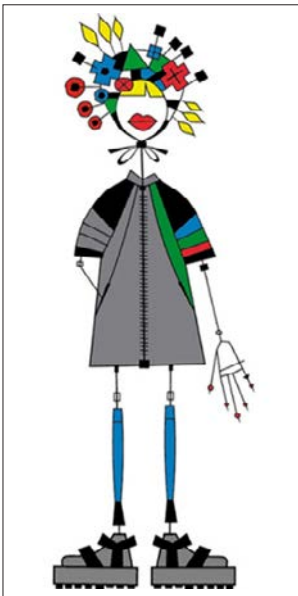

Figure 15. V. Anisimov. Generalised image of the spring-summer 2015 collection: a fragment from the mood board ("Mudbord k kollektsii", 2014)

Figure 16. V. Anisimov. Model from the spring-summer 2015 collection. Ukrainian Fashion Week, Kyiv (*UFW Den 3*, 2014)

6. Narrative graphics.

Narrative graphics hold a special place in a designer's communication with the target audience. This variety is not a widely used method of communication in the field of fashion, but the creative director of Chanel, K. Lagerfeld. His author's drawings decorate the pages of the book of the British writer and journalist J. Picardie (2010). As can be seen in Fig. 17, the designer, portraying his outstanding predecessor, presents his own hand in the iconic leather glove with scissors as an element of the composition. Fig. 18 shows a hypothetical conversation between G. Chanel and K. Lagerfeld. Is this drawing a way for K. Lagerfeld to creatively spend the time? No, this is a conscious communication technique of the designer, a clear reminder for the thousands of consumers — whose line of style and design he continues. Many European designers

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continue the work of outstanding fashion houses, but few of them demonstrate the continuity of connection with the founders.

Figure 17. K. Lagerfeld. Chanel
(Picardie, 2010, p. 314)

Figure 18. K. Lagerfeld. Hypothetical conversation between G. Chanel and K. Lagerfeld: *C.C.*: What else will you do on my behalf? Aren't you tired of Chanel? *K. L.*: No, just this question is boring... (Picardie, 2010, p. 330)

Conclusions

The conducted research is based on the definition of visual art as an important tool in the designer's visualisation of an idea for a new fashion model or in creating an image from a developed product. In depicting the suit and stylised appearance of the model, designers or artists synthesise distinct features of graphics, painting, engraving, realism, and stylisation techniques, employing such visual means as form, volume, composition, colour, and spatiality. Based on the analysis of works illustrating clothing models of such designers as K. Dior, Y. Saint Laurent, H. Mepen, V. Nesmiian, A. Tan, V. Anisimov, as well as the author's graphics of K. Lagerfeld, the following types of using visual art in presenting designer's ideas are identified 1) fashion illustration in suit presentation; 2) Illustrated fashion magazines; 3) fashion illustration as a design element of the designer's publications and fashion publications; 4) sketch of the product; 5) generalised (conceptual) image of the collection; 6) narrative graphics.

Based on the analysis of the designers' objectives and the impact of visual works on promoting fashion products and fixing the suit images in the imagination of the consumer audience, the following functions of fashion graphics are identified:

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− communicative (by presenting a sketch or illustration, the designer establishes or reinforces a connection with the target audience);

− advertising (by placing a sketch, illustration, or author's narrative graphics in the information space — printed and online sources, the designer promotes a new product or creates cult features for an existing product);

− correspondence of the suit to a work of art (using visual means, the designer brings closer or equates the process of creating a suit with the creation of a work of visual art).

It is also necessary to indicate the factors that have influenced the decrease in the attention of many contemporary designers regarding the effectiveness of using fashion graphics in promoting their own products: the significant development of digital technologies, allowing the creation of sketches through computer graphics; advancements in photo technologies; accelerated production and sales, which also affects the need to produce advertising within a limited time frame. In *further publications*, attention will be focused on the stylistic characteristics of fashion graphic works that influence the effectiveness of the designer's communication with the target audience.

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Образотворчість як засіб презентації творчого задуму дизайнера одягу

Людмила Дихнич

Кандидат історичних наук, професор,
Київський університет культури, Київ, Україна,
ORCID ID: 0000-0003-1778-7551, dl5020640@gmail.com

Мета статті — виявити різновиди та функції fashion-графіки як засобу візуалізації ідеї, задуму дизайнера. *Результати дослідження*: схарактеризовано роль образотворчості у вираженні задуму дизайнера одягу; на основі систематизації та аналізу зразків fashion-графіки, що візуалізують моделі одягу таких дизайнерів, як К. Діор, І. Сен-Лоран, Г. Мепен, В. Несміян, А. Тан, В. Анісімов, а також авторської графіки К. Лагерфельда, виявлено такі різновиди використання образотворчості в презентації ідей дизайнера: 1) fashion-ілюстрація в презентації костюма; 2) ілюстровані журнали моди; 3) fashion-ілюстрація як елемент оформлення публікацій дизайнера та модних видань; 4) ескіз виробу; 5) узагальнений (концептуальний) образ колекції; 6) сюжетна графіка. В роботі використано методи аналізу та синтезу, історико-хронологічного, порівняльного, образно-стилістичного аналізу, вибірковий метод і систематизацію візуальної інформації. *Наукова новизна*: вперше в історії та сучасному розвитку системи моди зразки fashion-ілюстрації, ескізів, рисунків зарубіжних та українських художників і дизайнерів розглянуто в контексті комунікації дизайнера зі споживацькою аудиторією; в науковий обіг введено моделі українських дизайнерів із періодичних модних видань 1960–1970-х рр., а також моделі з колекцій сучасних українських дизайнерів. *Висновки*. Проаналізувавши цілі дизайнерів і результати впливу зображувальних творів на просування модних виробів і закріплення образів костюмів в уяві споживацької аудиторії, виявлено такі функції fashion-графіки: комунікативна (демонструючи ескіз або ілюстрацію, дизайнер встановлює або закріплює зв'язок із цільовою аудиторією); рекламна (розміщуючи ескіз, ілюстрацію або сюжетну авторську графіку в інформаційному просторі, зокрема в друкованих та інтернет-джерелах, дизайнер рекламує новий виріб або формує ознаки культовості щодо вже наявного виробу); відповідності костюма твору мистецтва (використовуючи образотворчі засоби, дизайнер наближає або прирівнює процес зі створення костюма до створення твору образотворчого мистецтва). *Практичне значення* полягає у виявленні функцій зображувальних творів, що презентують ідеї дизайнерів. Образотворчий доробок художників і дизайнерів, що розкриває унікальність створених зразків одягу, нині може бути використаний дизайнерами як у проєктному процесі, так і як аналог рекламно-комунікаційних засобів.

Ключові слова: образотворчість; fashion-ілюстрація; ескізна графіка; fashion-графіка; сюжетна графіка; дизайн одягу; комунікація

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Script and Creating a Religious Identity: The Typography of the Talmud

Efrat Grossman

PhD,
Head of Emunah Academic College of Arts & Design, Jerusalem, Israel,
ORCID ID: 0000-0002-3980-7149, effratg@gmail.com

Aim of the article. This article deals with the iconic typography of the Talmud page and focuses on the relationship between script and religious identity. It examines changes in design and typography in the modern editions of Steinsaltz, Artscroll, and Koren since the 1980s, and how they led to the removal of some of these editions from the yeshiva world, preventing yeshiva students from using them. *Results.* The Talmud is the central and most influential text in the world of Jewish law. Its study holds great spiritual significance, and many regard it as a means for self-expression and connection to the Torah's oral tradition. During the second half of the 20th century, initiatives were taken to change the traditional layout of Judaic texts. The aim of these initiatives was to create a new "Israeli design" for Judaic texts while remaining loyal to the past. Designers sought to strike a balance between conservation and innovation in aspects such as book design, technological advances in the printing industry, accessibility regarding reading, studying, and prayer, and catering to broader target audiences. In most cases, new book formats were chosen, but at times, such changes generated strong opposition in certain Jewish sectors, resulting in those books being banned from study halls and synagogues. A case in point was Rabbi Steinsaltz's project of redesigning the Talmud to make Talmud study more accessible for struggling learners. Rabbi Steinsaltz changed the format of the Talmud page to a more readable format, using new fonts, additional punctuation, and wider spacing between the lines. This change, however, was not accepted by the Haredi (ultra-Orthodox) and parts of the National-Religious public. *Scientific novelty.* Existing research deals separately with the issue of Zionist Hebrew typography and the issue of the ultra-Orthodox society. To the best of our knowledge, so far, no research has directly linked the two issues to examine the ultra-Orthodox approach to design in general and to Hebrew typography in particular. This study contributes to previous research on Hebrew typography, emphasising its role in conveying a social, educational, and ideological message, regardless of the written text's content. *Conclusions.* Judaic texts that are used in the ultra-Orthodox world are visually different in design from those used in the secular and/or National-Religious world. While the ultra-Orthodox staunchly preserve the traditional Judaic book format (albeit with minor changes), the secular world and parts of the National-Religious public welcome books that have a variety of fonts, colorful designs and pictures, decorations, and didactic explanations to aid the reader. The Talmud is a book with a distinct typography and contains a wealth of information. The layout of a Talmud page allowed for a variety of different texts to be combined in one book, making it easier to study. The fixed template, which is exactly the same in all tractates, generates a visual representation of the text so that a large amount of information can be remembered through an "eidetic memory" of images. Rabbi Adin Steinsaltz's

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edition of the Talmud (Koren), which changed the traditional page layout to make the text more accessible, remained only partially faithful to the original but brought about a true revolution. For some audiences, this innovative edition represents a pinnacle of Hebrew literature, while for others, it is seen as a violation of the sacred literature and should be banned. There has always been a strong connection between the ultra-Orthodox world and Hebrew typography, and it is still present on a daily basis. The Hebrew letters are cornerstones in the design of the Holy Scriptures. However, the attitude of the ultra-Orthodox world toward modern Hebrew typography as reflected in this study, is one of ambivalence, some acceptance but mostly strong reservations.

For citation

Introduction

Modern linguistics separates speech and written communication. Writing is often seen as a graphic tool to help in speech (Raphael, 1989). Conversely, social linguistics recognises the value of writing as the most important tool in creating a social, ethnic, nationalistic, and ideological identity (Cooper, 1989). Fishman (1977) notes a particularly strong connection between written text and the creation of a religious identity, a connection that has been preserved for many years in different cultures, especially in the Jewish culture. In fact, until modern times, the adoption of a new language did not require the adoption of its alphabetic system. The adherence of the Jews to their alphabet is not a purely linguistic historical matter but has its roots in the central place where Hebrew typography occupies everything related to the Jews' reference to their holy scriptures.

Recent research and publication analysis. In his book "In Praise of Exile" Ofrat (2000) expands on the period of exile of the Jewish people, in which the text replaced the homeland. This made the Jewish people wander from the written word and to it. Jabes (1977), in his book, writes that the homeland of the Jews is the "Holy Scriptures". The need for the various signs in the Holy Books is similar to the Jewish wandering "… if so, neither a country nor a national home which is a physical land". "The book is my universe, a homeland, a roof and an enigma."

Ladino speakers like Yiddish speakers made sure to write their language in Hebrew letters. The identification with the Hebrew alphabet as the symbol of Judaism as a whole is reflected in the Yiddish speakers' name given to writing in Latin letters "Galchish", the letters of the Christian monks (Galachs) (Bonis, 2005).

Pimental (2007) presents the script as a paradox. On the one hand, writing serves as the only way for us to preserve cultural treasures. However, on the other hand, writing also has a limiting dimension in that the written word cannot convey the thoughts and emotions that preceded it, which are expressed in speech. "The writing testifies to the absence. It is a remnant of the inexhaustible abundance of what could have been said." Plato also believed that writing is foreign to the soul, that its rigidity and fixed patterns miss the subtle vibrations found in it (Derrida, 2002).

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The solution to this paradox, in his opinion, is found in the metaphorical meaning of the letter and not only in the literal one.

In the literal sense, the letter is a sign, regardless of its form or the media on which it is written, but in the metaphorical sense the letter is a representation to higher worlds. It is enough to mention the meanings of the word "ot" (which means both a sign and a letter) in the Hebrew language, as in "signs and wonders" "a sign forever" and more, to testify to this word's connection to the spiritual. Indeed, the Hebrew letter, as the foundation of the holy books, is a phenomenon whose roots were already discussed in the Talmudic period. Sages attributed great importance, holiness, and mystical powers to this letter, and according to the midrash, the world was created with the Hebrew letters (Babylonian Talmud Tractate Brachot page 55a; Bereishit Rabba A 10; Sefer Yetzirah 2:2). The words of the Mishnah in Tractate Brachot about the ten things created on the Sabbath eve between the sunset and darkness and among these ten things were "the script and the letter" (Tractate Avot Chapter 5 Mishna 6). This places the script in a high spiritual rank reserved for a limited number of creations that connect between spirit and matter. Therefore, Biblical and Talmudic typography teaches us to pay attention not only to what is written, but also to what is not written, to the spaces, the large, small, and hanging letters, and between the lines, no less than what is actually written (Shulchan Aruch, Orach Chaim 32:36).

This concept, which sees the letter as sacred in itself, created a halachic debate as to whether and under what conditions it is permissible to use the Hebrew letter for mundane purposes.

The Radbaz (2015) writes: "The script itself has great sanctity and several deep secrets depend on it and the shape of the letters, and it is forbidden to use it for mundane purposes." The Rambam was asked about a person who embroidered verses on a garment that he used for a fringed garment (a *talit* with *tzitzit*), is the act permissible or is it a sin? In his answer, the Rambam disapproved of the act altogether, not only because according to the Talmud, it is not permissible to write complete verses from the Torah anywhere other than the Torah, but because of the denigration of Torah verses by emphasising that the 'Assyrian script', in which the Torah was given and in which the Tablets of the Covenant were written, is indecent to use except for Holy Scriptures (Maimon, 1988).

The designers of the holy books attach importance to every detail, including the choice of the font, the size and type of the page, the colour of the paper and the letter, as well as the general pagination, so that the act of prayer and/or study that follows from the book will be respected. Rabbi Steinsaltz connects the word respect (honour) with aesthetics and correct manners.

Frank (2003) testifies about the font he designed in 1908: "When changing a Hebrew font, different considerations must be taken into account than those that play a role in changing a font in other languages. Designers of non-Hebrew fonts do not have to give an account to anyone. Their only determining consideration is the acceptance or rejection of their work by the public. The situation is different when it comes to the design a Hebrew font. Here the Shulchan Aruch must be taken into account. The rules of the Shulchan Aruch concerning the writing of Torah scrolls specify the shape, structure, and composition of each and every letter."

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The Talmud. The Gemara has a very distinct typographical use. The Gemara page itself is a great information centre which includes Mishnah, Talmud, Rashi's commentary, Tosafot, Sefer HaMordechai, Rambam's commentary on the Mishniot, and more. The shape of the page made it possible to combine different essays into the same book, which made studying easier. The page's structure was established in the first Talmud printings (Soncino printing, Italy 1520). Further improvements were made over the years and mainly by the Widow and Brothers Rom Publishing (Steinsaltz, 2001).

The Rom Press, referred to in the Yiddish intonation "Rome", and known as "The Widow and Brothers Rom Printing and Publishing" as well as "Vilna Printing", is a Jewish printing and book publishing house that operated in Vilnius from the end of the eighteenth century to the beginning of the twentieth century. The printing press became famous thanks to the edition of the Babylonian Talmud that he published in 1880–1886. The edition that established the typeface that began in Italy serves as a basis and design foundation for all editions of the Babylonian Talmud to this day.

The structure reduces the entire text to one page and at the same time distinguishes between the different parts that make up the page, by dividing it into columns. The content of the Talmudic text is in the centre, flanked by commentaries on both sides. To make it easier for the student, there is a typographical difference between the letter used for the main text of the Gemara, and the letter used for commentaries and clarifications. The central letter of the text is in square Hebrew script (The Vilna font found today in most Hebrew computer systems is built on the basis of the letter that was cast in the Widow and Brothers Ram Publishing House pattern and is called Vilna after the name of the place of the publishing house. This font was considered innovative and advanced for its time (Friedberg, 1950). The font used for the interpretations is in the Rashi script. There are also differences in the sizes of the letters and the thickness as needed for different purposes (page marking, titles, indexing, and more). The typographic structure can be defined as a medieval "hyperlink". This fixed pattern, repeated in all Talmudic tractates, turns the text into an image and allows a large amount of information to be remembered, through a "photographic memory" of the images. Eidetic memory/photographic memory. in figure 2: the structure of the Gemara page which includes a large number of texts alongside various typographical markings that aid in learning. For example: a hollow circle refers to "Torah Or", an asterisk refers to "Masoret HaShas", a small letter in the Rashi font in parentheses, a reference to the Bach glosses, a small square letter, a reference to "Ein Mishpat". For the benefit of understanding the structure of the page, each part of the page has been marked in a different colour (See Figures 1, 2).

The structure of the page itself became a symbol and icon in Jewish visual culture even without the text inside. Ruth Calderon (2014), a Talmud researcher believes that this design, which contains an "entire library", is the pinnacle of aesthetics in Jewish culture.

The design act itself is a response to changing situations and needs, fed by different sources of influence and inspiration. Sometimes historical intersections require a new formulation of values and forms (Doner, 1999).

In the seventies and eighties of the 20th century, there was an infiltration of modern language and global values into Israeli graphic design. The attention to detail is more present in the design products.

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Figure 1. The structure of a Talmudic page, from the book
"*Hamadrich l'talmud*".
Source: (Steinsaltz, 1992)
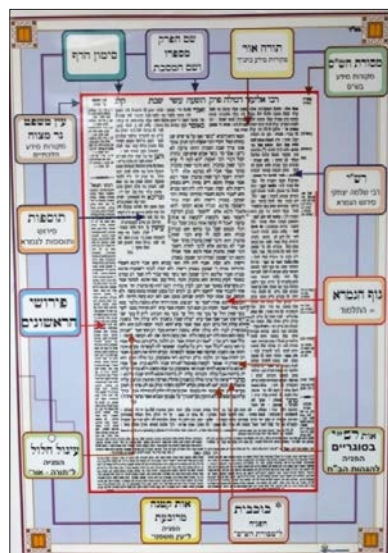
Figure 2. The structure of a Talmudic page, *Source*: "Lev Ladaat"
the Herzog college website
(https://www.herzog.ac.il/en/english/)

With the sophistication of printing in the last two decades of the twentieth century, several attempts were made to graphically improve the form of the Gemara page by adding spaces, indentation, using different fonts and punctuation. Some were welcomed and others with reservations.

Aim of the article

This article will deal with the iconic typography of the Talmud page, will focus on the relationship between the script and the creation of a religious identity, and will examine the changes in design and typography in the modern editions of Steinsaltz, Artscroll, and Koren starting from the 1980s, causing some of these editions to be removed from the yeshiva world, thus preventing Yeshiva students from using them.

Main research material

The edition of the Talmud by Rabbi Adin Steinsaltz (Even-Israel), created a controversy when it was first released on the market in the 1980s. The graphic, typographical, and pagination design of the pages of the Gemara in this edition is different from that of the "Vilna edition" which is accepted in the yeshiva world. The Steinsaltz Talmud is punctuated, has the Hebrew letter with vowels, and comes with a literal translation, explanations, diagrams, and pictures. The translation is not purely literal, but the text is

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explained due to its typography: separation of matters, addition of punctuation marks, vowels and illustrations.

The shape of the page remained only partially faithful to the original. Another change is the interpretation of the Tosafot. The Tosafot is the name of a collective work from the school of Rashi's disciples, who lived mainly in Ashkenaz and France between the twelfth and fourteenth centuries. Their commentaries are always printed on the outside of the page. which appears in a square font and not in Rashi script (See Figure 3).

Figure 3. Right – Babylonian Tractate Brachot page 2a, Vilna edition;
Left – Babylonian Tractate Brachot page 2a, Steinsaltz edition.
Photo by Efrat Grossman

The pages in the Steinsalz edition are based on the accepted division of the Talmud, but the putting in vowels and the additional interpretation led to the splitting of each page into two pages. Halbertal, Zivan, and Goodman (2010) believe that Rabbi Adin Steinsalz's design for the Talmud, which contains punctuated and voweled texts, making the difficult text easier to read and understand, created a real revolution and is one of the pinnacles of Hebrew literature. Typographic design that makes the text accessible as something of value is also mentioned in Zisberg's words, who says that when Rabbi Zvi Yehuda Kook was asked, what is the most important Torah book written in our generation, he answered: "The Kehati Mishniyot" The reason is the readable redesign of the book that made it popular and accessible to many (Zisberg, 1999).

Already a decade earlier, the typographer Eliyahu Koren refers to the years of exile as years in which we got used to being satisfied with any written book regardless of its design, whereas now the time has come to consider this as part of the redemption and revival of the nation, and to make the Jewish books accessible to others. On the creation of a new letter font for the holy books he wrote:

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Recognising the fact that during our national revival, no thought had yet been given to giving the public a real Hebrew Bible, and feeling that I had something to contribute to correcting this reality, I came and took it upon myself. I knew very well the magnitude of the task I was imposing on myself, as if I entered the Holy Temple inside, to redo it from both an aesthetic and a technical point of view, and I realized that I must strive to do the best I can. The task is enormous, and I must start from the beginning. I actually started from the alphabet itself (Koren, 1989).

The artist Bezalel Shatz (1912–1978), Israeli painter and sculptor. Son of Boris Shatz, founder of "Bezalel", Academy of Arts and Design in Jerusalem is responsible for the graphic and typographic design of the pages of the Talmud published by Steinsaltz. The process of designing a book cover begins with the author seeing the role of the cover as part of the entire work and his design requirements are in the spirit of what is written in the book. The cover design is significant as it reflects the character, spirit, and atmosphere of the book (Gross, 2012) (see Figure 4).

Figure 4. The first edition of the Steinsaltz edition.
Right – Outer cover; Left – Inner cover page.
Photo by Efrat Grossman

As a son continuing the tradition of his father (Boris Schatz), the motifs that occupied Schatz were the Jewish past on the one hand, expressed in Jewish symbols, and the Israeli present on the other hand, expressed in motifs drawn from the world of flora and fauna in Israel. Shatz (the father) despised modern art that is disconnected from the past, and his son, formulated an "Israeli" ornamental design that combined original environmental aesthetics, history, and nature (Ofrat, 2000). Steinsalz's innovative idea connecting the past and future, between Jewish exile and the return to Israel can be found in the typographical combination between the outer cover and the inner cover. The design of the letters on the outer cover is made up of letters similar in shape to the

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"Hatzvi" typeface of the typographer Zvi Hausman from 1954. The origins of the "Hatzvi" letters are from ancient Hebrew inscriptions from the first millennium (Molcho, 1980). The letter is angular, based on the shape of the triangle, has no serifs, and is more like the shape of a script engraved in stone. This is in comparison to the letters on the inner cover which are similar in shape to the Ashkenazi letter written with a quill.

The inner cover has three colours: black, red and white (the whiteness of the paper). On the page are various illustrations around the edges consisting of many Jewish images and symbols (the hands of priests, the star of David, the tablets of the covenant, menorah, rosettes, and other plant illustrations) in a free style and handmade. The letters for the Hebrew acronym for the words "here in the Holy City, may it be rebuilt and founded, speedily in our days" are handwritten and are integrated among the decorations and are almost invisible. The name of the publisher and the place published are also given on this page. The visual image for the cover is based on the verse "Open to me the gates of righteousness and I will enter through them" (Psalms 18:19). The design of the inner cover is reminiscent of the "Carpet Pages", pages that are decorated with a combination of decorative motifs, geometric shapes and plant motifs alongside written texts. These pages were known in the design of Bibles before the invention of printing in the fifteenth century and they were used as opening and closing pages of the book (Freedman, 1995; Narkis, 1984).

The typeface is a handmade and decorated adaptation of the "Stam" font by Francesca Baruch (1901–1989). Born in Germany, engaged in graphic design and calligraphy. Inspired by the Ashkenazi letter, she designed the letters "Stam", "Rachel" and "Rambam".

The edition was characterised by its renewed, colourful and bright design, and eliminated the traditional leather binding. The use of the Israeli font and the departure from the style of the "heavily" decorated letter in favour of a voweled, thinner and less black "Frankrihal" font, whose purpose was to make the text more accessible and clearer, resulted in its exclusion from the ultra-orthodox yeshiva world (and many yeshivas also belonging to the national religious movement). This exclusion happened even though the Steinsaltz Edition received letters of approbation from important rabbis. The edition was defined as suitable for those who are lacking in knowledge to study the Talmud, but not for "scholars" (Fuchs, 1997).

The choice of the modern style, a design with the motifs of the Land of Israel, symbols with a renewed Jewish character and typography that conveys a sense of freshness, played a decisive role in the negative response of ultra-Orthodox society (Shalmon, 1990). Rabbi Elazar Man Shach Shach, (1898–2001) Leader of the ultra-Orthodox Lithuanian faction in Israel from the 1970s until his demise, wrote in 2009 a sharp criticism of the new publication:

"And it pains the heart to see that the 'holy is swallowed up' by one who is wise in his own eyes, spurred on by the advice of the evil inclination to write a commentary on the Gemara called 'The Explained and Punctuated Talmud' … and it is true that by studying it, one removes every trace of holiness and faith. He (Steinsalz) sets the Shas as a book of laws and as a gentile book of wisdom, God save us, and in this way, the Torah will be forgotten. And let not those who claim that those learning the Talmud will diminish, because it is our duty to preserve the pure oil in its purity, and not the abundance of the impure, and a little bit of light repels much of the darkness. And I am

very sorry that I have to cry out, but in my opinion, his books need to be ritually buried (genizah), and it is forbidden to study and bring them into the study halls. In his reasons, Shach explains that he is opposed because the new printing makes learning easier and 'the Torah was bought with labour.'"

Rabbi Steinzaltz himself claimed in one of his interviews that the strict adherence to the shape of the old page and its sanctification originates in ignorance, since Shas Vilna was never the only one (even though it was the most common), and even Rashi script is nothing more than a font invented to differentiate between the verses of the Torah and the commentary on it and it has no intrinsic value beyond that (Klein, 2012).

Shatz's letter design style is also preserved in the non-holy books he designed. The book "The bats of Acre" (1961) also uses the same "Hatzvi" style letters, illustrated in different geometric shapes freehand. Perhaps this is proof of the modernity and innovation that he wanted to embed in the design of the Gemara covers. However, while in the book "The bats of Akko" the geometric shapes appear to be random, in the design for the cover of the Talmud, the geometric shapes create the shapes of the Star of David, the Tablets of the Covenant, gates, crowns, letters, houses, flowers and more.

The graphic and typographic difference between the editions served as a source of inspiration for the publication, twenty-five years later. The real estate company "Harei Zahav" which advertises the religious settlement "Leshem" designed an ad published in the religious press in which two versions of the Gemara design appear, Vilna and Steinsalz, as a metaphor for the learning styles and as a symbol of the seriousness of the learner.

The composition of women with typography reserved for the male world only, expressed in the Rashi script, has something to teach about the feminist revolution in the national religious world (See Figure 5).

Figure 5. Advertisement for the Religious
Zionist settlement of Leshem.
Photo by Efrat Grossman

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The holy books in their traditional form are used as an image to "legitimise" educationally questionable products. In an ad for the Dubek cigarette company from the early 1990s, there are three holy books in open and closed states, which look as if they were taken in the middle of Torah study. Apparently, there is no direct connection between an ad for cigarettes and books, but from this ad it is understood that the cigarettes are intended for study. The centrality of books in the ad qualifies the cigarettes and makes the act of smoking justified as it increases learning concentration.

In 1989, the "Artscroll" Shas edition of the Lithuanian Jewish faction was published for the first time in the USA. The late Rabbi Meir Zalotovitch headed 80 rabbis from around the world who worked on a Gemara translated into English, with a new design. The printing is more spacious, printed on white paper, not cream, and smaller than the Vilna edition. The Schottenstein edition, named after the benefactor, although it received criticism from Rabbi Amar, the chief rabbi of Israel (Roth-Halevi, 2009), received many approbations from Israel and abroad. It is possible that Rabbi Steinsalz's books prepared in some way the acceptance of the changes. However, it is more likely that the reason for this is the maximum preservation of the traditional typography in this edition, compared to Rabbi Steinsalz's edition, and a greater visual similarity to the Vilna edition. In the Schottenstein edition, the shape of the original page without any changes appears on the left side and the various commentaries on the right side and on separate pages, (in the Hebrew edition, each Gemara page is spread over four pages of commentary on average) which caused the number of pages in this edition to increase sixfold and increase its price because of this.

The outer cover of the Schottenstein edition maintains the traditional style similar to the Vilna printing (See figures 6–7). The cover of the Babylonian Talmud in Hebrew is in blue leather-like paper, in English in a brown cover, while the Jerusalem Talmud is in green. The title "Talmud Bavli" is stamped in gold. Spots of colour in the shades of the cover decorate the book's spine. The typography is traditional typography. The font has serifs similar to the "Vilna" font, the letter is hollow, in order to add a feeling of airiness and modernity to the book cover.

Stolow (2010) believes that the success of "ArtScroll" stems from the flexibility the company has adopted in regard to advertising trends and technological innovation, without compromising on the design expectations required of such a book.

The name of the tract on the outer cover is written in "Heavy Hadassa" font. Inside the book and on the explanatory pages, the fonts are modern and without serifs. The fonts "Heavy Hadassa" and "Heavy Hatzvi" are used as title letters (name of the tractate). For the written text, the fonts "Heavy Hadassa" and "Hadassa Normal" are also used.

Images of gates in the form of an architectural gate structure are printed on the outer cover, which are also printed on the inside opening page. These gates are also based on the verse "This is the gate of God" (Psalms 18:20) as well as "Let us come to his gates with thanksgiving" (Psalms 9:4), and are closely identified with the gates of traditional Torah literature (Haberman, 1969; Spiegel, 2005).

During the 2000s, under pressure from the ultra-orthodox public and his publishing houses, Rabbi Steinsaltz changed the design, and issued a special edition of the Talmud with his commentary in a design more suitable for this public. The letters "Koren" are stamped in gold on a brown leather cover, a row of columns decorated with a colourful texture and an internal pagination similar to the Schottenstein publication

"page by page", the original page from the Vilna printing press and the annotation page on the other side. The inner page of the Talmud was changed earlier and became a more conservative decorative frame than its predecessor based on drawings of rosettes, flowers, and the temple lamp.

Figure 6. The outer cover for the
Babylonian Talmud in Hebrew,
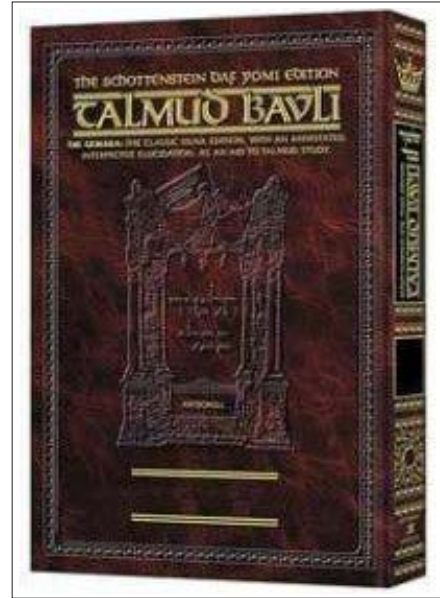Schottenstein edition.
Photo by Efrat Grossman

Figure 7. The outer cover for the
Babylonian Talmud in English,
Schottenstein edition.
Photo by Efrat Grossman

Apparently, nothing has changed except for the page layout and design, and this edition received a place of honour in many ultra-Orthodox houses as well.

The Talmud published by Schottenstein was not the only one translated into English. In 2012, Rabbi Steinsaltz joined the publishing house "Koren" and together they published a Gemara translated into English, which contains, for the first time since the appearance of the Talmud, color photographs and illustrations as well as a wide variety of study aids. An iPad application was added to the new version, which allows learning Gemara interactively from anywhere. The font on the outer cover is "Koren". "The English edition achieves a balance between tradition and innovation. 'Babylonian Talmud Koren' preserves the traditional Vilna page, and allows people to engage in the traditional process of learning Talmud while at the same time being technologically up-to-date" (Miller, 2012).

Figure 8: The inner cover of the Gemara published by Steinsalz. 1994. The beginning of the change and giving a more conservative image.

Figure 9: The second edition of the Talmud published by Rabbi Steinsaltz and the publishing house Koren (2004). An alignment with the characteristics of ultra-Orthodox typographic design.

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Figure 8. Babylonian Talmud Steinsalz
edition Inner cover, 1994.
Photo by Efrat Grossman

Figure 9. The second Talmud edition, 2004.
Photo by Efrat Grossman

Schiffman believes that the great challenge of modernity is preserving the Talmud as central to Jewish life. Changes of the types of Steinsaltz and Schottenstein, introducing modernity into the pages of the Talmud certainly help to preserve it not only as a textbook but as a way of life that sanctifies the ongoing dialogue between the written Torah expressed in the letter of the text and humanity and the plurality of opinions expressed in all the comments and additions surrounding the main text. Thus, the very shape of the page creates a reflection of the study life: the student, his "sparring partner" and the text sit in front of each other and discuss with each other (Schiffman, 2005).

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Conclusions

Throughout the years of exile, the Jewish people converted their birthright into a text. A strong connection exists between the text and creating a religious identity. This kind of connection was one of the factors for the adoption of the Hebrew writing system, the Hebrew alphabet in Jewish culture, as a main element in which the heritage and historical traces can be recognised.

Hebrew has a metaphorical basis. The letter is a representation of higher worlds and is found in connection with the Holy. The mention of the time of the creation of the letters, similar to other miracles that were created at that time, the number of laws dealing with the rules of the typography of the Torah book, and the adoption of the handwriting of the scholars as an independent font or as an approbation letter for books or other products, only strengthen this approach.

The preservation of the canonical Jewish bookcase also includes its external form, the size of the letter, the structure of the page, the design of the cover, the colours, and more.

Visual differences exist between the holy books in the ultra-orthodox world and those same books in the secular and/or national religious world. While the former will retain the form of the book (even if with slight changes) from the past, the secular public and the national religious public will have books in a wide selection of fonts, in colours that are not just black and white, and with the addition of pictures, decorations, and didactic annotations to help the reader.

During the second half of the 21st century, attempts were made to visually change the holy books as we were used to seeing them until then. The Rinat Israel Siddur (prayer book), Siddur Koren, the Talmud project of Rabbi Steinsaltz, and others tried to extract a new "Israeli design" from the style of the past. The question of preservation versus innovation was at the doorstep of the designers in various fields. This includes the visual cues of the book and what it represents, the technological progress in the printing industry, making the book more accessible for reading, study, and prayer, adapting the book to additional target audiences, and more. In many cases, a new form of book was chosen, but sometimes this created a strong backlash to the point of excluding certain books from the study halls and synagogues. An example of this is Rabbi Steinsaltz's project of redesigning the Talmud. Although his goal was to make the study accessible to those who have difficulty by making the Gemara page more readable with the help of a new selection of fonts, addition of punctuation, vowels, and greater spacing between the lines and not a design purely for the needs of innovation, the change was not accepted by the ultra-orthodox public and parts of the national religious public.

The prospects for further research on this topic. The current study is a fertile ground for further research that will explore the different attitudes towards the typography of Judaic texts, and the advantages and disadvantages of adapting the typography to the challenges of time and society. During the second half of the twentieth century, printing became readily available and affordable. This enabled books to be printed with larger letters and a more spacious layout, thus facilitating learning. Today, the rapidly evolving technology allows any student or teacher to easily create innovative designs of traditional texts using online design tools and artificial intelligence.

This study, as mentioned, focused on the iconography of the Talmud page and the controversy that emerged around its adaptation (altering its traditional form), to aid learners who struggle with studying. This was achieved through typographic modifications, drawing inspiration from modern design concepts.

Future research studies can expand and examine the extent to which Judaic literature can adapt to the world of design and pedagogy in the 21st century. These studies may examine whether yeshiva students should be allowed the use of laptops, iPads, and computer applications during their study sessions, or continue studying from traditionally designed books.

What is the relationship between conservation and innovation in the design of Jewish texts regarding different target audiences? What is the relationship between innovative pedagogy and the preservation of our ancestors' tradition?

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Шрифт і створення релігійної ідентичності: типографіка Талмуду

Ефрат Гроссман

Доктор філософії,
Керівник Академічного коледжу мистецтв і дизайну Емуна, Єрусалим, Ізраїль,
ORCID ID: 0000-0002-3980-7149, effratg@gmail.com

Мета статті — дослідити особливості типографіки сторінок Талмуду, проаналізувати взаємозв'язок між шрифтом і релігійною ідентичністю. У статті розглянуто зміни

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в типографському дизайні (починаючи з 1980-х рр.) у таких сучасних виданнях, як Steinsaltz, Artscroll і Koren, що призвели до вилучення деяких із цих видань зі світу єшиви. *Результати дослідження*. Талмуд є центральним і найвпливовішим текстом у світі юдейського права, а його вивчення має велике духовне значення. Багато людей вважають його засобом самовираження та зв'язку з усною традицією Тори. У другій половині XX ст. були ініційовані зміни до традиційного оформлення юдейських текстів, метою яких було створити новий «ізраїльський дизайн». Дизайнери намагалися знайти баланс між збереженням і нововведеннями в таких аспектах, як дизайн книг, технологічні досягнення в друкарській промисловості, доступність для читання, навчання та молитви, а також орієнтація на широку цільову аудиторію. Здебільшого були обрані нові формати книг, проте такі зміни викликали сильний опір у деяких юдейських групах, що призвело до заборони їх вивчення в закладах освіти та синагогах. *Наукова новизна*. Стаття доповнює попередні дослідження щодо видань на івриті, підкреслюючи їх роль у передачі соціального, освітнього й ідеологічного послання (незалежно від змісту письмового тексту). *Висновки*. Юдейські тексти, що використовуються в ультраортодоксальному світі, візуально відрізняються за оформленням від світських та/або національно-релігійних. Ультраортодокси ретельно зберігають традиційний формат юдейської книги (хоча і з незначними змінами), тоді як світський світ і частина національно-релігійної громадськості віддають перевагу книгам з різноманітними шрифтами, яскравими дизайнами та зображеннями, прикрасами та дидактичними поясненнями. Фіксований шаблон Талмуду, який є абсолютно однаковим у всіх трактатах, створює візуальне представлення тексту, завдяки чому великий обсяг інформації можна запам'ятати через «ейдетичну пам'ять» зображень. Видання Талмуду рабина Адина Штейнзальца (Koren), яке змінило традиційний макет сторінок і зробило текст доступним, лише частково зберегло вірність оригіналу та спричинило справжню революцію. Для одних це інноваційне видання є вершиною єврейської літератури, тоді як для інших воно сприймається як порушення священної літератури та повинно бути забороненим. Між ультраортодоксальним світом і єврейською типографікою завжди існував тісний зв'язок. Єврейські літери є наріжними каменями в оформленні Святого Письма. Однак ставлення ультраортодоксального світу до сучасних видань на івриті є двоїстим — з деяким схваленням, але здебільшого з сильними застереженнями.

Ключові слова: Талмуд; типографіка; Ізраїль; ультраортодоксальний юдаїзм

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Signs of the Uniqueness of the Ukrainian Printed Book in the Context of the Global Digitalisation of Art

Viktoriia Oliinyk

PhD in Art Studies, Associate Professor,
Kyiv University of Culture, Kyiv, Ukraine,
ORCID ID: 0000-0002-3455-6942, viktoriya0308@ukr.net

The aim of the article is to explore the features of the uniqueness of a classic printed book as a valuable source of art studies analysis against the backdrop of dynamic transformations in Ukrainian book design. The article seeks to determine the prospects for its development as an artistic and project form, and ways to preserve the relevant design traditions. *Results*. The perception of traditional printed books in Ukraine today has changed in the context of the global digitisation of art. In this regard, the following opposing positions of scholars are highlighted: some predict a new phase of life for printed books, which involves the transformation of their socio-cultural role and the acquisition of different artistic content, while others underestimate the potential of traditional paper publications compared to innovative electronic formats. However, it is worth noting that the modern Ukrainian printed book has exclusive visual and aesthetic characteristics, demonstrating a unique synthesis of subject-spatial and artistic-design solutions. These characteristics include the long-term preservation of book design traditions, presentation of the designer's own artistic style (illustrator), tactile features (paper type, frame type, etc.), as well as the consistency of the layout at all levels of its implementation. The article proves this fact by comparing the design features of classic book editions with their alternative forms: electronic (multimedia) and interactive editions, as well as art books. *The scientific novelty* of the article consists in a comprehensive examination of the coexistence of various book forms on the modern domestic book market, their mutual influence, and the formulation of prospects for the development of the Ukrainian traditional printed books based on theoretical and empirical research of relevant sources, which was carried out for the first time. *Conclusions*. The article demonstrates that the highest potential of a traditional printed book lies in its highly differentiated design, unique artistic, genre and functional characteristics. The guarantee of the future of such publications is the mandatory presence of artistic and creative components in the book ensemble, as well as a genre-functional variable component.

Keywords: printed book; e-book; interactive book; multimedia book; art book; book design; digital format

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Introduction

In the era of the digital revolution, in all areas of human life, there is a need to talk about the artistic product that becomes rare due to these circumstances. Such a product is the printed book, which, with its centuries-old glorious history, has experienced "artistic stress" caused by the active dynamics of introducing "non-native" elements in the artistic and technological aspects of the design tools. We are not talking about antique books or museum artefacts, but rather ordinary printed publications with traditional artistic and constructive execution, accessible to consumers, which, however, are rapidly approaching the category of valuable art products.

It is fair to mention that innovative design technologies, capable of realising any bold design ideas, have both evolutionary and regressive effects on the classic paper book. On the one hand, they successfully address a range of design and production issues, but on the other hand, they challenge the harmony of the artistic and compositional system of the publication, its structural and conceptual strength. Therefore, in a context where alternative book design options confidently cancel the previous boundaries of the design space, it is necessary to separate relevant examples not only on a genre and typological level but also on an artistic and aesthetic level and in every possible way contribute to preserving the signs of the uniqueness of the printed book.

Recent research and publication analysis. In the circles of scholars, the issues of transformations of modern book design are actively discussed: distinct periods, different analytical categories, in the context of various author's concepts, and so on. Researchers show considerable interest in the experiments of designers with immersive technologies, synthetic design approaches, and related issues.

V. Teremko, an experienced publisher and scholar, argues that no communication tool (audio, internet, multimedia, etc.) can replace the authenticity of the written (printed) text for the reader. In one of his articles, he addresses the important topic of the author's role in the literary and publishing process, emphasising its network aspect. Thus, accepting the fact of the author's desacralisation in the space of Internet culture, V. Teremko asserts the opposite, because "in fact, the Internet is not able to turn a non-author into an author, taking away from the author what ontologically belongs only to him and depends solely on him" (Teremko, 2012, p. 18). The publisher's conviction about the inability of Internet resources to influence the essential and procedural aspects of creativity is a key thesis in the development of the topic of this article.

Moreover, V. Teremko's (2012) reflections on the contemporary role of the author in the Ukrainian book publishing industry are equally relevant for both author-illustrators and author-designers. "Even the latest industrial, publishing trends (seriality, minimizing authorial participation — the so-called 'literary factories', releasing works by different authors under a single pseudonym, the right to use which is owned by the publishing house; 'collaborationist' creativity; packaging (fan fiction) do not de-actualise the figure of the author" (p. 18).

O. Pozharytska (2022) draws a conclusion about the conceptual affinity of game-type books with digital editions and computer games. Characteristic features of interactive printed game editions are procedurality, hypermedia, multimodality (polycoding), non-linearity of the narrative, increased simulativeness, etc. According to the researcher, "game books, formally presented as printed works, in their essence manifest

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the main principle of a computer game — the possibility of different 'modes of existence for the player'" (p. 176).

H. Lystvak (2011) considered the originality of the "artist's book", O. Karakoz (2019) studied the book as a phenomenon of contemporary sociocultural space, O. Rudenko (2020) presented the art of the book as an aesthetic source of spiritual culture, K. Vahanova (2020) looked for the advantages and disadvantages of electronic publications, N. Skliarenko and I. Bukharina (2022), N. Skliarenko and M. Kolosnichenko (2022) studied immersive and interactive technologies in book design, etc. However, the uniqueness of the Ukrainian printed book, enriched both in terms of content and aesthetics, has not yet been studied against the background of numerous innovative book forms and technical publishing experiments.

Aim of the article

In the context of the article's topic, it is important not only to explore the features of the uniqueness of the traditional printed book as a valuable source for art studies analysis amidst the dynamic transformations of Ukrainian book design but also to determine the prospects of its development as an artistic and design form and ways to preserve the relevant design traditions.

The aforementioned objective was achieved through the application of theoretical and empirical methods, which made it possible to synchronise both areas of research and come to a general conclusion regarding the solution to the outlined issue.

Main research material

The contemporary reader was born on the groundwork of the intellectualised 20th century for a new philosophical and artistic understanding of the world. In the Ukrainian present, a person holding a paper book evokes a range of emotions and feelings, from respect to curiosity. After all, such a powerful image can reveal many current trends not only in the artistic process but also in cultural, educational, and social issues, all of which are vital aspects of state policies in the field of publishing.

Some researchers predict a new phase of life for the printed book characterised by the change in its socio-cultural role of such a publication and the acquisition of a different artistic content due to "the objective inevitability of transformational phobias, as well as the aggressiveness of the operators of the modern media book business, backed by powerful lobbying forces and tools, and the activation of various mercantile interests around it" (Teremko, 2011, p. 16). V. Teremko (2011) reasonably sees the most powerful argument in favour of the evolutionary future of a printed book in the indisputable fact that modern civilisation was formed according to the written (printed) type, and not the screen type. After all, "the book, in a profound sense, is one of the most important foundations of contemporary civilisation, created in unity with material and spiritual forces", which significantly expands its horizons (p. 16).

At the same time, considering the previous experience of implementing telecommunication, computer technologies, and other innovations, concerns raised by art

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experts are quite logical. They are worried about the fate of classic book publications, possibly overestimating the potential of innovative electronic book formats. However, it is indisputable that the more complex and subtle a technological system is, the more factors influence its effectiveness (Rodyhin, 2016). Unfortunately, we have had the opportunity to witness the high vulnerability of modern digital technologies, experiencing an energy crisis in all spheres of life as a result of the military aggression of the neighbouring country.

Let's consider alternative book forms available on the contemporary domestic market in comparison with classical ones: electronic, multimedia, interactive publications, as well as art books in various interpretations. Each of the mentioned design products may include the design characteristics of others but still retain its main marker. For example, an electronic book should be interactive a priori, but interactive is not always electronic, since it can become interactive with the help of immersive technologies or even just original design solutions (pop-up, toy book, etc.). Furthermore, multimedia publications, by their nature, involve an electronic format (enabling the transmission of diverse information through multiple channels simultaneously) while being recognised as a separate type of book production, similar to art books, which can combine features of graphic novels or interactive books alongside their primary artistic and project-based form. The results of observations and corresponding analysis are presented in the form of infographics, where characteristic "borrowings" of one book format from another are indicated by colour (Fig. 1):
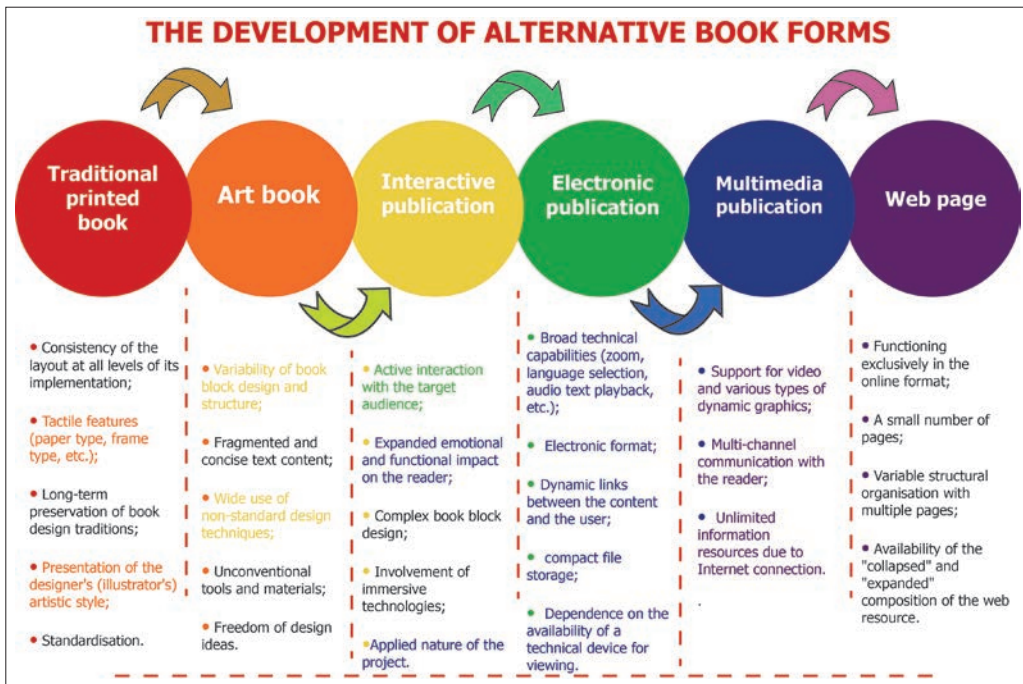

Figure 1. The development of alternative book forms, proposed by the author

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Thus, in comparison to its electronic counterpart, the traditional *printed book* contrasts primarily with its stable layout characteristics, which, together with artistic and visual elements, can preserve the designer's graphic manner for many centuries, historically documenting relevant artistic trends and creative issues. On the other hand, *the electronic* edition (including *multimedia*) has its own design and aesthetic features, primarily characterised by the non-linearity and acentricity of the text, formed from an infinite network of various text blocks that interact with each other in a certain order, creating a multi-layered and multi-directional informational resource from the point of view of the reading trajectory.

V. Teremko (2012) emphasises that, like other technical tools, computers cannot control the profound processes of creativity, except for optimising the author's work. In this context, "no technologically advanced tool guarantees a higher level of talent expression" (p. 20). Another interesting observation related to the analyzed issue was expressed by K. Rodyhin: "Comprehensive knowledge of high technologies is concentrated in the hands of a narrow circle of specialists, a kind of caste of modern 'magicians', and the close nature of the 'black boxes' contrasts strikingly with the open universe of the Gutenberg Galaxy, its pathos of the universal distribution of knowledge" (Rodyhin, 2016, p. 208). The hypothetical disappearance of printed books is considered by the researcher as anti-cultural and counter-progressive, despite all the advantages of electronic technologies.

Some argue that the electronic book is just an intermediate stage in the development of book publishing in Ukraine because, based on the experience of previous decades, we know that the oversaturation of anything in art eventually leads to its rejection. However, it is worth noting that all electronic book forms, synthesising the characteristics of both traditional publications and web projects, indicate their direct relationship with internet resources and demonstrate their own multi-genre universality. The adaptation of standard design elements of a traditional paper book to the web format is shown in Fig. 2.

The reason for this, on the one hand, is seen in society's inclination towards everything new, when with the advent of high technologies, previously dominant traditional methods are being adapted to new opportunities (an *applied aspect of design*). On the other hand, it is due to the expansion of the modern advertising and information space, of which books are a part, and therefore must respond to all its transformations (*informative and communicative aspect*).

If we distinguish *the multimedia book* among electronic publications, then it is worth emphasising its project peculiarity, which is expressed primarily by increasing communication capabilities due to the expansion of information presentation channels and complicating the visual structure, which is demonstrated by numerous layers of different types of graphics combined with different quality design effects. It can be argued how appropriate it is, in this case, to use such terms as "content", "visual", "storyboard" or "storytelling" as characteristics of the specified products, but it is undeniable that new artistic achievements and horizons require a "progressive" vocabulary.

Interactive books, in all their manifestations, have gained significant popularity today, particularly in the fields of children's and educational literature. Among such projects, paper interactive publications deserve special attention, which, in addition

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to their primary function of reading and viewing, interact with the target audience by prompting specific actions (such as colouring, drawing, cutting, pasting, retrieving, turning, etc.), resulting in qualitative changes within the book ensemble. These actions are quite natural for printed books, which already by their design involve tactile contact with the reader while flipping pages. Together with intellectual tasks designed for the child's cognitive activity and development of ingenuity (solving crosswords, rebuses, taking quizzes, etc.), this type of interactivity is quite effective in the educational process. In Ukraine, publishers such as Ranok, Vivat, Vydavnytstvo Staroho Leva, and others offer such interactive productions.
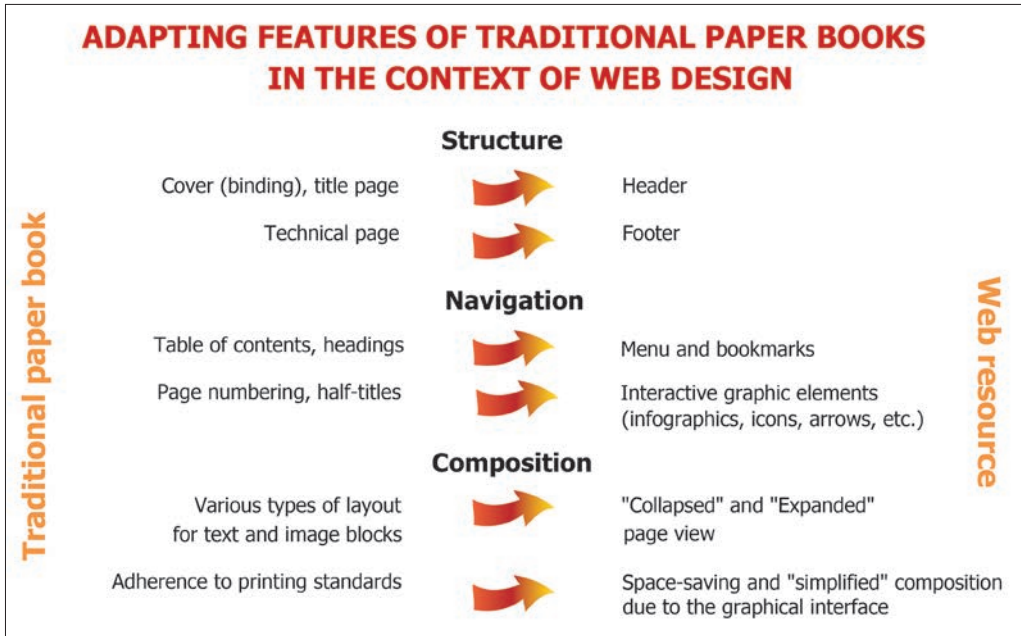

Figure 2. The adaptation of features of a traditional paper book in the context of web design, developed by the author

Another type of interactive publications is represented by the aforementioned electronic books, which implement interactivity on multiple levels: *user* (activating menu options), *search-related* (communication with additional information resources via hyperlinks, QR codes, etc.), and *entertainment and aesthetic* (reader interaction with video and audio content, animated graphics, etc.).

A transitional form of interactive publications between paper and electronic ones are printed books designed with the use of variable reality — AR-, MR-, XR-technologies. For the full experience of such projects, a suitable gadget with the necessary application for viewing images with these effects is required. This fact fundamentally changes the traditional artistic image of the printed book, complementing its design characteristics with the features of a motion product, gaming project, and media art. Examples of such productions are books from publishers like A-BA-BA-HA-LA-MA-HA, Art Nation, Bila Sova, Educational book — Bohdan,

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KievSeaPirates, Vydavnytstvo Staroho Leva, Gutenbergz, art studio Agrafka, and others.

The art book as a separate space for embodying creative ideas is not a new concept. However, today, such publications, whether created by hand in a single copy or printed in a small edition, acquire a special artistic freshness amidst the oversaturation of the market with digital products. The annual "Book Arsenal" in Kyiv and book design exhibitions present interesting examples of these projects, but it is still fair to state the insufficient development of this area of design activity in Ukraine.

Within the project sector of art books, there are several subtypes that differ in the design style, applied design techniques, purpose, and so on. One example of the search for improvement and expansion of the possibilities of a book as such in the art book format is the "artist's book". Researcher H. Lystvak (2012), analysing the non-standard features of the book design of such publications, identifies the following unique characteristics that are possible in a book project:

1. The non-standard arrangement of traditional elements in the book's structure (in particular, source data and technical information) — modification of the components of the scientific reference apparatus;

2. Changing the construction of the book publication;

3. Fragmentary and concise text content;

4. The use of collage techniques, artistic and graphic properties of the text, and font accentuation.

If we supplement the above list with the use of the original author's techniques of artistic design, as well as unexpected materials and tools for implementing the designer's creative idea, we will get a fairly objective generalised description of the art book as an artistic and design technology. Some of these products, like a visual book, focus on graphic content in its creative manifestations, which establishes a close relationship between an art book and comics, graphic novels, and other similar publications. In this regard, it is appropriate to distinguish a relevant segment of book publications — derivatives of art book forms — with a more visually saturated component but without the frame-by-frame composition inherent in comic book culture. Such a book-album or book-gallery is usually painted by hand or presents digital art that can fulfil a completely independent aesthetic mission in the context of the project.

Considering all of the above, the printed book not only reaffirms its status as a traditionally organised source of information with features of artistic material work but also proves its own project "fertility", as it serves as the prototype for all innovative book forms. The priority level in the design of printed book products is primarily its constructive and typographic solution. At the same time, we have a unique exclusivity of the synthesis of subject-spatial and artistic-constructive art.

Thus, each printed book edition becomes a visual guide and a visual source for studying book design in its various manifestations: in relation to geographical localisation, chronological context, author's artistic features, stylistic affiliation, and so on. The main carriers of the corresponding design features are illustrations and decorative graphic elements (if any), the structural organisation of the publication and its composition (including the type of layout), font design, and printing execution. As can be seen, the listed components comprise precisely those aspects of book design that form the special features of a paper publication (Oliinyk, 2022).

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Conclusions

Taking into account all the above, we understand that there is a need to formulate an appropriate manifesto that would document the main provisions of the prospects for preserving a printed book as a separate art form, despite all the innovative digital transformations, and publish the algorithm of a corresponding "uniqueness strategy". However, it is obvious that the most resilient position in the near future will be held by highly differentiated paper books endowed with unique design and artistic, genre and functional qualities. The special features of a traditional printed publication are formed by its illustrations and decorative graphic elements (if any), its structural organisation and composition (including layout type), font design, and printing execution. The promising formula of a printed book as a design project includes mandatory components of artistic and creative work and a variable aspect expressed through genre and functional characteristics. After all, in the current conditions in Ukraine, only a well-aimed creative and error-free user strategy can ensure a new respectable status of the book in its classical sense and the inviolability of the traditional book publication among aggressively oriented competing book forms.

The scientific novelty of the article consists in a comprehensive examination of the coexistence of various book forms on the modern domestic book market, their mutual influence, and the formulation of prospects for the development of the Ukrainian traditional printed books based on theoretical and empirical research of relevant sources, which was carried out for the first time.

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Ознаки унікальності української друкованої книги в контексті глобальної диджиталізації мистецтва

Вікторія Олійник

Кандидат мистецтвознавства, доцент,
Київський університет культури, Київ, Україна,
ORCID ID: 0000-0002-3455-6942, viktoriya0308@ukr.net

Мета статті — дослідити ознаки унікальності класичної друкованої книги як цінного джерела мистецтвознавчого аналізу на тлі динамічних трансформацій українського книжкового дизайну, а також визначити перспективи її розвитку як художньо-проєктного різновиду та шляхи збереження відповідних традицій проєктування. *Результати дослідження*. Сприйняття традиційної друкованої книги в Україні сьогодні зазнало змін з огляду на глобальну диджиталізацію мистецтва. У зв'язку з цим виокремлюють такі протилежні позиції науковців: одні пророкують друкованій книзі нову фазу життя, що передбачає трансформацію її соціокультурної ролі та набуття інакшого мистецького змісту, а інші недооцінюють потенціал традиційного паперового видання, як порівняти з інноваційними електронними форматами. Однак варто зазначити, що сучасна українська друкована книга має ексклюзивні візуально-естетичні характеристики, демонструє унікальний синтез предметно-просторового та художньо-конструктивного рішення: довгострокове збереження традиції книжкового дизайну, презентація авторської художньої манери дизайнера (ілюстратора), специфічні тактильні особливості (ґатунок паперу, тип оправи тощо), а також унормованість і сталість макета на всіх рівнях його виконання. Цей факт доведено в статті через зіставлення проєктних особливостей класичного книжкового видання та його альтернативних форм: електронних (мультимедійних) та інтерактивних видань, а також артбуків. *Наукова новизна* статті полягає у всебічному висвітленні проблем співіснування та взаємовпливу різних книгоформ на сучасному вітчизняному книжковому ринку; формулюванні перспектив розвитку української традиційної друкованої книги

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на основі теоретико-емпіричного дослідження відповідної джерельної бази, що було здійснено вперше. *Висновки.* Встановлено, що потенціал традиційної друкованої книги полягає в її дизайнерській високодиференційованості, унікальних проєктно-художніх і жанрово-функціональних характеристиках, а запорукою розвитку є обов'язкова наявність у книжковому ансамблі компонентів артизації та креативу, а також жанрово-функціонального варіативного складника.

Ключові слова: друкована книга; електронна книга; інтерактивна книга; мультимедійна книга; артбук; дизайн книги; цифровий формат

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The Heritage of Tsarist Russia's Military Forts as an Object of Postcolonial Revision: Case of the Kaunas School of Art Building 1922–1923

Lina Preisegalaviciene

PhD in Art Studies, Architecture, Associate Professor,
Vytautas Magnus University, Kaunas, Lithuania,
ORCID ID: 0000-0002-3242-4241, lina.preisegalaviciene@vdu.lt

The aim of the article is to rethink which objects in contemporary Lithuania are worth being European cultural heritage and which are not — as many of them are now being used by the neighboured aggressive country as examples (politicised arguments) for today's Russia's imperial historical narratives. *Results* of the research demonstrate that the discussion on mitigations of Tsarist Russia's military forts heritage is a new topic, as the recent decades in Lithuania have shown that the heritage of military forts' architecture in the post-soviet decades is being protected even more than in Soviet Russia's occupation period. So, this trend in Lithuanian cultural Heritage research emerges as an object worth deeper postcolonial revision. *Significant* is building the future from the past. Within this frame of thinking, the article invites us to remember the *national history* and select well-known cases from the country's past as most valuable for national and *cultural identity*. The example of the famous 100-year-old Art School building in Kaunas city (which in the interwar period 1918–1940 was the temporary capital of the Republic of Lithuania) was chosen as the article's main case study. After 100 years, there are no longer any doubts or debates as to how much the area of the 9th battery in Kaunas Oaks Hill (*Ąžuolų kalnas*) has "suffered" due to the fact that the complex of buildings of the Lithuanian national Art School was built in a Tsarist Russia military fortress plot. This is evidenced by the other mentioned cases — today outstanding national cultural heritage objects were built a century ago replacing Tsarist Russia's military architecture, meanwhile, according to the laws in force today — these buildings should be protected. *Conclusions*. Russia's war against Ukraine, it's the right time to reassess countries' critical heritage: in which situations it is worth, how much it is worth, and in which it is no longer worth protecting the architectural heritage of military power formed by Tsarist Russia, especially when it is ruined and too difficult to adapt it to the needs of modern people.

Keywords: European cultural heritage; Kaunas School of Art; Vladimiras Dubeneckis; postcolonial; retro-futurism; Kaunas Fortress; a military fort

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Introduction

The idealistic pursuit of intellectual and architectural truth has encouraged designers at various times to look for inspiration ideas in the past. Let us recall Renaissance builders studied Roman ruins and Vitruvius' (1914) theoretical treatises, which, translated into English, influenced modernist architects. This was certainly not the first turn to ancient architecture, but the interest in time-tested values promoted humanism ideas in all cases. In contrast to the humanistic goals of architecture, which Vitruvius described more than 2.000 years ago, militaristic and dictatorial regimes despise humanistic architectural ideas and replace friendly solutions for local residents with war-friendly urbanism. To the latter architects and artists are not needed.

Recent research and publications analysis. It must be recognised that the artistic value of the residential, public, and church buildings (e. g. *Kauno Soboras* — now Catholic St. Michael the Archangel's church) of the Tsarist Russian period (the *Gubernia* period), which have already been renovated and improved, is not discussed. It must be acknowledged, that most of them are rich in historicism legacy and Art Nouveau style elements, which, after restoration, undoubtedly improves the image of Lithuanian cities. The object of the article's discussion is the abandoned, collapsing forts of the Kaunas Fortress, which in recent years are being protected even more strictly, thereby making their adaptation to the needs of modern Lithuanian residents more difficult.

The first successful case of military heritage conversion was the Lithuanian Sea Museum, which started in 1974 on the territory of the Prussian military heritage *Nerija* Fort (the museum opened in 1979). In it, the remains of defensive ditches and fort walls are aesthetically integrated into the exhibition spaces of the modern museum (Lietuvos jūrų muziejus, n.d.). The second case is the Kaunas 9th Fort Museum[1] building raised in 1984 (Kauno IX forto muziejus, n.d.). In 2009, the 7th fort of the Kaunas Fortress was privatised and since 2011 a museum and a non-formal education school started operating there (Kauno tvirtovės VII fortas, n.d.). The Vytautas the Great War Technique Museum will soon open its doors in the 4th fort. The question is what future awaits the remaining collapsing forts of the Kaunas Fortress: the 1st, 2nd, 3rd, 5th, etc. (Kauno tvirtovės parkas, n.d.), the renovations of which are complicated not only by today's economic factors but also by increasingly strict heritage protection requirements.

When reviewing chronologically the stages of the architectural evaluation of the Kaunas Fortress, was detected that in the 3rd volume of the History of Lithuanian Architecture (Jankevičienė, et. al., 2000), the topic of forts is not explored in depth. This could have coincided with the optimistic mood of the restoration of Lithuania's independence at the time, or — with the attitude of the authors of the book towards the objects of Russian military expansion, or — due to the opposition to the interference of the military generals of Tsarist Russia in the planning of the Kaunas city: the original plan of the Kaunas Fortress was prepared in 1879 by Adjutant General Obruchev

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[1] During the Soviet period, the museum was established in the 9th fort of the Kaunas Fortress primarily because in interwar Lithuania there was a prison for political prisoners imprisoned for pro-Russian communist Bolshevik views. The aspect of commemorating the history of the Holocaust became established after the restoration of Lithuanian Independence in 1990.

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of the General Staff together with Generals Zverev and Volberg. The forts were built between 1883 and 1889, then they were renovated because quickly became obsolete from the point of view of military equipment. According to Nijolė Lukšionytė-Tolvaišienė (2001), the military design left more harm than good for the urbanisation of the city — it is no coincidence that the exterior, plan, construction, and equipment of all administrative buildings were similar, the architecture was strict, official, and "all permits had to be approved by the commandant of the fortress" (p. 21). One of the first texts that have gone deeper into the problems of heritage protection in the forts of the Kaunas Fortress were the works of architectural historians. Nijolė Steponaitytė's articles (2001, 2003, 2006) about various aspects of Kaunas Fortress architecture filled the first gaps in historical knowledge. A complex book about the construction and modernisation of the fortress followed later. This was Vladimir Orlov's (2007) *The history of Kaunas Fortress 1882–1915*. The book not only satisfied the appetite of military historians but also encouraged further research, such as Ingrida Veliūtė's dissertation (2012) and Vita Valantikonytė's master's thesis (2022) in heritage studies, also popularised essays of fans of military heritage in social networks and various public forums (*[KAU] Kauno tvirtovė*, n.d.). Vaidas Petrulis (2009, p. 128), after examining architectural policy issues in the interwar periodicals, reminded us of the politically determined goal of the First Republic of Lithuania to distance itself from the influence of the tsarist period and to clearly choose a European orientation, he mentioned the discussions of the intelligentsia regarding the demolition of the Russian *Gubernia* period's heritage — *Kauno Soboras*, as well as the general disorder of the city and other aesthetic ailments. In his latest publication, Petrulis (2023) once more emphasised the context of the time, that the temporary capital Kaunas was created using the architectural legacy of the fortress, which did not meet the growing needs of the capital of the newly created state. The knowledge gathered by architectural historians had to be synthesised with the works of cultural historians and the discussions of heritage conservation specialists about Lithuanian identity in the field of cultural heritage, that are Rasa Čepaitienė's (2002) and Gintautas Zabiela's (1995) publications. The latter publications are particularly valuable because of their critical approach to the "fashions" of heritage protection in independent Lithuania. Agnė Vaitkuvienė (2008) noticed two extremes of post-Soviet heritage protection: from the nationalist towards the social direction of heritage protection. After getting acquainted with the texts of culture analytics the question arose as to what "fashion" should be attributed the increasingly strong tendency of the last decade to even more strictly protect the objects of the military power of Tsarist Russia. Maybe these are signs of the reconstruction aspirations of the Tsarist Russian empire because the Kaunas forts were not protected even during the Soviet occupation of Russia (started to be protected only after 1970) and continued to lose the engineering and architectural value of a single object. Veliūtė (2012) wrote that back in 1940, a law was passed by the Soviet authorities (on the basis of the 1939 draft of the Law on the Protection of Cultural Monuments) obliging only castles to be protected from all fortification objects (p. 60). The preservation of the latter, as well as other objects adapted to civil needs, nowadays is understandable, if not for cultural, then at least for economic benefits, because buildings of this type, after being modernised, decorate the urban environment and are adapted to various civil needs. In contrast to civilian buildings, the issue of forts, water channels,

warehouses, and other abandoned facilities occupying large areas of the city's territory is becoming more and more relevant today, which had already lost their engineering and architectural integrity already in 1918. Today, it seems to be forgotten that in 1881, by order of the Russian Tsar, the Kaunas Fortress Engineering Board 1882–1884 expropriated 110 tithes [1,0925 ha] of Kaunas city land for the purposes of the fortress. The expropriation of the territories belonging to the cities and their limitation undoubtedly influenced the development of the city (p. 59). Briefly mentioning the facts of the Soviet Union's repression of the Lithuanian population, it is obvious that Veliūtė is looking for scientific arguments to protect the military heritage of Tsarist Russia, disapproving of the new building of the Kaunas 9th Fort Museum, which appeared during the Soviet era, as until 1970, when the objects of the Kaunas Fortress were not included in the lists of protected objects (p. 73)[2]. Veliūtė (2012) declares her disapproval of the appearance of new structures or reconstructions in the fort territories of the Kaunas Fortress. Even admitting that the fortress built by Tsarist Russia became a great burden for Kaunas due to the territory it occupied after World War I, as it hindered the development of the city at that time in important areas (p. 59), the renovation of the fortress infrastructure, according to today's needs, she understands as a "condition for its destruction", comprehensively proves the heritage conservation value of the fortification structures, and even quotes the allegedly positive thoughts of the foreign author about the "psychological value of the architecture of forts" in the words (wrongly translated), that fortresses had an important psychological value, they helped concentration in the face of fear for both the attackers and the attacked, fortresses focused on unity and identity where there was nothing else (p. 46)[3]. However, correcting the translation of Kaunas forts researcher from Virilio's book (1994) and there quoted thoughts of Rene Gustave Nobecourt (1897–1989) — "The fortress had important psychological value for it tended to unite the occupier and occupied into the fair of being swept away; the fortress provided unity and identity where there was none" (p. 29) — Veliūtė seems to have "forgotten" the essence of the historical situation: were the forts built by the local residents in order to defend themselves from the occupiers, or was it the other way around — the occupiers, having occupied the territories of neighbouring states, took the most valuable urban lands from the local residents and built forts in the best strategic locations in order to preserve the occupied territories. Valantikonytė's (2022) master's thesis is no less positive for the monuments of Russia's militaristic heritage. After investigating the supposedly "positive" attitude of the public towards the forts of the Kaunas Fortress through a survey, the author compiles a list of valuable elements to be preserved, recommending that the

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[2] In Veliūtė's (2012) dissertation manuscript: „Iki 1970 m. tvirtovės objektai nebuvo įtraukti į saugomų objektų sąrašus. Tik IX forte XX a. šeštame dešimtmetyje įkurtas muziejus. Šis didžiosios dalies tvirtovės komplekso atskyrimas nuo visuomenės galutinai pakenkė tvirtovės kompleksiškumo išsaugojimui, nes daugybė komponentų buvo sunaikinti dėl intensyvių statybų, pateko į individualių namų teritorijas ir buvo kitaip pažeisti. Tik nuo XX a. aštunto dešimtmečio atskiri tvirtovės elementai įtraukiami į sąrašą kaip architektūros paminklai" (p. 73).

[3] „tvirtovės turėjo svarbią psichologinę vertę, ji padėdavo baimės akivaizdoje susikoncentruoti ir puolantiesiems, ir puolamiesiems, tvirtovės sutelkdavo vienybei ir identitetui ten, kur daugiau nieko nebebuvo" (Veliūtė's, 2012, p. 46).

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manager of the facility hand it over to the Lithuanian Department of Cultural Heritage (p. 56, pp. 89–93). Resuming architecture historians' publications dedicated to the forts of the Kaunas Fortress, visible that most of the Lithuanian studies unilaterally advocate for stricter preservation of the monuments of the military power of Tsarist Russia, while the texts somehow keep silent (or do not emphasise) the repressions of Lithuanian population and statehood during Tsarist Russia's occupation. Therefore, it is unlikely that getting stricter heritage requirements would facilitate or speed up the repairs of the fortress buildings, let successful architectural reconstructions and adaptations for the needs of modern society. It is partly understandable why the forts of the Kaunas Fortress were included in the lists of protected objects during the Soviet era. However, in present independent Lithuania, having correct historical knowledge and recognising the heritage of Tsarist Russia as a "dissonant heritage", as difficult to integrate into the spaces of modern life and harmful to the development of the city's civic life, the struggle for the tightening of the rules for the preservation of Kaunas forts is not understandable.

Searching the international discourses on fortifications of the last decade we notice them significantly enriched by interdisciplinary research as Anatole Tchikine & John Dean Davis (2021): *Military Landscapes* is expanded with cultural, historical, and new architectural "values". Rachel Woodward's (2014) "Looking at Military Landscapes: Definitions and Approaches" inspires critical approaches and discussions about terminology. Finally in the foreign narratives of fortification appears a distinction between the resistance-national defensive heritage and the occupational heritage as in the materials of *International Conference Military Landscapes. A Future for Military Heritage* (Fiorino, 2017). The latest researches encourage looking for new insights into the fortification heritage from a much wider historical and cultural perspective.

Aim of the article

The aim of the article is to discuss the heritage value of Tsarist Russia's militaristic power urbanism. We shall strive to remember the lessons of history and to assess critically valid heritage protection standards that have survived from the time of the Soviet occupation. It's time to rethink what is European cultural heritage, what is valuable, and what is not. This would allow revaluation of the so-called "nonnegotiable places" that prevent the city from renewing itself with socially necessary, comfortable, aesthetically attractive buildings or multifunctional outdoor spaces. The problem is that for many years in the Second Republic of Lithuania, we have had a very ambiguous situation in the regulation of cultural heritage objects: equally protected those that tell the history of Lithuania's statehood and the same objects which ruined the history of the independent state. Some Russian military objects from the Soviet occupation period are starting to be removed from the Lithuanian Register of Cultural Property, meanwhile, the heritage of military architecture of Tsarist Russia in the previous decades is being protected even more. Besides many of them now are used by the neighboured aggressive country as arguments (useful objects) for today's Russia's historical narratives. The political situation of our days is a very important

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stimulus for rethinking the approach to the values of protected objects — it is becoming more and more obvious that current Russia identifies itself with the territory of Tsarist Russia and its militaristic power, thus causing political tension, destabilising the borders of European states. Russia's war against Ukraine, it's the right time to rethink what objects are really worth being European cultural heritage and which of them are not.

Research Methodology. This critical discussion emerged within the frame of *postcolonial studies* understanding. It proves the theory that even though the colonisers have departed, not only their governance models remain but also "hybrid identities" (Buchanan, 2010, p. 237). The notion of "differences" by Edward W. Said (1978) in the uncertain geopolitical situation of today should be expanded — that in periods of peace, postcolonial inherited "differences" are sources of cultural creativity; but in periods of threats, they suddenly convert to aggressor's propaganda.

The Kaunas School of Art was chosen as a *case study* in a kit with other well-known cases, as it wasn't the only known object in the city. The study could be the beginning of a new approach and future discussions on the renewal of heritage protection laws not only in Lithuania but in countries of a similar historical fate. Today, one of the most outstanding monuments of modernist architecture in Kaunas — the Vytautas the Great Museum with an open garden space was created after the demolition of the orthodox church of Tsarist Russia with a military playpen, according to the "standards" of today's heritage protection acts these buildings had to be protected — even though they had no artistic or cultural value important to Lithuania (Fig. 1–2). Such a situation causes not only political debates, but problems for modern buildings — the relationships between architects, builders, and heritage protection institution representatives in Lithuania are often strained and stop already-started architectural renovations. The historical case of the construction of the School of Art encourages *analytical* rethinking, discussing how much it is worth to use the occupation's left military architectural heritage for modern cultural, sports, and educational purposes, to reflect on the possibilities of modern and aesthetic conversions of the fortifications of Russian military power. Being preserved as is now, they are too difficult to adapt to the needs of modern life. Even the times of the Second Republic of Lithuania often prevented the creation of new objects of public purpose in the city of Kaunas, for the renovation of modern military shelters also cannot be realised because of the "valuable features" described in the Lithuanian Register of Cultural Property.

Finally, an approach of *retro-futurism* we don't find in scientific dictionaries of architectural history or art terms. Meanwhile, contemporary scholars starting to use it, as Saud Amerrouf Sian & Terry Lucas explain it as "a trend that was created by writers, artists, and film directors in the past and is closely related to science fiction" (2018), but scholars strive to make it an exploratory method that can be used to analyse the architectural design of the past. The issue of building the future from the past has been traced during my thorough study of the creative work of the interwar architect Dubeneckis (Preišegalavičienė, 2018). According to Dubeneckis, the future of national architecture is created by contemporary ideas enriched with the most recognisable quotations from the past — reminding the historical nation's independence periods and European culture — that means, bringing up the aggressors neglected, rejected, and destroyed architectural styles and symbols of European culture. In the

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Lithuania case — the European culture represented Baroque architecture together with the Catholic and Uniate churches and traditions. They all started to be destroyed by Tsarist Russia soon after the Polish-Lithuanian Commonwealth divisions (Buržinskas, 2022)[4] .

This article will review only the prevailing situation in architectural and cultural heritage research fields. The knowledge accumulated in the author's previous research synthesised with colleagues' works, and also the practical experience of architectural design invites to temper the inertly accelerating dangerous art history trends and cultural heritage "fashions" lacking a critical historical approach.

Main research material

The context of the architectural design and construction situation after proclaiming Lithuania's Independence in 1918

The building of the Art School was designed by famous architect Vladimiras Dubeneckis (1888–1932). The life and work of this famous artist and architecture were researched in a monograph (Preišegalavičienė 2018). This is just one of the many objects in which Dubeneckis had to work with the architecture inherited from Tsarist Russia's gubernatorial (*Gubernija*) period. Let's remember that he reconstructed the Palace of the Constituent Assembly (*Steigiamasis Seimas*), while designing the interior, he convinced the Lithuanian government about the inadequacy of the former boys' gymnasium building for the needs of a representative state institution (p. 136). The architect transformed the Kaunas Governor's Palace into the Presidency of the Republic of Lithuania (pp. 137–138), he redesigned the former orthodox church of Tsarist Russia with a military playpen into the War Museum (pp. 64–67) exhibiting the history of Lithuania's independence struggles (Fig. 1). These buildings were demolished (pp. 174–184) during the completion of the construction of the Vytautas the Great Museum (Fig. 2).

The former residence of the head of the Tsarist Russian Board of Engineers was completely reconstructed by the architect into the Lithuanian Cabinet of Ministers (Preišegalavičienė, pp. 139–140), redesigned the auditorium, lobbies, and main facade of the Kaunas State Theater (pp. 85–92), The 7th fort of the Kaunas Fortress in 1921 Dubeneckis transformed into the Central Archive of Lithuania (p. 141) and etc. Generally speaking, in order to save time and money, all the buildings of Tsarist Russia, which were at least minimally suitable for use, were re-planned, rebuilt, and modernised.

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[4] Žygimantas Buržinskas (2022) Doctoral thesis state, that the confessional struggle became one of the most significant political and cultural processes in the region. This was particularly evident in Lithuania and Poland 1830–1831 and 1863–1864 uprisings against the Tsarist Russian government. Baroque architecture was considered one of the Russianness and Orthodoxy alienities, and because of that the Catholic and Uniate sacred architecture Baroque building's occupants converted to Orthodox churches renovating-rebuilding them in Russian style. Meanwhile "Russian style had no obvious connections with the development of construction in the Grand Duchy of Lithuania. Such a state of aesthetic concepts was also ensured by the existence of the metropolis of Kyiv before it was annexed to the power of the Patriarch of Moscow" (p. 376).
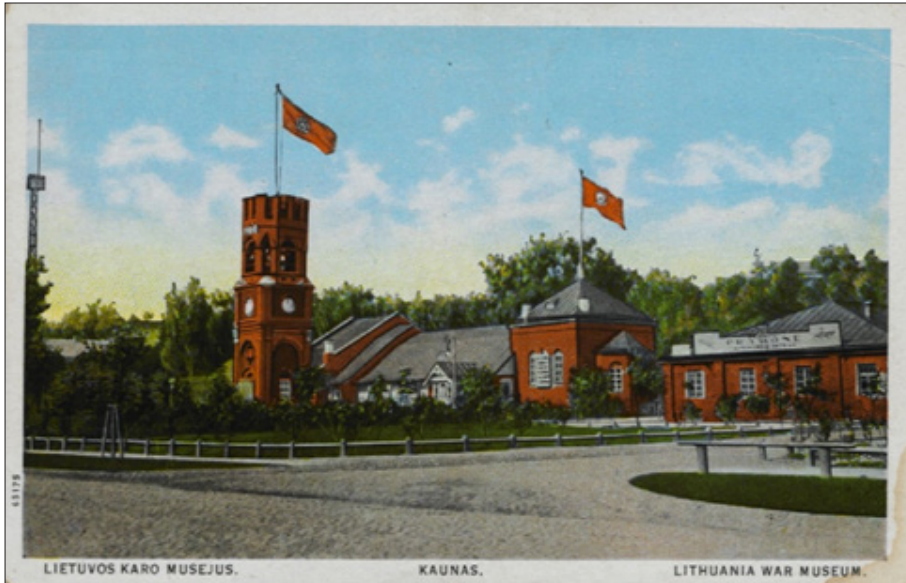
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Figure 1. Lithuanian War Museum in redesigned Tsarist Russia military
buildings: former orthodox church and a military playpen.
A postcard, 1920s, in Kaunas County Public Library

Figure 2. Vytautas the Great Museum with an open garden space
was built in the same place of the demolished church of Tsarist Russia.
A postcard, 1930s, in Kaunas County Public Library

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Dubeneckis brought respect for classical Western European architecture and the use of local traditions in the creation of new ideas from his studies in St. Petersburg (was graduated in 2014). During his studies, he learned to draw and paint old historical buildings. His deep philosophical thoughts and questions testify to how deeply the architect contemplated the representation of the historical buildings of our region: What link between cultures? what spirit? Dubeneckis identified architecture with "the conscience of history". He persuaded his colleagues in Lithuania "to build the footbridge of cultural architecture into our past" (Dubeneckis, 1925). Thinking retro-futuristically, the future of architecture is created in the past, so it is necessary to responsibly choose objects from the past that we bring into the future. Thinking in this way, he painted scenes with the old town of Vilnius, Lithuanian brick manor houses, and wooden rural huts. Fragments and sketches of individual Lithuanian historical buildings appeared in Dubeneckis' drawing files alongside drawings of new architectural plans and facades, visibly helping to creatively compose decayed parts of different cultural layers, rebuild demolished ones, mix architectural stylistics, combining them with Lithuanian history, and cultural context, landscape, economic conditions or even problems arising with the builders during the design and building process.

School of Art construction in 1922–1923

The advanced drawing courses for future drawing teachers in Lithuanian gymnasiums had been established by painter Justinas Vienožinskis (1886–1960) and began to operate in the autumn of 1920. In the first year, classes were held on the second floor of the People's House building. The Art School Act was adopted and promulgated in 1922. Apolonija Valiuškevičiūtė (1971) was one of the first to describe the construction history of the School of Art as quite scandalous and controversial. Vienožinskis decided to build a separate building, not for courses, but for the School of Art. After receiving the approval of the Ministry of Education, a six-person cabinet was immediately formed to build the building of the School of Art. Vienožinskis was elected as the chairman, members: Dubeneckis, as the future author of the school building project and executor of construction works, Paulius Galaunė (1890–1988), as a representative of the Ministry of Education, one representative of the State Control, and two other committee members. The committee was obliged to find opportunities to build the new building of the School of Art. Not only during the preparation of the construction documentation but also later, after the construction work had already started, this project and its authors were accompanied by a whole series of obstacles and problems. The first legal inconsistency was that the territories that were within the boundaries of the Kaunas Fortress after the declaration of independence were transferred to the Ministry of National Defense of Lithuania, while the newly built School of Art was the object of the Ministry of Education of the Republic of Lithuania.

At Vienožinskis' request, Dubeneckis designed two modest, inexpensive wooden houses. Permission to build them has been obtained, the estimate has been approved. It is true that Dubeneckis, together with Vienožinskis, personally "selected" the site of the future construction — one of the higher "corners" of Kaunas — the 9th battery of the former Kaunas Fortress, and also obtained permission from the Cabinet of Ministers to occupy it. However, the Lithuanian Ministry of National Defence cancelled the permit, as "it was said that the battery will be needed to defend Kaunas in case of a war" (Galaunė, 1970, p. 294). Another protest regarding the construction of the School of

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Art reached the Kaunas City Municipality, as it had planned to build the *Seimas* Palace (Parliament Palace) on the same site. On the 8th of October, 1922, the municipality quickly sent its representatives to stop the work that had started. In order to implement the planned project, the organisers had to resort to some not-so-fair tricks. For example, when writing about this plot, Vienožinskis argued that the ruins of the military 9th battery have neither historical-archeological, artistic nor military-strategic value (Valiuškevičiūtė, 1997, p. 20). The patriots of fostering Lithuanian art tried to debate in the press with their opponents from the Ministry of National Defence: "This place, as is already known, also turned out to be liked by some other persons, this time to build a War Museum; because one War Museum is not enough for such a 'huge' Lithuania, it will be necessary to build a second one soon. As it seems to some Excellencies, it is possible to live without the Art School as it will still be necessary only after 50 years" (Nerimuotis, 1922). It is possible to "read" between the lines that General Vladas Nagevičius' unfavourable position regarding the construction of the Art School is mentioned here. The conflict mentioned here between the Lithuanian artists' community and representatives of the national defence in the interwar period was not an episodic case. Painter Kajetonas Sklėrius and architect Mykolas Songaila were evicted from their homes simply because the Minister of National Defense Balys Sližys liked their apartments (Valiuškevičiūtė, 1997, pp. 29–30). Today, one can only imagine all the difficulties and obstacles that Dubeneckis had to overcome together with other members of the school building committee, creatively bypassing the then political-bureaucratic obstacles and solving the lack of construction funding. For example, the bricks of the collapsed suburban houses of Freda were used to build the walls of the new school, the foundations were made of a mixture of stones and concrete, and most simple wooden floors were made (Kančienė, 1991, p. 160). The construction of the School of Art was accompanied by constant financial shortages and conflicts with contractors and state institutions. Adding to all the other worries was the fact that state control while inspecting the construction progress of the Art School building, protested the contract between Dubeneckis and the school's construction committee and did not agree to pay Dubeneckis' salary. Many years later, in 1947, Vienožinskis admitted how the so-called "gentle" deception was used for the construction of the palace in order to fulfill the plan of the Lithuanian artists (Valiuškevičiūtė, 1997, p. 21).

Through the project of the School of Art, Dubeneckis had to create an image of the Lithuanian architecture style. The rural wooden churches and peasant architecture of the Lithuanian countryside were not the only landmarks of the past for the new Lithuanian stylistics. The architect was obviously very fascinated by the Lithuanian manor houses. For the first time, Dubeneckis embodied this admiration for Lithuanian manors in the project of the School of Art (Fig. 3).

The architect's work and the implementation of the project faced many difficulties, in the beginning — due to the establishment of the school itself, and finally — due to the lack of funding. Despite all the obstacles, the building, like a spacious manor house, was luxuriously embedded in the territory of the so-called Oaks Hill (*Ąžuolų Kalnas*). The axis of the central entrance (almost) coincides with the central axis of Benediktinių street as if bringing visitors from medieval Kaunas Castle and the old town directly to the sanctuary of Lithuanian art. As the main road to the territory, a wide gate (the width of the street) was planned, located on the same axis as Benediktinių street and the main

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entrance to the school. To illuminate the area, the architect had designed authentic 6m high outdoor lamps, which he intended to manufacture in Lithuania. The wide selection of offered outdoor lights remained — the architect offered customers to choose one of seven options (*Meno mokyklos projektavimo dokumentai*, 1922).
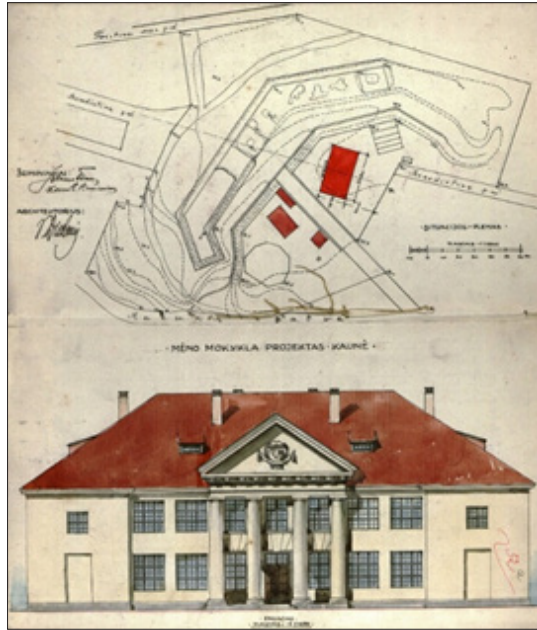

Figure 3. The School of Art in Kaunas project by
Dubeneckis, paper, ink, watercolor, 1922.
In the plan, in front of the main facade of the
School of Art, the bow of the 9th battery of the
Kaunas Fortress, in KRVA. F. 218, ap .1, b. 79, l. 32

Knowing the historical context, it is obvious how difficult the task of designing and building the School of Art was for the architect. In his memories, Galaunė (1968) testified the same story as Vienožinskis: "The Ministry of Education cut funds mercilessly. There was no question about creative individuality, ambition" (p. 294). We find many more spacious plans and much more ornate facades in the design documentation that has survived to this day (*Meno mokyklos projektavimo dokumentai*, 1922–1923). It was evidently dreamed of as a building in the neoclassical manor-style house with a luxurious appearance (Fig. 4).

However, in the final version of the building, the only thing that pleased the author was that it had a Doric portico (Fig. 5). Dubeneckis then spoke: "However, there is still a bit of an architectural centre" (Galaunė, 1968, p. 2). A half-pitched roof (in the design was intended to be pitched) with a high mezzanine above the main entrance gives the main facade a sense of solemnity. A workshop-atelier has been designed in the attic, where natural lighting is modernly installed in skylights. In front of the entrance, a wide terraced staircase with balustrade railings is incorporated. They lead to a cosy little hall

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on the second floor. The front part of the hall expands upwards centre, and the centre of the glass ceiling is accentuated by a carved wooden ornament. The top of the walls is framed with profiled wooden borders, which were made according to the original size templates drawn by Dubeneckis. The classrooms on the first floor are arranged symmetrically, and accordingly, large vertically divided windows are lined up symmetrically on the facades. The educational facilities are equipped with utilitarian. There are niches-shelves in the walls. The architecture, reminiscent of a solid, brick country manor house structure, in a way, continued the traditions of Lithuanian architecture. The historically established style of the manor's residential buildings used for the purpose of the School of Art demonstrated respect for the country's past traditions, combined with modern progress. Even after the contract for all the works had not been completed, the facades had not been painted and the park had not been greened, contemporaries were happy with the building in advance. According to contemporaries (P. J., 1923, p. 4), the place chosen for the palace is very convenient: from it, you can see magnificent and beautiful natural scenes, *Nemunas*, *Néris*, and the whole city. There are 10 rooms on the first floor: 7 for lessons, 2 cloakrooms, one teacher's room, and one — office. There are also ten rooms on the second floor, including the Great Hall (14 x 6m), a reading room and library, three classrooms, and the director's apartment. On the third floor, there are 8 rooms for teachers' workshops, they meet all the requirements of the atelier: light falls both from above and from the side. The entire area of the school is 31 x 19m. All classrooms are equipped with special furniture. Most of the rooms are heated by wood stoves, and there is a heater to heat the corridors. A motor pump is installed for the water supply. Each classroom has a wash basin. Ventilation is also good. There are several downstairs apartments for the guards. One room is assigned to the Art School students' cooperative. Despite all the difficulties and obstacles, the National School of Art, built with state funds, was completed on time. The new building was consecrated on May 8, 1923. At the end of the festivities, donations were collected (to complete the construction of the school). According to the memories of Valiuškevičiūtė's (1997) contemporaries, the sacrifice was made without any regrets. During the opening, teachers and students were happy that all machines and equipment for graphic works were brought from abroad in time — even before the opening of the premises. The new bookshelves were immediately filled with 1.500 books and albums brought from Western Europe. Along with them, antique plaster sculptures were brought, for which Dubeneckis intended a double purpose: they were to serve as drawing models and as decorations for interior spaces. 500 reproductions of paintings and photographs, which Dubeneckis had previously planned to hang in school corridors, studios, and offices, had a similar purpose.

The art school building was included in the Lithuanian Register of Cultural Property in 2003 (Government of the Republic of Lithuania, 2003). Today, there are no longer any doubts or debates as to how much the area of the 9th battery of the Kaunas Fortress in Oaks Hill (*Ąžuolų kalnas*), suffered due to the fact that the building complex of the Lithuanian School of Art appeared there.

Today's tightening approach to the objects of the occupiers' military heritage reconstruction undoubtedly hinders creative, modern integration into the city's cultural, social, and residential spaces or their adaptation to modern civil safety requirements. Besides, does not give freedom to the creativity of architects, and also testifies to the second century of Lithuania's breaking free from Russian military oppression.
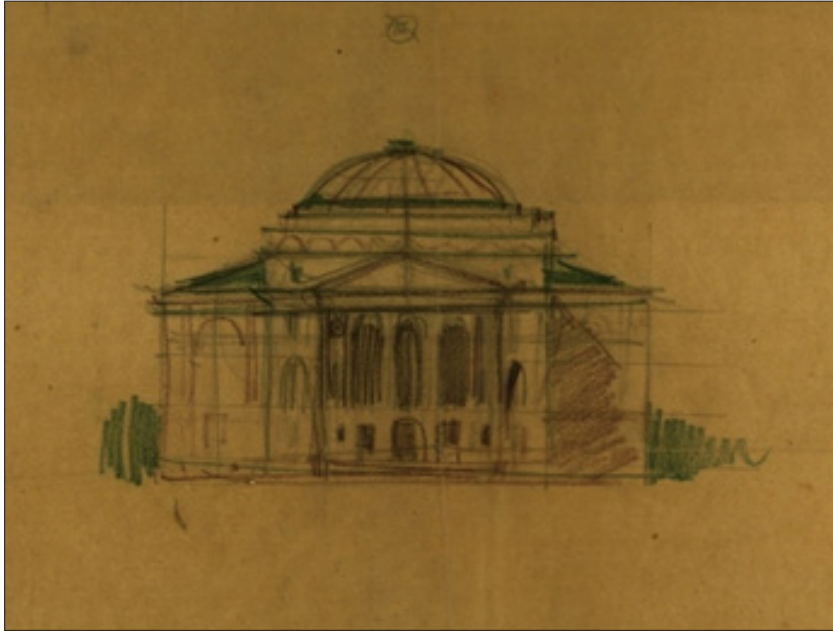
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Figure 4. One of the variants of the School of Art project
by Dubeneckis, 1922. In KRVA. F.156, ap. 1, b. 1, l. 29

Figure 5. Kaunas School of Art, today Kaunas College Arts Academy.
Photo by Lina Preisegalaviciene, 2018

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Conclusions

History teaches us that Dubeneckis' retro-futuristic approach to new architecture and past heritage is useful for solving the paradoxes of heritage protection. Thinking retro-futuristically, the future of architecture is created in the past: by choosing cultural heritage objects to be preserved as values, we create the future of our state. Therefore, it is worth remembering the debates started in interwar Lithuania regarding the value and necessity of the military forts from Tsarist Russia, their limited adaptation to modern needs, and most of all — the lack of connection with the statehood of independent Lithuania. These reflections lead directly to today's acknowledged mentality of building the future from the past.

The current political situation in Europe is the right time to reassess in which situations it is worth, how much it is worth, and in which it is no longer worth protecting the architectural heritage of military power formed by Tsarist Russia, especially when it is difficult to adapt to the needs of the modern people, thus giving space and creative freedom to the architectural talents of our days.

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Abbreviations

KPD — Department of Cultural Heritage under the Ministry of Culture of the Republic of Lithuania
KRVA — Kaunas Regional State Archives
LNM — National Museum of Lithuania
MIK — Meno istorija ir Kritika / Art History & Criticism

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Спадщина військових фортів царської Росії як об'єкт постколоніальної ревізії: на прикладі будівлі Каунаської художньої школи 1922–1923 років

Ліна Прейшегалавичене

*Доктор філософії з мистецтвознавства, архітектури, доцент,*
Університет Вітаутаса Великого, Каунас, Литва,
ORCID ID: 0000-0002-3242-4241, lina.preisegalaviciene@vdu.lt

Мета статті полягає у спробі переосмислити об'єкти сучасної Литви та визначити, які з них варті того, щоб вважатися європейською культурною спадщиною, а які — ні, адже багато з них зараз використовуються країною-агресором як приклади (політизовані аргументи) імперських історичних наративів сьогоднішньої Росії. *Результати дослідження* вказують на те, що дискусії щодо пом'якшення питання спадщини військових фортів періоду царської Росії нині є абсолютно новими, оскільки останні десятиліття в Литві показали, що ця спадщина у пострадянські часи охороняється навіть більше, ніж у період окупації радянською Росією. Отже, окреслена тенденція в дослідженні литовської культурної спадщини постає як об'єкт, який потребує глибокого постколоніального перегляду. Важливо будувати майбутнє на основі минулого. У рамках цього підходу стаття закликає згадати національну історію та обрати відомі приклади з минулого країни як найцінніші для національно-культурної ідентичності. Основну увагу приділено відомій 100-річній будівлі художньої школи в місті Каунас, яке у міжвоєнний період 1918–1940 рр. було тимчасовою столицею Литовської Республіки. Через 100 років вже немає жодних сумнівів чи дискусій щодо того, наскільки сильно «постраждала» територія 9-ї батареї на Каунаському Дубовому пагорбі (*Ąžuolų kalnas*) через те, що комплекс будівель художньої школи був побудований на території військової фортеці царської Росії. Про це свідчать і інші згадані приклади — видатні об'єкти національної культурної спадщини були збудовані століття тому, замінивши військову архітектуру царської Росії. Згідно з чинним законодавством ці споруди мають бути під охороною. *Висновки.* Війна Росії проти України — це час переоцінити культурну спадщину країн: в яких ситуаціях варто, а в яких більше не доречно захищати архітектурну спадщину військової могутності, сформованої царською Росією, особливо коли її надто важко адаптувати до потреб суспільства.

Ключові слова: європейська культурна спадщина; Каунаська школа мистецтв; Володимир Дубенецький (Владас Дубенецкіс); постколоніалізм; ретрофутуризм; Каунаська фортеця; військовий форт

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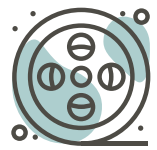
Attractive Visuality Generation Within the 360˚-VR Video Format as a Technological Trend in Modern Film Production

Ihor Pecheranskyi

DSc in Philosophy, Professor,
Kyiv National University of Culture and Arts, Kyiv, Ukraine,
ORCID ID: 0000-0003-1443-4646, ipecheranskiy@ukr.net

The aim of the article is to study the features of the process of attractive visuality generation within the 360˚-VR video format. *Results*. A comprehensive consideration of the issue with the use of general scientific and special methods (problem-logical, theoretical-informational, art studies, comparative analysis, the method of analogy, abstraction, induction, and deduction) demonstrates that one of the key trends in modern film production is the creation of a "multinarrative space" (A. G. Iñárritu) VR-immersion of the viewer as a recipient and co-creator of this space, accompanied by the transformation of the film into a visually attractive activity and transformation principles of film aesthetics in the 20th century. *Scientific novelty*. It is proved that the 360˚-VR video format is a unique audiovisual form that requires a special grammatical, technical and technological base (professional or amateur 360˚ camera, effective tools for creating and editing 360˚video content for the different platforms, Kolor Autopano Video Pro, SIFT algorithm, etc.) thus, brings the use of the immersion principle to a qualitatively new level. *Conclusions*. Due to this, attractive visuality is becoming possible in the quality of a new aesthetic and perceptual-virtual experience that is being formed under the influence of VR-attractions and modern special effects in the digital cinematograph. It leads to the synthesis between cinematograph and theatre when the transition is occurring from montage sequence to virtual-theatrical play where in consequence of 360˚-VR the action has been developing constantly, and the viewer is in the very centre of the events. Thereby, there are grounds to confirm that, including technological development and measureless creative possibilities in the process of projecting different VR-attractions, it is possible for a viewer's infinite immersion in the space of a digital film; that, from one side, transforms film language on the modern stage, creating the perspectives of the further branch development, and from another side, it conditions a number of psychological problems and risks connected with the viewers' reaction on a different level of density of the attractive field of modified film language.

Keywords: attractive visuality; film production; immersive cinematograph; film aesthetics; virtual reality; 360˚-VR

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Introduction

The 21st century deepens the feeling that we live in a network and "liquid society", which is characterised by turbulence, cyberface interactions, and one of the key attributes of which is virtuality. Today, at the level of everyday communication, you can hear such expressions as virtual life, virtual communication, or enter the virtual world more and more often.

It underlines the essence of virtuality as a global modern megatrend and confirms Mark Zuckerberg's expectations, who, commenting on the situation in the VR market during the Facebook Connect 2021 online conference, pointed out that he was looking forward to the day when everyone could immerse into virtual reality and finally this day has come — today everything is possible (CNET Highlights, 2021). And it is true, back in January 2016, the investment bank Goldman Sachs made a report with concrete arguments that virtual technologies have a great potential to become the industry with a capital of $80 billion by 2025 (Verhage, 2016) but the company Microsoft commented the possibilities of HoloLens sees in virtual and augmented reality (further in the text VR/AR) anew step of the evolution in an informative-technological branch (Langston, 2019).

Due to its own advantages, the change of Field of View, Head Tracking, Positional Tracking, Locomotion, Controllers, developments of SulonTechnologies and Microsoft in the sphere of augmented reality, binaural volume, VR/AR technologies play an important role in the modern culture, whereas enabling the acquisition and processing of visual information in a new way, solving many related problems in various industries, in particular, within the creative and audiovisual industries. Considering the insane popularity of the audiovisual sector against the background of many initiatives of the last decades and the formation of the single digital market (Busson et al., 2016), special attention is paid to the development of cinematograph and connected with its industries on the modern stage, especially, when it comes to Internet technologies that change film language interactive and videogame industry, immersive cinematograph and immersion into a synthetic VR-environment. If AR technology is more suitable to virtual-practical applying and usage, then the VR technology is to the artistic, where the immersion effect depends on the technical characteristics and the quality of the content. Thanks to the computer-simulated artificial virtual environment, the endless variability of interpretations of a stable artistic object changes into unequal cores of virtual variations, where the place of a stable result of the creative process is taken by a moving techno-image, which by definition, and not by the will of the author, is an object virtual becoming (Mateer, 2017; Xiao, 2019).

Recent research and publications analysis. Last year, a new trend in the frames of modern film industry becomes very popular — filming video images covering 360˚. At the international conference in Germany, May 2017, this issue was addressed in the conference paper "Towards subjective quality of experience assessment for omnidirectional video streaming" (Schatz et al., 2017). The usage of "360˚" video streaming technology makes it possible, firstly, to overcome the "director's dictatorship" (the spectator has the possibility to independently form the trajectory of movement in this space and the logic of viewing); secondly, to remove the technological barrier in the form of a TV screen, which allows the viewer to fully immerse himself in the atmosphere of

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the film story; thirdly, the basis of the principle of the formation of the audiovisual stream and the demonstration of real objects in it is the construction of the spherical visualisation of the space of the event, which turns the movie into a visually attractive attraction and, thereby, transforms the principles of film aesthetics in the 21st century.

The problem of becoming VR cinematography and using connected with them technological innovations is gradually attracting the attention of the modern researcher. Thus we can emphasise the research dedicated to the analysis of specific and becoming VR-storytelling (Davila, 2017), connection film montage with segmentation of cognitive events in VR video (Serrano et al., 2017), VR-theatre, a VR-based multi-screen film simulator for testing multi-screen content and environments (Lee et al., 2017), film zenith VR in film production and evolution of storytelling in a new cimena (Farahzadi, 2019), applied aspects of VR technology application in cinema and TV (Zhang et al., 2020), the design of the projection of the application that provides views within the framework of cinematic VR (Rothe et al., 2020), roles of VR/AR technologies in film industry (Li, 2021) and others.

Regarding the prospects and effectiveness of applying panoramic 360˚ filming in VR cinematograph and other spheres that interest us within the framework of this research, we need to underline developments connected with the analysis of the visual advantages of the 360˚ image for the present methods of prediction (Chao et al., 2018), adaptive and mobile 360˚ video streaming (Fan et al., 2019; Eltobgy et al., 2020; Chopra et al., 2021), broadcast mosaic 360˚ VR video (Guo et al., 2019; Guo et al., 2021), technologies Spherical Convolution which extends predictive functions based on 360˚ video with limited feedback (Li et al., 2022), perspectives of applying 360˚ cinematographic VR in medicine (Beverly et al., 2022) and others. That is why there are reasons to consider that insufficient determination of the impact of the technology and method of panoramic 360˚ filming in VR cinema on the formation of its attractive component, which is a transition to a new level of technical and technological development, determines the need to conduct research in this direction.

Aim of the article

The research aims at determining the technical and technological features of using the method of panoramic 360˚ filming in VR cinematography, which enable the generation of attractive visuality that transforms the VR film production for the subject — participant into a new aesthetic and overemotional experience, which synthesises various artistic directions inside, in particular: cinematograph (spectacle, visuality), immersive theatre (orientation on a subject), and video games (interaction).

Main research material

Objectively and expectedly, if we take into account the pace of technological development and the pandemic, VR now has transformed into an integral part of the professional activity of screenwriters and cinematographers. It is typical that Steven Spielberg at the 2016 Cannes Film Festival expressed scepticism and concern about VR as

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a rather dangerous environment for film art (Damiani & Southard, 2017), but the next year 7 minutes film for VR helmets *Carney Arena* by A. G. Iñárritu was dedicated to the migration crisis on the US-Mexico border, was first shown at the Cannes Film Festival.

Paradigmatic shifts are that VR is moving away from classic storytelling, where traditional media control the frame flow of content and, accordingly, the focus of the viewer's attention, while VR gives the viewer complete freedom of choice, where to look, stand and what to listen in 3D-format. In this regard, not only the technological parameters of the film language change, the specifics of inter-frame and intra-frame editing, the film's timing, the duration of the plans of its components, their composition, but also the aesthetic experience of the viewer, because in the case of the application of VR technologies, it is about creating an interactive audiovisual environment with a high level of psychological credibility, which determines the degree of immersiveness, that is, the depth of the effect of immersion in a virtual game or film world (see Fig. 1). This is because the VR helmet provides a mode of greater (but not absolute) sensory localisation, which turns VR cinematograph into a sphere of individual experiences, in contrast to the collective experience of watching traditional cinema or television.
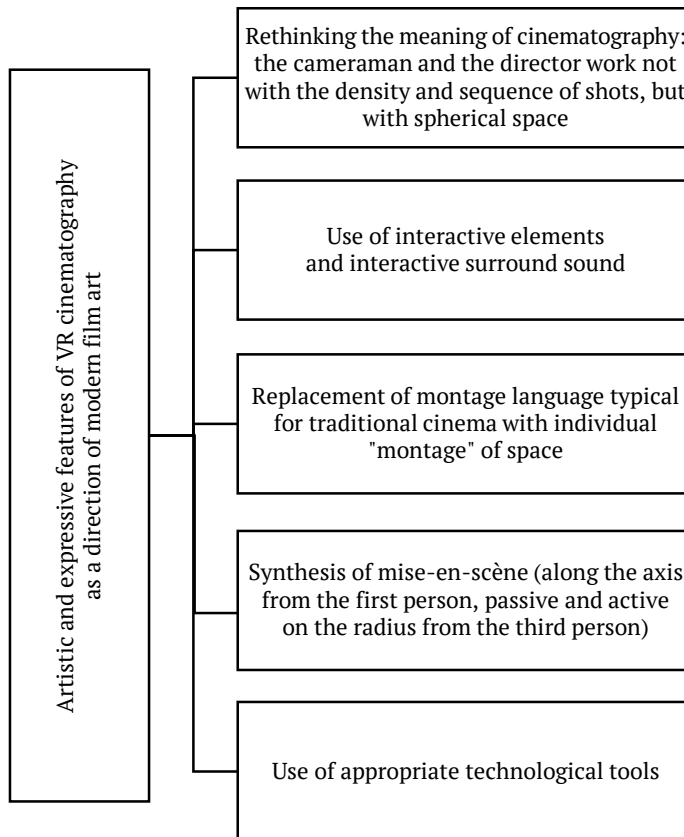

Figure 1. Artistic and expressive features of VR cinematography
as a direction of modern film art

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Two issues, without which it is difficult to understand the specifics of VR cine-matography, should be noted separately. Firstly, it is the change of montage language which is due to the limitation of the timing of VR film, the duration of which is not more than 15–20 minutes. These changes are accompanied by:

– by increasing the role of in-frame montage (during the production of the shot and when choosing the filming point, you need to remember the peculiarity of the VR camera, which captures the entire surrounding space, and builds the actions of the characters in such a way that the viewer can look around and follow the objects, which move, switching attention from one to another and from the near plan to the far);

– the lack of the ability to make the most of dense montage as in classic cinema-tography, which leads to an increase in the need to increase the duration of VR frames (in a spherical frame, it is difficult to show a thing separated from space, as a result, the rhythm of montage gluing slows down, and in a VR frame, the viewer needs more time to perceive what is happening);

– the increasing importance of the montage principle based on the compositional centre (after the end of one 360˚ frame and the onset of the next due to montage gluing, it is important to continue to keep the viewer's attention on the new compositional centre in the new 360˚ frame, that is, during the "stitching" of frames and montage, the editor must take into account the most a possible variant of the viewer's behaviour while watching this scene) (Cameron et al., 2020);

– enrichment of multi-frame montage techniques in view of expanding the visual space, when the spectator, turning his head, can move from one frame to another, and for this, the frame itself needs to be divided into two or more areas where different ac-tions take place. Thus, the editing will take place at the moment when the viewer turns his head (Fan et al., 2019).

Secondly, aspects connected with the methods and technique-technical accom-paniment of VR film. It is about the movable camera that has to move accurately and smoothly whereas first-person filming is done in different ways, such as when the ca-mera is fixed above the actor's head on a helmet with a suspension, or on the actor's face around the head, or on a tripod, and the body with arms is added to the frame separately, or there is a sense limit the viewer's ability to look down perpendicular to the ground. To achieve the effect of perfect fluidity, the actor should not turn his head during filming, instead, if you need to change the direction of movement, then you should smoothly and slowly turn first the body, then slowly the head with the cameras (Cameron et al., 2020).

Very often notions "360˚ video" and "VR film" are used as interchangeable, al-though a full VR experience requires some interaction between the viewer and the me-dia content. Filming in format 360˚ allows using in VR films volume image, reaching with the appropriate depth and verisimilitude so much that psychologically there is a lulling effect (Newton & Soukup, 2016). At the same time, from a technical point of view, the number of cameras on the filming structure doubles: there can be 16 or more, located in a circle, forming 8 pairs, which are directed in different directions. In the process of stitching video panoramas during the creation of a spherical frame, cameras located one after the other participate. It makes separate for each eye video sphere with its aspect and further two video panoramas join into a vertical stereo pair that gene-rates attractive visuals and provides artistic uniqueness of VR film.

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With the help of synchronised video materials, make 360˚ films, done by multiple lenses or cameras to create encompassing "field of view" (FoV). These films are often viewed by using VR headsets, but they can also be viewed on mobile phones, tablets or regular computer screens, while the viewer moves their device, swipes on the screen, and drags the video. Therefore, 360˚ films offer an immersive way of viewing, allowing the viewer to explore the scene around them, and with the help of multiple cameras can even shoot in 3D to enhance the sense of immersion (Boukhris et al., 2017). In addition, VR movies created with a 360˚ camera can also be made interactive using software, creating points within the video that allow the viewer to interact with other media (for example, switching from one 360˚ video to another through a doorway or opening an information tab) (Tran et al., 2017).

Professional 360˚ video cameras capture the entire field of view and produce a combined video output in 4K, 8K monoscopic and 6K stereoscopic equally-rectangular formats. The key factor of the success of such video is the availability of effective tools for creating and editing 360˚ video content for various platforms (such as conventional TVs via HbbTV, VR headsets or mobile devices). Available tools mostly focused on, first, high-quality video stitching, stabilisation and optimal encoding with minimal loss of raw camera data, and, second, interactive annotation to place hot spots, embedded images and videos in relation to visual links for interaction and storytelling (Takacs et al., 2019).

Among cameras with an angle of view 360˚, the following can be distinguished: Insta 360 Pro; Kandao Odsidian R; Kandao Obsidian GO; GoPro Omni; Detu F4 Plus.

Thanks to these devices, 360˚ filming has become a widespread phenomenon. Before their appearance, spherical photography involved the use of expensive multi-camera setups and subsequent hours of editing, but these portable devices have simplified the entire process, reducing it to the push of a button. The further success provides YouTube and Facebook by implementing the necessary support for 360˚ content on its services (Dredge, 2015). During making 360˚ films can appear some difficulties which exist in comparison with usual filming and their necessary to remember if we want to reach the effect of attractive visuality. The first is the problem of script writing, because you cannot take an existing idea, such as a script for a TV show, and create it in 360˚. The script should be designed so that the audience has the desire to look around in all directions. You can use visual cues or audio cues to achieve this. For example, to make the hero go out of the viewer's field of view, or to add a loud sound or a voiceover. Another problem is that you cannot choose a space that has a small area, so a lot of projects that use 360˚ technologies are panoramic tours of cities, etc.

The next difficulty is called the "parallax effect" (Whissel, 2015; Ku, 2015), which is especially noticeable in the example of close-up objects. At the post-production stage, the saving grace is that adjacent frames always have an overlapping area and you can draw a line of connection so that this effect is less noticeable. However, this is a rather painstaking process, so it is better to reduce it to a minimum at the filming stage by correctly setting up the 360˚ camera. This effect can be avoided when filming panoramic photos, but not when working with panoramic videos, because there are at least two cameras and the parallax-free point of each of them is inside the lens, which does not allow you to physically shoot from it. At the same time, the parallax effect is smaller, the closer the parallax-free points of the lenses are to each other. To reduce this

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distance, it is necessary to disassemble the existing cameras, change the lenses, and think over the systems of simultaneous start of the cameras, synchronization, cooling, and power supply.

There is a similar problem with video stitching: the more video seams, the more difficult it is to get a perfect picture. If there are not enough seams, then the resolution may not be enough to display video content on large screens. You always have to look for the perfect solution for each specific case. In a situation where everything is known in advance, what and how will happen, it is possible to set the cameras so that the dynamic action unfolds only in front of the camera. The rest of the static interior is much easier to sew neatly than shots with moving objects. In case of unknown, then it is better to sacrifice material resolution and use fewer cameras (ideally two) so that fewer joints need to be stitched in post-processing (Lee et al., 2017; Park et al., 2021).

As for the problem of perception of panoramic video by the spectator, it is not particularly important if you watch content on a screen or from a mobile device. However, if you use virtual reality glasses, then the situation becomes critical and you need to take into account the physiological and psychophysical state of the spectator (Barreda-Ángeles et al., 2018).

Technologies such as a panoramic lens can be used to capture panoramic and spherical video GoPano Plus and "rig" with cameras GoPro Hero: Panoramic lens Camera GoPro HERO 11 and Black Creator Edition CHDFB-111-EU GoPano Plus.

Similar videos can be watched on YouTube, both on a computer and on a smartphone. This format is supported by cameras SP360 (Kodak), 360 cam (Giroptic), Theta (Ricoh) and Allie (IC Real Tech). In the first case, to control the view, you need to move the screen with a pressed mouse or use a virtual joystick, while in the second one; it is enough to turn the gadget, changing the viewing angle.

At the moment there is no general methodology for creating a video with a 360 view, it is at the stage of formation. As an option, this is a choice of cameras, some of which, namely TOP-professional ones, we have indicated above. Also one of the methods is to divide the captured video material into frames, and then stitch them together using PTGui, Hugin, Pano2VR and Kolor Autopano programs. To effectively cope with this rather time-consuming process, a good product appeared on the market that will help in this — Kolor Autopano Video Pro. This is a professional application for "stitching" and creating video panoramas with a viewing angle of 360x180°. It synthesises several objects taken from different angles into a single video sequence that provides a full view vertically and horizontally, is cross-platform, supports heterogeneous equipment, does not impose restrictions on the number of sources of video streams and the size of finished video files.

For the correct work they need Autopano Video Pro requires Autopano Pro or Autopano Giga. Compared to Autopano Video edition, the professional version of Autopano Video Pro adds a GPU rendering function compatible with all graphics cards on the market. If the video stream has sound, Autopano Video Pro syncs it automatically, but users can manually sync frames if they don't have sound.

The best method to detect the control points between images for automatic stitching is the SIFT algorithm, which is used to solve the visual tracking problem and has five main steps (see Fig. 2).
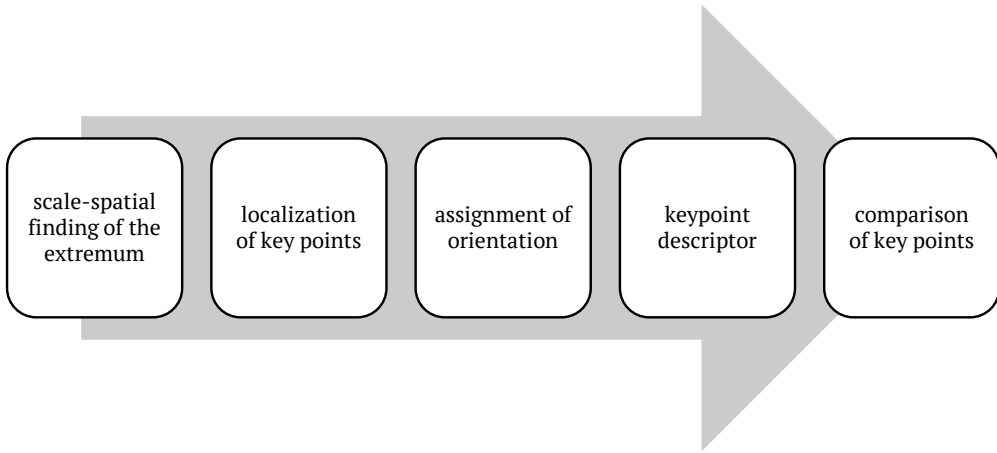
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Figure 2. The main steps of the SIFT algorithm (Kong, 2021)

In addition, ready-made stitching patterns can be used instead of running the detection procedure for each new project. When saving a project file in Autopano Pro/Giga, the preview image is automatically updated in Autopano Video Pro. All Autopano Pro/Giga editing options are included, including 9 projections, color correction and horizontal alignment. The preview mode in almost real time helps to monitor what result will be obtained after the full video rendering. Autopano Video Pro does not limit the size of video files, as it all depends on the capabilities of the operating system. Video encoding is based on Main Concept technologies. Autopano Video Pro allows you to output audio tracks, but 3D audio has not been supported yet. The use of GPU-rendering is compatible with all graphics cards: it allows you to achieve a 10-fold increase in speed compared to CPU-rendering, and is also the last stage of creating video panoramas. The finished material is uploaded for display using special software that places metadata on the video, thereby changing the format to spherical video.

The specified technique is interactive and in it, much attention is paid to working with the finished product is a post-processing. In general, it is possible to highlight the hardware part, which includes the selection of equipment and filming. Here it is necessary to take into account where exactly the filming takes place and it is also necessary to configure the equipment, which includes turning off all automatic functions (white balance, exposure, etc.). It is followed by the software part, which includes processing and stitching stages (using Kolor Autopano Video Pro and the SIFT algorithm), as well as post-processing using Adobe After Effects and the Mettle Skybox plugin, which allows you to easily navigate and work with 360˚ material (titles, logos, graphics, special effects, tracking, etc.), and the interactive implementation stage. The latter includes methods of adding interactivity to the panorama: the use of crane and JavaScript scripts, as well as visual programming, which consists in the automated development of programs using a special dialog shell and is based on object-oriented programming and is its logical continuation. It is the interactivity that acts as the prism through which the viewer, even in stories that are already bored, can open new faces and "try on" a virtual-perceptual experience, being under the strong influence of attractive visuality.

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Film attraction is mainly related to visual effects (for example, 3D "wow-effects" and interpellation in comics). Based on the disjunctive synthesis of the causal series "singular/universal", "presence/absence", "visual/narrative", "rational/emotional" and "fictional/real", attraction in cinema and comics emerges from the liminal (limiting the space for fiction) and foreign (goes beyond the screen limitations), which cancels conventional obstacles for artistic fiction. An example of an attraction is a locomotive that heads into the audience hall from the movie screen, considered as an attractive and sensational element of the artistic program. It appeals to visual perception, and the resonance provided by the primacy of the visual over the narrative is important for its success (Christie, 2015).

Today, a film attraction is the result of a constructive interaction of visual perceptions and creative interpretations of the plot, which are built by the recipient himself, in particular, using the 360˚ video format.

Instead of passive observation in classical cinematography, interest in personal management, maximum loading, and increasing the duration of contact as a result of interactive experiments is increasingly emerging. The development of immersive cinematography and VR immersions (Pillai & Verma, 2019) influences the formation of the aesthetics of the VR film, and viewing films and installations made in the VR-360˚ format allows the spectator to experience a memorable super-emotional experience related to with visual and sensitive factors that contain a high potential for the development of similar creative projects. VR-360˚ videos help to create a unique interactive audio-visual environment, which has such a high level of psychological authenticity that it creates obstacles to return to reality. And not without reason, because it is about the complete immersion of the recipient in VR in the context of the synthesis of aesthetic components, which is realized in the psyche of the viewer as a co-creator of VR-360˚ video and the recipient who communicates with the computer and network space with the help of an individual creative activity.

From the point of view of film aesthetics, 3D and VR-360˚ videos add an important parameter — they expand the space. Thanks to "3D", the viewer feels like a part of the underwater or cave worlds, the effect of presence and personal immersion is created, rather than a third-party observation of what is happening. From a technological point of view, we should especially note the carefully made "Avatar" in 2009, which set a high standard for the quality of digital stereo photography, and "Titanic 3D", released in 2012, set a high bar for conversion and technical work with large parallaxes. These large projects have become a positive example for the film industry, which it emulated, but subjective assessments of the discomfort felt when watching stereo films, in some cases, continue to differ greatly from theoretical indicators of the quality of stereo content.

The ambivalence of the attraction is that, on the one hand, it is directly perceived as the direct inclusion of the viewer in communication, causing an affective reaction and forming a new aesthetic experience, and on the other hand, it triggers rather complex processes of further association with the object of the attraction. In this way, the viewer, taking into account the above-described method of creating films with a 360˚ overview, expands the boundaries of the possible, permissible and probable, which leads to a deep emotional experience, the production of vital energy. Thus, the display of horrors, causing a shock, stimulates a sense of security, and a sports record, in addition to excitement, provides an opportunity to discharge aggression, etc. The

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multifaceted and complex structure of audiovisual and technological means, which are involved in the VR-360˚ video format, open up new opportunities for cinematography and television — the ability for effective synthesis, which changes the qualitative "composition" of an artistic work and video product, creating the necessary prerequisites for completeness and truth reflection.

Conclusions

Therefore, the 360˚-VR video format should be defined as a certain specific form that requires a special grammar and technological support. Although the VR cinematograph does not yet provide total immersion in the internal and external sensations of the recipient, the possibility of free movement within the artistic space, nevertheless, the VR format takes the application of the principle of immersion to a qualitatively new level. Today, video with a 360˚ view is actively used in many audiovisual areas (music videos, virtual tours, travel, independent immersion in digital painting, installations). Due to its visual immersiveness, VR content produced within the framework of the methodology outlined by us for creating full-dome photo panoramas and films with a 360˚ view is able to have the most vivid impact on the receptors of the viewer immersed in the virtual world unfolding around him. The psychological fusion of the subject and the surrounding space is a unique feature of VR-immersions, which is not characteristic of classical visual arts.

If a traditional genre film appeals to the mass consciousness of the audience in the hall as a "collective interlocutor", then the perception of VR content with a 360˚ view is aimed exclusively at the individual's personal, personal sense of well-being. 360˚ videos use the orientation of the viewer's head to display whatever part of the world they are facing. The flat image is deformed into a sphere, allowing you to look in any direction while being locked in a fixed point in space. The attractive visuality generation due to the technology and VR-360° format during the analogous immersions changes the viewers' self-feelings, and perception of surrounding space, events, characters, and brings closer VR-aesthetics with an ambivalent, art house directions and is one of the key technological trends in film making of the 21st century.

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Генерування атракційної візуальності у форматі 360˚-VR відео як технологічний тренд сучасного кіновиробництва

Ігор Печеранський

Доктор філософських наук, професор,
Київський національний університет культури і мистецтв, Київ, Україна,
ORCID ID: 0000-0003-1443-4646, ipecheranskiy@ukr.net

Мета статті — дослідити специфіку процесу генерування атракційної візуальності у форматі 360˚-VR відео. *Результати дослідження.* Під час комплексного розгляду проблеми із застосуванням загальнонаукових і спеціальних методів (проблемно-логічного, теоретико-інформаційного, мистецтвознавчого, порівняльного аналізу, методу аналогії, абстракції, індукції та дедукції) доведено, що одним із ключових напрямів у сучасному кіновиробництві є створення «мультинаративного простору» (А. Г. Іньярріту) VR-занурення глядача як реципієнта та співтворця цього простору, що супроводжується трансформацією фільму у візуально привабливу діяльність з урахуванням принципів кіноестетики XX ст. *Наукова новизна.* Доведено, що формат відео 360˚-VR є унікальною аудіовізуальною формою, яка потребує спеціальної граматичної та техніко-технологічної бази (професійна або аматорська 360˚ камера, ефективні інструменти для створення та редагування 360˚ відеоконтенту для різних платформ, Kolor Autopano Video Pro, алгоритм SIFT та ін.), та виводить використання принципу занурення на якісно новий рівень. *Висновки.* Атракційна візуальність стає можливою як новий естетичний і перцептивно-віртуальний досвід, що формується під впливом VR-атракцій і сучасних спецефектів у цифровому кінематографі. Це призводить до синтезу кінематографа і театру, коли відбувається перехід від монтажної послідовності до віртуально-театральної гри, де завдяки 360°-VR дія постійно розвивається, а глядач перебуває в центрі подій. Отже, технологічний розвиток і безмежні творчі можливості в процесі проєктування різних VR-атракцій сприяють нескінченному зануренню глядача в простір цифрового фільму, що, з одного боку, трансформує кіномову на сучасній сцені, створюючи перспективи подальшого розвитку галузі, а з іншого — зумовлює низку психологічних проблем

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і ризиків, пов'язаних із реакцією глядачів на різний рівень щільності атрактивного поля модифікованої кіномови.

Ключові слова: атракційна візуальність; кіновиробництво; імерсивний кінематограф; кіноестетика; віртуальна реальність; 360˚-VR