

**CULTURE, ART, EDUCATION
IN THE SPACE OF THE 21st CENTURY:
INTERDISCIPLINARY DISCOURSE**

Collective monograph

¹²⁵⁶
¹²³³
LIHA-PRES

Lviv-Toruń
Liha-Pres
2020

Reviewers:

Prof. nadzw., dr hab. Stanisław Kunikowski, Rektor of Cuiavian University in Wloclawek (Republic of Poland);

Prof. dr hab. Joanna Marszałek-Kawa, Uniwersytet Mikołaja Kopernika w Toruniu / Nicolaus Copernicus University (Republic of Poland).

Culture, art, education in the space of the 21st century: interdisciplinary discourse : collective monograph / M. Poplavskyi, I. Kostyrya, N. Korniienko, Yu. Horban, etc. – Lviv-Toruń : Liha-Pres, 2020. – 260 p.

ISBN 978-966-397-225-1

The monograph reveals the multifaceted and multidimensional process of democratic transit. The specific sections focus on the priority problems of modern democracy.

Creating a secure space for the existence and development of states is analyzed as a guarantee of the success of democratic transformations.

The essence of security in the context of the hybrid nature of political processes is characterized. The specifics of conflicts in the modern world are highlighted. The peculiarities inherent in the legal, political, cultural, ethno-national dimensions of democratic transit are investigated. The basic signs of democratization on the examples of Ukraine and some foreign countries are clarified.



Liha-Pres is an international publishing house which belongs to the category “C” according to the classification of Research School for Socio-Economic and Natural Sciences of the Environment (SENSE) [isn: 3943, 1705, 1704, 1703, 1702, 1701; prefixMetCode: 978966397]. Official website – www.sense.nl.

ISBN 978-966-397-225-1

© Liha-Pres, 2020

CONTENTS

| | |
|--|------------|
| PREFACE | 5 |
| INNOVATIONS IN ARTS AND CULTURAL EDUCATION. “EVENT MANAGER”: EVENT CULTURE OUTLOOK Poplavskyi Mykhailo..... | 7 |
| UKRAINIAN CULTURE IN THE INTERNATIONAL ARENA: STRATEGIES OF MODERN CULTURAL DIPLOMACY Kostyrya Inna | 24 |
| THUMPING VICTORIES OF THE MICROCOSM Korniienko Nelli | 43 |
| INFORMATION CIVILISATION: REVISITING THE FORMATION ISSUE OF A CONTEMPORARY SCIENTIFIC VIEW OF THE WORLD Horban Yurii..... | 60 |
| CULTURAL FACTORS AND ELEMENTS OF THE POSTMODERN ARCHITECTURAL DESIGN FORMING Bondar Ihor..... | 76 |
| SCIENTIFIC, NOT IDEOLOGICAL CONCEPT OF THE ORIGINS OF UKRAINIAN PRINTING: THE GENESIS OF CLAIMS AND FALSIFICATIONS Tymoshyk Mykola..... | 95 |
| THE ART OF THE BOOK: HISTORY AND PRESENT Karakoz Olena | 124 |
| THE MEDITATIVE POETICS IN ART AND CULTURE AT THE BEGINNING OF THE THIRD MILLENNIUM Humeniuk Tetiana..... | 142 |
| CONTEMPORARY BANDURA PERFORMANCE IN THE CONTEXT OF THE FOLK ART ACADEMISATION Broiako Nadiia | 158 |

| | |
|---|------------|
| LANGUAGE AS A NATIONAL IDENTITY BUILDING TOOL | |
| Biletska Oksana | 177 |
| | |
| RETHINKING THE ART MUSEUM IN SOCIAL AND CULTURAL DIMENSION | |
| Goncharova Olena | 195 |
| | |
| FOLK DANCE THEATRICAL ADAPTATION | |
| Boiko Olha..... | 219 |
| | |
| DANCING IN JAZZ: FROM ORIGIN TO THE PRESENT | |
| Tormakhova Veronika | 229 |
| | |
| INTEGRATION WAYS OF CHOREOGRAPHIC ART AND SPORT | |
| Sosina Valentyna | 245 |

PREFACE

The monograph **“CULTURE, ART, EDUCATION IN THE SPACE OF THE 21ST CENTURY: INTERDISCIPLINARY DISCOURSE”** is an intellectual work of the faculty members of the Kyiv National University of Culture and Arts. It introduces scientific articles that contain practically new materials on cultural and art education, theory and history of arts, Ukrainian art culture issues, and therefore design a modern view on a wide range of the topical problems of Ukrainian cultural studies, which is one of the most significant fields of national humanities.

The monograph consists of fourteen chapters, all of which correspond to the implementation of the main purpose of this work to create a common interdisciplinary discursive space to understand the subject field of modern culture. We have followed the logical development principles for the material arrangement to reveal the most important vectors of current cultural knowledge. These are transformational and innovative processes in the world and Ukrainian cultural and artistic education, sociocultural situation and art in the context of modern information culture, current issues on the theory and practice of artistic creativity, the identification of specific parameters of the transformation processes in the historical progress of humanity following the Ukrainian culture-specific element.

The chapter devoted to innovations in cultural and artistic education holds a special place in the monograph. After all, today there is a need to study the crucial role that education, and, in particular, art education, plays in the life of society, overcoming the adverse circumstances and trends in Ukraine and the world. Therefore, in this regard, it is essential to study the experience of higher educational institutions, in particular, the case of the Kyiv National University of Culture and Arts as a leader among cultural studies universities of our country; to summarise in terms of theory their efforts in search of new ways and means to increase the contribution of higher education to the development of a society of culture.

The authors of the monograph have paid much attention to the consideration and a certain rethinking of the framework of categories and concepts in cultural and art studies. Culture is a creative and active way of a person’s cognition of the universe, which includes both the external world of nature and society and the inner spiritual world of the individual. The multidimensional and inexhaustible nature of these worlds encourages the synthetic interdisciplinary research aimed at identifying cross-cutting mechanisms and discursive conditions for the formation and functioning of certain meanings, ideas, notions and concepts in culture and art.

Thus, the subject matter of the collective monograph is quite diverse. At the same time, many issues indicate the multi-level nature of cultural phenomena, the study of which requires a broad interdisciplinary approach. The research materials allow us to form an idea of the new theoretical and analytical experience accumulated by scientists, monitor the formation of new scientific schools, directions and vectors of cultural studies, determine current trends and movements of creative search of contemporary artists, and highlight the most innovative approaches to the artistic work.

The monographers' deep expertise, confident mastery of both classical concepts and the latest scientific discoveries in the field of cultural studies provide strong confidence in scientific findings. It allows us to assert that we are dealing with a profoundly theoretical, original, and, at the same time, very important for the understanding of the human existence interdisciplinary research. This work is highly appreciated as one that would have a comprehensive scientific, practical and didactic significance.

The collective monograph is intended for a wide range of humanitarians, scientists, teachers, cultural specialists, art historians, students, PhD students, as well as experts, representatives of creative professions and all those who are interested in the issues of culture, creativity and honour the incredible world of art.

**INNOVATIONS IN ARTS AND CULTURAL EDUCATION.
“EVENT MANAGER”: EVENT CULTURE OUTLOOK**

Poplavskyi Mykhailo

INTRODUCTION

Ukrainian educational space reaches the point of bifurcation tirelessly, after which a period of stability and certainty should come. At least, the professional educational environment is tired of multi-vector and contradictory shifts of the goalposts “in view” of higher education, and all the efforts of the administration and the teaching and research community of the higher education institution are spent rather on adapting to those changes (with the inevitable resentment mood and frustration of actions) than on approval of the strategy. The flow of educational “stories” by overseas experience often exceeds the measure of expediency. The permanence of changes of their introduction as mandatory does not allow us to form and approve the stable development strategy (and is it worth pointing out that in such a way we lose the main thing as to understand the social significance of education, which was based on the real trust and autonomy since the days of the medieval schools?). We are in no way retrograde, rather, Kyiv National University of Culture and Arts implements innovative ideas and approaches in education and science, and is a leader in the arts and cultural education through many years of efforts of the management, teachers, scientists, and methodologists. That academic progress is now possible since the University resisted the objective attitude towards itself from state bodies and educational decision-making structures, defended its own development strategy without losing dignity, proved a simple, but so important idea that education and science matter (social and practical value), when they influence society, form its agenda (pragmatics) and ideals (values). Within this context, we can declare with all responsibility that our victories have become examples of meaningful but not alienated innovative actions when we change not because someone demands it “from above”, or because everyone does it, but because we understand those sociocultural processes and the demands of society to modernise, integrate thanks to the gifted free creative youth, whom we rely on (and, of course, we will win!).

Kyiv National University of Culture and Arts management constantly monitors the quality of education following the requirements of the labour market. This sufficient (and unforced) dialogue with reality requires permanent shifts in the education organisation: the professions of the future are changing faster than the established university curricula, and educational programs do. Choosing a creative educational model¹ as the flagship for the strategic planning of educational and scientific activities of the University, micro-reforming from within, from the logic of its own strategic development, from the content of academic disciplines curricula turns into a constant process of self-improvement and competition in the educational services market. Thus, there are new essential fields of study, which, as it should be at the university, academic, time proved disciplines “shoulder”, consolidating traditional scientific and methodological exploratory work with still non-traditional branches of knowledge.

1. Specific Aspects of Event Management Program Subject at the Kyiv National University of Culture and Arts

An excellent example of this type of synthesis between theory and practice, science and life, education and business is the example of implementation of the “Event Management” program subject at the Kyiv National University of Culture and Arts. It should be noted that this program subject “entered” the University gradually, and not as a new-fashioned type of activity: its existence in curricula was conditioned (prepared) by other select fields introduced at the University much earlier. Thus, the scientific, methodological and organisational advances of teachers-scientists and master-practitioners in such program subjects as “Cultural Studies”, “International Tourism”, “Hotel and Restaurant Business”, “Hotel, Restaurant and Tourism Management”, “Management of Sociocultural Activities” with the corresponding directions in the fashion business and show business became a substantial basis for the possibility of training event managers. Various types of cultural industries, which were included the curricula of the University and here to stay, have created a subvention basis for event program subject, comprehending and practically embodying in the form of learning outcomes such ideals as hospitality, dialogue, creativity, leadership, eventivity in the field of culture and art. The “genetic” rootedness of the event in the educational environment of the Kyiv National University of Culture and Arts is the result of the correct, logical and consistent

¹ Poplavskiy M. M. (2019) Innovations in Arts and Cultural Education: Experience of the Kyiv National University of Culture and Arts. *National Academy of Managerial Staff of Culture and Arts Herald*, no. 3, pp. 3–8.

movement of the University towards the creation of a modern place for training and education of creative, talented, free people, which is in demand by society. Actual fields of study and program subjects are a meaningful form of such a general movement towards the formation of soft skills. So we do not “invent” new educational fields of study: their approval and actualisation is a natural movement of strategic planning of the mission, goals and objectives of the University as a centre for training highly qualified specialists in demand on the modern Ukrainian and international labour market. This type of activity planning and proactively work is the main principle of event-eventuality, its essential characteristic. We can tell that now everything is an event since it has removed the traditional opposition of thought and activity, theory and practice, synthesising modes of “collaborative activity and forwards thinking that the progress of events will continue to evolve”.² This “removal” creates a unique content of understanding human activity as creative and immediate as organic and natural. And organic matter, as you know, is now costly and appreciated. These characteristics, if translated into the rank of professional knowledge and skills, form the value of universal skillsets at all times (soft skills). Therefore, the organically and consistently implemented experience of working with young people, developing priority universal knowledge and soft skills, is a valuable kit in the scientific, educational and organisational activities of the Kyiv National University of Culture and Arts. Planning and introduction of new fields of study into the curriculum, which requires directing the students training towards the universalisation of knowledge and skills, determine the content and objectives of the University’s educational activities in the coming years.

As it is known from the history of ideas, M. Heidegger was the first “eventologist”: the German philosopher put the event above the ordinary sphere, giving it ontological and philosophical, theoretical characteristics. It was the case when the matrix of the word meaning did not coincide with its essence. Then the word “event” acquires the meaning of assimilation (acquisition) of being (German: ereignis). And in such a symbiosis, a new history of the event, eventivity, event culture begins, for which both classical philosophical dictionaries of European culture and modern business lexicons are suitable). Why are etymological and theoretical peculiarities there? Firstly, they are to understand the synthetic nature and complexity of the event phenomenon, the informality of the collision of deep meanings and

² Jaimangal-Jones D., Robertson M., Jackson C. (2018) Event futures: innovation, creativity and collaboration. *International Journal of Event and Festival Management*, vol. 9, iss. 2, p. 123.

applied connotations in modern cultural practices that, to one degree or another, produce events. Secondly, this review opens the existential and ideological layer of the event as a phenomenon and event as a process, which in the pragmatics of educational activity allows interpreting the universality of event specialisation and event activity in the “soft skills” categories. There is an innovative idea behind any event: not to hold “events”, but to form opinions for eventivity – this is the supertask that turns one of the university program subjects into an absorbent of the entire experience of teaching creativity, creative self-expression, soft skills.

In general, figuratively, if the event appears as cultural study, then a sufficient embodiment of its meaning can be represented in the form of a stage and a curtain that slowly rises, distributing those involved in the event into two worlds: participants and organisers, those who are on the stage of the event, and those who takes part sitting in the stalls. And only the event manager is always outside, above, and ahead of the event. The event planner is its creator, and this status is similar to the status of the demiurge artist in the Renaissance culture... Only the pathos of creativity in today’s realities irrevocably “goes away”, the event creator adds to the “constructional” toolkit the matches, and analogues of simulacra and substitutes. The material that the event planner works with changes, acquiring the characteristics of a “second reality”, “possible reality”, “potential reality”. Event planning is like giving birth to the world over and over again. The combination of the high pragmatism of the event planning with its non-materiality, non-objectiveness – this feature of event-eventuality harmoniously combines and holds two worlds – the idea and the materiality of its embodiment. Such an ontological property of an event manager as a medium, a creator, and an event planner makes the profession in demand, relevant and future-oriented. And this value will only grow if we take into account that in the modern world eventuality becomes almost the only cultural practice of immediacy, not mediation, involvement, compensating for other “fake” forms of mediated communication such as the absence.

The success of the implementation of the “Event Management” program subject coincided with the adoption of dual education model at the University. This innovative requirement has become a real challenge for many Ukrainian higher education institutions, but the Kyiv National University of Culture and Arts. When you constantly are proactive and follow the vital educational traditions, realising modern socioeconomic, cultural and artistic processes, the dual principle turns into that natural background of educational innovations, to which we have already approached, evolved. Therefore, the dual principle was embodied not in a mechanical (meaningless) combination of theory and practice, lectures and

practical exercises. The dual learning model at the University has combined academic disciplines into thematic modules. By reducing the class-room academic hours for students, we have gained the main thing – time. On the other hand, we compensated for the traditional “sitting” in classrooms with various kinds of practices, self-preparation, creative interaction in practical classes, in workshops, at training courses, festivals, competitions and presentations. Students were involved in the creation of event learning, implementing their projects in various ways, forming an individual path of creative search and educational activity. The “Event Management and Planning” Bachelor’s Degree course for the event managers and organisers (educational designer, Doctor of Cultural Studies Y. Ponomarenko), “run” into a research and methodological complex, which combines the following courses as “Scenic Speech”, “Mastery of the Presenter”, “Screenwriting”, “Stage Movement”. Moreover, these courses are studied along with other courses of professional and practical training in the “Event Technology” program subjects such as “Event Directing”, “Event Technology”, “Cultural Start-ups” and provides training of students for creative, concert and teaching activities in various fields of arts and culture. And this is a successful experience in the implementation of relevant program subjects within the framework of arts education, which, despite the focus on the discovery and approval of “non-art” fields of study, remains the leading direction of educational activity at the Kyiv National University of Culture and Arts. It is clear that an event at a traditional classical university will be different from an event in a technical higher education institution or somewhere else. Therefore, putting to fair use the scientific, pedagogical, organisational, technical and methodological potential of the University, we really create “our own” unique educational product. That is why the course on event management and planning contains the following theoretical and practical modules, which allow students to master the art of stage speech, the art of stage movement, mastery of the presenter and screenwriting skills, “experience” all the stages of event planning, improve and master all the components of the event-project from the inside out. For one, there is a separate module, the content of which is determined by the absorption of all stages of event script development and writing. Applying the parameters of the literary approach to the development of the script and theatrical principles of its embodiment, the event, in such a semantic tandem, is implemented as an art project. The student should acquire theoretical and practical qualities: the ability to write a scenario plan – a written presentation of the main stages of theatrical performance; the skills of creating a scenario plan – a literary project of a future event, in which the expected course of development of the action, theses of the main statements and speaker’

comments are outlined. Also, the student gains knowledge of setup sheet form – a graphic presentation of the director’s plan, a list of all the components and means for each act. The result of the course, which consists of 20 hours of lectures and 116 hours of practical training, is a students’ event, which they created according to their own script with their team.

Also, in this form of practically oriented teaching, a new demand for theory is formed: while implementing projects, the student must also answer those questions that are basic for learning, to cross the border between knowledge and lack of it – “how?”, “in what way?” and so on. Consequently, theoretical generalisations of the course subject in dual education are actualised, acquire the value of a complex vision of processes and phenomena that the student does not alienate, but organically includes in the educational sphere, together with other disciplines of the professional and practical training cycles. Moreover, “the fundamental disciplines of a modern university (at the Kyiv National University of Culture and Arts there is Philosophy, Psychology, Social Studies, Cultural Studies, Cultural History, Sociocultural Management) are the background for the formation of both a skilful worker and a future scientist. This is an integral step, the so-called “ABC”, which allows the formation of analytical, logical and scientific thinking, reveals the ability to validate and predict the results”.³ In such an educational model, the student no longer looks like a “victim” in front of the “train” of knowledge, which is constantly and inexorably moving towards him – the column type of education, as the Ukrainian and world practice of recent decades shows, has ultimately reached its limits. The time of information technology and total digitalisation is to hasten the end of it. A student-centred communicative model is gradually being introduced to replace column training and teaching, with an apparent intensification of the student’s native abilities, the personification of information, when the recipient is a producer of thought at the same time. The value of this approach lies in the fact that the student from the first lessons understands how all the components and forms of education are related, the external and internal logic of its parts. Therefore, the principle of expanding the boundaries of one’s own worldview is successfully implemented, guided not by knowledge, but by a set of experience, skills and abilities that have been obtained, comprehended and practically tested. And the result of training will not be an abstract measurement of knowledge

³ Petrova I. V. (2019) Profesiina pidhotovka ivent-menedzheriv u konteksti dualnoi formy zdobuttia osvity [Professional Training of Event Managers in the Context of the Dual Form of Education]. *Bulletin of Kyiv National University of Culture and Arts. Series in Management of Social and Cultural Activity*, vol. 2, no. 1, p. 95.

and skills, but ready-made, tangible products of problem-oriented learning – projects (cultural, art, image, start-up projects, Internet platforms, etc.). It is a project activity that allows you to effectively learn to think independently and authentically, without losing touch with the practical values of measuring the effectiveness of training. In project activities, the sequence and content of academic disciplines will be checked, the combination of which generates a matrix for modelling and designing a hybrid educational product, a synthesis of multi-vector and multi-branch types of creative activity – from idea to its implementation and comprehension.

No wonder, understanding the term and meaning root of the event broadens the students' horizons. For example, at the leading "Event Management and Leisure Industry" department, there is a course in theory and history of events. The real-life event is not impulsive and not limited to modern ideas about them. On the contrary, through the theory of events and the philosophy of eventivity, the student plunges into a broad cultural and historical context, which allows the student to conceptualise the event as an object of scientific knowledge, revealing the paradigmatic characteristics of event practices at different stages of the civilisation process. A business person may ask whether this approach intrudes the student's professional competence, whether there is much time devoted to fundamental scientific issues in the curriculum of a specific program subject. If we are talking about the Master's Degree course, then the answer is "no". On the contrary, this educational level expects the achievement of a synthesis of the project and scientific activities as a harmonious combination of creativity, gift, soft skills with the rationality of a scientist who appropriately reflects in the profession and professional activity, realising its worldview parameters, value and practical meaning. For example, a course on the basics of event management allows preparing a student for the author's solutions of strategies and concepts for cultural events, keeping in mind the picture of the event itself, as well as the entire ideological and organisational "otherworld" (negotiations, budget, performers, time management, etc.). So the transfer of the specifics of professional and practical activities to the level of theoretical generalisations by combining traditional and newest models in the educational process is one of the ways to form university education, the value of which is once again questioned and revised for compliance with practice. The experience of creating and developing this program subjects proves that such frame of mind of the student-researcher is not just a tribute to scientific awareness and the university teaching model: it is a way of a future specialist's success to freely manoeuvre both within the framework of specific professional skills and abilities and to "expand" in uncertain tasks, modelling non-trivial solutions, new situations and non-standard ways out of them.

It also takes into account and proves the fundamental difference between a leader and an event organiser. Understanding the real difference between the one who creates the event and the one who coordinates, leads it – one of the flagship worldview positions of the event manager, which must be formed and implemented into the “body” of the educational process. Unlike the coordinator, the creator of the event has an idea of the integrity of the entire event and the mechanics of its components; the coordinator, on the contrary, may know something about the event, but not know the whole “line” of the event, and, by and large, not be responsible for the event. So the responsibility is the degree of civic maturity, coming of age (according to I. Kant) in the awareness of one’s own position (both in cognition and in action), the courage to think and do. And this cannot be learned from articles in glossy magazines or one-time leadership courses, which are now actively offered by the global market of educational services, in which only the speed of their consumption is the level of efficiency (no more). Real education, on the contrary, is always “long and expensive”, it is a valuable investment in the future, the approbation of the right choice not only of a profession but also of a life path. At the Kyiv National University of Culture and Arts, the training of the event profession with its capabilities and development prospects can be regarded as a safe choice for such an educational investment, the dividends from which will only grow.

2. Implementation of New Non-Academic Ways and Methods of Training for Event Management Program Subject

As we speak, methodology and curriculum for the “Event Management” program subject include content series for studying Internet technology (in business, event management, exhibition activities) with the subsequent practical implementation of ideas and developments in one’s educational virtual project, which the student must complete at the end of the course. For example, the acquisition of these practical skills is envisaged by the curriculum for the training of cultural scientists at the Master’s degree course through the “Management of International Exhibition Projects” subject. Also, the modular principle of training involves the complex application of knowledge and skills in such subjects as “Invention Management and Marketing”, “Management of Sociocultural Activities”, “Management of Creative Event Industries”, “Project Management”, as well as “PR Basics”, “Psychology”, “Advertising and PR within Socio-cultural activities”.

The social value of the event. The social value is a new rate factor for Ukrainian higher education. The training in event management can provide

an extraordinary experience and set high standards for holding and theoretical understanding of socially significant events, non-profit projects, creative initiatives of communities. This event trending is one of the possible practical implementations of event practices within the educational programs at the University. Of course, the performance of socially oriented events and projects is not a priority market direction for corporations and business structures. Still, within the student community, a request is formed for socially demanded and socially significant events that can (and should) be implemented within academic subjects, under the guidance of experienced teachers, theorists and specialists. For the successful implementation of the educational and scientific training program for cultural scientists (“Applied Culturology” and “Event Management”), the “Cultural Start-ups” training course (developed by Doctor of Cultural Studies, Professor Petrova I. V.) was created and implemented. This academic discipline, in addition to the implementation of purely pragmatic tasks, such as mastering by students the knowledge and skills of cultural start-up technologies, is aimed to teach the student to understand sociocultural problems and be able to practically direct professional activities (various forms) towards their analysis and solution. This version of social responsibility (using the example of the start-up methodology) allows you to professionally diagnose, predict, design and model the cultural development of regions, various categories of the population. So, during the period of studying the student receives the practical experience of social responsibility, which in functional activity turns into educational capital – using it he or she can cooperate with society, and offer services. If, in a business environment, socially significant projects rather perform image functions (the commercial component, accordingly, does not dominate and does not affect the definition of goals, objectives and strategy of the event), then in classrooms, on the contrary, one can achieve hundred-per-cent social value in the absence of commercial factors. The training of event planning involves the identification of the functions of the project manager and its executors: the student is given a unique opportunity to take part in all stages of the event planning. For example, the peculiarity of an event project implementation of this type in various kinds of cultural practices is assigned to non-professional communities, volunteers. During the training, the student finds himself in the role of such a volunteer. In this status, in addition to the planning and creative part of the event, the student learns the ability to motivate all the performers involved in the events, which also determines the result of the final event product. Therefore, the competence of an event manager consists in the ability to inspire all the “performers” with one’s idea, to properly plan and conduct brainstorming to

reach the necessary quality indicators of the event, turning ordinary observers into assistants.

The ability to motivate, lead, and inspire are indisputable qualities of a real leader. It is not without reason that the pragmatics of modern life and education encourages the introduction of this type of universal competence as leading into the program learning outcomes. The philosophy of leadership is the general thematic dictum of all educational activities at the Kyiv National University of Culture and Arts. And the event practice via the event creator has absorbed and sublimated all leadership intentions. An event organiser is necessarily a leader, an opinion leader, a leader of affairs. The versatility of the profession synthesises various scientific headings, combining Management, Economics, Marketing, technology with a broad humanitarian awareness and worldview. A student can obtain a theoretical substantiation of the leadership approach thanks to the unique “Leadership” educational course introduced at the University, which is traditionally taught at the Bachelor’s degree course of the “Event Management” (developed by M. Pashkevych, PhD in Cultural Studies). Emotional intelligence is that structure of human sensory culture that has fit into the pragmatics of analytical and practical technologies for personal development and self-awareness, taking a special place in modern leadership concepts (this research and the methodological principle has found a corresponding embodiment in the content and objectives of this training course). Nevertheless, according to the strategic development of curricula on the way to the dual principle of education, the “Leadership” course expects the prevalence of the practical component over the theoretical one (respectively, 20 hours of practical lessons and 10 hours of lectures). This training’s focus is a leadership centrality for each student, which leads to an understanding of the transformation process of emotional capital and its relationship with the effectiveness of the event manager.

Also, an example of successful practical implementation of the idea of leadership at the University can be considered the entire PR activities, image-building projects and events, which are an integral part of the modern European higher education institutions. So, at the stage of modernising the University and transforming it into the National University of Culture and Arts, we initiated the Mykhaylo Poplavskyyi Star Leaders Club as a practical platform for students to meet with university graduates who have become successful and well-known experts in the arts and culture industry. A Star Club is not a “vanity fair”. Quite the opposite, by creating it, we had to solve a specific issue as to demonstrate to students with the examples of specific human actions the need and opportunity to become a leader already here, at the University, in classrooms and at rehearsal venues. A student (current and

future) must feel oneself at the epicentre of events, and therefore be able to create both eventivity and understand the “mechanics” of its creation by others, using specific examples, specific events. This type of eventivity helps to combine general philosophical concepts of leadership with particular technologies for the development of student’s personal qualities, image, styles and methods of communication, the culture of behaviour, and, which is critical, technologies of self-presentation (this is like a modification of Paul-Michel Foucault’s “practices of oneself” in the field of professional exercises of cultural industries).

And this is just one example of the use of non-academic creative ideas in the educational process at the Kyiv National University of Culture and Arts, which turn out to be more effective than classical direct educational activity. This educational hybridity has also become the brand of our University. There are some other examples of an event-driven approach to creating image-building projects: “The Singing Rector”, “No Queue for Men of Gifts”, “Doors Open Days”. These events are only a small part of the innovative initiatives of the Kyiv National University of Culture and Arts for successful competition in the educational services market (both Ukrainian and global). These events by the Kyiv National University of Culture and Arts management help to gain the loyalty of prospective university student and the popularity with employers. In general, it can be noted that event technology is actively implemented not only in the creation of the University’s brand. The event is relevant and in demand in the planning and holding the scientific events like conferences, methodological seminars, and round tables. Such educational eventivity forms new formats for communication between the scientific and professional community, models future platforms for dialogues, discussions, exchange. Scientific innovations concern not only the content of research but also the forms and methods of planning scientific events. The event is becoming a necessary component for the functioning of online learning. This hybrid form of creating a virtual platform for learning is becoming more and more widespread. From the point of view of event practice, it is not only educational feasibility and technical compliance that is important – a high-quality content and resource embodiment of the material (this is only part of the successful implementation of digital education). It is essential to create online profiles as art pieces, which include not only an “eye candy” with a corresponding technical native. The most challenging thing is preserving and accelerating the dynamics of use, visiting as a desire (in the Lacanian version): this is the niche of the event, which, in addition to the event profile, will form the eventivity of “eternal circulation”. And the spatial aesthetics of visibility will be cultivated by the timeless and extradimensional aesthetics of the post-

dramatic and post-theatrical. It is no longer a synthesis, but hybridity of an event. This phenomenon has just begun to be explored, formulating models of “meeting” in science, education and, of course, in art.

Hybrid and online event experience. Also, the planning mode of educational, scientific, methodological and organisational work ahead of time encourages to comprehend the development strategies of already existing particular fields and specialisations, constantly updating curricula, to develop a practical methodology for measuring the quality of education, taking into account the experience of leading institutions in Europe and the world. One of these strategic ways is the principle of synthesising branches of knowledge, forming various models of organising the training of students and postgraduates in intersubject sections of several scientific areas. This path is consonant with the main trends of the European reform of science and education: it is impossible to do relevant scientific research within one discipline, one industry virtually. On the contrary, the trend towards the unification and synthesis of sciences encourages leading universities to support cross-sectoral and inter-scientific research, and to train students within the framework of educational integrated programs (and not sciences), which, having their own goals and objectives, are tested not by institutional compliance, but by the effectiveness and demand of graduates in the labour market who successfully convert the acquired knowledge and skills.

An example of such universalisation and interdisciplinarity can be the strategy for the further development of the event management program subjects. Scientists state that in the future, the principles of eventivity will be determined by combinations of a directly live event and virtual online forms of its planning and holding. Once again, there is a review of the boundaries and content of reality (in Philosophy, Life Sciences). The hybridity is a challenge not only to event technology in event practices but, of course, a chance to review educational programs, to make appropriate corrections at those points of the education quality matrix that are responsible for combining event technology⁴ with programming and digital technologies.

It is known that a hybrid event is growing popular due to the promotion of Internet technology, its availability⁵, and the remoteness of event participants is just one of the conditions for an event manager to think over and adequately hold the event. So, an expert, to compete in the market of event cultural practices (in addition to primary professional responsibilities),

⁴ Poplavskiy M. M. (2017) Event-menedzhment u industrii dozvillia [Event Management in the Leisure Industry]. *Issues in Cultural Studies*, Iss. 33, pp. 186–197.

⁵ Technology for virtual and augmented reality is one of the main trends of individual needs in the market of goods and services in 2019.

must have newest universal knowledge and skills, be aware of the latest technological innovations, be able to apply them in practice, be an intermediary between technologies and people – participants, speakers, online audience and “live” audience. The broadsheet in the field of the event industry “EventMB” has researched and looked at some of the basics to consider that will be in demand in the nearest future.⁶ All of them are directly related to technical inventions and their application in planning and holding events and projects. In addition to the professional direction of training event management, there is another branch that can be called “Event Technology”, which is an excellent addition to professional competencies of the future event manager. Therefore, understanding the latest technology trends in the industry, we must balance the content of theoretical courses, practical classes and independent work of students under them, creating educational programs of a new generation following academic standards, coordinating them with leading employers, which will fully implement the competency-based approach at all educational levels for the training of specialists who know how to create events.

If you can sum the essential skill up in a single word for an event manager in a hybrid event, then this word is interaction. It means that another principle is added to the event – reciprocal action, and the strategy of organisation and impact (subject-object model) is replaced by a polylogical subject-subject model of general action-event. And the organiser again becomes the central figure in the event. Moreover, the principle of interaction is broader than the principle of “cooperation”; this principle is derived from lat. religio (to connect, to unite) and refers to the cultural meanings of the word “religion”. The interaction occurs thanks to the one who knows how to connect and unite. Therefore, as in a modern event, interaction extends to the world of people and the digital world, so in professional educational activities, there is a permanent need to realise “ a shift from the introduction of digital technologies to the integrated construction of the digital ecosystem”.⁷ This is the ability to use augmented reality, producing three-dimensional objects (as opposed to classic two-dimensional images, even interactive ones), artificial intelligence (for example, in the tasks of recognising emotions when collecting any

⁶ Cross B. (2018, October 17) 10 Things to Think About When Preparing for a Hybrid Event. *Event MB*. <https://www.eventmanagerblog.com/tips-preparing-hybrid-event> (accessed 28 September 2020).

⁷ Grebennik I., Danieliene R., Reshetnik V., Kovalenko A., Nechyporenko A., Ivanov V., Urniaieva I. (comps.) (2019) *WP 1.3: Report on analysis of EU Digital competence framework for citizens and for educators*. Kharkiv National University of Radio Electronics (NURE): Information Technologies Institute (ITI), p. 27.

information on the Internet – the event industry is very close to the entertainment industry).⁸ Accordingly, the finish of the event is not its end: the organiser must take into account the feedback, the resonance of the audience. For example, within the framework of the “Event Management” training course (developed by I.Parkhomenko, PhD in Philosophy), the theory and practice of an event project are necessarily combined with an analysis and assessment of the effectiveness of an event, in particular its technical parameters. And if the audience is not an audience in the traditional event version of its understanding, but a remote, distant audience, then the rules for preparing and holding an event should be changed significantly. After all, there is no audience as such on the Internet at all (when alone with the screen, a person reacts differently than one does in public). Also, the emphasis in the hybrid event focuses on project management tools: software, techniques for influencing a remote audience, properly conducted technical preparation of the event and research on the technical capabilities of existing Internet resources, reconciling the event technique and its aesthetics.

But researchers of the Internet audience note that the success of a hybrid event, despite everything (technique, skill), continues to be confined to the immediacy of human communication: the personal acquaintance of the main characters (event organisers) directly affects the event itself. Therefore, the feeling of the “golden section” between the real and the virtual in organising and holding an event is the search for a new harmony at the time of techniques and technologies, which, like the ancient Greek in his *paideia*, needs to be learned. This type of training includes a fair amount of knowledge and skills.

Therefore, the concept of a hybrid event does not frighten specialists of our University. On the contrary, we are used to setting high standards for educational and innovative activities. Therefore, we are constantly introducing new non-academic forms and methods of teaching. And as an example – the recognition of our innovation in the European educational space and the distinction of achievements in the field of information technology: in 2018 we won a victory in the Erasmus+ competition with the “Digital competencies framework for Ukrainian teachers and other citizens” project. First, we have proved that we do not consider the Ukrainian educational space as an object of external influences. On the contrary, our intellectual potential allows us to compete in the field of innovations and educational technologies, to influence the process of forming the image of future education right now. Secondly, we did not do this educational project

⁸ Solaris J. (2020, February 6) Event Technology: Trends and Strategy for 2020. *Event MB*. <https://www.eventmanagerblog.com/event-technology> (accessed 28 September 2020).

for export; the activities of the University teachers, in particular, the Computer Science Department of Faculty of Information Policy and Cyber Security at the Kyiv National University of Culture and Arts is an example of the combination of the latest technologies with educational innovations and realities of academic practices of our time. After all, a right specialist in any field of the arts and culture industry is a person with digital competence. Therefore, the University engaged this innovative project to fulfil specific tasks to improve teaching and learning digital skills for those who teach others – teachers. So, a modern university teacher automatically becomes the organiser of educational events and hybrid events: for example, he or she requires the skills to work in specific digital offices and virtual educational platforms, understand the design of educational resources and the tools that provide them, be able to work with scientific profiles, create and technically, meaningfully accompany own one. The list is updated every year, so it is essential to be open to innovations, not formal, but real, which will ensure the appropriate level of professional qualifications and self-realisation. So, this case proves that the University is actively involved in the development of strategies for planning education and training initiatives, and expanding the scope of digital competence is one of the ways of innovative changes in the specifics of educational programs and training courses.

CONCLUSIONS

Having analysed the internal and external factors of renewal and actualisation of the directions of student training at the Kyiv National University of Culture and Arts for the modern arts and culture industry, we have demonstrated the innovative potential of event and event culture in the modern educational space. An event as a methodology for its creation and eventology as a methodology for comprehending eventivity forms soft skills that are in demand on the modern labour market. The case of the students of event program subjects training at the Kyiv National University of Culture and Arts has shown forward-looking and strategic mechanisms for the implementation of the major educational components of its activities. We have proved that education eventivity is one of the innovative trends in education, on the implementation of which both the content of education and the organisation of the educational process depend. The criterion of the University's innovative activity in the implementation of the "Event Management" was the effectiveness of the crossover point of the labour market external requirements and the internally developed corporate event culture, which is aimed at designing eventivity as a "meeting" in science, education and art.

We also note that project activity allows learning to think independently and in an authentic way, without losing touch with the practical values of

measuring the effectiveness of training. In project activities, the sequence and content of academic disciplines are checked, the complex of which generates a matrix for modelling and designing a hybrid educational product, a synthesis of multi-vector and multi-industry types of creative activity – from idea to its implementation and comprehension.

So, the shift of the specifics of professional and practical activities to the level of theoretical generalisations by combining traditional and newest models in the educational process is one of the ways to form university education. The experience of creating and developing this program subjects proves that such frame of mind of the student-researcher is not just a tribute to scientific awareness and the university teaching model: it is a way of a future specialist's success to freely manoeuvre both within the framework of specific professional skills and abilities and to "expand" in uncertain tasks, modelling non-trivial solutions, new situations and non-standard ways out of them.

SUMMARY

Today, in keeping with Ukraine's rapid integration in the world educational space and the general globalisation of the labour market, changes in the system of arts and cultural education become relevant and socially necessary. Given the country's orientation towards the innovative development of science, significant efforts of the Kyiv National University of Culture and Arts are aimed at substantial changes in the education system, including the introduction of a dual education system and improving the quality of the educational process. **The purpose of the article** is to study the features of education modernisation at the Kyiv National University of Culture and Arts, to identify innovative ideas and approaches implemented in a higher education institution. **The scientific novelty** is determined by the fact that the study deepens the understanding and reveals the essence of the creative educational model chosen by the University for strategic planning of educational and scientific activities. The innovative potential of the event and event culture in the modern educational space has been demonstrated. The features of planning and the introduction of new fields of study and program subjects into the curriculum (for example, "Event Management") are described, the author's vision of the social significance of the event is presented. **Conclusions.** It has been determined that an event as a methodology for its creation and eventology as a methodology for comprehending eventivity forms soft skills that are in demand on the modern labour market. The education eventivity is one of the innovative trends in education, on the implementation of which both the content of education and the organisation of the educational process depends. The criterion for the innovation activity of the Kyiv National University of Culture and Arts in the implementation of the "Event Management" was the effectiveness of the

crossover point of the external requirements of the labour market and the internally developed corporate event culture, which is aimed at defining eventivity as a “meeting” in science, education and arts.

REFERENCES

1. Cross B. (2018, October 17) 10 Things to Think About When Preparing for a Hybrid Event. *Event MB*. <https://www.eventmanagerblog.com/tips-preparing-hybrid-event> (accessed 28 September 2020).
2. Grebennik I., Danieliene R., Reshetnik V., Kovalenko A., Nechyporenko A., Ivanov V., Urniaieva I. (comps.) (2019) *WP 1.3: Report on analysis of EU Digital competence framework for citizens and for educators*. Kharkiv National University of Radio Electronics (NURE): Information Technologies Institute (ITI). (in English)
3. Jaimangal-Jones D., Robertson M., Jackson C. (2018) Event futures: innovation, creativity and collaboration. *International Journal of Event and Festival Management*, vol. 9, iss. 2, pp. 122–125.
4. Moufakkir O., Pernecky T. (eds.) (2015) *Ideological, Social and Cultural Aspects of Events*. Wallingford: CAB International. (in English)
5. Petrova I. V. (2019) Profesiina pidhotovka ivent-menedzheriv u konteksti dualnoi formy zdobuttia osvity [Professional Training of Event Managers in the Context of the Dual Form of Education]. *Bulletin of Kyiv National University of Culture and Arts. Series in Management of Social and Cultural Activity*, vol. 2, no. 1, pp. 82–104.
6. Poplavskiy M. M. (2017) Event-menedzhment u industrii dozvillia [Event Management in the Leisure Industry]. *Issues in Cultural Studies*, Iss. 33, pp. 186–197.
7. Poplavskiy M. M. (2019) Innovations in Arts and Cultural Education: Experience of the Kyiv National University of Culture and Arts. *National Academy of Managerial Staff of Culture and Arts Herald*, no. 3, pp. 3–8.
8. Solaris J. (2020, February 6) Event Technology: Trends and Strategy for 2020. *Event MB*. <https://www.eventmanagerblog.com/event-technology> (accessed 28 September 2020).

Information about the author:

Poplavskiy Mykhailo

orcid.org/0000-0002-8234-8064

Doctor of Pedagogical Sciences, Professor
Kyiv National University of Culture and Arts
36, Ye. Konovaltsia St., Kyiv, 01133, Ukraine

UKRAINIAN CULTURE IN THE INTERNATIONAL ARENA: STRATEGIES OF MODERN CULTURAL DIPLOMACY

Kostyrya Inna

INTRODUCTION

Revealing the concept of “culture”, Cicero introduced the concept of “cultura animi” – “the soul cultivation”, applying the agricultural metaphor to the development of the soul as a philosophical category. He considered culture to be a way of overcoming the various barbarisms’ displays and a tool for turning a person into a worthy citizen. Culture is a combination of human knowledge, beliefs and behaviours that we adopt and then pass on to future generations. Culture is a key factor in socialization that regulates different areas of human interaction. Therefore, there is a diversity of its roles in society.

Today, international relations are characterized by a variety of cooperation, with culture playing an extremely important role in. There has significantly increased the cultural dialogue influence on interstate contacts, which is a decisive factor in modifying the relations of the parties and shaping the image of the country and far beyond it. It is difficult to overestimate the role of culture in the favourable climate of the international cooperation, since cultural cooperation creates the preconditions for developing the interaction of countries in all spheres of public life. In today’s international relations, there is a huge potential for “cultural appeal” that has never been used before. That is why we see an active involvement of the cultural sector in the foreign policy of states and international organizations. There is also a growing interest on the part of European researchers and politicians to study and interpret soft power, public diplomacy, and cultural diplomacy.

At the same time, cultural diplomacy as a policy should not be confined to the tasks of the sphere of foreign policy alone. Reacting also to the cultural demands of society, it participates in its formation, reflecting its own experience and planning for the future. Cultural diplomacy, in fact, can and should be an integral part of the cultural policy of the state.

In times of conflict and tension, art usually goes into the background. However, creativity is inherent in people, both in peace and in times of conflict. After major conflicts and catastrophes, cultural heritage becomes a symbol and a tool for rebuilding society.

“Culture” – “Cultural Diplomacy”: Understanding the Concept

It is difficult to imagine international politics without such a significant component as culture. It has always played and will play a leading role in this process. Since culture is widely recognized to be a factor influencing a nation to reveal its identity to the world, to present its heritage, so cultural diplomacy is undoubtedly to be a powerful instrument of cultural policy and the state's international relations. Therefore, it is impossible to imagine interstate dialogue without addressing to cultural diplomacy. The term “cultural diplomacy” is not new. Researchers prove that it appeared in the scientific circulation in 1930s. The American scholar Milton Cummings offered one of the first scientific definitions of the term “cultural diplomacy”. According to him it is the exchange of ideas, information, values, systems, traditions, beliefs and other aspects of culture in order to foster mutual understanding¹.

Contemporary researchers consider cultural diplomacy in the context of promoting the state's interests at the international level by means of culture and art. Thus, Ye. Astakhov states that inter-civilization dialogue cannot do without cultural diplomacy, but can do without the power export of political, ideological and religious postulates².

In 1967 there was given another definition of “cultural policy” at the UNESCO Round Table in Monaco. In the report “Culture Policy – Preliminary Considerations”, culture policy was to mean a set of operational principles, administrative and financial activities and procedures that provide the basis for government action in the field of culture. In this context, the implementation of cultural policy is the whole sum of conscious and deliberate actions (or lack of action) in society aimed at achieving certain cultural goals through the optimal use of all the physical and spiritual resources currently possessed by society³. This definition has led many countries to shape their cultural policies at the national level.

In its turn, the authors of the study “Culture and cultural diplomacy in a comparative study of the Canadian and Chinese case” note that cultural diplomacy is both a “new” and an “old” term in the world of diplomacy⁴. On the one hand, it can be explained with the first examples of cultural

¹ Monko T. S. (2017) Mizhnarodni vidnosyny yak skladova kulturnoi polityky Ukrainy na suchasnomu etapi [International relations as a part of cultural policy of Ukraine at the present stage]. *Visnyk Natsionalnoi akademii kerivnykh kadrov kultury i mystetstv* [National Academy of Managerial Staff of Culture and Arts Herald], no. 2, pp. 52–55.

² Ibid.

³ UNESCO (1969) *Cultural Policy: A Preliminary Study. Round-table Meeting on Cultural Policies (Monte Carlo, Monaco, 1967)*, UNESCO.

⁴ Hu Yue (2011) *Culture and Cultural Diplomacy: A Comparative Study of a Canadian and Chinese Case* (PhD Thesis), University of Regina, Canada.

diplomacy been found in the relations between states in the II–III millennia BC. On the other hand, as an independent phenomenon it has been started exploring only after World War II⁵.

At the same time, when it comes to purposeful practice of using “culture” to achieve foreign policy goals, such researchers as K. Hamilton and R. Langhorne offer an appeal to the activities of medieval Byzantine missionaries who spread not only religious doctrines, but also views of the world at large, certain ideas, beliefs, and orders⁶⁷.

Modern history considers France to be the first state to practice the purposeful use of cultural diplomacy. Erik Pajtinka in his research notes that “as the very first institution of this kind may be considered *Alliance Française* founded on the initiative of a French diplomat P. Cambon in Paris in 1883 that opened its first foreign branch, officially called *comité local*, a year later in Barcelona, Spain. It should be added that Alliance Française, whose activities have focused primarily on supporting the promotion of French language abroad, has been legally a non-governmental organisation (NGO) and not a diplomatic body of state (although in practice its activities have been usually closely coordinated with and/or sponsored by the French Foreign Ministry)”⁸.

In systematic studies on cultural diplomacy since the Second World War, researchers have defined cultural diplomacy as “achieving foreign policy goals through cultural communication or other cultural-related diplomatic activities”^{9,10}.

In addition, the relationship between cultural and public diplomacy is not fully understood. Today, cultural diplomacy is most often perceived as a

⁵ Dubov D., Dubova S. (2017) Polityka kulturnoi dyplomatii yak mekhanizm realizatsii stratehichnykh komunikatsii derzhavy [The policy of cultural diplomacy as a mechanism for implementing strategic communications of the state]. *Naukovi pratsi Natsionalnoi biblioteky Ukrainy imeni V. I. Vernadskoho* [Academic Papers of Vernadsky National Library of Ukraine], iss. 46, pp. 62–73.

⁶ Ibid.

⁷ Hamilton K., Langhorne R. (2010) *The Practice of Diplomacy: Its Evolution, Theory and Administration*. New York: Routledge.

⁸ Pajtinka E. (2014) Cultural diplomacy in the theory and practice of contemporary international relations. *Politické vedy* [Political Sciences] (electronic journal), no. 4, pp. 95–108. Retrieved from: [http://www.politickevedy.fpvvmv.umb.sk /archivvydani/2014/4-2014/](http://www.politickevedy.fpvvmv.umb.sk/archivvydani/2014/4-2014/) (accessed 4 December 2020).

⁹ Hu Yue (2011) *Culture and Cultural Diplomacy: A Comparative Study of a Canadian and Chinese Case* (PhD Thesis), University of Regina, Canada.

¹⁰ Dubov D., Dubova S. (2017) Polityka kulturnoi dyplomatii yak mekhanizm realizatsii stratehichnykh komunikatsii derzhavy [The policy of cultural diplomacy as a mechanism for implementing strategic communications of the state]. *Naukovi pratsi Natsionalnoi biblioteky Ukrainy imeni V. I. Vernadskoho* [Academic Papers of Vernadsky National Library of Ukraine], iss. 46, pp. 62–73.

component of public diplomacy (including such practices in Ukraine. However, researcher in the field of cultural diplomacy E. Pajtinka emphasizes that the concept of “public diplomacy” is still broader than the concept of “cultural diplomacy”, since public diplomacy encompasses a number of activities that do not fall under the responsibility of cultural diplomacy¹¹.

Ukrainian researcher Oksana Rozumna considers “cultural diplomacy” as a set of techniques, methods and practical measures developed and implemented by foreign relations bodies and /or other authorized state bodies that support the diplomatic activity of the state by broadcasting samples of national culture abroad¹².

Jerzy Onuch, an ex-director of the Polish Institute in Ukraine and Polish Cultural Institute in New York, states that diplomacy is part of the culture, which is often forgotten by professional diplomats, and even more often by politicians. Cultural diplomacy is a long-standing activity; a tool of public policy designed for the long term, and therefore should not be a specific tool of political orientation that prevails at this moment. Cultural diplomacy is sailing the image of the country by cultural means. Art provides sophistication and “gentleness” to political strategies, helps to maintain respect for the country, nation, individual as a society’s representative^{13,14}.

“Cultural Diplomacy may best be described as a course of actions, which are based on and utilize the exchange of ideas, values, traditions and other aspects of culture or identity, whether to strengthen relationships, enhance social and cultural cooperation, promote national interests and beyond; Cultural diplomacy can be practiced by either the public sector, private sector or civil society”¹⁵.

¹¹ Pajtinka E. (2014) Cultural diplomacy in the theory and practice of contemporary international relations. *Politické vedy* [Political Sciences] (electronic journal), no. 4, pp. 95–108. Retrieved from: <http://www.politickevedy.fpvvmv.umb.sk/archiv-vydani/2014/4-2014/> (accessed 4 December 2020).

¹² Rozumna O. P. (2016) *Kulturna diplomatiya Ukrayiny: stan, problemy, perspektyvy: Analychna dopovid* [Cultural diplomacy of Ukraine: state, problems, prospects: Analytical report]. Kyiv: National Institute for Strategic Studies. Retrieved from: https://niss.gov.ua/sites/default/files/2016-09/kultu_dypl-26841.pdf (accessed 4 December 2020).

¹³ Onuch J. (2016) *Kulturna dyplomatiiia, abo Vmist tsukru v tsukri* [Cultural diplomacy, or Sugar content in sugar]. *Ukrainskyi tyzhden* [Ukrainian Week], no. 16(440), p. 50.

¹⁴ Rzhavska N. F. (2018) *Kulturna dyplomatiiia Ukrainy: suchasnyi stan ta perspektyvy. Mizhnarodni vidnosyny. Seriya “Politychni nauky”* [International Relations, part “Political Sciences”] (electronic journal), no. 18–19. Retrieved from: http://journals.iir.kiev.ua/index.php/pol_n/article/view/3377/3055 (accessed 4 December 2020).

¹⁵ Institute for Cultural Diplomacy (n.d.) *What is Cultural Diplomacy? What is Soft Power?* Retrieved from: http://www.culturaldiplomacy.org/index.php?en_cultural_diplomacy (accessed 4 December 2020).

Traditionally, there are three key characteristics of cultural diplomacy distinguished: breadth (coverage of the events involved), non-violence and invisibility. However, today there is the question remaining unsolved for researchers: to what extent is the country's culture related to cultural diplomacy and what is the effect of cultural diplomacy in general.

Cultural Diplomacy: the Experience of Central and Eastern Europe

The realities of the European society have such specific characteristics of the cultural field as: the multifaceted contribution of other cultures and civilizations (language, economics, history, sciences, philosophy and literature, music, daily life, etc.); localization of cultures (regions of Europe as historical, cultural, geographical or economic entities); linguistic and ethno-cultural pluralism as a consequence of the historical formation of the European nations; deepening the current presence of other cultures in European countries; finally, the cultural diversity of the representative European Diaspora. These realities require appropriate decisions, strategies and programs in the field of intercultural cooperation, both at pan-European and national levels.

Therefore, for today's European society, it is crucial to solve a number of theoretical and practical problems in the implementation of cultural diplomacy¹⁶:

1) development of programs and strategies of the intercultural cooperation in the conditions of globalization and formation of the information society;

2) a balance between pan-European identity politics and adherence to the principles of multiculturalism, dialogue between cultures, civilizations and religions;

3) overcoming cultural and linguistic barriers;

4) the formation of a mechanism for the protection of the European cultural and linguistic space;

5) ensuring the rights of national minorities.

The cultural diplomacy of Western countries was shaped by the imperial and colonial past of most of them. The countries of Central and Eastern Europe did not have colonies, but were the subject of many European treaties and pacts throughout their history¹⁷.

¹⁶ Basenko Ya. (2013) *Kulturna dyplomatiia v Yevropi* [Cultural diplomacy in Europe]. *Eminak*, no. 1–4, pp. 53–57.

¹⁷ Trofymenko M. V. (2017) *Publichna dyplomatiia krain Tsentralnoi ta Skhidnoi Yevropy* [Public diplomacy of Central and Eastern European Countries]. *Visnyk Mariupolskoho derzhavnogo univertsytetu. Seriia: Istorii. Politolohiia* [Journal of Mariupol State Univeristy. Series: History. Political Studies], iss. 19, pp. 257–26.

After the fall of communism, the countries of Central and Eastern Europe went through radical economic and political changes. The transition from centralized planning to a market economy, from an authoritarian one-party system to a pluralistic and democratic society was a real challenge for the countries of the region. These transformations have also affected changes in national identity and image of countries. In these processes, cultural diplomacy played a significant role.

The processes of institutionalization of cultural diplomacy in the countries of Central and Eastern Europe proceeded differently, but the creation of specific governmental organizations, departments and positions required the research and evaluation of the existing vision in the different target countries; developing communication policies, strategies and tactics to promote political and economic interests abroad; coordination of efforts of different organizations, etc¹⁸.

Cultural diplomacy has always been one of the most important components of foreign policy in many countries of Central and Eastern Europe. It is closely connected with the government of the country and the achievement of its foreign policy goals. Culture in this sense acts as a tool for achieving foreign policy goals and is thus politicized. Cultural relations relate to the development of cultural products such as literature, cinema, television, radio, art, science, music, as well as the study of the foreign languages. The ultimate goal is to familiarize the foreign public with the state, its people, culture and language, as well as create a favourable view of the country through its culture.

Hungarian Cultural Centres, Polish Institute, Estonian Institute, Latvian Institute, Bulgarian Cultural Institute, Czech Centres are the leading cultural institutions in Hungary, Poland, Estonia, Latvia, Bulgaria, Czech Republic. The main aim of the Estonian Institute, for example, is to disseminate information about Estonian society, culture and learning both in Estonia and abroad; introducing Estonian culture to other countries and promoting cultural communication between Estonia and other countries; support for the teaching of Estonian language and culture subjects at universities abroad, etc¹⁹. The institutions and centres of Central and Eastern Europe are closely linked and dependent on the funding of their governments and ministries, unlike their Western European counterparts, such as the British Council or the Goethe Institute, which have greater independence and do not directly relate their governments. The cultural institutions and centres of the countries of Central and Eastern Europe are only in the most strategically

¹⁸ Ibid.

¹⁹ Ibid.

important countries due to the lack of funding, which prevents these countries from establishing cultural centres in many countries.

On 8 June 2016, “the EU High Representative and Vice-President Frederica Mogherini and Commissioner Navracsics put forward a proposal to develop the EU strategy to international cultural relations. The aim is to put cultural cooperation at the centre of the EU’s diplomatic relations with countries around the world”²⁰ The strategy pointed out three main objectives²¹:

- unlocking the potential of culture and creativity for sustainable social and economic development; culture is a source of inclusive growth and job creation and the global trade in creative products has continued to expand in recent years, despite economic uncertainty;

- promoting peace and fighting radicalisation through intercultural dialogue; intercultural dialogue can build and promote understanding within and between societies. It helps to demonstrate the value of cultural diversity and human rights;

- strengthening cooperation on cultural heritage.

It is the EU that is responsible for developing innovative methods of cultural diplomacy, for cooperation in education and science, and for developing intercultural dialogue while distinguishing the following key tasks²²:

- to enhance the capacity of the Member States and the EU as a whole to harness the economic potential of the creative industry, namely to stimulate the development of a sustainable development model and to create favourable conditions for investment and jobs;

- to promote the development of cultural policy as a factor of peace and social and economic development in third countries, as well as a tool for preserving diversity and cultural pluralism;

- to make the EU a stronger global player in the international arena, to make more effective use of the historical levers of European soft power”.

In March 2017, Florence hosted the first International G7 Culture Summit, during which there was signed a “Joint Declaration of the Ministers of Culture of G7 on the Occasion of the Meeting: Culture as an Instrument for Dialogue Among Peoples”²³. This Declaration is a basic document that

²⁰ European Parliament (2017) *Towards an EU strategy for international cultural relations (2016/2240(INI))*. Retrieved from: https://www.europarl.europa.eu/doceo/document/TA-8-2017-0303_EN.html (accessed 4 December 2020).

²¹ Ibid.

²² Ibid.

²³ Ministers of Culture of G7 (2017) *Culture as an Instrument for Dialogue among Peoples: Joint Declaration of the Ministers of Culture of G7 on the Occasion of the Meeting (Florence, March 30, 2017)*. Retrieved from: <http://www.g7.utoronto.ca/culture/culture-2017-en.html> (accessed 4 December 2020).

consolidates the function of a certain instrument for establishing a dialogue between peoples capable of facilitating coordination on the protection of cultural heritage.

Such an active involvement of culture in international relations has led to a change in the concept of “culture”, incorporating into it such elements as cultural security, cultural conflict, cultural war, and cultural diplomacy.

Moreover, the EU is currently developing several new initiatives within the framework of cultural diplomacy. The first is the creation of “creative hubs” of Europe in countries such as China and Brazil, the second concerns the introduction of the post of Special Representative for Cultural Exchange and Programs at each EU Delegation. The common vector is the expansion of cooperation between Member States in order to maximize European cultural diplomacy, the expansion of cooperation between cultural institutions and civil society²⁴.

Therefore, most Central and Eastern European countries are relatively small, so competing for drawing attention, influence and impression making are very important processes for them. Limited financial and human resources aimed at forming national identities, policies and interests abroad seriously limit the realization of public diplomacy, especially because of been financed from the central budget. Consequently, the efforts of cultural diplomacy in Central and Eastern European countries focus on clearly defined countries, geopolitical and geographical positions. Countries in the region need to be very creative in order for their voice to be heard; they try to identify niches in foreign policy areas that they might take up.

Thus, the experience of the EU Member States shows that today it is important to develop new areas of cultural dialogue and cooperation, both within the EU and internationally, for both governmental and non-governmental programs. Practice shows that the development of cultural diplomacy in the EU countries significantly increases the effectiveness of foreign policy, adds prestige to states, national governments, reduces the influence of negative stereotypes, and strengthens the state’s authority²⁵.

²⁴ Rzhavska N. F. (2018) *Kulturna dyplomatiia Ukrainy: suchasnyi stan ta perspektyvy. Mizhnarodni vidnosyny. Seriya "Politychni nauky"* [International Relations, part “Political Sciences”] (electronic journal), no. 18–19. Retrieved from: http://journals.iir.kiev.ua/index.php/pol_n/article/view/3377/3055 (accessed 4 December 2020).

²⁵ Lutsyshyn H., Honcharuk A. (2017) *Osoblyvosti rozvytku kulturnoi dyplomatii Ukrainy v suchasnykh umovakh* [Peculiarities of the development of Ukrainian cultural diplomacy in modern conditions]. *Humanitarian Vision*, vol. 3, no. 1, pp. 25–30.

Main Strategies for the Cultural Diplomacy of Ukraine

All states that have relied on public and cultural diplomacy are talking about themselves, their own vision of the world and their place among others, in short, their values. There are countries for which culture and what follows it – cultural diplomacy – are a matter of major national importance. Ukraine is facing this task as well. Despite significant changes in the social life of Ukraine and the world, outdated perceptions of culture still prevail in the system of public administration. Thus, Ukrainian humanitarian and cultural policies have traditionally been reduced to relatively autonomous and poorly coordinated activities by various agencies related to the protection of cultural heritage, artistic activity, printing, library and archives. Ukraine needs a new, more integrated model of cultural and informational space, including managerial one. Within this space, the activities of the relevant bodies will focus not on the “current management” of solving numerous social and cultural problems and troubles, but on the implementation of the policy of the cultural sphere and its economic efficiency’s strategic development, which is characteristic of most European countries.

Some steps are being taken today in Ukraine to support public and cultural diplomacy at the national level.

In Ukraine, cultural diplomacy is carried out at the state level by the Ministry of Culture and Tourism, the Ministry of Foreign Affairs, the Ministry of Education and Science, the State Committee on Television and Radio Broadcasting of Ukraine, non-governmental public organizations and individuals²⁶.

However, the development of cultural diplomacy of Ukraine is not systematic. In early 2000s, there were created some state structures, the task of which was to develop cultural diplomacy. In particular, the State Agency for the Promotion of Culture of Ukraine was established in 2009, but its work has remained inconspicuous at the domestic level, not to mention international promotion.

Discussions about the importance of establishing Ukrainian institutions (Shevchenko institutes, Ukrainian cultural centres) in the leading European states have been under discussion for several years, but all these issues are at the project level. In 2015, it was decided to establish the Ukrainian Institute as a state institution with the functions of cultural diplomacy. According to the Concept proposed Ministry of Culture of Ukraine, the Ukrainian Institute should act as a network-type non-governmental organization. However, this idea has raised a lot of questions and discussions within the Ukrainian

²⁶ Ibid.

society regarding the subordination of the newly established institution, the priority of its tasks, the opening of its representative offices in different countries of the world.

For the first time in its history, the Ministry of Foreign Affairs of Ukraine established the Office of Public Diplomacy (December, 2015) with a special unit for cultural diplomacy. This was an important step in strengthening Ukraine's strategic communications capabilities²⁷. At the same time, experts say that full implementation of measures in this area requires additional state's attention to this issue, including the creation of specific institutions of cultural diplomacy.

The report on "Cultural Diplomacy of Ukraine: State, Problems, Prospects"²⁸ emphasizes the key factors that significantly affect the activity of such institutions (provided that their activities have clear and clear state support, first of all financial):

1) subordination (coordination) to the foreign policy department of the state;

2) the promotion of the language and the provision of the language learning services should become one of the most important activities of such institutions;

3) relaying values – both Ukrainian and pan-European (thus becoming part of the common European cultural space);

4) compliance with the cultural needs of the host country;

5) establishing long-lasting relationships and developing productive partnerships. The activities of cultural diplomacy institutes include going beyond diplomatic activities, supporting touring activities, promoting the development of various fields of culture and arts (cinema, theatre, visual art, music, architecture and urbanism, museum work);

6) support for contemporary culture and art;

7) a network structure;

8) support for literary projects and book publishing.

Practice shows that Ukrainian culture is represented internationally by small cultural projects, and there are a small number of cultural centres

²⁷ Petrov V. V. (2016) Shchodo stanovlennia systemy stratehichnykh komunikatsii orhaniv derzhavnoi vlady u konteksti rozvytku vidnosyn z NATO [Establishing government strategic communications system in context of development relations with NATO]. *Stratehichni Priorytety* [Strategic priorities], vol. 41, no. 4, pp. 24–29.

²⁸ Rozumna O. P. (2016) *Kulturna dyplomatiya Ukrainy: stan, problemy, perspektyvy: Analitychna dopovid* [Cultural diplomacy of Ukraine: state, problems, prospects: Analytical report]. Kyiv: National Institute for Strategic Studies. Retrieved from: https://niss.gov.ua/sites/default/files/2016-09/kultu_dypl-26841.pdf (accessed 4 December 2020).

created by the Ukrainians abroad. Today, the state should facilitate the establishment and support of Ukrainian cultural centres abroad, the creation of state programs for translations into Ukrainian, as well as translations of Ukrainian authors into foreign languages.

Among the positive Ukrainian practices in this direction are: the activities of cultural and information centres at diplomatic missions of Ukraine abroad (17 centres operate), cooperating with representatives of national diasporas, in particular, holding events to celebrate national events, organising performances of national collectives and representatives of contemporary variety shows, art exhibitions, presenting literary works of both classics and contemporary Ukrainian writers. However, the analysis shows that the activities of these cultural information centres are not effective; in majority cases, they are protocol measures, events to celebrate anniversary dates, etc²⁹.

An important role in the development of Ukrainian cultural diplomacy is played by representatives of the Ukrainian Diaspora, in particular, scientific, educational, academic, youth, religious, and cultural organisations created by them. Ukrainians abroad culturally, informatively, politically influence and contribute to the formation of a positive image of the Ukrainian state. Many Ukrainian Diaspora-based states have established Ukrainian centres that promote the development of inter-state cooperation, such as the Ukrainian National Cultural Centre (Prague) and the Ukrainian Institute in Sweden. It is also necessary to adopt the State Program for the Development of Cultural Relations with Foreign Ukrainian, which has been talked about for many years³⁰.

The creation of Ukrainian cultural institutes has become one of the most debated in the cultural environment. On the one hand, this should be an important step towards the implementation of a state policy of cultural diplomacy, with appropriate strategy, legal norms, a system of tasks and functions. On the other hand, the emergence of another institution in the imperfect field of cultural policy is not justified. The condition for the establishment of institutes of Ukrainian cultural diplomacy is to overcome the misunderstanding of the notion of culture in the EU and in Ukraine, and to recognize it as a facilitator of social change and development.

Understanding that the future activities of such institutes should be oriented towards European practices of cultural policy and promotion of culture, one should take into account the many relevant nuances for Ukraine

²⁹ Lutsyshyn H., Honcharuk A. (2017) Osoblyvosti rozvytku kulturnoi dyplomatii Ukrainy v suchasnykh umovakh [Peculiarities of the development of Ukrainian cultural diplomacy in modern conditions]. *Humanitarian Vision*, vol. 3, no. 1, pp. 25–30.

³⁰ Ibid.

to model its work. However, the process of creation of Ukrainian cultural institutions should be considered as an important stage of advocacy of culture, change of attitude towards it by the state and society.

Finally, the decision to set up the State Institution “Ukrainian Institute” was adopted by the Cabinet of Ministers of Ukraine on June 21, 2017. At the presentation of the Ukrainian Institute Minister of Foreign Affairs of Ukraine P. Klimkin stated that the purpose of its creation is to promote Ukraine abroad and increase trust in our country within the international intellectual and cultural environment³¹.

According to the Statute of the Institute, approved by the Order of the Minister of Foreign Affairs of Ukraine, the purpose of the institution’s activity is ... to improve the understanding and perception of Ukraine and the Ukrainians in the world, to develop a positive image of our country abroad. The Institute has the right to establish foreign branches in accordance with the Regulation approved by the Ministry of Foreign Affairs.

On October 18, 2018 in cooperation with the Ministry of Foreign Affairs of Ukraine there was organised the first public event of the Institute – a strategic session of the Ukrainian Institute. The purpose of the event was to formulate the mission, tasks and tools of the Ukrainian Institute, to find out the current state and prospects of the development of cultural diplomacy in Ukraine. The session was attended by about one hundred leading specialists in the field of culture, representatives of the diplomatic corps, and heads of national and international institutions, public figures, and journalists.

The concept of the Institute was presented on November 12, 2018 at the first press conference of the Ukrainian Institute, which was also dedicated to the results of the previous three months, plans and priorities for 2019.

The short-term perspectives (1 year) outlined in the Concept included³²:

- a team formation, office arrangement;
- development of internal regulations;
- determination of qualitative and quantitative indicators of activity for a three-year period;
- a brand-book development;
- communication function formation of the Institute in Ukraine and abroad;
- study the perception of Ukraine among foreign audiences;

³¹ Petrov V. V. (2019) *Kulturna dyplomatiia yak instrument protydiv hibrydnym zahrozam* [Cultural diplomacy in countering hybrid threats]. *Visnyk Natsionalnoi akademii kerivnykh kadriv kultury i mystetstv* [National Academy of Managerial Staff of Culture and Arts Herald], no. 1, pp. 186–190.

³² Ibid.

- appointment of two foreign branches heads;
- development and launching the first programs (e.g. international mobility, support for touring activities).

However, the functioning of such institutions requires specialists in cultural diplomacy, both for the state sector and for the private and public. These experts are able to fully understand the goals and objectives of cultural diplomacy, organise the work of relevant institutions, formulate their strategic policies and understand the role of cultural diplomacy in the overall strategic communications system of the state. The training of such specialists should be a priority for Ukrainian universities, training directly for the cultural field (for example, Kyiv National University of Culture and Arts, the National Academy of Managerial Staff of Culture and Arts, etc.), where this direction can be initiated and take a practical dimension. Moreover, there is a recommendation to the Ministry of Education and Science of Ukraine to initiate the creation of a single specialized cultural diplomacy course for Ukrainian educational institutions³³.

Thus, the implementation of cultural diplomacy in Ukraine will lay the foundations for overall success and create an inclusive, tolerant society that values every citizen. In today's world, globalization and digital technologies are changing the ways in which the state and the citizen interact, with direct exchanges in the field of culture playing an increasing role. Moreover, it depends only on the efforts of all Ukrainian society whether we will use this cultural potential for the benefit of our country's development and for the active and effective promotion of Ukraine's interests in the world.

A request for a cultural diplomacy policy has already been formed. In the near future, it is important to bring together all the initiatives in a single focal point to produce a document that reflects the principles of cultural diplomacy. Therefore, the success of the strategic development of the cultural sector depends directly on the adoption at the legislative level of the Concept of Humanitarian Development of Ukraine for the period up to 2030 and the Concept of the New Cultural Policy of Ukraine. Moreover, the latter should become essentially a national strategic program for the modernization of culture, which should not only give a new impetus to the spiritual life of society, but also become one of the incentives for economic development. It should be innovative in terms of the solutions proposed and flexible in terms

³³ Rozumna O. P. (2016) *Kulturna dyplomatiya Ukrayiny: stan, problemy, perspektyvy: Analitychna dopovid* [Cultural diplomacy of Ukraine: state, problems, prospects: Analytical report]. Kyiv: National Institute for Strategic Studies. Retrieved from: https://niss.gov.ua/sites/default/files/2016-09/kultu_dypl-26841.pdf (accessed 4 December 2020).

of the choice of forms and priorities of the state support for the cultural sphere. In its implementation, this program should be similar to national priority projects, but should be more systematic and multifactorial in its coverage. It is advisable to involve Ukrainian scientific centres, in particular, the Departments of Ukrainian Studies, at the largest universities in the world. They are a well-developed network of cultural institutions of Ukraine abroad.

The active cultural policy of Ukraine is not only a desirable state of public and interstate communication, but also an indispensable condition for the growth of our country's authority in the world political arena. The most important thing is respecting the principle of intercultural dialogue. Understanding cultural policy in dynamics requires justification of common cultural meanings of social activity. Only in this way interaction that cannot be avoided in the global world will occur in parallel with the processes of cultural rapprochement on the basis of mutual respect for the values of another. What happens in the individual mind must be transmitted to the sphere of interstate relations; personal friendly relations should become the basis of interstate politics. This approach should be comprehensive and take into account the relationships at the level of the individual, group, ethnicity, state, planetary society. The situation of the hybrid war in Ukraine, which does not allow us to directly borrow European principles into our conflict-ridden state, can also make important changes. At the same time, the collective and personal aspects must shape a social and cultural context, oriented not only to the past, but also to the present, and even more to the future³⁴.

Thus, in the context of the European integration, our country must develop a concept of a humanitarian policy, oriented towards democratic European values, being able to adequately and effectively respond to changes in the national and cultural situation related to the processes of globalization. The reform of the institutional organisation of the state is the most important key to the implementation of the strategic plan of modernization of Ukraine, its response to the corresponding challenge and threats of cultural globalization.

CONCLUSIONS

In the modern world, the problems of identity searching for individuals as well as entire ethnic groups have intensified. It is very difficult to survive in the interwoven web of globalization and anti-globalization. The daily

³⁴ Petrov V. V. (2019) *Kulturna dyplomatiia yak instrument protydyi hibrnydm zahrozam* [Cultural diplomacy in countering hybrid threats]. *Visnyk Natsionalnoi akademii kerivnykh kadriv kultury i mystetstv* [National Academy of Managerial Staff of Culture and Arts Herald], no. 1, pp. 186–190.

information pressure that the average person receives on a daily basis does not allow you to orient yourself and consciously approach the choice of what the person really needs. Therefore, the study of the problem of preserving culture in the context of Ukraine's European integration aspirations is an urgent matter. Without a scientifically based strategy, we will not only become equal members of a common European home, but we will also lose our cultural face, turning into an agricultural territory with a population of several million people.

Accordingly, the support and development of national culture is the most important direction of any country's state policy, because it realizes the constitutional right of every citizen to join the cultural heritage of the nation. Culture is an integral factor in the construction of social life. However, not only because it is inherited by a person in the process of socialization and contact with other cultures, but also it shapes the political and cultural identification of its citizens. The revival of culture is an important prerequisite for the society development and the acceleration of the state building processes. The culture and civilization of a nation or state (as opposed to the savagery and barbarity of the primitive peoples) is determined by the development level of their social order, political institutions, and measured by the aggregate of achievements in the field of sciences and arts.

The place and role of any state in the modern system of international relations depends not only on political, economic, military resources, but also on its cultural and spiritual potential, cultural heritage, which can be a powerful catalyst in achieving the foreign policy goals of the states. That is why intercultural dialogue is a significant component of the development of relations between states, both bilateral and multilateral.

The state's cultural diplomacy must primarily reflect the cultural demands of society, follow current global cultural trends, promote the cultural development of society, and generate new ideas. Experience has shown that intercultural communication is a powerful means of lobbying national interests.

A certain understanding of the essence, constituents and purpose of cultural policy influences its formation and implementation at the state level. The implementation of a particular model of cultural policy has a wide impact – from the positioning of the state in the world to the overall well-being of its citizens. In turn, the model of cultural policy is shaped by many factors – historical background, political regime, international agreements, economic situation, technological progress, as well as an understanding of culture and its basic and priority elements.

Therefore, one of the important and debatable issues is the definition of the model of implementation of the foreign cultural policy of the country, in which state structures and public organizations take an active part.

Diplomacy is a part of culture, and culture, in its turn, is an effective instrument of diplomacy and an effective means of fighting for the national interests of a state. As the experience of developed countries shows, cultural diplomacy through various initiatives not only promotes national interests in the world arena, but also directly influences various political, economic and social processes.

National culture is one of the tools for forming the state's image and a means of its integration into the world cultural space. Recent years have been characterised by difficulties of social, economic, and political nature, changing vectors of external cultural relations, therefore, an adequate state's response and increase of public activity in the field of international cultural cooperation is required. Increasing the number of cultural projects, programs, days of Ukrainian culture abroad, print and electronic publications, television programs justify themselves as a means of increasing the interest of the foreign public to Ukrainian culture. The role of direct links between cultural institutions and educational institutions is increasing.

Thus, paying our attention to the various strategies and declarations in the field of culture, we can say that culture structurally includes all "peaceful" instruments of implementation of domestic and foreign policy. It actually becomes an integral part of the soft power of the state. The main demarcation line between the concepts of "culture" and "soft power" is the subjectivity of their implementation: "soft power" is officially assigned to the state and international organizations, while culture pervades all levels of society – from the municipality through civic society to the world community as a whole.

SUMMARY

Today, international relations are characterised by a variety of cooperation, with culture playing an extremely important role in. There has significantly increased the cultural dialogue influence on interstate contacts, which is a decisive factor in modifying the relations of the parties and shaping the image of the country and far beyond it. Since it is widely recognized that it is through culture that a nation reveals its identity to the world, presents its heritage, so it can be argued that cultural diplomacy is a powerful instrument of cultural policy and, in turn, of international relations of the state, and therefore it is impossible to imagine interstate dialogue without participation cultural diplomacy. The experience of the EU Member States shows that today it is important to develop new areas of cultural

dialogue and cooperation, both within the EU and internationally, for both governmental and non-governmental programs. Practice shows that the development of cultural diplomacy in the EU countries significantly increases the effectiveness of foreign policy, adds prestige to states, national governments, reduces the influence of negative stereotypes, and strengthens the state's authority. The active cultural policy of Ukraine is not only a desirable state of public and interstate communication, but also an indispensable condition for the growth of our country's authority in the world political arena. The most important thing is respecting the principle of intercultural dialogue. Understanding cultural policy in dynamics requires justification of common cultural meanings of social activity. The situation of the hybrid war in Ukraine, which does not allow us to directly borrow European principles into our conflict-ridden state, can also make important changes. At the same time, the collective and personal aspects must shape a social and cultural context, oriented not only to the past, but also to the present, and even more to the future.

REFERENCES

1. Basenko Ya. (2013) Kulturna dyplomatiia v Yevropi [Cultural diplomacy in Europe]. *Eminak*, no. 1–4, pp. 53–57. (in Ukrainian)
2. Dubov D., Dubova S. (2017) Polityka kulturnoi dyplomatii yak mekhanizm realizatsii stratehichnykh komunikatsii derzhavy [The policy of cultural diplomacy as a mechanism for implementing strategic communications of the state]. *Naukovi pratsi Natsionalnoi biblioteky Ukrainy imeni V. I. Vernadskoho* [Academic Papers of Vernadsky National Library of Ukraine], iss. 46, pp. 62–73. (in Ukrainian)
3. European Parliament (2017) *Towards an EU strategy for international cultural relations (2016/2240(INI))*. Retrieved from: https://www.europarl.europa.eu/doceo/document/TA-8-2017-0303_EN.html (accessed 4 December 2020).
4. Hamilton K., Langhorne R. (2010) *The Practice of Diplomacy: Its Evolution, Theory and Administration*. New York: Routledge.
5. Hu Yue (2011) *Culture and Cultural Diplomacy: A Comparative Study of a Canadian and Chinese Case* (PhD Thesis), University of Regina, Canada.
6. Institute for Cultural Diplomacy (n.d.) What is Cultural Diplomacy? What is Soft Power? Retrieved from: http://www.culturaldiplomacy.org/index.php?en_culturaldiplomacy (accessed 4 December 2020).
7. Lutsyshyn H., Honcharuk A. (2017) Osoblyvosti rozvytku kulturnoi dyplomatii Ukrainy v suchasnykh umovakh [Peculiarities of the

development of Ukrainian cultural diplomacy in modern conditions]. *Humanitarian Vision*, vol. 3, no. 1, pp. 25–30. (in Ukrainian)

8. Ministers of Culture of G7 (2017) *Culture as an Instrument for Dialogue among Peoples: Joint Declaration of the Ministers of Culture of G7 on the Occasion of the Meeting (Florence, March 30, 2017)*. Retrieved from: <http://www.g7.utoronto.ca/culture/culture-2017-en.html> (accessed 4 December 2020).

9. Monko T. S. (2017) Mizhnarodni vidnosyny yak skladova kulturnoi polityky Ukrainy na suchasnomu etapi [International relations as a part of cultural policy of Ukraine at the present stage]. *Visnyk Natsionalnoi akademii kerivnykh kadrov kultury i mystetstv* [National Academy of Managerial Staff of Culture and Arts Herald], no. 2, pp. 52–55. (in Ukrainian)

10. Onuch J. (2016) Kulturna dyplomatiiia, abo Vmist tsukru v tsukri [Cultural diplomacy, or Sugar content in sugar]. *Ukrainskyi tyzhden* [Ukrainian Week], no. 16(440), p. 50. (in Ukrainian)

11. Oshytko O. (2011). Suchasni tendentsii mizhkulturnoho spivrobitnytstva u Yevropi [Current trends in intercultural cooperation in Europe]. *Viche*, no. 8, pp. 17–20. (in Ukrainian)

12. Pajtinka E. (2014) Cultural diplomacy in the theory and practice of contemporary international relations. *Politické vedy* [Political Sciences] (electronic journal), no. 4, pp. 95–108. Retrieved from: <http://www.politickevedy.fpvvmv.umb.sk/archiv-vydani/2014/4-2014/>.

13. Petrov V. V. (2016) Shchodo stanovlennia systemy stratehichnykh komunikatsii orhaniv derzhavnoi vlady u konteksti rozvytku vidnosyn z NATO [Establishing government strategic communications system in context of development relations with NATO]. *Stratehichni Priorityety* [Strategic priorities], vol. 41, no. 4, pp. 24–29. (in Ukrainian)

14. Petrov V. V. (2019) Kulturna dyplomatiiia yak instrument protydii hibrydnym zahrozam [Cultural diplomacy in countering hybrid threats]. *Visnyk Natsionalnoi akademii kerivnykh kadrov kultury i mystetstv* [National Academy of Managerial Staff of Culture and Arts Herald], no. 1, pp. 186–190. (in Ukrainian)

15. Rozumna O. P. (2016) *Kulturna dyplomatiiia Ukrayiny: stan, problemy, perspektyvy: Analitychna dopovid* [Cultural diplomacy of Ukraine: state, problems, prospects: Analytical report]. Kyiv: National Institute for Strategic Studies. Retrieved from: https://niss.gov.ua/sites/default/files/2016-09/kultu_dypl-26841.pdf (accessed 4 December 2020). (in Ukrainian)

16. Rzhavska N. F. (2018) Kulturna dyplomatiiia Ukrainy: suchasnyi stan ta perspektyvy. *Mizhnarodni vidnosyny. Seriiia "Politychni nauky"*

[International Relations, part “Political Sciences”] (electronic journal), no. 18–19. Retrieved from: http://journals.iir.kiev.ua/index.php/pol_n/article/view/3377/3055 (accessed 4 December 2020). (in Ukrainian)

17. Trofymenko M. V. (2017) Publichna dyplomatiiia krain Tsentralnoi ta Skhidnoi Yevropy [Public diplomacy of Central and Eastern European Countries]. *Visnyk Mariupolskoho derzhavnoho universytetu. Serii: Istorii. Politolohiia* [Journal of Mariupol State Univeristy. Series: History. Political Studies], iss. 19, pp. 257–265. (in Ukrainian)

18. UNESCO (1969) *Cultural Policy: A Preliminary Study. Round-table Meeting on Cultural Policies (Monte Carlo, Monaco, 1967)*, UNESCO.

Information about the author:

Kostyrya Inna

orcid.org/0000-0003-2654-8472

Doctor of Political Sciences, Professor
Kyiv National University of Culture and Arts
36, Ye. Konovaltsia St., Kyiv, 01133, Ukraine

THUMPING VICTORIES OF THE MICROCOSM

Korniienko Nelli

INTRODUCTION

The cultural development of humanity, experiencing the transition from modernity to post (post) modernity, strengthens the trajectory of the so-called interpretive mind and prefers the communicative functions of culture. Now communication becomes one of the core values. The focus is on the Others. The categories of “general”, “suprapersonal absolutes”, “unified truth” give way to the categories of “special”, “unique”, private, detailed, internal imperative, and decanonical.

Henceforth the path to a possible integral experience of the Universe presupposes a new quality of relations with the “unique” and new ethics concerning values. It requires neutralisation of previous myths.

That’s why matters that had no actual significance until recently become a prerequisite for integrity. Culture expands the horizon of the concept of *I* to the formula *I-with-my inward that is both visible and invisible and the Universe, where any detail according to its peculiar metonymic principle can maintain its integrity or restore in case of damage, and where there are no rigid hierarchies*. Everything is essential, and one can’t do without it. Momentariness speaks Faust’s language.

The thumping victories of the microcosm: particles, artistic nuances and details, nanotechnologies – have distinguished new frontiers of scientific focus. The self-organisation theory and synergetics concentrate their efforts on unravelling the mechanisms of self-organisation, namely on these microscales. It also concerns the humanities, above all, indeed. The resistance which is experienced for the umpteenth time in the history of science by the efforts to adapt the leading creative natural science methodologies to the humanitarian field is evidence of both the complexity of the tasks and the general conservatism and the lack of an adequate language of communication between “physicists” and “lyricists”, that has also been repeatedly discussed.

The answer to the question “why is there such an interest in *detail in art culture today?*” is that the direction mentioned above has success in its foundations. In the humanitarian sense, it is an increase in attention to particular phenomena and microphenomena and marginal states, and

therefore an increase in the status of altruism. In the experimental Logos, it is a stop at the deepest and the most subtle of the hidden.

1. Convergence of the Trajectories of Science and Art Culture

Today one of the most exciting trends in art culture is total attention to the smallest detail, to fleeting states, invisibilities, coincidences, hidden movements, “impossible” or “unnecessary” until recently. Moreover, now it is namely the principal capital of current literary texts (semiotic).

This is the way the actor and author Yevhen Hryshkovets builds his stage text, providing this focal point. The space and time of his monodramas are permeated with increased attention to the smallest details. This gifts “stopping the moment” to the stories. The remarks serve for the same in his monodramas: “here it is necessary to take off shoes and show how big butterflies fly”.

He manages to immerse us in the flow of life, in which someone else (his hero’s) and yours seem to be mutually transformed, intimated, giving almost existential features to the new experience here and now. At these levels, we have a ubiquitous emotional and mental experience. The algorithms of life are realised through identity. An essential aspect of the stage behaviour of Hryshkovets’ hero and his author is the creation “in the mode of equal presence” (S. Honcharova-Hrabovska). A life that has been seen “in six eyes” by the author, the hero, and the spectator, equal within the existential coordinates gives Hryshkovets’ stories a peculiar effect of semantic animation.

Taras Prokhasko, in his book of essays *Port Frankivsk*, which critics neatly called “the saga of local metaphysical lore”, passes the Universe through the sacred landscapes of the native Carpathians. As for Bradbury, for him, the Universe depends on the slightest movement within it, on the involuntary shift of detail, on the “whims” of transience. Prokhasko is a natural synergetic who works at the intersection of the humanities and the natural sciences (it is no coincidence that he holds a degree in biology). His sensitivity to detail and to that what synergetics defines as small fluctuations that are known to be able to shift the flow of Being are sometimes striking. The feeling of the formula “everything in all” is arranged by the prose writer Prokhasko with a refined intellectual irony, to which the tragedy of his space is subdued. Before us, in the “genre” of the historiography of the small homeland, a picture of the domination of existence through its hidden, secret “language” unfolds. Involuntarily, the well-known fact is recalled: “the domination of things is characterised by the desire to hide”. Prokhasko

listens to the toponymy of the region, knowing this truth. And therefore its deep meanings acquire the sacred status.

Now the work of composer Valentyn Sylvestrov is emphasised by the aesthetics of innovation, based on a special trust in the “unknowable” and shaky, elusive. It tends to a new risk. The choral works appeared in his works. They are Liturgical Hymns. He insists that Byzantine monodies are a “solid ground” and that a voice hovers over it like a fire. “I build everything on a melody. But here the ground does not just exist; it lives. It is not solid; it also seems to flicker. This is not exactly polyphony, but a new form: chorales under the guise of monody. Except for the usual harmony, there are also acoustic harmony and temporal ones. Time does not move rhythmically; it is shaky as well”.³⁵

The composer is open to new dimensions in an attempt to “capture” them. Sylvestrov’s search comes to a new “fundamental event” – a nuance, a subtext that has moved to other areas of stay. The shadows, flicker of energies, “barely” are becoming the foundation of modern complexity now. Sylvestrov deeps into the personal, into the private intonation, into the area of the heart based on not so “flat” sound as its unbalanced states, which acquire new energies due to sound inflows and the already mentioned flicker. The “quanta”, the microparticles of wave energy, flicker.

Valentyn Sylvestrov’s *The Quiet Music for the String Orchestra* (2002) reaches such a degree of lightness that it seems that it is the flicker of the air itself, as in the case of Arkhypenko’s sculptures. And modern 2012 recordings of his *Bagatelles* (2005) in the studio led to the need for special exercises with the technique of sound recording to reproducing adequate “particles-details” of sound.

The examples mentioned above establish a mirror-asymmetric relationship with the role of fluctuation, the smallest exciter of vibrant energy, and its modern version.

Culture reminds the repeatability of a similar formula inversely, already reproduced in another historical time (mind the philosophers and culturologists, at least Batkin and Bibler, who wrote about the re-existence of artistic styles). When H. Wölfflin tried to “test” the previous Renaissance art systems according to Baroque criteria, the Renaissance law of absolute unity of all parts of the text, the absolute necessity of a particle in it was opened: both beauty and sense of the whole would collapse at the moment when any creative (or expressive) smallness would be damaged³⁶.

³⁵ Sylvestrov V. (2006, June 23) [Interview with the composer]. *Kievskie vedomosti*.

³⁶ Wölfflin H. (2004) *Renessans i barokko* [Renaissance and Baroque] (trans. Lundberg E., ed. Kozina E. N.). St. Petersburg: Azbuka-klassika.

The theatre diagnoses a new state of artistic consciousness: one of its interests is beginning to realise, as everywhere, the value of “micro”, “nano” – a microcosm, small event, psychological microstate, the smallest detail – intonation, micropause, micro-silence – either in the actor’s stay on the stage, or in a musical phrase, or a short brush stroke. The viewer’s eye approaches the microscope. The ear is to feel the frequencies in the involuntary movement that it has not known before, to reproduce the archaic “models” of hearing when a person was still able to hear nature thinner, was “inseparable” from it, even animal; but, perhaps, the modern ear learns new acoustic energies after they have been felt and reproduced by the pioneers.

One thing is indisputable: we are looking into the world of “artistic microparticles”, and artistic “nanos”. They are reflected in our minds as *nanosubjects*. Internal spaces are involved in the act of reconsidering the concept of their completeness.

The weapon of a microparticle is the fundamental *otherness of the laws* of its environment, and therefore of its behaviour. There is no need to remind us that the world is one, and everything is in all. The modern natural sciences, which, we want to think so, moves towards the humanities, knows this as no one else. Their current dialogue gives existence to the entirely different artistic revelations, confessions, meanings and forms as the pictures of the world. The existence in the Other transforms the notion of identification radically.

We consider it will not be unfounded to turn to the inexorable ways of the already mentioned unity. After all, the very life of the smallest particles has changed the fundamental scientific logic of the Universe. It has changed the concept of time, space, law, accuracy, and calculus. The second beginning of thermodynamics, as it’s known, “abolished” the concepts of rigid regularity, order, certainty, and a unified truth. The whole chain of these transformations carried out by the scientists and thinkers – from Saint Augustine to Galilei and Newton, from Leibniz and Hamilton and to A. Einstein, Planck and Eddington – illustrated modern non-classical and post-non-classical ideas about the construction of the Universe, and, the most important and what we are interested in, – about the microcosm, the uniqueness of its “inner space”. Getting free from faded dimensions, physics accumulated paradoxes. But moving through them zealously, it experienced the priceless experience. In particular, in relations with the microcosm.

There are questions. Can half of an apple weigh more than a whole apple? Can “an elephant get into a pan”? Can the mass of the smallest of the currently

discovered particles, the quark³⁷, exceed the mass of a proton, which consists of three quarks? In the world of microparticles (in the world of details, nuances) these questions lose not only their paradox but also meaning.³⁸ In the microcosm, the laws of the macrocosm do not work (with which we mostly deal with). And there a half of an apple weighs more than the whole one, and the elephant is happy to make himself comfortable in a pan.

The aesthetic practice of modern theatre and cinema draws our attention to the reconsideration of the leading aesthetic concepts – beautiful and ugly. Marc Caro (worked in tandem with Jeunet) in his films *Delicatessen* (black comedy-Guignol, with a crazy Pierrot in the centre) and especially in *The City of Lost Children* (surrealism and cruel fiction), full of intellectual humour and dramatic suspense at the same time, anxious sensuality, deliberately introduce an image of the dark as a mandatory, working on the alienation of the fantastic, strange: the film *Dante 01* presents his science fiction reflections (a film about a space prison).

Caro claims that without the mixing of light and dark, yin and yang, nothing can happen because there is no notable difference between light and dark. They hold each other. In Caro and Jeunet's films, the shape and colour always have a symbolic function, like a tattoo. The aesthetics of the ugly, as these French directors interpret it, is primarily based on the attention to the deep inner.

All formal and aesthetic tools: human characters, the film atmosphere, its moods build a symbolic and fantastic component. As a rule, this layer is based on the unusual (ugly) face, which is also “destroyed” by wide-angle lenses (there is an opinion that the works of Caro, who drew comics, also played their role), on the curvature of gestures, on an unusual camera movement that “confirms” the shift of the portrait towards non-canonicity. This shift is non-classics. The characters respond with status marginality. He and She. Love. Spiritual orphanhood. They are finding each other. Yin and yang feel unembodied before “mixing” uniting.

Implied by the text of the films, the reconsideration of the notion of the not good looking, ugly as evil (in the Christian tradition – the consequence of the Fall), moves as if in *inversion* “*repetition*”. It is well-known that “based on the opposition of the spiritual and the corporeal in the Middle Ages, it was believed that an unattractive and even ugly appearance could be combined with internal (mental or spiritual) beauty. In the system of patristic symbolism, the shameful, “worth of outrage” appearance of the crucified

³⁷ A quark is a hypothetical particle that has not yet been detected in the experiment, but physicists consider it the “primary cell” of the universe

³⁸ Zyhunenko S. (1991) *Kak ustroena mashina vremeni?* [How is the time machine built?]. Moscow: Znanie. (Seriya “Znak voprosa”; no. 5).

Christ becomes a symbol of his unspeakable divine beauty. The ugly has been given a symbolic function since patristic times. Dionysius, the Areopagite claimed that God could be symbolised by even the most unattractive of things, such as a stone, a worm, etc.”³⁹.

Jean-Pierre Jeunet and Marc Caro appeal to the intellectual horizon of hope. It is an art-house or auteur cinema; *another* cinema. But in the sensuality of their films, the echo of shamanism is recognisable, and it is no coincidence that Caro admires this pagan language of communication which is now defined as mystical.

Tim Whitehead, the actor of the London cabaret and comedy theatre Soho Theatre, has an exciting experience on the same topic⁴⁰. He explores the concept of beautiful and ugly deliberately; he is attracted by the mysteries of balancing between art and kitsch. Tim Whitehead introduces a new movement in the UK as an alternative cabaret and a unique project on beauty and ugliness⁴¹. He is delighted with Jonny Woo, a drag queen with a beard who reads rap, with the performer Scottee. He is attracted to ancient national “performances” such as the Day of the Dead in Mexico⁴² when the theme of death is touched by the boldness of the views and humour.

Whitehead loads the category of beauty, which, he believes, can be found everywhere, with moral qualities first of all: decency, trust, doing no evil to others, tenderness, the desire to seek beauty, the non-pursuit of success at any cost, humour. He perceives the logic of the cruelty of Nan Goldin’s photos with drug addiction and prostitution justifying the shock with the tenderness with which these painful plots have been taken. The sequence of his views is also expressed in the “freak show” of The Tiger Lillies band, in which people are considered as freaks: Whitehead loves them for “beautiful hearts and a great sense of humour”, they are just *others*, extraordinary, beautiful and splendid, strong and fun they are free.

Now the concept of beauty in the interpretation of art culture is once again evolving to the spiritual equivalent of the concepts of ethics and morality, the qualities of forgotten altruism and charity. It develops unpragmatic, unselfish values. There is the change of the *canon*, the break of standards that lead to a new understanding of corporeality, truth and beauty.

³⁹ Petrushenko V. L., Surmai I. M., Karvatska H. F., Mazur L. I., Shadskykh Yu. H. (2008) *Etyka ta estetyka* [Ethics and aesthetics] (ed. Petrushenko V. L.). Lviv: Lviv Polytechnic National University.

⁴⁰ Pogodina L. (2011) Gadjie lebedi i tigrovye lillii [Ugly swans and tiger lilies]. *SHO*, no. 1-2(63-64).

⁴¹ www.bourgeoisandmaurice.co.uk

⁴² http://zateevo.ru/?section=page&action=edit&alias=den_mertvih

This is how not only cinema or theatre works in their search zones (we have already written about a kind of theatre of cruelty in the Ukrainian Zholdak, the Italian Castellucci or the German Castorf – so now we will not labour the point).

We mean an interesting precedent in the popular performance field. The Suka Off band⁴³ (Concept by Piotr Wegrzynski and Sylvia Lajbig) works in theatres, galleries, and fetish clubs. They intended to create an independent visual theatre that would reproduce various genres and performances, and club shows, and body art. The most interesting was the experiment with the taboo ideas; that's why the shock was an objective accompaniment to their performances. And as a result, the band has become a constant target of tabloid interest. It is accused of indecent shocking of a decent audience, pornography, disrespect for viewers.

But the group itself demonstrates a desire to talk about the virus of violence and speak at, say, the “atomic-molecular” or *nano* scale. They even have the term “liquid inspiration”. We quote the ideologists: “The liquid as a whole inspires us. We use it in many ways, both synthetic liquids and biological ones, such as our blood. The loss, absorbing or mixing of liquids is very often a key point in our performances. Characters drink them, inject them, spit them out, vomit them out, spew them out in every possible way; they bleed them. All of them are containers and vessels. Like in a lab, adding or removing ingredients, you get different results, different emotional states, different behaviour, different status”⁴⁴. The symbolic properties of the band's performances, such as *TranSfera* or *Red Dragon*, appeal to hidden meanings and are caused by the need to reconsider the values of life. It was because of the sentence cruelty. Because of the technology of alienation from the stereotype, life is perceived mainly in its usual social or domestic and psychological dimension.

The performances with bloodletting and hanging on hooks, with a paradoxically dramatic, rigid idea of “liquid inspiration” are a cause to think about the philosophy of Being, violence against the spirit, not-this-reality in reality.

The inversion movements of art culture continue to “pull” deeper and deeper contexts for the interpretation of modern intellectual and spiritual values; for their reconstruction outside of binary schemes. The latter is crucial.

Art culture deepens its mediation resource. But such performances force the humanities, in particular, art critics and theatre critics, to stop at the essential solution of new knowledge about liquid spheres. There are secrets

⁴³ <http://www.sukaoff.com/>

⁴⁴ Luzhetskyy P. (2010) *Teatr zhestokosti* [Theater of cruelty]. *SHO*, no. 1-2(51-52).

that can offer art, and especially theatre, the person in it, the actor, in particular, the possibility of a new language.

I was suddenly struck by a spontaneous correlation between the search for the mentioned scandalous band with its “liquid inspiration” and the latest investigations by the scientists working with DNA and also liquid (water). Their researches are equivalent to some kind of post-fantastic scientific syndrome.

Luc Montagnier, the winner of the 2008 Nobel Prize (his discovery of the human immunodeficiency virus), has managed to make a discovery that, in our opinion, is equal to the Big Bang. He claims: “there is every reason to consider that DNA is able to send “*imaginary*” *electromagnetic imprints of itself to distant cells and fluids*. And enzymes can mistakenly take these imprints for real DNA and start copying them to reproduce the original”.

In fact, this is quantum DNA teleportation, according to New Scientist. Montagnier’s research team has proved that DNA emits low-frequency electromagnetic waves that reflect the structure of a molecule in water. This structure is protected and enhanced by the action of quantum coherence. And because it replicates the original DNA, enzymes... take it for the real one and use it as a template to make the DNA similar to the one that has sent the signal.

How to believe in it? Does nature (or Creator) suggest the right to in-depth reproductions of human and being, the possibility of some new anthropic recombinations? Is an experiment with hitherto unknown properties of DNA and unknown programs for its translation – proposed?

The witnessed fact of “quantum teleportation” is vital to us. Because it can become an energetic, “quantum” material (or is it such one, and we only unravel it) to create artistic and aesthetic matters, *an image, “verbal symphonies, equivalent to silence” (according to Sartre), unpredictable forms of silence, associations, metaphors, a new gesture, a new relationship with the subject... new ecological state of mind, new spiritual energy.*

It is difficult even to imagine the possibility of such an unpredictable human existence. And first of all, of a human-actor as a pilot designer of this world.

We incline to view peculiar “nanotechnology” from the arsenal of the theatre of cruelty, shocking theatre (isn’t it time to remember the “laws” of the *K*-meson and the microcosm?) not as a manifestation of disrespect for the audience, cynicism or disregard for ethical traditions, as critics consider, but as guessed by *predicting* (heuristic), self-regulation programs experiment of theatre and art culture on *spontaneous synchronisation* with natural science experiments. This is a peculiar formula for mutual discoveries-confirmations, the convergence of the trajectories of science and culture.

It is namely the processes of such synchronisation through culture (art culture) that ensure the efficiency and integrity of the Being of ethnic groups, societies and communities.

2. Artistic Theory of Relativity: Creating Pillars

Mind the ancient insights of the creative mind about the evolution of individual abilities. In particular, it regards the possibilities of its penetration into the inner worlds, into the “invisible”, into subtle matters, most attested by Eastern philosophies and practices. We often use these categories as a kind of metaphor because art has given us a sense of the reality of this “invisible”.

Meanwhile, modern technologies and methodologies allow us to “see” and record fundamentally *new levels of freedom* for all subjects of the evolutionary process. These “freedoms” are open to the Universe. Individuality is built up by “openness” to universalisation, which, thus, implies a movement towards *spiritual* principles that are the only isomorphic to the “invisible”. The high levels of freedom of nonlinear systems (humans, animals, artistic systems, social systems, etc.), now attested, simultaneously mean high levels of their self-sufficiency, independence the right to make independent decisions, implement their life scenarios, and do not depend on the environment created by causal relationships in their behaviour. (By the way, the indirect argument in favour of the law of independence is the too independent role of film and video technologies – art technologies).

The law of independence of art systems was periodically emphasised by history (we have proposed this name of the law for its introduction into scientific use). Let me remind you of something well-known.

The terrible economic shrinking in Italy in the 16th century did not prevent the creation of the masterpieces by Leonardo, Michelangelo, and Raphael, the latter relied on laws inherent only in art systems that compete in accuracy with the laws of Physics, Chemistry, Biology. And they are nonlinear. A similar situation is observed in Spain in the 17th century, which in the conditions of a deep economic crisis has created its high spiritual texts, having enriched world culture with them. The same can be said of Germany, which was destroyed by the 30-year war (the 17th century), which lost two-thirds of its population when J.S. Bach was displayed for the world.

It's not worth remembering Rublev's times in Russia. H. Pomerants wrote about all these facts but in a completely different context and on another occasion. We can continue the list with Ukrainian realities: Stefanyk, Kotsiubynskyi, Lesia Ukrainka, Franko, Les Kurbas, Arkhypenko, the high artistic and musical avant-garde took place during the “death” era of the First

World War, the October Revolution and further repressions of Ukrainian culture. The same can be said about the Russian culture of this era.

In our long-term study of the levels of freedoms of artistic culture, back in the early 1970s, we “discovered” the law of independence of artistic culture on the example of the functioning of the theatre, which resulted in several monographs⁴⁵.

The study of creative scenarios of the theatre as a subject of Being, as an artistic and communicative system with high degrees of freedom, will give impetus to a new dialogue between the theatre and society. And in particular, the activities of the theatre on the formation of civil society and its “democratic projects”: we have already had the opportunity to talk about the role of theatre (art culture) in such a significant process of the life of society as the removal of totality, otherwise – the separation of Siamese twins – state and society⁴⁶.

The law of independence of art systems in our context is the symmetrical concept of *artistic theory of relativity*. The creation of its pillars is the work for a whole generation of scientists and requires the involvement of effective idea generators.

Some artists discovered the mentioned theory of relativity in art: in poetry, they are Apollinaire and Rimbaud, in the fine arts – Picasso, Matisse, Braque, Kandinsky, Malevich, Ekster, Tatlin, in the theatre – Les Kurbas, Artaud, Meyerhold, in sculpture – Arkhypoenko – all they became “Einsteins”. Now, this movement continues.

Arkhypoenko breaks finally with the laws of classical sculpture, even then expanding the “genre” to *sculptural painting*. Having violated traditional canons, he has subjugated the statue to the laws of music and poetry, creating new formulas of *colour sound*. His plastic figures argued with the usual “reality”,

⁴⁵ Korniienko N. (1986) *Teatr segodnya – teatr zavtra*. [Theatre today – Theatre tomorrow]. Kyiv: Mystetstvo; Korniienko N. (1998) *Les Kurbas: repetytsiia maibutnoho* [Les Kurbas: Rehearsal of the Future]. Kyiv: Fakt; Korniienko N. (2007) *Les Kurbas*. Kyiv: Lybid.

Korniienko N. (1993) *Teatr yak diahnostychna model suspilstva. Deiaki universalni mekhanizmy samoorganizatsii khudozhnoi kultury* [Theatre as a diagnostic model of society. Some universal mechanisms of self-organisation of art culture] (Abstract of DSc Dissertation). Kyiv: Rylsky Institute of Art Studies, Folklore and Ethnology of National Academy of Sciences Ukraine.

⁴⁶ Korniienko N. (1992) *Kultura: perekhodova doba i nezalezna derzhava* [Culture: the transition period and an independent state]. *Slovo i chas* [Word and time], no. 2, pp. 29–32.

Korniienko N. (1994) *Ukrainska kultura v konteksti derzhavotvorennia* [Ukrainian culture in the context of the state creation]. Proceedings of the *Ukrainoznavstvo v rozbudovi derzhavy: Materialy shchorichnoi mizhnarodnoi naukovo-praktychnoi konferentsii (Kyiv, Ukraine, October 14–16, 1994)*, Kyiv: Instytut ukrainoznavstva.; et al.

with the idea of three-dimensional space. New dimensions of the air itself, visible and invisible in it, materialised. The sculptures often resemble “flashes” of the ether, the explosion of “quanta”, barely perceptible airwaves (Woman Combing Her Hair, 1915). The moment of the flash obeyed Arkhypenko. It is no coincidence that the master valued “absence” so much.

Critics insist on “mystical intangibility, on a new spatial dimension”: “His sculpture, abstract and surreal, which is already cramped within the framework of fine arts, has absorbed the uncomplicated childish worldview of Africa, the fascinating antiquity of Trypillia culture, mysterious ecstasy, the sophistication of Pythagorean Hellas, the cosmism of ancient Egyptian sun worship, the influence of the mysterious and silent East” (Andrii Shestakov).

On the ways of creation of a new language of culture, art – in particular, theatre – does not just cross the boundaries of its identity, marking other people’s territories as its own. It makes an impressively complex research experiment: it artistically and mathematically models aesthetic reality not according to the already known laws of its components, but according to new, probabilistic, some “alchemical” conventions, which still need to be studied.

In February 2011, the Robin Howard Dance Theatre in London hosted the international premiere of the dance interpretation of Kazimir Malevich’s painting Black Square, starring the lead soloist of the Royal Ballet Edward Watson⁴⁷.

The choreographer of the play, Mr Burlov, notes: “If we take the Black Square and the date of its creation as a starting point and think about the planet against the background of the square, we will see a technological boom, imbalance and diversion from the true path. Now all that remains is to offer the planet that came to the last cry”.⁴⁸ “In general, Burlov’s choreography, figuratively speaking, is “neuro-paralytic”, which denies any classicism... It is needless to remind that the choreographer works in the style of contemporary dance”⁴⁹.

This creative experiment is based not so much on the aesthetic layer of the foundation as on the computer and mathematical game Life, invented by the British mathematician John Conway.

⁴⁷ Choreographer Kirill Burlov (Riga Ballet School); visual design of the stage belongs to the “virtual reality theatre” alKamie; costume designer Aigan Gali; music-Anneli Nederberg, Sweden.

⁴⁸ Shavrei A. (2011) *Rizhskaya khoreografiya dlya zvezdy Kovent-Garden* [Riga choreography for the Covent Garden star]. LifeNews. Retrieved from: <http://www.lifenews.lv/news/rizhskaya-horeografiya-dlya-zvezdy-kovent-garden> (accessed 15 October 2020)

⁴⁹ Ibid

The fantastic interpretation of life in itself – in the form of a game – through the laws of evolution of the geometry of “living” black cells strikes with its unusualness, especially when it comes to the 1970s. But now to adapt the artistic and aesthetic matters of the most extreme example of the descriptive avant-garde to stage plasticity on the basis of the ideas of computer mathematics – for this you really need to be a poet and *a scientist, a team of, for example, poet-scientists at the same time!* Indeed, the intersection of concrete and abstract sounds, vocal music and noise, electronics and traditional music creates exactly the *poetic* formula of space, which, as the composer admits, has been its intention.

We emphasise once again that starting with the modernist-innovators-avant-gardist, theatre and artistic culture in the process of self-regulation causes unexpected explosions of artistic configurations from their depths, which testified to an unknown yet experience. “Traces” of *laws* were clearly projected on the surface. The secret of the avant-garde, as it has finally become clear now, was precisely in the promulgation and making present by artistic means of laws, in particular, laws of *sub(beyond)conscious*⁵⁰. Those are hidden.

In our monograph on Chaos (2007), we state that art culture has its laws that are preconceived against academic science, as well as its strategies and programs, and today it completes the compilation of the *artistic theory of relativity*⁵¹. That is, not only the avant-garde, from our point of view, has reached the depths of the fundamental laws of art. It’s just that the search areas, to which the avant-garde undoubtedly belongs, are more sensitive to any internal processes in the system, and they are often tightly hidden. They are implicit⁵².

S. Žemaitis considers that his discovery “in the field of the theory of relativity of space and time, computer technology and informatics, genetic codes, higher nervous activity, the theory of consciousness, telecommunications, astronomy, the Internet, quantum mechanics, several

⁵⁰ This, in particular, is stated by a modern researcher of the avant-garde, in particular, the works of Malevich, Kandinsky, Tatlin, Filonov-S. S. Zhemaitis.

⁵¹ Korniienko N. (2010) *Zaproshehnia do khaosu. Teatr (khudozhnia kultura) i synerhetyka. Sproba neliniinosti* [Invitation to chaos. Theater (art culture) and synergetics. Attempt at nonlinearity] (2nd ed.). Kyiv: Les Kurbas National centre for theatrical art.

⁵² We do not rule out that we are talking about what the famous innovative physicist, Einstein’s best student David Bohm, based on the holographic theory of the universe, called “the deep Order of being”, and this “deep level of reality” called “implicative (i.e. hidden) order”, as opposed to “explicative, or open order”

other significant areas that defined the face of the 20th century..”, and allowed to find the subject and object of the avant-garde⁵³.

He writes: “The founders of the avant-garde called this art objectless. That is, they meant that there is some invisible object somewhere near us that transmits information, images, models of some still incomprehensible, or not completely clear in their structures to them. Today we have grounds to assume that the objectless object, which was observed by the representatives of the avant-garde, is nothing else but our consciousness in that part of it, which is called the Unconscious. Avant-gardists, in contrast to the representatives of real trends in art, has switched to the internal process of contemplating the work of our brain and brought some aspects of the unconscious to the level of the conscious”⁵⁴.

Further, based on the ideas of Kandinsky, who stated that “all his works use the principles of information coding” and even “before the discovery of digital information transmission, stated that colour, space and time can be transmitted using codes”⁵⁵, – the researcher correctly proves that the figurative avant-garde was a form of “prophetic” futurological art.

“We can assume that consciousness often does not invent anything, but takes it ready-made from its “floors”. That is, here we deal with the ability of human consciousness to receive images of the future. Starting from the works in this area, as well as works in the field of architecture of consciousness, we can assume that in our brain, as in microcosm, there are really analogues of processes that already exist in the macrocosm”⁵⁶, – says Žemaitis.

And it draws our attention to V. Kandinsky brilliant conjecture that *space and time are created by our consciousness*. And then, as if following the path of our hypotheses about the ultra-high autonomy of artistic systems and their biased (and not just initiating) strategies, suddenly, from a different point of view, from the horizon of completely different interests-this leading strategy confirms: “this largely implies the theory of the creation of space and time from a single field located in the Universe. That theory, which was born much later, in the depths of quantum physics and the works by A. Einstein and N. Bohr”⁵⁷.

⁵³ Žemaitis S. (2010) Avangard i arhitektura soznaniya [Avangard and architecture of consciousness]. Proceedings of the *Iskusstvo posle filosofii: vserossiyskaya konferentsiya (Russia, St. Petersburg, November 20–21, 2009)*, St. Petersburg: Sankt-Peterburgskoe filosofskoe obshchestvo.

⁵⁴ Ibid

⁵⁵ Ibid

⁵⁶ Ibid

⁵⁷ Ibid

The experience of the avant-garde, so to speak, helps to “make transparent” the heuristic lines of dialogue between modern and after-postmodern, between classics and post-non-classics, archaic and contemporary. The origins of the similarity of the avant-gardists’ works with the objects of the micro– and macrocosm: “cellular, genetic structures, as well as galaxies, nebulae, star clusters”, in particular, in Kandinsky (S. Žemaitis), are in the presence of their models in the artist’s mind. The invisible a priori reveals the “need” to transform into the reality of Being. The hidden model of consciousness (beyond the conscious) encodes the one that is supposed to be embodied on canvas, screen, or stage artistically. In fact, consciousness plays the role of a kind of “medium”, repeater, “seller” of codes. According to this scheme, the avant-garde materialised the “ideas” of the unconscious on canvases.

Kandinsky, the artist-researcher is an innovative subject, the type of which we wrote about in connection with the theatre – surpassed future artistic and technological models of the new reality. This example of a proactive artistic strategy confirms once again the degree of independence, subjectivity, will of art.

So, we have the evidence of the presence of the “future” in the artistic space, an innovative subject that will continue to create the artistic theory of relativity and which still make only post-non-classical horizons present.

CONCLUSIONS

Contemporary world art culture, being a consequence of the development of previous cultural traditions, having absorbed their features, also has the specific properties that give it originality and uniqueness. Therefore, it should be considered comprehensively in interrelation with various factors and aspects of life. The artistic space is closely connected with all current processes that not only affect it but also undergo changes. Sometimes scientific achievements, in particular fundamental theories, relativity theories, often go far beyond their science and influence not only on related sciences but also on philosophy, the humanities and even art culture.

One of the features of modernity is a change in the very model of cognition. There is a reason to claim that there is a gradual rejection of the traditional focus on knowledge and the transition to the information model. The knowledge is focused not only on the use but also on understanding and involvement in the situation. The present model of information is more relevant to urgent needs and trends because the information can be transmitted into a single code system without distortion, and therefore – used, transmitted and preserved.

The genesis of culture and human activity, which causes deepening of the world of human needs, the growth of the human factor are laws of development for the artistic needs of the individual. This means that artistic need as personal education must be considered in its connection with catharsis and its mechanisms, and self-actualisation of the individual as well. Art forms the spiritual world of a person, person's ideological and moral beliefs, determines the system of values of the individual.

After all, the phenomenon of crisis in culture is a mandatory and natural stage. Crisis moments in culture indicate its exhaustion, the need to reassess all values. However, new values are only at the stage of formation, so the crisis can be seen as a transitional period necessary to develop new guidelines. Crisis situations contribute to the emergence of preconditions for the development of a new culture or accelerate the collapse of an existing culture. Thus, we have evidence of the presence of the "future" in the artistic space, an innovative subject that will continue to create the artistic theory of relativity and which still make only post-non-classical horizons present.

SUMMARY

The cultural development of humanity, experiencing the transition from modernity to post (post) modernity, strengthens the trajectory of the so-called interpretive mind and prefers the communicative functions of culture. Now communication becomes one of the core values. The focus is on the Others. The categories of "general", "suprapersonal absolutes", "unified truth" give way to the categories of "special", "unique", private, detailed, internal imperative, and decanonical. **The purpose of the article** is to study a new level of artistic and emotional needs in contemporary European societies, which develops programs of attention to the special, "small", unique, phenomenal things. It is these social values that are now diagnosed by culture as a deficit. We have shown the urgent need to strengthen and build up humanistic and altruistic humanitarian projects. **The scientific novelty** is determined by the fact that the research deepens the idea and reveals the essence of the relationship between art and science, since this connection contributes not only to the enrichment of industries but also to social progress in general complements and develops pictures of the world, forms the environment, opens up new frontiers of development. **Conclusions.** The artistic space is closely connected with all current processes that not only affect it but also undergo changes. Sometimes scientific achievements, in particular fundamental theories, relativity theories, often go far beyond their science and influence not only on related sciences but also on philosophy, the humanities and even art culture. The genesis of culture and human activity, which causes deepening of the world

of human needs, the growth of the human factor are laws of development for the artistic needs of the individual. This means that artistic need as personal education must be considered in its connection with catharsis and its mechanisms, and self-actualisation of the individual as well. Art forms the spiritual world of a person, person's ideological and moral beliefs, determines the system of values of the individual.

REFERENCES

1. Korniienko N. (1986) *Teatr segodnya – teatr zavtra* [Theatre today – Theatre tomorrow]. Kyiv: Mystetstvo. (in Russian).
2. Korniienko N. (1992) *Kultura: perekhodova doba i nezalezhna derzhava* [Culture: the transition period and an independent state]. *Slovo i chas* [Word and time], no. 2, pp. 29–32.
3. Korniienko N. (1993) *Teatr yak diahnostychna model suspilstva. Deiaki universalni mekhanizmy samoorhanizatsii khudozhnoi kultury* [Theatre as a diagnostic model of society. Some universal mechanisms of self-organisation of art culture] (Abstract of DSc Dissertation). Kyiv: Rylsky Institute of Art Studies, Folklore and Ethnology of National Academy of Sciences Ukraine.
4. Korniienko N. (1998) *Les Kurbas: repetytsiia maibutnoho* [Les Kurbas: Rehearsal of the Future]. Kyiv: Fakt. (in Ukrainian)
5. Korniienko N. (2007) *Les Kurbas*. Kyiv: Lybid. (in Ukrainian)
6. Korniienko N. (2010) *Zaproshehnia do khaosu. Teatr (khudozhnia kultura) i synerhetyka. Sproba neliniinosti* [Invitation to chaos. Theater (art culture) and synergetics. Attempt at nonlinearity] (2nd ed.). Kyiv: Les Kurbas National centre for theatrical art. (in Ukrainian)
7. Korniienko N. (1994) *Ukrainska kultura v konteksti derzhavotvorennia* [Ukrainian culture in the context of the state creation]. Proceedings of the *Ukrainoznavstvo v rozbudovi derzhavy: materialy shchorichnoi mizhnarodnoi naukovo-praktychnoi konferentsii (Kyiv, Ukraine, October 14–16, 1994)*, Kyiv: Instytut ukrainoznavstva.
8. Luzhetskyy P. (2010) *Teatr zhestokosti* [Theater of cruelty]. *SHO*, no. 1-2(51-52).
9. Petrushenko V. L., Surmai I. M., Karvatska H. F., Mazur L. I., Shadskykh Yu. H. (2008) *Etyka ta estetyka* [Ethics and aesthetics] (ed. Petrushenko V. L.). Lviv: Lviv Polytechnic National University. (in Ukrainian)
10. Pogodina L. (2011) *Gadkie lebedi i tigrovye lilii* [Ugly swans and tiger lilies]. *SHO*, no. 1-2(63-64)
11. Shavrei A. (2011) *Rizhskaya khoreografiya dlya zvezdy Kovent-Garden* [Riga choreography for the Covent Garden star]. LifeNews.

Retrieved from: <http://www.lifenews.lv/news/rizhskaya-horeografiya-dlya-zvezdy-kovent-garden> (accessed 15 October 2020).

12. Sylvestrov V. (2006, June 23) [Interview with the composer]. *Kievskie vedomosti*.

13. Wölfflin H. (2004) *Renessans i barokko* [Renaissance and Baroque] (trans. Lundberg E., ed. Kozina E. N.). St. Petersburg: Azbuka-klassika. (in Russian)

14. Žemaitis S. (2010) Avangard i arkhitektura soznaniya [Avangard and architecture of consciousness]. Proceedings of the *Iskusstvo posle filosofii: vserossiyskaya konferentsiya (Russia, St. Petersburg, November 20–21, 2009)*, St. Petersburg: Sankt-Peterburgskoe filosofskoe obshchestvo.

15. Zyhunenko S. (1991) *Kak ustroena mashina vremeni?* [How is the time machine built?]. Moscow: Znanie. (Seriya “Znak voprosa”; no. 5). (in Russian)

Information about the author:

Korniienko Nelli

orcid.org/0000-0002-6894-6308

Doctor of Art Studies

Member of the National Academy of Sciences of Ukraine

National Centre of Theatrical Arts named for Les Kurbas

23-V, Volodymyrska St., Kyiv, 01034, Ukraine

INFORMATION CIVILISATION: REVISITING THE FORMATION ISSUE OF A CONTEMPORARY SCIENTIFIC VIEW OF THE WORLD

Horban Yurii

INTRODUCTION

The information space of culture in general and cultural practices related to the concentration, transformation and preservation of information as a resource of humanitarian background holders (libraries, archives, museums, exhibition and showrooms) is subjected to scientific scrutiny in Computer Studies, Cybernetics, Social Studies, Cultural Ecology, Communicology. After all, in the context of differential research, the concept of information is either overly universalised, mythologised, or reduced to quantitative models of information measurement, which postulates its “neutrality” and “abstractness”.

However, the problem is not limited to the categorical mechanism as “product-service”. It is necessary to go beyond the sociological, economic, and communicative models of the information space of culture and define a broader paradigm outside the interpretive framework of “ideal – material”, “technology – production”, etc. We are talking about ontological statements of the concept of “information” as a cultural phenomenon. We should note instantly that we are talking about information as a certain category of cultural creation, which determines the ontology of the method of “setting” information messages in society. The transcendental mode of information as a category of culture raises the questions how information happens in the cultural space, the phenomenological mode – how this possibility appears in the world, and the dialectical mode – how information is transformed into its opposite. In fact, the ontology of information is presented as possible, available, post-apparent, transformed into another reality.

To get closer to the proceeding system, cultural understanding of information, it is necessary, in our opinion, not to construct priori information models of society, culture, civilisation, production, etc., but to reconstruct the cultural ontology of the phenomenon of Information, its cultural “self-sufficiency” to outline the transcendental (ideal) context of this self-sufficiency and determine the threshold (ontological transcendence) of the phenomenon transition of the information to another (another phenomenon as the reality of culture, which is no longer informational).

1. Information: Influence on Cultural Integrity

D. Bell creates a mythogenic position regarding the role of information in the formation of an information society, as well as a “post-industrial civilisation” and notes that, in contrast to commodity production, the production of services arises: “The concept of a post-industrial society concerns mainly changes in the social structure, how the economy is transformed and the system of employment is changing, as well as new relationships between theory and empiricism, especially between science and technology”¹. The criterion for determining the new formation of the information society is the method of transferring information as the dominant of cultural creativity. The fact that information technology producers operate autonomously becomes constitutive for determining the type of social society.

D. Bell writes: “By using the term ‘services’ as a generic term, we face a risk of making a mistake about the current social trends. Many agricultural societies, such as society in India, have a high proportion of people employed in the service sector (for example, home services), since labour here is cheap and, of course, does not find demand on the market. In an industrial society, various types of services tend to grow due to the need for additional assistance to production, for example, transportation and distribution. But in a post-industrial society, the emphasis is on different types of services. If we distribute services into groups for personal (small shops, laundries, garages, beauty rooms), business and finance, real estate, insurance; transportation, communications and utilities, healthcare, education, research and development, management; then we will see the growth of the last category of services, which is decisive for a post-industrial society. And it is the category that personifies the growth of the new intellectual society – in universities, research organisations, management”². However, such argumentation was criticised, in particular, F. Webster argues that empirical facts on the provision of services in the information space are not lead to a change in the type of social relations, the ideal model of information governance is only a virtual abstraction of the community and not a regulatory mechanism in the capitalist production era.

“Services allocated to a special sector,” notes F. Webster, “are a speculative category of statisticians who are engaged in finding out

¹ Bell D. (1996) Prykhyd postindustrialnoho suspilstva [The arrival of post-industrial society]. *Suchasna zarubizhna sotsialna filosofii* [Modern foreign social philosophy]. Kyiv: Lybid, p. 206.

² Bell D. (1996) Prykhyd postindustrialnoho suspilstva [The arrival of post-industrial society]. *Suchasna zarubizhna sotsialna filosofii* [Modern foreign social philosophy]. Kyiv: Lybid, pp. 210-211.

employment in economic sectors and who need to highlight everything that is not the primary and secondary sectors, describe a basket of different activities, from real estate to massage and computer rooms, from transport and administration to the entertainment industry. The emphasis on the isolated nature of the service industry is only a convention of the classification that separates the tertiary sector from the other two, and it is misleading. This social construct is the separation of a service category which, although it depends on agriculture and industrial sectors, allows Bell with all his strong arguments to argue that the service sector will grow, relying on growing productivity in the primary and secondary sectors”³. It is also pointed the naivety of determining the differences between the nature of a product (material) and a service that is allegedly “nonmaterial”, as information as a whole is considered “nonmaterial”.

Phenomenological signs of information are systematised and described according to technological, economic, corporate, spatial, cultural characteristics. So, information is understood as a kind of “abstract judgment” that acquires its attributes in the context of functioning. This type of “ascent from the abstract to the concrete” was subjected to hypercriticism by F. Webster: “We propose to fix on the meaning and content of information. The first definition of information that comes to mind is semantic: information has meaning; it has an object; it is a piece of information about a person or something, or a motivation to act. <...> In search of a quantitative approach to the definition of information, one can turn to the classical information theory of Claude Shannon and Warren Weaver (1949), which uses a definition of information that differs from the usual semantic one. According to this theory, information is a quantity that is measured in “bits”, defined as the symbols frequency probabilities. This definition arose from the need for communications technology engineers who are interested in measuring stored and transmitted characters based on a binary system (on-off, yes-no, 0-1). <...> In everyday life, when we receive or exchange information, we, first of all, assess its significance and value: is it significant, accurate, meaningless, attractive, competent or useful? But for information theory, which underlies many dimensions of the information explosion, these parameters are not essential. This theory defines information regardless of its content, considers it as parts of the physical world like energy or matter”⁴.

³ Webster F. (2003) *Teorii informatsionnogo obshchestva* [Information Society Theories]. Moscow: Aspekt Press, p. 65.

⁴ Webster F. (2003) *Teorii informatsionnogo obshchestva* [Information Society Theories]. Moscow: Aspekt Press, pp. 34–35.

The mythological information ontology is frankly defended by T. Stoner: “Information exists. To exist, it does not need to be perceived. To exist, it does not need to be understood. It does not require mental effort for its interpretation. To exist, it does not need to make sense. It exists”⁵.

“Such a definition of information meets not only the technological and spatial concepts of the information society (when the amount of stored, processed and transmitted information serves as an indicator of productivity), because in the economic concept we are faced with a similar ignorance of the information content”, notes F. Webster⁶. After all, not only the content is ignored, the cultural ontology of the information phenomenon is ignored; its transcendentalism is postulated as an eternal ideal being. The etymology of the “information” concept comes from lat. *informātiō* – “interpretation, representation, concept of something”, *informare* – “to provide a form, to teach; think, represent”⁷. The phenomenon of information is defined by way of perception as: visual, sound, tactile, olfactory, gustatory; by presentation form: text, numerical, graphical, audio-visual; by appropriation: mass, unique, secret, personal; by value: relevant, reliable, understandable, complete, useful; according to the truth: true, false; by type of provision: a place of origin, stage of processing, review mode, stability, control function⁸.

It is necessary to carry out a culturological reconstruction of information, which can be presented as a kind of model synthesis – the projection of culture and reflection models on a certain phenomenologically defined *informātiō* contest, which will allow fixing not a lot of phenomenological signs of information transformation. In particular a transition to something another – another extra-informational cultural phenomenon, but its specific reality, which can be defined as the unity of phenomenological and essential *informātiō* realities, which can be defined in phenomenological and semiotic implications.

Let’s start with reflection characteristics as a kind of information “rotation”. Yu. Lehenkyi characterises the reflection typology as a cultural phenomenon: “Reflection carries thought, comprehension, carries a reflex, activity, it can be topologically arranged as a four-vector system. This is a

⁵ Stonier T. (1990) *Information and the Internal Structure of the Universe: An Exploration into Information Physics*. London: Springer-Verlag, p. 21.

⁶ Webster F. (2003) *Teorii informatsionnogo obshchestva [Information Society Theories]*. Moscow: Aspekt Press, p. 35.

⁷ *Informatsiya [Information]*. Retrieved from: <https://ru.wikipedia.org/wiki> (accessed 9 October 2020).

⁸ *Informatsiya [Information]*. Retrieved from: <https://ru.wikipedia.org/wiki> (accessed 9 October 2020).

reflection from the middle of practice, the usual way of thinking for an artist who has become a theorist, writes treatises, does not really care about comprehending the treatises of other artists or comprehending already developed thoughts in the context of other mental practices. This is how Malevich, Vitruvius, this is how Leonardo da Vinci wrote. Reflection on practice is already specialised reflection, which belongs to theorists. These are art historians, philosophers, aesthetics who specifically work in the world of ideas, horizontally compare one theory with another and build their paradigm in the context of various paradigms. The reflection of theorists is less productive but more reproductive. If the reflection that goes on in practice is productive, creative and emanative as an expression of a certain source of thought that belonged to the god of Ancient Greece – the Creator or the God of the Middle Ages, the god of post-modernism, then reflection on practice is a more closed, generalising reflection.

If we consider another vector or another bundle of reflective axes, then there are other relations: reflection into oneself and reflection into something else. Reflection into oneself is the comprehension of something that is returned to the world of consciousness. It is consciousness that becomes the only, wide and large world. <...> Reflection into something else is a type of imperative, transcendental reflection”⁹.

This matrix of the reflective space of cultural creation can be correlated with the leading constants of cultural dialogue as a constitutive factor of modelling in the culture of world-building. Yu. Lehenkyi writes: “We consider culture as a system that consists of subsystems of behaviour, state, activity (synchronous aspect); as a universal trinomial of culture creation, consisting of the main constitutive relations “nature-culture”, “culture-culture”, “nature – (culture – culture) – culture)” – the diachronic aspect. We argue that each culture as integrity at every minute of its existence includes the sphere of states (the phenomenological aspect of culture creation), behaviour (the aspect of managing activities using axiological orientation), the sphere of activity (the aspect of self-realisation, adaptation, objectification of human action in creativity).

Each culture has its own specific dialogue of cultural relations (for example, the Middle Ages and the Renaissance had the relationship “culture-culture”, which looked like the relationship “Antiquity-Middle Ages”, “Antiquity-Renaissance”, ancient cultures fit into the framework of the association “nature-culture”, contemporary culture is based on the association “nature – (culture – culture) – culture”, which is characterised by

⁹ Lehenkyi Yu. H. (2005) *Ob arkhitekture (ocherki teorii dizayna inter'era)* [On architecture (essays on interior design theory)]. Kyiv: KNUKil, pp. 36–37.

a return to nature as to the super value of human existence”¹⁰. Let’s add to this triad another model of a “meta cultural polylogue” (the communicative universe of cultural creation as multiculturalism), which becomes the leading reflexive regulative of the interpretation of the post-modernism culture.

Thus, the dialogue “culture-nature” (technological understanding of culture) corresponds to the model of “reflection into oneself” reflection as a kind of reflexive rotation on oneself of the boundary situation of culture and nature distribution; the dialogue “culture-culture” as a negation of the previous culture (antiquity) in the Middle Ages, the revival of the values of antiquity in the Renaissance and the emergence of creativity as a “product from nothing” corresponds to the “reflection into something else” model; the dialogue “culture – (culture – culture) – nature” (ecosystem understanding of culture) corresponds to the “reflection over practice” model; the model of “metacultural polylogue” corresponds to the “reflection from the middle of practice” model, that is, the constitution of the universe of culture in each individual practice.

The next step in the reconstruction of the cultural integrity of informatiō is the definition of the subjects of cultural creation as certain producers for the dialogue of cultures. Again, let us turn to Yu. Lehenkyi: “A reflective subject in the history of culture can be represented as:

– a powerful absolute being that enters the consciousness of all possible participants in the dialogue developing in itself the polyphonic fabric of agon, the dialectic of reflection into something else, without leaving the circle of its consciousness (this is the formula for expressing thoughts in the first person in the culture of Ancient Egypt, for example: “I – the one who existed as Khepri (the sun god), I existed, and everything existed”). This type of reflection is characterised by the generalisation in the formula “I – the one” of all possible “the I”;

– a dialogic being, where “the one” seems to have access to the consciousness of the reflective and agon unfolds between two (or more) hypostases of “I” (this is the transcendental subject of the classics and all dialogical concepts of the subject of culture). The transcendental subject has “access” to his consciousness only from the consciousness of the individual, but is constructed as a super-individual “I” that reflects into oneself another consciousness;

¹⁰ Lehenkyi Yu. H. (1966) Kul’turologiya izobrazheniya (opyt kompozitsionnogo sinteza) [Cultural Studies in the image (experience of compositional synthesis)]. Kyiv: DALPU, p. 179.

– a dialogic subject, which produces the world with consciousness, which is always immanent to consciousness (Husserl’s version of reflection);

– a fragmented dialogic matter, which “gathers” in different versions of reflection on a particular “structureless” cultural whole (post-modern philosophical practice)”¹¹.

The next step in culturological reconstruction is the need to reflect the *informātiō* as the integrity of cultural creation in the modes of the possible (transcendental method), existing (phenomenological approach) and post-existing (dialectical method). The fact is that the reflective subject of culture is not only a producer of knowledge, thought, cultural values, but also a bearer of the cultural and historical potential of a particular era, which is expressed, in particular, in the corresponding information universe.

Therefore, perfect model correlations make it possible to talk about the evolution of information culture as certain integrity of *informātiō* – interpretation, representation, the concept of something and *informare* – the ability to give form, teach, think, represent. In archaic cultures and antiquity (the first wave of civilisational development, according to A. Toffler), the dogma of behaviour (mythologised, religiously defined) produces the informational integrity of culture according to a monistic ontology of a cosmological type; in medieval culture (the second wave, according to A. Toffler), the ecstatic of the state produces informational messages as divine revelation, communion, liturgy; the time of modernity and post-modernity (the third wave) actualises the activity of the dominant business, where the phenomenon of information is again mythologised and turns into a certain secular religion of the corporate type, a differential ontology for the elite with the correlation of elitism and egalitarianism.

2. The Phenomenon of Information in Culture Field

Analysing the concepts of the modern stage of society development, it is necessary to emphasise that: “in the context of terminological improvisation and the practice of scattered analytics of certain aspects of social structures of both the information society and similar forms of social reality, the most effective methodological approach is not aimed at an eclectic combination of modern research on the functioning of various society’s forms, but at the identification of common features of transformational changes in general

¹¹ Lehenkyi Yu. H. (1997) *Zobrazhennia yak kultura: filosofskiy analiz* [Image as culture: philosophical analysis] (Doctoral dissertation), Kyiv: Instytut filosofii NAN Ukrainy, p. 25.

and the systematisation of specific attributes inherent in the multidimensional social plane” – M. Shmyhol.¹²

F. Webster notes: “The increase in the amount of information at the time of current changes means much more than just an increase in the number of “messages” to the public. It is known that the development of information and communication technologies increases anxiety and confusion in the minds: the use of computers in factory production means that more jobs there will not be expected, in the future, there will be other jobs that will require knowledge of the computer. Moreover, computerisation accelerates the constant change here and now, which means that in the future, there will be an even greater adaptation of the workforce to new conditions. The whole world means not only that it has become easy to communicate with friends and relatives all over the planet if there is a telephone, Internet cafe or computer terminal somewhere nearby, but also that economic and political strategies can, or rather should, be developed and take into account global factors”¹³.

The concepts of the phenomenon of information in culture field are presented as a transitional stage from industrial to a post-industrial society, as a transition from modernity to postmodernity, as a transition from organised to disorganised capitalism, the information turn reveals the “end of history”, according to F. Fukuyama et al. The so-called “regulation school” is busy defining the regeneration of capitalist production systems under the condition of globalisation.

F. Webster makes such a remark about the regulation school: “In short, it was a period of expansion, when mass production and consumption were balanced when state participation in the economy maintained harmony when government measures on social security contributed to economic balance and social stability”¹⁴. Globalisation led to the decline of Fordism. The processes of modernisation, the expansion of transnational corporations, the clustering of production and services direct to the globalisation of the market, “the whole world is becoming a market”, according to F. Webster¹⁵.

¹² Shmyhol M. F., Yushkevych Yu. S. (2019) Eksplikatsiia kontseptosfery filosofskoho dyskursu fenomena "informatsiine suspilstvo" [Explication of the conceptual sphere of the philosophical discourse of the phenomenon "information society"]. *Hileia: naukovi visnyk*, vol. 144(2), pp. 127–131.

¹³ Webster F. (2003) *Teorii informatsionnogo obshchestva* [Information Society Theories]. Moscow: Aspekt Press, p. 83.

¹⁴ Webster F. (2003) *Teorii informatsionnogo obshchestva* [Information Society Theories]. Moscow: Aspekt Press, p. 87.

¹⁵ Webster F. (2003) *Teorii informatsionnogo obshchestva* [Information Society Theories]. Moscow: Aspekt Press, p. 94.

“Post-fordism” as a reality of cultural creation is a stage of post-modern models of regulation creation, the essence of which F. Webster defines as follows: “There was a tendency to get rid of labours, which was a necessary reaction of corporations to market stagnation, but this tendency turned out to be long-term in two directions. Firstly, what was euphemistically called job cut continued until the 1990s and beyond, while more successful corporations were able to grow “with job cuts”. <...> Secondly, the post-fordistic organisation is often considered to tend vertical disintegration. Instead of producing as much as possible in one structure, the firm seeks to conclude as many contracts with third-party enterprises”¹⁶.

Economic reality prompts the legitimisation of new trends in financial regulation, the dictate of the market remains stable even with the decentralisation of production. The product is replaced by service, information technology. The model of “information capitalism” by M. Castells quickly gained supporters. “Some observers put Castells on a par with Karl Marx, Max Weber and Emile Durkheim. I share this opinion because I am convinced that Castells’ work is a vivid description of the main characteristics and dynamics of the development of the modern world, full of knowledge, imagination and intellectual rigour. Anyone who seeks to study the role and characteristics of information – which involves trying to understand the main driving forces of social life – and how information is embedded in change and the acceleration of these changes, can not help but turn to the work of Manuel Castells”, – says F. Webster¹⁷.

So, the information age, like the information society, arises due to the expansion of networks of information and communication technologies. Network technologies are replacing economic determinism. “Networked communities” encourage “networked entrepreneurship” in multinational corporations. However, F. Webster quickly discloses Castells’ western: “Castells’s arguments are as follows: how television plays a major role in politics not through specific content, but because one cannot engage in politics without dealing with television, and the role of networks is not in their content but the very fact of access to networks. Therefore, the most important for culture is the issue of access to the network, since only this makes it possible to communicate with anyone, anytime”¹⁸.

¹⁶ Webster F. (2003) *Teorii informatsionnogo obshchestva* [Information Society Theories]. Moscow: Aspekt Press, p. 103.

¹⁷ Webster F. (2003) *Teorii informatsionnogo obshchestva* [Information Society Theories]. Moscow: Aspekt Press, p. 130.

¹⁸ Webster F. (2003) *Teorii informatsionnogo obshchestva* [Information Society Theories]. Moscow: Aspekt Press, p. 141.

The Castells model has the features of the westernisation of post-fordistic capitalism, as well as the model of J. Habermas, which is clearly “sick” by the post-modern romanticisation of information and communication technologies. J. Habermas defined ideal communication conditions:

„1. Anyone capable to communicate and act can participate in the discourse.

2. a) Anyone can problematise any statement.

b) Anyone can speak in discourse with any statement.

c) Anyone can express his views, desires, needs.

3. No one who participates in the discourse should experience both internal and external obstacles in the form of compulsion”¹⁹. The cultural implications of both the first and the second author are the freedom that the consumer of information receives from participating in the discourse. The culture is interpreted as a series of general discourses, and the object-product is replaced by service, network technologies. The most important result is the occurrence of virtual network communities that are easily created and easily disappear from the horizon of cultural creation.

D. Schiller loses the romanticisation of the information phenomenon in the era of globalisation and, in turn, universalises the information model of the market, postulates the model of the “information empire”²⁰. There are no remnants of information romanticism, because universality, totality, the imperial reality of information and communication technologies are postulated. D. Schiller is essentially a theorist of consumer capitalism and consumer culture as an “empire” of a network society.

E. Giddens is rightfully considered the father of reflexive information theory. F. Webster states: “Giddens considers himself to be the successor of the classical society theorists, first of all, Karl Marx, Emil Durkheim and Max Weber. Like this big trinity, Giddens seeks to explain the totality of changes that took place somewhere in the middle of the 17th century, which are called the transition to a new time. The purpose of sociology and precisely its emergence is connected with this gap; then, in place of the “traditional” society, a new one arose with its industrial production, bureaucracy, urbanisation, science, a new attitude to nature, with many innovations in social institutions and public relations, which we now call modernisation”²¹.

¹⁹ Ermolenko A. M. (1999) *Komunikatyvna praktychna filosofii* [Communicative practical philosophy]. Kyiv: Libra, p. 38.

²⁰ Schiller D. (1999) *Digital Capitalism: Networking the Global Market System*. Cambridge, MA: MIT Press

²¹ Webster F. (2003) *Teorii informatsionnogo obshchestva* [Information Society Theories]. Moscow: Aspekt Press, p. 276.

However, globalisation destroys the traditional mode of information perception, the “human rights regime” becomes even less effective, activities of transnational corporations are monitored only in the mode of information segmentation since it cannot otherwise be presented as integrity. So, “reflexive modernisation becomes a two-faced Janus”, says F. Webster²².

Postmodernist interpretations of the information phenomenon border on its denial not on the phenomenological, but on the substantive level. We will provide a descriptions list of the features of information and communication technologies of post-modernism, according to F. Webster. “These are the features:

- rejection of the way of thinking inherent in the modern era, its values and customs;
- rejection of any claims to establish the truth since only its versions exist;
- rejection of the desire to clarify the meaning, since there are countless meanings, and this does the search for meaning hopeless;
- pleasure in stating the differences between subjects: in interpretations, values and styles;
- special attention to receiving pleasure, unreflected life experience, to sublimation and pure apperception;
- the pleasure of superficial visibility, variety, change, parody and stylisation;
- recognition of the existence of creativity and imagination in an ordinary person is based on a disregard for deterministic theories of human behaviour²³. J. Baudrillard believes that the culture of post-modernism is the culture of signs because there are so many signs that the culture has no sense of the designation²⁴. J.-F. Lyotard claims that information becomes a commodity; market mechanisms work in the information sphere²⁵.

A special place of the functioning of information and communication technologies is the culture of the post-communist space with its difficult correlation of autochthonous capitalism and information circulating in public space as outright propaganda. V. Fedotova, V. Kolpakov, N. Fedotova define several periods of transformation in modern society: “Changes in the

²² Webster F. (2003) *Teorii informatsionnogo obshchestva* [Information Society Theories]. Moscow: Aspekt Press, p. 309.

²³ Webster F. (2003) *Teorii informatsionnogo obshchestva* [Information Society Theories]. Moscow: Aspekt Press, pp. 330-331.

²⁴ Baudrillard J. (2000) *Simvolicheskiy obmen i smert'*. [Symbolic exchange and death] Moscow : Dobrosvet

²⁵ Lyotard J-F. (1993) *Political Writings* (trans. by Bill Readings and Kevin Paul Geiman). London: UCL Press.

types of modernity corresponded to the historical weakening of the social identity construction: from the predetermined and natural to the socially achieved, quasi-natural and what can be chosen and socially improved. Three types of modernity First (liberal), Second (organisational), Third (which can be characterised as the second globalisation and the establishment of the Westphalian system of nation states) correspond to three types of identity.

An autonomous responsible individual is a modular person, an economic person of the First modernity; a mass person who is manipulated by organisations, technostructures, who received distributional justice through social democratic institutions, who became consumers in a consumer society, rebels at the time of its crisis. The Third modernity has not yet formed, it begins in the 1990s of the twentieth century, and the person here at first tried to assimilate the features of the First modernity – to be economical, remaining a mass consumer, which is not characteristic of the First modernity. The dynamics of these properties is extremely disturbing. Alienation, loneliness, egoism and narcissism are growing, the mass person is formed thanks to the media, without those features of mass character (ordinariness) that J. Ortega y Gasset and M. Bloomer found in it. Baudrillard defines him as the average person who has been formed thank to the TV²⁶. These changes, in one way or another, have the basis of information realities that form the identity of the subject of post-communist culture.

V. Fedotova, V. Kolpakov, N. Fedotova mark the identity crisis as:

“ – the ratio of past and new identities where they arise does not depend on their number, but is a certain integral of an individual, community, corporation or country. In this sense, it is difficult to talk about multi-identity, while multiculturalism is quite possible;

– multi-identity is possible, but it is the essence of the identity problem (S. Huntington);

– multi-identity is created, but this removes the issue of identity.

Sometimes this position is taken to the point that identity today just does not matter.

Problems develop into a crisis if there is no definite intersection, no consensus between different interpretations of the personality meaning²⁷. Consequently, human identity as a multi-identity in the era of globalisation

²⁶ Kolpakov V. A., Fedotova V. G., Fedotova N. N. (2008) *Global'nyy kapitalizm: tri velikikh transformatsii* [Global Capitalism: Three Great Transformations]. Moscow: Kul'turnaya revolyutsiya, p. 327.

²⁷ Kolpakov V. A., Fedotova V. G., Fedotova N. N. (2008) *Global'nyy kapitalizm: tri velikikh transformatsii* [Global Capitalism: Three Great Transformations]. Moscow: Kul'turnaya revolyutsiya, p. 327.

is becoming one of the outstanding factors of perception, dissemination and information transformation.

E. Bystrytskyi notes the unity of post-communist and post-modern identity of a person: “The core of such a system of assumptions that we, taking into account the concept of J. Habermas, will call it the Modern project, is an assumption of historical development. It is primarily about understanding the history of progress in the self-consciousness of humankind, about the idea of emancipation through the progress of Mind, science (or social action directed by scientific knowledge – marxism), as well as about achieving maximum material and spiritual well-being on this path. This ideological basis (starting with Spinoza, Hobbes, thinkers of the Enlightenment and up to Hegel, Marx, Kant, Spencer et al., with all their differences), determines the foundations of political thought – the political ontology of the Modern project”²⁸.

According to O. Dovhan, “the fundamental ideas of the Hobbesian and Kantian doctrine of the safe existence of the individual, society and the state, the ways of ensuring peace and security acquire special relevance in current conditions. The ideas of these thinkers about security issues continue to play a huge role in understanding where we are and where we must move to get on the right path to a future of secure existence”²⁹.

The culture of the post-communist space is dominated by the communicative locus of information. The messages of the TV news program set the format for the exclusive reality of acquaintance with events in the world, focused on the expressive factuality of the screen message, which gradually turns into a show in its various configurations, from reality show to political debate. A. Novikova states: “Synthesising in their structure various genres, methods of influencing the audience, television shows of all kinds are trying to achieve one goal – to cause outbursts of emotions in the viewer. Neither the artists nor the audience hides that everything that happens during this or that show, is nothing more than a game, but emotions and excitement do not lose anything from this”³⁰.

²⁸ Bystrytskyi E. (1995) Postkomunistychna filosofiia postkomunistychnoi doby [Post-communist philosophy of the post-communist era]. Politolohiia postkomunizmu [Political science of post-communism]. Kyiv: Politychna dumka, p. 18.

²⁹ Dovhan O. D., Tkachuk T. Yu. (2018) Naukova refleksiiia informatsiinoi bezpeky Ukrainy: vid pozytyvizmu do metafizyky prava [Scientific reflection of information security of Ukraine: from positivism to metaphysics of law]. *Informatsiia i pravo*, no 4, pp. 79–89.

³⁰ Novikova A. (2008) Sovremennye televizionnye zrelishcha: istoki, formy i metody vozdeystviya [Modern television shows: origins, forms and methods of influence]. St.Petersburg: Aleteya, p. 160.

CONCLUSIONS

Therefore, it is certain that the phenomenon of information as a reality of culture has an ontology of traditional, antiquated cultures and antiquity, which is determined by the imperative of reflection “I am the one who...”, the ontology of a detailed dialogue of cultures of medieval culture as creative drives to creativity, the ontology of modern and post-modern thinking as a game, reflex-incentive ironic reflection from the middle of practice, reflection on practice, reflection in the other and reflection in oneself. The information and communication reality of culture is analogous to the human-dimensional constants of this culture: mythological, theological, anthropocentric, epistemological, and ontological. The phenomenon of information is neither a monistic ontological space of cultural creation nor a diffuse simulacrum field of loss of meaning of an information message. The information integrity of culture is formed as a cultural and historical reality of human activity, behaviour and condition.

Behind certain models of cultural subjects and reflection “hides” a certain *informātiō* model where absolute transcendentalism is as a mythological attitude (baseless ontology of the information absolute); information exists, regardless of whether a person uses, perceives, understands it; epistemological transcendentalism, where the ontology *informātiō* is a purely ideal matter of cultural creation; information is as a constitutional fact of the consciousness of a mathematician, programmer, sociologist, artist, etc.; information is as a deconstructive fact of post-modern allusions.

Therefore, the cultural entity should be simulated as the absolute integrity of its subject intentions. Thus, archaic cultures, the culture of antiquity, the dialogue of cultural creation “culture – nature” corresponds to behaviour as a moral regulator of taboos, prohibitions, ethical maxims; medieval culture, the dialogue “culture – culture” corresponds to the state as the integrity of ecstatic perception of the world in the dichotomy of the created and non-created world, God and man; the culture of early and classical modernity, the dialogue “culture – (culture – culture) – nature” corresponds to activity as a unity of goal-setting and goal-making; the culture of post-modernism, the contemporary state multiculturalism corresponds to a symbiosis of activity, state, and behaviour according to the dominant state.

SUMMARY

The information space of culture in general and cultural practices related to the concentration, transformation and preservation of information as a resource of humanitarian background holders (libraries, archives, museums,

exhibition and showrooms) is subjected to scientific scrutiny in Computer Studies, Cybernetics, Social Studies, Cultural Ecology, Communicology. **The purpose of the article** is to define communicative society not as planned constructs of a priori post-modern poetics, but as a cultural phenomenon that accumulates the intentions of cultural creation of archaic cultures, antiquity (the latest myth-making), the Middle Ages and early modern (creativity, information romanticism), classical modern and post-modern (Westernisation, modernisation of information culture). **Scientific novelty** provides its interpretation of the leading concepts of information and communication society as a cultural phenomenon. **Conclusions.** Therefore, the cultural entity should be simulated as the absolute integrity of its subject intentions. The information and communication reality of culture is analogous to the human-dimensional constants of this culture: mythological, theological, anthropocentric, epistemological, and ontological. The phenomenon of information is neither a monistic ontological space of cultural creation nor a diffuse simulacrum field of loss of meaning of an information message. The information integrity of culture is formed as a cultural and historical reality of human activity, behaviour and condition.

REFERENCES

1. Baudrillard J. (2000) Simvolicheskiy obmen i smert'. [Symbolic exchange and death] Moscow : Dobrosvet. (in Russian)
2. Bell D. (1996) Prykhid postindustrialnoho suspilstva [The arrival of post-industrial society]. *Suchasna zarubizhna sotsialna filozofia* [Modern foreign social philosophy]. Kyiv: Lybid, pp. 194–250.
3. Bystrytskyi E. (1995) Postkomunistychna filozofia postkomunistychnoi doby [Post-communist philosophy of the post-communist era]. *Politolohiia postkomunizmu* [Political science of post-communism]. Kyiv: Politychna dumka, pp. 13 – 67.
4. Dovhan O. D., Tkachuk T. Yu. (2018) Naukova refleksiiia informatsiinoi bezpeky Ukrainy: vid pozytyvizmu do metafizyky prava [Scientific reflection of information security of Ukraine: from positivism to metaphysics of law]. *Informatsiia i pravo*, no 4. pp. 79–89.
5. Ermolenko A. M. (1999) Komunikatyvna praktychna filozofia [Communicative practical philosophy]. Kyiv: Libra. (in Ukrainian)
6. Informatsiya [Information]. Retrieved from: <https://ru.wikipedia.org/wiki> (accessed 9 October 2020).
7. Kolpakov V. A., Fedotova V. G., Fedotova N. N. (2008) Global' nny kapitalizm: tri velikikh transformatsii [Global Capitalism: Three Great Transformations]. Moscow: Kul'turnaya revolyutsiya. (in Russian)

8. Lehenkyi Yu. H. (1966) Kul'turologiya izobrazheniya (opyt kompozitsionnogo sinteza) [Cultural Studies in the image (experience of compositional synthesis)]. Kyiv: DALPU. (in Russian)

9. Lehenkyi Yu. H. (1997) Zobrazhennia yak kultura: filosofskyi analiz [Image as culture: philosophical analysis] (Doctoral dissertation), Kyiv: Instytut filosofii NAN Ukrainy.

10. Lehenkyi Yu. H. (2005) Ob arkhitekture (ocherki teorii dizayna inter'era) [On architecture (essays on interior design theory)]. Kyiv: KNUKiL. (in Russian)

11. Lyotard J-F. (1993) Political Writings (trans. by Bill Readings and Kevin Paul Geiman). London: UCL Press.

12. Novikova A. (2008) Sovremennyye televizionnye zrelishcha: istoki, formy i metody vozdeystviya [Modern television shows: origins, forms and methods of influence]. St.Petersburg: Aleteyya. (in Russian)

13. Schiller D. (1999) Digital Capitalism: Networking the Global Market System. Cambridge, MA: MIT Press.

14. Shmyhol M. F., Yushkevych Yu. S. (2019) Eksplikatsiia kontseptosfery filosofskoho dyskursu fenomena "informatsiine suspilstvo" [Explication of the conceptual sphere of the philosophical discourse of the phenomenon "information society"]. *Hileia: naukovyi visnyk*, vol. 144(2), pp. 127–131.

15. Stonier T. (1990) Information and the Internal Structure of the Universe: An Exploration into Information Physics. London: Springer-Verlag.

16. Webster F. (2003) Teorii informatsionnogo obshchestva [Information Society Theories]. Moscow: Aspekt Press. (in Russian)

Information about the author:

Horban Yurii

orcid.org/0000-0001-5837-4409

PhD in Cultural Studies, Associate Professor
Kyiv National University of Culture and Arts
36, Ye. Konovaltsia St., Kyiv, 01133, Ukraine

CULTURAL FACTORS AND ELEMENTS OF THE POSTMODERN ARCHITECTURAL DESIGN FORMING

Bondar Ihor

INTRODUCTION

In today's context, one of the leading, relevant and sophisticated trends of creative thinking is architecture. It is a massive experiment of both predictive and project-based artistic immersion in the space of the future. There is also a theoretical and practical symbiosis of cultural practices, which turns into a show, into a particular system of dialogue of all other semiological and linguistic models of architectural language, which becomes a self-sufficient mechanism of culture forming. Architectural reflection becomes a symbiosis of philosophical, cultural, linguistic, artistic and architectural thoughts, where the architecture expert appears as a philosopher of space and time.

In modern "non-linear" architecture, buildings are transformed into design objects, and design technologies are ahead of other artistic practices of postmodernism. However, such features of postmodern architecture as uncertainty, fragmentary, unrepresentability, irony, carnivalisation, deconstructivism, immanence are pervasive. Only the external phenomenological reality of architectural creativity changes, as the state of absolute destruction, uncertainty, anxiety and restlessness remains identical. It means that the design objects of architecture as a cultural and historical reality produce and demonstrate self-sufficient disharmony, which turns into a new world of postmodernism, which includes irony and self-denial of creativity. In architecture, time is always equal to eternity because sometimes architectural constructions turn into a means of denying eternity and demonstrating the variability of being. The architecture dynamics is close to the dynamics of living objects, as a peculiar aesthetic phenomenon of the evolution of architectural creativity of postmodernism. In postmodern architecture, most of the realities of the technocentric paradigm, where IT technologies come into almost direct contact with nature, make it possible to shape the mission statement of architects.

Aesthetic Features of Postmodernism Architecture Forming

The artistic dimension of cultural practices of architecture had an adequate definition in philosophy and cultural studies. In particular, the

change of structuralism by poststructuralism is associated with linguistic, semiological, and phenomenological movements made it possible to create a metalanguage of culture, to which, in the end, the architectural practice of postmodernism turned. It is a reasonably broad program that has found various means of implementation, formed on reconstruction, as well as late mythologemes of folds, rhizomes and plateaus. After all, the Art Nouveau style as a total culture-forming guideline has already introduced a reflexive dimension, which provoked all the following problems of postmodern art. The new aesthetics of the postmodern movement is only being formed and outlines specific configurations. A rather vague reality is defined where a non-linear text or non-linear architecture, the aesthetics of trust in nature and feeling. Therefore, the identification of culture-forming realities at the level of form and image was carried out through a personal approach, one's own mythologeme and methods of handling the tools of culture. Postmodern sensuality from palimpsest, pastiche and collage turns into a rhizome (fr. *Rhizome* –“rootstock”), as a confrontation with immutable linear structures (being, thinking, etc.), where the plateau of forms creates its random topology, which must be catastrophic, dramatic, stochastic, and unpredictable. However, all the aesthetic features of this movement do not have any established nominations yet, but they already confirm the end of the period of disorder and chaos. A new cosmos is formed on the basis of the total sounding of natural dimensions, which indicate the place of a person in the Universe, Earth the planet and create entirely new spatial realities of architecture. The point is that a vast range of transformations of current guidelines, which are understood as ornamentalism, theurgism and vitalism. The design and architectural character of postmodernism follow the modernist principle of vitalism and bionics. And if bionics is only a modelling principle, then vitalism belongs to the philosophy of life.¹

Thus, the whole context of stylistic dimensions and directions of culture formation has a multitude of allusions and manifestations and is reflected in culture in different ways.

At the same time, allusionism (from the Latin “alludo” – to joke, to hint), as an act of cultural and historical response, which deliberately determines the principle of shaping and turn to certain cultural realities, becomes the starting point in the architectural design of postmodern poetics. But it does not always occur in the form of a direct citation, but, more often, it is a secret reference from an unknown ancestral homeland, determined by one or another cultural reality. The universalism of culture in the form of the

¹ Gabrichevskii A.G. (2002) *Morfologija iskusstva* [Morphology of Art]. Moskva: Agraf.

ancestral homeland becomes a mystified principle of unification into integrity. After all, allusionism is a mixed reality, although it is not combined with eclecticism, as a more reflexive and culturally defined intuition.

Intuitionism as a principle of allusions, the principle of creative impulse comes both from the architect and the viewer or the consumer. Intuition becomes a universal insight of integrity, which may or may not happen simultaneously “in the here and now”. Intuition as an immersion in the subconscious cultural memory or the collective subconscious is more organic and fundamental to defining the principle of shaping in the architecture of postmodernism.² Thus there is a binary opposition of structures, which is associated with double coding. The reality of the game is formed as a psychedelic design, as what happens in the context of language games, dialogue, polylogue and other principles of postmodern aesthetics, which define a more psychogenic or culturogenic dimension of form than its formal or only professional aesthetics.

Intuition as a specific technology is carried out by capturing the audience, identity is “adhok” (adaptation to the given goal), which changes continuously and elevates the viewer to the level of the absolute. Adhocism as a project concept that takes into account the realities of the given place, the specific circumstances and features of the cultural and landscape and anthropogenic situation means a method of architectural design, where certain realities are created “in the here and now”.³ It is a specific reaction to mannerism and modernistic metaphysics, which did not take into account any of the situations and responses in which a particular architectural object arose. Appropriateness, constancy and immersion in the context at the same time are ones of those elements that develop the principle of allusions to the concept of “adhok”. The idea of the so-called “ethicist sensuality”, which is a component of “postmodern sensuality”, defines those values that become important precisely in the context of the “here and now”, in the context of the current perception of architectural realities and providing them cultural and historical values which is the pleasure from unexpected cognition, the satisfaction with the growth of a viewer’s ability to evaluate an innovative, hybrid form, a sense of a viewer’s spontaneous ingenuity and the development of his ability to recognise, guess a function, a special type of sentimentality in which a viewer notices signs of the past, a hint of the

² Jung K. (1992) *Fenomen dukha v iskusstve i nauke* [The phenomenon of spirit in art and science]. Moscow: Renaissance.

³ Deleuze G. (2010) *Tysiachi plato. Kapitalizm i shizofreniia* [Thousands of plateaus. Capitalism and Schizophrenia]. Ekaterinburg: U-Faktoriia; Moscow: Astrel.

possibility of creation of new associative connections. As well as the identity and individual approach to the work of art, the superiority is caused by the implicit submission of the object, the principle of love mixed with hatred. A viewer may feel a kind of elation about the destructive adhocist rejection of the usual forms of architecture and purism.⁴ All these features are in any case transformed into a method of collage or a technique of layering discrete elements of culture, which are combined in the space of shaping and mean adhocist sensuality.⁵ Adhocism acquires the features of dialogue, polylogue, semiological, language games. Still, they are masks of irony, the doubling behind which intuition is hidden, defined in such constellations and such figurative innovations.

A specific principle of metaphorisation of reality is collage or bricolage. But it is more archaic than a metaphor because it uses the principle of metonymy, that is, the semi-coherence of objective cultural realities, which become the coherence of the discourses of architectural language, which is interpreted as a dialogue or polylogue, brings the contemplator of culture to the communicative reality, where the contemplator or recipient finds his or her vis-a-vis, that beloved other “I”, whom the person treats with respect or neglects it. This “I” is that dialogue subject of creativity which the recipient regards as a subject of discourse. Therefore, the plurality of subjects of architectural discourse or semi-coherence of discourses, where the possibility of the relationship of “you” and “I”, “I” and other “I”, “I” and the one who engages in conversation, is a participant in the dialogue, creates a postmodern or adhocist sensuality as a many-voiced fabric of the architectural language of postmodern architecture.

It is clear that complications and entering different contexts of allusions together have a generative distinction or a productive paradigm. A productive paradigm is considered to be a game. The game provides an opportunity to combine semiological, linguistic, objective, cultural and historical dimensions of architectural form and give them a general context of existence in the “here and now”, in the space of double coding or dialogue, pre-distancing, reference to some still unknown distant horizons of culture or shaping, and at the same time treat them ironically, question them and try to check the rules of the game or the formula of game behaviour.

The sense of an architectural form or architectural object is to create rules of behaviour, rules of the game and force a viewer to engage in this or that

⁴ Dobritsina I. (2004). *Ot postmodernizma – k nelineynoy arhitekture* [From postmodernism to non-linear architecture]. Moscow: Progress-Traditsiya.

⁵ Noever P. (ed.) (1991) *Architecture in Transition: Between Deconstruction and New Modernism*. New York: Prestel Pub.

dialogue in one way or another. That is, design objects of architecture encourage behaviour that occurs as a movement in space and a specific shorthand transcript of a view of the form. Its definition as a collage, bricolage, ironic or other constellation is a specific installation of objective, symbolic or any other features. All this creates polysemanticity, plurality, multiplicity, understatement, uncertainty and, in a certain way, the marginality of the architectural form, as it loses the textuality of classical culture or the textuality of the prophetic pathos of modernism. There appears what will be later called “pastiche”. This is a specific postmodern reality, which is related to a parody or certain ostentation, a comparison of fragments of different works of the new text. There appears a hypertext as a specific mixture, potpourri. Pastiche becomes a certain bound of postmodern art.

Thus, allusionism as a game reality of shaping in postmodern architecture is the dimension that makes it possible to interpret creativity in different landscapes of architecture being as in anthropogenic, geocentric, semiological, linguistic and correlate all these features with the metamorphosis of shaping, which can be called an intuitive insight or insight of integrity based on comparison of hints. Finding, unification and definition of citations, contexts, forms as realities of a certain hypertext or metatext arises in time and the “here and now”.⁶ And if we get rid of this dimension, then it will not be postmodern. An allusion is a unity in the present, future and past. The past and the future are manifested by spatial and temporal artefacts, which are defined as metonymy and metaphor. This rhetorical mechanics becomes a language of architectural harmony, but it unfolds consistently in different ways in the work of each master.

However, the principle of allusions cannot be reduced only to reflections, hints and game of cultural and historical type. The unusual for architecture aesthetic categories of comic, palimpsest and irony enter into it.

If the sublime, beauty, harmony are pertain to architecture, then comic and tragedy are not. The tragic, if it exists, then it is in the form of a projection of the image of society on an architectural structure, which is connected with one or another cultural and historical reality. And the comic exists in architecture as a sign of architectural creativity rarely too. It may be a projection, but it is quite far from the architecture itself as an art form. However, postmodern design objects of architecture transcend this bound and introduce the category of “comic” in the context of postmodern aesthetics of architecture. Design objects of architecture tend to transform

⁶ Bondar I. S. (2012) *Obraznyi potentsial arkhitekturnoho dyzainu postmodernizmu* [Figurative potential of architectural design of postmodernism]. *Ukrainska kultura: mynule, suchasne, shliakhy rozvytku*, vol. 18(1), p. 141.

irony from a mechanism of pre-distancing and evaluation into a mechanism of evaluation from within or from another context, which gives the architectural text the unity of the composed discourses. The comic element becomes a sign of peculiar architecture. Design objects of architecture encourage a person to depreciate values. There is no eternity, no time, not even space. There is only a game and the ability to evaluate, and the evaluation itself depends on a viewer.

In the architecture of postmodernism there appears a palimpsest also (Greek *παλίμψηστον*, from *πάλιν* – again and *ψηστός* – scrape) when the old text is erased, and a new one is written on its basis, but the prescriptions, the paradigm of the old text remain. The palimpsest is also a metaphorical image that indicates the reality of postmodern architecture. The palimpsest is an absolute reflection of the past that exists nearby. And not only in the traditional meaning (vertical), in the form of the increase in the imagery of texts since the erased or previous texts are viewed through the fabric of a new one, but also horizontal, when intertextuality is unification in the multi-vector space of architecture – on the left, on the right, above the text. All these definitions become an extremely fruitful means of interpretation and integration of architectural space. At the same time, the redundancy and metaphorical interpretations cannot bring postmodernism to unambiguous statements to which modernism tended and which permeated the classics. The very polyphony of views and possibilities interpretation of the vision is a deep core of the architectural harmony of postmodernism. There comes a time when we cannot interpret reality as a text and say that it is chaos or disorder.

And here irony acts as a crucial mechanism of postmodern poetics. Unlike allusionism, the principle of reflection, dialogue, polylogue, the irony is a more archaic principle, which is related to the dichotomy, the doubling of the discourse subject, to the language of discourse (in this case, the discourse of architecture) is doubled. The subject or semi-subject of the discourse determines the other, and the other is disavowed immediately. Disavowal that is the elimination of other is called “irony”. In the postmodern context, ancient irony, the irony of German classical philosophy and the irony of romanticism can be distinguished.⁷ Thus, from ancient, romantic and classical irony, postmodernism turns to cosmological irony. This cosmological irony is the irony of contemplation, the irony of connection with the mysterious absolute of the universe, nature, the macro and micro worlds. That is, there is one step from the active subject-figure to

⁷ Losev A. F. (1976) *Problemasimvola i realisticheskoeiskusstvo* [Symbol Problem and Realistic Art]. Moscow: Iskustvo; Losev A. F. (1990) *Strast k dialektike* [Passion for dialectics]. Moscow: Sovetskiiisatel.

the passive spectator. Postmodernism combines these two figures: the subject-ironist and the subject-spectator because the dynamic-forming dominant was present, namely at the first stage of postmodern architectural development. At the last stage, all shaping returned to contemplation, self-sufficient aesthetics, imitation of nature.

The principle of irony is the doubling of reality and its interpretation. When the architect begins to analyse what is formed, he doubles the world in the “here and now”, devalues reality in such a way that defining values he tries, in the manner of ironist, to stand above all the contradictions of the world. Thus, eclecticism becomes the irony of postmodernism, the unity of all possible types – from hidden dialogue, monologue reality to the definition of the absolute through the singular, the test of the absolute for reliability, and, vice versa, the projection of the singular on the Universe.

All these positions can be used in turns or coexist in the same work in the postmodern discourse of architecture. In particular, postmodern philosophy achieves rather complex implications, complex self-definitions, so the double coding was borrowed from literary texts to postmodern architecture.⁸ Irony imitates binarity and continues the same dichotomy code that is typical of archaic systems. It can be claimed that the ironist does not become a dialectician, because dialectics has all the prerequisites for resolving contradictions. The ironist problematises contradictions and eliminates them by expressing the will or by removing one of the objects of ironic disposition – the absolute or the subject.

At the same time, the mechanism of allusion and the mechanism of irony are similar in postmodern aesthetics. The mechanism of allusion begins with a hint and turning to different spatial and different temporal reality. The subject substantiates intuition as an ascending principle of shaping. The mechanism of irony begins with doubling, the dichotomy sinks into the subject and evokes that deep monologuism that tends to dialectics as a unity of contradictions.⁹ This mechanism is objectified and brought out, transformed in the space of all possible worlds. The ironist is like an anonymous figure, and only the irony remains as a game, an echo, a reflection of the worlds.

⁸LiotarZh.F. (1994) Otvetnavopros, chtotakoe postmodern? [The answer to the question, what is postmodernity?]. *Ad Marginem* '93, pp. 307–323.

⁹Losev A. F. (1976) *Problemasimvola i realisticheskoeiskusstvo* [Symbol Problem and Realistic Art]. Moscow: Iskusstvo; Losev A. F. (1982) Problema variativnogo funkcionirovaniia zhivopisnoi obraznosti v khudozhestvennoi literature [The problem of the variable functioning of pictorial imagery in fiction]. *Literatura i zhivopis* [Literature and painting]. Leningrad: Nauka, pp. 31–65.

It should be noted that irony carries both a mode of negation and a mode of a certain apophatism, that is a description of reality from the standpoint of dissolution, the standpoint of denial. If the phenomenon is not defined, not evident, then it is described in the perspective of those features that may be a negative imprint of this project image. This apophatism, negation is ironic in the sense that it marks the distance, the attitude of a person to an object, and at the same time reduces the pathos of the human "I" to the vagueness of the absolute. Thus, the mechanism of irony in the context of postmodern aesthetics and, in particular, postmodern architecture is complex and multidimensional, and the mechanism of doubling, binarity is saving, but not significant. Eventually, it turns into an infinity of plural worlds that open up in the non-linear space of virtual objects.

Thus, the allusion can be considered as irony and temporality of architecture in the context of the ornamentalism of postmodernism. Everything is an allusion, and all together, they are design objects of architecture. Without culture, without a cultural aura, the design objects of postmodern architecture are impossible. Just as they are impossible without references and intuitionism, but the differential structural approach tries to determine what is dominant in a particular context of shaping: irony, ornament, etc.

The reflexive field of postmodern theory is constructed as a linguistic configuration based on linguistics and semiology. Eclecticism, discreteness, the harmony of discontinuous structures are the beginning of the postmodern reflexive theory. It is namely with decomposition, dismemberment that the negation of the previous culture begins. Deconstruction is an assembly, where the gathering arises on the basis of dismembered and disordered chaos that falls into the circle of the game, allusions as specific hints and unexpected collisions, fragments of different cultures and different elements of architectural language. That is, adhocism, eclecticism, allusionism are the development of the same principle of cultural and historical hints and intuitionism as a principle of the unexpected increase in complexity, definition of the image and the emergence of truth that opens suddenly, "here and now", in a particular cultural and historical context of architectural practice.

In an architectural work, adhocism is defined as a kind of polyphonic fabric, where the author remains anonymous among the unlimited polyphony of discourses, which is defined as architectural construction, although in some places it is difficult to consider it as such. Sometimes it is called a

show space, the use of architectural language¹⁰, because design objects of architecture begin to speak their language, the language of allusions, the language of hints and the language of intuition, where the integrity is taken out of the contexts of the universe, culture, person and plunges into the subconscious again, forces to sound the subconscious. Any “mind of postmodernism” turns into “madness” and vice versa. Pure madness is impossible here because it is burdened with an extremely complicated game of cultural allusions. And that’s why adhocism as appropriateness, as the existence of “here and now” in the context of the Universe, world intuition is a rather disturbing reality, which suggests that postmodernism is not just a restlessness, an escape from the problems of harmony. It is the same harmony, but it is hidden in the realities of objectifying intuition as a generating creative source.

The architecture of postmodernism as cultural and historical reality consolidates and defines an image that can be formed as a whole: the primary simplicity of eclecticism, its globalisation and visualisation; the period of flourishing of postmodernism, related with the formation of concepts, the period of postmodern architecture as a double simplification and the search for natural analogues of design.¹¹ Thus, the process of sounding nature becomes a reality of the 20th–21st centuries. The architect-designer creates a certain meta-screen, a computer analogue of nature, where all the transcripts look like innovative images of the modern space of architecture.

Postmodernism blurs the line between high and elitist art, between architecture as art focused on eternity and everyday life, where design objects of architecture can exist only for a few months, as it will still be architecture with a capital letter. These are so-called pavilion-type assembly facilities that are quickly assembled and disassembled. Every time they please the eye with their new and new forms. Besides, each stage of postmodern architectural creativity used them simultaneously, but one of the models was dominant. At the same time, each stage of postmodern architectural creativity used them simultaneously, but one of the models was dominant. For example, at the early (romantic) stage, eclectic monism and the universality of the absolute were present, at the middle one (period of flourishing complexity) monism and romanticism were present, and, finally, the last stage cannot be deprived of either romanticism or universality, they

¹⁰ Glazyichev V. L. (2002) *Arhitektura. Entsiklopediya* [Architecture. Encyclopedia]. Moscow: Astrel.

¹¹ Leontev K. (2003) *Khram i tserkov* [Temple and Church]. Moscow: AST.

exist, but as elements that are determined by monism, turning to the primary sources – natural analogues.

It should be noted that all the possibilities of interpretation of postmodernism enrich the designed experience of a designer and help to see it more voluminous and holistic, without the simplification and schematism that is often present in the characteristics of postmodern aesthetics.

Of great importance in shaping the design of postmodernism is the concept of “installation” (English – instruction, device, construction), as one of the hybrids, mixed genres of visual art. That is, an installation is the arrangement of objects in architecture as a certain configurative reality, the syntagmatic of the architectural space, sort of a cross between a sculpture, a design object and an architectural model. Installation is a variety of structures suspended in the air, assembling in the space of various technical or craft items, various materials: metal, glass, wood, plastic parts, papier-mache, etc. Even the very principle of installation indicates museality, museumification, everything that is related to specific conservation of time.

Architecture has always been engaged in creating the world within the established frameworks and dimensions of cultural space, was the epicentre of creation or a model of the universe. Installation or retro-installation means that in architecture, the object of self-sufficient admiration and museumification becomes not architectural forms, but objects alien to the architectural form. There are quite a lot of examples of installation in architecture. It can be a conceptual installation of high-tech architecture, sculptural and technomorphic objects, theatricalisation of architectural space, as well as all postmodern shapes in the form of environment, happening, performance and many other postmodern genres. For example, there are the extravagant inverted pyramids and works of metal pillars by French architect Luc de Le or the “soaring” designs of Zaha Hadid and the “cocktail” sticks by Rem Koolhaas, the “sliding” sloping beams by Frank Gehry and the giant architectural models by Daniel Libeskind.¹²

A retro installation can work with time, where the archaic pre-time unfolds to which the architect appeals, or it can simulate time at the level of vintage style or another retro style, as a temporary visionary game in architecture. Besides, no matter how much the design objects of architecture try to eliminate time in their installations and turn it into a pure space – geometric, conceptual, technomorphic – but time, as a certain dimension, is present. That is, the principle of appeal to temporality forms a particular visual phrase anyway (architectural form, symbiosis of forms in architecture,

¹² Starodubtseva, L. *Arkhitekturapostmodernizmu* [The architecture of post modernism]. Kyiv: Spalakh.

a certain ornamental, patterned space), is a specific dimension of time that exists in the context anyway – “it was”.¹³ The design objects of architecture take us back to the past. The modernity looks like what was constructed yesterday, not today.

Thus, installation as an idea of construction is an absolute pervasive principle of architectural creativity of postmodernism, but it is not so clearly defined as deconstruction. And if deconstruction is a mask of European activism and marks the nihilistic phase of form-making, then retro-installation or installation is a mask of the European type of expansionism. That is, the extensive metric of assimilation of space horizontally, the location of objects is a certain ornamental phase of overcoming space. Here the vertical is a syntagmatically defined object and is determined only as a quantity required to structure the horizontal.

Thus, the installation is the reverse side of deconstruction. It is quite paradoxical because deconstruction cannot occur without the development of its potential, its embodiment in space which is carried out in the form of installation. And here arises the mutagenic object or transmutation as an effect of the action that marks changes in temporality, the transition from one time, one dimension of temporality to another.¹⁴ It is rather difficult to see this in architecture. Still, it is imperative to find out the language of postmodern architecture as the language of temporality and spatiality of its compositional structures. Thus, the retro installation is a sensual and nostalgic project of postmodernism. Postmodernism is unsurpassed in this. It has the sensuality of the postmodern dimension, which can be called nostalgia for the classics because modernism has lost the classics, and postmodernism wants to return it as a marginal object.

The nostalgia of postmodern sensuality is related to total eclecticism and borrowing of everything: citation, the phenomenological fabric of culture and the horizons of distant worlds, creating a fantastic landscape of culture; installation, as the collapsing and struggling of the world in the context of archetypes acquiring more structural and organ-like dimensions; non-linear architecture. This is nostalgia for the natural universe, for the unity of a person and the universe, a person and nature. Thus, postmodernism is not complete destruction and wave of unbalanced systems.¹⁵ Aesthetic worldview is present in allusionism and intuitionism, as well as in nostalgic reality. But

¹³ Bart R. (1994) *Izbrannyieraboty: semiotika, poetika* [Selected works: semiotics, poetics]. Moscow: Progress.

¹⁴ Groys B. (2003) *Kommentarii k iskusstvu* [Comments on art]. Moscow: Art magazine.

¹⁵ Puchkov A. (1997) *Arkhitekturagroteska* [Grotesque architecture]. *A.C.C. Art City. Construction*, № 4, pp. 24–25.

this is an unusual nostalgia – it does not belong to a separate subject, the soulfulness and mentality of individual “I”. The whole complexity of the installation as a nostalgic project is that it tries to be the super-integrity of culture and struggles for eternity for postmodernism, which has not to exist before and which is called – postmodern classicism.¹⁶ The projection into the space of geometrics, mysticism and horror with its semi-darkness and infinity of dark space takes place. There is no dark space here, only the sky. That is, the phenomenon of nostalgia is felt, where the very appeal to past images is reflected in the topological matrix, a certain spatial installation as a deconstruction of syntagmatics in the space of coexistence of earth and sky. “It’s a different approach to interpretation. This image arises from the postmodern standpoint of neo-decorativism when a viewer is invited to value the irony of the inverted image”.¹⁷

It is evident that the installations should be perceived in volume, together, and only then we can see a deep allusion, which is certain nostalgia, an installation – a decorative transformation of the space of ancient cultures in the space of today. This is how the philosophical or architectural principle of shaping takes place, which becomes an installation or super-installation of postmodernism. The vitalistic impulse becomes the generative paradigm of the last post neoclassical stage of shaping in postmodernism. The design objects of architecture are one of the leaders in sounding the integrity of the universe, its vision in the context of all innovations defined as non-linear text, organic architecture, non-Euclidean space, which can be noted at the level of a topology or fractal syntagmatics of form-building intuitions of architectural space. Postmodern vitalism is an interpretive mask of Art Nouveau vitalism but not philosophical vitalism of the philosophy of life.

Thus, the architect-postmodernist, on the one hand, generalises the intuition and tendency of the philosophy of life, because the latter acquires not only romantically defined features, but becomes a certain mechanics borrowed from Leibniz, Descartes and even Kant, and, on the other hand, images of classical harmony are installed in the modern topological dimension of architectural space, transformed in the “fourth dimension”. However, this mechanics is only a means of interpretation or an interpretive mechanism for the understanding of formation. So we can say that the theory of fractals, singularities and the possibility of morphogenesis,

¹⁶ Kozlovski P. (1997). *Kulturapostmoderna* [Postmodern culture]. Moscow: Respublika.

¹⁷ Glazyichev V. L. (2002) *Arhitektura. Entsiklopediya* [Architecture. Encyclopedia]. Moscow: Astrel, p. 66.

that is, shaping as a certain genetic algorithm creates, a peculiar innovative aura of architectural creativity. Warehousing is a kind of seamless unity – it is folding as a flow, as something that allows the shaping of continuous, infinite transformations of reality in the space of innovation.

The harmony of the design and architectural image of postmodernism imitates the modernist principle of vitalism and bionics. But bionics is only a modelling principle, and vitalism of postmodernism is taken from the Art Nouveau style and belongs to the philosophy of life, which is concentrated in the architectural object, understands it as a vitalistic, that is a living organism, which is an analogue of living social systems.¹⁸ There is no such determinism and dependence on the substantial core, on living systems here. The cover itself becomes a living system that models the concrete core, which flows to the periphery, is marginalised and loses its central position. Thus, the space from the centred, archaic becomes decentralised, and moreover, marginal. Life as a marginal object exists in different dimensions: cultural, ironic, in installations. It can be considered as a bionic structure, that is – instruction of postmodernism focused on the reproduction of plant substructures of the living world in the architecture, which allows hearing this life in the form of proportionality of the substrate of shaping and gravity. Besides, postmodern has no obvious analogues that would reproduce the bionic configuration of plant structures, but it, to one degree or another, tends to model these substructures. Implicitly, bionism arises in the designs of towers, in the images of objects that are created namely as high-tech or neo-constructive ones, but this is not a problem of construction, but modelling of space.

The language of the postmodern architecture of recent decades is certain destruction of J.Deleuze's philosophy. Deconstruction continues to exist as a principle of architectural harmony, and the philosophical model is deconstructed in architectural theory. This is an intermediate link between vitalism as a principle of living matter and bionics, and as a model of structural organic that exists in architecture. In the "labyrinth of matter", new models appear that allows seeing the universe and resemble certain wavy lines. All this could not but attracted architects. Non-linear design objects of architecture appear right on the bound of the paradigm of harmonious and destructive. "Now under the matter-fold the matter-time can be understood, whose phenomena are similar to the explosions of an infinite number of

¹⁸ Gabrichevskii A.G. (2002) *Morfologija iskusstva* [Morphology of Art]. Moscow: Agraf.

spiritual arquebuses”.¹⁹ But the search for such a universal and figurative constellation, where the matter-fold, the matter-time are understood as a spatial pattern, spatial explosion makes it possible to dissolve this space, and then to talk about its flexibility, labyrinthiness, which allows it to vibrate and create organismic acts. Thus, the context of philosophy includes the concept of the organism, which has become an important principle that emerged in the late 20th century.

Such assimilation of external actions with objects and social forms of communication, where the organism fits into a fold, a spatial labyrinth or a machine as a mechanodeterministic definition of a fold, allows architects to pass from philosophical implications to figurative installations, transformations of that space defined as baroque or principle of folding.²⁰ The determination of folding, movement in space is a principle of organismism, which in architecture can be related to organic architecture, Frank Lloyd Wright’s Ozonia, and which acquires total and mythogenic characteristics. The division into “first” and “second” floors that marked by culture is as a vertical makes it possible to search for determination from above and below, and the opportunity to imagine unity. A new myth emerges, a new organic unity as a principle of shaping, which is not yet realised by Leibniz’s pre-established harmony, but implicitly carries it as allusions, a hint at the European cosmos in the spatial realities of philosophy, culture and architecture.

Singularity as the basis for the continuity of curve creation correlates with points that are the epicentres of curvature (generatrix) and at the same time are the shocks or centres from which radial lines emerge, which create this curvature and are determined by “infection”.²¹ At the same time, the principle of inflexion is deeper or more archaic and is a phenomenon of reference to the central space, where the curvature is described from the centre. This approach is interpretive, geometric and helps the architect to describe curves as infinitely fluid on the basis of points, epicentres, which are creative dimensions of the spatial realities of shaping.

The very vision of the modality of curvature as a creative point scattering across the Universe is an interpretive and model principle of postmodern space. Curvature becomes an echo of the architectural curve space, which models the curvature of the universe that indicates a new vitalism and new

¹⁹ Deleuze G. (1997) *Skladka.Leybnits i barokko* [Fold.Leibniz and Baroque]. Moscow: Logos, p. 13.

²⁰ Deleuze G. (1997) *Skladka.Leybnits i barokko* [Fold.Leibniz and Baroque]. Moscow: Logos.

²¹ Deleuze G. (1997) *Skladka.Leybnits i barokko* [Fold.Leibniz and Baroque]. Moscow: Logos.

bionics. After all, this space is very similar to Cartesian space, where there are no gaps, but there is an infinite fluidity of the masses. And it is in the post-neoclassical definitions of architecture namely that this problem has become extremely relevant. It is about what a creative source is – exterior or interior. Interior space as a centred one, where is a point that allows describing all the forming trends as an “S”-like baroque line or something else is an entirely different dimension, when the architecture itself runs together, shrinks and becomes a repository, an ecological niche of a person. These two problems have not been determined in architecture yet; moreover, no one defines them as shape-generating, but they exist implicitly and dictate the logic of shaping, which occurs today.

The concepts that arise in modern architectural thinking tend to reconstruct the biomorphic or vitalistic paradigms. For architects, it “scatters” in different shape-generating potentials. At the same time, it is namely the design analysis and synthesis in architecture that learns such configurations of thinking as “genetic algorithm”, that is it is about stability, inheritance, generation of evolutionary inheritance of processes that should be defined in the context of a particular tech population.²²The concept of “tech population” is absolutely identical here, because it refers to high technologies that fall into modern architecture. Moreover, these are high technologies that make it possible to pass from the problem of inquiring and the dichotomous definition of “shape – mass”, “mass – space” and others, to the issues of synthesis, since architectural reflection adapts various reflexive contexts, including systemic one.²³The design objects of architecture become hyper-intensive strangulation, which tries to gather philosophical, cultural, and scientific data.

Architectonics and plasticity are the extreme dimensions of the temporality and spatiality of an object that exists as a spatial phenomenon of architecture. However, the philosophy of life and the very principle of vitalism in architecture despises this object. The design objects of architecture are only membranes and films, that is, those substructures dividing the space that limit this space. The case of the substantial core or vital organism is constructed as the penetration, breakthrough, spreading of all these films and membranes.²⁴ Of course, this is the extremism or expansionism that is typical for European culture and produces the idea of

²² Dobritsyina I. (2004). *Ot postmodernizma – k nelineynoy arhitekture* [From postmodernism to non-linear architecture]. Moscow: Progress-Traditsiya.

²³ Legenkiy Yu. G. (2005). *Ob arhitekture (ocherki teorii dizaynainterera)* [About architecture (essays on the theory of interior design)]. Kyiv: KNUKiM Publishing.

²⁴ Gabrichevskii A.G. (2002) *Morfologiya iskusstva* [Morphology of Art]. Moscow: Agraf.

European expansionism. Therefore, there is still a certain provocation of the destruction of either the previous culture or all the walls, fences, membranes, which are the norm or established spatial boundary of human activity.

In architecture, folding is understood in both spatial and temporal dimensions. Every energy explosion, every quantum pli (fold) freezes in the topological structure of the work. The topology (spatial meaningfulness) of the work is developed as a synthesising activity, the theory of folding or folds. Thus, topological structures are interpreted as fractals. Fractality allows the architect to model complex organ-like structures mathematically.²⁵ The shape, size, number of techniques serve to determine two main functions of the architectural cover, which connects the spatial core with the dynamics of the outside world.²⁶

CONCLUSIONS

Analysing the main culture-forming instructions of the postmodernism architectural design, we can say that the change of structuralism to poststructuralism related to linguistic, semiological, phenomenological movements, made it possible to create a metalanguage of culture, to which the architectural practice of postmodernism turned, having found various means of implementation, because the Art Nouveau style as a total culture-forming guideline has already introduced a reflexive dimension, which provoked all the subsequent problems of postmodern creativity.

It is a massive experiment of both predictive and project-based artistic immersion in the space of the future. A theoretical and practical symbiosis of cultural practices takes place, which turns into a show, into a specific system of dialogue of all other semiological and linguistic models of architectural language, which becomes a self-sufficient mechanism of culture forming.

In the context of postmodernism, we have proved that a symbiosis of stylistic introversions and transgressions, and in architecture and design mainly. It is the so-called stylistic line of deconstruction, which is aimed at installation of the architecture of modernism in the postmodern space. Thus, postmodern as a phenomenon of culture forming in architecture and design undergoes big-picture transformations, which is associated with postmodern aesthetics, which can be called reframing and evolutionary. Transformation as the primary stage of drama of the discrete type forming is transformed

²⁵ Noever P. (ed.) (1991) *Architecture in Transition: Between Deconstruction and New Modernism*. New York: Prestel Pub.

²⁶ Gabrichevskii A.G. (2002) *Morfologija iskusstva* [Morphology of Art]. Moscow: Agraf, p. 461.

into an evolutionary and populist technology of “folding” of space in the shape-generating dimension.

Thus, allusionism, vitalism, pastiche and other realities of the correlation of shape-generating and figurative and symbolic elements of culture in architecture and design are generalised by the mythologeme of the fold, which is a continuous form of collision and flow of space as a combination of forms and implicit destruction of time and space of an architectural structure. Postmodern bionics and vitalism in architecture become that profound artefact and dimension of shaping that reflects the imitation of natural and dimensional features of the anthroposphere, which are modelled in architecture and design as a non-linear space. It proves that the principles of space transformation in non-linear architecture become ambiguous in transformative aesthetics and poetics, a fundamental source of change in the architectural design.

SUMMARY

The modern world of postmodern culture as disillusionment with the ideals of modernism, characterised by detachment, irony and parody of the present and the past, the time of the “end of everything”, shifts to the total state of the whole culture, which produces both works of art and a form of thought. However, in postmodern architecture, there has been a solution that has combined the rationality of modernism with unique art and design works. The relevance of architecture understanding is determined by the fact that historically it is associated with art that concentrates art movements and maintains the style of the era, carries out a symbiosis of artistic practices of immersion in the future, and its language works a self-sufficient mechanism of culture forming. **The purpose of the article** is to study the features of formative focuses and strategies of postmodern design architecture as a cultural and historical reality. **The scientific novelty** designates the subject of the techniques of postmodern creativity: allusions, irony, ornamentation following the cultural and historical existence of postmodern architecture and design. The article describes the form making of postmodernism, the role of architectural creativity in the cultural genesis of postmodernism, and defines the figurative and potential of postmodern architecture. **Conclusions.** We have proved that the change of structuralism by poststructuralism made it possible to create meta languages of culture, which the architecture of postmodernism turned to by various means of implementation. In the context of postmodernism, there is a symbiosis of stylistic introversions and transgressions, and in architecture and design mainly. Thus, postmodern as a phenomenon of culture forming in architecture and design undergoes big-picture transformations, which is associated with postmodern aesthetics,

which can be called reframing and evolutionary. We have learned that postmodern bionics and vitalism in architecture become a dimension of shaping that reflects the features of the anthroposphere modelled in architecture and design as a non-linear space. It proves that the principles of space transformation in non-linear architecture become ambiguous in transformative aesthetics and poetics, a fundamental source of change in the architectural design.

REFERENCES

1. Bart R. (1994) *Izbrannyye raboty : semiotika, poetika* [Selected works: semiotics, poetics]. Moscow: Progress. (in Russian)
2. Bondar I. S. (2012) *Obraznyi potentsial arkhitekturnoho dyzainu postmodernizmu* [Figurative potential of architectural design of postmodernism]. *Ukrainska kultura: mynule, suchasne, shliakhy rozvytku*, vol. 18(1), pp. 138– 142.
3. Deleuze G. (1997) *Skladka. Leybnits i barokko* [Fold. Leibniz and Baroque]. Moscow: Logos. (in Russian)
4. Deleuze G. (2010) *Tysiachi plato. Kapitalizm i shizofreniia* [Thousands of plateaus. Capitalism and Schizophrenia]. Ekaterinburg: U-Faktoriia; Moscow: Astrel. (in Russian)
5. Dobritsyina I. (2004). *Ot postmodernizma – k nelineynoy arhitekture* [From postmodernism to non-linear architecture]. Moscow: Progress-Traditsiya. (in Russian)
6. Gabrichevskii A.G. (2002) *Morfologiiia iskusstva* [Morphology of Art]. Moscow: Agraf. (in Russian)
7. Glazyichev V. L. (2002) *Arhitektura. Entsiklopediya* [Architecture. Encyclopedia]. Moscow: Astrel. (in Russian)
8. Groys B. (2003) *Kommentarii k iskusstvu* [Comments on art]. Moscow: Art magazine. (in Russian)
9. Iung K. (1992) *Fenomen dukha v iskusstve i nauke* [The phenomenon of spirit in art and science]. Moscow: Renessans. (in Russian)
10. Kozlovski P. (1997). *Kultura postmoderna* [Postmodern culture]. Moscow: Respublika. (in Russian)
11. Legenkii Yu. G. (2005). *Ob arhitekture (ocherki teorii dizayna interera)* [About architecture (essays on the theory of interior design)]. Kyiv: KNUKiM Publishing. (in Russian)
12. Leontev K. (2003) *Khram i tserkov* [Temple and Church]. Moscow: AST. (in Russian)
13. Liotar Zh.F. (1994) *Otvet na vopros, chto takoe postmodern?* [The answer to the question, what is postmodernity?]. *Ad Marginem* '93, pp. 307–323.

14. Losev A. F. (1982) Problema variativnogo funkcionirovaniia zhivopisnoi obraznosti v khudozhestvennoi literature [The problem of the variable functioning of pictorial imagery in fiction]. *Literatura i zhivopis* [Literature and painting]. Leningrad: Nauka, pp. 31– 65.

15. Losev A. F. (1990) *Strast k dialektike* [Passion for dialectics]. Moscow: Sovetskii pisatel. (in Russian)

16. Losev A. F. (1976) *Problema simvola i realisticheskoe iskusstvo* [Symbol Problem and Realistic Art]. Moscow: Iskusstvo (in Russian)

17. Noever P. (ed.) (1991) *Architecture in Transition: Between Deconstruction and New Modernism*. New York: Prestel Pub. (in English)

18. Puchkov A. (1997) Arkhitektura groteska [Grotesque architecture]. *A.C.C. Art. City. Construction*, № 4, pp. 24–25.

19. Starodubtseva, L. *Arkhitektura postmodernizmu* [The architecture of postmodernism]. Kyiv: Spalakh. (in Ukrainian)

Information about the author:

Bondar Ihor

orcid.org/0000-0001-8972-0941

Associate Professor

Honoured Worker of Culture of Ukraine

Kyiv National University of Culture and Arts

36, Ye. Konovaltsia St., Kyiv, 01133, Ukraine

**SCIENTIFIC, NOT IDEOLOGICAL CONCEPT
OF THE ORIGINS OF UKRAINIAN PRINTING:
THE GENESIS OF CLAIMS AND FALSIFICATIONS**

Tymoshyk Mykola

INTRODUCTION

The issue of the origins of the Ukrainian printed word, its close relationship and interdependence with European rather than Russian printing, its influence on the further development of Ukrainian society in general and the promotion of Ukrainian culture in particular, the role of its first creators and founders is now becoming particularly relevant. After all, we are talking about the culture of the entire nation, its role, and place in the general civilizational progress of mankind.

For a long time, primarily for political reasons, the development of this important issue has been monitored particularly closely. At first, by state officials of the Russian Empire, and later by those of the Soviet one. The history of Ukrainians, therefore, was not written by Ukrainian scientists. Furthermore, outside Ukraine, mostly in St. Petersburg and Moscow.

The urgency of this issue has intensified in recent years. And there are several reasons for this.

Firstly, in recent years, both in the scientific literature and especially in the national media, there have been more cases of attacks, which are unsubstantiated from the scientific point of view but are due to the political situation, by direct and hidden opponents of Ukraine as an independent state. These attacks are clearly aimed at reviewing the fundamental principles of Ukrainian statehood (history, language, culture), which have already been well-founded and defended, and scholars have already had heated and long disputes on this question.

Secondly, the beginning of the third millennium brought to Ukraine another series of the five-hundredth or close to this figure anniversaries that are directly related to the approval of the above-mentioned fundamental principles of the state's humanitarian policy. This is the 500th anniversary of the birth of Ivan Fedorovych, the 450th anniversary of the Lviv printing house of Stepan Dropan, the 450th anniversary of the Peresopnytsia Gospel, the 350th anniversary of the first edition of the then in Ukrainian "Kyivan Cave Patericon" and the 200th anniversary of the birth of the "one who awakened the Ukrainian thinking" in Galicia Markiian Shashkevych. These

dates could have become, but, unfortunately, did not become an important factor in the powerful promotion of the idea of “Ukrainian Ukraine” at the state level, belated not only decommunization but also de-Rusification of the national information space. As before, the significance of these dates turned out to be virtually unnoticed at the state level, and they were usually celebrated among the public. So, top statesmen continue to tolerate the hackneyed Russian and Soviet ideas.

Thirdly, under the conditions of permanent search, concretization, and protection in the difficult socio-political realities of the national idea of the young Ukrainian state, we need to finally write an honest and truthful history of Ukrainian printing, based not on the ideological concepts introduced from outside, but on the basis of the careful study and introduction of the previously prohibited archival materials into scientific circulation, as a significant component, according to Lina Kostenko, of the “humanitarian aura of the nation”.

Hence, the existence of two completely opposite approaches, and therefore concepts of different degree of scientific character for the study and interpretation of this issue.

Research of the problem

A significant number of publications on the issue of the emergence of Ukrainian printing, which appeared in the Soviet times, can be divided into two groups:

1. Publications, in which the authors continue to advocate a thesis that printing in Ukraine came from the East, from Moscow, and not from the West, and is associated with the first Russian printer Ivan Fedorov (Fedorovych). It was he who enlightened the Ukrainians with the power of the printed word, bringing to Lviv a hitherto unknown method of its multiplication ten years after he published his “Apostle” in Moscow in 1564.

2. Publications, in which authors not only deny this Russian-Soviet ideology but also provide convincing evidence that such printing in Ukraine, in particular in Lviv, had existed 112 years before Fedorovych came there. So, since 1460.

The first group includes supporters and defenders of the “common cradle of three fraternal peoples”. First of all, these are well-known Russian researchers E. Nemirovskii, A. Zernova, A. Kurbskii, T. Protaseva. And Ukrainian authors – Ya. Isaievych, O. Melnykov, S. Sokurov-Velychko.

The second group consists of foreign authors – Polish scholars J. Bandtkie D. Zubrzycki, V. Zimorowicz, and Ukrainians – I. Ohienko, I. Krypiakevych, H. Koliada, O. Matsiuk, M. Nyzovy, Ya. Zapasko, S. Hunko, M. Tymoshyk.

The activity of researchers from the second group was the most noticeable in those two short periods of socio-political life in Ukraine, in which, for tactical reasons, the repressive measures of the totalitarian system as to the national question were weakened. This is the so-called period of Ukrainization, which took place in the second half of the 1920s; a brief period after Stalin's death, called "the Khrushchev thaw"; the first decades of the restoration of Ukrainian independence.

Russian (Soviet) Concepts

Under the totalitarian regime of the former Soviet Empire, the concept of the origin and development of the Ukrainian printed word was not developed objectively. Soviet science was dominated by the ideological scheme approved in Moscow, according to which Ukrainian education, science, and culture were allegedly always developed only in close relationship with Russian, and moreover, were considered secondary, accidental, and devoid of independent features. In the 1930s, this scheme received an image-metaphor in the form of a tree trunk with three branches, symbolizing the unity and interdependence of the three Slavic peoples – Russian, Ukrainian, and Belarusian.

According to this theory, the core of this tree – its trunk, whose roots date back to the times of Kievan Rus – was unquestioningly appropriated by Russia. And two of its branches, which sprouted, according to this scheme, only in the 14th century, were given to Ukraine and Belarus.

That is why during all Soviet years, the emergence of the Ukrainian language, literature, culture in general, as well as Ukrainian history itself, was allowed to be considered from the 14th century. Until recently, anything that did not "fit" into this ideological scheme was considered anti-scientific, and therefore harmful. And politically unbiased scholars who dared to express their vision of the problem directly with their honest and deeply scientific research were declared fierce enemies of their people with the following ban on their works. In accordance with the above ideological metaphor, over the past more than eighty years, Ukrainian scholars have been forced to repeat in different versions a single postulate regarding the origin of the Ukrainian printed word.

The essence of the Russian (Soviet) concept of the beginning of Ukrainian book printing is as follows: *when the first printing house was founded in Russia in 1564 (the year of the publication of "Apostle" in Moscow), the first Russian printer Ivan Fedorov, eight years later, arrived via Belarus to Lviv, Ukraine and founded a printing house there and in*

1574 published “Apostle”. This date was set as the beginning of the foundation of Ukrainian printing.

Thus, according to this concept, printing came to Ukraine from Russia. It was brought by the Russian first printer Ivan Fedorov (Fedorovych, Khvedorovych) after the progressive invention had been established in Moscow. It turned out that Ukrainians were able to join the amazing work of the human mind – the printing press – thanks to the “big brother”.

This point was supported and strengthened by various events, widely promoted in the Soviet Union, in particular, celebrations on the occasion of the 400th anniversary of Russian printing (1964) and the 400th anniversary of the Ukrainian printed word (1974). This is confirmed in particular by the research of E. Nemirovskii¹, T. Protaseva², ЗернОВОЇ³ та ін. The first date was celebrated with much pomp. A number of political and scientific events were dedicated to this event. A number of ideological publications were carried out based on the materials of the sessions^{4 5}.

For many years after the collapse of the Soviet Union, when scholars of the former Soviet republics, including Ukraine, in new, politically neutral conditions were able to process and comprehend a lot of materials from the former special funds and involve them into scientific circulation, the position of Russian scholars on this issue remains almost unchanged. Despite the publication of some new archival documents in the scientific periodicals, many Russian scholars strongly refused to recognize the fact that the Ukrainian printed word appeared before the Russian one.

Two examples can be used as an argument for this thesis.

At the Second International Congress on Slavic studies (October 1966, Andalusian International University, Baeza, Spain), the author of these lines spoke “On the concept of the origin and development of the Ukrainian printed word in the context of the spread of printing among the Slavic

¹ Nemirovskiy E. (1962) Istoriograficheskie zametki k voprosu o nachale knigopечатaniya na Rusi [Historiographic notes on the issue of the beginning of typography in Russia]. *Kniga. Issledovaniia i materialy* [Book. Research and materials] (ed. Sikorskiy N. M.), Moscow: Kniga, vol. 7, pp. 239–263.

² Protas'eva T. (1955) *Pervye izdaniya moskovskoy pečati* [The first editions of the Moscow press]. Moscow: Goskultprosvetizdat. (in Russian)

³ Zernova A. (1947). *Nachalo knigopечатaniya ya v Moskve i na Ukraine* [Start of printing in Moscow and Ukraine]. Moscow. (in Russian)

⁴ Pedaniuk I. M. (ed.) (1965) *Ukrainska knyha: 400 rokov rosiiskoho knyhodrukuvannia* [Ukrainian book: 400 years of Russian book printing]. Kyiv; Kharkiv: Redaktsiino-vydavnychiy viddil Knyzhkovoi palaty URSR. (in Ukrainian)

⁵ Sidorov A. A. (ed.) (1976) *Fedorovskie chteniya 1973: 400-letie knigopечатaniya na Ukraine* [Fedorov readings 1973: 400th anniversary of book printing in Ukraine]. Moscow: Gosudarstvennaya biblioteka SSSR imeni V. I. Lenina. (in Russian)

peoples". (The report was based on materials from the former Soviet special funds). Because of the arguments concerning the earlier stages of the emergence of the Ukrainian printing and its primacy from the Russian one, Russian scholars, participants of the Congress, obstructed this speech. We should pay tribute to the well-known scholars in Slavic Studies and participants of the Congress from Poland, the Czech Republic, and Bulgaria, who not only supported this Ukrainian concept but also protected it from overly politicized statements by some Russian colleagues ⁶.

Another example. The encyclopedia "Kniga", published in Moscow in 1999 with a circulation of five thousand copies, became the first thorough publication in the post-Soviet space, in the preface to which "the reliability, completeness, and novelty of the information provided" were declared as the main standard of the activity of the editorial board. However, just this novelty and reliability are often ignored regarding the articles and information on Ukrainian studies. As in the Soviet encyclopedias, this new edition still shows the imperial-great-power spirit. The dominant opinion is that Russians have always trained, instructed, enriched, and educated the "aliens" of their empire. Moreover, the achievements of Ukrainians (Malorosy) in the field of culture and books were secondary, considered to be "thanks to" and not "in spite of" the older brother. Ivan Fedorov is presented again as the first Ukrainian printer. Instead, not a word about the new arguments, facts, and new names. Again, the deliberate indication of Ukraine as a territory, and not a new State, by using the preposition "on" – *on Ukraine* ⁷.

The Concept of Western Scholars

But claims of Russian scholars are contrary to the historical facts. Namely, printing in Ukraine came not from the East, but from the West, and, moreover, long before the first dated printed book by I. Fedorov was published in Moscow in 1564 – "Apostle" and his arrival to Ukraine. Without diminishing the role and importance of I. Fedorov in the development of this business, however, today he cannot be considered the

⁶ Tymoshyk M. (1996) Do pytannia pro kontseptsiiu vynykennia i rozvytku ukrainskoho drukovanoho slova v konteksti poshyrennia druzarstva u slovianskykh narodiv [On the concept of the emergence and development of the Ukrainian printed word in the context of the spread of printing in the Slavic peoples]. *II Jornadas Andaluzas de Eslavistica. Resumenes de ponencias y comunicaciones* [II Andalusian Slavic Conference. Summaries of presentations and communications] (Baeza, Espana, 1996). Baeza, pp. 101–102.

⁷ Zharkov V. M. (ed.) (1999) *Kniga. Entsiklopediya* [Book. Encyclopedia]. Moscow: Bol'shaya Rossiyskaya Entsiklopediya. (in Russian)

founder of Ukrainian printing, but only the founder of permanent printing in Ukraine.

The Western concept on the issue of Ukrainian printing is as follows: *there had been book printing in the Western part of Ukraine before I. Fedorov arrived in Lviv, founded the printing house (1572-1573), and published "Apostle" (1574).*

Among such Western authoritative scholars, who support this point of view, first of all, we should mention the Polish researcher J. Bandtkie. In his multi-volume thorough work "The history of printing in the Kingdom of Poland and the Grand Duchy of Lithuania and in foreign countries in which Polish works were published" a separate section is devoted to the analysis of the origin and development of printing in Lviv. At the beginning of this section, the researcher stated: "Ivan Fedorov did not create, but updated the Russian printing house in 1573"⁸.

Another researcher of the history of Slavic Cyrillic printing, originally from Galicia, D. Zubrzycki in his work highlights the section, which is called: "Printing house before Fedorovych in Lviv". Here are Zubrzycki's arguments: "There is no doubt that there was a Russian printing house in Lviv before Ivan Fedorovych in 1574, although we are not able to show printed copy from this era. If there could be a printing house in Krakow in 1491, in Vilna (Vilnius) in 1525, why couldn't it be in Lviv, in the middle of Rus, where the demand for such books was far greater than anywhere else, because only in the dioceses of Lviv and Przemysl there were more than 4,000 churches"⁹.

It should be emphasized that the fact of the existence of printing in the Western Ukraine in the pre-Fedorov period is defended by scholars who are difficult to suspect of adherence to the Ukrainian national movement, and therefore of bias or subjectivism in favour of the primacy of Ukrainian printing over Russian. J. Bandtkie was a real Polish patriot, and D. Zubrzycki, a Galician, was one of the supporters of the idea of "unity of the Russian people", and actively denied the possibility of independent development of the Ukrainian language.

⁸ Bandtkie J. S. (1826) *Historia drukarn w Krolewstwie Polsskiem i Wielkiem Ksiestwie Litewskiem i w kraiach zagranicznych w ktorych polskei dzela wychodzily* [History of printing houses in the Kingdom of Poland and the Grand Duchy of Lithuania and in foreign countries where Polish works were published]. Krakowie, vol. 1, p. 382. (in Polish)

⁹ Zubrzycki D. (1836). *Historyczne badania o drukarniach rusko-slowianskich w Galicyi* [Historical research on Ruthenian-Slavic printing houses in Galicia]. Lviv, p. 12.

The Concept of Ivan Ohiienko

The first generalizing fundamental work that practically denied the dominant statements about the subordination of Ukrainian printing to Russian, was the book of I. Ohiienko “A History of Ukrainian Printing”,¹⁰

It was banned in the Soviet times primarily for its scientific concept. It came back to Ukraine after being for almost seventy years in special funds. It was published in 1994 by the Lybid publishing house at Kyiv University, had a wide circulation, and a recommendation seal of the Ministry of education of Ukraine as a textbook for students of Humanities¹¹. The second edition was issued in 1997 by the Kyiv publishing house “Our culture and science”¹².

The most valuable part of Ivan Ohiienko’s research is the justification of a new periodization of the emergence and spread of printing in Ukraine. Two periods of its emergence, defined by the author seem logically motivated:

- 1) outside of ethnic Ukrainian lands;
- 2) actually on Ukrainian lands.

In the first case, the argumentatively proven date of appearance of the first Ukrainian books outside the official borders of the then Ukraine – 1491 – is defined clearly and unambiguously. It was then in Krakow that the German printer Schweipolt Fiol, commissioned by the Ukrainian community, published Chasoslovets and Oktoikh (Octoechos) in Cyrillic script.

What gave Ohiienko reason to consider these printings Ukrainian? Two factors are convincing arguments in favour of this statement: *first*, the general style of design, and *second*, the language and spelling features of publications. Both the first and the second clearly indicate the original sources that formed the first printings – manuscripts created in the 14-15th centuries in the Hrushiv Monastery (the current territory of Tyachiv District, Zakarpattia Oblast).

The recent discoveries of the Transcarpathian researcher O. Oros advocate for the Ukrainian origin of the Fiol’s books printed in Krakow. According to his theory, these books were only reprinted in Krakow, and all

¹⁰ Ohiienko I. (1925) *Istoriia ukrainskoho drukarstva* [History of Ukrainian printing]. Lviv: Naukove tovarystvo imeni Shevchenka. (in Ukrainian)

¹¹ Ohiienko I. (1994) *Istoriia ukrainskoho drukarstva* [History of Ukrainian printing] (comp. Tymoshyk M. S.). Kyiv: Lybid. (in Ukrainian)

¹² Ohiienko I. (2007) *Istoriia ukrainskoho drukarstva* [History of Ukrainian printing] (comp. Tymoshyk M. S.). Kyiv: Nasha kultura i nauka. (in Ukrainian)

the draft work was carried out in the printing house of the Ukrainian village of Hrushiv¹³.

As for the emergence of printing in the actual Ukrainian lands, Ohienko outlined 1569 and named the town of Zabludiv, where Ivan Fedorov, on the way to Lviv via Lithuania and Belarus, published the “Teacher’s Gospel”. Zabludiv at that time was located on the mixed Ukrainian-Belarusian border, where the Ukrainian population prevailed. This allowed the researcher to classify this work as an achievement of Ukrainian culture.

Thus, according to the concept of Ivan Ohienko, *the time of the emergence of Ukrainian printing dates back to 1491, that is, 83 years earlier than the date officially set by Moscow.*

The state of Ukrainian printing, analysed in the mentioned book, gave Ukrainians the full right “not only to take an honourable place among the whole Slavic world but also to equal the quality of their publications to the cultural peoples of Europe”. Against the background of the spread of printing in Western Europe after Germany in 1450 (Italy – 1464; France – 1470; Holland – 1473; Hungary – 1473; Spain – 1474; England – 1480; Denmark – 1482; Portugal – 1484; Austria – 1492), Ivan Ohienko gives the following sequence of development of printing among the Slavic peoples: Czechs – 1478; Ukrainians – 1491; Montenegrins – 1493; Poles – the end of the 15th century; Belarusians – 1517; Serbs – 1553; Russians – 1564; Bulgarians – 1641¹⁴.

Thus, the Ukrainians were second after the Czechs in the Slavic world to introduce printing. Moreover, in contrast to, say, Russia, where the activities of printing houses were completely controlled by the Synod of the Church, one of the clauses (clause 8) of the Treaty of Hadiach (1658) between the Hetman of Ukraine I. Vyhovsky and the Polish king specially provided for the freedom of the Ukrainian printing: “Colleges, schools, printing houses, as many as they need, are free to establish and free to engage in science and print different books.”

Professor Ivan Ohienko, being extremely careful and responsible in the selection and analysis of empirical data, the formulation of scientific conclusions, repeatedly stressed the need for additional detailed research or thorough verification of certain theses and assumptions made by him and his predecessors. Without access to many sources, he could not find

¹³ Oros O. (2001) Hrushivskiyi monastyr i pochatky kyrylychnoho slovianskoho knyhdrukuvannia [Hrushev Monastery and the beginnings of the Cyrillic Slavic book printing]. Uzhhorod: Zakarpattia. (in Ukrainian)

¹⁴ Ohienko I. (2007) *Istoriia ukrainskoho drukarstva* [History of Ukrainian printing] (comp. Tymoshyk M. S.). Kyiv: Nasha kultura i nauka. (in Ukrainian)

confirmation of the existence of pre-Fedorov printing in Galicia. But at the same time, he seemed to be pointing out to his followers “where exactly more work should be done firstly”, hoping that the sources named by him, certain milestones in Ukrainian printing will encourage the appearance of “more special and thorough investigations on those issues that I have only superficially outlined”.

A new Ukrainian Concept Based on the Newly Discovered Documents

Despite the fact that during all the Soviet years, many Ukrainian researchers directed their efforts to repeat different versions of ideological clichés that are far from science, but beneficial to the totalitarian regime, there were still personalities in this environment. These were scholars for whom the scientific conscience was higher than the rewards promised by the authorities for diligent and obedient work within certain limits.

A few decades later after the final defeat of the powerful center of Ukrainian studies, which was the Ukrainian Institute of Bibliology in the 20-30s, it was these young at that time scholars who decided to deal with the issue, which, in the apt expression of Ivan Ohienko, was like an uncultivated land – the history of the ancient Ukrainian book. Knowing in advance that this issue has “low prestige” and “no prospects”, they still enthusiastically got down to work, separating the seeds of truth, historical justice, and true scientific approach from all kinds of fabrications, distortions, baseless accusations mixed with ideological bias, political speculation, and unscientific theories.

Orest Matsiuk was one of such scholars.

At the end of Khrushchev’s Thaw, which occurred in the second half of the 1960s, in the information space of the USSR there was an event, which produced the effect of a bomb. The journal *Archives of Ukraine* became its initiator. Despite its narrow-profile status as a scientific information bulletin of the Archives Department under the Council of Ministers of the USSR, this journal had an unusually high circulation: almost 21 thousand copies. Its second issue for 1968 contains an article by Orest Matsiuk with the following title: “Was there a book printing in Ukraine before Ivan Fedorov?”¹⁵. At that time it was a bold move because the author gave a definite and affirmative answer.

A young researcher, who was getting ready to defend his dissertation on a purely technical topic – the history of paper in Ukraine, was the first to

¹⁵ Matsiuk O. (1968) *Chy bulo knyhodrukuvannia na Ukraini do Ivana Fedorova?* [Was there a book printing in Ukraine before Ivan Fedorov?]. *Arkhivy Ukrainy* [Archives of Ukraine], no. 2, pp. 3–14.

find two documents in the Central State Historical Archive in Lviv that clearly indicated the existence of a printing house in this city... back in 1460, that is, 112 years before the arrival of Ivan Fedorov (Fedorovych) in 1572.

Both documents were written in Latin and dated July 23, 1791, and October 20, 1792.

The first document is “*Statement of the Fiscal College Monastery in Lviv with the request to take necessary measures in case of returning to its movable and immovable property and also printing house, that belong to the monastery from 1460 for the fulfilment of the brotherhood provisors of all the obligations towards the monastery*”.

The second document – “*Explanatory note by the Stauropegion Brotherhood provisors to Lviv Eldership (Starostvo) in connection with the Basilian claims to the printing house (founded in 1460 by the Ukrainian Stepan Dropan from Lviv)*” – sets out, of course, a different vision of the essence of the conflict and argues that the printing house itself, founded before 1460 by the Ukrainian Stepan Dropan, is now legally owned by the brotherhood, not the monastery.

After comparing and analysing these and other archival documents, in particular, those relating to the life and work of Stepan Dropan and his printing house (and there are several documents about this in the Lviv archives), O. Matsiuk reasonably believes that the fact of “the existence of the printing house in Lviv since 1460 is indisputable”, and Stepan Dropan – “is the initiator of Ukrainian printing”¹⁶.

How could it happen that two irrefutable documents that turned upside down the Russian (Soviet) concept of the emergence of Ukrainian printing were not removed from the archives by Moscow censors in summer 1939? After all, it is well known that in the first months of the accession of the Western Ukrainian regions to the Soviet Ukraine, all regional archives and library repositories were totally cleaned by numerous “experts” sent from Moscow in the uniform of the Red Army officers.

It may be assumed that these documents were saved from destruction by the fact that they were written in Latin and kept from the beginning of the 18th century in the numerous folders that related to the monasteries of the Order of St. Basil the Great. Thus, the Moscow censors deliberately ignored the documents of this church institution, which was quite far from politics. And the new rewriters of Ukrainian history couldn’t handle the Latin language, which dominated on the numerous pages of this archive.

¹⁶ Matsiuk O. (1968) Chy bulo knyhodrukuvannia na Ukraini do Ivana Fedorova? [Was there a book printing in Ukraine before Ivan Fedorov?]. *Arkhivy Ukrainy* [Archives of Ukraine], no. 2, pp. 3–14.

Orest Matsiuk's historical discovery, published in a specialized publication on archival affairs, turned out to be so significant and long-awaited that it could have been a stunning sensation in other circumstances. However, it did not happen.

Why?

The ideologists of the Communist regime considered the article about pre-Fedorov printing in Ukraine absolutely dangerous. The circulation of the journal *Archives of Ukraine*, where this article was published, was removed from libraries of all levels of subordination. Usually, the system left one copy of such particularly "seditious" publications and created special funds for this purpose at the largest libraries of the country, access to which was allowed only to the official reviewers verified by the authorities.

Such copies were also withdrawn from the subscribers – according to the lists provided to specially authorized post offices on the ground. The history of the existence of the Ukrainian printed word in the pre-Soviet times, and especially in the Soviet times, is full of dramatic examples of such withdrawals. A former student of the Philological Department of the Rivne Pedagogical Institute Borys Berezovets from the city of Berezhne in the Rivne region told about one of them, connected with the so-called Dropan's edition of *Archives of Ukraine* on the pages of the newspaper *Literary Ukraine*¹⁷. A copy of the journal from his father's home library with an article by O. Matsiuk, which accidentally caught the eye of a graduate student, prompted him to choose the history of printing in Ostroh before Ivan Fedorovych as the topic of his graduation work. This topic was certainly rejected by the Dean's office, and the student's father had to hide this copy of the journal far away in the attic of the old house. It was found there by Mr. Boris and handed to the author of these lines a few years ago¹⁸.

Orest Matsiuk, the discoverer of the name of the first Ukrainian printer Stepan Dropan, almost paid with his scientific career for this publication, according to the memories of his former colleagues.

From the late 1960s, the authorities imposed a strict taboo on the topic of pre-Fedorov printing in Ukraine, as well as on the origins and main stages of the development of the Ukrainian handwritten book. Instead, topics related to the activities of the Russian first printer Ivan Fedorovych in Ukraine were strongly encouraged and supported.

¹⁷ Berezovets B. (2012) Publikatsiia naviiiala spomyn [The publication brought back memories]. *Literaturna Ukraina* [Literary Ukraine], p. 5.

¹⁸ Berezovets B. (2012) Publikatsiia naviiiala spomyn [The publication brought back memories]. *Literaturna Ukraina* [Literary Ukraine], p. 5.

Modern Critics of Ukrainian Patriotism in Book Science

It seemed that there was a completely normal process when, in the absence of censorship and party control, Ukrainian scholars finally had the opportunity to study, summarize archival materials, express hypotheses, have discussions at various scientific forums, and publish their works written “not by an instruction from above”. After all, to repay debts to their predecessors, who, due to the political circumstances and the inability to access archival repositories, did not have a chance to do this for centuries.

However, opponents of the Ukrainian revival were not satisfied with this state of affairs.

The first attempt to expose the too “zealous patriotism” of the individual Ukrainian researchers of the ancient Ukrainian book was made... by the assistant of the Department of Printing and Packaging Technologies of the Ukrainian Academy of Printing, PhD in Technical sciences O. Melnykov. The monthly journal “Bulletin of the Book Chamber” (№ 4) for 2006 published his article with the title “Was printing in Ukraine before Ivan Fedorov?”¹⁹.

It is noteworthy that the title of this article word by word repeats the title of the article in Archives of Ukraine performed by another author almost forty years ago. The main difference is only in the content emphasis of publications. If the former Director of the Lviv Historical Archive, unfortunately, the late Orest Matsiuk, a man highly respected among archivists and historians, gave an affirmative answer to the question posed in the title of the article on the basis of his analysis of the documents, the assistant of the Department of Printing and Packaging Technologies of the Ukrainian Academy of Printing O. Melnykov set a goal to turn everything upside down and, of course, say a categorical “no” to the attempts of the Ukrainian scholars to write their own, not approved in Moscow, not agreed with Moscow reviewers, the history of Ukrainian books.

Moreover, to say the least, such a revelation is far from the genre of a scientific article, because it is unprofessional and incorrect. The author does not know the historiography of the question because having included in the subtitle of the article the words: “A review of recent publications” he did not bother to find out at least the quantitative parameters of publications that should be included in the “review”. It is obvious that he has never seen the majority of them because he builds his criticism around only two or three publications that he dislikes.

¹⁹ Melnykov O. (2006) *Chy bulo knyhodrukuvannia v Ukraini do Ivana Fedorova: ohliad publikatsii ostannikh rokiv* [Were book printing in Ukraine before Ivan Fedorov: a review of recent publications]. *Visnyk Knyzhkovoï palaty* [Bulletin of the Book Chamber], no. 4, pp. 10–13.

Approaches to the revealing criticism are also chosen from the arsenal of the bad old times: using a quote outside the context of the narrative, cutting it off in a place favourable for the critic, attempts to “catch” the opponent in small things, inappropriate exclamations like “And this is a Ukrainian philologist!”, which are simply unacceptable in scientific publications. Categorically denying what has already been proved, Mr. Melnykov, in the spirit of the recent Soviet times, even put labels on both the author of the new concept of the origin and development of Ukrainian printing Matsiuk, and on his followers. What for? It turns out that only for the fact that they “directly accused Russian and Soviet researchers of bias”.

Let’s not dwell any more on the illogical and unconvincing places of such “scientific” work, because the Kharkiv scholar – Professor, Head of the Department of Bibliography, Information and Bibliographic Activities of the Kharkiv State Academy of Culture Mykola Nyzovyi has already made it in the extremely professional, prudent and at the same time acute way. We must pay tribute to the editorial board of the “Bulletin of the Book Chamber”, which published an article by Professor M. Nyzovyi²⁰.

By dividing the answers of all respondents to the question posed in the title of the article into three main groups (1. Those, who answer the question negatively; 2. Those, who give a positive answer and 3. Those for whom this topic is the subject of manipulation and speculation, depending on the general situation and their personal intentions), as well as carefully stating his arguments based purely on scientific positions, Professor Nyzovyi comes to three conclusions.

We present them in full since they are fundamental in the analysis of further disclosure of the topic of this publication:

1. Accumulated direct and indirect evidence... give grounds to state that pre-Fedorov book printing existed in Ukraine.
2. A further challenge is to continue the search for samples of pre-Fedorov printing or documentary evidence of their existence.
3. Ivan Fedorov, regardless of possible and desirable discoveries in the future, was and remains the founder of permanent printing in Ukraine²¹.

²⁰ Nyzovyi M. (2006) “Chy bulo knyhodrukuvannia v Ukraini do Ivana Fedorova?” (Khto stavyt tse pytannia i yak na noho vidpovidaiut) [“Was there a book printing in Ukraine before Ivan Fedorov?” (Who is asking this question and how are they answering it)]. *Visnyk Knyzhkovoï palaty* [Bulletin of the Book Chamber], no. 9, pp. 32–37.

²¹ Nyzovyi M. (2006) “Chy bulo knyhodrukuvannia v Ukraini do Ivana Fedorova?” (Khto stavyt tse pytannia i yak na noho vidpovidaiut) [“Was there a book printing in Ukraine before Ivan Fedorov?” (Who is asking this question and how are they answering it)]. *Visnyk Knyzhkovoï palaty* [Bulletin of the Book Chamber], no. 9, pp. 32–37.

In response to this reasonable article by the well-known Ukrainian scholar, an article by another non-expert-falsifier soon appeared in the same "Bulletin of the Book Chamber". He was S. Sokurov-Velychko²².

I will not analyse the content of this publication. I will highlight only some say for a fact phrases that strike the eye through the whole text so that the reader can see for himself the content emphases and the position of the author. So: "*the real Ukrainians, fed from the broken pots of Trypillia culture*"; "*the Subcarpathian descendants of the ancient ukry*", who "*got a cruel stroke on their pride*"; "*support of the imposing, but unsteady building of national exclusivity*"; "*locals separated nationally conscious Ukrainians long ago, the fighters of the universal dissociation from the ancient frame of ukry from their own (with unclean blood) of traitors*"; "*someone ominously whispers behind my back*"; "*transatlantic virtues of the world Ukrainians*".

And here are the epithets, which "worth" Ukrainian scholars – researchers of the history of Ukrainian books: "*diligent ruiners*", who write or "*ominously whisper*", "*accusers of using dirty technology*", "*disputant M. Nyzovyi*", etc.

And it is absolutely absurd to end this material with a claim to a scientific view: the disappointed author of the "Bulletin of the Book Chamber" as if he heard someone whispering ominously behind his back: "Yes, he's a Muscovite, the biggest enemy, a colonizer!" – decided to turn... to God.

After careful reading of the works by O. Melnykov and S. Sokurov-Velychko – the main initiators of a new controversy about the origins of printing in Ukraine and attempts to understand the logic of the appearance of such publications in the respected state scientific edition, I wanted to learn more about the scientific and creative achievements of these authors.

The assistant of the Department of Printing and Packaging Technologies of the Ukrainian Academy of Printing O. Melnykov is the author of several articles on certain aspects of modern book publishing, as well as the co-author of the Russian-Ukrainian dictionary "Polygraphy and publishing" (Lviv: Afisha, 2002, 440 p.) and the compiler of the "Author's Reference book" (Sumy: University book, 2004, 396 p.). Regarding the latter, it is not secondary to note that it is based on either excerpts from current legislative and regulatory documents related to publishing, or various (and largely outdated today) instructions of the non-existent State Publishing Committee of the USSR, especially those about the editorial and technical requirements for preparing text originals for printing.

²² Sokurov-Velychko S. (2007) Pro pershist vzhali i zokrema [About primacy in general and in particular]. *Visnyk Knyzhkovoï palaty* [Bulletin of the Book Chamber], no. 1, pp. 25–27.

The direction of the search for the information about Serhii Sokurov was simplified by the signature under his last name in the article – the writer. The bibliographic reference book “Writers of Ukraine” (2006) gives the following brief information about this author: “He was born in Minusinsk, Krasnoyarsk Krai, Russia. Graduate of the Geological Faculty of Lviv University. Writes in Russian. Author of collections of short stories “The Stone Sea”, “Tethys”, “the First Day of Youth” and publications in periodicals”.

I have found a collection of novels and short stories by this author, which was not listed in the new writer’s reference book – “The Sign of the Pure Sun” published in the Lviv publishing house “Kamenyar” in 1990. The title story of the collection – “the Crow” – can explain the reason for this no longer covered anti-Ukrainian attitude, which marked the so-called bibliographic publication of this writer in the “Bulletin of the Book Chamber”.

The story tells about a soldier of the Ukrainian insurgent army, who, according to the story, refused to surrender at the plea of his mother and blew himself up with a grenade in the UPA hiding place. This “work of fiction” mixed with bile intolerance and hatred of a member of the National Writers’ Union of Ukraine to the bearers of other ideological views, is marked by an elementary disrespect for the history of Ukraine.

In the context of this discussion imposed by comrades Melnykov and Sokurov, I would like to ask myself, my fellow scholars, and the readers the following three questions:

1. Should any specialized publication designed for experts contain publications on socially important scientific issues, the authors of which are clearly not experts?

2. Is it appropriate to excite the scientific community with far-fetched polemics that have already taken place, around which certain scientific and political accents have already been identified, whose participants on both sides have long gone further in their scientific search?

3. Are articles whose content and lexis have nothing to do with science admissible in the publications registered by the Higher Attestation Commission, in which publications are taken into consideration in the process of the dissertation defence?

It is quite obvious that the respected Editorial Board of the “Bulletin of the Book Chamber” will answer these three questions with an unequivocal “no”. If so, then the position of the Editorial Board of this body, with the knowledge of which such publications appeared there, is all the more incomprehensible.

The First Ukrainian Printing House of Stepan Dropan in 1460 from the Pages of Archival Documents

The above-mentioned publication by O. Matsiuk refers to the two sensational archival documents only in general and quotes only some parts. The author of these lines managed to copy them completely, translate them from old Latin into Ukrainian, and publish them – more than half a century later. The first printing of these two documents, translated by M. Lietskin, was carried out by the Editorial Board of the scientific journal “Ukrainian information space”²³.

Based on a thorough analysis of these documents, we will try to find out the basic facts about the first Ukrainian printing house in Lviv of 1460.

Stepan Dropan presented his printing house to the monks of the Basilian order of St. Onuphrius Monastery in 1460. This printing house, or rather the income from it, have caused conflict between the two legal parties: monks and trustees of the Monastery (in documents they are called *procurators*) – on the one hand, and shareholders of the monastery, members of the Lviv Stauropegion brotherhood (in the documents – *collators*, *provisors*, *Stauropegian*) on the other.

It was a long-standing dispute, somewhat confusing in its essence due to the intransigence of both sides and completely opposite interpretation of a number of facts. Having not agreed for a long time on the ownership of the printing house and the distribution of profits, both sides went in search of the truth to the highest levels of justice in the region.

On July 28, 1791, the Monastery and Church of the Basilians of Lviv of St. Onuphrius filed a complaint against their abusers – shareholders of the Stauropegion Catholic Church to the Imperial-Royal Fiscal College of the Lviv District. The proceedings were delayed for unknown reasons²⁴.

²³ Tymoshyk M. (1996) Do pyttannya pro kontseptsiiu vynyknnennia i rozvytku ukrainskoho drukovanoho slova v konteksti poshyrennia drukarstva u slovianskykh narodiv [On the concept of the emergence and development of the Ukrainian printed word in the context of the spread of printing in the Slavic peoples]. *II Jornadas Andaluzas de Eslavistica. Resumenes de ponencias y comunicaciones* [II Andalusian Slavic Conference. Summaries of presentations and communications] (Baeza, Espana, 1996). Baeza, pp. 101–102.

²⁴ Zaiava monastyria Fiskalnii kolehii u Lvovi z prokhanniam vzhyty zakhody v spravi povernennia yomu rukhomoho i nerukhomoho maina i v tomu drukarni, prynaleznoi monastyriu vid 1460 roku na vykonannia provizoramy bratstva vsikh zoboviazan vidnosno monastyria [Statement of the Monastery of the Fiscal College in Lviv requesting measures to be taken to return to it a movable and immovable property and in a printing house belonging to the monastery from 1460 on the fulfillment of the fraternity by the provosts of the fraternity]. (1791) (F. 684.Op. 1. Od. zb. 2601 na 2-kh stor.). Pochatok 1791. Zakinchennia 1791. Stavropihiiske bratstvo u Lvovi, Lviv.

Almost a year later, the registry of the District College sent two letters to the leadership of the Stauropegion Brotherhood: from July 5 (No. 2003) and from August 6 (No. 2499), 1792, with the obligation to clarify all the points set out by the Basilian monks. On October 20 of the same year, the response of the Stauropegians on five pages of the sheets of that time was sent to the Imperial Collegium²⁵.

Let's pay attention to the facts that are not questioned by either party:

– the printing house, donated to the Monastery by Stepan Dropan in 1460;

– the act of this donation was approved by a letter of Casimir IV, King of Poland in 1469;

– stable profit from the printing house and an annual interest in the amount of 7,000 forints;

– the obligation of the brotherhood, after the fire in the Monastery and the transfer of the printing house to another place, to allocate annually 200 forints to support the poor;

– the well-known book – Works of St. John Chrysostom was published in the Ukrainian type twice in this printing house; a copy from the second edition of 1614 has been preserved.

Now let's highlight the facts that each side interprets in its own way or denies:

– the act of founding the Monastery in 1300 (the monks point to the Latin manuscript of the historian Zimorowicz; the Stauropegians question it);

– the act of donating the Monastery to the Basilians (the monks point to Constantine of Ostroh, the Stauropegians claim that the monastery of St. Onuphrius was built by provisors, but later they could present it to the prince out of respect;

– modern ownership of the printing house of Stepan Dropan (the monks insist that it was given to the Monastery for ever; the Stauropegians claim that it is temporary only to help the Monastery, and that after repeated fires they actually restored the printing equipment at their own expense, so they now have the right to own it).

– money that each party allegedly owed to each other (by the way, a large part of the documents is devoted to this issue).

²⁵ Poiasniuvalna zapyska provizoriv Stavropihiiskoho bratstva Lvivskomu starostvu u zviazku z pretenziiami vasylian na drukarniu, zasnovanu shche 1460 rotsi lvivskym ukraintsem Stepanom Dropanom [Explanatory note by the Stavropigian Brotherhood's provosts to the Lviv Eldership in connection with Basilian claims to a printing house founded in 1460 by Lviv Ukrainian Stepan Dropan]. (1792) (Fund 684, Op. 1. Od. zb. 2602. Na 5-ty stor.) Pochato 20 zhovtnia 1792. Tsentralnyi derzhavnyi istorychnyi arkhiv Ukrainy, Lviv.

It is worth noting the following.

The style of the second document – the response of the Stauropegion Brotherhood to the statement of the Basilians – seems openly contemptuous towards monks. Here are some sentences: “the Monastery extracted from the oblivion”; “the Monastery whose origin is derived from heaven”; “in the past, local monks were so unfairly “awarded”, that they were able to lead their life only in the form of the Order of the “Begging Knights of Mary”.

In some parts of the text, the authors of the response do not hide their emotions. Therefore, instead of the explanatory tone that defines such documents, they used the accusatory and evaluative tone. Just like in this part: “Here the Procurator ... considers it a valid order, direct concealment is the same as if through manipulation a benefactor protected his own”²⁶.

Now, having separated the main and secondary facts from the two analysed archival documents, we come to the conclusion: the fact of the existence of the Ukrainian printing house in Lviv before 1460 is indisputable.

Moreover, information about this printing house and its owner can be found in a number of other documents that have been preserved in the Lviv archives and have survived to our time, as well as in a considerable number of works by researchers of the history of Ukrainian printing, published in the pre-Soviet period.

Here are the most important ones:

1. Handwritten materials that can be called “Chronicle of the Monastery”. They were also firstly discovered by O. Matsiuk. This chronicle was collected at the end of the 19th century by the famous theologian and Church historian, Professor, and Rector of Lviv University Modest Hrynevetskyi. As a proto-abbot of the Basilian Monasteries, he had the opportunity to find the documents, as well as to write down the stories of the monks about the history and the stages of development of the St. Onuphrius Monastery. On one of the pages of this “Chronicle”, there is a record about the printing house of S. Dropan: “1460 – A small privilege with a hanging seal, granted by Stepan Dropan, a Lviv burgher of the Monastery of St. Onuphrius... This privilege is mentioned in the Stauropegian book called the Album in the register of St. Onuphrius’ privileges, where it was noted. In the same book, there is a mentioning in the margin that it has been lost.

²⁶ Poiasniuvalna zapyska provizoriv Stavropihiiskoho bratstva Lvivskomu starostvu u zviazku z pretenziiami vasylian na drukarniu, zasnovanu shche 1460 rotsi lvivskym ukrainsem Stepanom Dropanom [Explanatory note by the Stavropigian Brotherhood’s provosts to the Lviv Eldership in connection with Basilian claims to a printing house founded in 1460 by Lviv Ukrainian Stepan Dropan]. (1792) (Fund 684, Op. 1. Od. zb. 2602. Na 5-ty stor.) Pochato 20 zhovtnia 1792. Tsentralnyi derzhavnyi istorychnyi arkhiv Ukrainy, Lviv.

What was its essence – it was impossible to find out then... 1469 – in this year King Casimir confirmed the Dropan Foundation with a privilege. The privilege is also mentioned in a book called the Album, but in 1771 the privilege itself could not be found”²⁷.

2. Inventory of books of Slovistskyi Monastery. It was also firstly found by O. Matsiuk. This document records the six editions, available among other various books in the library of this Monastery, printed in the Ukrainian language before the time of the publication of “Apostle” by Ivan Fedorovych in 1574 – the officially recognized date of the Foundation of Ukrainian printing in the Soviet years²⁸.

3. Among the politically unbiased authors of fundamental works on this issue in the pre-Soviet period, it is worth noting a Polish scholar J. Bandtkie and another researcher of the history of Slavic Cyrillic printing, born in Galicia, D. Zubrzycki. In his multi-volume thorough work “The history of printing in the Kingdom of Poland and the Grand Duchy of Lithuania and in foreign countries in which Polish works were published” J. Bandtkie devoted a separate section to the analysis of the origin and development of printing in Lviv. At the beginning of this section, the researcher stated: “Ivan Fedorov did not create, but updated the Russian printing house in 1573”²⁹. Another researcher of the history of Slavic Cyrillic printing, originally from Galicia, D. Zubrzycki, in the detailed work on the history of printing houses in Western Ukraine (published in Polish), highlights a separate section, which is called “printing house before Fedorovych in Lviv”. Here are his arguments: “There is no doubt that there was a Russian printing house in Lviv before Ivan Fedorovych in 1574, although we are not able to show printed copy from this era. If there could be a printing house in Krakow in 1491, in Vilna (Vilnius) in 1525, why couldn’t it be in Lviv, in the middle of Rus, where the demand for such books was far greater than anywhere else, because only in the dioceses of Lviv and Przemyśl there were more than 4,000 churches”³⁰.

²⁷ Khronika monastyria. Zibrav M. Hrynevetskyi [Chronicle of the monastery. Collected by M. Hrynevetsky]. (n.d.) (Fond M. V. no. 132. ark. 2). Lvivska natsionalna naukova biblioteka imeni V. Stefanyka. Viddil rukopysiv, Lviv.

²⁸ Matsiuk O. (1971) Shche pro pochatky knyhodrukuvannia na Ukraini [More about the beginnings of book printing in Ukraine]. *Arkhivy Ukrainy* [Archives of Ukraine], no. 1.

²⁹ Bandtkie J. S. (1826) *Historia drukarn w Krolewstwie Polsskiem i Wielkem Ksiestwie Litewskiem i w kraiach zagranicznych w ktorych polskei dzela wychodzily* [History of printing houses in the Kingdom of Poland and the Grand Duchy of Lithuania and in foreign countries where Polish works were published]. Krakowie, vol. 1, p. 382. (in Polish)

³⁰ Zubrzycki D. (1836). *Historyczne badania o drukarniach rusko-slowianskich w Galicyi* [Historical research on Ruthenian-Slavic printing houses in Galicia]. Lviv, p. 12.

Stepan Dropan's printing house played its role effectively because the printing business in St. Onuphrius Monastery has been actively continued after him – until the arrival of Ivan Fedorovych. There is a strong evidence of this fact. In 1518, Prince Ostroh allocated a significant amount of money for the reconstruction of this Monastery with stone structures (until then the Monastery premises were wooden) and allocated funds for the purchase of new equipment for the printing house. This fact in the context of the attempts of the Lviv authorities to restore the city after another fire draws the attention of the Polish researcher I. Chodynicky, whose works were dedicated to the Lviv history under the rule of Polish kings, and not the history of Ukraine³¹.

Overcoming the Ideological Stereotypes

In this context, it is impossible not to raise questions that are now becoming fundamental:

– would the outdated ideological stereotypes and dogmas imposed from the outside and from the inside, which have been maintaining in the minds of our people the humiliating complex of little Russia for many years, be finally overcome?

– would we have progress in the analysis of archival sources, to which not indifferent predecessors for political reasons had no access, and would we remain the ordinary interpreters of the theses of scientific authorities of the Soviet era and follow the inertia of the landmarks once approved from above, moreover, outside our home?

The main argument of the opponents of the earlier periodization of the origin and development of the Ukrainian printed word, which was officially approved in the Soviet years, was the lack of copies of old printed books that have survived to this day, which would clearly indicate the place and time of their appearance. However, this argument cannot be taken literally in science. After all, at the dawn of printing, the book creators did not always leave on their pages, to use contemporary words, the source data.

There were different reasons for this: some printers did not consider it obligatory, some deliberately avoided such records, fearing all sorts of legal proceedings or claims from competitors (as in the case of Johannes Gutenberg). The founders of the Hrushiv printing house were apparently forced to remain anonymous in a completely Catholic environment so as not to face imminent arrests. (as happened with Schweipolt Fiol).

³¹ Chodynicky I. (1829). *Historia stoletnego krolewstw Dalicy i Lodomeryi miasta Lwowa od zalozenia jego az do czasow terazniejszych* [History of the capital kingdoms of Galicia and Lodomerya of the city of Lviv from its founding until now]. Lviv, pp. 58-59. (in Polish)

Therefore, in science, there are several other ways with the help of which Dutch scholars have proved the involvement of their countryman Laurence Coster to some first printings, German – Johann Gutenberg, and Italian – Pamfilio Costaldi. The Czech historical science has given a worthy place in the history of national culture to the first printer Procopius Waldvogel. It is interesting to note that most of the printings do not indicate the authorship of these first printers. Why can't Ukrainian researchers follow this path?

This path has long been verified and tested in the world practice: when there is no source data, the following criteria are taken as a basis: language and stylistic, lexical features of the publication, introduction of dialectisms to works that were republished from translations by compilers, editors or proofreaders (it is worth recalling in this context how many so-called “ukrainisms” were introduced to Ivan Fedorov's Lviv printing by his Galician assistants, in particular Sachko Sidliar and Senko Korunka – both from Lviv Pidzamcha). The “connection” of the authorship to a specific locality, the author's belonging to a particular ethnic group, the origins of artistic handwriting can also be witnessed by artistic ornaments, capital letters, overlays, and various signs.

Actually, the author has taken all these features as basis arguments for the new periodization of Ukrainian printing.

It is worth noting the following. Provocative in their intentions and unsubstantiated at the level of argumentation, the publication by O. Melnykov and S. Sokurov in the “Bulletin of the Book Chamber”, in which attempts were made to reanimate once again the ideological scheme of the Ukrainian second-classness approved in Moscow, including in the context of the emergence of printing, did not go unnoticed in the scientific and journalistic environment. The controversy spilled over on the pages of the other respected scientific and literary journals (in particular, “Library Science. Record Studies. Informology”, “Scientific Notes of the Institute of Journalism”, the Bratislava monthly “Dukla”). Arguments of the respected all-Ukrainian newspapers “Mirror of the week”³² and “The Day”³³ strengthened the content of previous publications on this topic. (I. Ohienko, S. Siropolko, O. Lototskyi, Ya. Zapasko, Ya. Isaievych, M. Nyzovyi, N. Chernysh V. Stasenko S. Hunko, and others).

³² Tymoshyk M. (2007, October 26) Ukrainska knyzhka yak ob'iekt falsyfikatsii [Ukrainian book as an object of falsifications]. *Dzerkalo tyzhnia* [Mirror of the week], no. 40, p. 19.

³³ Nyzovyi M. (2011, January 21–22) Khto takyi Ivan Fedorov (Fedorovych)? (Nashchadky tykh, khto vyshytovkhav drukaria-prosvitnyka za mezhi svoiei krainy, nyni predstavliaiut sebe yedynymy y nezaperechnymy spadkoiemtsiamy yoho tvorchoi spadshchyny [Who is Ivan Fedorov (Fedorovich)? (The descendants of those who pushed the Enlightenment printer out of their home country are now the sole and undisputed heirs of his creative heritage)]. *Den* [Day], p. 20.

Such reasonable research by the authors listed above dispels the stereotypes that for a long time did not allow us to go beyond the politically biased discussions on a very important issue: whether Ivan Fedorovych was the first for Ukrainian printing or not? This circumstance made it impossible to raise this issue in a broader sense: what is the real place of Ivan Fedorovych in the Ukrainian cultural and educational space and what was the impact of the Ukrainian, in particular Lviv and Ostroh, environment on the formation of Ivan Fedorovych as a professional of the highest standard, as a printer of European level?

To answer these questions, we must first say goodbye to the stereotypes we are used to. Here are the main ones:

- the great son of the Russian people Ivan Fedorovych arrived in Ukraine on an educational mission from the Moscow principality;
- Lviv “Apostle” of 1574 is the first printed book in Ukraine;
- the Russian printing pioneer Ivan Fedorovych established a printing house in the lands of Ukraine, Belarus, and Lithuania;
- the spread of printing in Ukraine was prompted by the activities of Tsar Ivan the Terrible, an active collector of Russian lands, regarding the organic inclusion of all the peoples who inhabited Russia in one state and the establishment of a Christianized world.

These statements are clearly outdated from today’s point of view.

So, it is time not only to confirm the origins and stages of the development of Ukrainian printing in the context of Stepan Dropan’s printing house of 1460, but also to rethink what we knew so far about Ivan Fedorovych.

Ivan Ohiienko in his “History of Ukrainian Printing” devoted 60 pages out of 490 to this figure. Complaining about the fact that though it has been written a lot about this figure, but for the most part it is not specific, the author notes: “Everyone, of course, took interest in Khvedorovych in the time of the anniversary. The anniversary passed, and the great figure of the printer was again forgotten till the next anniversary ...Maybe this anniversary (it was about the 300th anniversary of the birth of the printer – author’s note) will bring us something new in the study of the life of the great emigrant who chose Ukraine for his homeland and rested forever in the Ukrainian soil. This great honour also imposes on us a responsible duty – to write a much-needed scientific monograph about Khvedorovych”³⁴.

It is worth adding that not only a monograph, but also a special scientific collection, a series of diploma and master’s studies of graduates in the field of training in journalism, publishing, and editing.

³⁴ Ohiienko I. (2007) *Istoriia ukrainskoho drukarstva* [History of Ukrainian printing] (comp. Tymoshyk M. S.). Kyiv: Nasha kultura i nauka. (in Ukrainian)

Topics for the Politically Unbiased Researcher

We will focus on the most important and most relevant topics at the moment, the scientific understanding of which has been unjustifiably delayed.

About pre-Fedorov printing in Lviv as a forerunner of the appearance of Fedorovych's "Apostle" and "Primer".

The absence of books with the source data of Stepan Dropan's printing house does not mean that it did not exist or could not exist. After all, in science, there are several ways to justify the emergence or existence of a particular information. There are many examples of this. For example, the "Chronicle of Askold", as the predecessor of "The Tale of Bygone Years" by St. Nestor, has not survived, but the prominent Ukrainian historian Mykhailo Braichevskyi was able to reconstruct it and we have a reprint of this outstanding ancient Ukrainian literary and historical heritage³⁵. On the contrary, the chronicles of the beginning of the construction of the oldest stone temple in Europe – St. Sophia Cathedral did not allow us to confirm the much older age of this monument. But the persistence, honesty, and courage of a group of enthusiasts from among Ukrainian historians broke through the wall of distrust and resistance of influential opponents of this idea. And the recent millennial anniversary of Kyiv Sofia is already celebrated at the UNESCO level, although according to the available chronicle data, this date should have been only in half a century³⁶.

As for the sensational discovery of Orest Matsiuk about the printing house of Stepan Dropan in 1460 (two archival files written in Latin), the history of their existence in our science resembles the well-known phrase that was born in Ukrainian society in the 1970s after the widespread public condemnation of Oles Honchar's novel "The Cathedral": "I have not read the work, but I categorically condemn it".

An interesting detail. After Orest Matsiuk's work on the mentioned above two archival documents in 1968, they were not touched by any other researcher until 2010. Confirmation of this can be found on the "Letter of use of the document".

What is this letter?

A kind of accompanying paper, which, according to the long tradition of Russian censorship departments, and later the Soviet regulatory authorities,

³⁵ Braichevskyi M. (2002) *Pokhodzhennia slovianskoi pysemnosti* [The origin of Slavic writing]. Kyiv: KM Akademia. (in Ukrainian)

³⁶ Nikitenko N., Kornienko V. (2012) *Drevneishie graffiti Sofii Kievskoi i vremena ee sozdaniia* [The oldest graffiti of Sofia of Kiev and the time of its creation]. Kyiv. (in Russian)

was attached to each archival document. It had to be filled out by every researcher who expressed a desire to order and work on the document. This letter should be filled in and signed in the following columns: date of use; the number of sheets used; for what purpose the document was used; nature of use – if a copy or extract is made). Using this kind of paper, it was possible at any time to see the range of scientific interests of a researcher and track their further implementation. In the Lviv archive's letter of use of the document about the Stepan Dropan printing house, the first is the signature of Orest Matsiuk. And the date is 1968. The author of these lines is the second researcher who set the goal not only to make extracts from these documents but also to copy them for the purpose of full translation into Ukrainian. The date of the order this time was 2010, almost half a century after the discovery of these documents by Orest Matsiuk.

About the true reasons for the appearance of Ivan Fedorovych on Ukrainian lands.

Not for educational purposes, not on the instructions of the “zealous collector of Russian lands” Tsar Ivan the Terrible to enlighten the people of Little Russia, but due to the forced circumstances. After all, the boyars of Moscow did not accept Gutenberg's invention, revived by Fedorovych. Having burned down his printing house, they closed the way for the printer to return to the Russian capital.

On the special effectiveness of the Ukrainian period (1572-1583) of Ivan Fedorovych's life and activity. 11 Ukrainian years instead of two Moscow years. Half of his works known to us today are printed here, the circulation of which reaches 70 percent of all his printed products, including the Moscow and Lithuanian-Belarusian periods.

About like-minded people, assistants, and patrons of Fedorovych. The magistrate of Lviv, the Lviv brotherhood, tradesman Senka Sidliar, artist Lavrentii Pylypovych, the abbot of the Monastery of St. Onuphrius Leontii – all of them willingly accepted the new printer into their society, because they knew the power and importance of a new way of spreading the printed word among the people, felt a strong need for books.

About the role of Prince K. Ostroh in the life of Ivan Fedorov. It is worth removing, finally, the stamp imposed by the Soviet researchers on this true educator of the Ukrainian land as an arrogant and limited man, who, according to Ye. Nemyrovskiy, “hoped to introduce the Orthodox Patriarchate in Ostroh, wanted to extend its influence to the Ukrainian-Belarusian lands and even the Moscow state”.

About the nationality and citizenship of Ivan Fedorovych. So far, no documentary evidence of his Russian origin has been found. Moreover, the creators of a recent documentary film about the life and work of Ivan

Fedorovych, first shown in Lviv during the International Scientific Conference dedicated to the 500th anniversary of Ivan Fedorovych, clearly state that this public figure was born in Poland and did not have Russian roots.

This publication should not be regarded as the attempts by Ukrainians to “privatize” Fedorovych, as the Russians did, the desire to impose subjective ideologies, and according to O. Sokurov, “to overthrow the authority of the Russian first printer”. We are talking about defending the moral right of Ukraine to be directly involved into the emergence of the achievements of Ivan Fedorovych’s “Ukrainian” period, that is, the main period of his life and creative activity, and to consider him not only as the founder of permanent Ukrainian printing but also as an outstanding figure in the cultural and national revival of Ukraine in the second half of the 16th century. Because, so far, we have, according to Kharkiv Professor Mykola Nyzovyi, a paradoxical situation: “the descendants of those who, figuratively speaking, pushed Ivan Fedorov out of their country, now represent themselves as the only and indisputable heirs of his creative heritage. And those among whom and with whom he spent the most productive years of his life, creating his main works and becoming a printer and educator of the European level, remain robbed and disrespectful”³⁷.

CONCLUSIONS

The following conclusions can be drawn on the basis of a thorough study of newly discovered archival documents, and written records left by the contemporaries.

1. Printing in Ukraine came not from the East, from Moscow, but from the West, from Germans.

2. The time of its appearance should be dated to 1460, that is, 114 years earlier than it was determined for the ideological reasons by the Russian (Soviet) concept.

3. The name of the first Ukrainian printer is Stepan Dropan, who, according to archival documents preserved to this day, donated his printing house to the Lviv St. Onuphrius Monastery.

4. Today it is possible without any reservations to unambiguously interpret the inscription on the I. Fedorov’s tombstone as a recognition of the existence of Ukrainian printing in Lviv (and other cities of Ukraine) long

³⁷ Nyzovyi M. (2011, January 21–22) Khto takyi Ivan Fedorov (Fedorovych)? (Nashchadky tykh, khto vyshtovkhav drukaria-prosvitnyka za mezhi svoiei krainy, nyni predstavliaiut sebe yedynymy y nezaperechnymy spadkoiemtsiamy yoho tvorchoi spadshchyny [Who is Ivan Fedorov (Fedorovich)? (The descendants of those who pushed the Enlightenment printer out of their home country are now the sole and undisputed heirs of his creative heritage)]. *Den* [Day], p. 20.

before the arrival of Ivan Fedorovych. In the translation of I. Krypiakevych, this inscription reads as follows “Ivan Fedorovych, printer Moskvytyn, who **renewed the abandoned printing house** with his activity (bold type added by the author), died in Lviv. The printer of books before unknown...”.

5. Without detracting from the merits of Ivan Fedorovych, he should not be considered the founder of Ukrainian printing, but the founder of permanent printing in Ukraine. Nowadays it is expedient to impartially comprehend the life and creative way of this personality in the context of the role of Ukraine and the Ukrainian environment of that time in the formation of Ivan Fedorovych as a publisher of the European level.

6. The Latin translation of the so-called court case as to the printing house of Stepan Dropan of 1460, found in the Lviv archives and published in the scientific journal “Ukrainian Information Space” (p. 2/4, 2019) for the first time would definitely encourage the ending of political but not scientific discussions on this issue and would inspire a new generation of researchers to discover new mysteries of the history of this significant for the state issue.

REFERENCES

1. Bandtkie J. S. (1826) *Historia drukarn w Krolewstwie Polsskiem i Wielkem Ksiestwie Litewskiem i w kraiach zagranicznych w ktorych polskie dzela wychodzily* [History of printing houses in the Kingdom of Poland and the Grand Duchy of Lithuania and in foreign countries where Polish works were published]. Krakowie, vol. 1, p. 382. (in Polish)

2. Berezovets B. (2012) Publikatsiia naviiiala spomyn [The publication brought back memories]. *Literaturna Ukraina* [Literary Ukraine], p. 5.

3. Braichevskiy M. (2002) *Pokhodzhennia slovianskoi pysemnosti* [The origin of Slavic writing]. Kyiv: KM Akademiia. (in Ukrainian)

4. Chodynicky I. (1829). *Historia stolecznego krolewstw Dalicyi i Lodomeryi miasta Lwowa od zalozenia jego az do czasow teraznieyszych* [History of the capital kingdoms of Galicia and Lodomerya of the city of Lviv from its founding until now]. Lviv, pp. 58-59. (in Polish)

5. Khronika monastyria. Zibrav M. Hrynevetskyi [Chronicle of the monastery. Collected by M. Hrynevetsky]. (n.d.) (Fond M. V. no. 132. ark. 2). Lvivska natsionalna naukova biblioteka imeni V. Stefanyka. Viddil rukopysiv, Lviv.

6. Matsiuk O. (1968) Chy bulo knyhodrukuvannia na Ukraini do Ivana Fedorova? [Was there a book printing in Ukraine before Ivan Fedorov?]. *Arkhivy Ukrainy* [Archives of Ukraine], no. 2, pp. 3–14.

7. Matsiuk O. (1971) Shche pro pochatky knyhodrukuvannia na Ukraini [More about the beginnings of book printing in Ukraine]. *Arkhivy Ukrainy* [Archives of Ukraine], no. 1.

8. Melnykov O. (2006) Chy bulo knyhodrukuvannia v Ukraini do Ivana Fedorova: ohliad publikatsii ostannikh rokov [Were book printing in Ukraine before Ivan Fedorov: a review of recent publications]. *Visnyk Knyzhkovoï palaty* [Bulletin of the Book Chamber], no. 4, pp. 10–13.

9. Nemirovskiy E. (1962) Istoriograficheskie zametki k voprosu o nachale knigopechataniya na Rusi [Historiographic notes on the issue of the beginning of typography in Russia]. *Kniga. Issledovaniia i materialy* [Book. Research and materials] (ed. Sikorskiy N. M.), Moscow: Kniga, vol. 7, pp. 239–263.

10. Nikitenko N., Kornienko V. (2012) *Drevneishie graffiti Sofii Kievskoi i vremia ee sozdaniia* [The oldest graffiti of Sofia of Kiev and the time of its creation]. Kyiv. (in Russian)

11. Nyzovyi M. (2006) “Chy bulo knyhodrukuvannia v Ukraini do Ivana Fedorova?” (Khto stavyt tse pytannia i yak na noho vidpovidaiut) [“Was there a book printing in Ukraine before Ivan Fedorov?” (Who is asking this question and how are they answering it)]. *Visnyk Knyzhkovoï palaty* [Bulletin of the Book Chamber], no. 9, pp. 32–37.

12. Nyzovyi M. (2011, January 21–22) Khto takyi Ivan Fedorov (Fedorovych)? (Nashchadky tykh, khto vyshytovkhav drukaria-prosvitnyka za mezhi svoiei krainy, nyny predstavliaiut sebe yedynymy y nezaperechnymy spadkoiemtsiamy yoho tvorchoi spadshchyny [Who is Ivan Fedorov (Fedorovich)? (The descendants of those who pushed the Enlightenment printer out of their home country are now the sole and undisputed heirs of his creative heritage)]. *Den* [Day], p. 20.

13. Ohiienko I. (1925) *Istoriia ukrainskoho drukarstva* [History of Ukrainian printing]. Lviv: Naukove tovarystvo imeni Shevchenka. (in Ukrainian)

14. Ohiienko I. (1994) *Istoriia ukrainskoho drukarstva* [History of Ukrainian printing] (comp. Tymoshyk M. S.). Kyiv: Lybid. (in Ukrainian)

15. Ohiienko I. (2007) *Istoriia ukrainskoho drukarstva* [History of Ukrainian printing] (comp. Tymoshyk M. S.). Kyiv: Nasha kultura i nauka. (in Ukrainian)

16. Oros O. (2001) *Hrushivskiy monastyr i pochatky kyrylychnoho slovianskoho knyhodrukuvannia* [Hrushev Monastery and the beginnings of the Cyrillic Slavic book printing]. Uzhhorod: Zakarpattia. (in Ukrainian)

17. Pedaniuk I. M. (ed.) (1965) *Ukrainska knyha: 400 rokov rosiiskoho knyhodrukuvannia* [Ukrainian book: 400 years of Russian book printing]. Kyiv; Kharkiv: Redaktsiino-vydavnychi viddil Knyzhkovoï palaty URSR. (in Ukrainian)

18. Poiasniuvalna zapyska provizoriv Stavropihiiskoho bratstva Lvivskomu starostvu u zviazku z pretenziiamy vasylian na drukarniu,

zasnovanu shche 1460 rotsi Ivivskym ukraintsem Stepanom Dropanom [Explanatory note by the Stavropigian Brotherhood's provosts to the Lviv Eldership in connection with Basilian claims to a printing house founded in 1460 by Lviv Ukrainian Stepan Dropan]. (1792) (Fund 684, Op. 1. Od. zb. 2602. Na 5-ty stor.) Pochato 20 zhovtnia 1792. Tsentralnyi derzhavnyi istorychnyi arkhiv Ukrainy, Lviv.

19. Protas'eva T. (1955) *Pervye izdaniya moskovskoy pechati* [The first editions of the Moscow press]. Moscow: Goskultprosvetizdat. (in Russian)

20. Sidorov A. A. (ed.) (1976) *Fedorovskie chteniya 1973: 400-letie knigopechataniya na Ukraine* [Fedorov readings 1973: 400th anniversary of book printing in Ukraine]. Moscow: Gosudarstvennaya biblioteka SSSR imeni V. I. Lenina. (in Russian)

21. Sokurov-Velychko S. (2007) Pro pershist vzahali i zokrema [About primacy in general and in particular]. *Visnyk Knyzhkovoï palaty* [Bulletin of the Book Chamber], no. 1, pp. 25–27.

22. Tymoshyk M. (1996) Do pytannia pro kontseptsiiu vynyknennia i rozvytku ukrainskoho drukovanoho slova v konteksti poshyrennia drukarstva u slovianskykh narodiv [On the concept of the emergence and development of the Ukrainian printed word in the context of the spread of printing in the Slavic peoples]. *II Jornadas Andaluzas de Eslavistica. Resumenes de ponencias y comunicaciones* [II Andalusian Slavic Conference. Summaries of presentations and communications] (Baeza, Espana, 1996). Baeza, pp. 101–102.

23. Tymoshyk M. (2007, October 26) Ukrainska knyzhka yak ob'iekt falsyfikatsii [Ukrainian book as an object of falsifications]. *Dzerkalo tyzhnia* [Mirror of the week], no. 40, p. 19.

24. Tymoshyk M. (2019) Pershyi ukrainskyi drukar Stepan Dropan, a ne Ivan Fedorovych [The first Ukrainian printer was Stepan Dropan, not Ivan Fedorovich]. *Ukrainskyi informatsiinyi prostir* [Ukrainian Information Space], iss. 2(4), pp. 24–62.

25. Zaiava monastyria Fiskalnii kolehii u Lvovi z prokhanniam vzhyyt zakhody v spravi povernennia yomu rukhomoho i nerukhomoho maina i v tomu drukarni, prynalezhnoi monastyriu vid 1460 roku na vykonannia provizoramy bratstva vsikh zoboviazan vidnosno monastyria [Statement of the Monastery of the Fiscal College in Lviv requesting measures to be taken to return to it a movable and immovable property and in a printing house belonging to the monastery from 1460 on the fulfillment of the fraternity by the provosts of the fraternity]. (1791) (F. 684.Op. 1. Od. zb. 2601 na 2-kh stor.). Pochatok 1791. Zakinchennia 1791. Stavropihiiske bratstvo u Lvovi, Lviv.

26. Zernova A. (1947). *Nachalo knigopechatani ya v Moskve i na Ukraine* [Start of printing in Moscow and Ukraine]. Moscow. (in Russian)

27. Zharkov V. M. (ed.) (1999) *Kniga. Entsiklopediya* [Book. Encyclopedia]. Moscow: Bol'shaya Rossiyskaya Entsiklopediya. (in Russian)

28. Zubrzycki D. (1836). *Historychne badania o drukarniach rusko-slowianskich w Galicyi* [Historical research on Ruthenian-Slavic printing houses in Galicia]. Lviv, p. 12.

Information about the author:

Tymoshyk Mykola

orcid.org/0000-0002-7011-3022

Doctor of Sciences (Philology), Professor
Kyiv National University of Culture and Arts
36, Ye. Konovaltsia St., Kyiv, 01133, Ukraine

THE ART OF THE BOOK: HISTORY AND PRESENT

Karakoz Olena

INTRODUCTION

In the history of mental development of mankind, there are three main points, three stages: the ability to speak, the art of writing, the art of book printing. The origins of the handwritten word are extremely important for every nation because it is evidence of the culture of the nation, its role in the development of civilization. The book is one of the most important achievements of a human, and book culture is a characteristic way of cultivating his abilities in the conditions of industrial society. The development of modern communication technologies, the interaction of cultures involves creating of new approaches to the development of the science of books and book culture, as today the study, preservation and use of books is the basis for the development of the industry.

The rapid development of the digital age dictates new conditions for the art of printing books. The culture of books, the culture of reading, the art of books are gaining relevance, especially in recent times, when we see some intensification of book publishing. Today in bookstores, exhibitions, fairs, libraries there is a large number of different topics, purpose, style of books, printed by both highly reputable publishers with age-old traditions and the latest publishing structures that are rapidly spreading modern technology and the latest vision of traditional book among the readership. Therefore, the issue of the analysis of publications culture, the quality of editorial and publishing processing, artistic and technical design and printing and, in particular, awareness of the priority of the book as a phenomenon of the national cultural process is relevant.

Each book is a real work of art, with a special, endowed only with its artistic charm. Until the twentieth century, illustrations were combined with a book block, which had the traditional form of a code and was unchanged, but then designers were able to offer a variety of new designs of the book, conducted experiments with techniques of typing, printing, bookbinding. The best publications always combine the painstaking work of an artist and a writer.

Manuscripts were illustrated with the technique of miniature painting with a pen, paints, and gold. After the invention of book printing, a new stage of development comes for illustrating. For example, during the Renaissance, illustration occupies an equivalent place with text (the page of

the engraving alternates with the page of the set) and is distinguished by the clarity of the composition, simplicity and conventionality of figurative solutions, the use of allegories and emblems.

The art of book illustration flourished in the nineteenth century when illustrations to works were published separately, in the form of albums. And although in the first decades of the twentieth century there was an opinion about the inexpediency of the artistic design of the book, in the modern art of book printing, illustration continues to occupy a prominent place.

Despite the spread of modern channels of communication (radio, television, Internet), the book remains a means of influence and a formative factor in the worldview of a man. Today, publishers conduct various experiments to draw attention to the book, popularize reading, which results in the emergence of unique book forms and literary projects (gamebooks, books, mobile applications, augmented reality books, theatre books, etc.).

The widespread use of multimedia technologies involves not only the implementation of new artistic ideas but also the creation of independent objects – multimedia / interactive books using all multimedia formats. That is a new step in the development of innovative technologies in the book space.

1. The Art of the Book: from Manuscript to Print

The existence of a universal theory of books and book culture is difficult, because the book for centuries served as the main comprehensive means of social communication in the spiritual life of society, satisfied the multifaceted functions.

For example, here are just a few questions that characterize the book culture of a particular era and require an additional study on specific samples. In particular, the researchers note the richness of the design of domestic large-format Cyrillic old prints and, at the same time, the restraint of ornamentation, only the framing of titles for journalistic books of smaller size and format, as well as for publications printed in Ukrainian printing houses in Latin, in fact, as it was established in the Western European press.

Here is a great connection with the subject of books. The linguistic realities of those times require more careful study. Simultaneous publication, sometimes in the same printing houses, of works in different languages and fonts: Church Slavonic, Old Ukrainian, Polish, Latin, and later, at the end of the 18th century, in Russian in the civil font is also a reflection of the book culture of a certain era.

Book culture was affected by censorship, beginning with the decree of Peter the Great in 1720, which forbade Ukrainian printing houses to publish secular books, as well as new books of religious content, and “in order there

was no difference and no special dialect in them.” In general, the book of the eighteenth century, in our opinion in comparison with the “golden age” of Ukrainian book publishing of the seventeenth century, is researched insufficiently.

Manuscript book and manuscript-book culture are correlated as a fact and a factor of the culture of a certain historical epic, as a separate and whole, where the manuscript book is a partial, but the system-forming phenomenon of manuscript-book culture.

The manuscript book is a monument of material and spiritual culture, which synthesizes through written sources (mostly narrative) included in it, primarily knowledge acquired by mankind and characterizes science, literature, education and art, the religious culture of certain historical periods. At the same time, the manuscript book itself is a historical fact and a qualitatively separate source on the history of book culture, which contains knowledge about the development of the book as a phenomenon, its material form, content depending on the texts included in it, and the organization of texts, pages, sections, auxiliary apparatus, writing, the art of decoration and framing, and many others. As a phenomenon of book culture, a manuscript book is, in any case, an individual source, created for a specific purpose and at a certain time by many authors of both works and the material form they have. The book reflected the structure of the society’s consciousness, so it is a category of the culture of the manuscript period in its entirety. Today it is a historical fact of culture and its historical source.¹

The oldest accurately dated manuscript of our ancestors is the Ostromir Gospel (1056–1057). It is quite large in size and volume, characterized by its careful execution; among the decorations, we see three full-page coloured miniatures, screensavers with plant-type ornaments, initials with images of human faces, which testifies to the established traditions of book art of the Kievan Rus era. Another example of literature is the Collection of Sviatoslav (1073) – a high-format book, which consists of 383 articles and extracts on religious, philosophical, historical topics. As for the artistic content, the book is richly decorated, contains 6 miniatures on a full page, made of paints and gold, there are also screensavers, initials, endings. The group portrait of real people – Prince Sviatoslav and his family – is marked by the refinement of colour and original artistic level of performance. The prince is depicted as a

¹ Dubrovina L. A. (2016) Rukopysna knyha ta rukopysno-knyzhna kultura: do spivvidnoshennia poniat u dzhereloznavchomu aspekti [Manuscript book and manuscript-book culture: the relationship of concepts in the source aspect]. Proceedings of the *Biblioteka. Nauka. Komunikatsiia. Formuvannia natsionalnoho informatsiinoho prostoru (Ukraine, Kyiv, October 4–6, 2016)* (eds. Popyk V. I., Dubrovina L. A., Horovyi V. M.), Kyiv: Natsionalna biblioteka Ukrainy imeni V. I. Vernadskoho, pp. 128-130.

middle-aged man, holding a book in his hands. We should pay attention to the peculiarities of the zodiac signs' images on parchment, without soil, for which scientists call it "the first Russian drawing". Kyiv Psalter (1397) is later, but no less impressive book. This is a large-format book (codex), made on solid parchment, decorated with 302 miniatures, plot-ornamental screensaver, a large number of artistic initials, drawings.

Since the twelfth century, the state-building and cultural-educational traditions of Kievan Rus had been continued by the Galicia-Volyn principality, on the territory of which (given that they suffered the least from the Horde conquerors) a centre of Ukrainian book-making was formed. The Galician-Volyn chronicle was created on these lands. It is distinguished by its dialogical structure, as well as the fact that it is dominated by descriptions of military events and much fewer church stories. One of the most valuable texts, the Galician Gospel of 1144, has also survived: "the 228-sheet manuscript created in the town of Krylos near Halych. The uniqueness of this monument lies in the fact that its creators were the first among the East Slavic scribes not only to copy pages from the previous manuscript but actually performed significant editorial work: they grouped the whole text into four separate parts, according to its authors – evangelists Matthew, Mark, Luke and John. Unfortunately, this ancient Ukrainian monument is now abroad – it was taken out of Halych in the middle of the 17th century. and now it is stored in one of Moscow's museums."²

The period of the 15th–16th centuries became significant for the book business, as new centres of book writing appeared, and a gradual transition to much cheaper and more convenient material (paper) took place. All this contributed to the development of written literature and its promotion among consumers. Subsequently, the subject of books expanded, monastic book collections were formed (some of their copies were framed in gold, silver, etc.).

Regarding the repertoire of manuscripts of the 16th–17th centuries, we observe the following distribution:

- liturgical books 75.5%;
- books of religious and educational content – 10%;
- biographical literature – 5.3%;
- theological literature – 4.1%;
- books of church law – 3%;
- Bible books – 1.2%;

² Derkach L. (2016) *Ukrainska rukopysna knyha – dzherelo dukhovnoi kultury narodu* [Ukrainian manuscript book – a source of spiritual culture of the people]. *Dyvoslovo*, no. 11, pp. 21–27.

– secular books – 0.8%.³

Perhaps the most significant monument of Ukrainian manuscript art is the Peresopnytsia Gospel (1556–1561). The text, which was translated from the Church Slavonic language into “simple”, close to the folk language of that time, is remarkable. The text covers four consecutive Gospels – from Matthew, Mark, Luke, John with a total volume of 960 parchment pages. The cover – oak boards framed in green velvet.

As for the frame, there is information that the upper cover was decorated with four silver corners with the image of the Evangelists and the middle with the image of the crucifixion of Christ.⁴ The special artistic value of the book consists of miniatures, screensavers, initials, which can rightly be considered the pride of the Ukrainian Renaissance. This monument is also very important in terms of language. It is clear evidence of the active use of the Ukrainian language in our church as early as the middle of the 16th century. It’s a fact that was previously silenced for ideological reasons.⁵

The beginning of book printing is characterized by special attention to the decoration of the title page. This is due to the desire of publishers, customers, authors to give the book an attractive appearance, so they considered the title, which begins the reader’s acquaintance with the book, as the most important element of the publication as a whole. If we pay attention to the artistic decoration of the old prints’ title pages of the seventeenth century by means of graphic art, the variety of compositional solutions, content, decorativeness, sophistication is impressive. As for the content of the artistic decoration of the titles, we find illustrations for stories from the Old and New Testaments; ornaments (floral, geometric). The work was performed by the best master engravers who possessed the technique of woodcarving and were determined by their knowledge in this matter – for example, they were able to reproduce the emotions of the depicted character not by facial expressions, but precisely found poses, movements, gestures. In general, a new stage in the history of culture begins with the printed book – the art of book printing.

³ Fit L. (2014) Populiaryzatsiia vydannia zasobamy knyzhkovoho dyzainu [Popularization of the publication by means of book design]. *Ukrainian information space*, no. 2, pp. 225-232.

⁴ Zapasko J. P. (1960) *Ornamentalne oformlennia ukrainskoi rukopysnoi knyhy* [Ornamental design of the Ukrainian manuscript]. Kyiv: Publishing House of the Academy of Sciences of the USSR.

⁵ Derkach L. (2016) *Ukrainska rukopysna knyha – dzherelo dukhovnoi kultury narodu* [Ukrainian manuscript book – a source of spiritual culture of the people]. *Dyvoslovo*, no. 11, pp. 21–27.

The modern Ukrainian language uses the terms “hardcover”, “hardback” “softcover” or “paperback” as synonyms (does not take into account the historical features of the meaning of concepts and semantic differences). Bibliology uses the term “hardcover” mainly when we are talking about old prints (usually before the 18th century.), which were made by hand and with certain technologies inherent in the relevant historical periods. The softcover is called a protective cover of a book made of thin cardboard, paper, film. Therefore, the art of creating hardcovers is of great interest, which is complicated by the turbulent events on the territory of Ukrainian lands (wars, uprisings, revolutions, etc.), which, in the end, caused irreparable losses to the book heritage. Certain features of the binding craft and the art of decorating hardcovers were caused by the conditions under which the Ukrainian lands were part of other states. The end of the 16th century is characterized by the use of new types of embossing tools, including knurling, cliché and mandrel techniques. There are also different types of embossing used in decorating the hardcovers of Cyrillic books. Blind embossing is common for the first half of the 16th century, and gold embossing began to be used in the middle of the century. The second half of the 16th century was defined by the use of plot clichés among Ukrainian frames. As for the subject matter of the images, both floral and geometric ornaments and complex plot compositions can be found in the middle of the hardcovers. Since the eighteenth century, the nature of the decoration of the hardcovers of secular books had been influenced by European fashion, but this did not affect the manner of design of the frames of books of religious content, including liturgical.

The chronology of the stages of development of the hardcover is connected with the main periods of the book’s history:

1) the era of the manuscript codex, which is divided into ancient and medieval stages, when the book was made mostly for a specific customer (it was unique, as well as the hardcovers for it). In the Middle Ages, several types of hardcovers were formed: early medieval, Byzantine, Romanesque, Gothic, Oriental, and others. By the nature of the coating, they were completely covered and folded, by material – leather, fabric, etc.;

2) the epoch of book printing from its beginning (middle of the 15th century) to the second third of the 19th century. (period of manual labour in the printing industry, in particular in the manufacture of hardcovers and paper). At this time, the demand for hardcovers increased sharply, as the number of books entering the market increased significantly, which, in turn, led to the introduction of mechanization and technological simplification of production and lower prices for books and frames. All this led to the emergence of a new professional group specializing in the manufacture of

covers for the market. Prior to that, the need for hardcovers was met in small workshops (scriptories) at monasteries or universities;

3) the modern epoch of machine-factory polygraphic production development (second half of 19th – the beginning of 21st century), when for mass production of books there was a need for the creation of new materials, technologies, in particular new ways and receptions of binding business.⁶

Ukrainian chronicles of the 17th–18th centuries are an invaluable source of Ukrainian history, which traces the path of understanding the phenomenon of spiritual culture of the Ukrainian Cossacks and the key to understanding the main features of the Ukrainian Baroque. As for the subject, the chronicles describe the causes and conditions of military conflicts between the Cossacks and the Polish nobility; religious disputes and clashes between Ukrainian Orthodox and Polish Catholics; activities and life of Ukrainian hetmans; life and heroic deeds of the Zaporozhian Cossacks; political events in Ukraine and abroad.

Speaking of focus, it is worth noting one detail. Namely, Cossacks chronicles focused all their attention on the people and events of the liberation war of the Ukrainian people, enthusiastically write in detail about Khmelnytsky, but other events are described in colloquial speech. Samiyo Velychko ends his chronicle in 1720, Samovydets – in 1734, G. Grabianka – in 1710, although their lives do not end in these years (S. Velychko died not earlier than 1728, G. Grabianka – in 1737, Samovydets – Rakushka-Romanovskyi – 1703. By 1734 the chronicle was proved by his “successors”). Cossack chronicles are based on a reliable account of events and high literary merits. Usually, in the chronicles there are references to government documents, hetman’s universals, acts, charters, and the text is based on real documents of the time, the memories of contemporaries, the testimony of foreign chroniclers. The language of the chronicles is bookish, close to the vernacular.

The invention of printing brought to life a number of complex processes: carving punches, making (knocking out) matrices, casting of letters in matrices – font foundry business. Printing could be introduced in cities where there was a developed technique and skilled craftsmen worked. The availability of the necessary equipment and trained personnel contributed to the emergence of printing in the western lands of Ukraine. The state of ancient Ukrainian printing at that time made it possible not only to occupy an honourable place among the whole Slavic world but also to equate the technique of its publications with the peoples of Europe.

⁶ Sokolov V. (2014) Z istorii knyzhkovoï opravy ta paliturnoho mystetstva [On the history of book frames and binding art]. *Bibliotchna planeta*, no 4, pp. 17-22.

The Ukrainian book from the editions of Ivan Fedorov and Prince Vasyl-Konstantin Ostrozkyi absorbed such artistic elements as decorativeness, saturation with forms of decor (screensavers, elm, some types of rubrication). As for the common European elements, we observe typesetting ornaments, macaron limbs, linear framing. The printing presses of Bishop Gideon Balaban of Lviv continued to enrich the repertoire of book design methods by introducing illustrative engravings in the early 17th century, as well as Renaissance book-specific initials depicting people and animals and mascaron limbs.⁷

Researchers determine that the printed books of the eighteenth century of a particular place have their own, unique features. For example, Kyiv prints are distinguished by woodcuts – high-quality reproductions of contemporary icons, skillfully prepared by the icon painters and engravers themselves; Chernihiv editions – beautiful book decoration; Pochaiv prints have an original artistic and technical design, unique forms of letters. Even more, the Pochaiv branch was distinguished by the refined elegance of the publications, which was achieved by the clarity of the fonts, the high quality of the paper, the perfection of the editorial preparation process and the thematic variety of the books.

However, the development of publishing (publishing books in Ukrainian) was significantly hampered by the Ems Decree of 1876, which prohibited the publication of Ukrainian books, except for historical documents, ethnographic materials, and original works of art permitted by censors. The result of government and censorship was the relocation of Ukrainian book printing outside the Russian Empire.

Book printing not only consolidated and disseminated new information but also contributed to the development of literacy in general, the formation, improvement of national and international literature. Book printing had many advantages, including:

- significant simplification of the printed form production (consisting of pre-prepared technical elements and parts);
- the possibility of repeated reuse of equipment;
- facilitating the process of accumulation and transfer of information;
- in book printing, the text reproduced in the form of hundreds and thousands of identical copies becomes the norm (for example, in the manual census, the scribes made their own changes to the text, which distorted the original);

⁷ Isaievych Ya. (2002) *Ukrainske knyhovydannia: vytoky, rozvytok, problemy* [Ukrainian book publishing: origins, development, problems]. Lviv: Instytut ukraїnoznavstva imeni I. Krypiakivycha NAN Ukrainy, pp. 307–318.

– increase in the number of textbooks, educational literature (educational institutions needed a large number of books; manuscripts, despite the mechanical reproduction of texts could not fully meet these needs).

2. The Art of the Book in the 19th–21st Centuries: the Present

Earlier we investigated that: “The culture of the book, which was based on the artisan method of production, gradually began to die out. This was actively facilitated by technical inventions in the paper and printing industries. The mechanization of processes in book publishing has allowed entrepreneurs not only to significantly increase the circulation of publications and reduce book prices but also to create market conditions for printed products, to produce the required number of popular publications. Spiritual and artistic qualities of the book, which for many years were a priority for book printers, in the early 19th century. started to recede into the background.⁸

The nineteenth century repeatedly changed the appearance of the book, depending on the evolution of printing technology, market demands, changes in artistic styles, and ultimately, fashion trends. For the book of the beginning of the century, the illustration is associated with the idea, content, and the design is dominated by rigour and restraint. The cover of the book is simple, usually grey, later it is replaced by coloured ones. All pictorial elements have stylistic features of classicism. The connection between art and book printing is becoming more noticeable than in previous times. Even more, the very concept of the art of the book acquires a new meaning. After all, the literature of the first half of the nineteenth century is understood as one of the factors of national self-identification – the ability to attest to their own traditions in art, literature, education in a complex of all signs and factors of development.

The unfavourable events of the second half of the 19th century, connected with the enslavement of the Ukrainian word in the Russian Empire, should have destroyed the national book and the culture of reading and the art of the book of Ukrainians. However, the above only led to the transfer of book publishing to the west, to Galicia, which later gave the Ukrainian book a repertoire and typological completeness and brought it on a par with developed European literature.

In general, the formation of national book publishing took place during the national and cultural revival of the country and during the rule of the Ukrainian Central Rada, the Hetmanate, the Directory, and the Ukrainian

⁸ Karakoz O. (2018) *Istoriia knyhy* [History of the book]. Kyiv: Lira-K Publishing House, p. 323.

People's Republic. It is at this time that the book became a source of formation of national and civic consciousness, the main tool for introducing new ideas into the public consciousness. Ukrainian-language socio-political, educational, and fiction literature was published, which was practised by more than 100 publishing houses (about 26 million books were published in 4 years). From 1917 to 1920, the country went from lifting all prohibitions of the tsarist government on publishing books in Ukrainian and censorship, creating private publishing houses, free sale of books to the nationalization of publishing, the introduction of censorship, banning free trade in printed publications.

During the revolutions, book printing in Ukraine was not determined by stability. A prominent figure in the Ukrainian book business, Yurii Ivanov (Mezhenko), notes that: "in March 1917, the "era of anarchic book production" began. The great, complex, and responsible demands of the revolution on Ukrainian books were partly underestimated and partly misunderstood by those sections of the petty bourgeoisie who were involved in book production."⁹ The activities of publishers who lacked professionalism were determined by non-compliance with the culture of printing, which they neglected, inspired by rapid commercial success. For example, the publishing company "Drukar", whose employee (Heorhii Narbut) became one of the founding professors of the Ukrainian Academy of Arts. However, along with the demand for Ukrainian printed products, the pressure on printing houses and national publishing houses was increasing, that resulted in the liquidation of the national book trade. It is clear that the activities of the conglomerate from the remnants of various book publishing organizations could not be effective due to the destruction of structures and control.

The art of Ukrainian books was significantly negatively censored by the Soviet government, which increased its ideological pressure. Literature became more an appendage of ideology, ceasing to be literature. Certain standards were approved, the schemes according to which art served the revolution, aimed at building a new world. Thus, the cultural catastrophe of the 1930s destroyed a large layer of Ukrainian bibliography that had been built earlier. The publishing industry was under the close supervision of Ukrholovlit, which was established as a censorship body with the functions of supervising and controlling the publishing process.

Since the late 1950s, was an urgent need to raise the level of book art, to achieve the harmonious integrity and stylistic unity of the book as an art object. During the Soviet era, annual book art competitions were held, based on the results of which a catalogue of the winners' works was published.

⁹ Mezhenko Y. (1928) *Ukrainska knyzhka chasiv Velykoi revoliutsii* [Ukrainian book of the Great Revolution]. Kyiv: Derzhrest "Kyivdruk".

There was a need for artists who would approach the book from the standpoint of its integral and non-standard design.

Book and graphics are inseparable concepts. Modern book graphics as an independent art form did not appear immediately. The first graphic images are known to us from the time when people lived in caves. And already today there are book illustrations, vignettes, screensavers, covers, dust jackets; creating a font drawing, general artistic design and technical design of the book. The book, having gone from a manuscript to a complex structured structure, has accumulated high examples of the art of illustration over the centuries. However, the strong shocks of book art in the twentieth century radically changed not only the attitude towards printed matter but also the writer's communication with the reader through a visual interpreter. Since then the book, having carried out the expansion of visual communications of all branches of culture, has fixed on an operational field of a modern society new concepts of the visual text, a sign, culture. Undoubtedly, the artistic image as the main category of creativity is a means of visual communication. Let's pay attention to the main differences between visual and verbal images:

- the speed of perception of the visual image is much higher (a moment to understand the picture and a few minutes to read the text);
- persuasiveness and clarity of the visual image determines the easy visual and logical perception;
- the image does not need translation;
- the emotional impact of the image on the reader is stronger than the text.

As for the art of the book, graphics are only a part, though a significant one. In order to understand the development of book drawing, fine, font or ornamental, it is important to know what place it occupied at one time or another and among the general range of artistic means of book art. Note that the picture in the book is not an independent phenomenon – it obeys the text, gives us the text, continues and complements it. No drawing can be included in a printed book without changes – it is given a printing form, the ability to reproduce. This technical feature plays an important role in the development of book art. The means and methods of drawing for a book are closely related to technical possibilities. The art of book graphics involves taking into account the peculiarities of the printing structure of the book, its unique nature as a cultural value and as a thing. The artist of the book must work in a clearly defined, predetermined size (format) because there are certain most rational standard formats. The look of the book is composed of many elements (from the cover to the typeface), there are also principles of developing light and shadow, volumes and means of composition. Therefore, all pictorial elements must be harmoniously combined not only with each

other, but also with paper, typesetting strip, and so on. The main goal of the masters of modern graphics is to create individual, bright, unique art worlds because the book inevitably changes its social status.

Intensive development of the publishing and printing industry, taking place since the mid-1990s in the world, in particular in Ukraine, computerization and involvement in the design of books elements of computer graphics, the emergence of new types of books (electronic), international book fairs, professional competitions cause radical changes in the art of the book and its culture.

The end of the 20th – the beginning of the 21st century is determined by the increased attention and interest in the cultural heritage of previous epochs in the field of book design and artistic design. This leads to an increase in demand not only for higher quality book products but also for specialists – book designers who can put into practice complex artistic and graphic ideas for modern publishing houses. Even more: “If previously only a printed book was available, now since the 1970s it has been possible to read texts on electronic devices. And the beginning of the 21st century is characterized by the rapid growth of electronic technologies, which lead to the mass distribution of e-books, which are quickly occupying a leading position among connoisseurs of reading. There is a contrast between the art of print and e-book, which leads to competition and highlights the shortcomings of each. Therefore, today, when the main task of society is to promote reading, it is important to understand that any medium of information, the text is a valuable and undisputed participant in this process.”¹⁰

In 2020, when the main goal of publishing houses, publishers is to sell their own book product, format, the volume of the book, materials from which it is made, the method of binding are of course extremely important factors that buyers pay attention to when choosing and buying a publishing product. , but they are rather for regular customers of bookstores, who already understand the book quite well, from the standpoint of the reader, and in practice have experienced the benefits of a particular design. However, a large number of visitors to bookstores or exhibitions are rare guests of such institutions and, coming to the store, they do not focus on what they want, that is, are looking for a book that will interest, catch the eye, encourage you to pick it up and deploy. And in this case, the decisive role will not be played by the above factors, and the design of the book, both external and internal. Therefore, the priority of determining the material

¹⁰ Karakoz O. O. (2019) Tradytsiina ta elektronna knyha cherez pryzmu problemy populyaryzatsii knyhy i chytannia [Traditional and electronic book through the prism of books and reading? popularization problem]. *Issues in Cultural Studies*, no 35, pp. 194–205.

qualities in the creation of the book over the visual, above all, is necessary for publishers to calculate the economic feasibility of the book, and the design is created to involve the reader in buying the book directly.

The artistic means of the external design of different printed publications have a common basis. At the same time, the quality of covers depends on many factors and pictorial components, as almost inexhaustible possibilities of expression are inherent in the art of font, drawing, photography, computer processing, compositional options, the integrity of the overall solution. Recognizing the design as a means of self-representation, the following elements should be distinguished: cover design, the flyleaf and its design, all illustrative, schematic or other material that fills the content of the book and font. The cover as a generalizing factor and all its components, including font and illustrations, are factors of direct action. Secondary factors include all the other elements that a potential buyer sees as soon as he gets the book in his hands: the cover and the interior, i.e. the illustrative material and the font. Today, artists actively use the computer in their work, use an unlimited range of ready-made fonts, photographs, hand-drawn images, which ensure the creation of a coherent, meaningful composition and ensure the originality of the cover.¹¹

Publishing begins to use not only traditional printing but also fundamentally new ways to promote products, the introduction of new electronic technologies that increase production capacity. In particular, the advanced capabilities of digital cameras, professional image processing packages, high-speed channels for transmitting information files of any size and high-power printing machines have made it possible to use stereo and zoom images as book illustrations for publication. Publishing begins to use not only traditional printing but also fundamentally new ways to promote products, the introduction of new electronic technologies that increase production capacity. In particular, the advanced capabilities of digital cameras, professional image processing packages, high-speed channels for transmitting information files of any size and high-power printing machines have made it possible to use stereo– and vario-images as book illustrations for publication.

Today there is a practice of simultaneous publication/sale of printed and electronic copies of one book. The transition of printed content to digital, the creation of e-books, which can be considered a unique and independent multimedia product due to a number of reasons, including:

– a large number of visual elements provides a better perception of information;

¹¹ Fit L. (2014) Populyaryzatsiia vydannia zasobamy knyzhkovoho dyzainu [Popularization of the publication by means of book design] *Ukrainian information space*, no 2, pp. 225–232.

– digital publications, in particular books, presented in the form of interactive mobile applications, not only give the publisher an instant response to the content, and the reader the opportunity to comment, distribute, communicate, but also allow to analyze reader behaviour.

Multimedia technologies open up completely new opportunities for the book industry, as they combine different media – text, video, photos, graphics, animation, sound, with which the art of the post-industrial book is formed. Earlier we outlined that: “The processes of virtualization and mediatization of the socio-cultural space have become a condition for the emergence of multimedia products. One of the types of such a product is a book trailer – a book visualization. In general, this is a video about a book, where information about the product is provided in any form. The book trailer can play a positive role as one of the ways to promote reading and attract attention to the book because literature and art are the leading elements of spiritual culture.”¹² Note that there are several classifications of book trailers, according to which they are divided into narrative content (presents the basis of the plot of the work); atmospheric (conveys the general mood of the book and the expected emotions of the reader); conceptual (translates the main ideas and general content orientation of the text). It is also known the distribution by the method of the visual embodiment of the text, according to which the book trailer can be a game (mini-film based on the book); non-game (slides with quotes, illustrations, photos, etc.), animation (cartoon on the book). A book trailer is a multimedia product that creates various elements – text (sounded, or that appears on the screen in the form of quotes, cues), images, video or audio. It combines literature and visual arts.

The interactivity of the book industry provides a method that allows the reader to engage in dialogue with the author through his work with a variety of technologies that allow you to activate the visual, tactile, verbal and audio channels of perception. Regarding interactive books created with the help of digital technologies, “A real discovery and previously unknown in the Ukrainian book space was the release of a series of 3D, 4D books with augmented reality (AR). Such books can be used as a separate element. However, if you download a free application to your own gadget, you will be able to see the pages of the book in a new way: the characters seem to come to life and the action takes place. Among the augmented reality fiction books are in demand “Alice in Wonderland”, “The Nutcracker and the Mouse King” and others. Also, such interactive books have an “Audiobook” function, with which the book can be listened to in available languages. In

¹² Karakoz O. O. (2019) Tradytsiina ta elektronna knyha cherez pryzmu problemy populyaryzatsii knyhy i chytannia [Traditional and electronic book through the prism of books and reading? popularization problem]. *Issues in Cultural Studies*, no 35, pp. 194–205.

addition to fairy tales, fiction, the market for such books is filled with educational literature – encyclopedias, alphabets, books about animals, birds, books on physics, chemistry, anatomy, astronomy and more. Books of this type combine the traditions and innovations of book art.”¹³

Today, book culture testifies to the expansion of the readership of the branches of knowledge of the surrounding world. The structure of reader requests is changing. Non-fiction literature is in demand (a genre of literature known since 1966, when Truman Capote’s novel “In Cold Blood” was published, called by the author nonfiction novel). Distinctive features of this genre are a very realistic and documented accurate description of events and characters through the prism of figurative and aesthetic perception of the author. Interest in the genre of non-fiction has historical and economic justification because, in difficult times, people seek to escape from reality, waiting for fictional stories, and seek the truth tired of illusions in relatively simple times. This literature is characterized by the absence of fictional plots and characters, and the story usually goes through the personal worldview of the author, who uses various artistic and dramatic means. The specificity of the genre requires the author to be a recognized expert on the topic and scientifically and accurately describe all the events. It is interesting that literature of this type practically does not need advertising – there will always be those who are interested in tourism, cooking and so on.

Unknown so far, but no less interesting is the concept of “mash-up”, which is the idea of combining two sources of information into a new product. That is, the authors of the mash-up style combine classic, previously known to us heroes in fantastic conditions, in the world of zombies, vampires and superheroes. Famous books in this genre are: “Pride and Prejudice and Zombies”, “Abraham Lincoln: Vampire Hunter”, by Seth Grahame-Smith “Sense and Sensibility and Sea Monsters” by Ben H. Winters, “Emma and the Vampires” by Wayne Josephson and others. Nowadays, it is becoming increasingly difficult to create a new product that would amaze and astonish the reader, but this synthetic genre, which seems to be invented for discerning booksellers, holds high positions and is actively developing even though the borrowing technique has long been known and used.

In the age of electronic media, the development of computer technology, there is a question about the fate of printed products, including books. One of our previous conclusions is that: “a distinctive feature of the current stage of development of society is that information exists both in traditional, printed form and in electronic form. Of course, books and other printed documents as

¹³ Karakoz O. O. (2019) Tradytiina ta elektronna knyha cherez pryzmu problemy populiaryzatsii knyhy i chytannia [Traditional and electronic book through the prism of books and reading’ popularization problem]. *Issues in Cultural Studies*, no 35, pp. 194–205.

objects and means of recording and disseminating information accumulated by mankind have existed and will continue to exist. Modern information technologies have allowed not only to start large-scale translation of existing information into electronic form but also to ensure the creation of new information resources immediately in electronic form. This form of providing information, in addition to significantly accelerating communication processes, makes it possible to organize the processes of production, storage and dissemination of information at a qualitatively new level.”¹⁴

CONCLUSIONS

In the context of drastic social changes, the problems associated with transformations in culture become relevant for study, especially those aspects where traditional forms change not only their external attributes but also radically change the internal content. Examples of such changes are book culture and book art. Since the appearance of the first books, significant changes have taken place, depending on the level of culture and historical features of the region. The Ukrainian book is an integral part of world culture with its own unique and difficult history, the authority of which was gained under extremely unfavourable circumstances of development. The artistic design of the book is designed to educate the aesthetic tastes of the reader, to develop and improve the appearance of the publication, to make the inner world of the book brighter and juicier.

The art of the book is the unity of types of artistic and creative activity in relation to the conception, embodiment and reproduction of a book edition. The manuscript has not been printed during its existence, but its decoration and artistic content were extremely lush and rich in types, shapes, materials. The emergence of book printing gives rise to a modern understanding of the art of books as an independent branch of art – the process of creating a book as an art form and a printed publication. The printed book, together with the design, undergoes a complex process in which artistic creativity and technology (printing) are closely intertwined. At the same time, the art of books is a branch of creativity, an artistic activity aimed at creating a book as an artistic visual form of expression of a literary work, i.e., by means of graphics and printing creates a visual image of the text that requires high professional artistic skill.

A look at the art of creating books through the passage of time leads to the conclusion that the book was primarily a work of artistic thought of a particular region, a certain time plane. Today, when there are almost no

¹⁴ Karakoz O. O. (2019) Tradytsiina ta elektronna knyha cherez pryzmu problemy populyaryzatsii knyhy i chytannia [Traditional and electronic book through the prism of books and reading? popularization problem]. *Issues in Cultural Studies*, no 35, pp. 194–205.

restrictions for the book industry (neither in form nor in content) and information technology, computer programs and innovative tools come to the aid of man, the book becomes the property of all mankind and universal value.

SUMMARY

Today there is a need to create a systemic concept of the national idea as the basis of a united Ukraine, which is impossible without analysis and study of diversity, a set of manuscript and book heritage, publishing products, which is the source base for building this concept. Defining the peculiarities of the art of Ukrainian books promotes and comprehends the state-political and cultural unity of all processes of bibliography. The greatness and diversity in the composition and content of the manuscript and printed heritage of Ukraine should be involved in scientific circulation, actively promote the development of science, culture, education, state-building processes.

The purpose of the article is to study the peculiarities of the art of handwritten and printed books, from the eleventh century to the present, taking into account the achievements of world art and the realities of the information society. The scientific novelty is determined by the fact that the research expands and deepens the knowledge of the basic principles of the development of the art of the book in terms of comprehensive objectivity. Since the appearance of the first books, significant changes have taken place, depending on the level of culture and historical features of the region. The Ukrainian book is an integral part of world culture with its own unique and difficult history, the authority of which was gained under extremely unfavourable circumstances of development. The artistic design of the book is designed to educate the aesthetic tastes of the reader, to develop and improve the appearance of the publication, to make the inner world of the book brighter and juicier. A look at the art of creating books through the passage of time leads to the conclusion that the book was primarily a work of artistic thought of a particular region, a certain time plane. Today, when there are almost no restrictions for the book industry (neither in form nor in content) and information technology, computer programs and innovative tools come to the aid of man, the book becomes the property of all mankind and universal value.

REFERENCES

1. Derkach L. (2016) *Ukrainska rukopysna knyha – dzherelo dukhovnoi kultury narodu* [Ukrainian manuscript book – a source of spiritual culture of the people]. *Dyvoslovo*, no 11, pp. 21–27.
2. Dubrovina L. A. (2016) *Rukopysna knyha ta rukopysno-knyzhna kultura: do spivvidnoshennia poniat u dzhereloznavchomu aspekti* [Manuscript book and manuscript-book culture: the relationship of concepts

in the source aspect]. Proceedings of the *Biblioteka. Nauka. Komunikatsiia. Formuvannia natsionalnoho informatsiinoho prostoru (Ukraine, Kyiv, October 4–6, 2016)* (eds. Popyk V. I., Dubrovina L. A., Horovyi V. M.), Kyiv: Natsionalna biblioteka Ukrainy imeni V. I. Vernadskoho, pp. 128–130.

3. Fit L. (2014) Populiaryzatsiia vydannia zasobamy knyzhkovoho dizainu [Popularization of the publication by means of book design]. *Ukrainian information space*, no 2, pp. 225–232.

4. Fryns V. Ya. (1998) Ukrainska rukopysna knyha XVI – pershoi polovyny XVII st.: problema reprezentatyvnosti ta vidtvorennia tsilisnosti [Ukrainian manuscript book of the 16th – first half of the 17th century: the problem of representativeness and reproduction of integrity]. *Manuscript and book heritage of Ukraine*, vol. 4, pp. 180–187.

5. Isaievykh Ya. (2002) *Ukrainske knyhovydannia: vytoky, rozvytok, problemy* [Ukrainian book publishing: origins, development, problems]. Lviv: Instytut ukrainoznavstva imeni I. Krypiakevycha NAN Ukrainy. (in Ukrainian)

6. Karakoz O. (2018) *Istoriia knyhy* [History of the book]. Kyiv: Lira-K Publishing House. (in Ukrainian)

7. Karakoz O. O. (2019) Tradytsiina ta elektronna knyha cherez pryzmu problemy populiaryzatsii knyhy i chytannia [Traditional and electronic book through the prism of books and reading' popularization problem]. *Issues in Cultural Studies*, no 35, pp. 194–205.

8. Mezhenko Y. (1928) *Ukrainska knyzhka chasiv Velykoi revoliutsii* [Ukrainian book of the Great Revolution]. Kyiv: Derzhrest “Kyivdruk”. (in Ukrainian)

9. Sokolov V. (2014) Z istorii knyzhkovoi opravy ta paliturnoho mystetstva [On the history of book frames and binding art]. *Bibliotechna planeta*, no 4, pp. 17–22.

10. Zapasko J. P. (1960) *Ornamentalne oformlennia ukrainskoi rukopysnoi knyhy* [Ornamental design of the Ukrainian manuscript]. Kyiv: Publishing House of the Academy of Sciences of the USSR. (in Ukrainian)

Information about the author:

Karakoz Olena

orcid.org/0000-0002-7772-1530

PhD in History, Associate Professor

Kyiv National University of Culture and Arts
36, Ye. Konovaltsia St., Kyiv, 01133, Ukraine

THE MEDITATIVE POETICS IN ART AND CULTURE AT THE BEGINNING OF THE THIRD MILLENNIUM

Humeniuk Tetiana

INTRODUCTION

We have considered the meditative poetics to be a topical issue as there is a rise of the new artistic phenomena, which are versatile, ambiguous, or even contradictory, and often very difficult to understand, interpret, and generalise. The art of the previous centuries clearly outlined certain artistic and stylistic trends, the original expression of the worldview, way of thinking (in particular, postmodernism). The culture of the first decades of the twenty-first century is fully perceived as a phenomenon of “*commencement de siècle*” – new, “beginning” as something new, the beginning of a new century, especially when it is a Millennium. This term is a kind of metaphor, a heuristic sign of the latest phenomena in world culture, a new “cultural dominant” (according to F. Jameson). Considering them, cultural and art historians are increasingly paying attention to meditative features. First of all, we are talking about works that have a certain static character, apactivity, they form a kind of discourse, emphasise ambience, a certain way of “actions and thoughts”.

Coming to this issue, the researchers note: “The chronological boundary between epochs will always be conditional, but it exists: turn of a new century inspires hope, and the end of the century inclines to sum up. “*Commencement de siècle*” term... is antinomic in comparison with the common definition “*fin de siècle*” (end of the century) in humanitarianism, although the opposition of the end and beginning of centuries is relative and hardly constitutes the antithesis”¹. It stands to reason that new cultural and artistic processes require a corresponding theoretical understanding, in particular, clarification, updating and enrichment of the research vocabulary for their adequate analysis and characteristics, for understanding what is natural and culture-oriented in them, and what is accidental and transient.

¹ Humeniuk T. K. (2017) Nove svitovidchuttia – “Sommcement de siècle” yak fenomen kultury: svitohliadni nastanovy i khudozhno-estetychni vymiry [New worldview – “Sommcement de siècle” as a cultural phenomenon: worldviews and artistic and aesthetic dimensions]. *Chasopys Natsionalnoi muzychnoi akademii Ukrainy imeni P. I. Chaikovskoho* [Journal of Tchaikovsky National Music Academy of Ukraine], no. 4(37), p. 78.

The concept of meditative style, in its general meaning, is widely used by researchers to characterise modern works, although they often “break” and significantly expand and transform the traditional meaning of this term, without denying its aesthetic essence. *The purpose of the research* is to distinguish between the meditative style term as a genre and meditation as a spiritual practice; to characterise the features in the works of the contemporary writers; to consider the levels of meditative style, to differentiate meditative art and those phenomena that are misclassified as meditative. In this regard, it is necessary to consider meditative style in art culture, generated by certain social and moral and psychological factors, to reveal its main characteristics and presenting features in works of art.

Not only musicologists, but also art historians, and philosophers research meditative style issues. There is L. Voievodina, Yu. Antonian, T. Anikina and M. Sofiienko, I. Kozlyk, L. Briukhovetska, O. Zubavina, S. Krymskyi, M. Buloshnykov, M. Kuznietsova, S. Pavlyshyn, A. Lunina, N. Zymohliad, and T. Cherednychenko. O. Zinkevych, I. Hamova, V. Drahanchuk, S. Proskurnia, Kh. Fleichuk who analyse meditative style in modern music. In particular, A. Chyharova considers the meditative concept of Alfred Schnittke in a choral concert with lyrics by Gregory of Narek; N. Kuznietsova notes that the musical culture of Europe in the second half of the 20th century is full of meditative style, which largely determined the "internal form" (G. Knabe) of the culture of this age. Musical phenomena that sometimes belong to various historical, cultural, aesthetic and stylistic traditions are combined with the idea of meditative style in its broad meaning: static sound "worlds" by G. Ligeti and "arabesques" by minimalists, experiments by K. Stockhausen and colourful pantheistic "canvases" by V. Silvestrov. Many names and schools were combined with the idea of meditative style, the art of the East and West was adopted, it combines "new sacredness" and Zen, introspective and lyrical-contemplative, postlude and musical statics, contemplation, prayer and reflection².

1. Meditative Style and Meditation

Art historians and cultural scientists consider the elements of meditative style in works of art concerning their dialectical balance with reality, defining them as the most important figurative and structural correlates

² Kuznetsova M. V. (2007) *Meditativnost' kak svoystvo muzykal'nogo myshleniya (Avet Terteryan, Arvo Pärt, Valentin Silvestrov)* [Meditativeness as a property of musical thinking (Avet Terteryan, Arvo Pärt, Valentin Silvestrov)] (PhD Thesis). Moscow: Rossiyskaya akademiya muzyki imeni Gnesinykh.

based on philosophical and aesthetic principles. Researchers distinguish between the phenomena of meditation and meditative style, determine the characteristic features of meditative style and the specifics of its interaction with the effective beginning in the conflict drama of modern works of art. However, most scientific works do not contain a comparative analysis of the etymology and ontology of the phenomena of meditation and meditative style, as well as their definitions in general, as if they do not distinguish between these concepts, often using them as invariants. Besides, the term "meditative art" is often applied to "pseudo-meditative" works related more to the experimentations of individual artists than to meditative style as a property of the artist's way of thinking.

Based on the individual ideas expressed in these works, we will consider the general and different between meditation and a meditative style, and also intrude our views upon this issue. The analytical material of the research consists of contemporary works of art of various genres, in which specific forms of meditative thinking of the East acquire a form of transculturality, they are assimilated on the Western basis in the works of artists of different nationalities, religions and aesthetic preferences. In general, the genesis of the concept of "meditative style" is associated with the practice of meditation, and in the theoretical aspect – with Eastern spiritual practices and their Western interpretations.

Meditation is a rather complex phenomenon that is interpreted in different ways. By its nature, it goes beyond the limits of materialistic philosophy and Western European logic, and understanding the meaning of meditation directly requires going deeper into the sphere of its appearance and habitual existence. Meditation mostly is associated with Buddhism and its doctrinal divisions (Taoism, Lamaism, Zen Buddhism, and some other religious systems). Researchers see analogues of Buddhist meditation in the spiritual practices of many world religions (or religious communities). Among them, in particular, there is the Orthodox "inner mind prayer", and its other names: "logos-meditation", or "Jesus Prayer"; exercises (that is, spiritual exercises of the Jesuit); "spiritual exercises" of Ignatius of Loyola; the meditation of Muslim Sufis; some practices of European schools of modern psychoanalysis, which are aimed at personality integration (the schools of C. Jung, E. Fromm). Music is used while meditation in Eastern religious practices (in Sufi Dhikr, Zen Buddhist Buddha Hack spirit and dharmakāya, although this is a separate topic of conversation), to focus, free yourself from vain emotions and thoughts.

Musical genres associated with meditation (Indian Raga) have been formed for many centuries in the East. Eastern human psychology associates them with the cult practice of contemplation. However, it would be a

mistake to assume that raga is the same as meditation, although its musical settings are generally adequate to the internal psychological processes in the mind of a person in a state of Dhyana. At the same time, music in meditation, as well as mantras, contemplation of sacred images, ritual dances, is an auxiliary means of entering a meditative state.

Therefore, all types of meditation can not be found in "pure form" in the meditative sphere of modern art as a unique syncretism of world spiritual traditions. Of course, first of all, the condition of complete disengagement from all external influences is reduced, since the process of perception of art is a form of external influence. Of course, music, painting, or any other type of artwork contribute to self-concentration, concentration, but their influence can (with a certain reservation) be compared with the initial, "training" stages of meditation. Besides, when we perceive a certain work of art, we are time-poor, because we subconsciously set oneself up for the inevitable completion of this process. Meditation is continuous, it is not limited by any time settings (the meditator stays in Dhyana as long as he or she needs, returning to the active state only through perfectly worked-out volitional control or with the help of a guru). Therefore, the phenomena of meditation and art meditative style are not the same.

As for meditation as a process of thinking or deep inner concentration, aimed at relieving stress, activating the body's reserves, awakening creativity, intuition³, in the artistic sphere, this concept is used only in a metaphorical sense.

Taking into account the experience of Eastern authors, we will consider meditation regardless of world science achievements. First of all, we are talking about the widespread statement that the process of meditation cannot be fully reproduced in art. Consequently, regarding the influence of Eastern philosophical and religious teachings on modern world culture, the phenomenon of meditative style appears to be the result of the natural development of certain trends generated by the corresponding social and moral and psychological factors. In artwork, the meditative style becomes figurative static, non-contrast, in the reproduction of a state of disengagement and self-awareness.

So, at the beginning of the twentieth century (1918), Oswald Spengler sentenced European culture and civilization, and at the beginning of the twenty-first century, Serhii Krymskyi, a Ukrainian philosopher of culture,

³ Rinpoche Y. M. (2015) *Budda, mozg i neyrofiziologiya schast'ya: Kak izmenit' zhizn' k luchshemu, prakticheskoe rukovodstvo* [Buddha, the brain and the neurophysiology of happiness: How to change your life for the better, a practical guide], (trans. Dordzhe S.). Moscow: Orientaliya.

expresses concern for the spiritual state of humanity with his “ever-living word”. He notes that in the Third Millennium, world history proves the impossibility of its “horizontal” measurement, that is, progress understanding as to the harmonious development of civilization and culture. Analysing *Oedipus The King* tragedy, the scientist formulates the general cultural dominant of our time: humanity, like the ancient hero, “...he turns out to be blind to the mysteries of his own fate, its identity. He has knowledge that saves him from the monster... but he has no knowledge of the consequences of his life’s actions, the knowledge of how not to become a monster himself...”. Moreover, the scientist emphasises that the unique achievements of world civilization led to “... the unheard-of accumulation of dangerous cognitive results; the scientific blindness that, carried away by progress in solving the mysteries of nature, does not see the threat of moral degradation of people and their self-consciousness”.⁴ At the turn of the eras, new “roads and crossroads of modern civilization”⁵ met at the “point of no-return”: either the twenty-first century will be the century of spirituality, or the whole world, as warned O. Spengler, will be on the verge of a “mental age” and will soon turn into “petrified world”; what’s more, it won’t be (André Malraux). A. Spengler is called a prophet of the future, that is, our “present”: “I see, long after a.d. 2000, cities laid out for ten to twenty million inhabitants, spread over enormous areas of country-side, with buildings that will dwarf the biggest of to-day’s and notions of traffic and communication that we should regard as fantastic to the point of madness”⁶. And further: “all Civilizations enter upon a stage of appalling depopulation...”⁷.

A peculiar reaction of many artists to this state of culture was the search for new opportunities to understand the meaning of modern human existence, to show his life priorities, his departure from the external eventivity to the inner world. The attraction to this state – “...this is a means of translating the universe of the external world, being into the inner universe of the individual on an ethical basis, the ability to create an inner world, through which a person’s self-identity is realised, his freedom from cruel dependence, from situations that are constantly changing. Spirituality,

⁴ Krymskyi S. B. (2008) *Pid syhnaturouiu Sofii* [Under the signature of Sophia]. Kyiv: Vydavnychiy dim “Kyievo-Mohylianska akademiia”, p. 709.

⁵ This is the title of a collective monograph co-authored with S. Krymskyi: *Paths and crossroads of modern civilization*. K. 1998.

⁶ Shpengler O. (2003) *Zakat Evropy* [The Decline of Europe] (vol. 2) (trans. Makhan’kova I.). Moscow: Ayrispress, p. 103.

⁷ Shpengler O. (2003) *Zakat Evropy* [The Decline of Europe] (vol. 2) (trans. Makhan’kova I.). Moscow: Ayrispress p. 108.

in the end, leads to a kind of semantic cosmogony, connecting the image of the world with the moral law of the individual”.⁸

The use of specific imagery and stylistics to reproduce the inner feelings and states of a person in the late twentieth – especially in the early twenty-first centuries is associated with the phenomenon of meditative style in art criticism. A modern Western person, turning to Eastern spiritual practices, compensates for his insensitivity to himself, which blocks the mechanisms of internal self-improvement. Thus, Jung noted that modern Westerners are better protected from crop failures, floods, and epidemics than from our pathetic spiritual inferiority, which is obviously not able to seriously resist mental epidemics.

In the scientific cultural and art studies apparatus, the concept of meditative style is quite legitimately widespread, although its combination with the term “poetics” is rather ambiguous for defining the analysis of poetic works that are quite peculiar in style and structure. The well-known Aristotle’s work starts with “Our subject being Poetry, I propose to speak not only of the art in general but also of its species and their respective capacities; of the structure of plot required for a good poem; of the number and nature of the constituent parts of a poem; and likewise of any other matters in the same line of inquiry. Let us follow the natural order and begin with the primary facts”⁹. This situation today has not lost its relevance and scientific significance. In the context of the research problem, the ancient Greek thinker must cover too wide a range of problems – from the structure and development of literary genres and styles to the specifics of the artistic language and style of artwork.

Therefore, in contrast to the authors of the manual on cultural studies, in which the term “poetics” is considered as “...branch of literary studies, the science of the basic laws of the development of fiction as the art of writing”¹⁰. We follow the Aristotelian tradition in the interpretation of this term concerning all types of art as a set of aesthetic and stylistic features of a particular artistic phenomenon. After all, they constitute (*according to Aristotle*): “*the essence of epic and tragic poetry, comedy and dithyrambic poetry, ... and most flute-playing and lyre-playing... as well as other related arts...*”¹¹.

⁸ Krymskyi S. B. (2000) *Filosofiya kak put' chelovechnosti i nadezhdy* [Philosophy as the path of humanity and hope]. Kyiv: Kurs, p. 57.

⁹ Aristotle (2018) *Poetyka* [Poetics], (trans. Ten B.). Kharkiv: Folio, p. 1.

¹⁰ Hrytsenko T. B., Hrytsenko S. P., Kondratiuk A. Yu. (2007) *Kulturolohiia* [Culturology]. Kyiv: Tsentri navchalnoi literatury.

¹¹ Aristotle (2018) *Poetyka* [Poetics], (trans. Ten B.). Kharkiv: Folio, p. 1.

To understand the poetics of meditative style as an artistic phenomenon, it is important to observe the philosophical “guru” of postmodernism, J. Derrida. Reflecting on the nature of language, developing a theory of philosophical discourse, he asks if philosophical discourse is normalised and to what extent it modalities?¹² Linguists and philosophers constantly investigate in what way Aristotle’s categories as a certain code of thinking, including artistic and aesthetic, are fundamental to the ontology (=beingness) and epistemology (+cognition) of the “world of culture” and later became categories not only of grammar, logic, and metaphysics but also the basis of Western scientific thought in general. Therefore, the question of how to use each specific term as a specific code of thinking is fundamental in the ontology (=beingness) and epistemology (+cognition) of the “world of culture”.

Regarding the meditative poetics as an artistic phenomenon, which is quite popular and resonant due to its ambiguity, it distinguishes several levels. Considering them, it is important to emphasise that it is considered as 1) a specific property of the artist’s way of thinking, a sign of artist’s individual style; 2) one of the types of stylistics, a certain dimension of the structure, artwork structure, which is in the conflict-free “field”. When analysing a particular artwork, the main focus is on conceptual philosophical, including ideological and religious ideas and their forms. Having discovered the ontology of meditation, its essence, signs, we project them on the phenomenon of meditative style in the artwork.

Any "translation" of a term or concept, which is from another cultural environment, does not provide (and cannot predict) its exact, and sometimes approximate, conceptual equivalents in other languages. It is right and relevant to define it in the latest philosophical dictionary as “the lexicon of untranslatability”. According to French philosophers, each language provides an opportunity for its native speakers to use very specific opportunities for “philosophizing”, due to the unique culture of the people. The Preface to the Ukrainian edition states: “...the “lexicon of untranslatability” is by no means simply “translated”: in each particular case, the source text finds itself in a new linguistic and cultural environment, with its own presumptions and self-evidences, worldview and historical traditions, the spectrum of the known and unknown, the familiar and unfamiliar, and so on. Consequently, each translation of the “lexicon of untranslatability” became its linguistic and cultural adaptation – which in practice once again confirmed the correctness of the original cultural and

¹² Derrida J. (2012) *Polya filosofii* [Fields of Philosophy], (trans. Krалеchkin D. Yu.). Moscow: Akademicheskii Proekt.

philosophical viewpoint, which, in fact, became the basis for creating the Dictionary¹³.

Scientists also refer to examples of Christian meditation in the transcription of Hryhorii Skovoroda, who introduces the concept of “biblical symphony”. This encourages us to turn to the translation of the key concept of ancient Indian culture, its semantic load in the process of translation into foreign cultural environments¹⁴. Thus, H. Skovoroda constructs a kind of philosophical dialogue based on the concordance of universal wisdom as a special form of the out-of-temple liturgy (Greek: leiturgia, leitōs – social, public, and ergon – business, work). This is a symphony influence on meanings, words, and sayings that make up the content of the universal search for gradual excarnation, to metaphysical “awakening”, to the highest spiritual goal. In the genre architectonics of H. Skovoroda’s works, a new understanding of the essence of being “... comes in the form of congregational singing-meditation by the voice of the heart, not “natural language” – sing that is a tune (which means the Greek word “symphony”) twins hearts with the Word of God...”¹⁵. The keynote of the Ukrainian thinker’s work, as well as the organising element of his poetic texts, is the theme of human self-knowledge, which is equivalent to God-Knowledge: “You do not know you if you do not know God”¹⁶. These ideas are in keeping with the understanding of the ultimate goal of meditation as such, because all meditation practices are aimed at revealing the real essence of the person, its true self. In the secret dialogue of man with God, in the direct meeting of the infinite freedom of God and the limited freedom of man, lies the essential difference between Christian meditation and meditation in the Eastern traditional teachings, which by reflection and contemplation of the world free themselves from passions.

The general points in artworks that this term is associated with allow us to understand exactly what artistic and figurative features are inherent in meditative style. For the “urbanized” and “mechanized” Western man,

¹³ Cassin B. (ed.) (2009) *Yevropeyskiy slovnyk filosofii: leksykon neperekladnosti* [European dictionary of philosophies: a lexicon of untranslatability] (vol. 1). Kyiv: Dukh i Litera, p. 8–9.

¹⁴ Sulyma V. (2013) Do pytannia pro zhanr tvoriv Hryhoriia Skovorody “SVMFONIA, narechennaia Knyha Askhan o Poznaniy y samaho sebe” [On the question of the genre of the work of Gregory Skovoroda “SVMFONIA, the bride The Book of Askhan about Poznan and himself”]. *Pereiaslavski Skovorodynivski studii* [Pereiaslav Skovoroda researches], vol. 2, pp. 111–117.

¹⁵ Marchenko O. V. (2000) *Filosofskiy dialog G. S. Skovorody kak vnekhamovaya liturgiia* [Philosophical Dialogue of G. S. Skovoroda as a Liturgy outside the Church]. *Filosofskaya gazeta* [Philosophical Newspaper], no. 1.

¹⁶ Skovoroda H. (2011) *Povna akademichna zbirka tvoriv* [Complete academic collection of works], (ed. Ushkalov L.). Kharkiv: Maidan, p. 300.

alienated from himself, from nature, from God, the East appears as a kind of idealised world, the personification of a harmonious universe in which ethical self-improvement and self-concentration reigns. As E. Fromm explains, all Eastern religious and philosophical teachings significantly exceed the wisdom of Western thinkers with their ideas about man and the meaning of his existence: "... in the East, there is no concept of a transcendental father-Saviour... Rationality and realism are inherent in Taoism and Buddhism to a greater extent than the religions of the West. In the East, a person voluntarily, without compulsion, joins the "awakened", because everyone is potentially capable of awakening and enlightenment. This is why Eastern religious thinking, embodied in Taoism, Buddhism, and Zen Buddhism as a synthesis, is so important to Western culture today." Further, he notes that thanks to the wisdom of the East, a person has the opportunity "... to find an answer to the question of the meaning of his existence, and this answer basically does not come into *fundamental contradiction* (emphasised by us – T. H.) with both traditional Judeo-Christian ideas, on the one hand, and with the values of modern man – rationality, realism and independence, on the other. Thus, incredible as it may seem, Eastern religious ideas are closer in spirit to Western rational thinking than Western ones"¹⁷.

2. Meditative Style as a Means of Cognition of Man and the World

Meditative artworks are deeply mediated, emotionally detached, and full of restraint. If we compare with music, these features are not related to jazz, but rather to "ambient", a style of modern electronic music that is characterized by unobtrusive, background sound. The question is quite logical: What does such absence, non-participation, and disengagement mean? Is the meaning of meditative style limited to total negation?

To understand the meaning of this phenomenon, let's turn to modern Asian cinema, a unique phenomenon in the world art of the twenty-first century. Disengagement from everything external, self – concentration, a kind of "exclusion" from the general process, transition to a different plane of perception, where completely different laws of time and space operate – all this is inherent in it as a meditative art. So, *the film "Sympathy for Mr Vengeance" by the famous South Korean film director Park Chan-wook, is about an angel girl of incredible beauty, unusually bright and cheerful, who is accused of kidnapping and killing children. And the constant flashbacks, the*

¹⁷ Fromm E. (2013) *Dzen-buddizm i psikhoanaliz. Psikhoanaliz i religiya. Krizis psikhoanaliza* [Zen Buddhism and Psychoanalysis. Psychoanalysis and Religion. The crisis of psychoanalysis], (trans. Kulagina-Yartseva V., Yakovleva A., Grossman E.). Moscow: Big-Press, p. 6.

girl's voice-over who sympathetically tells this sad, tragic and paradoxical story, gradually enter a plea of not guilty of the heroine. Considering this work as an example of meditative art, it is worth emphasising that it is not characterised by emotional intensity, explosive, contrasting psychological states. It does not cause any aggressive reactions, on the contrary, it encourages you to listen, look closely, and focus on details.

Focusing on these features of the psychological influence of meditative art, it is impossible to avoid comparison with the phenomenon of meditation as such, not to point out the common features for them. Therefore, *the heroine's daughter, who lives in a respectable family and does not even know about the existence of her birth mother, lies on an old tree, looking up to the blue sky, where the clouds gradually turn into the words: "you don't have a mother." Moving air from passing car, out which a slender and extremely beautiful woman gets, blows away the word "don't", and a new expression is formed in the sky: "You have a mother."*

To understand the poetic philosophy of meditative art, one should also take into account such a feature of consciousness as the sublimation of the "event series". We are talking about the manifestation of certain senses in meanings that were perceived quite differently until recently or under other circumstances. It is important that the meditative art of "the beginning of the twenty-first century"¹⁸ against the background of metaculture (or transculture, ostculture, postpostmodern), in a crisis, powerlessness, alienation gives a chance to avoid escapism, escape to "the tower of poetic alienation" in a world of illusions, and fantasies.

The horrific murders of innocent children by a seemingly "decent" teacher leave everyone with a difficult choice: rely on a legal court or resort to the revenge of the victims. In fact, an objective court is not able to comprehend the full extent of this tragedy, so a knife strike is perceived as a fair and appropriate act of "grief-stricken" parents. However, one detail draws attention: there is the over-voice of the heroine's daughter, who helps to complete the long path of love healing with compassion and forgiveness.

Disengagement, self-concentration, a kind of "exclusion" from the general process (if we are talking about meditative style within the confines of conflict drama), the transition to a different plane of perception, in which completely different, new laws of time and space operate – all these moments are common to both meditation and meditative style. However, creativity is always the art of emotions. Therefore, all meditation elements

¹⁸ Humeniuk T. K. (2017) Nove svitovidchuttia – "Sommencement de siècle" yak fenomen kultury: svitohliadni nastanovy i khudozhno-estetychni vymiry [New worldview – "Sommencement de siècle" as a cultural phenomenon: worldviews and artistic and aesthetic dimensions]. *Chasopys Natsionalnoi muzychnoi akademii Ukrainy imeni P. I. Chaikovskoho* [Journal of Tchaikovsky National Music Academy of Ukraine], no. 4(37), pp. 78–98.

can not be found in “pure form” in the meditative sphere of modern art as a unique syncretism of world spiritual traditions. Of course, first of all, the condition of complete disengagement from all external influences is reduced, since the process of perception of art is a form of external influence. Of course, music, painting, or any other type of artwork contribute to self-concentration, concentration, but their influence can (with a certain reservation) be compared with the initial, “training” stages of meditation. Also, when we perceive a certain work of art, we are time-poor, because we subconsciously set oneself up for the inevitable completion of this process (as result or break).

Meditative style is associated with a subjective and personal image of the world picture. On the one hand, this subjective principle can be in dialectical subordination with the reflection of the objective, real world, that is, it can represent opposite spheres: idealistic – realistic. In a sense, this is typical for romantic works, in particular musical ones, in which the opposition of the objective and the subjective is embodied in the conflict drama. On the other hand, meditative style can also be presented in its “pure form”, as lyric-contemplative, without any hint of conflict. Under such conditions, it is usually associated with a lyrical utterance, thematically combined with a retrospective. We are talking about the intention to comprehend the connection of times, to return to art the harmony of a spiritual intonation mode, to contrast the moral and ethical values of the past with the spiritual crisis of our time.

The retrospect theme arranges reflections on the future of humanity’s existence in the modern globalised world. The danger of turning this existence into an illusion is not due to new technologies. The spread of it in society is shown at least by the fact that many Western media think the question “To be or not to be?” to be the main one. Indeed, for many centuries, man purposefully and consistently destroyed his connections with the upper world, striving to become the master of his life and the universe as a whole. Although man just became dependent on social, political and economic circumstances, destroying the main pillars of life. All this could not pass completely. Losing the ontological basis, a man gave illusory to his life and the surrounding reality, until virtual reality began to claim equality, or even superiority over the reality of human existence finally. For a reason that art, which is a barometer (although not too sensitive) of the human condition, completes the problem of escaping the danger of total virtualisation. A new technology that allows communicating every second does not actually bring people together but creates a virtual space of “accumulation of loneliness”, the illusion of communication, the illusion of life.

Among many recent art phenomena, works, containing a retrospective meditative aspect, where time appears almost as the main object of

comprehension and reflection, attract attention. This is also due to the specific characteristics of the poetics of such artworks: the author's peculiar intonation, introspection, inwardness, significant semantic load, thematic and plot integrity, which gives originality. Time is really one of the most mysterious phenomena, closely connected with being, and this has always been keenly felt and artistically reflected by artists, in particular, F. Dostoyevsky believed that time is the relation of being to non – being". From the creation ("co-creation") of the world, artistic creativity and the movement of time do not stop, just as life-existence does not stop. Works' authors through the meditative poetics try to somehow slow down, stop time, turn back or completely abandon it.

Retrospect is a specific means of expressing a subjective psychological state in the work of Apichatpong Weerasethakul, who is a representative of the world's most famous new wave Thai cinema. In his film "Syndromes and a Century" (2006), the lyricism of the author's design concerns the image of the same circumstances, events, and characters in a double dimension – in the twentieth and twenty-first centuries. The "event series" gradually shifts in time, but no fundamental changes occur. The idea of reincarnation, which is repeatedly heard in the film (essence – spirit, soul – eternal, unchangeable, form – eternal) appears as the antithesis of speed, processability and is perceived as a psychological reaction to the general chaos, modern pace, rhythms, and speed. The director does not use a negative assessment of modernity. The whole world is the existence and co-existence of times. Meditative retrospection makes it possible to avoid any assessment, choose self-sufficient observation, eventfulness, contemplative stay, move away from the "great brain" of the general state, turn to the smallest psychological details, sketches of the countryside as a concentration of traditional knowledge¹⁹.

Artistic images in meditative art have common features. Meditative imagery is located in its "virtual reality", in a world that lives according to special laws that are adjusted by specific norms of time: meditative time is that time beyond that researchers define in different terms – "zero time", "time of contemplation", "stopped time", "time vacuum". They are generated by apoactivity, uniformity, the solidity of "themes" and extension of internal processes, "muted" and "shaded" emotions.

From this point of view, Weerasethakul's film story "Uncle Boonmee Who Can Recall His Past Lives" (2010) is meaningful. This is the first Thai film that won the Palme d'Or. It combines the themes of "the death of cinema", the

¹⁹ Ferrari M. (2012) Primitive gazing: Apichatpong Weerasethakul's sensational inaction cinema. *Storytelling in World Cinemas: Forms*, (ed. Khatib L.). New York: Columbia University Press, pp. 165–176.

incurable disease of the hero and his memories of his past lives. Weerasethakul's story is not linear, it is full of rhetorical figures, does not have a cause-and-effect relationship, and contains the simultaneous coexistence of alternative storylines, analogies, associations, and the overlap of different time periods. The director observes the world of incomplete selfhood, identity, consonance and echo of memories, feelings in the consciousness of one subject or several as if he is watching from the sidelines.

Meditative art is not sensual, not pathetic, it lacks any extreme emotions. Of course, one cannot say that the meditative art does not have an emotional impact on a person at all. However, we are talking about emotions of the highest degree: beauty gazing and moral and aesthetic pleasure; experiences caused by the appeal to the spheres of Inviolable Harmony – peace and quiet; calm and relaxation, release from feelings of anxiety, tension, internal discomfort. This can be compared to the state of “accommodation of opposites” that Zen Buddhists achieve with the help of appropriate techniques. Modern Asian cinema illustrates the originality of artistic thinking convincingly. Its representatives take part in international film festivals, winning prestigious awards, each of their films gets a rating among the best films, critics and scientists write about them. Their authors do not limit themselves to formal experiments but offer an original worldview and a unique author's style. They reflect the spiritual state of modern Western and Eastern society, reproducing the worldview of an individual who is struggling to maintain his autonomy between the Scylla of Western globalisation and urbanisation and the Charybdis of national self-defining and the intellectual and poetic traditions of the East.

Hence, meditative style is an artistic phenomenon that became widespread in the world of art at the turn of the Millennium. It is generated by the inner need of artistic thinking to move away from the external eventfulness, to delve into the sphere of contemplation of the modern world in its all-consuming timelessness, which does not imply any randomness, events, movements, details for the character. Such works do not even balance on the edge of farce and tragedy, comedy and drama – they are in all the elements at once, appearing in front of the audience each time in a different form. They are characterized by stylistic retrospect, lyrical statement, static, conflict-free, adynamic, emotional and psychological reactivity, aloofness, aprocessality, imaginative integrity and thematic uniformity, focus on the elements of the whole. Their stylistic features are repeatability, the openness of form, virtuality of space, slowness of narration and plot dynamics. Meditative disengagement, contemplation, is not really a retreat into speculative metaphysical realms, but disengagement from everything that suppresses the individual. After all, such a standpoint expresses the presence of a person, and not an abstract, “timeless” one, but a

“concrete person” with a specific environment and culture. The meditative style mustn’t level the individuality of the artist’s creative thinking, but rather emphasises his stylistic originality, aimed at showing the self-worth of a person, his individuality, “privacy” and “absence”, as the poet J. Brodsky said in his Nobel speech²⁰. In addition, thanks to the growth of technology, today, art has become not only accessible to anyone and in any place, but its perception has also reached the level of personal, private experience, metaphorically speaking, it has disappeared among people. The individuality of perception, and even more – the acceptance and creation of art by each person for their own comfort and pleasure, bond them over meditative style. After all, we are talking about a special state of the individual experience of personal feelings and direct response of the soul.

The analysis made it possible to reveal the nature of meditative style in art culture, generated by certain social and moral and psychological factors, its main characteristics, to identify the difference between meditation as an artistic phenomenon and meditation associated with spiritual practices, to emphasise the relevance of the problem under study, which constantly attracts the attention of philosophers, cultural scientists and art historians.

SUMMARY

The relevance of the research topic is due to the need to prove the research vocabulary for comparable analysis and description of the latest artistic phenomena in the culture of recent decades, for their theoretical understanding and definition. Modern cultural and art historians pay attention to the concept of meditative style, although sometimes there are inaccuracies in the use of this term. *The purpose of the article* is to consider meditative style in art culture, generated by certain social and moral-psychological factors, its main characteristics, to identify the difference between meditation as an artistic phenomenon and meditation that is not related to art. *The research methodology* consists of methods of theoretical analysis and interpretation. Meditative style as an artistic phenomenon became especially widespread in world art at the turn of the Millennium. It is generated by the inner need for artistic thinking to move away from the external eventfulness, to delve into the sphere of contemplation, knowledge of the modern world. These artworks are characterised by stylistic retrospect, lyrical statement, static, conflict-free, adynamic, emotional and psychological reactivity, aloofness, aprocessality, imaginative integrity and thematic uniformity, focus on the elements of the whole. Their stylistic features are repeatability, the openness of form, virtuality of space, slowness

²⁰ Brodskiy I. (1987) *Nobelevskaya lektsiya* [Nobel lecture]. Retrieved from: <http://lib.ru/BRODSKIJ/lect.txt> (accessed 28 September 2020).

of narration and plot dynamics. *The scientific novelty* of the article consists in revealing the nature of the phenomenon under study, determining its structure and typical features, and analysing specific artistic forms of meditative style in works of modern art. *Conclusions*: meditative disengagement, contemplation does not mean going into speculative metaphysical spheres but indicates disengagement from everything that suppresses the individual. This standpoint expresses the presence of a person, and not an abstract, "timeless" one, but a "concrete person" with a specific environment and culture. It is important that meditative style does not level the creative thinking of the artist, but emphasises its semantic and stylistic originality, aimed at showing the self-worth of a person, his individuality.

REFERENCES

1. Aristotle (2018) *Poetyka* [Poetics], (trans. Ten B.). Kharkiv: Folio. (in Ukrainian)
2. Boehler N. (2011) The Jungle as Border Zone: The Aesthetics of Nature in the Work of Apichatpong Weerasethakul. *ASEAS – Austrian Journal of South-East Asian Studies*, vol. 4, no. 2, pp. 290–304.
3. Brodskiy I. (1987) *Nobelevskaya lektsiya* [Nobel lecture]. Retrieved from: <http://lib.ru/BRODSKIJ/lect.txt> (accessed 28 September 2020).
4. Cassin B. (ed.) (2009) *Yevropeyskyi slovnyk filosofii: leksykon neperekladnosti* [European dictionary of philosophies: a lexicon of untranslatability] (vol. 1). Kyiv: Dukh i Litera. (in Ukrainian)
5. Derrida J. (2012) *Polya filosofii* [Fields of Philosophy], (trans. Kralechkin D. Yu.). Moscow: Akademicheskii Proekt. (in Russian)
6. Ferrari M. (2012) Primitive gazing: Apichatpong Weerasethakul's sensational inaction cinema. *Storytelling in World Cinemas: Forms*, (ed. Khatib L.). New York: Columbia University Press, pp. 165–176.
7. Fromm E. (2013) *Dzen-buddizm i psikhoanaliz. Psikhoanaliz i religiya. Krizis psikhoanaliza* [Zen Buddhism and Psychoanalysis. Psychoanalysis and Religion. The crisis of psychoanalysis], (trans. Kulagina-Yartseva V., Yakovleva A., Grossman E.). Moscow: Big-Press. (in Russian)
8. Hrytsenko T. B., Hrytsenko S. P., Kondratiuk A. Yu. (2007) *Kulturolohiia* [Culturology]. Kyiv: Tsentr navchalnoi literatury. (in Ukrainian)
9. Humeniuk T. K. (2017) Nove svitovidchuttia – “Sommencement de siècle” yak fenomen kultury: svitohliadni nastanovy i khudozhno-estetychni vymiry [New worldview – “Sommencement de siècle” as a cultural phenomenon: worldviews and artistic and aesthetic dimensions]. *Chasopys Natsionalnoi muzychnoi akademii Ukrainy imeni P. I. Chaikovskoho*

[Journal of Tchaikovsky National Music Academy of Ukraine], no. 4(37), pp. 78–98.

10. Krymskiy S. B. (2000) *Filosofiya kak put' chelovechnosti i nadezhdy* [Philosophy as the path of humanity and hope]. Kyiv: Kurs. (in Russian)

11. Krymskiy S. B. (2008) *Pid syhnaturoiu Sofii* [Under the signature of Sophia]. Kyiv: Vydavnychiy dim “Kyievo-Mohylianska akademiia”. (in Ukrainian)

12. Kuznetsova M. V. (2007) *Meditativnost' kak svoystvo muzykal'nogo myshleniya (Avet Terteryan, Arvo Pärt, Valentin Silvestrov)* [Meditativeness as a property of musical thinking (Avet Terteryan, Arvo Pärt, Valentin Silvestrov)] (PhD Thesis). Moscow: Rossiyskaya akademiya muzyki imeni Gnesinykh.

13. Marchenko O. V. (2000) *Filosofskiy dialog G. S. Skovorody kak vnekhamovaya liturgiia* [Philosophical Dialogue of G. S. Skovoroda as a Liturgy outside the Church]. *Filosofskaya gazeta* [Philosophical Newspaper], no. 1.

14. Rinpoche Y. M. (2015) *Budda, mozg i neyrofiziologiya schast'ya: Kak izmenit' zhizn' k luchshemu, prakticheskoe rukovodstvo* [Buddha, the brain and the neurophysiology of happiness: How to change your life for the better, a practical guide], (trans. Dordzhe S.). Moscow: Orientaliya. (in Russian)

15. Shpengler O. (2003) *Zakat Evropy* [The Decline of Europe] (vol. 2) (trans. Makhan'kova I.). Moscow: Ayrispress. (in Russian)

16. Skovoroda H. (2011) *Povna akademichna zbirka tvoriv* [Complete academic collection of works], (ed. Ushkalov L.). Kharkiv: Maidan. (in Ukrainian)

17. Sulyma V. (2013) *Do pytannia pro zhanr tvoriv Hryhoriia Skovorody “SVMFONIA, narechennaia Knyha Askhan o Poznaniy y samaho sebe”* [On the question of the genre of the work of Gregory Skovoroda “SVMFONIA, the named Book of Askhan about knowledge and himself”]. *Pereiaslavski Skovorodynivski studii* [Pereiaslav Skovoroda researches], vol. 2, pp. 111–117.

Information about the author:

Humeniuk Tetiana

orcid.org/0000-0001-9210-6424

Doctor of Philosophy, Professor

Kyiv National University of Culture and Arts
36, Ye. Konovaletsia St., Kyiv, 01133, Ukraine

CONTEMPORARY BANDURA PERFORMANCE IN THE CONTEXT OF THE FOLK ART ACADEMISATION

Broiako Nadiia

INTRODUCTION

Bandura art is deeply rooted in the traditions of Ukrainian national folk melodies and is an essential component of national identity. The history of the bandura performance study goes two centuries back and covers kobza and bandura style transformations. Today, the stylistic variations of bandura art continue, and their analysis and study of the overall picture are of considerable interest for scientific understanding of the regularities of development of contemporary Ukrainian performing arts.

Bandura performance occupies one of the essential positions in the modern Ukrainian space but it is not a constant: in the process of evolution of kobza and bandura music the functions of performers, the techniques of playing kobza and bandura have changed significantly, the musical language has been improved and modified. The function of the instrument has undergone various metamorphoses – from a solo accompanying instrument in the kobzar and old-world musical traditions to participation in different bands on the modern stage. Both the repertoire and the performance provided changes in the genre and style. Bandura art is developing actively today, and this process covers all its components: education, instruments, scientific and methodological achievements, composition, improvisation, arrangement and interpretation, performance.

Describing this movement in general terms, we can outline its two main components: the evolution of traditional elements of the kobza and bandura tradition, and its interactions with the spheres of academic musical art.

1. Bandura Art in the Scientific Discourse of the Twentieth Century

Ukrainian bandura art of the end of the 20th and the beginning of the 21st century attracts close attention of researchers due to the growing interest of the art community and listeners both to the expansion of its genre and stylistic, tone painting and interpretive possibilities. At the same time, a profound disclosure of the essence of bandura performance requires an

appeal to its folklore origins. Hnat Khotkevych noted that the origins of “kobza, (bandura) art are in the folklore line that came from folk singers”¹..

The kobza and bandura tradition is a unique phenomenon and an invaluable treasure of the Ukrainian people in which national culture, deep traditions, sacred worldview, musical ethos are represented. The study of kobza art, recording of texts, and then notation of melodies of *duma*, songs, chants and psalms began in the 19th century and lasted until the beginning of the 20th century. Writers, artists, musicians, scientists and amateurs who were in love with folk culture took an active part in this process (V. Hnatiuk, M. Hrinchenko, K. Hrushevskya, D. Demutskyi, P. Zhytetskyi, K. Kvitka, F. Kolessa, P. Kulish, M. Lysenko, B. Luhovskyi, P. Martynovych, D. Revutskyi, O. Rusov, O. Slaston, M. Speranskyi, M. Sumtsov, O. Famintsyn, H. Khotkevych, P. Chubynskyi, etc.).

The researches and practical mastery of the kobza and *lira* tradition have been further developed since the second half of the 20th century in the researches and work of historians, ethnomusicologists, folklorists and performers (M. Budnyk, S. Hrytsa, A. Horniatkevych, B. Kyrdan, N. Kononenko, V. Kushpet, M. Lavrov, V. Mishalov, V. Noll, A. Omelchenko, H. Tkachenko, M. Tovkailo, M. Khai, K. Cheremskyi, etc.).

The history and theory issue of academic bandura performance are widely represented in the works of modern musicologists (N. Broiako, O. Vavryk-Dubas, I. Dmytruk, V. Dutchak, I. Lisniak, L. Mandziuk, I. Mokrohuz, N. Morozevych, M. Semeniuk, N. Suprun, N. Cherenetska and others). The artistic, spiritual and philosophical, and communicative activities of kobzars were recorded in written and printed sources of Europe during the 15th-19th centuries. The most thorough and profound researches of kobza and bandura authentic performance in Ukrainian musicology was conducted by Sofia Hrytsa. The outstanding ethnomusicologist, folklorist and art critic who has been researching the activities of kobzars and *lirnyky* and the genesis of the Ukrainian *duma* epos for decades emphasises that the toponymy, vocabulary of *dumas*, their music, principles of training and life of folk professionals (kobzars and *lirnyky*) indicates to the South-Eastern vector of development of *duma*, to the connection with the South Slavic and anti-Turkish epos, youth and *hajduk* songs. As for the musical form, there is a quantitative recitative and the dominance of the principle of formality, chromatism of thinking mode and folk and professional performance with Eastern *maqam* in its development. The *dumas* and their performers remind

¹ Khotkevych H. (2009) *Bandura ta yii repertuar* [Bandura and its repertoire] (ed. Mishalov V.). Toronto ; Kharkiv: The Hnat Khotkevych Foundation for National Cultural Initiatives, p. 20.

of the remnants of Scythian and Iranian influences in Ukrainian culture (Kozak Mamai playing the kobza) ².

The author emphasises the plot and stylistic unity and integrity of the genre of the *duma*, imbued with a single national idea, despite the long period of statelessness of the Ukrainian ethnos in the past, imbalance, fractality of its state-building processes. The researcher claims that *duma*, as “a genre of Ukrainian epics with remnants of ancient syncretism, as well as the related to it art of kobza and bandura players and *lirnyky*, is quite original in the field of the verbal and poetic and musical style of the Ukrainian Renaissance. Therefore, it is no coincidence that *dumas* are called a diamond in the crown of the freedom-loving Ukrainian people”³.

The flowering of kobza and bandura art, as well as the *duma* genre, dates back to the 16th-17th centuries. The author of the monograph *Ukrainian Duma and Song in the World*, Ukrainian writer, folklorist, historian, critic and cultural critic H. Nudha notes: “According to Ya. Shtellin’s words, the Ukrainian bandura was well-known both in terms of its structure and musical capabilities in Germany in the middle of the 17th century, and therefore, the bandura players and the songs and *dumas* they sang were also known”⁴.

Analysing the German written sources of the 18th century about the Ukrainian musical culture of that period, the researcher finds proof that kobzars were “presented to the world as virtuosos and bearers of high musical culture”⁵. Using their singing, Johann Gottlieb Georgi *Beschreibung des Russischen Reiches* published the samples of Ukrainian melodies *Metelytsa* and *Kozachok* which the bandurists played and danced themselves, according to Ya. Shtellin, holding a glass of wine on the bandura. This dance was published in the German Piano Textbook, 1789.

Describing the performance features of *duma* accompanying, A. Rudnytskyi remarks: “the bandura accompaniment was quite primitive

² Hrytsa S., Ivanytskyi A., Filatova, A. (comps.) (2007) *Ukrainski narodni dumy* [Ukrainian folk *dumas*] (ed. Skrypnyk H.). Kyiv: Rylsky Institute of Art Studies, Folklore and Ethnology of National Academy of Sciences Ukraine.

³ Hrytsa S. (2000) *Folklor u prostori ta chasi* [Folklore in space and time] (ed. Smoliak O. S.). Ternopil: Aston, p. 105.

⁴ Nudha H. (1998) *Ukrainska дума і пісня в світі* [Ukrainian thought and song in the world] (Vol. 2). Lviv: The Ethnology Institute of National Academy of Sciences of Ukraine, p. 14.

⁵ Nudha H. (1998) *Ukrainska дума і пісня в світі* [Ukrainian thought and song in the world] (Vol. 2). Lviv: The Ethnology Institute of National Academy of Sciences of Ukraine, p. 14.

and uninteresting. Usually, only two incomplete chords of the corresponding tonic and dominant were used”⁶.

However, the author notes that although this accompaniment was of little interest from a musical point of view, it influenced the formation of the general, original and archaic character of these songs greatly. In the second half of the 18th century, the bandura lost its significance gradually, and the lira became an accompanying instrument for dumas.

The fact that the kobza tradition, as well as the entire heroic epic, experienced its culmination in the 18th century is indicated by numerous researchers – S. Hrytsa, D. Revutskyi, K. Kvitka, F. Kolessa. A significant scientific contribution to the study of kobza art as an original traditional vocal and the instrumental genre was made by the famous bandura and kobza player, lirnyk and ethnomusicologist, teacher Volodymyr Kushpet in numerous works. Based on the foundation of spiritual and aesthetic values and creative achievements of traditional kobza art, the famous modern performer mastered the basics of the ancient tradition both practically and theoretically on reconstructed kobza instruments and in his search turned to the activities and work of the founders of modern kobza art as a concert genre – Hnat Khotkevych, Vasyl Yemets, Zinovii Shtokalko and their followers – Heorhii Tkachenko and Mykola Budnyk. The acquired knowledge made the artist comprehend the activities of travelling musicians from a new perspective, realise their mission, immerse himself in the philosophy of their life and the peculiarities of music-making. V. Kushpet studied theoretically and applied the old-world system of the kobza and lira singing and play found an original way to revive the disappeared tradition – musical and language improvisation, that, in his opinion, “will return techniques of live formation, as opposed to primitive memorisation of samples of *duma* works to modern musical performance”⁷.

V. Kushpet, mastering skillfully the techniques and methods of improvisation in the sing and play, concluded that the reconstruction of the old-world system of performance of kobza tradition is possible only through the interpretation of the *duma* genre. The researcher found out that the authentic kobza and bandura system of mastering the sing and play is built on a unique principle. The works performed by kobzars had established forms, which each master created using certain modes-templates: musical

⁶ Rudnytskyi A. (1963) *Ukrainska muzyka* [Ukrainian music]. Munich: Dniprova khvyliia, p. 31.

⁷ Kushpet V. (2007) *Startsivstvo: mandrivni spivtsi-muzykanty v Ukraini (XIX – pochatok XX stolittia)* [Old age: itinerant singers-musicians in Ukraine (XIX – early XX century)]. Kyiv: Tempora, p. 387.

and fret in the sing and play and figurative and pictorial in the creation of the plot. The heterogeneity of the musical and mode material of dumas, certified by F. Kolessa, K. Kvitka, S. Hrytsa explains, in the author's opinion, by different ways of forming of this genre – "Cossack psalms" had a more diatonic statement of the melody, as they were formed under the influence of religious services, and the "slavery crying" came from the people's laments, which in their turn absorbed a distinctive ethnic scales.

Exploring the transformation of folk art of the 20th century, I. Zemtsovskiy notes: "the artistic creativity is becoming art for the people more and more and not only art. With the overcoming of the age-old traditions, the modern folk art is becoming a separate art from work area of the actual artistic activity more and more, which goes to the future in a fundamentally different way. There is a way of professionalism"⁸.

The prominent ethnomusicologist, researcher of kobza art S. Hrytsa notes the typology of these transformational processes of the 20th century. Having carried out a systematic, multilevel analysis of folk art in the context of the environment of its existence, the researcher identified constant and variable features of the work, revealed the cause-effect relations between the artistic product and objective conditions affecting its nature and evolution, revealed the dynamics and structural functions of folklore in different types of environment. Noting the influence of the urban environment on the differentiation of communicative links according to C. Shannon's scheme, "creator – performer – recipient", Sofiia Hrytsa finds the increase in demand for music product by the recipient outside the closed environment and, consequently, the increase of the performer influence. The author concludes: "this circumstance changes the forms of social circulation of folklore, transforms it from art for oneself to art for others"⁹..

It should be noted that the beginning of the 20th century is marked by the attraction of the bandura players to the latest concert forms in the works of such performers as H. Bilohub, D. Honta, V. Yemets, I. Kuchuhura-Kucherenko, M. Levytskyi, K. Misevych, Yu. Sinhalevych, M. Teliha, H. Khotkevych, D. Shcherbyna and others. It is namely during this period that interpenetration, diffusion, interaction of the musical folklore layer and the concert and academic genre appeared, and the transition from folk professionalism to academic professionalism took place. According to S. Hrytsa's opinion: "The rise of great music is a sign of the polarisation of

⁸ Zemtsovskiy I. (1977) *Narodnaya muzyka i sovremennost'* [Folk music and modernity]. *Sovremennost' i fol'klor* [Modernity and folklore]. Moscow: Muzyka, p. 74.

⁹ Hrytsa S. (2000) *Folklor u prostori ta chasi* [Folklore in space and time] (ed. Smoliak O. S.). Ternopil: Aston, p. 58.

society and the polarisation of art itself, the distance is growing and the relationship between genius (author) and folk tradition is straining. Thus, there is a clear difference between the state of “childhood” of human activity, which is folklore, and the state of “maturity”, which is a professional art, and hence there is an adequate assessment of its social function”¹⁰.

Kobzar art and old-world bandura music-making of the 19th century grew and functioned in their own educational system. There was training with the priests and *vyzvilka* (final examination) by the members of the workshop. In the 20th century, bandura performance entered the well-organised system of music education: music schools – studios, and music societies – music schools – music institutes – conservatories – music academies – universities. The tradition of oral, unwritten passing of the works of folk epics singers yields to notation and written passing of the bandura repertoire. The change of the epoch, the transition to the postmodern society of the 20th century lead to a change in the forms of the functioning of kobza and bandura art.

Modern bandura performance is the result of the evolution of the structure and functioning of kobzardom and old-world bandura music. Having passed the stages of folk art, which are recorded in the *duma* epos of authentic bearers of the kobza and lira tradition (S. Veselyi, A. Hreben, V. Honchar, F. Kushneryk, N. Kolisnyk, Ye. Movchan, A. Parfyrenko, H. Tkachenko, O. Chupryna etc.), the transformation of bandura players of the concert type with a significant part of the reconstruction of the *duma* epos and song folklore in the repertoire (M. Budnyk, V. Yemets, V. Kushpet, V. Mishalov, M. Teliha, M. Tovkailo, H. Khotkevych, K. Cheremskiy, Z. Shtokalko and others) today bandura performance is represented by the work of bandura players who position themselves as academic musicians (O. Herasymenko, R. Hrynkyv, D. Hubiak, T. Lazurkevych, K. Novytskyi, O. Sozanskyi and others).

The well-known Ukrainian bandurist, researcher of the issues of musical Ukrainian Studies, folk art, bandura art of Ukraine and the diaspora V. Dutchak, studying the evolution of bandura art, notes: “The turn of the 19th-20th centuries marked the beginning of a new stage in the development of kobzar tradition, which was marked by changes in instruments, repertoire, performing styles, as well as the appearance of scientific works on the history of the bandura, textbooks, manuals, repertoire collections, etc. At the origins of this new stage were prominent Ukrainian artists Mykola Lysenko and Hnat Khotkevych, who played an important role in the academic

¹⁰ Hrytsa S. (2000) *Folklor u prostori ta chasi* [Folklore in space and time] (ed. Smoliak O. S.). Ternopil: Aston, p. 64.

formation of the bandura in the field of bandura art concerning instruments, recording and popularisation of repertoire genres, performance, written education, history, theory and techniques of playing”¹¹.

The figure of Renaissance scale (avant-garde writer, oncologist, bandurist, folklorist, author of the original bandura technique; researcher and representative of the ancient archaic traditions of the Ukrainian epos (bylinas, dumas), heir to the deep foundations of the kobzar worldview) Zinovii Shtokalko noted: “With its special path of development and artistic characteristics, Kobzardom, growing into artistic folklore, grows far beyond it at the same time”¹².

However summarising modern art history scientific views, M. Khai states that “folklore is not art at all, but a folk art practice, the function of which is not artificial, refined (synthetic), but pragmatically defined, natural, synthetic way of artistic understanding of reality”¹³.

The researcher of the history of Ukrainian music Antin Rudnytsky also emphasises that there is a connection between folk music and Ukrainian artistic, that is, original (“composer”) music: “We are talking about works that use a folk song either in its modified form or as a material for the creative ingenuity of the composer, to create folk music or such one that it has its atmosphere and colouring”¹⁴.

Analysing the ways and methods of bandura performance academisation, V. Dutchak states that “during the 20th – the beginning of the 21st century on the basis of continuity of national ideological and aesthetic positions and traditions of folk and instrumental music-making, a collective artistic concept that defined the unambiguous essence of bandura art in the world, as a representative of Ukrainian music, instruments, performance forms, was formed”¹⁵.

¹¹ Dutchak V. (2013) *Bandurne mystetstvo ukrainskoho zarubizhzhia XX –pochatku XXI stolittia* [Bandura Art of Ukrainian Abroad of XX–Early XXI Century]. Ivano-Frankivsk: Foliant, p. 65.

¹² Shtokalko Z. (1992) *Kobzarskyi pidruchnyk* [Kobzar textbook] (ed. Horniatkevych A.). Edmonton ; Kyiv: Canadian Institute of Ukrainian Studie, p. 1.

¹³ Khai M. (2015) *Mykola Budnyk i kobzarstvo* [Mykola Budnyk and kobzarism]. Lviv: Astorliabiia, p. 13.

¹⁴ Rudnytskyi A. (1963) *Ukrainska muzyka* [Ukrainian music]. Munich: Dniprova khvyliia, p. 41.

¹⁵ Dutchak V. (2018) *Tvorcha i naukova diialnist Andriia Horniatkevycha (Kanada) v konteksti rozvytku bandurnoho mystetstva Ukrainy ta diaspory* [Artistic and scientific activity of Andrii Horniatkevych (Canada) in the context of bandura art development in Ukraine and among diaspora]. *Bulletin of Kyiv National University of Culture and Arts. Series in Musical Art*, vol. 1, p. 107. <https://doi.org/10.31866/2616-7581.2.2018.153383>

The study of academisation, as a continuous process of artistic creativity evolution, reveals its commonality with the phenomenon of globalisation. So, the academisation of musical art and bandura performance as its component is the result of an objective social historically determined law of globalisation, which means a natural process of integration of fragmented sociocultural phenomena into a unified system, where academisation is identified with the universal language of music.

Although the processes of academisation of folk instruments were discovered and became the subject of scientific research in the last third of the 20th century, their regularities originated and began to function in the era of archaic folklore. The evolution of musical consciousness is clearly observed in the development of artistic and expressive means of musical language, rethinking of the artistic meaning of rhythm, harmony, dynamics, timbre, and other tone painting means of music. Thus, it can be claimed that folklore (kobzardom and authentic bandura playing) is the language of ethnic communication of a local group, and academic art (modern bandura performance) is the language of interethnic communication of the global world.

However, in the academisation of bandura playing of folk music there are not only positive but also negative tendencies, such as the shift of the functions of performing art from communicative to representative one; the unification of musical language and activity (tendency to typification, standardisation, thinking by cliches); directing the efforts of academic performance for searching an ideal interpretation led to the supplanting of the listener (recipient) to the background. The decrease in the need for communication with live art is observed not only among performers but also among consumers of musical art (the transition of modern performing forms into a virtual media space of communication between the creator and the recipient). These trends lead to the transformation of academic art into elitist one, that is evidenced by the half-filled academic philharmonic halls. The reasons for elitisation are related to the different rates of emergence of innovations in the musical language and their socialisation, adaptation to the real conditions of coexistence of the musical product and the audience. That is, the emergence of innovations outpaces the rate of their socialisation. This phenomenon is not new, and in the history of music there are widely known examples when the recognition of a composer's work or the emergence of a new musical style happened too late – their musical language did not have time to socialise, to become a communicator.

The process of academisation has raised several questions and criticisms about the ways of development of modern bandura art. In the middle of the 20th century, Z. Shtokalko had a negative attitude to the attempts to make bandura a universal instrument, calling this process an “unfortunate

misunderstanding” and explaining it by the lack of information about the traditions of this performance type. Today, the ethnomusicologist M. Khai has launched a broad discussion about the expediency of functioning of academic bandura performance at various scientific, artistic, cultural media platforms and questions the established terms and concepts of “bandura studies”, “academic performance”, calling the modern dominant instrument as “quasi-bandura derivative”. The researcher claims: “The Bandurist Gang continues to rape folk authenticity and its scientific reconstruction with impunity, finally displacing them from the specific and scientific niche and, more broadly, the performing environment”¹⁶.

Thus, along with the significant artistic achievements of modern performers of the academic bandura genre in their activities, a number of trends that led to the crisis of the favourite folk genre are observed: deep stratification of bandura art in two directions – folklore and authentic (S. Zakharets, T. Kompanichenko, V. Kushpet, V. Mishalov, M. Tovkailo, K. Cheremskiy, etc.) and academic one (O. Herasymenko, R. Hrynkiv, L. Dediukh, V. Yesypok, P. Chukhrai, etc.); aggravation of the relationship between the author and the recipient of the artistic product – composers and performers incline to the elitist type of creativity more and more (R. Hrynkiv, V. Zubytskyi, V. Pavlikovskyi) while listeners expect a recognizable musical language; the chromatisation of bandura (due to the introduction of an additional string series) provided an opportunity for the interpretation of works of world classics (concerts, sonatas, suites, etc.), but led to the displacement of folk music, which is diatonic in nature; discrepancy of modern music education with the requirements of the stakeholders – today the market needs not narrow specialists, but universal musicians who are able to be not only brilliant performers, but also multi-instrumentalists, conductors, arrangers, research theorists, managers of the cultural and artistic industry.

One of the key problems that the modern “academician” bandura players have is the problem of concert repertoire. The official status of the “folk academic instrument” involves the appeal of performers to broad layers of folk music. And although the technical and performing parameters of the modified chromatic bandura with a system of levers and switches allow performing the best examples of reconstruction of musical folklore in the

¹⁶ Khai M. (2016) Hibrayna terminolohiia v ukrainskomu «banduro»-kobzaroznavstvi [Hybrid terminology in Ukrainian “bandura” – Hybrid terminology in Ukrainian “bandura” – kobza studies]. Proceedings of *the Tradytsiina bandura: mynule, suchasne, maibutnie: International Scientific and Practical Conference (Kyiv, Ukraine, June 18–19, 2016)*. Kyiv: Ivan Honchar Museum, p. 169.

conditions of solo and ensemble music-making, musicians are brought up (especially in higher school) on high samples of academic music by classical composers (J. Bach, D. Bortnianskyi, A. Vivaldi, N. Paganini, D. Scarlatti, P. Tchaikovsky, etc.). Due to low interest and unwillingness to study the specifics of bandura sound production, the range of modern authors who write for the bandura is insignificant (I. Haidenko, O. Herasymenko, R. Hryniv, D. Hubiak, V. Vlasov, V. Zubytskyi, R. Lisova, L. Makukha, H. Matviiv). At this time, traditional folk music is supplanted on the repertoire periphery and, as a rule, represented by arrangements of Ukrainian folk songs, while the performance of reconstructions of the *duma* epos occupies a prominent place in the concert repertoire of the individual bandura players (D. Hubiak, O. Sozanskyi, T. Lazurkevych, V. Mishalov, T. Kompanichenko).

In his research, the well-known modern Ukrainian bandura and kobza player Volodymyr Yesypok also connects the wide representation of classical music in the concert repertoire of the bandura players with the modification of the instrument, pointing to the inadmissibility of performing opera arias accompanied by the bandura, which smacks of provincialism and peasantry. The researcher of kobzardom warns: “A kobzar has the right to perform some. Beethoven and D. Bortnianskyi, P. Tchaikovsky and B. Liatoshynskyi’s works, but a listener expects national deep spirit of folk song and *duma* by a kobzar, and he can listen to the classics at other instruments performance”¹⁷.

B. Yaremko also assesses the state of hypertrophied academisation of the modern bandura repertoire critically: “Ukraine, entering the third millennium, can be proud of the well-trained bandurists-performers of works by Bach, Mozart, Handel and other classics that have never written for the bandura, but still does not hear... kobzars-singers of the traditional kobza repertoire...Such great distortions have occurred in official music institutions in connection with the displacement of the study and research of folk traditional musical instruments and their music from academic research institutions and educational institutions of Ukraine and focus exceptionally on musical instruments of the improved type that meet the performing aesthetics of European composer music”¹⁸.

¹⁷ Yesypok V. (2017) *Suchasne kobzarstvo* [Contemporary kobza art]. *Young Scientist*, no 7(47), p. 73.

¹⁸ Yaremko B. (2003) *Etnoinstrumentoznavstvo* [Ethnoinstrumentology]. Rivne: Rivne State University for the Humanities, p. 161.

2. Trendy Bandura Performance

The consideration of the specifics of bandura academic performance, its interaction with deep kobza traditions, the activities of modern professional musicians allow identifying the essence and dynamics of changes taking place in the modern artistic context.

In the process of performing arts development, the modification of musical instruments takes place in connection with the genre and style changes of the musical material. In all known spheres of music-making, these are namely the changes in the musical language that create new requirements for the instruments, which causes the rapid development of instrument design. The modern field of music has given a new impulse to the development of instrumental and tone painting innovations of contemporary bandura performance. There is no doubt that new spheres of musical reality and instruments interact and have a mutual influence. Composers turn to the samples of folk music, process, rethink creatively and transform it constantly. At the same time, the reverse process of folk processing of the original author's work, better known as folklorisation, takes place. There is the same situation with instruments: individual composers involve folk instruments in the field of academic orchestral music (mainly percussion and noise instruments, aerophones), and in traditional music, basic academic instruments are established (clarinet, trumpet, French horn, trombone). At the same time, a group of instruments with binary status in both traditional and academic musical spheres – bandura, violin, guitar – is distinguished.

At the turn of the 20th-21st centuries in the instrumental bandura academic environment, a tendency to interact with pop-jazz and rock culture is observed, which leads to both an intensive search for new tone making techniques and an expansion of the timbre palette of the instrument, and a return to the authentic sound ideal through the revival of traditional methods of bandura sound production (flageolet, glissando, slide, cluster).

Bandura art of this period is characterised not only by a return to the traditional repertoire structure and the revival of authentic kobza playing techniques but also by rethinking a number of important elements of the music system. One of the markers of such changes in modern bandura performance is the intensive search for new tone painting elements, the colourfulness of sound, sonorism. This was facilitated by the chromatisation of the instrument and the expansion of bandura musical language and the use of dissonances in composer creativity and arrangements, the formation of new chords and elements of harmony, the appeal to timbre imitation. The most important factor that determines the picturesqueness, the colourfulness of the sound of a musical work on the instrument is its timbre characteristics.

Thus, the importance of timbre in modern bandura interpretation increases. Among all elements, the sonorous elements acquire a significant value.

The modern bandura players tend to search for new means of expression, colours and performing techniques. A flageolet on the bandura is a way of forming an octave overtone. Each string, which oscillates along its entire length freely, generates a certain sound – it is called the main one. But, as it's known, an exciting string oscillates not only entirely, but at the same time partially (halves, thirds, quarters, etc.), and each part is a source of a partial tone — overtone. If one touches a string with a finger easily at the point that divides it, for example, into two parts and make it oscillate simultaneously, the string will acquire a special movement: it will oscillate in the corresponding parts, not entirely. The sound produced in this way has a special timbre, that reminds the sound of the French pipe-like instrument “flageolet”, from which it has got its name. The flageolets are divided into two types: natural and artificial. The artificial ones are formed on a string pressed against the neck (inherent in “neck” instruments – plucked string ones, domra, balalaika, etc.). The natural ones are on an open note. The bandura specifics allows performing natural flageolets. Theoretically, a string can be divided into any number of vibrating parts, but in practice, this possibility is quite limited. Octave flageolets sound best on the bandura, and therefore they are mostly used. To make the sound of the flageolet quite clear and transparent, the exciting touch of the tip should be light, with minimal use of finger weight.

Glissando on the bandura is a special technical way of connected and connected-separate production of sounds in a row. Glissando is played by sliding in the specified range in a monophonic, interval and chord texture. The slide is a series of consecutive strokes combined with a directional movement. While performing, depending on the artistic tasks, the various types of diatonic (on the main and auxiliary courses of strings), chromatic (on the line of intersection of the main and auxiliary courses), combined (the combination of the alternating performance of diatonic and chromatic, non-tempered glissando in one line) glissando are widely used, the emotional and semantic nuance of which depends on the direction of movement (ascending, descending, counter, polyline), tempo, dynamics, articulation colouring. Traditionally, glissando on the bandura is a kind of connected (legato) playing, which is provided by the “overlapping” of the previous tone to the next as a result of the natural vibration of the excited strings. The modern performers and composers expand the colouristic and figurative and technical and performing possibilities of the bandura boldly. The result of such searches is the introduction of another type of glissando into performing practice – we propose to call it connected-separate. The method

of string excitation here is the same as in the legato glissando. But if the legato connection of sounds occurs due to a sound “overlapping” in a traditional glissando, then in a connected-separate one, the vibrating string (at the moment of excitation of the next one) is suppressed by a tip of a free finger that is not involved in the process of sound production. The need for tip damping determines the only possible direction of the connected-separate glissando – descending. In terms of timbre colouring, the connected-separate glissando resembles a pizzicato – the characteristic simultaneous bifunctionality of the fingers (excitation and damping) causes them to be especially close to the string scale with support when hitting by the tip, which causes less deformation of the string and forms a softer sound, which is poor in high overtones.

The sonorous and colour palette of the bandura has been significantly enriched by expanding the excitation zone of the strings. The diatonic glissandos, formed near (below) the pegs, near the support, and untempered, performed below the support and between the rows of pegs, are widely used. In modern instrumental literature, a cluster is used for the bandura – a chromatic second polyphony that fills a certain interval space completely. To perform a cluster on the bandura, an unconventional method is used – the strings are excited in a given range by the blow of an open palm, or the edge of the palm, on the line of crossed strings.

It is namely due to the new application of traditional methods of sound production and modern sonorous-colouristic techniques that the internal renewal of bandura culture and its further development is possible¹⁹. One of the brightest representatives of modern performance is a well-known bandura player in Ukraine and abroad – Roman Hrynkiv. He is an innovator and has conducted searches in the direction of constructive modification of both the modern Kyiv and Chernihiv bandura and the electric bandura with an aluminium body. Besides, he is an author of interesting and original masterpieces. His creative work includes joint concerts with the world-famous guitarist Al Di Meola, which has promoted the Ukrainian national culture, instruments outside Ukraine.

According to R. Hrynkiv, the modifications he made in the bandura design are the result of the evolution of the instrument. “And I consider that we are witnessing the evolution of the instrument that has previously acquired new interesting features in the course of its development, as it has happened with

¹⁹ Broiako N. (2015) Aktualni problemy suchasnoho muzychnoho vykonavstva [Actual problems of modern musical performance]. *Bulletin of Mariupol State University. Series: Philosophy, culture studies, sociology*, vol. 9., pp. 33–38.

other instruments, such as violin, harp, cymbals...²⁰. The performer testifies himself that the modifications in the instrument design and his composer activities for the bandura are interrelated factors. As Hrynkiv points out: “The bandura is played only by someone who really loves it. One can’t make money on it (the conservatory replenishes the ranks of the unemployed), but the attention to this instrument still does not decrease. Only the bandura requirements change. For example, my students don’t want to play educational “naphthalene”, they prefer works which they can perform on stage”²¹.

R. Hrynkiv, as a performer, is connected with many artistic musical directions. His creative work includes collaboration with Ukrainian contemporary composers, first of all, Ivan Taranenko, the director of the festival of contemporary and academic music “Farbotony” (Kaniv). Taranenko’s creative search is indissolubly connected with academic music, jazz, and even Worldmusic. It was namely in the last two directions that the collaboration with the famous bandura player took place. This is what I. Taranenko tells about his collaboration with R. Hrynkiv: “In joint improvisations, we really feel each other in our bones...Roman Hrynkiv is a unique person. He knows how to make something out of nothing: for example, to take one note and weave a whole work out of it. He has made the bandura a universal instrument. Roman is in constant search, does not allow stopping in one place, encourages to progress further”²².

However, of course, moving from the sphere of academic performance to the sphere of pop music inevitably contributes to commercialisation. R. Hrynkiv states: “Creativity, directed only to earn money, ceases to be creativity: it is employment, business. And in business, there is a strict law: worshipping the golden calf. Show business principles are dirty pool, killing floor, the battle is to the strong (we do not mean a talent), there is no third option”²³.

²⁰ Koskin V. *Roman Hrynkiv: “Pro banduru maie znaty ves svit”* [Roman Grinkiv: “The whole world should know about the bandura”]. Retrieved from: <http://www.vox.com.ua/data/osnovy/2007/04/27/roman-grynkiv-pro-banduru-maye-znaty-ves-svit.html> (accessed 5 October 2020).

²¹ Koskin V. *Roman Hrynkiv: “Pro banduru maie znaty ves svit”* [Roman Grinkiv: “The whole world should know about the bandura”]. Retrieved from: <http://www.vox.com.ua/data/osnovy/2007/04/27/roman-grynkiv-pro-banduru-maye-znaty-ves-svit.html> (accessed 5 October 2020).

²² Yusypei R. (2006) “Farbotony” [“Pharbotones”]. *Den* [Day], no 118. Retrieved from: <https://day.kyiv.ua/uk/article/kultura/farbotoni> (accessed 5 October 2020).

²³ Koskin V. *Roman Hrynkiv: “Pro banduru maie znaty ves svit”* [Roman Grinkiv: “The whole world should know about the bandura”]. Retrieved from: <http://www.vox.com.ua/data/osnovy/2007/04/27/roman-grynkiv-pro-banduru-maye-znaty-ves-svit.html> (accessed 5 October 2020).

Along with staging in the virtual media space and the commercialisation of the bandura genre, there is also a scientific search to preserve and continue the reconstruction of the authentic bandura performance.

A significant contribution to the preservation and reconstruction of authentic old-world bandura performance was made by a prominent Australian-Canadian bandura player of Ukrainian origin, ethnomusicologist, composer, arranger, conductor, scientist and researcher and promoter of kobzardom in the world Victor Mishalov. The formation of the artist's spiritual and ideological system, his musical tastes and preferences, except for his family, in different periods of life, was influenced by prominent, and sometimes legendary, figures of Ukrainian culture in Ukraine and abroad. They are Sofiia Hrytsa, Leonid Haidamaka, Petro Honcharenko, Petro Deriazhnyi, Vasyl Yemets, Petro and Hryhorii Kytasti, Volodymyr Kolesnyk, Andrii Omelchenko, Heorhii Tkachenko, Mykhailo Khai and others.

It was namely Victor Mishalov who was one of the first in Ukrainian musicology (along with Nadiia Suprun, Petro and Konstantyn Cheremsky) to study the compositional, ethnoorganological, methodological and musicological heritage of Hnat Khotkevych systematically. He collected more than seventy musical manuscripts and edited a significant part of them, introducing them into the modern concert repertoire. He wrote introductory scientific articles and contributed to the editing and preparation of the corpus of works (H. Hk.) for publication, among them are Textbook of Bandura playing, the Ukrainian Musical Instruments, Bandura and Its Options, Bandura and Its Repertoire, Bandura and Its Construction, Music Pieces for the Kharkiv Bandura, etc.

The real event in bandura studies was the publication of V. Mishalov's monograph *The Kharkiv Bandura. Cultural and Artistic Aspects of the Genesis and Development of Ukrainian Folk Instrument Performance*²⁴. For the first time in Ukrainian musicology, the author conducted a systematic study of the Kharkiv bandura, highlighting the phenomenon of this event in the context of world culture: on the basis of new little-known sources he revealed the genesis and features of the Kharkiv way of bandura playing; carried out research on the techniques of playing, repertoire and life of traditional folk kobzars of Slobozhanshchyna, on development of the phenomenon of stage kobzarism and the beginning of bandura playing, on the creation of the first academic courses of bandura playing in Kharkiv and professional kobzar bands. The researcher widely covered the sociocultural context of this period and the repressive measures that the Kharkiv school of bandura playing suffered from during political changes in Ukraine.

²⁴ Mishalov V. (2013) *Kharkivska bandura* [Kharkiv bandura]. Kharkiv : Savchuk O. O.

Victor Mishalov is the only one among the performers who perfectly realised his creative ambitions both in the academic and the reconstructed old-world genre at the same time. He masters both Kyiv and Chernihiv and Kharkiv and Zynkiv performing schools perfectly, skillfully interprets both classics on academic banduras of various types (Chernihiv, Kharkiv and Lviv), and *duma* style, chants and psalms on the old-world bandura. The artist researches and collects *kobza* and bandura instruments carefully – his collection includes more than fifty unique samples of author’s instruments of well-known designers (I. Skliar, H. Sniehirov, V. Vetsalo, Yu. Pryimak, Y. Mentei, V. Herasymenko) as well as instruments of unknown folk masters. The geography of V. Mishalov’s touring life (Austria, Australia, England, Argentina, Holland, Canada, Mexico, New Zealand, United States, Latvia, Lithuania, Estonia, Poland, Russia, France) is extensive for both English-speaking and Ukrainian-speaking audiences. He recorded a number of concert programs (*Bandura* (1982), *Bandura 2* (1985), *Cossack songs* (1987), *The Classical Bandura* (1989), *The Best of Bandura* 1992, *Bandura Magoc* 1997, *Bandura Christmas Magic* (1999), was one of the authors of the idea and co-organisers of the all-Ukrainian youth festival of contemporary song and popular music “Chervona Ruta” (1989). The extensiveness of Viktor Mishalov’s creative personality and his contribution to the development and popularisation of bandura art cannot be covered in the proposed section and requires separate research.

Musical art is deeply incorporated in various spheres of human life, so the processes of finding new aesthetic perspectives, new emotional transformations, new sensory images are analyzed in Ukrainian scientific thought in different fields of science (Philosophy, Cultural Studies, Sociology, Psychology, Art Studies) by many scientists. In particular, T. Humeniuk notes that the state of culture in the 21st century is defined by the concept of “new sincerity”, in such new forms as reality shows, Internet blogs, that contributes to “the return to a person, to lyrical and confessional discourse”²⁵.

CONCLUSIONS

The use of folklore sources as the main basis for the bandura repertoire formation becomes a new level of mastering the archaic musical culture and the opening of new opportunities for the development of bandura performance at the present stage. The analysis of modern bandura performance practice makes it possible to make certain generalisations: bandura performance is an

²⁵ Hrytsa S., Ivanytskyi A., Filatova, A. (comps.) (2007) *Ukrainski narodni dumy* [Ukrainian folk dumas] (ed. Skrypyuk H.). Kyiv: Rylsky Institute of Art Studies, Folklore and Ethnology of National Academy of Sciences Ukraine.

integral part of the world musical context and is in the stream of leading artistic trends and methods of adjacent performing spheres (types); modern bandura players, demonstrating a high level of performance, reveal wide textural and timbre and colouring capabilities of the instrument; there are no mediation fields for highlighting the concert activities of the performers and popularisation of bandura performance in the world; the analysis of the process of bandura performance development revealed its movement in the direction of academisation and singled out the tendencies of this process; desyncretisation of musical thinking, language and creativity, which manifested in the modification of artistic means of expression and changes in the functioning of anthroposocial relations (the decline of the guild movement, the disappearance of the historical and heroic environment for the duma creation, the disappearance of the lebian language).

We have clarified the main stages of bandura academisation. There is instrument chromatisation, the introduction of the performing genre into the written musical tradition, the involvement of the bandura performance in professional composer activities, involvement in concert forms of music-making, modification of the instrument with obligatory preservation of timbre sound ideal.

The transition from untempered diatonic to the tempered chromatic scale, from oral to the written system of storage and passing of musical information, and, as a consequence – the expansion of figurative, intonation, stylistic spheres, deepening and complication of the content and forms of the performed works, creation of original repertoire and improvement of the instruments.

SUMMARY

This study is a fundamental research for the processes of Bandura performance development. Numerous scientific studies of the work of authentic and modern reconstructed kobzardom as one of the archaic, syncretic components of Ukrainian culture confirm its uniqueness not only in Ukrainian but also in general civilisational, spiritual and cultural contexts.

Methodological vectors of research are as follows: the historical and cultural method is imperative for the study of the laws of the Bandura performing genre development; the historical and logical method is for the analysis of scientific literature on the chosen problem, building the logic of comparing traditional and New Bandura performing forms; the empirical method is for the study of the main ways of forming the Bandura sound, identifying the top issues of Bandura performance in modern musical fields, the development of effective mechanisms for promoting modern Bandura performing forms.

In their works, contemporary players turn to the main origins of ethnic culture (dumas, historical songs, etc.) and rethink the expressive means of

folk melodies referring to the everlasting primary sources at a new level, to the archaic song traditions of their people, while actively developing academic pop-rock-jazz directions actively attracting sonorous, colouristic elements to the sound-forming performing complex.

Bandura Studies provides term “academic bandura”, which requires very thoughtful analysis and description of the following positions: the wording of definitions “folk instrument”, “academic folk instrument”, “traditional folk instrument”, determining the degree and depth of “nationality” and “academic” of modern Bandura performance; setting the boundaries of the required modification of both instrument and performing technique, definitions, forms and genres, performing types of training and identifying ways to preserve bandura art as a unique domain of the art culture of Ukraine.

REFERENCES

1. Broiako N. (2015) Aktualni problemy suchasnoho muzychnoho vykonavstva [Actual problems of modern musical performance]. *Bulletin of Mariupol State University. Series: Philosophy, culture studies, sociology*, vol. 9., pp. 33–38.

2. Dutchak V. (2013) *Bandurne mystetstvo ukrainskoho zarubizhzhia XX–pochatku XXI stolittia* [Bandura Art of Ukrainian Abroad of XX–Early XXI Century]. Ivano-Frankivsk: Foliant. (in Ukrainian)

3. Dutchak V. (2018) Tvorchia i naukova diialnist Andriia Horniatkevycha (Kanada) v konteksti rozvytku bandurnoho mystetstva Ukrainy ta diaspory [Artistic and scientific activity of Andrii Hornjatkevych (Canada) in the context of bandura art development in Ukraine and among diaspora]. *Bulletin of Kyiv National University of Culture and Arts. Series in Musical Art*, vol. 1, pp. 106–124. <https://doi.org/10.31866/2616-7581.2.2018.153383>

4. Hrytsa S. (2000) *Folklor u prostori ta chasi* [Folklore in space and time] (ed. Smoliak O. S.). Ternopil: Aston. (in Ukrainian)

5. Hrytsa S., Ivanytskyi A., Filatova, A. (comps.) (2007) *Ukrainski narodni dumy* [Ukrainian folk dumas] (ed. Skrypnyk H.). Kyiv: Rylsky Institute of Art Studies, Folklore and Ethnology of National Academy of Sciences Ukraine. (in Ukrainian)

6. Humeniuk T. (2019) Kultura pochatku tretoho tysiacholittia: dyskurs novoho svitovidchuttia [The Culture of the Beginning of the Third Millennium: The discourse of a New Attitude]. *National Academy of Managerial Staff of Culture and Arts Herald*, no 2, pp. 8–11.

7. Khai M. (2015) *Mykola Budnyk i kobzarstvo* [Mykola Budnyk and kobzarism]. Lviv: Astorliabiiia. (in Ukrainian)

8. Khai M. (2016) Hibrydna terminolohiia v ukrainskomu “bandura”-kobzaroznavstvi [Hybrid terminology in Ukrainian “bandura” – Hybrid

terminology in Ukrainian “bandura” – kobza studies]. Proceedings of the *Tradyttsiina bandura: mynule, suchasne, maibutnie: Internetal Scientific and Practical Conference (Kyiv, Ukraine, June 18–19, 2016)*. Kyiv: Ivan Honchar Museum, pp. 165–178.

9. Khotkevych H. (2009) *Bandura ta yii repertuar* [Bandura and its repertoire] (ed. Mishalov V.). Toronto ; Kharkiv: The Hnat Khotkevych Foundation for National Cultural Initiatives. (in Ukrainian)

10. Koskin V. *Roman Hrynkiv: “Pro banduru maie znaty ves svit”* [Roman Grinkiv: “The whole world should know about the bandura”]. Retrieved from: <http://www.vox.com.ua/data/osnovy/2007/04/27/roman-grynkiv-pro-banduru-maye-znaty-ves-svit.html> (accessed 5 October 2020).

11. Kushpet V. (2007) *Startyvstvo: mandrivni spivtsi-muzykanty v Ukraini (XIX – pochatok XX stolittia)* [Old age: itinerant singers-musicians in Ukraine (XIX – early XX century)]. Kyiv: Tempora. (in Ukrainian)

12. Mishalov V. (2013) *Kharkivska bandura* [Kharkiv bandura]. Kharkiv : Savchuk O. O. (in Ukrainian)

13. Nudha H. (1998) *Ukrainska дума i pisnia v sviti* [Ukrainian thought and song in the world] (Vol. 2). Lviv: The Ethnology Institute of National Academy of Sciences of Ukraine. (in Ukrainian)

14. Rudnytskyi A. (1963) *Ukrainska muzyka* [Ukrainian music]. Munich: Dniprova khvyliia. (in Ukrainian)

15. Shtokalko Z. (1992) *Kobzarskyi pidruchnyk* [Kobzar textbook] (ed. Horniatkevych A.). Edmonton ; Kyiv: Canadian Institute of Ukrainian Studies. (in Ukrainian)

16. Yaremko B. (2003) *Etnoinstrumentoznavstvo* [Ethnoinstrumentology]. Rivne: Rivne State University for the Humanities. (in Ukrainian)

17. Yesypok V. (2017) Suchasne kobzarstvo [Contemporary kobza art]. *Young Scientist*, no 7(47), pp. 71–75.

18. Yusypei R. (2006) "Farbotony" ["Pharbotones"]. *Den* [Day], no 118. Retrieved from: <https://day.kyiv.ua/uk/article/kultura/farbotoni> (accessed 5 October 2020).

19. Zemtsovskiy I. (1977) *Narodnaya muzyka i sovremennost'* [Folk music and modernity]. *Sovremennost' i fol'klor* [Modernity and folklore]. Moscow: Muzyka, pp. 28–75.

Information about the author:

Broiako Nadiia

orcid.org/0000-0001-9109-1734

PhD in Arts, Professor

Kyiv National University of Culture and Arts
36, Ye. Konovaltsia St., Kyiv, 01133, Ukraine

LANGUAGE AS A NATIONAL IDENTITY BUILDING TOOL

Biletska Oksana

INTRODUCTION

Language is an integral part of identity, through which a person associates himself with society, space and civilization.

In the modern world conditions, the interaction of languages and cultures has many facets and ways of its manifestation. Largely, the relevance of this issue is caused by modern social and political trends, as the phenomenon, usually called globalization (though this process does not really include the whole world, i.e. is not global), really affects a large number of countries. Today, it results in the various forms of the languages coexistence to have become a norm for many countries and regions. This situation is intertwined with social, political, and cultural trends, for example, with increased level of migration or with the long-established bilingualism / multilingualism within a country or a region.

Many researchers argue that the interconnection of language and culture is the basis of the fundamental principles of being. Definitely, without this close interaction between culture and language, they are both condemned to fast extinction. The intertwining of globalization and anti-globalization processes creates obstacles to the survival of both the national culture and the national language. In our daily life, basically, we do not pay attention to what language we speak, but this is crucial. The language is a marker of cultural affiliation that shapes our identity.

The current globalized world faces a number of challenges. The very problem of national identity is of a particular acuity, as it is the closely relates the processes of self-awareness and the modern individual's ideological orientations. Particular attention draws the issue of the language importance as an important means of the individual's self-determination as well as the national identity building tool in the context of post-totalitarian society transformations.

That is why the study of the language in all its interdependence with culture as a national identity building tool is a matter of urgency.

1. Language – Human: the Genesis of Cultural Studies

One of the main problems of cultural and linguistic research can be attributed to the specifics of the national language, its role in the culture's

genesis, the phenomenon of dialogue between cultures. As there are actual questions concerning the language's nature, its functions in society and culture, the language is an object of study in various disciplines: cultural studies, philosophy, psychology, logics, semiotics, language and cultural studies, etc. People quite early discovered that language proficiency (speech) is one of the most important differences between humans and animals, and the ability to speak is closely related with the ability to think.

Language is a paradoxical combination of simplicity and complexity, clarity and mystery. This phenomenon, keeping many secrets, still has not been solved to the end. A philosophical understanding of language emphasizes its primary nature, because language not only reflects, but also creates the reality in which a person lives¹. Reality is updated and fixed in the language. Being verbally recorded, the fact of the historical and intellectual mankind's development is materially embodied and can be passed on to future generations. Language helps humanity develop further, thereby preventing a person from remaining a savage among the most elegant works of art².

From the point of view of linguistics, language is the medium of a person's existence he constantly interacts with, it is an endless and undifferentiated stream of linguistic actions and the associated mental efforts, ideas, memories, experiences that accompany us everywhere as an integral aspect of our everyday existence³.

The history of each language reflects the history and culture of the people speaking this language. Studying ancient roots and cultural monuments, we learn which objects, phenomena, and actions were the most important for the people during the language formation at one or another stage of the human development. The lexical fund of the language shows what really surrounds a person and constitutes the subject of his thoughts and concerns, as well as the level of the cultural development; while the language syntactic system tells us how thinking is carried out. Language not only reflects reality, but also interprets it, creating a special reality in which a person lives. Since culture is inseparable from the worldview fixed in the

¹ Maslova V. A. (2001). *Lingvokul'turologiya* [Linguoculturology]. Moscow: Akademiya, p. 26.

² Potebnya A. A. (1999). *Mysl' i yazyk* [Thought and language]. Moscow: Labirint, p. 64.

³ Katermina V. V. (2014). Rol' cheloveka v yazyke i kul'ture [Human role in language and culture]. *Translation and Comparative Linguistics*, no. 10, p. 53.

language, reflecting the person's worldview, information about culture is reflected in the structure of the language nominations⁴.

In its turn, a man is a reference point in the analysis of the language phenomena; he is involved in this analysis and its ultimate goals.

A man stands at the centre of the linguistic picture of the world as the origin of all categorical coordinates of the language and as a measure of the linguistic picture of the world.

The history of the study of the man's role in language and culture is reflected in the rejection of a narrowly immanent language's perception as a kind of self-sufficient entity, a system of distinctive units; as well as in the advancement of an anthropological program for studying the language, aimed to comprehend the language in its inextricable link with human being – human consciousness, thinking, culture, a subject-practical and spiritual activity⁵.

However, the idea that the world is seen by man through the prism of his language is naturally not new. The ideas about the decisive role of the language in human thinking, the connection of language with the people's mental and spiritual life and culture belong to W. Humboldt. He considered language to be the creator of reality, shaping public consciousness. According to W. Humboldt, everything in the language is a reincarnation and reflection of the national spirit⁶.

The possession by person of special symbolic structures allows him to form the image (picture, model) of the world as the basis of his life. This picture of the world is many-sided and multidimensional. It unites a person's ideas about various aspects of the reality surrounding him; therefore, it is divided into religious and mythological, scientific, artistic, and other pictures of the world. The linguistic picture of the world as if refracts all symbolic structures in itself. Not copying reality, this picture creates its iconic image, interprets it. The basis for revealing the linguistic picture of the world is the study of concepts, stereotypes of the linguistic and wider cultural consciousness, which allow constructing fields with culturally significant

⁴ Zamaletdinov R. R., Zamaletdinova G. F. (2012). Jazyk – kul'turnyy kod natsii i klyuch k kul'ture vsego chelovechestva [Language – the cultural code of the nation the key to the culture of the whole humanity]. *Philology and culture*, vol. 2, no. 28, p. 49.

⁵ Katermina V. V. (2014). Rol' cheloveka v yazyke i kul'ture [Human role in language and culture]. *Translation and Comparative Linguistics*, no. 10, p. 54.

⁶ Humboldt W. fon. (1985). *Yazyk i filosofiya kul'tury* [Language and philosophy of culture]. Moscow: Progress.

dominants of behaviour patterns, determining the types of an ethnic and cultural community⁷.

It should be noted that the anthropological approach to the study of language explicitly proclaims the principle of the language comprehension in its close connection with human being. There are several approaches to the question of taking into account the language's anthropological nature and how to deploy the science of language on anthropological grounds.

The first approach (an approach to the anthropological paradigm) does not introduce a person into the theory, but considers the language itself as hypostatic, animated, mythologized, and endowed with the features of a person.

The second approach offers to consider the language as a part of a person⁸.

The third approach ("humanistic linguistics") proposes to consider a person (as the subject) under study in terms of the language proficiency.

The fourth approach interprets language as a person's building capability, with a person been defined as a person through language.

The latter one was given by W. Humboldt, who considered the linguistic and philosophical concept of the language to be the core of the human theory formation in the framework of philosophical and practical human science. According to W. Humboldt, the study of language does not contain a final goal, but, together with all other areas, serves the highest and common goal of the human spirit's joint aspirations⁹.

W. Humboldt laid the foundation of the language theory by considering it to be a result of the human spiritual power development and a human society phenomenon. The ideas of W. Humboldt created a good soil for the various concepts' emergence, with the idea been the language's elements to express a certain mental content and differences between languages to be considered as a kind of these languages speakers' peculiarities of thinking or as an embodiment of a special ethnic culture.

The will to interpret all the particular language features as its speakers' features of the thinking was further the most completely formulated in the concept of L. Weisgerber and in the hypothesis of linguistic relativity, well-known as the Sapir-Whorf hypothesis.

⁷ Katermina V. V. (2014). Rol' cheloveka v yazyke i kul'ture [Human role in language and culture]. *Translation and Comparative Linguistics*, no. 10, p. 54.

⁸ Al'b्रेht E. (1967). *Kritika sovremennoj lingvisticheskoy filosofii* [Criticism of modern linguistic philosophy]. Moscow: Progress, pp. 80–81.

⁹ Katermina V. V. (2014). Rol' cheloveka v yazyke i kul'ture [Human role in language and culture]. *Translation and Comparative Linguistics*, no. 10, p. 53.

Both L. Weisgerber and V. Humboldt considered language to be a mental “intermediate world”, being the result of the world of things and the world of consciousness interaction. Such an interaction makes the language to create the surrounding world itself. Thus, language is an image, the world’s picture, the people’s worldview. The difference in languages is a manifestation of the different views on the world, so that for people speaking different languages, the world looks different¹⁰.

At the heart of each particular culture, there lies a specific model of the world that defines the person’s worldview, the nature of creativity, the leading cultural paradigm, the range of moral and aesthetic imperatives for human activity. These models are the result of cultural and historical practice. The model helps to understand the uniqueness and originality of the particular culture’s spiritual and material phenomena, as well as its deep inner meaning. Being engaged the live chain of information transmission between generations, a human being is most eager to find his own place within society to fulfil his human dignity¹¹.

In its turn, human culture, social behaviour and thinking are known not to exist without and outside the language. Being a means of human communication and therefore social and national by nature, language cannot but bear the imprints of the worldview features, ethical and cultural values, as well as behavioural norms that are specific to this very language community¹².

2. Language Identification Seen through a Prism of Ethnicity and National Character

In the modern globalising world, with the identification process gaining strength; there are emerging such new forms of identity as: language, ethnical, professional, religious, sexual, etc. The language identity’s building as a part of ethnicity and national character belonging traits is rather used by political leaders as a tool to achieve their interests. In particular, an industrial society sidelines the oral transmission of ethnic traditions, thus, broadcasting “collective narrations” in more modern ways: through educational institutions and the media. However, an ethnic group is not only an “imaginary” community, united by the idea of a common origin, but also an

¹⁰ Petrova L. N. (2017). Razlichiya yazykovoy mental’nosti [Differences in language mentality]. *Vestnik of Volzhsky University after V.N. Tatishchev*, vol. 2, no. 1, p. 60.

¹¹ Biletska O. (2019). Multiculturalism: language and culture identity problem. *Culture and Arts in the Modern World*, no. 20, pp. 21–29.

¹² Derbisheva Z. K. Natsional’nyy mentalitet i ego otrazhenie v yazyke [National mentality and its reflection in the language]. *Monumenta Altaica*. Retrieved from: <http://altaica.ru/Articles/mentalitet.php>.

ontologically realistically functioning group of people with certain cultural characteristics, with the language being the one of them.

Ethnicity has existed for many generations, independently preserving its distinctive features; it is a “natural” group connected by an organic form of solidarity, which is characterized by intergenerational and naturally accelerated (in nature and history) character¹³.

The scientific literature often uses the concepts of ethnic and national identity as synonyms. But V. Mezhuev makes a distinction between these concepts. He says that a nation, in contrast to an ethnic group is what was given to an individual not by the fact of his birth, but by his own efforts and personal choice. A person doesn't choose an ethnicity, but he chooses a nation, at least he can choose. A nation is a state, social, cultural affiliation of an individual, but not his anthropological and ethnic distinctness¹⁴. Ethnic identity is formed in the process of personality's socialization, when an individual, consciously or not, copies patterns of group behaviour, joining a certain culture through the national language, traditions, customs.

There are many nations around the world, with each of these nations creating a special culture, language, symbols, norms, morals, ways of communication and activity, artistically and sensually reproducing the world and so on. However, the most important factor, created by human, is language, being an instrument of identification, including national. The language is the basis of the universal human being in the diversity of cultures, always belonging to a certain nation¹⁵.

G. Spet, the greatest Russian philosopher, also emphasized on the language role in the formation and objectification of the nation's character and its mentality. He noted that it is possible to talk about the stability of dispositions acquired in collective experience, the constancy of the developed “internal attitudes”, but these do not necessary mean “innate readiness”¹⁶. In his opinion, any historical community (people, nation, ethnic group) has the ability to independently develop a strong-willed unity, subordinating to a certain extent the individuals, it constituting. A common

¹³ Krasikov V. I. (1994). *Chelovek na puti vstrechi s samim soboy: problema metafizicheskoy samoidentifikatsii cheloveka* [A person on the path of meeting himself: the problem of metaphysical self-identification of a person]. Kemerovo: Kuzbassvuzizdat, pp. 50–51.

¹⁴ Mezhuev V. M. (1992). Ideya natsional'nogo gosudarstva v istoricheskoy perspektive [The idea of a nation-state in historical perspective]. *Polis*, no. 5–6, p. 14.

¹⁵ Biletska O. (2019). Multiculturalism: language and culture identity problem. *Culture and Arts in the Modern World*, no. 20, pp. 21–29.

¹⁶ Spet G. G. (1996). *Vvedenie v etnicheskuyu psihologiyu* [Introduction to Ethnic Psychology]. St. Petersburg: Aletyya, p. 190.

language, a system of spiritual values, symbols, behaviours are passed down from generation to generation. Inherited behaviours and assessments of reality serve as models for future actions, forming relatively stable systems. They embody the cultural and historical experience of the people and reflect the uniqueness of their path. G. Speth concluded that the key to understanding the mentality of the people lies in its history, in the concrete structure of social reality, embodying the “collective spirit of the nation”.

In the XX century, the study of the problems of the people’s character, themental structures and forms of the cultural and historical embodiment was replaced by comprehensive studies of the national mentality and national character.

It should be emphasized that there is still no consensus among specialists regarding the essence, nature and specifics of a national character. Different researchers look at the problem of a national character and its cultural and historical significance in different ways.

L. Gumilyov believed that national character to be a myth. According to him, for each new era, the character traits of a particular ethnic group are always transformed according to the real situation, even while maintaining the sequence of ethno-genesis’ phases¹⁷. Therefore, it was incorrect to consider the national character to be a stable, universal entity.

The complexity of the national character and national mentality as a subject of scientific research caused the existence of these phenomena’s several dominant interpretations. The national character is referred to:

- a special mindset, expressed in a picture of the world, worldview, worldview, behavioural and motivational attitudes;
- a type of personality that is positioned as ideal, exemplary, representative for a given nation;
- psychological characteristics inherent in all representatives of a particular nation and distinguishing them from all other people;
- the set of values, ideals, beliefs that determines the lifestyle of a particular ethnic group;
- the totality of psychological traits and qualities that most representatives of a given nation have;
- typical features of behaviour and thinking that distinguish representatives of a particular nation and which are objectified in various

¹⁷ Gumilev L. N. (1994). *Ot Rusi do Rossii* [From Russia to Russia]. Moscow: Di-Dik, p. 432.

forms of culture¹⁸. These interpretations reflect two types of the methodological guidelines in relation to national character: ethnically-psychological and ethnically-cultural. The ethnically-psychological approach followers believe that the national character is a historically established set of stable mental traits of one or another ethnic group's representatives. The set of stable mental traits determines the usual manner of behaviour and the typical course of a certain ethnic group representatives' action and is manifested in their attitude to the social and domestic environment, to the world around, to other ethnic communities. The most important thing in this concept is that the national character is determined not through the qualities and properties of a particular individual, but through the qualities and properties attributed to an entire ethnic community, having its own culture (symbols, customs, and traditions)¹⁹. In its turn, the ethnically psychological approach to understanding the national character has been repeatedly criticized in the works of the American sociologist P. Sorokin. The properties of social and cultural communities cannot be reduced to the qualities of their constituent individuals: an individual's behaviour and the nation's nature as a whole are not identical. P. Sorokin emphasized that the cultural characteristics of an individual are not inherited biologically, but are acquired through various interactions with people, he is born among, brought up, and educated. In the process of cultural interactions, a person masters the specific character traits of his national group. Examples are known when a representative of one ethnic group finds himself at an early age in another country and grows up, forms in a different ethnic and cultural environment: subsequently he considers himself in language, thoughts, and manner of behaviour to be a representative of this particular ethnic and cultural environment²⁰.

The relationship of personality and nation is a separate case of the dialectics of the single and the general, the individual and the gens. A person, of course, has the features that characterize the nation as a whole. To one degree or another and in one way or another, these specific national

¹⁸ Kuznetsova E. V. (2011). Samoopredelenie naroda: natsional'nyy mentalitet [Self-determination of the people: national mentality]. *Vestnik of Lobachevsky State University of Nizhni Novgorod. Series: Social Sciences*, vol. 2, no. 22, p. 83.

¹⁹ Ibid.

²⁰ Sorokin P. (2000). *Sotsial'naya i kul'turnaya dinamika: issledovaniya izmeneniy v bol'shikh sistemakh iskusstva, istiny, etiki, prava i obshchestvennykh otnosheniy* [Social and Cultural Dynamics: Studies of Change in Large Systems of Art, Truth, Ethics, Law and Social Relations]. St. Petersburg: Russkaya Khristianskaya Gumanitarnaya Akademiya, pp. 463–489.

character traits are present in a significant number of individuals who make up a given commonality, a given nation²¹.

E. Fromm tried to comprehend the dynamic nature of a national character, its connection with the characteristics of social and cultural being. Through the disclosure of the social potential of a national character, he explained many social transformations taking place within society. Exploring the dynamic nature of a national character, the scientist believed that character can be defined as a system of aspirations that underlie behaviour, but are not identical to the behaviour itself. Thus, the national character can be considered as a set of aspirations, desires, motives, intrinsically inherent to most ethnophores, corresponding to ethnical and national norms and values, aimed at adapting to external conditions with the aim of self-preservation²².

However, the national character cannot be reduced only to modes of behaviour; it is a complex, systemic mechanism for the adaptation of a nation to certain natural and social conditions of its existence.

Summing up, we may say that the characteristic features of the language identification as a form of national identity are determined by the characteristics of the ethnic subject. From this point of view, language self-consciousness is characterized by: stability and long-term existence, binary (contrasting “we – they”), the presence of basic cultural values, traditionalism, and syncretism.

3. The Language Policy of Ukraine and the Issue of National Identification

The current situation builds up new models of identity, with its specifics being a person to feel himself as “his” for the world and “other” for his close environment. In a state of total uncertainty, practices of identification are becoming increasingly important. As in modernism the problem of identity was how to create and preserve it as a stable and strong one, so in postmodernism the issue of identity transformed itself and focused on how to avoid the identity fixation and to preserve freedom²³.

In conditions when a number of the international communication subjects has significantly increased, it is difficult to preserve one’s language and

²¹ Kuznetsova E. V. (2011). Samoopredelenie naroda: natsional’nyy mentalitet [Self-determination of the people: national mentality]. *Vestnik of Lobachevsky State University of Nizhni Novgorod. Series: Social Sciences*, vol. 2, no. 22, p. 83.

²² Fromm E. (1989). *Begstvo ot svobody* [Escape from freedom]. Moscow: Progress, p. 178.

²³ Biletska O. (2019). Multiculturalism: language and culture identity problem. *Culture and Arts in the Modern World*, no. 20, pp. 21–29.

culture. A modern Ukrainian researcher L. Zabolotska says that the question of the language role in forming the state as well as preserving it has acquired a special sound in the context of the modern language situation at the edge of XX–XXI centuries^{24,25}.

In this context, the problem of the personality identification is one of the most significant within modern civilization processes. This issue has repeatedly been covered by scientists, philosophers, psychologists and other researchers. Of particular interest is the study of national identification²⁶, covering such areas as social and cultural self-identification, linguistic identification, because each type of identification intersects with another. Thus, language is an important factor both in human self-identification and in national identification. It is a unique phenomenon, a human culture's integral part and its expression²⁷.

National identification involves the interdependence of the subjective and objective, spiritual and moral, civic consciousness and self-identification of each individual representative of society, collective thought and personal sense of patriotism, language identification, as well as social and cultural self-identification, since only the interaction of these factors may bring the country to progress, prosperity and global recognition. This stage forms the national identity, thus showing the public aspirations' integrity, been tangible in the organization of power, that ensures the preservation of the society traditions, internal order forms, individual freedoms²⁸.

In the process of national identification, the linguistic identification of each individual plays an important role, because it becomes the factor of social consolidation and the motive power of building a strong, democratic and independent state. Language becomes an instrument by which society can protect its own interests, history, and traditions. The national language deficiency is one of the most serious obstacles to be overcome when

²⁴ Kostyria Y. (2019). Language and culture in the European integration strategy of Ukraine. *International Relations: Theory and Practical Aspects*, no. 4, pp. 176–186.

²⁵ Zabolotska L. (2012). Ukrainska mova v konteksti suchasnoi movnoi sytuatsii Ukrainy (do pytannya pro yii rol v umovakh hlobalyzatsii) [Ukrainian language in the context of the current language situation of Ukraine (on the question of its role in the context of globalization)]. *Almanac of Ukrainian Studies*, no. 9, p. 347.

²⁶ Dzhozef Dzh. (2005). Yazyk i natsional'naya identichnost' [Language and national identity]. *Logos*, vol. 4, no. 49, pp. 4–32.

²⁷ Rusanivskyyi, V. M. (2004). Movna kartyna svitu v etnokulturnii paradyhmi [Linguistic picture of the world in the ethnocultural paradigm]. *Movoznavstvo*, no. 4, p. 3 [in Ukrainian].

²⁸ Potello N., Nerukh N. (2005). Pro movnu identyfikatsiiu u suspilnomu seredovyschi Ukrainy [On language identification in the public environment of Ukraine]. *Ukrainian Studies*, no. 4, pp. 286–288.

building a national identity^{29,30}. Thus, language refers to the state's attributes; it is one of the determining factors of the people's state system altogether with borders, territory, army, taxes. Therefore, the question of the state language's position is of the same significance as the state's national security question³¹. Emerged as an independent state in 1991, Ukraine is a multi-constituent state entity with different historical and socially cultural regional traditions. The historical path, modern Ukraine regions have gone through, determines a diverse language situation in the state. That is why the variegated language situation, the population's multi-ethnicity, and various historical symbols of the Ukrainian regions required a careful humanitarian policy, including in the field of the language use.

Since the early 1990s humanitarian issues were focused on the national culture revival. From the Ukrainian ruling leadership's point of view only the Ukrainian language should be to be the state language, it should be used for the administration, training and work of state authorities. A part of the nationally oriented elites and a proportion of the population considered the Ukrainian language to be a pillar of statehood and identity. This thought was expressed in the slogan: "The Single language – the single state". The implementation of this slogan was the adoption of the Constitution of Ukraine, in which, according to article 10, the state language of Ukraine is the Ukrainian language³². Throughout the 1990s state bodies of Ukraine carried out the policy of "Ukrainization", i.e. the development of Ukrainian education in the regions with the Russian language being dominant, moving office work into the Ukrainian language, etc. The lack of state status of the Russian language in a country where the majority of the population fluently spoke Russian and 42 % considered it native, led to the formation of social movements and political parties, aiming to give the Russian language the status of a second state. The strongest resistance to the policy of "Ukrainization" was in regions with an absolute predominance of the Russian language – the Crimea, Donetsk and Luhansk regions.

The language issue escalated during the 2004 Presidential elections with two leading candidates: V. Yanukovych was for the Russian language

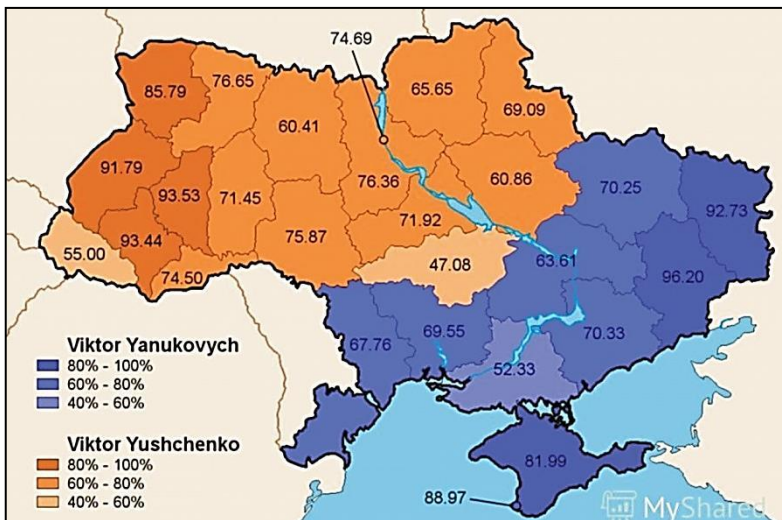
²⁹ Dzhozef Dzh. (2005). Yazyk i natsional'naya identichnost' [Language and national identity]. *Logos*, vol. 4, no. 49, pp. 4–32.

³⁰ Salohubova O. Ye. (2009). Mova v svitohliadnykh oriiientatsiiakh ukraintsv [Language in the worldviews of Ukrainians]. *Humanitarian Bulletin of Zaporozhye State Engineering Academy*, no. 38, pp. 52–59.

³¹ Udovenko G. I. (2005). Yazykovaya politika Ukrainy na sovremennom etape [Language policy of Ukraine at the present stage]. *Golos Ukrainy*, no. 206, pp. 8–9.

³² Verkhovna Rada of Ukraine. (2019). *Konstyutsiia Ukrainy* [Constitution of Ukraine] Law from June 28, 1996, № 254k/96-VR. Kyiv: Alerta.

gaining the status of the state language, and V. Yushchenko was the opponent. The distribution of electoral support of V. Yushchenko and V. Yanukovych among the regions of Ukraine coincided with the language prevalence within the regions. So, the Russian-speaking Southeast supported V. Yanukovych, while the mostly Ukrainian-speaking West and the Centre of the country supported V. Yushchenko (Pic. 1).



**Distribution of voters by region (%)
 Presidential Election in Ukraine, 2004³³**

The period after the “Orange Revolution” was marked by the strengthening of the “Ukrainization” policy, namely the implementation of the humanitarian policy.

In 2010 the election of V. Yanukovych as president led to the language policy turnaround. The key milestone of his presidency was the adoption of the Law of Ukraine “On the Basics of State Language Policy” No. 5029-VI, in 2012. According to the adopted Law, the so-called regional languages were introduced in Ukraine. These are languages that, according to the census, more than 10 % of the corresponding region population considered to be native. Within such a region, the regional language can be used in legislatively established areas along with the state Ukrainian language. The

³³ Distribution of voters by region. Retrieved from: Distribution of voters by region.

decision to use the language is made by the regional authorities. The Law on Regional Languages gave the opportunity for municipal and regional administrations to independently decide on the use of the language, taking into account the local specifics. As a result, the Russian-speaking regions of the Southeast used the opportunity to give the Russian language the status of the state. At the same time, Halychchyna, Volyn and a number of other territories could preserve the monopoly of the Ukrainian language in the field of public administration and the education system.

Since 2014, the new ruling political elite of Ukraine set integration into Euro-Atlantic structures as a strategic goal and took a number of measures to restrict the use of Russian and some other languages in the media, education system and other areas.

On September 6, 2017, the Verkhovna Rada adopted the Law of Ukraine “On Education” No. 2145-VIII³⁴, according to which the language of the general educational process is the state language. Schoolchildren belonging to national minorities are guaranteed the right to study in the language of a national minority. To ensure this right, separate classes and groups will be created, while higher education will be carried out in Ukrainian.

At the end of May 2017, the Verkhovna Rada introduced the Draft Law on the introduction of amendments to the laws of Ukraine, including the need for audio (electronic) communications No. 2054-VIII, dated 23.05.2017. The draft law establishes that for television and radio organizations of the national broadcasting category, the share of broadcasts and / or films in Ukrainian should be at least 75 % during the day in each time interval from 7.00 to 18.00 and from 18.00 to 22.00. For television organizations of regional and local speech categories, the Law establishes an obligatory share of the Ukrainian-language content at the level of 50 %. In other words, the draft law “On the State Language” involves expanding the use of the Ukrainian language “as a tool for uniting Ukrainian society, a means of strengthening state unity and territorial integrity of Ukraine, its independent statehood and national security”. It provides that the Ukrainian language as the state language will be used in government and in all other public spheres of public life. The law does not apply only to private communication and worship: they can still be held in Russian, Polish, Latin or other languages. The Ukrainian language should be used in the educational sector and in labour relations, in medical institutions, in customer service and advertising. Newspapers and magazines may be

³⁴ Verkhovna Rada of Ukraine. (2017). *Zakon Ukrainy “Pro osvitu”* [Law of Ukraine “About education”] from September 5, 2017, № 2145-VIII. Retrieved from: <https://zakon.rada.gov.ua/cgi-bin/laws/main.cgi?Nreg=2145-19>.

published in other languages, but they must also have Ukrainian-language versions. In libraries, bookstores and newsstands, at least 50 % of the products must be in the official language.

On July 16, 2019, the Law “On ensuring the functioning of the Ukrainian language as the state language”³⁵ entered into force in Ukraine.

But the current situation of the Ukrainian language in Ukraine does not correspond to either the ethnic composition or the linguistic orientations of the population. So, according to the 2001 census, the Ukrainians make up 76 %, and the Russians 17 %. Ukrainian is considered to be the native language by 67.5 % of the population of Ukraine, which is 2.8 percent more than according to the 1989 census. 29.6 % of the population was identified Russian as the native language (compared to the previous census, this indicator decreased by 3.2 percent). 85.2 % of the Ukrainians consider the Ukrainian language to be the one of their nationality, and only 14.8 % consider Russian the same³⁶.

Thus, analysing the current state of Ukrainian society and the functioning of language policy at the present stage, we can distinguish the following main characteristics as: Ukrainian-Russian bilingualism and diglossia; coexistence in a single Ukrainian space of three regions (West, South and East, Centre and North) with different national-cultural, socio-political traditions and – as a result – mutually political orientations, linguistic and speech priorities and habits; the formal nature of the language policy in the state, the lack of real social status of the Ukrainian language³⁷.

But the language issue today still remains the subject of political debate and most often acts as an element of speculation both by political forces and representatives of civil society. In current situation the formation of Ukraine as an independent state depends not only on its economic situation, but also on the position of the state language in it. The state should be interested in the

³⁵ Verkhovna Rada of Ukraine. (2017). *Proekt Zakonu Ukrainy “Pro zabezpechennia funktsionuvannia ukrainskoi movy yak derzhavnoi”* [Draft of the Law of Ukraine On ensuring the functioning of the Ukrainian language as the state language] from June 9, 2017, № 5670-d. Retrieved from: http://search.ligazakon.ua/l_doc2.nsf/link1/JH4DI7LV.html

³⁶ Gosudarstvennyy komitet statistiki Ukrainy. (2001). *Chislennost' i sostav naseleniya Ukrainy po itogam Vseukrainskoy perepisi naseleniya 2001 goda* [The number and composition of the population of Ukraine according to the results of the 2001 All-Ukrainian Population Census]. Retrieved from: <http://2001.ukrcensus.gov.ua/rus/results/general/nationality/>

³⁷ Zabolotska L. (2012). *Ukrainska mova v konteksti suchasnoi movnoi sytuatsii Ukrainy (do pytannya pro yii rol v umovakh hlobalyzatsii)* [Ukrainian language in the context of the current language situation of Ukraine (on the question of its role in the context of globalization)]. *Almanac of Ukrainian Studies*, no. 9, p. 348.

dominant position of the Ukrainian language. It is obliged to generate, maintain and disseminate the Ukrainian language environment. The Ukrainian language in the state process of Ukraine should be assigned a leading role – a full-fledged language of the nation and state. Finally, to fulfil its main task of consolidating the Ukrainian – ethnic and political – nation.

CONCLUSIONS

Specificity of linguistic identity formation is determined by the tendencies of development of modern society: globalization processes, return to authenticity, emphasis on identity, as well as tendencies in modern social and humanitarian cognition, connected with peculiarities of the social reality. There are some common trends, such as the problems of time and space and the experience of transcribing meanings. Indeed, the latter question has gained popularity due to the fact that the experience of radical change is accompanied by a widespread sense of inability to modify the usual order of things. Moreover, in social reality, a variety of variants of coding of social experience emerges, as the ability to differentiate between realities is improved. In addition, human life is increasingly shifting from the natural world to the realm of meanings and meanings.

A linguistic personality as a native speaker of a particular language stores in its consciousness information in linguistic units, rules and norms of use. As a carrier of a particular language and culture, a linguistic personality is a national type.

It is the presence of linguistic and cultural identity as a factor of national identity, most fully manifested in the social expressiveness of the individual, ethnicity as a whole part of the people, mitigates rigid and inevitable globalization tendencies, which convincingly confirm that the revival of ethnic self-conscious conditions assimilation. After all, the human does not exist outside the nation, which, by involving man in humanity, accumulates his experience in his specific practice. Therefore, there is every reason to argue that the universal is within the nation, within that socio-cultural activity that can be of universal importance without losing its national identification. And it prevents this loss, first and foremost, of the language, the linguistic consciousness of the people, which, being a form of self-expression of the people, of their civilization expression, by the very factor of their existence, undoubtedly proves that with all the strengthening of the global interdependence of the human community, the world was, is and will be multifaceted, the planet (as in previous times) will remain inextricably linked to the concepts of national culture and clear national landmarks in all walks of life. This position is completely in line with the realities of the

Ukrainian ethnic group, which has a great history, which defines it as a specifically Ukrainian self-portrait of humanity with its individual culture.

SUMMARY

The current globalized world faces a number of challenges. The very problem of national identity is of a particular acuity, as it is the closely related processes of self-awareness and the modern individual's ideological orientations. Particular attention draws the issue of the language importance as an important means of the individual's self-determination as well as the national identity-building tool in the context of post-totalitarian society transformations. At the heart of each particular culture, there lies a specific model of the world that defines the person's worldview, the nature of creativity, the leading cultural paradigm, the range of moral and aesthetic imperatives for human activity. There are many nations around the world, with each of these nations creating a special culture, language, symbols, norms, morals, ways of communication and activity, artistically and sensually reproducing the world and so on. However, the most important factor, created by human, is language, being an instrument of identification, including national. The language is the basis of the universal human being in the diversity of cultures, always belonging to a certain nation. Thus, language is an important factor both in human self-identification and in national identification. It is a unique phenomenon, a human culture's integral part and its expression.

REFERENCES

1. Al'breht E. (1967). *Kritika sovremennoj lingvisticheskoj filosofii* [Criticism of modern linguistic philosophy]. Moscow: Progress. (in Russian)
2. Biletska O. (2019). Multiculturalism: language and culture identity problem. *Culture and Arts in the Modern World*, no. 20, pp. 21–29.
3. Derbisheva Z. K. (n.d.). Natsional'nyy mentalitet i ego otrazhenie v yazyke [National mentality and its reflection in the language]. *Monumenta Altaica*. Retrieved from: <http://altaica.ru/Articles/mentalitet.php> (accessed 15 November 2020).
4. Dzhozef Dzh. (2005). Yazyk i natsional'naya identichnost' [Language and national identity]. *Logos*, vol. 4, no. 49, pp. 4–32.
5. Fromm E. (1989). *Begstvo ot svobody* [Escape from freedom]. Moscow: Progress. (in Russian)
6. Gosudarstvennyy komitet statistiki Ukrainy. (2001). *Chislennost' i sostav naseleniya Ukrainy po itogam Vseukrainskoy perepisi naseleniya 2001 goda* [The number and composition of the population of Ukraine according to the results of the 2001 All-Ukrainian Population Census].

Retrieved from: <http://2001.ukrcensus.gov.ua/rus/results/general/nationality/> (accessed 15 November 2020).

7. Gumilev L. N. (1994). *Ot Rusi do Rossii* [From Russia to Russia]. Moscow: Di-Dik. (in Russian)

8. Humboldt W. fon. (1985). *Yazyk i filosofiya kul'tury* [Language and philosophy of culture]. Moscow: Progress. (in Russian)

9. Katermina V. V. (2014). Rol' cheloveka v yazyke i kul'ture [Human role in language and culture]. *Translation and Comparative Linguistics*, no. 10, pp. 52–54.

10. Kostyria Y. (2019). Language and culture in the European integration strategy of Ukraine. *International Relations: Theory and Practical Aspects*, no. 4, pp. 176–186.

11. Krasikov V. I. (1994). *Chelovek na puti vstrechi s samim soboy: problema metafizicheskoy samoidentifikatsii cheloveka* [A person on the path of meeting himself: the problem of metaphysical self-identification of a person]. Kemerovo: Kuzbassvuzizdat. (in Russian)

12. Kuznetsova E. V. (2011). Samoopredelenie naroda: natsional'nyy mentalitet [Self-determination of the people: national mentality]. *Vestnik of Lobachevsky State University of Nizhni Novgorod. Series: Social Sciences*, vol. 2, no. 22, pp. 80–85.

13. Maslova V. A. (2001). *Lingvokul'turologiya* [Linguoculturology]. Moscow: Akademiya. (in Russian)

14. Mezhuev V. M. (1992). Ideya natsional'nogo gosudarstva v istoricheskoy perspektive [The idea of a nation-state in historical perspective]. *Polis*, no. 5–6, pp. 10–15.

15. Petrova L. N. (2017). Razlichiya yazykovoy mental'nosti [Differences in language mentality]. *Vestnik of Volzhsky University after V.N. Tatischev*, vol. 2, no. 1, pp. 59–65.

16. Potebnya A. A. (1999). *Mysl' i yazyk* [Thought and language]. Moscow: Labirint. (in Russian)

17. Potello N., Nerukh N. (2005). Pro movnu identyfikatsiiu u suspilnomu seredovyshchi Ukrainy [On language identification in the public environment of Ukraine]. *Ukrainian Studies*, no. 4, pp. 286–288.

18. Rusanivskiy, V. M. (2004). Movna kartyna svitu v etnokulturnii paradyhmi [Linguistic picture of the world in the ethnocultural paradigm]. *Movoznavstvo*, no. 4, pp. 3–7.

19. Salohubova O. Ye. (2009). Mova v svitohliadnykh oriiientatsiakh ukrainsiv [Language in the worldviews of Ukrainians]. *Humanitarian Bulletin of Zaporozhye State Engineering Academy*, no. 38, pp. 52–59.

20. Sorokin P. (2000). *Sotsial'naya i kul'turnaya dinamika: issledovaniya izmeneni y v bol'shikh sistemakh iskusstva, istiny, etiki, prava i*

obshchestvennykh otnosheniy [Social and Cultural Dynamics: Studies of Change in Large Systems of Art, Truth, Ethics, Law and Social Relations]. St. Petersburg: Russkaya Khristianskaya Gumanitarnaya Akademiya. (in Russian)

21. Spet G. G. (1996). *Vvedenie v etnicheskuyu psihologiyu* [Introduction to Ethnic Psychology]. St. Petersburg: Aleteyya. (in Russian)

22. Udovenko G. I. (2005). Yazykovaya politika Ukrainy na sovremennom etape [Language policy of Ukraine at the present stage]. *Golos Ukrainy*, no. 206, pp. 8–9. Verkhovna Rada of Ukraine. (2017). *Proekt Zakonu Ukrainy "Pro zabezpechennia funktsionuvannia ukrainskoi movy yak derzhavnoi"* [Draft of the Law of Ukraine On ensuring the functioning of the Ukrainian language as the state language] from June 9, 2017, № 5670-d. Retrieved from: http://search.ligazakon.ua/1_doc2.nsf/link1/JH4DI7LV.html (accessed 15 November 2020).

24. Verkhovna Rada of Ukraine. (2017). *Zakon Ukrainy "Pro osvitu"* [Law of Ukraine "About education"] from September 5, 2017, № 2145-VIII. Retrieved from: <https://zakon.rada.gov.ua/cgi-bin/laws/main.cgi?Nreg=2145-19> (accessed 15 November 2020).

25. Verkhovna Rada of Ukraine. (2019). *Konstytutsiia Ukrainy* [Constitution of Ukraine] Law from June 28, 1996, № 254k/96-VR. Kyiv: Alerta. (in Ukrainian)

26. Zabolotska L. (2012). Ukrainska mova v konteksti suchasnoi movnoi sytuatsii Ukrainy (do pytannya pro yii rol v umovakh hlobalyzatsii) [Ukrainian language in the context of the current language situation of Ukraine (on the question of its role in the context of globalization)]. *Almanac of Ukrainian Studies*, no. 9, pp. 347–350.

27. Zamaletdinov R. R., Zamaletdinova G. F. (2012). Jazyk – kul’turnyy kod natsii i klyuch k kul’ture vsego chelovechestva [Language – the cultural code of the nation the key to the culture of the whole humanity]. *Philology and culture*, vol. 2, no. 28, pp. 49–53.

Information about the author:

Biletska Oksana

orcid.org/0000-0003-1785-9607

Candidate of Cultural Studies, Associate Professor

Kyiv National university of Culture and Arts

36, Ye. Konovaletsia St., Kyiv, 01133, Ukraine

RETHINKING THE ART MUSEUM IN SOCIAL AND CULTURAL DIMENSION

Goncharova Olena

INTRODUCTION

From the very beginning, the art museum as a social and cultural institution was perceived in terms of dominant ideological and philosophical paradigms of a specific historical and cultural era. The rethinking the art museum regarding its social role and purpose was determined by the external intellectual and political environment, according to dominant ideological and philosophical discourse.

Now, in the absence of unified narrative about art museums, they determine the rhetoric of their own presentation “urbi et orbi”. This task became particularly important in the context of a globalizing market for museum services. In addition, in recent decades, art museums have competed with “themselves”, making their collections widely available due to their electronic versions.

This put art museums in a fundamentally new situation, when it became impossible to rely only on the traditional motivation for visiting museum. The classical functions, such as collecting, storing, and exhibiting are not sufficient to ensure competitiveness and maintain social interest. This is especially important for those museums that fully or largely fund their budget with their own efforts.

The dramatic changes in the cultural situation in which art museums find themselves now find theoretical comprehension in the works of museological theorists, museum specialists and representatives of other fields of activity related to museum practices.

Thus, in 2010, a book by the American museologist N. Simon was published, in which the concept of “participatory museum” was used. The narrative of Participatory Museum was based on the analogy with communication that is typical for social networks.¹

¹ Simon N. (2010) *The Participatory Museum*. Santa Crus: Museum 2.0.

Unlike authors who focused on virtual communication of museums, such as J.T. Grabill, S. Pigg and K. Wittenauer,² N. Simon included live communication in the concept of Participatory Museum, citing several modern examples in her book.

The new phrase quickly came into museum discourse, and its conceptual content began to be actively developed by museologists.

The results of such developments are published in the multi-authored monographs of American researchers “Participatory Culture: Museum as a Forum for Dialogue and Collaboration”³ and Russian authors “Museum as a Forum for Education: Game, Dialogue, Participatory Culture”.⁴

Another aspect of modern museum discourse was articulated by Denis Belkevich in the publication “Museum in Search of an Audience”. Analyzing the museum practices of leading art museums, he introduces the concept of edutainment: “education as pleasure”. This conclusion was made by the author based on the analysis of data from marketing research conducted concerning the motivation of art museum visitors.⁵

The cultural practices of European and American art museums with children’s and teenage audiences, including in terms of their verbal presentation, were covered in articles by O. M. Goncharova.^{6 7}

According to John H. Falk, Lynn D. Dierking and Marianna Adams, authors of the section “Living in a Learning Society: Museums and Free-choice

² Grabill J.T., Pigg S., Wittenauer K. (2009) Take Two: A Study of the Co-Creation of Knowledge on Museum 2.0 Sites. Proceedings of the *Museums and the Web 2009: the international conference for culture and heritage online*. (April 15–18, 2009). <http://www.museumsandtheweb.com/mw2009/papers/grabill/grabill.html> (accessed 5 December 2020).

³ Agapova D. (ed.) (2015) *Kul'tura uchastiya: muzey kak prostranstvo dialoga i sotrudnichestva* [Participatory Culture: Museum as a Forum for Dialogue and Collaboration] (electronic book). St. Petersburg, p. 36. http://kizhi.karelia.ru/media/info/files/attached/1601/kultura_uchastiya__muzej_kak_prostranstvo_dialoga_i_sotrudnichestva.pdf (accessed 5 December 2020)

⁴ Kopelyanskaya N. (comps.) (2015) *Muзей kak prostranstvo obrazovaniya: igra, dialog, kul'tura uchastiya* [Museum as a space of education: game, dialogue, culture of participation] (2nd ed). Moscow: Muzeinye resheniia, p. 138.

⁵ Bel'kevich D. (2012) *Muзей v poiskakh auditorii* [Museum in search of an audience.]. *Iskusstvo* [Art] (electronic journal), no. 2(581). Retrieved from: <http://iskusstvo-info.ru/muzej-v-poiskah-auditorii/> (accessed 5 December 2020).

⁶ Goncharova O. M. (2018) *Kulturni praktiki dlia ditei u khudozhnikh muzeiakh SShA* [Cultural practices for children in the USA Art Museums]. *National Academy of Managerial Staff of Culture and Arts Herald*, no. 1, pp. 16–20.

⁷ Goncharova O. M. (2018) *Kulturni praktiki dlia ditei u khudozhnikh muzeiakh SShA* [Cultural practices for children in the USA Art Museums]. *National Academy of Managerial Staff of Culture and Arts Herald*, no. 1, pp. 16–20.

Learning” in the book “A Companion to Museum Studies”, although constructivist learning ideas have been spreading in academic community for quite a long time, the behaviorist learning model continues to flourish in museums... Many museums, consciously or unconsciously, work properly, adjusting the lighting and creating the right labels, but some of them exhibit museum objects “with no strings attached”... However, the constructivist model understands learning as a contextual process. Prior knowledge, experience, interests and all motives consist of a personal context that is embedded in a complex of social and cultural and physical context ... in time and space.⁸ More typical is education of visitors in two parallel ways: (a) through study of global ideas; (b) study of specific, but usually idiosyncratic facts and concepts ... Recent research (Falk and Storksdieck 2005) helped to demonstrate how complex learning processes and results are in museums.⁹

One of the most recent publications – article by museologists Jessica J. Luke, Susan M. Letourneau, Nicole R. Rivera, Lisa Brahms and Sarah May – is devoted to the application of game practices in museum work with children, but specialized children’s museums were the subject of their research.¹⁰

As Eilean Hooper-Greenhill writes in the study “Changing Values in the Art Museums: Rethinking Communication and Learning”, the development of new narrative in art museums requires new ways of thinking about collections and audiences, new ways of their integration based on a combination of knowledge, power, identity and language.¹¹

According to T. Kubasova, the interactive expositions allowing visitors to involve all their senses in the process of cognition have become more and more popular in recent years. The museums overcome the barrier of “inaccessibility”, become closer and clearer. The informal learning through emotional involvement relieves stress before solving complex tasks, and the

⁸ Falk J. H., Dierking L. D., Adams M. (2006) Living in a learning society: museums and free-choice learning. *A Companion to Museum Studies* (ed. Macdonald S.). Padstow: Blackwell Publishing, p. 325.

⁹ Falk J. H., Dierking L. D., Adams M. (2006) Living in a learning society: museums and free-choice learning. *A Companion to Museum Studies* (ed. Macdonald S.). Padstow: Blackwell Publishing, p. 329.

¹⁰ Luke J. J., Letourneau S. M., Rivera N. R., Brahms L., May S. (2017) Play and Children’s Museums: A Path Forward or a Point of Tension? *Curator the Museum Journal*, vol. 60, no. 1, pp. 37–46.

¹¹ Hooper-Greenhill E. (2012) Changing values in the Art Museums: Rethinking communication and learning (ed. Carbonell B. M.). *Museum Studies: An Anthology of Contexts* (2nd ed, pp. 517–532). Malden: Blackwell Publishing.

joy of victory encourages new achievements — museum becomes a new space of education.¹²

Despite these and other publications devoted to study of museum sphere, specifics of modern cultural situation in which art museums work, the issue of rhetoric of art museum presentation and self-presentation that is formed in the social and cultural discourse and evolves with its paradigm changes remains unaddressed.

Purpose of monograph section: to investigate changes in rethinking the art museum as an object of social and cultural discourse of modern era and to identify features of rhetoric of art museum as a subject of social and cultural discourse in modern globalized culture.

To achieve this goal, a range of historical and cultural, social and philosophical methods based on a systematic approach was used.

The historical and cultural analysis of changes in rethinking the art museum as an object of social and cultural dimension from the Age of Enlightenment to the rhetoric of art museum as a subject of social and cultural dimension in modern globalized culture.

1. Rethinking the Art Museum as an Object of Social and Cultural Dimension

The public museum is the brainchild of the Age of Enlightenment (XVIII). Developing the ideas of rationalism, the ideologists of the Age of Enlightenment considered mind as a cure-all for social evil and a means of achieving social peace.

A significant factor in spreading relevant intellectual fashion among upper classes was obviously the praise by the intellectual elite, producer of enlightenment ideology, of those officials who shared their ideas regarding the enlightenment project.

The essay by the German philosopher I. Kant “Answering the Question: What Is Enlightenment?” (1784) is eloquent example in this regard. I. Kant wrote about the “enlightened sovereign“: “... such a sovereign ... deserves to be praised by grateful contemporaries and their descendants as a statesman” who “gave everyone the freedom to use their own minds in matters of conscience ...”¹³

The Enlightenment ideas were captured by many representatives of the European aristocracy. Some of them under influence of this ideology began

¹² Kopelyanskaya N. (comps.) (2015) *Muzey kak prostranstvo obrazovaniya: igra, dialog, kul'tura uchastiya* [Museum as a space of education: game, dialogue, culture of participation] (2nd ed). Moscow: Muzeinye resheniia, p. 138.

¹³ Kant I. (1966) *Sochineniya* [Essays] (Vol. 6). Moscow: Mysl'.

to open their collections, including artistic works, first antiques, and later – collection of paintings.

However, the idea of art education dates back to XVI century, when in 1562 the art collection aiming at giving the students the opportunity to meet and copy this artistic works were formed at the world's first art academy – Florence Academy of Art.

In 1620, Federico Borromeo, cardinal and Archbishop of Milan, opened the Academy of Art in Milan that he merged with Pinakothek founded two years earlier. The basis of Pinakothek was the private collection of the Archbishop himself, which he opened for public access in 1609. This collection consisted of more than 250 paintings, sculptures and drawings by Italian artists.

Unlike private art collections, which in addition to their aesthetic function served as a status presentation of their owner, galleries (pinakothekes) at the Academies of Art from the very beginning were intended for training of future artists and sculptor, so access to them was limited to artists and their students.

The transition from educational to enlightenment function of art collections took place with introduction of practice of increasing access to art collections.

Again, the first people to take such steps were the church ministers.

Thus, in 1734, Pope Clement XII opened to the public the collections of the Capitoline Antiques in Rome, becoming the basis of the Capitoline Museums (Some people generally trace the beginning of the Capitoline Museums to the collection of bronze sculptures of ancient times presented by Pope Sixtus IV to residents of capital in 1471).

The Enlightenment ideology initiated the transfer of private collections to state or city ownership, and where this did not happen, prompted the establishment of museums as public institutions.

Uffizi is one of the first public art museums. Uffizi became the property of city of Florence in 1743, according to the will of Anna Maria Luisa de' Medici, the last Medici heiress. The will was made according to Agreement concluded between Anna Maria Luisa de' Medici and Duke of Lorraine in 1737, known as the "Family Pact". According to this Agreement, the Medici art collections were handed over to the new Grand-duke on condition that they should remain "forever" bound to the city of Florence. In addition, the authorities of Florence undertook to ensure that the collection remained at the same place where its formation began.¹⁴

¹⁴ Fossi G. (2017) *Galereya Uffizi. Ikusstvo, istoriya, kollektzii* [Uffizi Gallery. Art, history, collections]. Florence: Giunti Editore, p. 14.

In 1769, Uffizi was opened to the public by Peter Leopold II, Grand Duke of Tuscany, Archduke of Austria and future Holy Roman Emperor.

In 1781 in Vienna, the Imperial Gallery was opened to the public in the Upper Belvedere. In the future, this gallery for a long time served as a model for organizing a public art museum.

In 1750 in Paris, homeland of the French Enlightenment, the Luxembourg Palace with its artistic treasures was opened to the public twice a week.

However, the Royal court, as well as the aristocracy in general, was in no hurry to open their art collections for the “third estate”. The Louvre became a public museum already during the French Revolution. On May 6, 1791, the Constitutional Assembly officially proclaimed the creation of museum of art in the Louvre. During 1792, the nationalized royal art collection was moved to the Louvre, which was opened to the public on August 10, 1793 as the Republican Museum of Art. The museum was open to the public three days a week. In 1796, the museum in the Louvre was renamed the Central Museum of Art, and in 1803 – Museum of Napoleon. Under this name the museum existed by 1814.¹⁵

However, creation of regional art museums in France was very slow. This process was accelerated by order of Napoleon. For this purpose, decree was issued by J.-A. Chaptal on September 01, 1801 (since 1781 he has been a Minister of Internal Affairs of the government during the First Republic and Consulate of Napoleon Bonaparte). According to this decree, 15 regional art museums were established in Nantes, Bordeaux, Lille, Lyon, Rouen, Strasbourg, and others. The paintings from Central Museum of Art in Paris were transferred to newly established museums.

The heads of German states was also in no hurry to open their art collections, much less transfer them to public use.

So, until the second half of the XVIII century, the Royal Gallery in Dresden (now the Gallery of Old Masters) could only be visited by a select few: court nobility and individuals who received permission. For example, the German art historian J. Winckelmann came to the Gallery as the librarian to Count Heinrich von Bünau, with recommendations from the royal confessor Leo Rauch, who was a friend of director of the Royal Gallery Johann Gottfried Riedel. As noted by J. Winckelmann, “demonstrating a world of masterpieces

¹⁵ Louvre (2012) *Ves' Luvr. Shedevry, istoriya dvortsa, arkhitektura* [All the Louvre. Masterpieces, the history of the palace, the architecture]. Paris: Beaux Arts Editions, pp. 24–25.

from Italy and other countries that aim to cultivate good taste is a true monument to the greatness of the monarch (August III)".¹⁶

It was very difficult to get into the Dresden Gallery even at the beginning of the XIX century. It was emphasized that the "Royal Gallery is not an open public collection".

In 1802, the Gallery was visited by brothers Friedrich and Wilhelm Schlegel, German philosophers, founders of Romanticism, who admired Winckelmann's idea of the greatness of ancient culture. The gallery attracted by the fact that it gave an opportunity to clearly see the masterpieces of antiques.

Only after adoption of the Constitution of Saxony in 1831, which promoted a certain democratization of the country, it was easier for the population to visit the Gallery. On August 16, 1838, Bernhard Lindenau, cabinet minister, as General Director of the "Royal Art and Scientific Meetings" issued a decree by which from that day and until the end of October 1838, excluding weekends and holidays, the Gallery was opened daily from 9:00 AM to 1:00 PM for free access, but only for the "properly dressed public".

Only in the middle of the XIX century the process of opening art collections and turning them into public museums has become widespread.

During the considered period of the XVIII–XIX centuries, two concepts of museum were formed. The first one corresponded to the Enlightenment ideology and considered museum as an institution in the system of mass education. In the discourse of the Enlightenment, the main task of the art museum was to serve the ideals of enlightenment.

However, after the end of era of Napoleon, who acting quite in line with the enlightenment paradigm (despite the ambiguity of many of his reforms) did a lot for the development of art museums in France, the perception of art museum as a social institution changed.

The Enlightenment was replaced by Romanticism.

The discourse of Romanticism concerning art museum was determined by the exceptional role of the art. The Romantics relied on G. Hegel's philosophy, in which the art was declared the form of absolute spirit – the highest level of absolute idea development.

Hegel wrote that art "is a specific contemplation and representation of the absolute spirit as an ideal ... this is a form of beauty".¹⁷ Considering art

¹⁶ Marks G. (2010) *Kartinnaya galereya Starye mastera. Shedevry iz Drezdena* [Picture gallery Old masters. Masterpieces of Dresden] (trans. Zirmann E.). Leipzig: E. A. Seemann, p. 5.

¹⁷ Hegel G. W. F. (1977) *Entsiklopediya filosofskikh nauk* [Encyclopedia of philosophical sciences] (Vol. 3). Moscow: Mysl', p. 383.

as a form of knowledge that is higher than scientific knowledge, and irrational and sensual knowledge higher than rational one, Romanticism proved this idea almost to the worship of art. In this discourse, art museum played an extremely important role – to be the “temples of art”.

In the book “Heartfelt Outpourings of an Art Loving Monk” by Wilhelm Wackenroder, founder of German Romanticism, the publication of which in 1797 is considered the birth date of German Romanticism, the philosopher wrote: “art gallery is imagined as a fair, while it should be a temple, where in quiet and silent humility, in inspired solitude, a person will admire the majestic of mortals – artists”.¹⁸

Thus, in the early XIX century, under the influence of Romanticism quickly gaining the position of dominant paradigm in the European worldview, the rhetoric of art museum also changed. It was considered as a temple of art (it was said, quite logically, first of all about art museums). The paradox of this metaphor was that while art was sacralized by the Romantics, the understanding of museum as a temple was quite secular. The policy of secularization pursued by Napoleon in the occupied territories of the Italian and German states had its effect. As a result of this Napoleonic reform, Western European museums and galleries were replenished with masterpieces of religious art that had previously been in monasteries and churches.

The worship of art, transformed by ideologists of Romanticism into a fashion trend for most of the XIX century, meant worship of antique and then of folk art. As K. Hudson aptly described that time “be modern means to be interested in antiquities”.¹⁹

Gradually, Romanticism became the ideological basis for formation of national states. Due to this, the object of worship was replaced, ranging from antique art to medieval or even pre-Christian. Now Romanticism required knowledge of cultural and historical past of the people turning into a political nation. In the light of this task, the role of museums, including art museums, in determining national identity became one of the most important and came to the fore.

The architectural and spatial visualization of museum as a temple of art was implemented by several European monarchs. The idea of museum as a temple was most clearly embodied by Ludwig I of Bavaria in the so-called Area of arts in the center of Munich.

¹⁸ Hudson K. (2001) *Vliyatel'nye muzei* [Influential museums] (trans. Motylev L.). Novosibirsk: Sibirskiy khronograf, p. 48.

¹⁹ Hudson K. (2001) *Vliyatel'nye muzei* [Influential museums] (trans. Motylev L.). Novosibirsk: Sibirskiy khronograf, p. 44.

Ludwig I represented the center of Munich like an ancient forum. The first building of future Area of art was the Glyptothek (1816-1830) built by the architect Leo von Klenze on the North side of Königsplatz square. The frescoes made by Peter von Cornelius, one of the most famous representatives of German Romanticism, member of Nazarene Brotherhood, adorned the building.

The building for the Royal Collections of Antiquities (now the State Collections of Antiquities) was built during 1838–1848 by the architect Georg Friedrich Ziebland opposite the Glyptothek on the south side.²⁰

On the west side, the Königsplatz was closed by Propylaea (1846-1860) built by the architect Leo von Klenze in the style of propylaea of the Acropolis of Athens.

The Ionic, Corinthian and Doric orders were used to give the exterior of all these buildings a resemblance to ancient architecture.

The grandson of Ludwig I, Ludwig II King of Bavaria (“the Fairy Tale King”), who was already interested in national romanticism, visualized his admiration for the Gothic-styled architecture of Neuschwanstein, which, although not a museum, but embodied the concept of a castle-temple of art.

It should be noted that in German lands romanticism was organically merged with enlightening inertia, which proved to be extremely productive for the development of museums in general.

As M. Horkheimer and T. Adorno aptly pointed out: “In Germany, the lack of democratic control spreading over all spheres of life has led to paradoxical results. ... The German education system, including universities, renowned art theaters, large orchestras and museums, enjoyed all sorts of protectionist support. Political forces at the level of state and municipal communities, which inherited these institutions from absolutism, allowed them to maintain that independence from the relations of domination proclaimed by the market, the guarantors of which until the nineteenth century were princes and other feudal lords. In the late phase of art development this circumstance increased the resistance of art to the dictates of mechanism of supply and demand ...”²¹

In Europe, the situation has changed dramatically since the end of the First World War, which led to revolutions and redrawing of states.

²⁰ Wunsche R. (2007) *Glyptothek Munich: Masterpieces of Greek and Roman sculpture* (trans. Batstone R.). Munich: Beck C. H., pp. 11–12.

²¹ Horkheimer M., Adorno T. (1997) *Dialektika Prosveshcheniya: filosofskie fragmenty* [Dialectics of the Enlightenment: Philosophical Fragments] (trans. M. Kuznetsova). Moscow; St. Petersburg: Medium; Juventa, p. 165.

Romanticism destroyed by the horror of war and disappointment in rationalism-based ideologies led to a rethinking of museum in general and art museum in particular. It no longer seemed like a temple – place of worship for art, and art itself has changed dramatically. Modern art could by no means be the ideal of which Hegel wrote, and could by no means inspire awe. Rather, on the contrary.

The social responsibility of museum at least was questioned, as well as its function of preserving and relaying social and cultural memory. There were questions whether museum is needed and isn't it just a history?

In his best-selling book “The Decline of the West”, written during the First World War, Oswald Spengler noted: “And these museums themselves, in which we assemble everything that is left of the corporeally-sensible past! ... Are they not intended to conserve in mummy the entire “body” of cultural development? ... do we not also collect all the works of all the dead Cultures in these myriad halls of West-European cities, in the mass of the collection depriving each individual piece of that instant ... and as if dissolved it into our unending and unresting Time?”²²

In the post-war years, European art museums, as well as museums in general, went through a period of nationalization (the former Russian and Austro-Hungarian empires) and democratization.

Total nationalization of museums and collections took place in Soviet Russia and the USSR. Partial nationalization took place in Austria and Germany and marked the democratization of museums that opened their treasures to mass visits not only by highly educated public. Visiting museums along with other leisure facilities became more and more popular. This, in particular, provided grounds to Spanish philosopher J. Ortega y Gasset to speak about mass character of culture and dehumanization of art.²³ In the late 20s and early 30s, the Soviet art museums were involved in a campaign of mass sale of art treasures. This campaign in the USSR was presented under the slogan of uselessness of “bourgeois” art, which is supposedly hostile to the proletariat, which should create its own, new, “revolutionary” art.

By emptying its own museums, the Soviet government enriched private collections of European businessmen and American magnates, such as Calouste Gulbenkian and Andrew William Mellon, with their masterpieces.

²² Spengler O. (2009) *Zakat Evropy. Ocherki morfologii mirovoy istorii* [Sunset of Europe. Essays on the morphology of world history] (trans. Garelin N., vol. 1). Moscow: Eksmo, p. 351.

²³ Ortega y Gasset J. (1994) *Vybrani tvory* [Selected works] (trans. Burghardt W.). Kyiv: Osnovy, p. 14.

A. Melon, like the English collector Joseph Duveen, selected paintings by the catalog of P.P. Weiner. As the Hermitage keeper A.A. Trubnikov wrote, the choice of A. Melon was no different from the tastes of other American collectors, "... you should deal with painting that brings up sad thoughts, such as ruin, poverty and death ... Vernet's "Mornings" are always beautiful, but his "Dark evenings" – never, people are afraid of dark canvases".²⁴ In total, Andrew Mellon purchased 21 paintings from the Hermitage Art Gallery, including paintings by Raphael, Leonardo da Vinci, Simone Martini, Perugino, Cima da Conegliano, Paolo Veronese, Diego Velazquez, Bartolome Murillo, Jan van Eyck, Peter Paul Rubens, Anthony van Dyck, Pieter de Hooch, Rembrandt, for which the Soviet side received \$ 6,654,053.²⁵

Only in 1929, 219,000 paintings and other art objects from the State Hermitage Museum for 19,422,000 rubles were taken abroad and sold at auctions. In 1930, the number of sales from the Hermitage had already increased to 577,000 works for 27,306,000 rubles.²⁶

At the same time, the USSR considered museum as an institution of education for the masses. This also applied to art museums.

However, in the totalitarian regimes of the USSR and Nazi Germany, art museums very quickly began to play an ideological and propaganda function. The artistic works contradicting certain ideological principles were either sold under the slogan "bourgeois" (sales of the USSR in 1929–1932) or destroyed ("Degenerate art" campaign of 1936–1941 in Germany).

On May 31, 1939, the Law on Confiscation of Products of Degenerate Art was adopted in Germany. In total, 1004 paintings and 3,825 drawings, watercolors and engravings, including those from Dresden, were burned as part of the "Degenerate art" campaign in Berlin, where the confiscated works of fine art were brought. The rest of the confiscated artistic works (which is about 13000) were sold at auctions. The paintings by Erich Heckel, Otto Dix, Ernst Ludwig Kirchner, Oskar Kokoschka, Carl Lohse, Emil Nolde, sculptures by William Wauer, Wilhelm Lehmbruck, Ernesto di Fiori, Eugen Hoffman, and others were prohibited.

²⁴ Piotrovskiy M. B. (2016) *Gosudarstvennyy Ermitazh. Muzeynye rasprodazhi. 1930–1931. Arkhivnye dokumenty* [The State Hermitage Museum. Museum sales. 1930–1931. Archival documents]. St. Petersburg: The State Hermitage Publishing House, p. 41.

²⁵ Piotrovskiy M. B. (2016) *Gosudarstvennyy Ermitazh. Muzeynye rasprodazhi. 1930–1931. Arkhivnye dokumenty* [The State Hermitage Museum. Museum sales. 1930–1931. Archival documents]. St. Petersburg: The State Hermitage Publishing House, p. 47.

²⁶ Piotrovskiy M. B. (2016) *Gosudarstvennyy Ermitazh. Muzeynye rasprodazhi. 1930–1931. Arkhivnye dokumenty* [The State Hermitage Museum. Museum sales. 1930–1931. Archival documents]. St. Petersburg: The State Hermitage Publishing House, p. 8.

50 paintings and about 20 sculptures from the New Masters Gallery, Albertinum, were confiscated, taken and destroyed by the national socialists.²⁷

Despite the differences, art museums have become an important propaganda institution in both countries.

While the vast majority of art museums in Europe were of elite origin, that is, European elites (higher clergy and aristocracy) were the driving force for creation of museums, art museums in the United States were often founded by societies or urban communities based on a civic initiative, in which formal and informal communities of artists often played an important role.

Initially, art museums in the United States were intended for educational purposes: training future artists, like University Galleries, for general or educational mission. In the second case, museums, including art museums, became the second school or institute where the child consolidated the knowledge gained in the “first” ones and acquired new knowledge and competencies provided by museum environment.

Thus, Cleveland Museum of Art, which has one of the best art collections in the United States and is one of the largest art museums in Ohio, was founded in 1913 under the slogan “for the benefit of all the people forever”. Its first director, Frederic Allen Whiting, believed that museum could operate as an educational institution.

After the First World War, which contributed to the enrichment of a large number of US industrialists, while war-ravished Europe was forced to put masterpieces of art on the art market, art museums are created, the main purpose of which was to become the richest treasury of world art. The mass buying and exporting from different countries, mainly European, not only easel, but also monumental art and even architecture, formed such gigantic art museums, as the Metropolitan Museum of Art in New York that was founded in 1870. And if the XIX century was held mainly under the slogan “art museum is a temple of art”, the MET became the embodiment of what could be defined as “art museum is a treasury of art”.

As J. Baudrillard aptly said about this situation, there was a “capitalist centralization of values”.²⁸

After the Second World War, after a rather long period of reconstruction and restoration of destroyed museums and an even longer process of

²⁷ Wagner H. (ed.) (2018) *Albertinum: Art from Romanticism to the Present*. Dresden: Walther Konig, p. 11.

²⁸ Baudrillard J. (2004) *Symuliakry i symuliatsiia* [Simulacra and simulations] (electronic book) (trans. Khovkhun V.). Kyiv: Fundamentals. Retrieved from: http://shron1.chtyvo.org.ua/Jean_Baudrillard/Symuliakry_i_symuliatsiia.pdf (accessed 4 December 2020).

restitution of art treasures displaced during the war, there was a period of popularity of art museum visitation that led to a certain museum boom.

The mass culture moved to a new level of development, the specificity of which became the object of theoretical reflection of postmodern philosophy.

As J. Baudrillard wrote about the ecomuseum in the urban community – Le Creusot and Montceau-les-Mines (Museum of Man and Industry), “the same thing happens in Creusot, within the museum “in a disassembled form”, where the whole working quarters, operating metallurgical zones, at once whole culture, including men, women, children – together with their gestures, manner of speaking, customs – during life turned into fossils, as on the lookout playground, were transformed into museum as “historical” witnesses of their era. Instead of being a geometric point, the museum is now everywhere as a dimension of life”.²⁹

He continued: “this distribution, regrouping, interference of all cultures, unconditional aestheticization giving the culture the character of hyperreality already began in the traditional museum, but museum is still a memory. In no other place has culture lost so much memory in favor of accumulation and functional redistribution. And this is an expression of a more general fact: that everywhere in the “civilized” world, the creation of stocks of objects has led to an additional process of formation of human stocks, queues, waiting, “traffic jams”, concentration and camps. That is a real “mass production”, not in terms of production in large quantities or for mass consumption, but in terms of production of masses”.³⁰

However, despite this boom and growth of a peculiar fashion “to go everywhere and see everything with own eyes” (or according to Jean Baudrillard “People have the desire to take everything, to pillage everything, to swallow everything, to manipulate everything”),³¹ tendencies were formed, which became clear at the beginning of the XXI century. They are related to globalization, the cultural realities of which raised a number of questions: what is an art museum in new world, what role it plays in social

²⁹ Baudrillard J. (2004) Symuliakry i symuliatsiia [Simulacra and simulations] (electronic book) (trans. Khovkhun V.). Kyiv: Fundamentals, p. 15. Retrieved from: http://shron1.chtyvo.org.ua/Jean_Baudrillard/Symuliakry_i_symuliatsiia.pdf (accessed 4 December 2020).

³⁰ Baudrillard J. (2004) Symuliakry i symuliatsiia [Simulacra and simulations] (electronic book) (trans. Khovkhun V.). Kyiv: Fundamentals, p. 102. Retrieved from: http://shron1.chtyvo.org.ua/Jean_Baudrillard/Symuliakry_i_symuliatsiia.pdf (accessed 4 December 2020).

³¹ Baudrillard J. (2004) Symuliakry i symuliatsiia [Simulacra and simulations] (electronic book) (trans. Khovkhun V.). Kyiv: Fundamentals, p. 104. Retrieved from: http://shron1.chtyvo.org.ua/Jean_Baudrillard/Symuliakry_i_symuliatsiia.pdf (accessed 4 December 2020).

life, and whether it retains its previous image as a temple/ repository/treasury of artistic values – or its purpose has changed dramatically.

2. Rethinking the Art Museum as a Subject of Social and Cultural Dimension

Modern times caused art museum to realize that previous articulations of its role and social purpose are not relevant.

Even the most successful art museum in the world – the Louvre in Paris, which in 2018 was visited by 10 million 200 thousand visitors, cannot “rest on his laurels”.³²

The reason for this “museum turn” is less competition between museums than competition between other mass culture institutions providing leisure and entertainment services.

The competition identified weak points. As a repository of art, it is enough to visit the art museum once or twice, because the past frozen in museum specimens does not change and does not provide a constant novelty of sensations, as do cinemas, concert halls, entertainment centers and sports grounds.

The art museum needed to look at itself “with its own eyes”, and, realizing its uniqueness among others, to tell about it “urbi et orbi”.

There was an urgent need for marketing activities, therefore, new positioning and development of marketing communication system.

Marketing as market ideology (Ph. Kotler) proceeds from the basic fundamentals that satisfaction of human needs is its social basis.

By analogy, it should be noted that previous museum discourses, which defined the main social role and purpose of the art museum, were based on the assumption that museum satisfies the need of a person (and society) for knowledge (discourse of Enlightenment) or for aesthetic pleasure (enjoyment of fine art) – discourse of Romanticism.

The discourses of totalitarian political regimes were not interested in human needs, and art museums were given the role of “satisfying” the needs of political elite. Therefore, in fact, museums performed an ideological function, which was closely intertwined with manipulative function, as a function of hidden control of the masses through artistic works.

The discourse of mass culture, the current stage of development of which is characterized by globalized nature, is the discourse of consumption.

³² Louvre (2018) Rapport d'Activite [Activity Report]. Retrieved from: https://www.louvre.fr/sites/default/files/medias/medias_fichiers/fichiers/pdf/louvre-rapport-d-activites-2018.pdf (accessed 15 November 2019).

Spanish philosopher J. Ortega y Gasset was one of the first to draw attention to the phenomenon of mass culture. In his work “The Revolt of the Masses”, he wrote that availability of so-called high culture to population masses does not guarantee an increase in the cultural level of the “mass person”.³³ On the contrary, there is a primitivization of art and culture becomes an object of consumption.³⁴

Comics are another form of mass culture. Today comics are exhibited in museums of world importance. As French museologist Fabrice Douar writes in the article “Comics: always in the Louvre”, the selected comics authors, each in their own way, questioned the part of the cultural reality represented by this organization (Louvre. – O. G.). They played with imaginations that the Louvre collections excite in all visitors. Their choice was guided by two axes of reflection, which can be well seen in the set design of the exhibition by Étienne Davodeau, Enki Bilal, Hirohiko Araki, Nicolas de Crécy, who created bridges between museum and the “Ninth Art” of comics.³⁵

According to Ukrainian authors A.V. Muzychenko, N.S. Nazarova and I.A. Stryzhova, “the mass person swallows and consumes everything that society can give them ...”. This is how they “consume” the artistic works in art museums, because “in perception of cultural samples, they are not guided by internal needs, but act under the influence of fashion and advertising. There is an endless crowd of visitors clicking their cameras near Mona Lisa in the Louvre. This fixation (with digital camera or video camera of mobile phone) becomes a significant gesture in the space of modern culture. There are other authentic works of Leonardo da Vinci, but people pass them by indifferently”.³⁶

It should be noted that “fixation of one’s stay in the space of modern culture”, as a sign gesture of this culture, can be considered as a new need formed by such technical means as camera and mobile phone with a built-in video camera. The latter device made it possible to simultaneously self-fix person and space, for example, against the background of museum specimen. That is known as selfie.

³³ Ortega y Gasset J. (1994) *Vybrani tvory* [Selected works] (trans. Burghardt W.). Kyiv: Osnovy.

³⁴ Ortega y Gasset J. (1994) *Vybrani tvory* [Selected works] (trans. Burghardt W.). Kyiv: Osnovy, p. 14.

³⁵ Douar F. (2016) *La bande dessinée: au Louvre depuis toujours* [The comic strip: at the Louvre since always]. Grande Galerie [Great Gallery], no. 36, p. 98.

³⁶ Muzychenko A. V., Nazarova N. S., Strizhova I. A. (2014) *Obshchestvo potrebleniya v epokhu globalizatsii: sotsial'no-politicheskie aspekty* [Consumer society in the era of globalization: socio-political aspects]. Odessa: Vydavnychiy dim.

Selfie as a phenomenon of highly technological culture is poorly studied. In our opinion, it is a modern form of expression of the need for self-affirmation and social recognition. A kind of modern analogue of the graffiti carved on park benches or scratched on the walls: “I was here”.

This is just one of the new human needs that art museums will have to reckon with, especially taking into account the fact that amateur photography is forbidden in the vast majority of them.

But this is not the only thing that edits the practice of museum work with visitors.

The strategic innovation is that art museum will have to distance itself from the rhetoric of “flashback”.

If in the Age of Romanticism the past was sacralized (“be modern means to be interested in antiquities” (K. Hudson), now the future is sacralized. The word “future” has an exceptionally positive connotation, symbolizing more progressive, more developed and, implicitly, something happier. Museum should be associated with this positive. According to Jean-Luc Martinez, director of the Louvre, today even the Louvre presents itself to the world under the slogan: “The Louvre: An Age-Old Institution that Looks to the Future”.³⁷

However, it is not enough for the vast majority of art museums to change their rhetoric by saying that they “travel to the future”. Therefore, the tasks of art museums, especially those that are not located at the intersection of global flows of visitors, like the Louvre, are somewhat different. They are tasked with updating or even forming a new need to visit an art museum.

Therefore, the communicative function of art museums suggesting their own vision of what a museum can give to humanity, certain community or individual today is brought to the forefront. The art museum is tasked with articulating its social mission according to the needs of modern person, one of which, as the selfie shows, is the need for self-expression through “fixing one’s stay in the space of modern culture”.

The Wadsworth Atheneum, art museum in Hartford (Connecticut, USA), considered the above need when searching for their own positioning in new social and cultural environment.

The Wadsworth Atheneum is the first public art museum in the United States. It was founded in 1842 by philanthropist Daniel Wadsworth and opened to the public in 1844. Currently, the Wadsworth Atheneum, whose collection is characterized by an encyclopedic nature, preserves 50,000 pieces of art.

³⁷ Martinez J.-L. (n.d.). Missions et projets. *Louvre*. Retrieved from: <https://www.louvre.fr/missions-et-projets> (accessed 6 November 2020).

In particular, the collection of European art includes 900 paintings, 500 sculptures and 3,500 works of graphic art from the middle ages to the present; the collection of American art has about 1,000 paintings, 400 sculptures and 4,000 pieces of graphics; the collection of European decorative art has about 7,000 objects.

The museum also displays the collection of paintings, drawings, sketches and costumes for ballet productions by Sergei Diaghilev's group. There is also a unique collection of firearms by gun magnate Samuel Colt, a native of Hartford, acquired in 1905 from his widow Elizabeth Hart Jarvis Colt.

Despite the remarkable art collection, the Wadsworth Atheneum was tasked with increasing the attendance of museum.

The traditional methods did not have much effect, because even wonderful collections can be viewed once or twice and no longer feel the need to visit the museum.

In 2012, the Wadsworth Atheneum developed and implemented the Collaborative Gallery project.³⁸ The essence of the project was as follows. Mini exhibitions were created in several museum rooms: room of still life, room of installations, etc. The main idea was not in the museum specimens exhibited there, but in the fact that the visitors could take part in formation of the exhibition in these rooms. In the room of still life they had the opportunity to draw their own still life. In another room they could make an installation. They could write their thoughts about design, theme, possible sections and collections, and locations. They also could offer a self-made artifact as an exhibit, explaining why it deserves to be included in the gallery exhibit. The comments, ratings and notes were "stitched" to macro notepads that were placed in the appropriate rooms. They could be viewed, read and added by your thoughts and impressions.

The developers of the idea assumed that visitors of gallery wanted to express themselves, and the project was successful. Providing an opportunity to meet this need, the museum turned from a repository of artistic works into a space of interpretation in which visitors gave their own meanings to artifacts and created their own content inspired by museum specimens.

The project allowed articulating the vision of social mission of the Wadsworth Atheneum. As some visitors participated in the project several times, it became clear that the museum target audience is primarily residents of Hartford. In order for them to become regular museum visitors, and not limited to one or two visits necessary to get acquainted with the exhibits, the museum introduced daily free entrance for city residents. In other words, it turned itself into a cultural space for communication and self-expression.

³⁸ Simon N. (2010) *The Participatory Museum*. Santa Cruz: Museum 2.0.

The new slogan of the Wadsworth Atheneum was “Museum belongs to its neighbors”. The neighbors are residents of Hartford, and the Wadsworth Atheneum is a vital part of the city where residents come together to “feel the power of art”.

The Baltimore Museum of Art (Baltimore, Maryland) is another art museum positioning itself as part of a citywide cultural space.

The Baltimore Museum of Art has one of the most interesting collections in the United States. Today, the museum’s collection includes about 95,000 artistic works spanning the period from the Renaissance to the XX century, and contains paintings, sculptures and works of applied art.

Some of them are unique. Thus, the collection of works by Henri Matisse of more than 1000 works is the largest in the world.

The decoration of the BMA collection is the works of Louis Comfort Tiffany, notable American Art Nouveau artist, that are part of the American collection of the museum, which has more than 800 artistic works.

The collection of dozens of ancient mosaics from Antioch (I–V centuries AD) appeared in the museum due to its participation in archaeological excavations that were conducted in the 1930s in Syria and Turkey together with Worcester Art Museum (Massachusetts), Princeton University (New Jersey) and the Louvre (France). It is now a unique collection that turns BMA into one of the most famous art museums in the world.

Despite this, the museum had to change its positioning. This resulted in active participation in the program under the slogan “We cover the brilliance of Baltimore”, along with other cultural and leisure institutions of city.³⁹ It should be noted that, unlike the European museums, American art museums, responding more flexibly to new challenges, focus not on the museum, that is, on their interests and needs, but on visitors.

The Denver Art Museum is another example of changing museum rhetoric. Founded in 1893, the Denver Art Museum has one of the largest art collections in the United States.

The museum has more than 70,000 exhibits. In addition to collections of European and American art, the museum has collections of African, Asian and colonial Spanish art (one of the most representative in the United States and one of the best in the world). The American Indian art collection (ancient Puebloan ceramics and Navajo textiles) is the pride of the museum, as this museum was the first to collect and study artifacts of American Indian art. This collection is now the largest in the world and has more than 16,000 items.

³⁹ Simon N. (2010) *The Participatory Museum*. Santa Cruz: Museum 2.0, pp. 42–43.

In the early 1950s, the Denver Art Museum opened a center of art activities for kids, thanks to which it has become a leader in educational programs over the past decades.

Working with kids and teenagers allowed the museum to better understand the age psychology of these groups and better understand their needs, the most important of which are the need for mutual entertainment and communication.

These assumptions were extrapolated to an adult audience as well. For example, the Denver Art Museum held a successful program inspired by an exhibition of Side Trip posters dedicated to rock music. The visitors were invited to share their memories of attending rock concerts, as well as to create their own posters dedicated to rock music. With permission of their authors, the posters were displayed allowing visitors to see their work on the screen and feel like artists.⁴⁰

The interpersonal communication on this newsworthy event provided by the museum, sharing the experience of music lovers contributed to growing popularity of the Denver Art Museum.

The direct communication with its visitors as a principle of modern museum discourse is used in the museums of the Smithsonian Institution – one of the largest museum groups in the world.

The Smithsonian Institution was founded by a special resolution of the United States Congress in 1846. The museum is named after famous British scientist James Smithson, who bequeathed \$ 5 million, his library and collection of minerals to the United States of America, even though he has never been to the United States. Smithson bequeathed these funds and collections “for the increase and diffusion of knowledge” among young American nation. The social mission of the Smithsonian Institution from the very beginning was seen as educational one.

The museum group of the Smithsonian Institution has a separate unit for the artistic communication of African-Americans who come here with whole family in order to strengthen their identity and pass the cultural traditions of their families and regions of origin on their children.

In 2009, the Institution’s National Art Gallery implemented the Fill the Gap project, in which visitors were encouraged to create their own artistic work that they thought could be placed in the Gallery. It could be photo, video, picture, installation, etc. The project allowed the Gallery to “turn into a group public experience of creating an art artifact”.⁴¹

As noted by American museologist Prerana Reddy, projects of the Queens Museum in New York, exhibitions organized by the museum

⁴⁰ Simon N. (2010) *The Participatory Museum*. Santa Crus: Museum 2.0, p. 23.

⁴¹ Simon N. (2010) *The Participatory Museum*. Santa Crus: Museum 2.0, pp. 150–151.

covered the art and experience of local immigrant societies “Binding Thread: Taiwan in Queens”, biennale “International Queens: Crossing the Boulevard” (its participants were artists who live in Queens), multimedia project by Warren Lehrer and Judith Sloan based on oral stories of new immigrants and refugees who settled in Queens.⁴² Using the arts as a powerful communication resource, we provided young participants in projects and programs with skills and tools necessary to navigate the civic and educational structures of America.⁴³

A similar project was implemented by one of the largest art museums in the United States – Brooklyn Museum of Art. The Brooklyn Museum of Art is considered the second largest art museum in New York and one of the largest and oldest in the United States. Its formation dates back to 1823 when the library of the Brooklyn Commercial School was founded. The museum’s collection includes more than one and a half million exhibits representing the art of almost all world cultures and eras: from ancient Egypt to modern times.

The museum’s ancient Egyptian collection is considered one of the largest and best not only in the United States, but also in the world, and contains unique papyri and sculptures that were found during excavations of the temple in Karnak. Between 1906 and 1908, the museum sponsored an expedition that conducted excavations in southern Egypt and Nubia. As a result of expeditions, museum got a significant part of the material from the excavations, and it received items of significant historical and cultural value. Since 1976, the Brooklyn Museum has also conducted archaeological excavations at the Temple of the Goddess Mut in Karnak.

Despite the uniqueness of some of the collections in the museum collection and their number, the Brooklyn Art Museum also required increasing number of visitors and securing their loyalty to the museum.

The purpose of project of the Brooklyn Museum of Art was to find out how the “crowd” is able to “wisely” make judgments about art. The photo contest “The Changing Face of Brooklyn” was announced. The photos were posted on the site, selected for the exhibition and exhibited.

⁴² Agapova D. (ed.) (2015) *Kul'tura uchastiya: muzey kak prostranstvo dialoga i sotrudnichestva* [Participatory Culture: Museum as a Forum for Dialogue and Collaboration] (electronic book). St. Petersburg, p. 36. http://kizhi.karelia.ru/media/info/files/attached/1601/kultura_uchastiya__muzej_kak_prostranstvo_dialoga_i_sotrudnichestva.pdf (accessed 5 December 2020)

⁴³ Agapova D. (ed.) (2015) *Kul'tura uchastiya: muzey kak prostranstvo dialoga i sotrudnichestva* [Participatory Culture: Museum as a Forum for Dialogue and Collaboration] (electronic book). St. Petersburg, p. 38. http://kizhi.karelia.ru/media/info/files/attached/1601/kultura_uchastiya__muzej_kak_prostranstvo_dialoga_i_sotrudnichestva.pdf (accessed 5 December 2020).

The sense of involvement in the process of artistic creation, and, accordingly, increase in self-esteem and pleasure of realization in self-affirmation, contributed to the formation of an attracted environment around the museum. The social mission should be articulated as mission of the public museum.

CONCLUSION

Since its institutionalization, the rethinking the art museum has evolved from the verbalization of its perception as educational institution and “temple of art” to the articulation of self-presentation as cultural space and social communication platform that inspires a discourse in which museum visitors create their own art.

By the end of the XX century, the art museum “perceived itself” according to the external idea of its role and purpose. It was either as an institution of non-institutional education, or as a temple where works of fine art are reverently viewed, or as a repository of artistic works from which a general educational project is created.

Nowadays, realization of the fact that art museums are not only repositories of artistic works and keepers of artistic and cultural memory of mankind, has led to a shift of emphasis from a purely expositional function, which traditionally provided the attractiveness of these institutions, to a communicative function, function of ensuring cultural identification and self-expression of museum visitors.

In the XXI century, art museums are moving to organization of museum communication based on social network design, which provides feedback to visitors and allows them to share their thoughts and impressions, they become a platform where participants create their content inspired by visit to the museum. The pleasure that art museum can provide to visitors becomes a criterion for the effectiveness of its traditional functions.

Coming of the museum’s communicative function to the forefront means that art museum is not only a place for storing, studying, restoring and exhibiting artistic works, but also an institution that provides the multifunctional needs of modern person: determining their place in the global world through museum specimens, mediated communication with the past and modern achievements of mankind embodied in artistic works.

Thus, the rethinking the art museum presentation as an institute of education and “temple of arts” changed to the rhetoric of self-presentation as a locus of the cultural space in which modern person meets the needs for self-realization, as well as social and cultural communication.

SUMMARY

The purpose and social role of public art museum at the beginning of its institutionalization were determined according to the worldview and

philosophical paradigms of a specific historical and cultural era. The rethinking the role and purpose of art museum was determined by external social and cultural intellectual and political environment of the museum. Nowadays, art museums formulate their own vision of their role and directions of development, realizing their social mission and vision of their own future, in one way or another imagining themselves as “urbi et orbi”. To investigate changes in rhetoric of art museum as an object of social and cultural discourse and to identify features of rhetoric of art museum as a subject of social and cultural discourse in modern globalized culture. The ranges of cultural methods, method of social and philosophical analysis, systematic approach were used. The historical and cultural analysis of changes in rhetoric of art museum as an object of social and cultural discourse from the Age of Enlightenment to the rhetoric of art museum as a subject of social and cultural discourse in modern globalized culture. The evolution of art museum rhetoric from the articulation of its perception as educational institution and “temple of art” to the articulation of self-presentation as cultural space and social communication platform is determined. The art museums are moving to organization of museum communication based on social network design, which provides feedback to visitors and allows them to share their thoughts and impressions, providing the museum with the role of permanent newsmaker and platform where participants create the discourse inspired by visit to the museum. During the study period, the rethinking the art museum presentation as an institute of education and “temple of arts” changed to the rhetoric of self-presentation as a locus of the cultural space in which modern person meets the needs for self-realization, as well as social and cultural communication.

REFERENCES

1. Agapova D. (ed.) (2015) *Kul'tura uchastiya: muzey kak prostranstvo dialoga i sotrudnichestva* [Participatory Culture: Museum as a Forum for Dialogue and Collaboration] (electronic book). St. Petersburg. http://kizhi.karelia.ru/media/info/files/attached/1601/kultura_uchastiya_muzej_kak_prostranstvo_dialoga_i_sotrudnichestva.pdf (accessed 5 December 2020). (in Russian)
2. Baudrillard J. (2004) *Symuliakry i symuliatsiia* [Simulacra and simulations] (electronic book) (trans. Khovkhun V.). Kyiv: Fundamentals. Retrieved from: http://shron1.chtyvo.org.ua/Jean_Baudrillard/Symuliakry_i_symuliatsiia.pdf (accessed 4 December 2020). (in Ukrainian).
3. Bel'kevich D. (2012) *Muзей v poiskakh auditorii* [Museum in search of an audience.]. *Iskusstvo* [Art] (electronic journal), no. 2(581). Retrieved from: <http://iskusstvo-info.ru/muzej-v-poiskah-auditorii/> (accessed 5 December 2020).

4. Douar F. (2016) La bande dessinée: au Louvre depuis toujours [The comic strip: at the Louvre since always]. *Grande Galerie* [Great Gallery], no. 36, p. 98.

5. Falk J. H., Dierking L. D., Adams M. (2006) Living in a learning society: museums and free-choice learning. *A Companion to Museum Studies* (ed. Macdonald S.). Padstow: Blackwell Publishing, pp. 323–339.

6. Fossi G. (2017) *Galereya Uffitsi. Ikusstvo, istoriya, kolleksii* [Uffizi Gallery. Art, history, collections]. Florence: Giunti Editore. (in Russian)

7. Goncharova O. M. (2018) Kulturni praktyky dlia ditei u khudozhnikh muzeiakh SShA [Cultural practices for children in the USA Art Museums]. *National Academy of Managerial Staff of Culture and Arts Herald*, no. 1, pp. 16–20.

8. Goncharova O. M. (2018) Muzeini praktyky dlia ditei v khudozhnikh muzeiakh Federativnoi Respubliki Nimechchyny [The German Federal Republic (Bundesrepublik Deutschland) Art Museums' practices for children]. *National Academy of Managerial Staff of Culture and Arts Herald*, no. 4, pp. 29–35.

9. Grabill J. T., Pigg S., Wittenauer K. (2009) Take Two: A Study of the Co-Creation of Knowledge on Museum 2.0 Sites. *Proceedings of the Museums and the Web 2009: the international conference for culture and heritage online*. (April 15–18, 2009). <http://www.museumsandtheweb.com/mw2009/papers/grabill/grabill.html> (accessed 5 December 2020).

10. Hegel G. W. F. (1977) *Entsiklopediya filosofskikh nauk* [Encyclopedia of philosophical sciences] (Vol. 3). Moscow: Mysl'. (in Russian)

11. Hooper-Greenhill E. (2012) Changing values in the Art Museums: Rethinking communication and learning (ed. Carbonell B. M.). *Museum Studies: An Anthology of Contexts* (2nd ed, pp. 517–532). Malden: Blackwell Publishing.

12. Horkheimer M., Adorno T. (1997) *Dialektika Prosveshcheniya: filosofskie fragmenty* [Dialectics of the Enlightenment: Philosophical Fragments] (trans. M. Kuznetsova). Moscow; St. Petersburg: Medium; Juventa. (in Russian)

13. Hudson K. (2001) *Vliyatel'nye muzei* [Influential museums] (trans. Motylev L.). Novosibirsk: Sibirskiy khronograf. (in Russian)

14. Kant I. (1966) *Sochineniya* [Essays] (Vol. 6). Moscow: Mysl'. (in Russian)

15. Kopelyanskaya N. (ed.) (2015) *Muзей kak prostranstvo obrazovaniya: igra, dialog, kul'tura uchastiya* [Museum as a space of education: game, dialogue, culture of participation] (2nd ed). Moscow: Muzeinye resheniia. (in Russian)

16. Louvre (2012) *Ves' Luvr. Shedevry, istoriya dvortsa, arkhitektura* [All the Louvre. Masterpieces, the history of the palace, the architecture]. Paris: Beaux Arts Editions. (in Russian)
17. Louvre (2018) Rapport d'Activite [Activity Report]. Retrieved from: https://www.louvre.fr/sites/default/files/medias/medias_fichiers/fichiers/pdf/louvre-rapport-d-activites-2018.pdf (accessed 15 November 2019).
18. Luke J. J., Letourneau S. M., Rivera N. R., Brahms L., May S. (2017) Play and Children's Museums: A Path Forward or a Point of Tension? *Curator the Museum Journal*, vol. 60, no. 1, pp. 37–46.
19. Marks G. (2010) *Kartinnaya galereya Starye mastera. Shedevry iz Drezdena* [Picture gallery Old masters. Masterpieces of Dresden] (trans. Zirmann E.). Leipzig: E. A. Seemann. (in Russian)
20. Martinez J.-L. (n.d.) Missions et projets. *Louvre*. Retrieved from: <https://www.louvre.fr/missions-et-projets> (accessed 6 November 2020).
21. Muzychenko A. V., Nazarova N. S., Strizhova I. A. (2014) *Obshchestvo potrebleniya v epokhu globalizatsii: sotsial'no-politicheskie aspekty* [Consumer society in the era of globalization: socio-political aspects]. Odessa: Vydavnychiy dim. (in Russian)
22. Ortega y Gasset J. (1994) *Vybrani tvory* [Selected works] (trans. Burghardt W.). Kyiv: Osnovy. (in Ukrainian)
23. Piotrovskiy M. B. (2016) *Gosudarstvennyy Ermitazh. Muzeynye rasprodazhi. 1930–1931. Arkhivnye dokumenty* [The State Hermitage Museum. Museum sales. 1930–1931. Archival documents]. St. Petersburg: The State Hermitage Publishing House. (in Russian)
24. Simon N. (2010) *The Participatory Museum*. Santa Cruz: Museum 2.0.
25. Spengler O. (2009) *Zakat Evropy. Ocherki morfologii mirovoy istorii* [Sunset of Europe. Essays on the morphology of world history] (trans. Garelin N., vol. 1). Moscow: Eksmo. (in Russian)
26. Wagner H. (ed.) (2018) *Albertinum: Art from Romanticism to the Present*. Dresden: Walther Konig.
27. Wunsche R. (2007) *Gliptothek Munich: Masterpieces of Greek and Roman sculpture* (trans. Batstone R.). Munich: Beck C. H.

Information about the author:

Goncharova Olena

orcid.org/0000-0002-8649-9361

Doctor of Science in Cultural Studies, Professor
Kyiv National University of Culture and Arts
36, Ye. Konovaltsia St., Kyiv, 01133, Ukraine

FOLK DANCE THEATRICAL ADAPTATION

Boiko Olha

INTRODUCTION

The concept of “theatrical adaptation” at the beginning of the 21st century, due to its active use in Art Studies, is seen as one of the fundamental categories, ignoring of which eliminates the possibility of thorough and comprehensive research and understanding of the processes in contemporary art.

The study of the theatrical adaptation techniques is significant referring the choreology, as choreography and theatre are based on shared principles of playful conventionality, and their interaction is enhanced in the moments of searching for specific individual features of choreographic art.

Ukrainian folk dances are a unique artistic and figurative sign system, full of exceptional metaphorical imagery. National dance folklore is characterised by a rich history, stable traditions, bright temperament and imagery, original vocabulary and performance techniques, as well as a significant variety of plastic forms and numerous elements of theatricality. At the present stage of development of society, its successor is the Ukrainian stage folk dance that was formed in the 20th century; it embodies the unique national choreographic art. Now there is a need to explore theatrical adaptation as one of the trends in the development of Ukrainian staged folk dance of the 21st century.

The scientific novelty is in the implementation of a comparative analysis of the characteristics of theatrical adaptation as a trend in the development of national professional choreographic art in general and staged folk dance in particular in the late 19th – early 20th century and at the present stage.

The influence of a specific sociocultural context on the process of theatrical adaptation, as well as the most popular and effective formats of representation of Ukrainian folk dance on the stage, are revealed.

The analysis of publications indicates that modern Ukrainian choreographic culture as a complex and multifaceted phenomenon is of constant interest in the scientific dimension of the 21st century. The development issue of staged folk choreography in Ukraine has been studied

quite actively in recent years. Mind V. Nechytailo's¹ scientific publications, in which the researcher reveals the importance of national folk choreographic art in the process of formation of national and cultural values; L. Khotsianovska's² studies; and I. Hutnyk³, in which the author explores the peculiarities of the implementation of stylisation of folk dance as a prevalent direction of the 21st century, trying to determine its place and role in the context of professional choreographic art.

However, paying attention to the dynamism of the transformation processes of sociocultural space due to the general vector of development of world culture, the specifics and trends of Ukrainian staged folk dance in the early 2020s are studied insufficiently, that actualises researches in this direction.

The purpose of the study is to identify the specifics of theatrical adaptation as a trend in the development of Ukrainian staged folk choreography in historical retrospect and at the present stage.

1. Folklore and Staged Folk Dance in Terms of Theatrical Adaptation

Folk dance has been an essential part of the life of people since ancient times, and therefore an important part of the intangible cultural heritage, directly related to local culture and ethnic or another group identity⁴. The "active" cultural elements, which are present at many levels of folk dance, are significant for the integrity of a person's identity in the energetic rhythms of modern society development. The cultural code that should be passed on to the next generation is directly related to the various folk dance practices that are passed down personally and studied by imitation of movements. Modern forms of folk dance distribution, which adapt them to the changing dynamics of the dance culture evolution, are of great importance.

¹ Nechytailo V. S. (2017) Narodne khoreorafichne mystetstvo Ukrainy u sotsiokulturnykh umovakh sohodennia [Folk choreographic art of Ukraine in the modern socio-cultural condition]. *National Academy of Managerial Staff of Culture and Arts Herald*, no. 2, pp. 88–93.

² Khotsianovska L. F. (2018) Tendentsii ta perspektyvy rozvytku narodnoho khoreorafichnoho mystetstva Ukrainy [Trends and prospects of the development of folk choreographic art of Ukraine]. *Young Scientist*, no. 1(53), pp. 191–194.

³ Hutnyk I. M. (2019) Stylizatsiia u profesiinomu narodnomu khoreorafichnomu mystetstvi suchasnosti [Styling in professional folk choreographic art of the present]. *National Academy of Managerial Staff of Culture and Arts Herald*, no. 2, pp. 356–360.

⁴ Protopapadakis E., Grammatikopoulou A., Doulamis A., Grammalidis N. (2017) Folk Dance Pattern Recognition over Depth Images Acquired via Kinect Sensor. *The International Archives of the Photogrammetry, Remote Sensing and Spatial Information Sciences*, vol. XLII-2/W3, p. 589.

Theatrical adaptation as a sociocultural phenomenon acquires particular relevance in the 21st century, due to the formation of a new type of thinking as a trend of modern society and the readiness of culture to further promotion of aesthetic potential. In particular, the interest in the theatricalised perception of any information increases significantly.

The purpose of theatrical adaptation is to adapt any material for stage embodiment by specific expressive means inherent to the theatre.

We see the concept of “theatrical adaptation” in the context of the topic of this study as a process of providing Ukrainian folklore dance (as a work of folk culture), which isn’t related to the theatrical interpretation, game and role features; stage interpretation of a piece of dance folklore or its elements, which can occur at the dramatic level and the level of visual translation of images.

According to the specifics of historical development, theatrical adaptation and stylisation of Ukrainian folk dance through its technical complexity and free stage interpretation become one of the leading trends in the formation of national professional choreography in the late 19th – early 20th century. The direction of technical complication of folk dance and academic theatrical adaptation was developed by M. Sobol, H. Khotkevych, V. Avramenko and other leading choreographers according to their vision of this process.

M. Sobol, a Kh. Nizhynskiy’s student, created experimental, innovative constructions (vertical, horizontal lines, stars, circles, and gates), compositions, and theatricalised suites. K. Vasylenko⁵ emphasises that to reveal the theme and plot of a stage production, M. Sobol focused on the combination of the main structure of folk dance movements with classical dance techniques, as a result of which the choreographic vocabulary became much more complicated and innovative forms of such traditional movements as “squat”, “slide”, etc. were formed. But H. Khotkevych considered a theatrical adaptation of folk dance as a combination of authentic folklore and dramatic art in the Hutsul Theatre founded by him in 1910; the performers were folklore dancers only⁶.

Studying V. Avramenko’s work, national scholars emphasise the choreographer’s interpretation of the original folklore source and the

⁵ Vasylenko K. Yu. (1996) *Leksyka ukrainskoho narodno-stsenichnoho tantsiu* [Vocabulary of Ukrainian folk stage dance]. Kyiv: Mystetstvo, p. 114.

⁶ Shlemko O. (2002) Archaic folk traditions in the interpretation of the Hutsul Hnat Khotkevych Theater]. Proceedings of the *Tradytsiia i suchasne v ukrainskii kulturi: Mizhnarodna naukovo-praktychna konferentsiia (Ukraine, Kharkiv, December 18–21, 2002)*. Kharkiv: National Technical University «Kharkiv Polytechnic Institute», pp. 53–54.

creation of a choreographic image by indirect and subordinated ideological and artistic content of a particular plot of copying folk dance⁷.

The alternative trend – representation of authentic Ukrainian folk dance without significant changes in the stage conditions, that's the author's interpretation of the original characteristics of folklore means of creation of a choreographic image by direct copying – was defended by V. Verkhovynets. However, in the early 30s of the 20th century, this technique loses its relevance – the integration of Ukrainian folk dance into stage productions without theatrical adaptation and stylisation was unsuccessful for visual attractiveness for the audience⁸.

An innovative academic variety of Ukrainian staged folk dance as a result of complementing the sign system of folklore dance with abstractions of the classical choreography and enhancing expressiveness with unique plastic images to reveal the ideological and content aspect was developed and popularised by P. Virskyi.

A. Morozov⁹ emphasises that in P. Virskyi's understanding, a powerful means of enhancing the showmanship of stage production and theatrical adaptation of folk dance was virtuosity. For example, the use of rich virtuosic movements, acrobatic elements and stunt technique (in particular, dance with weapons) by the choreographer to demonstrate the unique physical training, strength, talent and dexterity of Ukrainian soldiers contributed to the intensification of dramatisation and disclosure of the theme of the Zaporozhian Cossacks in choreography. For example, in P. Virskyi's production *Zaporozhians*, for the first time in stage choreography, more than 30 exercises with spears were used. It should be noted that in pre-stage forms of Ukrainian folk dance stunt elements were used only as a competitive element.

The mentality of the Ukrainian people is represented in traditional examples of national culture – concepts, myths, images, symbols. The

⁷ Doroshenko V. F. (2014) Rol khoreografa-postanovshchika P. P. Virskogo v processe vozniknoveniia i razvitiia narodno-stenicheskogo khoreograficheskogo iskusstva Ukrainy [The role of the choreographer-director P. P. Virskyi in the process of creation and development of folk-stage choreographic art of Ukraine]. *Bulletin of Slavic Cultures*, no. 2(32), pp. 171–180.

⁸ Bilash P. M. (2004) *Baletmeisterske mystetstvo i stanovlennia ukrainskoi stenichnoi khoreografii u konteksti rozvytku yevropeiskoi khudozhnoi kultury 10–30-kh rokiv XX stolittia* [Choreography and the formation of Ukrainian stage choreography in the context of the development of European art culture of the 10–30 of the XX century] (Abstract of PhD Dissertation), Kyiv: State Academy of culture and arts management, p. 13.

⁹ Morozov A. I. (2019) Virtuoznist v ansambliah narodnoho tantsiu Ukrainy rianskoi doby [Virtuosity in Ukraine's folk dance ensembles of the Soviet era]. *Dance studies*, vol. 2, no. 2, p. 143.

artistic and figurative content of staged folk dance reflects not only national images of the world but also labour and everyday traditions, peculiarities of the natural environment, rites, customs, beliefs, legends and myths. In particular, the tales of ancient Ukrainians have preserved the original sign and symbolic nature of early beliefs and cultural images of the people.

We emphasise the presence of characteristic features of theatricality directly in the folk dances of Ukrainians, especially those related to ritualism, which is full of song and dance folklore and dramatic action. For example, in the calendar ritualism of Ukrainians, the ritual origins of drama and the embodiment of various manifestations of theatricality inherent in Ukrainian folk dance can be traced: satire, imitation, reincarnation, grotesque, acting, the embodiment of specific images (Malanka, Spring, etc.), semantic content, artistic imagery, symbolism and figurative metaphoricality of choreographic language, etc. Over the centuries, the semantic aspect of Ukrainian folk dance has been imagery, imitation, which gradually acquired figurative and expressive and symbolic forms.

The stories of relationships between lovers unfold theatrically, which is expressed in the repeated change of the tempo of the musical accompaniment, and, accordingly, the change of mood, state of the characters and dramatic twists and turns. The compositional structure of some dances includes the semantic meaning – the external action is minimised, at the same time the internal, emotional and expressive one is enhanced, which, first of all, depends on the performing interpretation.

2. Development Vector of Staged Folk Dance in the 21st Century

During the first decades of the 21st century, several directions were observed in the development of Ukrainian staged folk dance:

- creation of innovative choreographic works, in which the directors intensify the process of synthesis of folklore and classical dance, strive to enrich and expand the lexical means of expression, vividly and unconventionally embody topics relevant to modern society through the use of specific – traditional and expressive and visual – expressive means of staged folk dance;

- use of standard techniques and compositional stamps in the process of lexical material presentation.

Both directions are marked by certain positive and negative trends. In particular, among the negative ones we can mention the strengthening of the separation of the author's staged folk choreography from folklore primary sources; excessive stylisation of expressive means, which instead of

updating it, leads to the levelling of the originality of Ukrainian folk dance and Ukrainian staged folk choreography accordingly.

However, among positive ones, we can name the enhancing of the theatrical expressiveness of choreographic compositions due to the integration of plastic nuances into the lexical frame of dance. Only under the condition of preserving the canons of folklore dance, operating with various methods of Ukrainian folk dance interpretation by modern choreographers, the process of revival of traditions according to the artistic requirements of the 21st century is realised.

The author's line of development of Ukrainian staged folk dance is distinguished by considerable freedom in the process of creative search, interpretation of folk dance elements, as well as the dominance of various methods of theatrical adaptation. According to the development of this direction, Ukrainian staged folk dance is characterised by increasing the amplitude of movements, the development and improvement of dance techniques, the variability of dynamics and tempo, the creation of innovative movements and their combinations. The lexical structure of jumping and other virtuosic movements of Ukrainian staged folk dance is not limited at the present stage, provided that the characteristic plastic and expressive features are maintained.

A huge number of national and original lexical systems of Ukrainian staged folk dance, a variety of expressive means, in general, provide great opportunities for modern national choreographers to create new choreographic productions, constant updating and enrichment of well-known staged folk compositions. Subject to the detailed research and deep understanding of the process of origin of national sacred images and symbols, their semantic, mythological and ritual basis, the transmission by means of Ukrainian staged folk dance takes place.

Ukrainian staged folk dance is characterised by the following principles of theatrical adaptation:

– drama and narrative nature of the production: according to the specifics of the sociocultural context, the most popular and effective format for representing Ukrainian folk dance on stage is the use of the context of calendar or family holidays (in particular, weddings), labour or daily activities (*Lisoruby* (Woodcutters), *Bondar* (Cooper), *Kosari* (Mowers), love stories, military motives (*Arkan*, *Hopak*, *Zaporozhians*, *Opryshky*, etc.), as well as visualisation of song lyrics;

– the dramaturgy of the construction of the dance story is clearly expressed: the developed picture of the dance reflects the conflict; the principle of opposition of tempo and rhythm, spatial dynamics is used; the direction to the climax, which is expressed in each dance episode, is clearly defined;

- the organic interaction of choreographic dramaturgy with music;
- the development of stages of dance action on the principle of editing of separate episodes;
- the perfect mastering of the pose as a semantic mise en scène by the performers;
- the dynamics of emotional and sensory tension in choreographic production by means of symbolisation and metaphorisation;
- bright spectacular syncretism of dance action: local national colour is usually enhanced using scenery, costumes and props;
- the orientation of the spatial composition of the dance on the spectator; however, the geometric structure of the productions at the present stage is distinguished by the use of not only horizontal and diagonal lines, but also squares, circles and semicircles by the choreographers;
- genre diversity, the individuality of composition and choreographic text.

The direction of staged folk production is built according to the laws of theatrical performance:

- selection and determination of the production genre;
- dramatic and symbolic design of dance space, similar to the spatial compositions of classical choreography (refinement of forms, clarity and rationality of choreographic pattern, the symmetry of mise en scène, circular design with the semantic centre in the centre of the circle, geometric forms of placement of performers (square, triangular, diagonal, ornamental));
- focusing on the soloists;
- contrast of male and female plasticity;
- unexpected mood swings;
- the change of tempo and rhythm, the revelation of metaphoricity, imagery, the symbolism of dance pattern.

Thus, theatricality is the fundamental basis of Ukrainian staged folk choreography.

CONCLUSIONS

At the beginning of the 21st century, Ukrainian choreographic art in general and staged folk choreography, in particular, responds to the influence of civilisational processes, changes in historical and cultural models that are happening in the world. Dramatic and staged folk choreographic performance in the sociocultural space of Ukrainians of the 21st century is transforming according to the understanding of various cultural and artistic world trends, getting theatrical and syncretic features. Theatrical adaptation violates the canons of Ukrainian folklore dance and enriches the choreography with innovative, expressive elements.

At the present stage of development of Ukrainian folk choreographic art, the theatrical adaptation tendency occurs on several levels. This is primary and secondary theatrical adaptation. The primary theatrical adaptation is applied within the process of a folk dance production with maximum preservation of the specifics of the original source and the approach of the director, which can be described as an artistic understanding of reality. The secondary theatrical adaptation is shown in the process of creation of innovative choreographic expressiveness by integrating additional theatrical conventionality into the primary theatrical space of dance, which creates the effect of duality and expands the staging possibilities of interpretation of the folklore source significantly.

The prospects for further researches consist in a more detailed consideration of the principles of functioning of secondary theatrical adaptation in the Ukrainian staged folk dance of the 21st century and determination of its role in the general system of folk choreographic art of Ukraine.

SUMMARY

The purpose of the study is to identify the specifics of theatrical adaptation as a trend in the development of Ukrainian staged folk choreography in historical retrospect and at the present stage. Research methodology. The methodological basis of the research is the historical and cultural method (to study the features of the process of formation and development of professional national choreographic art), the cultural and typological method (to identify the essential characteristics and forms of staged folk dance), the method of artistic and aesthetic analysis (to analyse the artistic and symbolic nature of the expressiveness of stage works of folk choreography), the comparative method (to identify differences in the process of implementing the trend of theatrical adaptation in the late 19th - early 20th century in the period of formation of national professional choreography and at the present stage). Scientific novelty. The key features of the phenomenon of theatrical adaptation in the context of the specifics of the development of Ukrainian staged folk choreographic art are identified and considered as a unique type of artistic worldview. Conclusions. At the beginning of the 21st century, Ukrainian choreographic art in general and staged folk choreography, in particular, responds to the influence of civilisational processes, changes in historical and cultural models that are happening in the world. Dramatic and staged folk choreographic performance in the sociocultural space of Ukrainians of the 21st century is undergoing transformations according to the understanding of various cultural and artistic world trends, getting theatrical and syncretic features.

Theatrical adaptation violates the canons of Ukrainian folklore dance and enriches the choreography with innovative, expressive elements.

At the present stage of development of Ukrainian folk choreographic art, the theatrical adaptation tendency occurs on several levels. This is primary and secondary theatrical adaptation. The primary theatrical adaptation is applied within the process of a folk dance production with maximum preservation of the specifics of the original source and the approach of the director, which can be described as an artistic understanding of reality. The secondary theatrical adaptation is shown in the process of creation of innovative choreographic expressiveness by integrating additional theatrical conventionality into the primary dramatic space of dance, which creates the effect of duality and expands the staging possibilities of interpretation of the folklore source significantly.

REFERENCES

1. Bilash P. M. (2004) *Baletmeisterske mystetstvo i stanovlennia ukrainskoi stsenichnoi khoreohrafiï u konteksti rozvytku yevropeiskoi khudozhnoi kultury 10–30-kh rokiv XX stolittia* [Choreography and the formation of Ukrainian stage choreography in the context of the development of European art culture of the 10–30 of the XX century] (Abstract of PhD Dissertation), Kyiv: State Academy of culture and arts management.

2. Doroshenko V. F. (2014) Rol khoreografa-postanovshchika P. P. Virskogo v protsesse vznikoveniia i rozvitiia narodno-scenicheskogo khoreograficheskogo iskusstva Ukrainy [The role of the choreographer-director P. P. Virsky in the process of creation and development of folk-stage choreographic art of Ukraine]. *Bulletin of Slavic Cultures*, no. 2(32), pp. 171–180.

3. Hutnyk I. M. (2019) Stylizatsiia u profesiinomu narodnomu khoreorafichnomu mystetstvi suchasnosti [Styling in professional folk choreographic art of the present]. *National Academy of Managerial Staff of Culture and Arts Herald*, no. 2, pp. 356–360.

4. Khotsianovska L. F. (2018) Tendentsii ta perspektyvy rozvytku narodnoho khoreorafichnoho mystetstva Ukrainy [Trends and prospects of the development of folk choreographic art of Ukraine]. *Young Scientist*, no. 1(53), pp. 191–194.

5. Morozov A. I. (2019) Virtuoznist v ansambliah narodnoho tantsiu Ukrainy radianskoi doby [Virtuosity in Ukraine's folk dance ensembles of the Soviet era]. *Dance studies*, vol. 2, no. 2, pp. 137–148.

6. Nechytailo V. S. (2017) Narodne khoreorafichne mystetstvo Ukrainy u sotsiokulturnykh umovakh sohodennia [Folk choreographic art of

Ukraine in the modern socio-cultural condition]. *National Academy of Managerial Staff of Culture and Arts Herald*, no. 2, pp. 88–93.

7. Protopapadakis E., Grammatikopoulou A., Doulamis A., Grammalidis N. (2017) Folk Dance Pattern Recognition over Depth Images Acquired via Kinect Sensor. *The International Archives of the Photogrammetry, Remote Sensing and Spatial Information Sciences*, vol. XLII-2/W3, pp. 587–593. <https://doi.org/10.5194/isprs-archives-XLII-2-W3-587-2017>

8. Shlemko O. (2002) Arkhaichni narodni tradytsii v interpretatsii Hutsulskoho teatru Hnata Khotkevycha [Archaic folk traditions in the interpretation of the Hutsul Hnat Khotkevych Theater]. Proceedings of the *Tradytsiia i suchasne v ukrainskii kulturi: Mizhnarodna naukovo-praktychna konferentsiia (Ukraine, Kharkiv, December 18–21, 2002)*. Kharkiv: National Technical University «Kharkiv Polytechnic Institute», pp. 53–54.

9. Vasylenko K. Yu. (1996) *Leksyka ukrainskoho narodno-stsenichnoho tantsiu* [Vocabulary of Ukrainian folk stage dance]. Kyiv: Mystetstvo. (in Ukrainian)

Information about the author:

Boiko Olha

orcid.org/0000-0001-4534-2201

PhD in Art Studies, Associate Professor

Kyiv National University of Culture and Arts

36, Ye. Konovaltsia Str., Kyiv, 01133, Ukraine

DANCING IN JAZZ: FROM ORIGIN TO THE PRESENT

Tormakhova Veronika

INTRODUCTION

In the primary forms of culture, there was an inseparable connection between dance and music, which, combined in syncretic action, had an important sacred significance. However, gradually the formation of dance and music forms became apparent, which demonstrated their already purely applied nature, taking on the meaning of entertainment, consolation, forms of leisure. Jazz is one of the musical trends which combines highly artistic and entertaining beginnings. The leading characteristics of this direction of musical art are freedom, improvisation, attention to the rhythmic beginning. This branch of music has a large audience. The synthetic nature of jazz contributed to the fact that it was capable of variability. Absorbing elements of some genres (gospel, blues), he was inclined to transform them into a fundamentally new phenomenon. The development of jazz art came a long way, characterized by the decline of some styles and the formation of others. Currently, there is virtually simultaneous operation of all jazz directions. However, not all of them were equally popular with the general public. The directions for which the dancing beginning was inherent had considerable distribution. In particular, such jazz styles are swing, funk. Although virtually all styles of jazz are closely related to a specific metrorhythmic organization (the “swinging” principle), which distinguishes them from academic artistic practice, the level of “dancing” in them was quite different. Sometimes jazz rhythms showed a wide range of rhythmic patterns: from the full a-dance of be-bop to extremely dance funk. An urgent task is to analyze the peculiarities of the interaction of jazz art and choreography of the 20th century, the correlation between the dance beginnings and other genre origins in jazz styles.

Issues related to the study of jazz art have already found coverage in Art History discourse. In particular, the origin of jazz was outlined by V. Konen. G. Baghdasaryan studied the problem of rhythmic organization and development of the rhythm section. Dance practices of the African population became the subject of investigations by S. Kovaleva and V. Karpenko. Some jazz styles were analyzed by M. Smorodskaya, V. Tormakhova, I. Yarkina, but dance in jazz has not yet become the subject of separate development.

The purpose of the study is to identify the features of the jazz formation, the specifics of the genesis of dance, which is available in different jazz areas and trends in its development.

1. Rhythm, Dance and Percussion Instruments as a Component of the Development of Ethnic Cultures

The dance was given an important role in the basis of ancient ethnic cultures. His existence in the context of culture differed significantly from the Western European type. This was the art of not professionals, in the full sense of the word, but a specially trained part of the tribe. The lack of separation between the public and the dancers, which was characteristic of African tribes, meant that everyone was united in common dance practice. A number of researchers of the culture of the tribes of the African continent have pointed out that dance was extremely important. In particular, S. Kovaleva and V. Karpenko pointed out that the dance arose from a ritual action, which had almost an artistic-aesthetic, but an applied practical function. It is rooted in “certain conditions of its implementation and perception, with a specific life situation”¹. Dance for African tribes, as in the case of Indian culture, was a component of worship. “Cult dances had a majestic, austere, solemn character; movement and music in them were often strictly regulated and conditioned by the peculiarities of the ceremony”². This trait was similar to those of other cultures.

The basis of ethnic music of Africans was the sphere of rhythm. Percussion instruments have long been an integral part of it. As in most ancient nations, whose culture went through a stage of primitive order, the rhythmic beginning was syncretically connected with movement, dance, magical action. Playing percussion instruments was important while maintaining the signal and communication function. Karl Bucher noted the important role that rhythm played at the level of physiology. “Rhythm evokes a pleasant feeling; therefore, it serves not only to facilitate the work, but also one of the sources of aesthetic pleasure and the element of art, the feeling of which is inherent in all people from birth, no matter what level of education they are”³. Most likely, it was out of the need to hide the activity

¹ Kovaleva S. M., Karpenko V. N. (2016) Tanets kak svyashchenny ritual narodov Afriki [Dance as a sacred ritual of the peoples of Africa]. *Symbol of Science*, no. 4, pt. 4, p. 133.

² Kovaleva S. M., Karpenko V. N. (2016) Tanets kak svyashchenny ritual narodov Afriki [Dance as a sacred ritual of the peoples of Africa]. *Symbol of Science*, no. 4, pt. 4, p. 133.

³ Bucher K. (1899) *Rabota i ritm. Rabochie pesni, ikh proiskhozhdenie, esteticheskoe i ekonomicheskoe znachenie* [Work and rhythm. Working songs, their origin, aesthetic and economic significance]. St. Petersburg: Knizhnyy magazin i kontora izdaniy O. Popovoy, p. 88.

of human nature that the practice of avoiding percussion instruments arose. Percussion instruments, which accompanied dance for a long time were also a “persona non grata”. Dancing was a kind of antithesis to singing, which was able to “educate” through verbal text.

Interestingly, the notions of the afterlife in some African nations were associated with notions of a better existence in which the soul could have fun, namely – to spend time hunting and dancing. That is, dance is endowed with the meaning of consolation, for which there may not be enough space in real life. E. Taylor notes this in his work: “In the region of Kimbunda, in southwestern Africa, souls live in “Kalung”, a world where there is a day when there is a night on the Earth. There is plenty of food and drink, women serve souls, hunting and dancing are a consolation, and in general, the afterlife is an adorned likeness of the present”⁴. Such a statement makes it possible to see that dance is part of the daily life of African peoples. In most ancient cultures, the syncretism of dance, music, and rituals were essential. The function of dance in ancient cultures may have been one that influenced the treatment of the patient.

Thus, Taylor points out that in the Indian archipelago they were convinced that the spirits that caused disease had a semi-human nature, so in order to remove them from the patient, you had to use the means to satisfy them – food, dance, celebration. “They [pathogenic spirits – V.T.] are pleased with holidays, dances and food displayed in the woods, in order to encourage them to leave their victims or send to the sea small boats with gifts so that the spirits that settled inside of the sick man could sit down in a boat and sail away forever. “That is, the role of dance in connection with rhythm, music, playing musical instruments acquires the role of a means of healing, accompanies a person in the afterlife, that is, it is an integral part of everyday life. J. Mikhailov notes that “African music throughout its history is closely linked with “parallel series” – a word or dance, a cult act or a social process. This “connection” of music makes it an integral part of African everyday life, and almost every member of the African community is equally its owner. After all, the social and cultural significance of music in the life of an African is an obvious fact”⁵.

The Sioux Winnebago (ho-chank) Indian people, who lived in what is now Wisconsin (near Lake Michigan), had the practice of being ordained

⁴ Taylor E. B. (1989) *Pervobytnaya kul'tura* [Primitive culture] (trans. Koropchevskiy D.). Moscow: Izdatel'stvo politicheskoy literatury, p. 213.

⁵ Mikhailov J. (ed.) (1973) *Ocherki muzykal'noy kul'tury narodov tropicheskoy Afriki* [Essays on the musical culture of the peoples of tropical Africa]. Moscow: Muzyka, pp. 14-15.

members of a witchcraft fraternity. It included dance performances that showed dynamics from a slow dance to fast, alternating with convulsive movements. "Adepts line up in one line and, each holding their medical bags with both hands, begin a dance accompanied by soft throat sounds. The pace of the dance, which is slow at first, accelerates as you approach the candidates, and at the same time, the sounds intensify, which finally turn into a deafening "wow!" when those who dedicate stop in front of the "contenders"."⁶ As part of rituals, dance in connection with rhythm was firmly rooted in the practices of ancient societies. Once again, for African ethnic groups, dance practices acted as a link to the traditions of previous generations. "Spiritual traditions of honoring ancestors exist in almost all cultures of African tribes, expressing sacred rituals through dance. The ancestors of the tribe are revered as spirits who maintain the ethical standards of life of the tribe. They are also perceived as mediators between people and divine force"⁷.

Gradually, dance practices, as having a syncretic character, are destroyed by setting new worldviews and replacing more separate artistic practices.

With the establishment of the first states, a gradual formation of a tendency to separate types of art was planned, which led to the formation of separate art forms that performed a specific function – from purely aesthetic to applied. Some musical samples had been established, which were used in worship services, while others had a more secular application. This practice developed in ancient civilizations, and later took root in Western Europe. It is extremely important to note that for many centuries in Western European music could be observed extremely limited use of percussion instruments. The sphere of rhythm, including unevenly accentuated, was mostly the basis of folk music. Dance forms that prevailed in different ethnic cultures were based on rhythms, often dotted, such that it is difficult to record within the classical system. This tradition of avoiding dancing in "serious music" was due to a number of reasons.

First of all, let us recall that the very sphere of rhythm and purely instrumental music, for a long time by theorists, since antiquity and, especially, the Middle Ages, was perceived as affective, devoid of educational potential. Aristotle also emphasized that music should be used for purification, for intellectual entertainment, they are able to convey

⁶ Mikhailov J. (ed.) (1973) *Ocherki muzykal'noy kul'tury narodov tropicheskoy Afriki* [Essays on the musical culture of the peoples of tropical Africa]. Moscow: Muzyka, p. 360.

⁷ Kovaleva S. M., Karpenko V. N. (2016) Tanets kak svyashchenny ritual narodov Afriki [Dance as a sacred ritual of the peoples of Africa]. *Symbol of Science*, no. 4, pt. 4, p. 136.

human feelings and transmit the qualities of character. The thinker noted that “rhythm and melody contain the closest to reality reflections of anger and meekness, courage and moderation and all the opposite properties, as well as other moral qualities. This is clear from experience: when we perceive the rhythm and melody in our ears, our mood changes”⁸. Instrumental music with clear and dance rhythms could distract from the perception of a verbal text, which alone had an impact on human consciousness. The ideas of music theorists were conditioned by the prevailing principles that determined the development of artistic practice. The dominance of the Christian worldview significantly inhibited the development of music, carrying out a fairly strict qualification of what could be performed, on what instruments, by what rules it was appropriate to write musical works.

2. Change of World Views in the Musical Space of the 19th Century

In the 19th century, the basis was formed for expanding the boundaries that existed in artistic practice. The focus on the Eurocentrism model, which was closely linked to the major-minor system, was gradually beginning to recede. That was a time when the foundations of classicism were finally losing their position in the field of preserving the unchanging classical musical genres, giving priority to the homophonic-harmonic style with the primacy of melody and genres that acquired their exemplary forms already. In the art of the classicist era, dance found a certain positive interpretation in the academic music field, while inventing development in other non-academic areas. Classical composers introduced popular domestic dance genres into their own works and the image of the human was not something flawed”⁹. The musical art of the Romantic era, with its interest in the realm of the senses, emphasized on the individual, the gradual introduction of elements that were inherent in other cultures – ethnic, unique in its originality, prepared the ground for expanded optics of different musical principles. The achievements of different cultures – at the level of melody, harmony, order, rhythm, instruments – were beginning to penetrate into the universal and balanced system of Western European art. The objective gives way to the subjective, the general was replaced by the singular, the absolute by the relative. The romantic worldview, which aroused interest in national

⁸ Aristotle (1911) *Politika* [Politics] (trans. Zhebelev S. A.), Moscow: Izdanie M. i S. Sabashnikovoykh, pp. 365–366.

⁹ Tormakhova A. M. (2009) *Filosofia muzyky v konteksti yevropeiskoi muzychnoi kultury XIX–XX st.* [Philosophy of music in the context of European musical culture of the XIX–XX centuries], Kyiv: Taras Shevchenko National University of Kyiv, p. 171.

schools, the uniqueness of ethnic origins, created the conditions for the perception of cultures and non-European origin.

Since the era of Romanticism there was a specific rehabilitation of the rhythmic beginning. Whimsical rhythmic patterns began to be widely used by romantics, being borrowed from folklore sources. Such a dotted rhythm was characteristic of Hungarian, Polish, and Czech dance music, and it was through the formation of national schools of composition that they became known in other countries of Western and Eastern Europe. Gradually, a kind of pluralism of musical thinking was formed, which was based on the idea of updating genres, musical language and style.

This tendency was embodied in theoretical discourse, where more and more thinkers were beginning to "justify" certain areas of musical art, which were under a kind of "taboo" so far. For example, the representative of German classical philosophy F. Schelling would emphasize the leading role of rhythm, among other means of musical expression. "Schelling noted that for ancient thinkers, rhythm had the greatest aesthetic force; and hardly anyone would deny that everything really beautiful that was in the realms of music or dance was related to rhythm"¹⁰. Such ideas reflect a change in aesthetic guidelines, a change in the vector of development of scientific discourse and current trends that have manifested themselves in musical practice. However, the twentieth century will refuse to include dance in serious opuses. "Instead, composers of the 20th century. refuse to use simple household genres. Kholopov emphasizes that composers seek to avoid intersections with "too human" as a symbol of the low and the banal. In the 18th – 19th centuries light folkdance music was a worthy object of high compositional creativity and in the twentieth century it ceased to be so"¹¹.

3. Formation of Jazz Art and its Synthetic Nature

Jazz was becoming a new stage in the development of the music system. It absorbed completely different layers of music, transforming them into a new musical reality. "Jazz is basically a synthetic formation. It closely intertwines the ethnic origins of African culture – rhythms, order and genres formed in the process of clash with Christian religious beliefs (spiritual,

¹⁰ Tormakhova A. M. (2009) *Filosofia muzyky v konteksti yevropeiskoi muzychnoi kultury XIX–XX st.* [Philosophy of music in the context of European musical culture of the XIX-XX centuries], Kyiv: Taras Shevchenko National University of Kyiv, p. 76.

¹¹ Tormakhova A. M. (2009) *Filosofia muzyky v konteksti yevropeiskoi muzychnoi kultury XIX–XX st.* [Philosophy of music in the context of European musical culture of the XIX-XX centuries], Kyiv: Taras Shevchenko National University of Kyiv, p. 171.

gospel and blues) and European academic music practice”¹². The synthetic nature of jazz is noted by all researchers, emphasizing the leading role of all components that influenced its formation. “Jazz is music created mostly by black people in the United States in the early twentieth century. It arose due to the fusion of elements of Euro-American and African music. Jazz is a unique type of music that does not belong to the category of folklore, classical or pop music, but has some common features with these three types”¹³. Indeed, the art of jazz is a kind of meta-art that lies between academic music and folklore. It absorbs elements of both directions, but contrasts sharply with them. V. Konen characterizes jazz, as well as rock music by the art of the “third layer”, indicating its belonging to a different type of musical creativity than the academic layer and folk”¹⁴. There are many definitions of jazz, but its constant features are improvisation, freedom in rhythmic and melodic dimensions. “First of all, this music is characterized by a complex rhythmic pattern, ensemble playing, polyphony, virtuosity, solo performance, a tendency to improvise, freedom of melody and harmonic idioms, which developed from simple diatonic through chromatic to atonality”¹⁵. The second definition given in the dictionary is the following: “A characteristic style of dance music, characterized by certain features inherent in jazz”¹⁶. It is extremely important that this definition emphasizes the danceability of jazz as its immanent feature.

In the formation of jazz, its essential basis, undoubtedly played an important role in the music of people from Africa. This part of the population was extremely large in the United States. Representatives of various African tribes, which were brought to the territory of America, brought to its ethnically diverse picture and their own musical colors. Drums were an integral part of the culture of those from Africa who found themselves in the United States. Dan Emmett’s “Orchestra” was based on the African-American folk tradition. All the instruments in the ensemble were used by musicians on plantations and designed by the Negroes themselves. Even in small slave ensembles there were necessarily percussion

¹² Tormakhova V. (2020) *Styleytvorennia v neakademichnii muzytsi* [Creation of styles in non-academic music]. *Humanities Science Current Issues*, vol. 5, no. 29, pp. 210.

¹³ Fisun M. (2017) The specifics of pop and jazz performance in soul style. *National Academy of Managerial Staff of Culture and Arts Herald*, no. 4, p. 276.

¹⁴ Konen V. (1994) *Tretiy plast: Novye massovye zhanry v muzyke XX veka* [The third layer: New mass genres in the music of the twentieth century]. Moscow: Muzyka.

¹⁵ Random House (1992) *Jazz. Random House Webster's College Dictionary*. New York: Random House Reference, p. 724.

¹⁶ Random House (1992) *Jazz. Random House Webster's College Dictionary*. New York: Random House Reference, p. 724.

instruments, such combinations as: “banjo and drum; banjo and tambourine; violin, triangle and “patting” (tapping rhythms with hands and feet); violin, bones and sticks, which were beaten on the floor; banjo, large bones (sawbones) and ordinary bones, etc.”¹⁷.

Percussion instruments embodied that part of musical culture that was completely uncharacteristic of the professional school of composition, which developed until the 19th century. It is important to note that the tools themselves were banned. Noticing that black slaves were transmitting information from one plantation to another through drums, these instruments were confiscated. Representatives from almost two thousand tribes came to the territory of the USA, but their music had a lot in common in terms of rhythm. “Two or more rhythmic patterns are superimposed on each other. The simplest example is the simultaneous playing of two reels, when one of them performs three parts, and the other at the same time – two. However, such a simple combination of rhythms is rare. Much more often, each of the three or six instruments performs simultaneously with the others its rhythmic figure, and each of them has its own size (meter), or, as jazzmen say, its own “bit”¹⁸. The rhythmic structure inherent in jazz at the time of its formation is closely linked to African musical traditions. It is a complex rhythmic organization that was extremely different from the European one. M. Smorodska notes the typical rhythmic structures characteristic of African music: “African music is usually inextricably linked with rhythmic polyphony. The ground beat (basic rhythmic pulse), which can be set by the drum, the dancer’s movements or applause, remains unchanged. One or more rhythmic voices assigned to drums or other instruments, dancers or singers are superimposed on the foot-beating ground beat.”¹⁹.

The sphere of rhythm, represented in the first forms of jazz, the use of various percussion instruments, were radically different from the musical product that prevailed in the 19th century. It absorbed the African rhythm, combining it with elements of European practice. Ragtime became the forerunner of jazz. This direction became a kind of bridge between professional academic creativity and jazz itself. It already has the principle

¹⁷ Konen V. (1984) *Rozhdenie dzhaza* [The birth of jazz]. Moscow: Sovetskiy kompozitor, p. 125.

¹⁸ Baghdasaryan G. E. (2015). *Razvitie metroritmicheskikh sposobnostey v protsesse obucheniya na udarnykh instrumentakh* [Development of metrorhythmic abilities in the process of learning on percussion instruments] (PhD Thesis), St. Petersburg: St. Petersburg State Institute of Culture, p. 15.

¹⁹ Smorodska M. M. (2020) *Styl soul v estradno-dzhazovomu vokalnemu mystetstvi druhoi polovyny XX stolittia* [Soul style in pop and jazz vocal art of the second half of the XX century] (PhD Thesis), Kharkiv: Kharkiv State Academy of Culture, p. 61.

of polyrhythm, syncope. Undoubtedly, the nature of ragtime is also danceable. However, it does not yet have all the freedom that was already inherent in jazz forms. V. Konen notes that it refracts “in a simplified form the main principle of the drum ensembles of the Black Continent”²⁰. It is extremely important that the rhythmic structure of ragtime influenced the development of the choreography of the century. “With the exception of the waltz (probably immortal!), Its typical examples of the last century – polka, quadrille, gallop, cancan – have been replaced by cakewalk, foxtrot, tango and gone forever. Foxtrot, which arose from cakewalk, began to dominate unconditionally”²¹. Neither the intonation organization nor the principles of formation, which were in ragtime, did not contradict the system of European music. However, the following forms that emerged after ragtime could be clearly differentiated from academic music practice. If we turn to the analysis of those components that spread in jazz from the European music system, they are mostly associated with the spread of ensemble and orchestral music, with the penetration of elements of major-minor system, the creation of certain stable elements of the overall musical whole. The first of the purely jazz trends was Dixieland – New Orleans style.

It originated in the 1920s in New Orleans, and its specificity was associated with collective music. Of course, immersing yourself in the history of jazz art, we can conclude that not all styles of jazz had the same dance nature. However, it was Dixieland, widespread in New Orleans, that became the first jazz direction to be fully danceable in nature. New Orleans jazz was characterized by the use of a fairly large composition. It used instruments common in academic practice – cornet, trumpet, double bass. Also, one of the common instruments was the banjo, which would later be in fact removed from jazz. To a large extent, the variability of the performance was due to the presence of instruments and performers who played them. The essence of jazz art in terms of rhythmic organization is to change orientations, from melody to rhythmic dance, which resembles syncretized forms. “Jazz returns rhythm in music to its primary function of organizing movement, gesture, body art, dance as an articulated variant of the embodiment of motor functions in their synthetic musical-dance embodiment. The rhythm in jazz is specified due to the constant

²⁰ Konen V. (1994) *Tretiy plast: Novye massovye zhanry v muzyke XX veka* [The third layer: New mass genres in the music of the twentieth century]. Moscow: Muzyka, p. 76.

²¹ Konen V. (1994) *Tretiy plast: Novye massovye zhanry v muzyke XX veka* [The third layer: New mass genres in the music of the twentieth century]. Moscow: Muzyka, p. 76.

syncopation, shifts of the supporting lobes of metrized bars, which is directly related to the non-European (African) origins of jazz style”²².

The next direction of jazz, which had a pronounced dance nature, was swing. This style became a kind of reconciliation with jazz. Its significant commercialization contributed to the fact that it spread among the white population, acquiring many features of academic practice. First of all, there was a change in the location where the music was presented. Those were no longer small groups of musicians moving through the streets of New Orleans, but large orchestras playing indoors, halls, dance floors, restaurants. There was an increase in the number of members of the orchestra, a big band was formed, which already presents whole groups of similar instruments, there were parts performed by several members. “Swing was based on the variety, commercial variety of jazz, but “polished” its sharp sounds, streamlined the techniques of formation and turned the quantitatively modest composition of the jazz band into a very large orchestra – the so-called “big band”²³. Therefore, the practice of arranging, which was used by the leaders of orchestras, writing scores, attracting musicians who had a musical education was necessary. Despite the formation of a more professional approach, this direction has a dancing nature. Swing as a dance became common, fostering interest in jazz. Swing became a new starting point in the spread of dance forms of the 20th century. He led to the formation of new dances, while becoming the most choreographed style of jazz. Although this principle helped to reduce other characteristics that were already present in New Orleans jazz – it was improvisation and greater freedom.

It should be noted that certain areas of jazz, as already mentioned, may have a lower level of dancing. This applies in particular to beep, free jazz and a number of others. The formation of the beep-bop style was just a reaction to the change in the direction of jazz development, which was demonstrated by swing. Bee-bop took a fundamentally non-dance position, which was aimed at reducing the commercialization of jazz. The formation of music at a very fast pace, complex improvisations, the use of small performances, where virtually every musician was a soloist – was the complete opposite of swing. Similarly, the transfer of jazz compositions to small clubs contributed to the fact that it would be impossible to dance to this music, even in theory. Such an a-dance nature contributed to

²² Yarkina I. Yu. (2016) *Vokalno-instrumentalniy ansambl u styli funk* [Vocal and instrumental ensemble in funk style] (PhD Thesis), Kharkiv: Kharkiv National I. P. Kotlyarevsky University of Arts, p. 23.

²³ Konen V. (1994) *Tretiy plast: Novye massovye zhanry v muzyke XX veka* [The third layer: New mass genres in the music of the twentieth century]. Moscow: Muzyka, p. 112.

the formation of a not very large audience and the elitization of this area. For the most part, other jazz styles that emerged after the bebop era developed in two directions – more elitist, more experimental, and more danceable, which continued the direction of commercial swing. According to V. Konen, such dualism was already in the swing era, and even earlier than it, when there was a “combed” (“sweet” or “straight” type of jazz) and “hot” jazz. The first variety was characterized by very moderate improvisation, when the only area of freedom was “breaks”, while hot jazz became a real center for free improvisation and a-dance. “It was during the years of swing domination in jazz culture that there were two clear, opposite directions – commercial swing and improvisational Negro jazz”²⁴. A number of authors note that the development of dance, which was contained in the swing, after the era of bebop, began to move not only in jazz, but also to a greater extent in pop music, which took over the dance beginnings. “The main trends here were: 1) preservation of vocal origin (song-dance) in such styles as Rhythm & Blues, jazz-rock, soul; 2) “heading” into the realm of “pure” rhythmic and dance elements in the styles of disco and hip-hop, which have already budged from jazz and are stylistically part of pop music”²⁵.

Of course, one of the most dancing areas of jazz in the late period were the branches, which can be attributed to Latin jazz (Bossa nova, etc.) and funk. The promotion of Latin American music in the United States dates back to the 60s of 20th century. The formation of a specific metrorhythmic principle, which was characteristic of Latin American folklore, very easily penetrated into the already established jazz structures. Latin American songs were inextricably linked to dance and were emphasized by bright rhythms, which were emphasized by numerous percussion instruments. A variety of percussion instruments were quite common, from drums to ordinary sticks, which were struck on the ground to replace the castanets or heels of the dancer. Cuban instruments, such as claves and the more international Congo bamboula also were also common.

We must distinguish between purely Latin American dance music and jazz trends. So Bossa nova is a jazz style, although it is often confused with rumba, mamba and cha-cha-cha. “However, in reality, Bossa nova is a jazz style created by Antonio Carlos Jobim, Joao Gilberto, Vinicius de Moraes, Luiz Bonfá and Newton Mendonça. Naturally, we must mention the famous

²⁴ Konen V. (1994) *Tretiy plast: Novye massovyye zhanry v muzyke XX veka* [The third layer: New mass genres in the music of the twentieth century]. Moscow: Muzyka, p. 113.

²⁵ Yarkina I. Yu. (2016) *Vokalno-instrumentalny ansambl u styli funk* [Vocal and instrumental ensemble in funk style] (PhD Thesis), Kharkiv: Kharkiv National I. P. Kotlyarevsky University of Arts, p. 62.

saxophonist Stan Getz, who had a huge impact on the formation of the style of Bossa nova”²⁶. The rhythmic basis of this direction was to emphasize the 3rd part of the bar, while the swing focused on the 2nd and 4th part. Bossa nova itself originated in Brazil as a form of American jazz, but later spread to other countries. G. Baghdasaryan notes that the success of the Bossa nova depended not only on the solo on the saxophone, but also on the rhythm section. Guitarist Charlie Byrd’s play was admirable. In fact, Latin American music played a significant role in everyday life, combining different ethnic components: Spanish (or Portuguese), African and Indian musical cultures, Central American music, Caribbean, Argentine and Mexican music, although sometimes there was more relatedness between them. It was difficult to separate them. Accordingly, this jazz direction is closely related to dance practices that demonstrate a focus on Latin American rhythms and instruments. Here it is worth mentioning the typical timbre color of the vocalists’ voices, manner of playing and techniques of sound production on instruments.

If we talk about another branch of jazz, which has a pronounced dance nature, i.e. funk, its structure is closely related not only to the rhythmic characteristics, but a whole complex, which consists of certain timbre and texture patterns that enhance the dance principle. This characteristic of funk is outlined by I. Yarkina. “Spatialization” (“spatializing”) of time in plastic dance genres NRM (“new rhythmic music”) is directly related to texture, more broadly – with the timbre-texture complex, represented in the phonics of ensembles and soloists who turn to this kind of music. Along with the preservation of the traditional for the genres of the “third” layer of the song and dance basis with its characteristic “division of time at the level of fate” (T. Adorno), in rhythmic entertainment and dance music a timbre modification takes place”²⁷. Those jazz styles that emerge after bebop are already difficult to classify by performance or belonging to a commercial or non-commercial type of music. Purely musical principles of organization of musical fabric, which distinguish one style from another, come to the fore. Funk is characterized by the preservation of the basic postulates of traditional jazz, which give this direction a dance nature – it is “reliance on swing as the main rhythmic source of jazz improvisation with a shift of

²⁶ Baghdasaryan G. E. (2015). *Razvitiye metroritmicheskikh sposobnostey v protsesse obucheniya na udarnykh instrumentakh* [Development of metrorhythmic abilities in the process of learning on percussion instruments] (PhD Thesis), St. Petersburg: St. Petersburg State Institute of Culture, p. 25.

²⁷ Yarkina I. Yu. (2016) *Vokalno-instrumentalny ansambl u styli funk* [Vocal and instrumental ensemble in funk style] (PhD Thesis), Kharkiv: Kharkiv National I. P. Kotlyarevsky University of Arts, p. 43.

emphasis on the strong parts associated with dance”²⁸, in addition, blues-like shapes and a structure that includes the use of one or more reefs that become part of improvisational passages are preserved.

It should be noted that the forms of jazz presented in the modern music space continue the practice of balancing between dance and non-dance beginnings. In particular, a number of directions that have formed relatively recently – cool jazz, smooth jazz, etc. – focused on the format of listening. They are endowed with a number of characteristics that require careful listening attention, because they are the product of a highly intelligent creative process. “Modern jazz, formed today, includes a number of branches that had different names (cool jazz, intellectual jazz and others), is the most interesting art, often contemplative, based on extremely complex group improvisation, a subtle timbre color, virtuoso performance and original harmonious style”²⁹. At the same time, there are still groups that focus on the performance of Latin jazz, which is impossible in the format of pure listening, but rather interconnected with the dynamics of the dance movement.

CONCLUSIONS

Jazz is a direction of musical art, which was formed under the influence of various factors. These are the cross-cultural connections that influenced the formation of the new musical layer. Jazz was a form of artistic practice that combined the achievements of ethnic cultures and academic music. Jazz art has become a product of the new on the basis of already constant elements. However, it has not changed its nature and is characterized by significant variability, easily combined with musical directions and creating something new on this basis. The rhythmic side inherent in African musical ethnic cultures played an important role in the formation of jazz.

For ancient cultures, the sphere of rhythm and dance were the basis of life practices. They had different purposes and specifics, but were immanently present in everyday life. Freedom of rhythm, the principle of swinging, attention to dotted rhythms and emphasizing the weak parts of the beat gave jazz dance, which is available in a number of jazz styles. We can note the line of development of dance practices from syncretic practices to synthesis, which emerged in the 20th century.

²⁸ Yarkina I. Yu. (2016) *Vokalno-instrumentalniy ansambl u styli funk* [Vocal and instrumental ensemble in funk style] (PhD Thesis), Kharkiv: Kharkiv National I. P. Kotlyarevsky University of Arts, p. 65.

²⁹ Konen V. (1994) *Tretiy plast: Novye massovye zhanry v muzyke XX veka* [The third layer: New mass genres in the music of the twentieth century]. Moscow: Muzyka, p. 114.

The general pattern of development of jazz demonstrates the existence of two lines of development. One of which is a more commercial, dance line, which includes swing, barefoot, funk. The other is related to the prevalence of experiment, improvisation, technical complexity, which give the areas a more elitist character. These are bee-bop, cool jazz, free jazz, fusion, which focus on listening to songs rather than performing dance movements during music. Despite the fact that jazz styles have been formed over a long period of time, all of them do not cease to exist, but continue to function simultaneously.

SUMMARY

Jazz art is an important part of modern culture. The emergence of jazz marked a turn to new layers of musical culture – to come to the forefront of rhythm and improvisational freedom. These features of jazz art are closely linked to the origins of jazz, which lie in African folklore and academic music practice. Relying on such genres as gospel, blues and spiritual was the first step in the formation of modern jazz. This direction of musical art has demonstrated the ability to easily transform. The leading features of a number of jazz trends are bright dancing nature. The interaction between musicians and the public is reminiscent of the forms of syncretic action that were the basis of most cultures.

In the primary forms of culture there was an inseparable connection of dance and music principles, which, combined in syncretic action had an important sacred significance. The connection between rhythm and dance, which was characteristic of early cultures, were unknown to academic music culture for a long time. However, with the birth of jazz, dance was restored, which contributes to the formation of a new type of choreography in the 20th century. Freedom of rhythm, the principle of swinging, attention to syncopated rhythms and emphasizing the weak parts of the beat are the basis of jazz dancing. The general pattern of development of jazz demonstrates the existence of two lines of development.

One of which is a more commercial, dance line, which includes swing, barefoot, funk. The other is related to the prevalence of experiment, improvisation, technical complexity, which give the areas a more elitist character. These are bee-bop, cool jazz, free jazz, fusion, which focus on listening to songs rather than performing dance movements during music. Despite the fact that jazz styles have been formed over a long period of time, all of them do not cease to exist, but continue to function simultaneously.

REFERENCES

1. Aristotle (1911) *Politika* [Politics] (trans. Zhebelev S. A.). Moscow: Izdanie M. i S. Sabashnikovskh. (in Russian)
2. Baghdasaryan G. E. (2015). *Razvitiye metroritmicheskikh sposobnostey v protsesse obucheniya na udarnykh instrumentakh* [Development of metrorhythmic abilities in the process of learning on percussion instruments] (PhD Thesis), St. Petersburg: St. Petersburg State Institute of Culture.
3. Bucher K. (1899) *Rabota i ritm. Rabochie pesni, ikh proiskhozhdenie, esteticheskoe i ekonomicheskoe znachenie* [Work and rhythm. Working songs, their origin, aesthetic and economic significance]. St. Petersburg: Knizhnyy magazin i kontora izdaniy O. N. Popovoy. (in Russian)
4. Fisun M. (2017) The specifics of pop and jazz performance in soul style. *National Academy of Managerial Staff of Culture and Arts Herald*, no. 4, pp. 276–280.
5. Konen V. (1984) *Rozhdenie dzhaza* [The birth of jazz]. Moscow: Sovetskiy kompozitor. (in Russian)
6. Konen V. (1994) *Tretiy plast: Novye massovye zhanry v muzyke XX veka* [The third layer: New mass genres in the music of the twentieth century]. Moscow: Muzyka. (in Russian)
7. Kovaleva S. M., Karpenko V. N. (2016) Tanets kak svyashchenny ritual narodov Afriki [Dance as a sacred ritual of the peoples of Africa]. *Symbol of Science*, no. 4, pt. 4, pp. 133–136.
8. Mikhailov J. (ed.) (1973) *Ocherki muzykal'noy kul'tury narodov tropicheskoy Afriki* [Essays on the musical culture of the peoples of tropical Africa]. Moscow: Muzyka. (in Russian)
9. Random House (1992) *Jazz. Random House Webster's College Dictionary*. New York: Random House Reference, p. 724.
10. Smorodska M. M. (2020) *Styl soul v estradno-dzhazovomu vokalnomu mystetstvi druhoi polovyny XX stolittia* [Soul style in pop and jazz vocal art of the second half of the XX century] (PhD Thesis), Kharkiv: Kharkiv State Academy of Culture.
11. Taylor E. B. (1989) *Pervobytnaya kul'tura* [Primitive culture] (trans. Koropchevskiy D.). Moscow: Izdatel'stvo politicheskoy literatury. (in Russian)
12. Tormakhova A. M. (2009) *Filosofia muzyky v konteksti yevropeiskoi muzychnoi kultury XIX–XX st.* [Philosophy of music in the context of European musical culture of the XIX–XX centuries], Kyiv: Taras Shevchenko National University of Kyiv.

13. Tormakhova V. (2020) Styleutvorennia v neakademichnii muzytsi [Creation of styles in non-academic music]. *Humanities Science Current Issues*, vol. 5, no. 29, pp. 209–212.

14. Yarkina I. Yu. (2016) *Vokalno-instrumentalniyi ansambl u styli funk* [Vocal and instrumental ensemble in funk style] (PhD Thesis), Kharkiv: Kharkiv National I. P. Kotlyarevsky University of Arts.

Information about the author:

Tormakhova Veronika

orcid.org/0000-0003-3821-0655

PhD in Music

Kyiv National University of Culture and Arts
36, Ye. Konovaltsia Str., Kyiv, 01133, Ukraine

INTEGRATION WAYS OF CHOREOGRAPHIC ART AND SPORT

Sosina Valentyna

INTRODUCTION

Analysis of the reasons for the integration of modern choreographic art and technical and aesthetic sports, which are associated with the manifestation of the movement culture, is one of the current and little-studied problems. Factors of mutual penetration relate to historical aspects of both human activities, aesthetic requirements, the importance of artistry and expressiveness, similar means and methods of teaching and education, similar techniques of choreographic exercises, the presence of a pre-arranged program of action (composition), the need for musical accompaniment, requirements for morpho-functional indicators and physical development data of dancers and athletes, design of performances, costumes, etc.

Along with the growth of skill in performing dance parts and perfect presentation of sports compositions, which are actively enriched through mutual penetration, synthesis and borrowing, the process of researching possible integration areas of choreographic and circus arts and sports has intensified.

The first steps in this direction have already been taken in previous publications¹. The new study allows us to clarify the problem and supplement the data on common features, fundamental differences and possible ways of mutual enrichment of these two elements of culture.

The purpose of the study – based on the analysis of common and distinctive features of choreographic art and technical and aesthetic sports to identify possible ways of their integration, which are able to fruitfully influence and complement each other.

The first part of the study is devoted to the analysis of the features that unite and distinguish choreographic art and sports, in the second possible ways of mutual enrichment and their development in the future are considered.

¹ Sosina V. Yu. (2018) Shlyakhy intehratsii khoreohrafichnoho mystetstva ta tekhniko-estetychnykh vydiv sportu [Shlyakhi of integration of choreographic art and technical-aesthetic types of sports]. *Dance Studies*, vol. 1, pp. 81–90.

1. Analysis of Common and Different Features of Choreographic Art and Sport

Sports and dance have a lot in common. Modern ballet is a complex synthesis of classical choreography, circus art, stunning supports and pyramids, elements of free plasticity art, exercises of artistic, aesthetic and sports gymnastics, which organically included elements of modern dance and its many directions and styles². In modern society, art and sports have become so close that it is now difficult to say what prevails in ballet performances and performances of dancers – choreography, complexity and risk, elements of sport or acrobatics; and in the performances of athletes – the art of owning their body, choreographic presentation of competitive programs or aesthetic embodiment of the plot of the composition? This question worries scientists, theorists and practitioners, but so far there are no and most likely no sound arguments in favor of any answer.

Exercise in both activities improves the physical and functional capabilities of the body, strengthens muscles, forms the correct posture, promotes harmonious development. In addition, they increase self-discipline, responsibility, cultivate a range of moral and volitional qualities. Dance skills help athletes develop coordination, jumping and speed, cultivate plasticity, purity and accuracy of motor actions. Exercise in both activities improves the physical and functional capabilities of the body, strengthens muscles, forms the correct posture, promotes harmonious development. In addition, they increase self-discipline, responsibility, cultivate a range of moral and volitional qualities. Dance skills help athletes develop coordination, jumping and speed, cultivate plasticity, purity and accuracy of motor actions. The skills of collective interaction are essential for athletes in team sports, when it is necessary to show the coordinated synchronous performance of movements in a competitive program (group exercises of rhythmic gymnastics, pair-group exercises of acrobatics, formation in sports dances, compositions in artistic swimming, etc.). Such skills and abilities are formed in the process of performing group dances, when athletes learn to coordinate their movements, coordinating them with the movements of other team members. At the same time, artists of dance genres successfully use an effective system of special physical and technical training, perfectly developed in sports.

At the heart of both types is the public presentation of the results of their activities at the discretion of the audience – the theatre as well as sports

² Sosina V. Yu. (2018) Shlyakhy intehtatsii khoreohrafichnoho mystetstva ta tekhniko-estetychnykh vydiv sportu [Shlyakhi of integration of choreographic art and technical-aesthetic types of sports]. *Dance Studies*, vol. 1, pp. 81–90.

competitions do not exist without the public. Spectators in the theatre may not perceive the poor staging or performance of the actors, as well as in the sports stands may not support the athlete in a difficult moment. It is for spectators and fans that athletes try to show a “beautiful game”, demonstrating not only sportsmanship but also artistry³.

Complicating the choreographic vocabulary of a modern ballet performance, increasing the amplitude of most dance movements makes you turn to the data of anatomy, biomechanics, kinesiology, borrow certain exercises from certain sports (including rhythmic gymnastics, acrobatics, figure skating, namely, skating and others), as this allows to optimize the learning process significantly. In addition, the development of motor skills required in the profession of a ballet dancer (coordination, endurance, muscle strength, flexibility, jumping, etc.) will not be effective without taking into account scientific research in sports theory and practice, according to S. I. Radchenko⁴.

The criteria for the artistic performance of the composition of athletes include the same indicators that are of great importance in the art of choreography, determine the spectacle and originality of the production, as well as the artistry of its performers⁵.

However, in ballet theatre, spirituality is embodied through the inner need of the performer to think deeply, feel and accumulate value aspects in order to later reflect all this in a dance-plastic stage image, using conditionally generalized language.

In classical dance, there is a language of body positions, poses, gestures, pantomime and imitation of action, which are one of the ancient means of expression of a choreographic work, the transfer of its plot. The manifestation of spirituality in technical and aesthetic sports is somewhat different, where the gesture is designed primarily to create external

³ Prokopovich L. V. (2018) Issledovanie artistizma i teatral'nosti v sporte kak v kul'turnoy praktike [Research of artistry and theatricality in sport as in cultural practice]. *Molodyi vchenyi*, no. 7 (2), pp. 350–353.

⁴ Radchenko S. I. (2020) Perspektivnye napravleniya sovershenstvovaniya metodiki prepodavaniya klassicheskogo tantsa v sisteme srednego professional'nogo khoreograficheskogo obrazovaniya [Prospective directions of improving the methods of teaching classical dance in the system of secondary professional choreographic education]. *Pedagogika iskusstva* [Pedagogy of Art] (electronic journal), no. 1, pp. 111–118. Retrieved from: http://www.art-education.ru/sites/default/files/journal_pdf/radchenko_111-118.pdf (accessed 7 October 2020).

⁵ Sosina V. Yu. (2018) Shliakhy intehratsii khoreorafichnoho mystetstva ta tekhniko– estetychnykh vydiv sportu [Shlyakhi of integration of choreographic art and technical-aesthetic types of sports]. *Dance Studies*, vol. 1, pp. 81–90.

effectiveness, its purpose is to give brightness and richness to the performance of the athlete.

Modern technical and aesthetic sports are becoming more and more “artistic”, which is regulated by the rules of competition, entertainment, music, costumes. It is no longer enough for athletes to show super-complex, risky, original and unique elements in conditions of fierce competition, it is necessary to show a high level of artistic ability, to reproduce all this in a competitive composition composed according to all the laws of choreography. It is a perfectly designed composition in technical and aesthetic sports that often decides the final result of competitions.

To assess the technique and artistic performance of competitive compositions in these sports involved two teams of judges, who according to different criteria determine the performance of athletes, which is assessed by musicality, consistency of movements with the tempo and rhythm of music, dance, illustrative and emotional expressiveness, ability to create emotionally motor image, elegance, amplitude, purity and accuracy of movements, etc.^{6, 7}

One cannot disagree with the importance of motor skills acquired by dance artists in the process of studying the elements of sports (rhythmic and gymnastics, acrobatics, trampoline jumping). The same goes for athletes – in the process of choreographic training they master new forms of movement, expressiveness, hone their skills, form the correct posture, which helps to improve sports results.

A feature of choreographic and sports compositions in technical and aesthetic sports are the compositions created in advance by the choreographer or choreographer-coach, which after repeated repetition are evaluated by spectators and judges. In sports, they say that they have a “programmatically nature”, which means the invariability of the sequence of actions, combinations, elements. All compositions are performed to musical accompaniment, which must correspond to the character, style, the genre of the composition, and in sports – even a strictly defined time. Highly artistic music combined with dance exercises, original compositional ideas – all this combines choreography and modern technical and aesthetic sports.

To achieve a high level of performance skills of dancers and athletes in technical and aesthetic sports use similar tools, methods and techniques for

⁶ Sosina V. Yu. (2018) Shliakhy intehratsii khoreorafichnoho mystetstva ta tekhniko– estetychnykh vydiv sportu [Shlyakhi of integration of choreographic art and technical-aesthetic types of sports]. *Dance Studies*, vol. 1, pp. 81–90.

⁷ Sosina V. Yu. (2019) *Khoreorafia v sporti* [Choreography in sports]. Kyiv: Olimpiyska Literatura.

the formation of motor skills, development of physical qualities and abilities. It is known that sports, which are characterized by competitive activities, can make greater use of game and competitive methods of learning and training. However, the same methods are quite acceptable in dance groups as effective and emotional. An example is a competition (“battles”), which have become popular among representatives of modern dance style breakdance.

Despite the specific features of the technique of performing choreographic elements in sports and choreography, in both activities, it is impossible to achieve mastery without the use of classical exercise at the support and in the middle of the hall. It is the systematic performance of classical exercise exercises that provides the correct technique for performing choreographic exercises, the main criterion of quality and efficiency of which is purity, lightness, ease, naturalness and expressiveness.

Despite the fact that the training of dancers and athletes is based mainly on the classical basis, but in both activities, it is mandatory to study historical and domestic, folk, ballroom and modern dances. And this is declared in sports curricula and programs for children’s dance groups and choreographic schools.

Enrichment of the motor arsenal with new exercises, the formation of new motor skills and related motor skills allows dancers and athletes to improve performance skills, develop the necessary physical qualities and motor skills.

To improve pirouettes and balance, strengthen the muscles of the lower leg and foot in sports training, the technique of performing elements of classical pointe dance is often used. Despite the fact that in sports the list of exercises on pointe is quite limited and has only an auxiliary character, they allow athletes to feel the strict plasticity forms and an impeccably worked out technique⁸.

One of the important tasks of choreographic training in sports is to “dance, cause a desire to dance” athletes, as they often have a limited dance supply and lack of freedom, ease of movement. To do this, invite dancers of different directions and styles, which allows athletes to develop plasticity, musicality, freedom of movement and artistry.

Elements of circus art (juggling various objects: balls, clubs, hoops) are actively introduced into rhythmic gymnastics, the technique of possession of these subjects is copied.

In ballet or other types of choreographic art, there is an active introduction of acrobatics and gymnastics elements. However, it should be noted that such

⁸ Panasenko Yu.V. (ed.) (2019) *Tantseval'naya pedagogika budushchego: teoriya i praktika* [Dance pedagogy of the future: theory and practice]. Materials of the International Scientific and Practical Conference of the Dancehelp company in conjunction with the Moscow State Budgetary Institution of Culture “CC “Inspiration” (Russia, Moscow, July 13, 2019). Moscow: ROSA, p. 217.

interpenetration must have certain limits, which are limited by the characteristics of the professional features of ballet-dancers or dancers, as well as the rules of competition in sports. For example, the rules of competitions in certain technical and aesthetic sports prohibit the replacement of the sports component of the composition by dance, and the use of dance elements in more than half of the composition leads to its non-enrollment or significant losing points in the performance.

The modern technique of many choreographic elements has changed so much due to the introduction of a sporty style of their performance that it is now impossible to say who first initiated this innovation. A clear example of this fact can be the technique of jumping, which in ballet has acquired a “sporty” amplitude, and in sports – signs of “male complexity”⁹.

Integration, synthesis of art and sports have a long tradition. Attempts to unite for the first time were made in ancient Greece, which left us with immortal works in all fields of art. Suffice it to mention the words of one of the most famous philosophers of the ancient world – Plato, who said that God gave man two abilities: music and gymnastics, for temperament and for the commitment to wisdom, so that they unite in harmony, and each of them should be tightened and released until they sound consistent, as required¹⁰.

Under the integration of sports and art is understood, firstly, the process and result of the convergence of these two elements of culture on a number of parameters; secondly, the process and result of firming the connection, strengthening the interaction between them^{11, 12}.

Issues related to the aesthetics of sports are the subject of research by many experts. For example, one of the founders of modern gymnastics, Pierre Ling, emphasized that the purpose of this sport is to convey thoughts and feelings through movements that should be attractive to the eyes. The

⁹ Sosina V. Yu. (2018) Shliakhy intehtratsii khoreografichnoho mystetstva ta tekhniko-estetychnykh vydiv sportu [Shlyakhi of integration of choreographic art and technical-aesthetic types of sports]. *Dance Studies*, vol. 1, pp. 81–90.

¹⁰ Aleksanyan S., Koyumdzhyan E., Sharina O. (2016) *Sredstva i metody khoreografii v tantseval'noy aerobike* [Means and methods of choreography in dance aerobics]. Yekaterinburg: Ural University Publishing House.

¹¹ Stolyarov V. I., Samusenkova V. I. (1996) Sovremennyy sport kak fenomen kul'tury i puti ego integratsii s iskusstvom (teoriya, metodologicheskie podkhody, programmy) [Modern sport as a cultural phenomenon and ways of its integration with art (theory, methodological approaches, programs)]. *Sport i iskusstvo: al'ternativa – edinstvo – sintez?* [Sport and art: alternative – unity – synthesis?] (Vol. 3.). Moscow: Humanitarian Center “Spart” RGAFK, pp. 49–178.

¹² Stolyarov V. I. (1997) Sport i iskusstvo: skhodstvo, razlichie, puti integratsii [Sport and art: similarity, difference, ways of integration]. *Sport, dukhovnye tsennosti, kul'tura* [Sport, spiritual values, culture]. (Vol. 5). Moscow: Humanitarian Center “Spart” RGAFK, pp. 101–265.

American scientist B. Lowe in his book “The Beauty of Sport” discusses in detail the question of whether sport can be considered an art, and the athlete can be considered an artist. Giving a positive answer, the author writes: “... as paint and canvas for a painter, the own body serves the athlete to demonstrate the art. And his art can exist both for the sake of the process itself (the process of self-expression) and for the sake of the result (including public recognition and material reward)”¹³.

According to S. V. Kotov, gymnastics is one of the sports where the advantage of aesthetics often decides the end result of athletes’ performances¹⁴.

Throughout its development, choreography has been inextricably linked to physical culture and sports. Georges Demyen’s system of music and rhythm education, Isadora Duncan’s dance gymnastics, François Delsart’s expressive gymnastics, Jacques Dalcroze’s free plastic movements, Monica Beckman’s jazz gymnastics, Jackie Sorensen’s aerobic dances, Martha Graham’s synthesized modern dance technique, one side, others influenced the development of modern dance arts, on the other hand, contributed to the emergence and formation of new sports associated with the manifestation of the culture of movement and choreography. Many representatives of national systems of physical education included elements of choreography in their classes, arguing that dancing and physical exercises to music develop good posture, gait, the plasticity of movements, strength and endurance.

Thus, the founders of Swedish gymnastics Pierre (1776 – 1839) and Hjalmar Ling (1820 – 1886) pointed to the need of using dance movements during exercise and called it aesthetic gymnastics.

Francisco Amoros (1767 – 1848), a representative of the French school, considered choreography as one of the obligatory components of physical education, which had a positive effect on the activity of the nervous system, formed posture, and developed the musculoskeletal system. The means of physical education included dancing, elementary (free) exercises, which were accompanied by music and singing.

¹³ Stolyarov V. I. (1997) Sport i iskusstvo: skhodstvo, razlichie, puti integratsii [Sport and art: similarity, difference, ways of integration]. *Sport, dukhovnye tsennosti, kul'tura* [Sport, spiritual values, culture]. (Vol. 5). Moscow: Humanitarian Center “Spart” RGAFK, pp. 101–265.

¹⁴ Panasenko Yu.V. (ed.) (2019) *Tantseval'naya pedagogika budushchego: teoriya i praktika* [Dance pedagogy of the future: theory and practice]. Materials of the International Scientific and Practical Conference of the Dancehelp company in conjunction with the Moscow State Budgetary Institution of Culture “CC “Inspiration” (Russia, Moscow, July 13, 2019). Moscow: ROSA, p. 217.

French physiologist and educator, author of the gymnastic system of physical education Demyen Georges (1850 – 1917), is considered one of the founders of modern rhythmic gymnastics.

Another representative of France is the educator and composer Francois Delsart (1881 – 1971), known as the founder of the principles of the relationship between emotional experiences, gestures and facial expressions. His expressions “poetry of the body” and “the body never deceives” have become symbols of today’s modern ballet. The works of F. Delsart and his followers formed the basis of the theory of expressive movement and influenced the development of ballet and pantomime, served as a foundation for the creation of a rhythmic direction in gymnastics.

Jacques Dalcroze, music and singing teacher from Geneva (1865-1950), first used rhythm training as preparation for playing musical instruments, and later promoted rhythm as an effective means of educating the will, strengthening physical and spiritual health, and harmonious human development. It was he who first introduced the term “rhythmic gymnastics”¹⁵.

J. Dalcroze’s method was based on an organic combination of music and movements.

Among the phenomena that aroused increased interest among women not only in ballet, pantomime but also in gymnastics, which developed a culture of movement, expressive plasticity, we must mention the art of Isadora Duncan (1877-1927). The peculiarity of the art of this famous dancer was the revival of classical ancient dance, built on the laws of free sculpture, the introduction of pantomime element in the dance, movements and principles of jazz dance, which together with jazz music conquered the world. Quite new to this time, the principles of flexible expression of A. Duncan were a sensation in Europe. With the help of simple natural movements of ancient dance, elements of free plasticity, elementary types of walking and running, she tried to reveal the image and theme of the music she danced to.¹⁶ A. Duncan influenced the formation of the rhythmic-plastic direction, which later formed the modern rhythmic gymnastics and rhythmic gymnastics for women.

¹⁵ Sosina V. Yu. (2019) *Khoreohrafiia v sporti* [Choreography in sports]. Kyiv: Olimpiyska Literatura.

¹⁶ Sosina V. Yu. (2019) *Khoreohrafiia v sporti* [Choreography in sports]. Kyiv: Olimpiyska Literatura.

2. Ways of Technical and Aesthetic Sports and Choreography Mutual Enrichment in the Aspect of Their Further Development

The path of integration of the choreography art and different sports, search for common features, mutual understanding, mutual enrichment was long and contradictory. For more than half a century, representatives of the "pure style" have fought for the separation of art from sport, and sport from art. However, the analysis of development trends of each of them shows that in the modern world this integration, interpenetration and synthesis will continue, contributing to the emergence of new areas of art and new sports¹⁷.

As it was already noted, the problem of sports and art integration is not new, but it has become especially important today. Scientists-theorists were able to find much in common together with a significant difference between them, which forces to decide on the possibility of integration, synthesis, the interpenetration of these elements of culture for their further development and mutual enrichment (V.I. Samusenkova, 1996; V.I. Stoliarov, 1998; A. Krolica, 2006).

Among the many attempts to integrate sports and art, an important one is occupied by those aimed at levelling the differences between them on the basis of the aesthetic and spiritual potential of sports¹⁸.

Among the most unexplored aspects of this problem, the authors single out the actual pedagogical, emphasizing that active classes in art disciplines (including choreography) or sports lead to a gap between spiritual and physical development, and fascination with art, contributing to the spiritual development of the individual, can cause deterioration of his health, while active sports – to the impoverishment of the spiritual world of man¹⁹.

The twenty-first century was a period of the rapid development of sports and physical culture, new species appeared, the affinity of which with the art of dance is no longer in doubt. Thanks to the use of musical orchestral

¹⁷ Sosina V. Yu. (2018) Shliakhy intehratsii khoreografichnogo mystetstva ta tekhniko-estetichnykh vydiv sportu [Shlyakhi of integration of choreographic art and technical-aesthetic types of sports]. *Dance Studies*, vol. 1, pp. 81–90.

¹⁸ Kudashov V., Kudashova L. (2010) Rol' esteticheskikh vidov sporta pri sozdanii khudozhestvennogo obraza v sportivno-khudozhestvennykh predstavleniyakh [The role of aesthetic sports in creating an artistic image in sports and artistic performances]. Proceeding of the *The international scientific conference dedicated to the 75th anniversary of rhythmic gymnastics (Russia, St. Petersburg, November 6, 2009)*, St. Petersburg: National State University of Physical Culture, Sports and Health named after P.F. Lesgaft, pp. 19–27.

¹⁹ Samusenkova V. (1995) *Integratsiya sporta s iskusstvom kak sotsial'no-pedagogicheskaya problema* [Integration of sport with art as a social and pedagogical problem] (PhD Thesis), Moscow: Russian State Academy of Physical Culture.

accompaniment, as well as dance movements, new possibilities of the plasticity of the human body, open up.

Thus, arose new sports that belong to the group of technical and aesthetic, and in which it is the aesthetic orientation has a pronounced character. Each of them complements, modernizes, improves the other. For example, through the synthesis of two cultures, such new sports or physical culture and health activities as cheerleading, dance aerobics, sports rock 'n' roll, jazz-funk, pylon exercises, and others emerged.

Attempts by experts to combine completely “non-dance” sports with choreography have led to the emergence of freestyle (or figure skating); snowboarding (namely its “artistic” types); dances in the wind tunnel, where the result of the performances is a score given by the judges for performance skills, etc. It is in them that the phenomenon of integration of different types of choreography, acrobatics, sports and rhythmic gymnastics, swimming, skiing, etc. can be traced to the greatest extent. Performing such exercises in different environments (water, ice, snow, air space, special coating) increases the capabilities of athletes, promotes the emergence of new entertainment and complex elements and exercises. Recently, the world has learned about the emergence of artistic parachuting, which combines elements of gymnastics, acrobatics and choreography, which must show the athlete in the process of performing a long jump.

In addition, attempts at integration are associated with the search for areas of mutual enrichment of art and sport, which can occur, on the one hand, through the use of experience and means of plasticity arts (choreography) in technical and aesthetic sports, and on the other – the impact of sport on fashion, clothes, hairstyles, choreographic art²⁰.

The constant complication of the performance technique, the growth of requirements for performances allows us to assume that people will soon work wonders of acrobatics and dance.

Thus, the analysis allows us to state that the integration of choreographic art and sports, associated with the manifestation of the culture of movement and artistry, can take place in two directions: further rapprochement and strengthening the relationship between them. The first direction involves further levelling the difference between these two elements of modern human

²⁰ Kudashov V., Kudashova L. (2010) Rol' esteticheskikh vidov sporta pri sozdanii khudozhestvennogo obraza v sportivno-khudozhestvennykh predstavleniyakh [The role of aesthetic sports in creating an artistic image in sports and artistic performances]. Proceeding of the *The international scientific conference dedicated to the 75th anniversary of rhythmic gymnastics (Russia, St. Petersburg, November 6, 2009)*, St. Petersburg: National State University of Physical Culture, Sports and Health named after P.F. Lesgaft, pp. 19–27.

culture on the basis of the achievements of each of them; the second is their possible unification into a single socio-pedagogical and cultural system.

CONCLUSIONS

Thus, we can identify the main factors that determine the possible ways of integration of sports and choreographic art, which are due to historical aspects of both human activities, aesthetic representation of the product of their activities, the importance of expressiveness, similar tools and methods of teaching and education. performance of movements, the presence of a pre-arranged program of actions (compositions), methods of musical accompaniment, requirements for morphological, functional and physical indicators, design of performances, costumes, etc.

Summarizing the above, we can say that sport and art are two elements of culture that are important for the realization of humanistic ideals and values, diverse and harmonious human development.

Despite some similar features, sports and art are fundamentally different from each other.

At present, the problem of integration, synthesis of sports and art is becoming increasingly important. The solution to this problem is possible because of the similarity of these two elements of culture, which are able to fruitfully influence and complement each other. There are two main and possible ways to integrate sport with art: *the first* – rapprochement, “smoothing” the differences between them on the basis of increasing the aesthetic and spiritual value of sport and the wider use of the competitive component in the field of art; *the second* is to strengthen the connection between sports and art, to unite them into a single socio-pedagogical and cultural system.

SUMMARY

Modern ballet is a complex synthesis of different directions and styles of choreography, circus art, acrobatics, supports and pyramids, elements of free plasticity art, exercises of artistic, aesthetic and gymnastics. Features of the use of choreography in technical and aesthetic sports show that choreographic training is an integral part of the training process, and it is based on classical exercise, which together with other means of choreography must meet the requirements of competition rules, trends and specifics of sports athletes in each sport. The integration of art and sports takes place in different parts of modern culture, but most of all this synthesis is noticeable in the choreographic art and technical and aesthetic sports, where it ultimately causes the most controversy.

REFERENCES

1. Aleksanyan S., Koyumdzhyan E., Sharina O. (2016) *Sredstva i metody khoreografii v tantseval'noy aerobike* [Means and methods of choreography in dance aerobics]. Yekaterinburg: Ural University Publishing House. (in Russian)
2. Kudashov V., Kudashova L. (2010) Rol' esteticheskikh vidov sporta pri sozdanii khudozhestvennogo obraza v sportivno-khudozhestvennykh predstavleniyakh [The role of aesthetic sports in creating an artistic image in sports and artistic performances]. Proceeding of the *The international scientific conference dedicated to the 75th anniversary of rhythmic gymnastics (Russia, St. Petersburg, November 6, 2009)*, St. Petersburg: National State University of Physical Culture, Sports and Health named after P.F. Lesgaft, pp. 19–27.
3. Panasenko Yu.V. (ed.) (2019) *Tantseval'naya pedagogika budushchego: teoriya i praktika* [Dance pedagogy of the future: theory and practice]. Materials of the International Scientific and Practical Conference of the Dancehelp company in conjunction with the Moscow State Budgetary Institution of Culture "CC" Inspiration" (Russia, Moscow, July 13, 2019). Moscow: ROSA. (in Russian)
4. Prokopovich L. V. (2018) Issledovanie artistizma i teatral'nosti v sporte kak v kul'turnoy praktike [Research of artistry and theatricality in sport as in cultural practice]. *Molodyi vchenyi*, no. 7 (2), pp. 350–353.
5. Radchenko S. I. (2020) Perspektivnye napravleniya sovershenstvovaniya metodiki prepodavaniya klassicheskogo tantsa v sisteme srednego professional'nogo khoreograficheskogo obrazovaniya [Prospective directions of improving the methods of teaching classical dance in the system of secondary professional choreographic education]. *Pedagogika iskusstva* [Pedagogy of Art] (electronic journal), no. 1, pp. 111–118. Retrieved from: http://www.art-education.ru/sites/default/files/journal_pdf/radchenko_111-118.pdf (accessed 7 October 2020).
6. Samusenkova V. (1995) *Integratsiya sporta s iskusstvom kak sotsial'no-pedagogicheskaya problema* [Integration of sport with art as a social and pedagogical problem] (PhD Thesis), Moscow: Russian State Academy of Physical Culture.
7. Sosina V. Yu. (2019) *Khoreografiia v sporti* [Choreography in sports]. Kyiv: Olimpiyska Literatura. (in Ukrainian)
8. Sosina V. Yu. (2018) Shliakhy intehratsii khoreorafichnoho mystetstva ta tekhniko-estetichnykh vydiv sportu [Shlyakhi of integration of choreographic art and technical-aesthetic types of sports]. *Dance Studies*, vol. 1, pp. 81–90.

9. Stolyarov V. I. (1997) Sport i iskusstvo: skhodstvo, razlichie, puti integratsii [Sport and art: similarity, difference, ways of integration]. *Sport, dukhovnye tsennosti, kul'tura* [Sport, spiritual values, culture]. (Vol. 5). Moscow: Humanitarian Center "Spart" RGAFK, pp. 101–265.

10. Stolyarov V. I., Samusenkova V. I. (1996) Sovremennyy sport kak fenomen kul'tury i puti ego integratsii s iskusstvom (teoriya, metodologicheskie podkhody, programmy) [Modern sport as a cultural phenomenon and ways of its integration with art (theory, methodological approaches, programs)]. *Sport i iskusstvo: al'ternativa – edinstvo – sintez?* [Sport and art: alternative – unity – synthesis?] (Vol. 3.). Moscow: Humanitarian Center "Spart" RGAFK, pp. 49–178.

Information about the author:

Sosina Valentyna

orcid.org/0000-0003-4866-532X

PhD in Pedagogy

Lviv State University of Physical Culture

named after Ivan Boberskyi

11, Kostyushko str., Lviv, 79007, Ukraine

NOTES

NOTES

Publishing house «Liha-Pres»
9 Kastelivka str., Lviv, 79012, Ukraine
44 Lubicka str., Toruń, 87-100, Poland

Printed by the publishing house «Liha-Pres»
Passed for printing: December 14, 2020.
A run of 150 copies.