

NATIONAL ACADEMY OF CULTURE AND ARTS MANAGEMENT



**CULTURAL AND ARTS STUDIES
OF NATIONAL ACADEMY OF CULTURE
AND ARTS MANAGEMENT**

Collective monograph



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PREFACE

The monograph is dedicated to the works of cultural scientists and art historians of the National Academy of Culture and Arts Management.

The history of cultural studies at National Academy of Culture and Arts Management started in 2012 when the Department of Cultural Studies and Innovative Cultural and Artistic Projects was created. Its foundation is associated with the names of such scientists as Doctor of Cultural Studies P.E. Gerchanivska, Doctor of Science R.M. Esipenko, Doctor of Philosophy V.A. Sievers, Candidate of Cultural Sciences L.S. Gotz, Doctor of Cultural Studies O.V. Ovcharuk. P.E. Gerchanivska headed the Department of Cultural Studies (2013).

At various times, leading specialists from other Kyiv universities were involved in pedagogy Doctor of Cultural Studies E.V. Bilchenko, Doctor of Cultural Studies N.A. Zhukova, K. Doctor of Cultural Studies D.O. Korol', Candidate of Philosophy S.S. Rusakov, Candidate of Philosophy L.V. Osadcha, etc. By the development of the educational process, the pedagogy staff expands at the expense of the employees of the Department who have defended: the degree of Doctor of Cultural Studies is given to O.V. Yakovlev, O.V. Ovcharuk, Zh.Z. Denysyuk, Candidate of Cultural Studies – S.A. Panchenko. The new staff became part of the Department – Doctor of Arts G.I. Poberezhnaya, Candidate of Arts A.I. Kravchenko, Candidate of History N.D. Braychenko.

Following the order of October 04, 2017 №114-0 of the National Academy of Culture and Arts Management, the Department was renamed "Department of Cultural Studies and Information Communication" (Head of the Department Prof. P.E. Gerchanivska). The Department has two areas of preparation for students: "Cultural Studies" and "Information, Library and Archival Affairs." Due to the reorganization, the Department included Doctor of Pedagogics L.G. Petrova, Candidate of Pedagogics V.V. Zagumenna, Candidate of History Ya.A. Khimich, Doctor of Sociology O.M. Zbanetska, Candidate of History N.T. Stronska, Candidate of Sociology V.V. Dobrovolska, Candidate of History Y.I. Palekh.

In 2019, the first graduation of bachelor's in specialty 034 Culturology took place, in the same year, the master's degree in this specialty was opened, and graduation of specialists in qualification began: Cultural Studies, Expert-Analyst in Intercultural Communications. Much attention is paid to the preparation of scientific change in National Academy of Culture and Arts Management. 55 Ph.D. students and 8 Ph.D. students studied specialty 034 Cultural Studies at the Department from 2013 to 2019.

Order of Departmentstry of Culture of Ukraine No. 1222 of 07.10.2016 "On approval of decisions of the Ministry's Attestation Board on the activities of specialized scientific councils of 29.09.2016", a specialized academic council No. D 26.850.01 was created at the National Academy of Culture and Arts Management of the Ministry of Culture of Ukraine with the right to accept for the

consideration and defense of the dissertations for the degree of Doctor (Candidate) of Cultural Studies, Arts and History, specialty 26.00.01 "Theory and History of Culture". The board included the members of the department

P.E. Gerchanivska (Deputy Chairman of the Board), O.V. Ovcharuk (Scientific Secretary), R.M. Esipenko, G.I. Poberezhna, V.A. Sievers, O.V. Yakovlev. For the period 2017-2019, 5 doctoral and 8 Ph.D. theses in the specialty 034 Culturology were defended at National Academy of Culture and Arts Management.

Priority activity of the department is scientific work on the topic "Actual problems of cultural studies: theory and history of culture" (state registration number: 0115U001572). Since 2013, a number of monographs and textbooks have been published by National Academy of Culture and Arts Management scholars. Scientists actively participate in national and international scientific forums – congresses, conferences, round tables, dialogues.

By the decision of the Academic Council of the National Academy of Culture and Arts Management (Protocol No. 2 of October 25, 2014), the Research Center for Innovative Projects on Cultural Studies and Innovative Cultural and Artistic Projects was created at the Department of Cultural Studies and Innovative Cultural and Art Projects.

For the first time at the Academy, the Department started the work of the certification program "Art-therapy" (Prof. G.I. Poberezhna).

The employees of the Department provide scientific management of dissertation research; expert evaluation of scientific theses; give feedback on abstracts of dissertations, review scientific works (monographs, articles), thesis. The publishing activity of the Department is actively pursued. The members of the Department perform the duties of the chairman (or members) of the editorial board of national and international professional publications in cultural studies (P.E. Gerchanivska, O.V. Ovcharuk).

An important area of activity is: participation in the accreditation examination in the specialty "Cultural Studies" in higher educational establishments of Ukraine; involvement in the work of Subcommittee 034 Cultural Studies of the Scientific and Methodological Commission on the Humanities and Theology of the Higher Education Sector of the Scientific and Methodological Council of the Ministry of Education and Science of Ukraine (Head of the Subcommittee P.E. Gerchanivska); participation in the creation of the Standard of Ukraine in the specialty of "Cultural Studies" (PE Gerchanivska); participation in the work of specialized scientific councils for the defense of PhD and doctoral theses in the specialization "Cultural Studies."

The mentioned issues claim the formation of an active school of Cultural Studies within the National Academy of Culture and Arts Management.

“DOUBLE CODING” IN THE HISTORY OF ART

Afonina O. S.

INTRODUCTION

In the history of art, cultural code, as the well-established system of certain signs and symbols, has always acquired new meanings in the intellectual games of the authors. The formation of a system of codes in the texts of culture and the birth of an integral sign-semantic structure in the signification procedures determines the genesis of coding, which is complemented by artistic techniques of “double coding” – quotes, allusions, reminiscences, connotations and contaminations of archetypal codes. Cultural code in the art of the XX – early XXI century gets additional opportunities for open dialogue or intertextuality, expansion of the intonation dictionary of the epoch or its collapse.

“Double coding” in art is based on the definitions of the famous American architect and postmodern theorist Charles Jenks, among which are “playing with semantics and metaphoricality”, “radical eclecticism”, “various means of semiotic coding”, “paradoxical dualism”. The definitions of Jean-François Lyotard – “language game”, “absurdism”, “pluralism of forms and meanings” have something in common with them. There are also special works on psychology devoted to problems related to the theory of “double coding”. It turned out that these definitions are applicable to the analysis of works of art in the history of art, and not only in the art of postmodernism. Of course, here “double coding” is close to the analysis of interpretation.

The purpose of the article is to highlight the codes of culture and the methods of “double coding” in works of art from different historical periods. *The work methodology* is based on the use of comparison methods; generalizations for the conceptualization and expansion of the meaning of “cultural codes” and “double coding” in art. *The scientific novelty of the work* lies in the actualization of the questions of “double coding” in art as a process of finding new meanings and forms of works.

1. Theoretical foundations of the study of culture codes and “double coding” in art in the scientific literature

Works of modern art have many examples of changes to the original, well-known type of cultural codes that broadcast information accumulated in culture in the form of signs and symbols. Decoding the content of a work of art or its simulation consists in the successive detection of cultural codes. Often these

codes are combined or parodied in Intertext with ambiguity of interpretation and simultaneous appeal to different layers of the audience (Roland Barth, Jacques Derrida, Umberto Eco).

Cultural code, as a multivalued phenomenon, is devoted to works from different fields of science and technology – computer science, semiotics, philosophy, history, aesthetics, and cultural studies. Applying it in art criticism indicates the universalization and actualization of the content of the concept. It unites various levels of definition – a cultural code as a historically established structure and as a process of semiotic and semantic identification of meanings and forms of works of art.

In the works of postmodernism and post-postmodernism, “double coding” is akin to their specific art of deciphering codes in unusual comparisons, manifestation of semiotics and semantics of images, the psychology of their perception. It turned out that “double encoding” can be a substitute for interpretation. And this concerns not only works of postmodernism, but the whole history of art: select a code or several codes in images, form, content and find their new meaning, in fact – their interpretation.

The most famous cultural codes were mythological images and narratives, folklore and religious themes, plots, and heroes. On the basis of a consistent examination of these codes, it becomes possible to identify their new incarnation, often this is their transformation, which is the basis of “double coding”. This happens through the inclusion of well-known quotations in the new text, which create allusions and reminiscences.

In these cases, codes, it can be code scenes, images, actions, reminiscent of signs. Citations, allusions and reminiscences can be considered as characters with different meanings. The main condition for signs and symbols is to be familiar data. In order to evaluate the work of mobile communication, you need to know the code as a necessary condition. Also in art to create the process of “double coding” the necessary condition is that the code is known to everyone: the author, recipients, performers.

Study of works of art made to analyze material in accordance with the era in the resulting work. Further, the means of expression, which reveal the artistic image in the work, are analyzed. However, it turned out that the works of contemporary art are easier to fix with known codes, which are transformed with each hit in a new context.

Based on the study of scientists about the “duality” of codes (Charles Sanders Peirce, Ferdinand de Saussure, Julia Kristeva, Jacques-Marie-Emile Lacan, Paul-Michel Foucault), among the cultural codes, “universal code”, “code sign”, “code-language”, “code-symbol”, “code-genre”, “code-plot”, “code-plan”. But it turned out that regardless of their focus on genre, plot, etc., all culture codes have a historically established structure that conveys information at the first level

of their recognition. At the second level, a process of semiotic-semantic establishment of additional meanings and forms of well-known cultural codes is already underway.

In the art of postmodernism, this process is called “double coding”. Analyzing the works of postmodernism, it is easier to establish the meaning of culture codes in a new context, which sometimes coincides with their interpretation, and sometimes goes beyond just interpretation, as a change in some original source. For example, the specificity of codes in musical, visual, choreographic art, their genres, stylistic structure, intonation-rhythmic and sign-shaped spheres was found through the concepts of “episteme”, “discourse”, “discursive practice”, “discursive events”, “archives” (M. Foucault); “Semiotic structures” (Roman Jakobson and U. Eco); “Labels, labyrinths” (U. Eco); “Phonology – language” (Prague linguistic circle, Czech Semiotic School, Jan Mukarzhovsky); “Myth” (Claude Levi-Strauss); “Intonation” (Boris Asafiev); “Communicative archetypes, music labels” (Dina Kirnarskaya). In addition, the concepts of structural psychoanalysis about the functioning of a natural language-code in the form of metaphor and metonymy with the ability to transfer the name from one objects (phenomena, signs, etc.) to others on the basis of similarity or adjacent connection between objects acquire particular importance.

Such a process forms the conditions for ambiguous decoding of information with real, imaginary, symbolic codes (J. Lacan). Cultural code, passing through various practices, has the ability to provide artistic works with a worldview-cultural unity, forming a Ponadtexnte organization of meanings, “associative fields” (R. Barth), intertextuality (J. Kristeva), “double coding” in art.

After the works of postmodernism were examined, it turned out that the history of art is filled with examples of the use of cultural codes from myths, folklore and religious motifs in the process of “double coding” in art as the invention of additional values and forms.

Since “double coding” in art is a complex creative process, its analysis requires a search for specific artistic techniques in which it occurs. Accounting for citation techniques, allusions, reminiscences, connotations, and contaminations helps to reveal the nature of “double coding” in its basic concepts and artistic-figurative “mechanisms”.

2. Citation as a “double coding” technique in art

Citing as an artistic technique of “double coding” quite often becomes the basis of a new compositional structure. The very concept of “quote” comes from Latin (*citata, citarus, citare*), which means “set in motion, shake, move” and has the meaning “literal excerpt from any text”¹[1, p. 773]. Already from this definition, we can conclude that citations in various types of art differ in their specifics. Therefore, in any form of art, the quotation or quoted material is concise, recognizable part of the previously created and resembles the semantic “code” with its informative fullness. Like the code, the quotation under certain conditions is a “communication model” (R. Jakobson).

Such an approach can be traced by the example of works by different authors. Composers use themes that become the codes of the author's text or write their work in the style of a famous composer. The leader of musical quotation can be called Wolfgang Amadeus Mozart. The writing of Petr Tchaikovsky “Mozartiana” contributed to the appearance of a number of similar works in the twentieth century: “Chopiniana” by Aleksandr Glazunov, “Scarlattiana” and “Paganiniana” by Alfredo Casella, “Vivaldiana” by Francesco Malipiero, “Telemanniana” by Hans Werner Henze as well as the ballets of Stravinsky *Pulcinella*, *Kiss of the Fairies* and other works² [2].

Songs, dances and ceremonial actions of folk art have always been and continue to be such a form of “intertextual” communication. Almost code words of the Russian composer Mikhail Glinka, that “the people create music, and we, the composers, only arrange it”, are key for various examples of artistic creativity. A striking embodiment of M. Glinka was his overture “Kamarinskaya”, in which he uses thematic musical quotation in the form of double variations. The composer relies on two folk melodies: the long Russian folk song “Oh, from the mountains, high mountains” and the dance “Kamarinskaya”. Following the words of the song, the composer first conducts one theme, adding new echoes at each repetition, and then the second theme on the same principle. Finding the hidden possibilities inherent in these folk songs, becomes the basis for “double encoding” from the quotations of musical folklore. With this, this also applies to the title of the work – *Kamarinskaya*, since it is a folk dance.

This quotation concerns not only folk music, but also famous melodies that were included in the church masses of the Renaissance. For example, the Franco-Flemish composer, one of the pioneers of the Dutch school of Dufay,

¹ Dubicinsky, V. V. (2007). *Modern Dictionary of Ukrainian language: 60000 words*. Kharkiv: VD “School”. P. 773.

² Rogozhnikova, V. S. *Mozart in the Mirror of Time: Text in Text: On the Problem of Interpretation of “Another's Word” in Music*. Candidate's thesis. Moscow: Moscow State Conservatory. P. I. Tchaikovsky.

always used the melody well known to all parishioners so that they could recognize it in the polyphonic work as well. Interestingly, motets also had code lines called “incipits” (the first words of the text or parts of it that are quoted when the work has no name or when several works have the same name). For example, Dufay's motets were known for special events and had code-incipits: for the consecration of the cathedral in Florence “Nuper rosarum flores” (“Recently rose flowers”) or for the wedding of Malatesta – “Vasilissa ergo gaude” (“So rejoice, Princess”).

The music of the Dutch composer Zoskena Despre received wide recognition as a result of the inclusion of an Italian folk song (frottelet) with a fast tempo and dance rhythms in a moderately emotional church music.

It is not by chance that even later the process of incorporating codes into a new text of a material used earlier becomes “double coding”. For example, Claudio Monteverdi, at the level of quotations and allusions, contains fragments of his own works in the opera “The Litany of the Virgin Mary” on modified tokkata (intraday) in the first prayer number “Domine ad adiuvandum” from “Orpheus”. The composer does not change the theme of toccata, only adds a choral sound, enriching it with sonic effects. Motet “Nigra sum” is also a recitative material of operatic monody in the style of recitative from the same “Orpheus”. Another mote “Pulchra es” is like a chamber duo of the madrigal. Alyuziniy observed also in the performance of the echo effect, which was characteristic of church music. Thus, in the Audi, coelum, the composer addresses the traditions of Florentine interludes. “Duo Seraphim” from the allusion hints more at the virtuosity and pomp of the ornamental style of the instrumental piece of the time³ [3, p. 256].

Conditions for “double coding” are also created by the interaction of the ancient layers of culture and the modern language, the new context, which reflect the main cultural and historical transformations. For example, the appeal of domestic composers to the Ukrainian folk song has always been and remains natural. The unification of folk songs into cyclical works according to the principle of suite was a typical phenomenon of Ukrainian music in the second half of the XIX and early XX centuries. This tradition was started by Nikolay Lysenko with his “wreaths” of spring creepers; she was picked up by Fedor Kolessa (“The Street”), Kirillo Stetsenko (“Carols and Generos”) and other melodies of round-dance songs in the form of quotations are found in new texts, in Nikolay Lysenko’s children's opera Winter and Spring (1892) or in Mihail Verikovsky’s ballet music Mr. Kanevsky (1930). Citation of round dance melodies also occurs in the genre of symphonic music: in Lev, Symphony No. 2 (1927), Mihail Verikovsky, Vesnyanka (1924), Andrey Shtogarenko, In

³ Konen, V. (1971). Claudio Monteverdi. Moscow: Soviet composer. P. 256.

Memory of Lesia Ukrainka (1951). Round dance codes intonations and rhythms permeated suite Vladimir Nakhabin "Collective farm holiday" (1951).

Another kind of creation of conditions for "double coding" is an indirect, adapted quotation, for example, as in "Piano suites in the form of ancient dances based on folk songs" (1867–1869) by Nikolay Lysenko. An adapted quotation is "the translation of someone else's musical text with your own musical language", "the free development of someone else's material in your own manner" (Alfred Schnittke). Each miniature of the cycle Nikolay Lysenko has two names. The first one is the name of the number of the dance suite, known from the XVI century. The second name is the name of the song, on the basis of which the development of the whole part unfolds. So, 1.1. Prelude – "Well done fellow, that you are lazy"; 1.2. Courant – "Little by little, brother, play"; 1.3. Toccata – "I went to the mother of the village"; 1.4. "The sun is low"; 1.5. Gavot – "Oh, whose girl are you, whose are you?"; 1.6. Scherzo – "Yes, Solokha told me." Here Lysenko's intonational development of folk songs is combined with polyphonic development. The exception is Sarabande, where the composer uses the song Sun-Low. N. Lysenko builds his cycle on the principle of alternating non-dance and dance music, major and minor sections. The genre of the suite is characterized by a pictorial image and a close relationship with song and dance. Lysenko combines dance (chiming clock, gavotte, saraband) and folk songs.

Nikolay Lysenko likes certain folk songs so much that he uses them repeatedly in his works. For example, the composer uses the melody of the song "Well done boy, but you are lazy" (Prelude) in the "Fantasies for Two Ukrainian Folk Themes" for violin (or flute) with piano and in Peter's aria in the third act of the opera *Natalka Poltavka*.

The literal quotation of folklore occurs infrequently, but in the ballet "The Fable of the Fox, Kota da Baran" Igor Stravinsky refers to Russian folk texts. The genre of "fun performance with singing and music" determined by the composer fully corresponds to this. In addition, this genre is associated with the traditions of buffoons and a booth. The main character, the Fox, quotes folk poetry, and there are many folk songs in the musical text. For example, the dance of the Rooster, Kota and Baran based on folk dance songs. The bright song of Kota and Baran "Package, bale, gusel'tsi" has a folk basis. More archaic intonations – in the second dance of the Rooster, Kota and Baran. In general, "Bike" resembles a popular ballet performance with dancers, vocal quartet and orchestra of the original composition. The peasant orchestra is represented by string and wooden wind instruments one by one, and the percussion instruments are numerous. Even exotic Hungarian cymbals are included in the orchestra. I remember the "Ukrainian Requiem" by Alexander Kozarenko using an incredible number of folk instruments in such a genre as a requiem.

Therefore, quoting and combining various codes (Roland Barthes), including various folklore codes (musical, literary), creates the “basis of double coding” (Charles Jenks).

Any citation in art forms a figurative microsystem, which includes the ratio of the various uses of artistic material (music, literature, painting). In addition to folk quotation, the reproduction of mythological plots, names, and names in artistic works is quite common. At the same time, the philosophy of myth, in our opinion, includes its own structural logic of the code, its semiotics, poetics, aesthetics. For example, Jacob Golosovker, in addition to the historical component, highlights in the myth structural logic with inherent dynamics and dialectics. Analyzing the semiotic structure of the myth, he emphasizes that in its semiotic structure its “poetic form is dynamic. She is the subject of the poetics of myth. The dialectical content of myth is semantics”⁴ [4].

For example, Sergey Prokofiev in the *Scythian Suite* (1916) was influenced by the mythological images of Ali and Lollia. The summary of the ballet is as follows: the ancient Slavs worship good forces – the sun god Veles and wooden idol Ali. Their cunning enemy, Tuzbog, with the help of wild and evil monsters, wants to kidnap Alu, but the Scythian hero Lolly becomes his defense. In an unequal battle with Alien, he faces death, but at the crucial moment Veles appears and strikes Alien with his sizzling rays.

The musical quotation is quite complex and by the nature of its perception. After all, the tradition of "double coding" is also due to quoting fragments of other musical works, which are almost not mentioned in the new work, in contrast to literary or scientific publications. To recognize musical quotes you need to meet in the art of music and the history of musical culture. Of course, composers sometimes record quoting or any other borrowing in the title, program or dedication of a new work. For example, the theme of the nine variations of Beethoven was Marsh c-moll (1783) of opera singer Ernst Dressler. In general, Beethoven often turned to the variation genre: Six variations for piano on the theme “Nel cor piu non mi sento” from Paisiello’s opera *La Molinara* in G major (1795) Twelve variations for piano on Russian dance from Pavel Vranitzky’s ballet *Das Waldmädchen* in A major (1797) Eight variations for piano on the theme “Une fièvre Brûlante” from the opera by Andre Ernest Modest Gretry “Richard the Lionheart” in C major (1798), Variations for piano on the theme “La stessa, la stessissima” from the opera by Antonio Salieri *Falstaff* in B Major (1799) and many others. Famous were the variations of Fryderyk Chopin on Mozart’s *La Ci darem la mano* (aria from the opera *Don Juan*).

⁴ Golosovker, I. E. (2010). *The Logic of the Myth*. Moscow: SPb: Center for Humanitarian Initiatives.

Autocitation is associated with the fact that the composer consciously or subconsciously uses a musical code or some kind of common code-image in which timeless ideas are laid, and it is they who reveal artistic images. During his creative life Ludwig van Beethoven had an impartial fascination with ancient literature, which influenced the writing of his individual works. For example, in the ballet *Creation of Prometheus* (1801), the composer quotes a contradance written by him earlier. Then Beethoven quotes the same fragment in the *Piano Variations* (1802) and in the finale of the “*Heroic*” symphony (No. 3), which he first dedicates to Napoleon Bonaparte. After the disappointment of Napoleon’s activities, Ludwig van Beethoven’s symphony is dedicated to the “memory of a great man,” most likely to mythological Prometheus.

The disclosure of additional features of well-known musical themes is one of the techniques of “double encoding”. Sometimes such a quotation consists of a whole complex of quotations. This forms a new, complex story, within which there are semantic links with musical associations for dedication texts. For example, *Variations on the French Folk Song* (op. 10 for two pianos) Franz Schubert becomes such a dedication to Ludwig van Beethoven. From the biography of Beethoven we know what significance the antimonarchical France and the French revolution had for the formation of his civic position. Apparently, therefore, Franz Schubert used the French song for his variations. Why did Beethoven dedicate his variations to Schubert? Because Beethoven was for the young composer a certain pattern in music and civic position. Therefore, associative links (codes) refer the listeners' imagination to historical facts, creating conditions for “double coding” in art.

The function of enhancing the dramatic expressiveness is performed by quoting a fragment from the Bach choral in the violin concerto by Alban Berg. In addition, this quotation has another meaning, namely, the Concert dedicated to the early deceased daughter of friend A. Berg ⁵[5, p. 358].

A musical quotation as a “double coding” technique can also create parody or comic effects. In this aspect, an example is the suite of Charles-Camille Saint-Saens “*The Carnival of the Animals*” (1886) with the borrowing of codes and their interpretation. In the play “*Chickens and Roosters*”, the composer quoted the “chicken” motif from the harpsichord suite of François Couperin. His figurative incarnation of C. Saint-Saens. Quoting Cancan from the operetta of Offenbach “*Orpheus in Hell*” by Saint-Saens makes a comic effect. Since the cancan in the *Turtle Room* sounds in slow motion and is not perceived from the first listening. Turtles and cancan – this is already in itself original. A turtle who dances or simply moves in the rhythm of a vigorous

⁵ Lissa, Z. (1970). *Aesthetics of film music* / trans. with him. A. Zelenina and D. Karavkina. Moscow: Art. P. 358.

French dance is absurd. Finding a new sense of kankan, like a turtle dance, the simultaneous use of the symbol of slow motion and fast kankan became a “double coding” technique in this piece.

Almost the same as with the Turtles, the composer comes with the play “The Elephant” when the waltz melody from the dancing elephant is borrowed from the Sylphide dance (from Berlioz’s *Damnation of Faust*) and Felix Mendelssohn’s comedy *The Midsummer Night’s Dream*. The melodies, in the original, are performed in a high register, in “Elephant” they barely move in a low register. Such connotation in transcoding creates the comic music, reveals a “double” reading of the original source and its reincarnation.

The original method, namely parody, becomes “double encoding” as the simultaneous operation of several semantic systems. For example, from the ratio of several texts, when the foreground of the text (the ancient myth, the traditional genre and social traditions) falls into the new conditions, forming a parody. A similar approach is demonstrated by the French composer, conductor, founder of the operetta genre – Jacques Offenbach in his opera *Orpheus in Hell* (1874).

In his other opera *The Tales of Hoffmann* (1881), Jacques Offenbach quotes a fragment of the introduction of Mozart’s opera *Don Juan*. The actions of Offenbach’s opera take place in Mr. Luther’s crowded tavern in Nuremberg. Next to the pub in the theater, there is a performance of “Don Juan”, and therefore quoting the introduction of Mozart’s opera is a natural display of the events of the performance.

These two types of quotations in Offenbach have a multi-vector nature of "double coding": the first is a parody character with a new context, the second is a new context, but the text remains unchanged, however both quotes create conditions for the "double coding" of the work and the perception of the recipients.

Almost the same as in the music of Offenbach, the musical quotation is used in the opera “The Queen of Spades” by Petr Tchaikovsky (1890) in the scene where the old countess sings an aria from the comic opera of the French composer Andre Gretrie “Richard the Lionheart” (1784). This aria symbolizes the memories of the countess of her youth, and for the listener knowledgeable in the history of music, the corresponding cultural and historical context. The citation of the theme of love from Tchaikovsky’s *Symphony No. 6* in the British film “The Ruling Class” (1972, England, director Peter Medak) is organic, as it happens in the love scene. In general, the film itself is an adaptation of the satirical play by Peter Barnes, which is also a “double coding” fact from the citation.

Quotes as “double encoding” techniques become symbols of time. For example, Dmitriy Shostakovich in the Soviet, and at that time the avant-garde cinema masterpiece “New Babylon” (1929) performs the original quotation of the music by J. Offenbach, which becomes musical symbolism. The authors of

this black-and-white film (G. Kozintsev and L. Trauberg) refer to the historical and revolutionary events in France in the 1870s. The main heroine of the film, the saleswoman Louise, from the huge Parisian store New Babylon, comes to the barricades of the Paris Commune, and her lover, soldier Jean, changes herself and becomes a punitive. The whole film is permeated with reminiscences on the events of the 19th century French revolution and culture, as well as on the literature of Victor Hugo, Emile Zola, impressionistic painting and the traditions of Manet, Degas, Pissarro.

The controversy is the release of this movie with a tragic outcome in the 1920s of the Soviet “victorious” time. But the music for the film by Dmitriy Shostakovich, by that time already a venerable composer, is organic. Even when quoting fragments from the opera by Offenbach, the cancan from Orpheus in Hell and Marseillaise. The composer spends these two quotations in a contrapuntal combination. Their symbolism points to the contradictions in life between the philistine ideology and the revolutionary attempts that are contained in the film. Therefore, here quotes play the role of historical and cultural symbols or become “double coding” of the audience.

In this context, the desire of Soviet composers to convey in their music the “pulse of time” with the help of codes is also mentioned. This is also associated with quoting as a “double coding” technique. For example, in “Symphony No. 16” (1935-1936) Nikolay Myaskovsky uses the massive song of the time “Planes are flying”, which was dedicated to the heroic military aviation. The song becomes a time code in the form of a semiotic structure, conveys information about the Soviet military period on the basis of incorporating it into a new context.

The quotation as a transmission of the spirit of the time, namely, the essence of the classic provisions of the aesthetics of Boileau and his *Art Poétique*, works by Descartes and Pascal, takes place in the *Apollo Musaget* (1928) ballet by Igor Stravinsky. Once in the new context, the text of “Poetic Art” by the French poet Bualo only emphasized the peculiarities of the classicism of the era of Louis XIV, to which the poet and then Stravinsky turned first. Having received a push from Boileau, the composer created a strict and laconic score of “musical Alexandrian poems” with their rhythms and meter of the 17th century. “The pizzicato accompaniment in one of the variations also arises, he said, from the Russian Alexandrian verse, suggested to him by the stanza of Pushkin”⁶ [6].

Therefore, quoting this code “fate or question” has a complex system of application. On the one hand, a certain figurative meaning was attached to it,

⁶ Homans D. (2001). Excursion into the history of the creation of the ballet *Apollo Musaget*. Retrieved from: <http://www.bolshoi.ru/performances/571/details/>.

and on the other hand, a new image emerged on the basis of a solid foundation, which contributes to “double coding”. After all, “if you have to talk about the specifics of a musical language, then it can manifest itself in two ways: not only in the way music speaks (the specifics of the display method), but also in what the music says (the specifics of the information itself). In different eras, this problem was solved in different ways”⁷ [7]. Also, this characteristic of the musical language coincides with the ratios of the indicated and designated, the language-broadcasting of the concept of Ferdinand de Saussure.

Another musicologist, Andrey Kudryashov, considers such a quote by Shostakovich as a peculiar synthesis of musical and vocabulary intonation. In his opinion, this synthesis enhances the vocalism of melodic thinking in instrumental genres. The function of the verbal explanation in Shostakovich's Symphony No. 15 is also performed by direct quotations by Giovacchino Rossini and Richard Wagner⁸ [8, p. 201].

Thematic autociting as one of the “double coding” techniques in art makes P. Tchaikovsky in the second part of his First Symphony, introducing into the text a theme from his youthful overture “The Thunderstorm”. Later, the composer uses this theme in his music for the spring fairy tale of Aleksandr Ostrovsky “The Snow Maiden”. In the third part of the same symphony (No. 1), Tchaikovsky also used the theme from his piano sonata in C-sharp minor. Therefore, autocitats become theme codes with a specific system of previously found intonations, rhythmic formulas and other means of musical expressiveness.

Autocitation as a cultural code in music and the method of “double coding” in art is found in Sergey Rachmaninov in the code and parts of his “Symphonic Dances” with a quote from the main part and part of his symphony. Phenomena of such quotation, which are turned not only into the past of the author, but also into the future work, probably reflect the ideological experiences of artists or the common thoughts that they themselves had previously embodied in their work. That is, the once successfully found topic is again used in the new context.

The phenomenon of citation as a technique of “double coding” in painting coincides with the programmatic character that influences the structure of the image. For example, Rafael Santi in *The Betrothal of the Virgin Mary* (1504) used the composition scheme of his teacher Pietro Perugino's *The Betrothal of Mary* (1500-1504). Although distinguish these two pictures can only specialists. Both pictures have almost the same background, actors. But each author in his own way emphasized textural means.

⁷ Bonfeld, M. (1991). *Music. Tongue. Speech Thinking*. Moscow: Music.

⁸ Kudryashov A. Yu. (2006). *Theory of musical content. Artistic ideas of European music of the XVII – XX centuries: studies. allowance*. St. Petersburg: Lan. P. 201

In particular, Raphael's "Engagement" with his elusive sense of space, with grace and even some refinement, highlights such coloristic aromas and freshness that Perugino's fresco does not know. When you look at the picture of young Raphael, you are covered with anxious and exciting feeling, as if early in the morning, when the air is cool and clean, you were suddenly transferred to a beautiful country, where unusual and attractive people made a beautiful and elegant holiday. The distant outlines of mountains and hills stretching to the very horizon form the background of this picture"⁹[9].

As for Perugino, his picture is built on contrasts and symmetry. Strict straight lines are combined with rounded shapes, but the characters look alive and natural. Gentle colors and excellent reproduction of every detail makes the picture the personification of the divine power that lives on Earth in everything¹⁰ [10].

The picture of Salvador Dali "A paranoid and critical analysis of the work of Jan Vermeer "Lacemaker" (1955) can be viewed at an angle of "double coding" with quoting. Salvador Dali rethinks textural, timbre and dynamic means, mainly emphasizing the contours of the image, and creates a stylistic contrast to the original source, as well as conditions for the process of establishing semantic links and decoding the content of the new work.

3. Citations and allusions as codes in "double coding" in art

Citation contributes to the multivariate reading of the text (Eco). Therefore, it is not accidental in music that there is a citation of one melody by different authors in the characterization of one image, but with different decoding. For example, the chorus "Oh, how the sun glories in the sky to the red," is well known from Aleksander Borodin's opera Prince Igor. In addition, he sounds in the scene of the coronation of Tsar Boris in Modest Mussorgsky's opera Boris Godunov, Prologue, the second picture. In Nikolay Rimsky-Korsakov in the opera Tsar's Bride, the melody of the choir appears in the scene of Tsar Ivan the Terrible with Martha. This short meeting is a turning point in the development of drama, and the composer emphasizes the significance of this scene by purely symphonic means: the melody of Glory sounds solemnly, strictly and ominously in the orchestra, one of the themes of Grozny. In Shostakovich, this topic acquires an open grotesque. And Ludvig van Beethoven quotes "As the sun is in the sky, the red glory!" Becomes the theme of the fugue for the "Russian" quartet "Razumovsky", which was commissioned by Andrey Razumovsky as one of the three "Russian" quartets (1806–1807). This theme is cited in the Symphony No. 27 by Nikolay Myaskovsky (1947).

⁹ Ryzhko, V. A. (2000). Universal Measurements of Ukrainian Culture. Odessa: Print.

¹⁰ Strada, P. (2012). Sandrine Bandera Pinakothek Brera. Geneva-Milan: Skira.

Composers' endless interest in quotations in compositional construction is sometimes connected with the fact that a melody found once has a “hypnotic effect” on listeners. This happened to the Bolero of the French composer, conductor, one of the reformers of the music of the 20th century Maurice Ravel. Without recounting the many ballet performances to this music, let us recall the election of this music by the composer Alfred Schnittke in constructing Woland's ball in the film version of the novel *The Master and Margarita* (1994). Another example is the quotation of “Bolero” directed by Jean-Luc Godard as a sound and rhythmic layer for his short film “Letter to Freddie Buchach” (1982). In the film, Godard himself turns on the record on the record, and the video sequence is built on the rhythm of the work and is accompanied by the reading of letters (the director's voice sounds off-screen).

The problems of creativity, starting from the twentieth century, also encountered the concept of editing, which was developed by Sergey Eisenstein. In his article “Montage of Attractions” (1923) it is stated that “collages from quotations similar to cento from other people's poems mentioned by Bakhtin, became half-common in modern art prose, where quotations can be viewed as metonymically substitutes for the whole text. Thus, they are included in the metonymic system of prose narrative works”¹¹ [11, p. 19-20]. In addition, as noted Vyach. Ivanov on Eisenstein's attitude to the post-cubistic function of quotations in collages, “a composition from quotations can be used to create a whole treatise”¹²[11].

Citation as an artistic technique of “double coding” in art is predominantly associated with texts that unfold over time and have the nature of a linear organization as opposed to texts of a spatial organization (architecture, sculpture, painting), which by their nature are less prone to using quotes.

Musical quotation, despite the fact that it is impossible, as in a written text, to put quotes, is replete with borrowings at the level of intonations, codes, time codes, cultural and historical context. As in verbal speech with its symbolic nature, so in music, quotation affects the structural orderliness of the text, recalls “a communicative conference with alternating phrases and blocks of events” (U. Eco). Both in music and in other types of art, in the title of a new work, dedication can be noted to the author, whose text is cited.

Citation in painting is akin to the inclusion of well-known images in the new context of the era, style, image. In choreographic art, quotations are found at the level of plots, musical design, figurative interpretation of well-known

¹¹ Ivanov, V. V. (1973). The value of Bakhtin's ideas on the sign, utterance and dialogue for modern semiotics. Scientific notes of Tartu State University. Works on landmark systems VI, 308, pp. 19–20 .

¹² At the same place. P. 20/

plastic codes. Therefore, the quotation in “double coding” in art appears in two ways – by the cultural code itself or its attendant additional value.

“Double coding” in art as a process of gradual encryption of information or the invention of additional values of a cultural code coincides with the use of the imaginative system of artistic means and techniques, among which the main place is taken by the allusion. Allusion (Latin *Allusio* – hint, joke) contains an indication or analogy of a certain historical, mythological, literary, political or everyday fact, fixed in a text culture or in colloquial speech ¹³[1, p. 26].

In the visual arts, which borrows individual elements of myths, creating semantic-compositional structures of new works, mythological names and events of myths are often beaten up. For example, the name and content of the myth about Apollo, which in the history of artistic culture became the sign-code of classical art, is used in paintings and plastics, starting with antiquity. His beautiful image was conveyed in the exterior of the famous marble statue of Apollo Belvedere. All artists often tried to portray the chase of Apollo for Daphne. “Running the divine patron of the arts over five centuries is a funny and instructive spectacle” ¹⁴[12]. The allusion, consistent with the Apollo code, has become a cultural cliché with the meaning of “beauty”.

In addition, the embodiment of the Apollo laurel code, as an allusion to the inaccessibility of beauty, transmitted in the painting “Apollo and Daphne” by Florentine painter, sculptor, jeweler and engraver Antonio del Pollayolo (XV century). Patron of the arts Apollo in the then elegant golden coat with bare legs overtakes a girl with disheveled hair. Throughout the whole scene, there is a special, even crouching, attitude of the Florentine Quattrocento to antiquity, although the scene of the picture conveys the events of that time on the streets of Florence. The symbolic laurel arms of Daphne remind us that the scene is an allusion or embodiment of the myth according to Ovid's *Metamorphosis*. For Florence XV century. there was a certain balance between paganism and Christianity, antiquity and modernity, which was formed in the philosophy of Neo-Platonism and in the aesthetics of the Renaissance. She gave a happy opportunity to make gods with her contemporaries, and contemporaries with gods ¹⁵[12].

This interpretation of the image of Apollo resembles the interpretation of the Sophists and the Stoics, according to which the code and coding in the myth can be seen on the example of the personification of the gods. According to Plato, we observe the philosophical and symbolic interpretation of this myth. Also, the Hellenistic philosopher Eugemer saw deified historical figures in

¹³ Dubicinsky V. V. (2007). *Modern Dictionary of Ukrainian language: 60000 words.* Kharkiv: VD “School”. P. 26.

¹⁴ Ippolitov A. (2008). *Apollo and Daphne.* Retrieved from: <http://www.renesans.ru/anthology/06.shtml>.

¹⁵ *Ibid.*

mythical images, and it is not surprising that in some countries this approach continues to this day, which is why it is possible to use such acquaintances for all codes. Actually allusions in combination with this code-image, already as independent artistic constructions, have a deeper interpretation than just a mythological image. From the point of view of psychology, it is known that the exact wording is not preserved in a natural way. But it can be recalled, paying attention to the general information, that is, the meaning is coded better than the stylistic information.

In contrast to the ancient Greek interpretation of mythological code-images, during the Middle Ages, Christian theologians identified ancient gods with demons. Renaissance humanists interpreted ancient mythology as moral and poetic allegories, while a purely allegorical interpretation of myths remained before the Boccaccio treatises and the philosophical works of Francis Bacon. This is noted in the code-images of Apollo and Daphne in the engraving "Apollo and Daphne" by the Italian master Agostino Veneziano (16th century). The artistic reception of the allusion here is a dialogue of the Masters with their predecessors and contemporaries. So, in the code-image of the face of Apollo Musaget Veneziano used Baccio Bandinelli's drawing. He has on his engraving the face of Apollo sends the intellectual perceptual to the image of B. Bandinelli known at that time. Apollo and Daphne are naked, as befits the ancient deities, that is, Ag. Veneziano in allusions conveyed the atmosphere of that time.

Allusion to the code-image of Apollo in the image of Agostino Veneziano is related to the use of a mythological name. Because the very transmission of the movement of Apollo was characteristic of the XVI century. The artist conveyed the divine run of Apollo with the help of a symbolic cloud under his foot. We will learn about Daphne by her hand, which has turned into a branch of a tree, which over time has also become a code. Therefore, allusions to the myth of Apollo with the symbol-cloud, as a reflection of the movement of Apollo, resemble the Lacanian concept of the structure of the myth. In it, the scientist examines the ratio of codes of the real, the imaginary and the symbolic, which, in a projection on the myth, synthesize the past and the modern. In this concept, "It" takes the real, the role of "I" performs the imaginary, the function of "super-I" is symbolic, which in the conscious and subconscious creates conditions for the emergence of artistic images. These real, imaginary and symbolic images further influence the process of encoding and decoding (real, imaginary and symbolic codes). Real images of engraving Agostino Veneziano – Apollo and Daphne. Imaginary images arise in the process when Apollo catches up with Daphne, and the nymph turns into a tree. The symbolic beginning is reflected in the appearance of the Laurel symbol. Apollo appears here as the winner of unattainable beauty, makes Daphne Laurus with her sacred symbol-code-tree,

and the first crowns herself with a laurel wreath. In this example, the allusion serves as a reference to a well-known myth led by the Olympic god. At the same time, it complicates and facilitates the perception of both the text as a whole and well-known cultural codes, showing hidden meanings, that is, becoming a technique of “double encoding” and decoding.

The illusions of Apollo Belvedere (from the drawing of Baccio Bandinelli) also appear in the Apollo and Daphne sculpture (1622–1625) by the Italian sculptor and architect Lorenzo Bernini (1598–1680), who is considered an exemplary master of the dynamics of baroque forms. And in this sculpture, he freely conveys movement, going beyond the limits of baroque dynamics, causes associations with the images of the movement of spatial abstract compositions already in the 20th century. In his sculpture Lorenzo Bernini captured the moment of the mythical chase of the sun god behind the nymph Daphne. Nymph appeals to the gods for help. Her fingers turned into branches, her legs became the roots of the laurel, evoking the corresponding associations in the imagination of the audience. The future Pope Urban VIII wrote instructive lines that everyone who would seek pleasure in vanishing beauty would wake up with his hands full of leaves and bitter berries¹⁶ [13, p. 22–23].

The content of the myth in this case coincides with the poetic form of information storage of the image codes of Apollo and Daphne and those moral truths that are encoded in the form of symbols, allegories and allusions to these images.

Venetian painter, draftsman and engraver Giovanni Battista Tiepolo widely used allusions to the mythological codes in the Rococo style. His works on mythological subjects by means of the visual arts represent the triad “myth-code-information”. The codes-images of his works, referring the imagination to the original sources, evoke stable associations. For example, the painting “The Triumph of Aurora” (1719–1720) depicts mythological and allegorical characters, which have in common a picture with a theatrical act. In addition, the viewer's eye is affected by a large amount of golden-blue color, like an inner light. Such allusion color patches remind of the pictorial style of Piazzetta, although Tiepolo fundamentally departs from the dark color spectrum that was characteristic of Piazzetta. He imitates the baroque style of Lazzarini, the personal style of Sebastiano Ricci, which indicates the search for his own style at the beginning of his creative career, in the first half of the 18th century.

¹⁶ Serres, M. (1977). *La Naissance de la physique dans le texte de Lucrece: Fleuves et turbulences.*

CONCLUSIONS

Based on the analysis of works of art, the reasonably semiotic, semantic and text-organizing nature of citation, which involves the levels of style, themes and compositional structure of the artistic image and represents the artistic techniques of “double coding” in the transformation of the original source. Differentiated various types of citation codes (style, genre, theme, image, structure) with the identification of aesthetic communicative function (parodies, comedy, irony), semantic constructions of new and well-known materials with consistent decoding of cultural codes in art history. The citation is related to an allusion or reminiscence of mythological, folkloric, sacral codes. Even if the initial content changes and new connotations and contaminations are obtained, culture codes are necessarily recognizable.

The semiotic function is inherent in the nature of the allusion, which helps produce the semantics of the updated cultural code in a new context. The text-forming and semantic functions of allusions form the ambivalence of compositional structures in new works. Semiotics of contamination was found in the interspersing of one text into another with the creation of a new semantic field.

Allusions, reminiscences, contaminations in playing around mythological, folklore, sacral codes are defined as textual formation, constructing a recipient thesaurus for an adequate perception of the semantics of works.

SUMMARY

The article discusses the problems of "double coding" in the history of art. On the example of literary works, the characteristic features of "double coding" are revealed. *The purpose of the article* is to highlight the codes of culture and the methods of “double coding” in works of art from different historical periods. *The work methodology* is based on the use of comparison methods; generalizations for the conceptualization and expansion of the meaning of "cultural codes" and “double coding” in art. *The scientific novelty of the work* lies in the actualization of the questions of “double coding” in art as a process of finding new meanings and forms of works.

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THE PROBLEM OF “PRODUCTION” OF THE LOCAL CULTURAL AND ARTISTIC AREA (FROM DIAGNOSIS TO MODELING): EXPERIENCE OF RIVNE REGION

Vitkalov S. V.

INTRODUCTION

The cultural situation in Ukraine and regions in conditions of new social and economical formation is analyzed. The specific of cultural life organization, its leading forms and tendencies in different periods of the modern age are revealed. In order to identify the cultural activity of the artistic intellectuals in region, study of All-Ukrainian sociological research, conducted by the method of prof. O. Semashko (Kyiv)¹, including in Rivne region. The attitude of the artistic intellectuals of region to art, its role in the cultural area, forms of stimulation and other factors that contribute (or do not contribute) to the development of a complete cultural process are revealed. Series of events organized by the artistic intellectuals of Rivne, aimed at improving the situation in the cultural area, based on published data of this study, are considered. Their spiritual potential and role in change of cultural situation are revealed.

1. The artistic life of small towns from a viewpoint of sociological research

The cultural and artistic area of modern Ukraine is a complex artistic structure, in the center of which with variety of concerts and exhibition activities is bursting, a powerful artistic encirclement is functioning. They stimulate the demand for artistic production and discussion of these issues. Although real artistic discoveries almost never or rarely happen, it's incorrect to speak about “cultural calmness”. At the same time in regions everything looks different: in powerful cultural centers of Lviv or Kharkiv level the situation is the same, where the intellectuals concentrate around academic theaters, art schools, concert halls, art galleries, where they are exhibited as classics' works, as well as exhibitions of their former graduates or other well-known painters or brush cutters who are trying to gain the sympathy of art-educated audiences and art critics and thus not only self-actualize in the artistic environment of the republic, but also have good artistic reputation in a form of art exhibitions or

¹ О.М. Семашко, В.М. Піча, О.І. Погорілий. Соціологія культури: навч. посібник. За ред. О.М. Семашка, В.М. Пічі. Каравела, Львів: «Новий світ». 2000. 334 с.

participation in team events that will allow to remain in the art market or at least to distance yourself in art area. There are also foreign exhibitions, often of a scandalous temper, but not without artistic value, saturating the cultural area of these cities with a spiritual variety. Whereas in cities of lower cultural ranks, artistic life has either faded (due to the lack of financial support or lack of exhibit areas, or persons, who are able to demonstrate something), occasionally flashing with appearance of exhibits by students of the local art school or other educational institution.

The artistic life often concentrates around bright personalities, who are able to stimulate local initiative and actively fill the artistic area, provoking enough resonant discussions in mass media, art workshops or specific art galleries, as it with a certain frequency happens in Rivne in the Gallery of European Art “Euro-Art”², in exhibition hall of the regional organization of the National Union of Artists of Ukraine or in other exponential halls.

Each period in society is inherent in the parallel existence of several forms of art. They are not esthetically equal, but there is always a need for them. After all, beside the esthetically developed audience there is always an audience, the esthetic development of which for different reasons will remain lower. Therefore, the issue of interaction between elitist and mass art is of interest. Significant of this era according to I. Chernova's³ definition is “the turn to the mass audience and its tastes, the kitsch apology, the formation of hedonistic esthetics of leisure, the growing role of esthetic simulacrums which neutralize taste preferences”, on the one hand, on the democratization of culture, and on the other, on the devaluation experienced by art in the context of art market and show business, management and marketing, offsetting the specifics of the esthetic and artistic”.

Interdependent development of technical means of dissemination of information and mass art is an important aspect of dominance of this activity. One of the most important factors leading to this is the process of globalization, which stimulates the unification of society, facilitating the seizure of new markets for the promotion of mass art in the contemporary cultural area. However, the functioning of an artist in modern society still remains relevant, despite the city where he is exhibited. Moreover, a regional artist feels all the negative factors like other members of society, but his creative problems are escalated by a number of other factors: high political tension in the country, which from time to time turns into social apathy, low artistic level of public, which should stimulate his artistic energy, various financial problems affecting

² Галерея європейського живопису «Євро-Арт». Режим доступу: <http://euroart-gallery.rv.ua>.

³ Чернова І. Музичне виконавство у контексті реалій сучасної культури / Музична україністика: сучасний вимір: 36 наукових статей. Київ, 2012. Вип. 5.

both artist and public, which is potentially a consumer of his creativity in both visual and physical dimensions (buying his works – SV).

Let us try to identify the state of functioning of art and artist as a subject of artistic activity in the contemporary social and cultural area and to identify the factors which influence this situation. As a basis we will take the data of the poll “Artistic life of Rivne region”, conducted among Rivne artists, art critics and organizers of cultural area L. Churikova⁴ (the National Academy of Executives of Culture and Arts) according to the method of sociological research “Artistic life in Ukraine” of author's development by prof. O.Semashko (2005–2007).

Indicators such as professional education and respondents' age qualifications are of interest because their correlation provides relevant information for further interpretation of obtained data.

According to the poll materials, 68.6% of respondents have a professional art education and the artists' age rating is as follows: 15.6% (8 people) are young generation under 35 – that is, people whose age and creative experience make it impossible to actively express themselves, ignoring the action of social, including organizational and financial factors. However, the overwhelming majority of respondents – 49% (25 people) fall into the category of “middle generation” (35–50 years), those who have organizational, artistic and creative experience, participation in various exhibitions, etc., so they should have everything that allows you to actively and artistically act in a particular cultural locus. Only 31.3% (16 people) of the survey are older people, over 50 years of age, those who has specialized education, multiplied by creative experience, which should contribute to their own creative self-realization. In other words, in fact, 80.3% of Rivne artists surveyed, or 41 (out of 51) artists have all reasons to be successful in the cultural area⁵.

The correlation of other data is also significant: almost 51% of local artists are on “creative breads” and 49% hold positions in different organizations (mainly educational institutions), that is more than 50% of the regional department of the National Union of Artists of Ukraine independently chose art work as an important factor of their own self-realization. Therefore, more than 25 members of the local Union of National Union of Artists of Ukraine (out of 51 available) work mainly for artistic result, without overburdening themselves with uncreative, in their opinion, work.

At the same time, the 13 items of the questionnaire reflect the reasons which hinder their further creative self-realization, including: “low pay” –

⁴ Чурікова Л. І. Проблеми розвитку образотворчого мистецтва на Рівненщині : результати соціологічного дослідження сфери художнього життя регіону. www.nbuuv.gov.ua/portal/soc_gum/kis/2009_2/5.pdf.

⁵ Ibid.

72.5%, “insufficient financial position” – 67.7%, “workload with uncreative work” – 52.9%, “insufficient level of management in art” – 47.0%, “complication of the social situation in which it is not easy to express yourself creatively” – 43.1%, etc⁶. In our opinion, these answers are incorrect. After all, the artists themselves chose their own path in life. For those who have a good age and experience in arts, these difficulties aren't new and predictable; and for young people they are also familiar, because it was formed in another social and cultural area, the time of the birth of so-called market relations. The examples with representatives, for example, the photo art of region, considered in the relevant sections of the dissertation, reveal another situation in which only one's own activity, desire to do something and subsequently gives a notable creative result. For example, it is about the work of O. Kharvat, O. Kupchynsky, O. Potyanok, O. Maistruk or any other of this category of artists, who are just as busy with “uncreative”, in relation to art, work (business, teaching or journalistic activity).

The same can be said about the musical groups – “Silver Tertiary”, whose leaders spend most of their time teaching in educational institutions; or about “Edelweiss” choreographic agency, which brings together more than 500 children of all age in their ranks, providing them with vivid creative self-realization through many forms of self-realization they have. Of course, “any comparison is lame”, but in other forms of art there are problems with public, level of its artistic preferences and tastes, system of art management in general⁷.

Among other reasons that hinder the development of fine arts, almost 53% of those interviewed said that “contemporary fine arts are too heavy on traditions, they do not renew their artistic means enough. “Such a high percentage of answers is completely incomprehensible and unmotivated because the fact of the existence of artistic traditions is determined by the number of those who profess or keep them, as well as the need to update the artistic means depends entirely on personality of artist. Only he determines whether to update or not to update his symbolic, semantic, formative system. How he does this is fully reflected in the viewer's reactions; and to some extent influences the fact of acquisition (or non-acquisition) of one or another of his works. By the way, at all times an artist was a standard, an example, who with a help of his work encouraged general public to art perception. At least, that was the role of artist back in Antiquity society! In our opinion, the role of financial factor concerning art today is exaggerated, because tickets to football matches, regular use of alcohol and other variety of modern costs are much more

⁶ Чурікова Л. І. Проблеми розвитку образотворчого мистецтва на Рівненщині : результати соціологічного дослідження сфери художнього життя регіону. www.nbuv.gov.ua/portal/soc_gum/kis/2009_2/5.pdf.

⁷ Ibid.

expensive than the average work of art of regional level or visiting galleries, concert halls, museums etc.

The reproach about the spiritual needs of public can surely be done. However, an artist (and this should be inherent in all artists regardless of their creative self-realization) is called upon by the society in order to form these needs in a certain and necessary way. For an artist they will later eventually turn into a proper blessing in a form of a spiritual level of public, the frequency of visits to exhibitions, the purchase of works of art etc. The members of the Society of Art Exhibitions in Kyiv or other similar society in Kharkiv or Western Ukraine did it at that time (at the end of the 19th century). The most famous in the artistic context cities or artistic groups which functioned in those cities went the same way.

A high rating of values in the mentioned poll is among the reasons for the difficulties in the development of art in modern Ukraine, including Rivne region, 41.2% (21 persons), and 52.9% said that the main difficulties of art development is a fact of commercialization of artistic practice.

In our opinion, this data can only reveal the passivity of artists. After all, the country has long lived by new financial and cultural “standards”, no matter how we treat to this, and any product, including intellectual, must not only be created, but also sold. Unfortunately, an artist himself has to be involved in this realization (quite often and this is another matter!). Business organizations, whose purpose will be PR campaigns for certain works of art, will not change the situation in any way, as they will try to promote works based on the pre-existing tastes of audience and “businessmen” themselves, without hoping to solve humanitarian issues – enhancing of artistic taste, forming the spirituality of viewers. The market or so-called market, is still a market, and it will dictate its rules; the issues of spirituality must be dealt by quite different organizations, including artists themselves. They have always been and hopefully will be in society throughout its further history. Moreover, there are enough halls in Rivne for such exhibitions, ranging from art halls of regional organization of the National Union of Artists of Ukraine⁸, the City House of Culture, the Universal Scientific Library, the Local History Museum, cozy enough (in cultural context) theater buildings and concert halls – two Academic theaters and Organ Hall (where the audience is concentrated and formed by many years of exponential and concert activity, is also able to evaluate the artistic and creative thought of artist) and, after all, the audience of Rivne art institutions of different levels of accreditation and art schools, and also to evaluate to a specialized institution, which is the Gallery of European painting “Euro-Art”. This can be done in the

⁸ Сайт НСХУ Рівненське обласне відділення. Режим доступу : <https://nuau1938.wixsite.com/nuau/ronauau>.

majority for absolutely free (without rent or for a nominal price) and in return, though insignificant, maybe not be very deep, but in the overwhelming majority a positive, sincere reaction in mass media and discussion of grateful public during the exposure time. These organizations have the experience of arranging such events and also formed public by them, that is, prepared for artistic perception public. A high-quality cultural product at the regional level (the cost of a ticket to theatrical performances, cinema concerts, etc., and visiting exhibitions, presentations in regions is generally free) has unfortunately a low price for an artist, that is, it's accessible to the majority of local population in regions. Therefore, any talks about the inaccessibility of cultural services to an average spectator or listener, at least in Rivne region, is far-fetched and untrue. The same situation is in Volyn, Ternopil, Zhytomyr and Ivano-Frankivsk regions.

It is strange when analyzing the results of the survey we see a choice by local artists the alternative that “fine arts cannot reflect and comprehend the dynamism of social change”, which 41.1% of respondents said and this raises a logical question about the role of an artist in contemporary society and to form not only the tastes of an average viewer, but also directors at all hierarchical levels. After all, this was the role of the artist in ancient society and with higher or lower value and the importance of this role has reached the present day. Although being acquainted with the works, for example, of local sculptors M. Yorysh⁹, M. Sivak, V. Sholudko¹⁰ or P. Podolets, this cannot be said at all.

They continue to hold a leading position in the popularity ratings among colleagues and they are leaders in participating in the cultural area and their own self-realization. They are the most popular in the contemporary cultural area of region. Thus they demonstrate a wide possession of expressive artistic means both in a form of detection and in a rating of popularity and participation in a change of regional cultural area. It's impossible to imagine the city of Rivne without the Muses on the building of Organ Hall and Chamber Music made by M. Sivak and our Independence Square without the monument to T. Shevchenko made by E. Mysko and P. Podolets, as well as the buildings of Hydraulic Engineering Faculty of National University of Water Management and Environmental Engineering without the pedestal of G. Koroleva or the Palace of Culture “Tekstilnyk” without a monument to Rivne weaver M. Yorysh or a number of sculptural busts and monuments to famous people

⁹ М. Йориш. Енциклопедія сучасної України. Режим доступу : http://esu.com.ua/search_articles.php?id=12996

¹⁰ В. Шолудько. Режим доступу : https://uk.wikipedia.org/wiki/%D0%A8%D0%BE%D0%BB%D1%83%D0%B4%D1%8C%D0%BA%D0%BE_%D0%92%D0%BE%D0%BB%D0%BE%D0%B4%D0%B8%D0%BC%D0%B8%D1%80_%D0%91%D0%BE%D1%80%D0%B8%D1%81%D0%BE%D0%B2%D0%B8%D1%87.

of Ukraine and Rivne region, including those built by V. Sholudko. This situation is inherent despite global, financial, organizational, methodological or dozens of other factors in every city or town and country in general. It is always possible to reflect social changes in any society not only by means of art, but also by any other artistic expression. Form and means are chosen by one who tries to respond to these changes – an artist himself. Nowadays each of the notable artists surely participates in numerous plein airs, inter-regional exhibitions and has the opportunity to find their own application¹¹.

Responding to a questionnaire questions concerning the difficulties faced by native art, local artists also mentioned “underdeveloped art market, management” – 68.6%, which is quite correct. However, this situation in our country and region will certainly not change by itself.

In this regard, we give the experience of Odessa, which at the end of the nineteenth century, wasn't different in anything pictorial and had undeveloped art market, and the reluctance of an average viewer to be interested in art didn't create a cultural area. However, with the help of the Association of South Russian Artists, created there at the end of the century under the influence of socially active activity of the Association of Mobile Art Exhibitions (St. Petersburg and similar, organized by Ukrainian V. Razvadovsky), his interference with cultural area in the city, the situation has changed radically, making Odessa one of the brightest cities of the empire in cultural and artistic context.

The same thing happened in Kharkiv (where M. Ivanova-Rayevska was a leader of the association) and in Kiev (led by M. Murashko) in the late 19th century, which, under the influence of cultural activity of local art organizations, formed art museums, artistic associations, special art periodicals, etc., in which the sprouts of professional art criticism could be realized and all the attributes of cultural life could be established, which distinguishes the true cultural center among other ordinary cities. Nowadays in a similar way, for example, in matters of raising public awareness, instilling and deepening his interest in books and reading in general, the United Kingdom, not to mention Sweden and even the former Baltic republics, has always been distinguished by ideological principles and spiritual needs. Therefore, the above-mentioned regarding the analysis of cultural and artistic life of region can only reveal the fact of the detachment of its carriers from the artistic life and their own passivity. 92.16% (47 persons out of 51) of respondents did not answer the question “What are the most interesting artists of foreign fine art?” which is surprising as to whether such an answer is really present. Its presence can

¹¹ Крупеніна Л. В. Творча спілка як культурутворюючий чинник міського середовища (на матеріалі діяльності Товариства південноросійських художників в Одесі на межі XIX – XX ст.): дис. ... канд. культурології: спец. 26.00.01. Сімферополь, 2009. 189 с.

understood as ignorance of contemporary artists abroad by local artists¹², reluctance to be concerned with actual problems of the development of the non-cultural area, to focus only on their own problems, which are far from art.

However, there are often many local artists outside Ukraine who join the cultural area without any problems, having friends, relatives and colleagues. This process was not significantly affected even visa-free regime, received by Ukraine in 2017. Moreover, local artists are glad to accept and fully take care of them by foreign colleagues. Another thing is that both in 2007 and nowadays there is little awareness among artists of various artistic preferences regarding notable exhibitions in the world. This question can be solved at the level of the creative union, whose leadership has more information about certain cultural and artistic events in Europe and in the world. This issue can be assigned at least to one of its members with further information for the members. The local (regional) authorities recently find an opportunity to compensate for the holding of international plein airs, despite the lack of funds. One of respondents could not name art critics or believed that there aren't those ones in Ukraine (July, 2017). This answer is also doubtful, but there is another indicator which faces that local artists have a little interest in the theoretical aspects of art without paying attention to theoretical issues of art or they don't understanding what art criticism is. Such division of answers indicates that today there is no stable organization of artistic life in local regional art, there is a low level of relations between such subjects of artistic activity as an artist and an art critic. This trend is clearly evident according to the interviewer (in regional context), reflecting the low level of spiritual requests, professional skills of local artists and art critics¹³.

Undoubtedly, it is difficult to adapt to the present state of functioning of the variety of forms and the blurring of criteria regarding the essence of art in society and the role in this process of an artist; and for many people it's almost impossible to adapt. However, this is the rule of motion. It remains spiritually only an adapted or so powerful, cultural phenomenon, which is able to change the direction of movement to oppose existing forms.

Time after the poll has passed, of course, and the situation in country and in region has changed. However, it is not so fundamentally that the revealed remarks could be regarded as inadequate to its results.

Summarizing the above, it should be noted that the reason for the current negative state (or it's better to say – intellectual tension) in the field of spirituality in country and the attitude to cultural practice in general, as it seems to a big part of ordinary citizens and artists in particular, is, apparently, that

¹² Чернова І. В. Музичне виконавство в ситуації постмодернізму: автореф. дис. ... канд. миств.: 17.00.01. Львів, 2007. 20 с.

¹³ Ibid.

there are many regional artists (and not only regional ones), art historians or other persons. They are involved in the cultural area and they actually determine the landmarks in the development of this art. They are people of older age and people with different scale of value orientations and vision of this movement and it is often important to emphasize – people who don't want and are not able to change the motion vector. Therefore, they are oriented in their cultural practice mainly to the socialistic orientations and in this case consumer (passive in relation to personal participation in the cultural process – S.V) orientations (emphasize that this is an analysis of a specific regional area). Their example of a little noticeable interference with the cultural area only harms this art. After all, our country has objectively chosen a non-socialistic way of development, on which completely different laws apply and a new system of cultural coordinates is formed. Not knowing or weighing those laws in this process will only harm both artist and art. Nowadays it happens in many areas of country's cultural activity, especially in the administrative areas, which are the main cause of misunderstandings and the lack of noticeable movement forward¹⁴.

According to J. Matveicheva "... Despite the fact that in order to adapt the area of culture to new social and economical conditions, a number of normative and legal acts have been developed and adopted at the state level, which improve the development of the cultural infrastructure of the society, and the established priorities in this matter have not been formed yet. It's mostly about intentions".

2. New forms of cultural activity as a mean of social apathy overcoming

In view of the situation, quite plainly depicted in the previous paragraph, the group of the city's artistic intellectuals, initiated by the Department of Culture and Tourism of the City Executive Committee, colleagues of the Department of Cultural Studies and Museum Studies of Rivne State Humanities University, including the author of this article, decided to intervene in the cultural area and change the situation. Moreover, the cultural area in the city is formed: there are two music schools, one art school (there are similar organizations in each district of region), departments of the National Creative Unions, the Institute of Arts, which includes the Department of Arts and Crafts; two exhibition halls, one of which belongs to the Regional Department of the National Union of Artists of Ukraine.

The activity of the Department of Architecture of National University of Water Management and Nature Engineering is noticeable. Their specialists provide a change of cultural area with a help of design and construction of monuments of monumental art. One of its repeatedly mentioned employee

¹⁴ Виткалов С.В. *Рівненщина: культурно-мистецький потенціал в парадигмах сучасності*: монографія. Рівне: ІПДМ, 2012. 412 с.

sculptor P. Podolets¹⁵ was selected by open competition for the post of Head of the Regional Organization of the National Union of Artists of Ukraine in February 2017.

The staff of the Department of Cultural Studies and Museum Studies of Rivne State Humanities University holds All-Ukrainian (International) scientific and practical conferences of cultural and artistic orientation for 15 years in a row. They gather from 300 to 500 participants and issues of the national and cultural movement annually. European integration processes are the subject of discussion. Similar events are organized by the Department of Architecture of National University of Water Management and Nature Engineering, the Regional History Museum, which together with Rivne Regional Center for Folk Art is the founder of “Museums of one village”, “Museum guests” and other cultural and folklore events, which were mentioned and during which the issues of the development of folk cultural practice are the subject of particular attention. The named organizations are filiations of the department and some of their staff are teachers of the department, which helps to organize all kinds of activities better. It is facilitated by the fact that the director of the mentioned Rivne Regional Center for Folk Art (RRCFA) has been leading the All-Ukrainian Board of Directors of similar centers of Ukraine for several years in a row. His cooperation with the members of the department makes it possible to raise the theoretical ground for cultural and artistic activities and to widen such experience, search activities and involve student youth in all territories of country. Under the influence of this activity (taking into account the originality of the cultural and artistic local space) the periodical magazine “Folk Art of Rivne Region” was founded, which is published with the support of RRCFA. Its edition and layout is carried out by dissertant. In cooperation with RRCFA and the staff of the Department (together with the dissertant) the Polissya Culture Research Program was developed, which resulted in the publication of many fundamental scientific works, including the already mentioned monographs, as well as: T.Parkhomenko “Calendar customs and rites of Rivne region, 2 e. Volyn Charms, (2008), collective monographs: Ethnoculture of Rivne Polissia. Rivne, 2010. 360 p., Arts and crafts of Rivne region. Rivne, 2011. 259 pp., L. Kostyuk, U. Bukailo Traditions of Polissia haze. Rvne, 2016¹⁶. 156 p. etc. All-Ukrainian scientific and practical conferences on the development of haze weaving (2015), the activities of the Historical Volyn Consortium (2010) were held. Experts from Ukraine and Belarus participated in this work.

¹⁵ Виткалов С.В. *Рівненщина: культурно-мистецький потенціал в парадигмах сучасності*: монографія. Рівне: ППДМ, 2012. 412 с.

¹⁶ Історична Волинь і проблеми духовного відродження України: матеріали І всеукр. наук.-практ. конф., 10-11 верес. *Актуальні питання культурології*. Рівне : О. Зень, 2010. Вип. 9/

The printing of various methodological literature for Ukrainian cultural workers and students is greatly expanded. The Center began to actively search for new forms of activity not only among employees of the leisure area, creating the first in Ukraine a chain of cultural and leisure complexes, which he methodically provided, but is also focused on inter-regional cultural contacts.

Nowadays the culture workers of region with the support of Center started an interesting project – exchange trips with samples of their own traditional cultural heritage in the regions of Ukraine. For example, on November 25, 2015 (and further similar contacts continued on schedule) a presentation of such a project was demonstrated by employees of a similar center from Ternopil in Rivne. The original was that all exhibitors are not professionals in the cultural field. These are doctors, teachers, workers of other field of national economy. Icon painting, instrumental creativity, artistic embroidery, singing are their hobbies. However, this kind of activity allowed them not only to visit art samples in many countries, convincing the population of these countries in the uniqueness of regional creativity, in the brightness of Ukraine in general, but also for some of these became the second profession.

Such projects not only gather the population around. In this case, the ideas of preserving cultural heritage demonstrate a powerful cultural potential of our country, which is strong in its regions. Such activities will help to unite around one idea, which is the preservation of cultural heritage, to become stronger during this difficult time.

In recent decades Rivne region has regained its past glory with the intensive development of folk culture. The reason for this is the fact that popular culture, which has in fact receded in Europe in the past, has intensified the interest of citizen of the same Europe to those countries where everything is preserved, and most importantly, it continues to be cultivated, despite the lack of material and technical facilities and, in fact, the state's interest in these processes. Ukraine (at least its western part) continues to show this distinctiveness in cultural progress aimed at keeping traditional national and cultural features.

Other factors helped this revitalization of the festival movement (120 events were conducted, for example, in Rivne region in 2012), which stimulated the arrival of a considerable number of guests from other countries, which still have an interest in folk cultural practices. By the way, a similar situation is typical for Volyn and to a lesser extent, for Zhytomyr or Ternopil regions, where the ethnological factor is a unifying factor of population. Therefore, the social aspect of its living is specific to the second half of the nineteenth century and it has acquired completely different features already in the in the newest day. The appearance of people from other social, cultural and political backgrounds, who are not indifferent to the preservation of folk

traditions during the festival events or scientific conferences, only stimulated and raised the Ukrainians in their own eyes regarding the cultural potential of their own intangible cultural heritage.

Although the festival movement has slowed down a bit in recent years (since 2017), concentrating on separate internationally significant events for region (folk studies – “Kolyada”, “... Rolling Bag”, professional music – “The Wonderful Organ World”, “Ukraine – the USA: Partnership by the organ”, “Art Jazz Cooperation”, children's creativity – “Orchestra’s copper sounds...”), as their number decreased due to known financial and social and political factors. In general, this movement acquired professionalization and brought Rivne region into the number of “festival” international centers¹⁷.

This was greatly facilitated by the fact that the Regional Philharmonic started a number of original programs with invitation of foreign performers-instrumentalists (Czech Republic, the USA, Poland), who are known to be actively engaged in pedagogical or educational public activity, in addition to their own concert activity and significantly absorbing the spiritual culture of the population. Constant contacts of regional performers with representatives of foreign artistic elite changed their attitude to their own cultural activity in general. This all has changed the attitude to spiritual issues. These opportunities have deepened and with the help of art organization created in 2011 as a private gallery of European art “Euro-Art”, which not only led the exhibition activity, but also accumulated considerable potential in its collections of works of fine art from different eras and countries. It formed a group of staff members of the Department of Cultural Studies and Museum Studies, who also transformed the halls of the gallery into a filiation of the department and began to carry out educational activities among schoolchildren and students. The gallery became an exhibition center for works of local artists, art collections of leading craftsmen of the world, discussions of cultural and artistic issues, organizer of various “Round tables”, where issues of the essence and ways of development of contemporary art, national cultural heritage, involvement of the local population became its leading activity.

There were 57 exhibitions in the halls of the gallery and the club cafe, the expositions of which were viewed by 17,723 visitors. The “Euro-Art” activity is highlighted by mass media – 23,457 messages can be found in newspapers, magazines, TV projects and Internet¹⁸.

¹⁷ Виткалов С.В. Фестивальний рух як культурний феномен сучасності: спроба аналізу регіонального вектора. *Культура України: серія «Культурологія»: зб. наук. пр.* / Харків. держ. акад. культури: за заг. ред. В.М. Шейка. Харків, 2016. Вип. 52. С. 182–190.

¹⁸ Виткалов С.В. Культурна сфера Рівненщини як сегмент її духовного поступу (галерея європейського живопису «Євро-Арт»). *Вісн. Харків. держ. акад. культури: «Культура України»*. Харків, 2014. Вип. № 44. С. 44–51.

The journalistic activity of the members of the above mentioned department, including the author of this work, whose assets are almost 240 journalistic intelligence, mainly reviews of cultural events and reviews of individual events conducted during the last 9 years. Along with existing literary and artistic monthly magazines "Pogorina" and "Volyn" another monthly magazine with All-Ukrainian area of distribution – "Art facets" appeared in the city. The author led a special column in it for almost two first years of existence, promoting the popularization of art among the population. He is also the initiator of a series of TV shows on similar issues on the regional "Rhythm" TV channel, where he has tele-recorded almost 60 copyright programs with popular masters of arts of country and region, expanding his notion of cultural potential and area not only to the local public, but also to professional artists and amateurs arts and crafts.

The members of the department (Assoc. Prof. L. Kostyuk and the author of this article) initiated the foundation of G. Kosmiadi Art Prize (the artist who lived and worked in the city of Rivne in the 20-40s of the 20th century, leaving more than 5,000 paintings), having joined the organizing committee. This prize and other ones like I. Sveshnikov Prize (for achievements in archeological or archeographic activity), G. Leonchuk Prize (for achievements in national embroidery and national regional culture), Scholarships of the Head of Regional State Administration and the Head of the Regional Council and other honors to the artists are an incentive for artistic activity and fellows from the visual environment, and art historians for the development of national historiography and public history. The regional Programs "Provision of Local People with Ukrainian Book", which publishes historical, cultural and fiction literature or artistic programs implemented at the expense of the public budget. They are also means of stimulation the initiative and expanding the regional aspect of printed production.

I will also note that the situation in the city required significant changes and to lead the administration of the Department of Culture and Tourism of Rivne City Executive Committee came a bright organizer of cultural activity T. Maksimenko, whose organizational and cultural activities of his team caused significant improvement in the city's cultural infrastructure, including their grant for more than 0.5 million EUR received in the European Union (Belgium) for the "Rivne Mysterious Dungeons"¹⁹ program allowed powerful archaeological research in the city. It was only during 2018 that artifacts were found that significantly pushed the boundaries of perception of ancient times in the territory of Rivne region and made it possible to actually complete the

¹⁹ Тасмнічі підземелля. Режим доступу : <https://euprostrir.org.ua/grantees-mysterious-rivne-dungeons>.

creation of an underground museum of region, whose organizational and technical capabilities exceed what is today in the museum and in a “reserve” set of region. His report at the fifteenth International Conference “European Cultural Area and Perspectives of Ukraine”, held on the basis of the above mentioned department (14–15th November, 2019) in the presence of the heads of administrative organizations of the regional state administration significantly changed the attitude to everything that a person can, and also became an alternative terrible statistics obtained by the Department of Family and Youth as a result of their own research into the psychological state of young people in region (over 8% of whom think of suicide).

As the cooperation of the staff of the Department of Cultural Studies and Museum Studies of the RSHU and the administrative organizations of Rivne Regional State Administration (Departments of Culture and Tourism, Education and Science, Family and Youth) through constant participation in international scientific and practical conferences, involvement of the staff of the departments in development of tourist routes, organization, edition of collective monographs, cultural almanac, work of the faculty of advanced training of cultural workers of the region etc., promotes the improvement of spiritual climate, widens the contacts of the RSHU with cultural institutions, improves the quality of youth education. Under the influence of this activity the spiritual climate of region has improved. Visiting art exhibitions and museums has become the norm by pupils and students. The gallery has increased the number of its own exhibitions as well as expanded the purchase of works of art of local artists, exhibiting the latest in its halls, opening original art-style cafes, where art lovers and artists have opportunities for communication. The appearance of Chinese or Korean, as well as Lviv, Lutsk, Uzhgorod or Kiev art experts, who are increasingly organizing art exhibitions of artists from regions of our state, has become a characteristic feature of our city today²⁰.

A separate jazz-bluss cultural and entertainment complex was built in 2012 at the expense of jazz art patrons in city to hold creative meetings, concerts and jazz festivals. That is why the city becomes the center of world jazz at the end of August. Together with Lutsk our city continues to support this interest.

The daughter of above-mentioned emigrant artist N. Sannov-Kosmiadi (born in 1924), purchased a historic building having moved to the city. She financed its renovation and transformed more than 200 m² of its area into the Art Studio of G. Kosmiadi and donated to Rivne Regional Museum of Local History, placing a significant part of her father's cultural heritage there.

²⁰ Наукові заходи : <http://hudped.rv.ua/2018/11/16/mizhnarodna-konferenciya-v-rdgu>.

Under the influence of this activity, the artists began to make significant gifts of their own works to the above mentioned local museum (from 30 to 70 paintings after the ending of personal exhibitions). A part of G. Kosmiadi's²¹ collection (5000 works of art) has returned to the city. The process of exporting works of art abroad was almost completely hindered. On August 6th, 2018, Volyn artist V. Krasyooha demonstrated a unique collection of more than 40 paintings by "The Athos Shrine" in the exhibition hall of Rivne Filiation of the National Union of Artists of Ukraine. This collection was painted during his 60 days of stay in the center of Orthodoxy world and also made under the influence of these improvements in cultural city infrastructure.

He created high-quality exhibition areas and the City House of Culture, which, in addition to renting its own areas for touring, began to position itself as an important center for the demonstration of works of art (mainly international biennale) and photography, as the city has been the center of international photo festivals "On Pokrov Day" for more than 20 years. The representatives of 30–45 countries annually demonstrate the creative potential of artists, multiplied by the technical capabilities of camera during those festivals.

Therefore, the absence of an art museum in Rivne was largely offset by the gallery and named types of organizational and cultural activities of artists and organizers of the cultural area, making it a cozy and culturally rich center of Western Ukraine. The Gallery completed the process of cultivation the spiritual area of region, giving it specific professional attributes.

CONCLUSIONS

The analysis of the city's cultural situation in recent years and an attempt to intervene in its change have shown that a sufficiently strong intellectual potential has been formed in Rivne and the city has something to be proud of, as the International Festivals "MUSICA VIVA ORGANUM" and "Ukraine – the USA: International Partnership at the Organ", "Metal heart of Ukraine" and "Rivne. Summer. Music", conducted only in August 2019 at the concert halls of Rivne, numerous art exhibitions and the acquisition by private collectors of art paintings and their permanent display in the halls of the city, the International Festival "Photo-rotation on Pokrov Day", the appearance of numerous monograph editions, their constant discussions, creation of educational institutions on the basis of the gallery, implementation of large-scale excursion activities, conducting international summer schools of jazz art in the city etc., as well as involving students from different educational institutions in this process – all this is a striking page in expanding international and intercultural contacts

²¹ <https://krapka.rv.ua/2017/05/24/nadiya-kosmiadi-stvoryla-v-rivnomu-art-atelye-svogo-batka-foto/>

of our country with the outside world, for which young Ukrainian republic is positioned as an intelligent state, which places high art in its own cultural priority, which will not allow it to stumble among regular quarrels and the profound unprofessionalism of the national political “beau monde”, which is mostly concerned with self-preservation.

SUMMARY

The article is devoted to the consideration of the current state of cultural life of a typical Western Ukrainian city of Rivne. The materials of sociological researches, conducted by Kiev scientists in region, are analyzed for the attitude of the artistic intellectuals to the national and cultural changes caused by the Act of proclamation of the state independence of the country. On this basis, the author's own attitude towards the respondents' answers is presented. Their critical analysis based on the nature of the organization of the cultural area of the city has been implemented. The ways of creative work of artists, based on their participation in professional associations, the level of professional education, artistic experience and age are revealed. The leading forms of activity of organizers of cultural area of the city, aimed at improving the spiritual climate and positioning the city of Rivne in the system of cultural coordinates of the country, are revealed.

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MODELS OF MODERN CULTURAL RESEARCH

Herchanivska P. E.

INTRODUCTION

Each era is characterized by radical changes of the humanitarian paradigms. For the second half of the XX century these transformations are connected with the reorientation of the outlook on the globalization model of a society, based on the principle of multiculturalism. Changing of the vector of social development has determined the direction of the world social and humanitarian researches, focused on the concept of cultural diversity and intercultural communication. It should be noted that in Western liberal and communist doctrines, the model of multiculturalism acquires a different interpretation. In the liberal worldview, the idea of *the primacy of man* and *his individual freedom* dominates. Classical liberalism is characterized by the understanding of man as an autonomous and free subject, and culture is interpreted as one form of manifestation of his will. This formed the paradigmatic basis of European-American social and cultural anthropology of the second half of XX century.

However, the principles of liberalism did not fit into the ideological boundaries of communist doctrine, which relied on the idea of collective values. In essence, it is a conflict of ideologies belonging to axiologically diverse social and cultural environments. The ideological differences concerning the modeling of the cultural process in the space of globalization have become the moderator of the formation of the cultural-centrism orientation of the new science of culture. The liberal individualist view of human nature in cultural studies is opposed by the concept of man as the bearer of cultural values, as a subject whose ideals were crystallized in the conditions of the collective component's dominance over the individual in the public outlook.

Globalization processes have outlined a range of problems that went beyond the theoretical and methodological boundaries of some historically formed sciences about culture. The differentiation of the sciences, which has developed in modern humanities, was conditioned by their epistemological capabilities, which hindered the process of knowing the phenomenon of culture as a whole. At the same time, the gradual expansion of the demarcation boundaries of separate areas of knowledge caused to the crossing of their research fields. This determined the epistemological shift toward a non-classical model, the basis of which was the principle of integrative knowledge. Within

cultural studies, there was an integration of the social sciences and humanities into a single system whose invariant basis was: 1) centering around the phenomenon of culture; 2) integration of knowledge areas about culture.

Cultural knowledge is *contextual*: cultural text is studied in the value-meaning space of its era and rethought in the context of contemporary realities. Changing scientific paradigms of the era, the transformation of worldviews and values, norms of communication and social relations in the world community adjust the semantic field of cultural studies, without touching its invariant basis. The paradigm basis of cultural studies as a new configuration of knowledge is the principles of cultural-centrism, the integration of social and humanitarian knowledge, the contextualization of knowledge about culture, the recognition of multiple cultures and the need for intercultural dialogue.

One of the key tasks of the new field of knowledge is the development of an immanent methodological apparatus. Due to the heterogeneity of the subject field, the methodological complex of cultural studies encompasses a wide range of general and specific scientific methods and approaches that are most adapted to cultural paradigms. The work is devoted to perspective methodological directions, which were formed by transferring methodological principles of social and humanitarian disciplines into the problematic field of cultural studies.

1. Culture analysis in the concept of systems theory

The rise of scientific theories and hypotheses, which have made important changes to the conceptual scheme of cultural studies, have actualized the problem of developing fundamental methods for the study of social and cultural objects. One of the promising methodological directions of cultural studies is the systematic analysis, which was formed by transferring the basic principles of systems theory into the problematic field of cultural studies, combining the classical and non-classical research approaches of the natural sciences.

The purpose of the study is to develop a methodological model for the study of culture and society based on the principles of systems theory. It should be noted that system analysis has traditionally been associated with solving the problems of the natural sciences. However, with the accumulation of culturological knowledge, the identity of the processes occurring in culture and society, and the processes described by the theory of systems, becomes more and more obvious.

One of the first attempts to apply the systematic method in cultural studies belongs to L. White. In his works^{1,2,3} [12–14], he views culture as a coherent

¹ White L. (2002) The science of culture. Anthology of cultural studies. Interpretations of culture. St. Petersburg: St. Petersburg University, pp. 141–156.

system consisting of material and spiritual elements. Developing the idea of the systemic nature of culture as an integral whole, B. Malinowski writes: “A cultural process that involves the material substrate of culture (artifacts), the social bonds which bind people (standardized behaviors), and symbolic acts (the influence exerted by one organism on another through conditioned reflexes) is something holistic, that is, an independent system”⁴[8, 687].

In cultural studies, system analysis is a set of methods and means of researching social and cultural objects as complex, multilevel and multi-component systems. The analysis is based on a paradigm: any system consists of separate parts, interconnected by certain relationships; the system is in continuous development and interaction with the external environment.

Common to all methods of system analysis is: understanding the main purpose and functions of the system under study; the choice of the option of dividing the system into components (subsystems, elements), which is the most optimal for solving the set research goal; introduction of a hierarchy of parts in the structure of the system; function definition of each subsystem and the relationships between them; detecting the communication of the system to the external environment (or other systems); study the character of the system's variability, its ability to develop, adapt to the external environment.

System analysis in cultural studies is based on a set of universal and general scientific methods of research (structural analysis, comparative method, methods of formalization and modeling, etc.), each of which is determined by the purpose of the research and the specific task.

Cultural systems and its classifications

Many concepts necessary for understanding the functioning of social and cultural systems came in the cultural studies from thermodynamics. I. Prigozhin noted: “Appeal to the sciences which study the complexity of the world does not mean that we propose to “reduce” the humanities to physics”⁵[9].

Let's define the key concept of the topic of our research “cultural system”. This is a combination of subsystems and elements of a cultural object, between which there is a natural connection and interaction, which determines its properties and regularities of functioning. The classification of systems depends from the criterion chosen, for example, from the nature of the

² White L. (2006) The concept of culture. Anthology of cultural studies. Interpretations of culture. 2nd ed. St. Petersburg: Petersburg University, pp. 17–48.

³ White L. (2006) Energy and the evolution of culture. Anthology of cultural studies. Interpretations of culture. 2nd ed. St. Petersburg: St. Petersburg University, pp. 439–464.

⁴ Malinovsky B. (2006) Functional Analysis. Anthology of cultural studies. Interpretations of culture. St. Petersburg: St. Petersburg University, pp. 681–702.

⁵ Prigozhin I. (1991) Philosophy of instability. Problems of Philosophy. No 6, pp. 46–52.

elements, their origin, the variability of properties, the degree of complexity, the attitude to the external environment, the reaction to the influences, the character of behavior and from the degree of participation of people in the implementation of managerial influences.

Depending on the nature of the elements, the systems are differentiated into real and abstract. *Real (physical) systems* are objects consisting of tangible elements. *Abstract systems* are composed of elements which have no direct analogues in the real world; it is a consequence of human thinking (ideas, theories, concepts, hypotheses, etc.). By origin, the systems are divided into natural and artificial. *Natural systems* are the product of the development of nature itself (climate, living organisms, the solar system). Social and cultural systems are *artificial systems*, the result of human creative activity.

By the degree of complexity, systems are distinguished into *simple, complex and large*. A *simple system*, as a rule, has a single-level structure, the relationship between elements of which is described by simple (linear) functions. A *complex system* contains a large number of interconnected subsystems, each of which can be broken down into separate elements. Such system is characterized by multidimensionality, hierarchical structure, diversity of nature of elements, connections, heterogeneity of structure. The choice of the criterion for the division of such a system into elements depends on the research goal. For example, based on the principle of social and cultural grouping, culture can be divided into such subsystems as world, local, national, ethnic, regional. The peculiarity of complex systems is that their integral properties differ from those of the individual constituent elements. Integration of complex systems leads to the formation of a *macroscopic system*.

Depending on the degree of variability of properties, systems can be divided into *static* and *dynamic*. When studying *static systems*, one can neglect the changes in their properties over time. Unlike static, *dynamic systems* change their state over time (discrete or continuous) under the influence of external and internal forces. Dynamic systems can be stable and unstable. A *stable system* is able to return to its original state after the cessation of forces, which brought it out of equilibrium. In an unstable dynamic system, on the contrary, even a slight change in the parameters of the structure or the nature of the connections between its elements leads to an unbalanced state of the system as a whole.

Dynamic systems are also divided into those that are *regulated* (by internal or external forces) and those that are *self-organizing*. The internal social and cultural regulation of the system is usually associated with the solution of such tasks as maintaining a certain level of social consolidation, providing collective forms of human life to meet individual and group interests and needs, eliminating the contradictions and stresses that arise in the process of human

communication. The process of internal regulation of the system is carried out on the basis of pragmatic goals, taking into account the accumulated social experience of the community (enshrined in value orientations, customs, laws, rules, rules, ideology, beliefs, traditions, etc.). The forms and mechanisms of regulation reflect the specifics of the level of social and cultural development achieved by society. Relying on mass manipulation technologies (print and electronic media, advertising, etc.), institutional structures have an informational and psychological impact on the masses.

Let us turn to the question of differentiation of systems, the main criterion of which is the degree of connection of the system with the external environment. Based on this criterion, systems can be divided into *isolated*, *closed* and *open*. If an isolated system cannot exchange energy, substance or information with the external environment, and a closed system with its rigidly fixed boundaries is relatively independent of the surrounding social and cultural field, then the open system is oriented towards dialogue with the environment and intercultural interaction.

Processes in self-organizing systems develop quite differently. Such systems, according to H. Haken, “acquire their inherent structures or functions without any interference from the outside”⁶ [16, 2], which leads to the formation of qualitatively new structures on a macroscopic scale. The study of these systems gave rise to a new scientific direction, called *synergetics*. It is an interdisciplinary field of scientific research whose task is to study natural phenomena and processes (including social and cultural ones) based on the principles of self-organization of complex systems. The founders of the synergy were the German physicist H. Haken and the Belgian physicist, Nobel Prize winner (1977) I. Prigozhin. According to H. Haken, “synergetics can be considered as part of a general system analysis, since both in synergetics and in system analysis, the common principles that underlie the functioning of the system are of major interest”⁷[16, 361].

Synergistic model of culture development

From the point of view of the synergetic model, culture and society are *open, nonequilibrium, non-linear, self-organizing systems*. Openness of the system is a necessary but insufficient condition for its self-organization: not any open system is self-organizing. This requires the presence of two opposite beginnings: the beginning that create the structure, and the beginning, that destroy it, leading to disorderly processes in the system, chaos (dissipation). The struggle of these principles (order and chaos) is the mechanism of

⁶ Haken G. (1985) *Synergetics: hierarchies of instabilities in self-organizing systems and devices*. Moscow: World, p. 2.

⁷ *Ibid.*, p. 361.

restructuring the old and the formation of a new social and cultural systems, which determines its self-development as a whole.

Consider the algorithm of the process of self-organization of the social and cultural systems, system. As A. Fleyer points out, the integrating core of any culture “is a relatively rigidly structured and hierarchical system of value orientations, forms and norms of social organization and regulation, languages and channels of social and cultural systems, communication, complexes of cultural institutions, of stratified lifestyles, ideology ceremonial and ritual forms of behavior, mechanisms of socialization and inculturation of personality, normative parameters of its social and cultural adequacy to the community, acceptable forms of innovative and creative action and so on”⁸[15, 392].

However, as the system develops, entropic phenomena appear. The growth of entropy processes leads to a crisis of identification of people, loss of value landmarks, traditional morality. The area of action of historically established and rooted in cultural traditions and institutional norms of socially acceptable patterns of consciousness and behavior of people is gradually reduced, illegal and criminal methods of solving social, economic and other problems are gaining popularity. At the same time, the area of influence of the marginal fields of culture is expanding, where forms of human activity are managed by marginal quasi-systems (such as thievery law, hip parties, rituals of esoteric sects, etc.).

The social and cultural system from the equilibrium state enters the non-equilibrium phase of its development, and the process of qualitative restructuring of its properties begins. Initially, the changes are slow, gradual. It is during this period that a new semantic integrity of culture is formed, and its new paradigm is crystallized. Thus, the state of chaos is a creative phase of the development of the social and cultural system, in the framework of which there is a reassessment of its semantic nucleus and the search for a new, more efficient configuration.

As a result of the accumulation of the internal forces of the system, entropy reaches a critical state, which leads to bifurcation (a jump-like qualitative restructuring of the system). Revolutionary processes are typical bifurcation processes, and the course of the post-revolutionary development of the system depends on many probability factors (internal, external), which often lead to the appearance of several alternative scenarios of its evolution.

An example of this is the multi-vector nature of the development paths of countries in the post-Soviet space. After bifurcation, relaxation occurs,

⁸ Fleyer A. (1998) Sociocultural entropy. *Culturology. XX century. Encyclopedia in 2 vol.:* Vol. 2. St. Petersburg: University Book, pp. 392–393.

that is, the gradual return of the system to a state of equilibrium, but in an updated form. This process is irreversible. It should be noted that the length of the relaxation period of the system, as well as the phases of its unbalanced state, significantly exceeds the bifurcation time period. So, through chaos and destruction of the structure, a new order is born in the system.

Intercultural interaction through the prism of system analysis

Systems theory reveals opportunities to address the issues directly related to the interaction of cultures as a factor in their development. The research algorithm has the following sequence: 1) a system analysis of each culture that comes into contact; 2) the study of the external environment, within which there is an interaction of social and cultural systems; 3) analysis of the interaction model of systems (equal – unequal, one-way – two-way); 4) determination of the mechanisms by which contact is made (the peaceful path or as a result of military and other conflicts); 5) the study of the dynamics of the interaction process and its consequences for each system.

A necessary and mandatory condition for intercultural interaction is the openness of the social and cultural system. Due to the variability of the parameters of the contacting systems in the chronotope, the dynamism and heterogeneity of the external environment, which are determined by objective factors, the result of the interaction of the systems often becomes probabilistic. The examples we consider demonstrate the great potential of systems theory and the wide possibilities of its application in the field of cultural studies both to solve theoretical problems (in particular, to study the regularities of social and cultural development of society), as well as to develop applied projects (development of state cultural policy strategy, modeling of intercultural interaction modern realities, etc.).

2. Structural analysis: the culturology aspect

The methodology of structural research is a set of structural method and its modifications (structural-functional, structural-typological, structural-psychological methods), approaches, techniques and procedures related to the study of the architectonics of a particular social and cultural phenomenon and the internal relations of its components. The centering core of the methodology is structural analysis, which arose within the framework of structural linguistics. Its key concepts are *sign*, *text* and *intertext*.

As defined by Yu. Lotman, “the text appears before us not as an implementation of a message in any one language, but as a complex construction that preserves various codes and is able to transform received

messages and generate new ones”⁹ [6, 132]. Within the framework of structural analysis, the concept of *intertextuality* comes to the fore.

The term *intertextuality*, introduced into the scientific circulation of Yu. Kristeva, means special dialogical relations of texts that are built as a mosaic of quotes: “Any text is a permutation of other texts, intertextuality; in the space of this or that text, several statements taken from other texts intersect and neutralize each other”¹⁰ [4, 136]. “Text in text”¹¹ [7]. This is how Yu. Lotman describes this phenomenon. Developing the ideas of Kristeva, R. Barth wrote that any text “is entirely woven from quotes that refer to thousands of cultural sources. “...” All this is the language of culture, old and new, which pass through the text and create a powerful stereo sound”¹²[1, 388; 418].

So, the intertext is the result of combining a certain text with a matrix of cultural texts (quotes), which belong to different value scales and different chronotopes, which determines the transformation of its content. From this point of view, text code becomes the key to understanding a certain type of culture, without which the intertext remains closed, incomprehensible.

One of the fundamental categories of structural analysis is the concept of *border*. The implementation of the structural methodology requires a clear demarcation of the research field, within which it is planned to determine the constituent elements of the object. The criterion of demarcation can be, for example, place, time, objects, phenomena.

Equally important is the question of the internal boundaries of intertext. In fact, the text is the result of penetration into the semiosphere of the author’s text (recipient’s text) the “alien” texts (donor’s texts). We will call texts (or fragments of texts) from the works of other authors, which were introduced by the recipient into the intertext, as “strangers” texts. When dividing text into individual sectors, the boundaries of donor texts should be clearly defined.

Yu. Lotman names two motivating causes of interest in the “alien”:
“The first reason can be defined as “the search of himself”, the second reason as “the search of alien”¹³[6, 111]. In the general case, the author uses the donor text to confirm, clarify, specify his own thoughts, as a starting point (paradigm) in the development of a new concept. And it is not necessary that the donor text and the recipient text be synchronized over time and represent one cultural tradition. They can be in one chronotope (or different chronotopes), fit into one

⁹ Lotman Yu. (1992) Featured Articles at 3 Vol.: Vol. 1: Articles on semiotics and cultural topology. Tallinn: Alexandra, p. 132.

¹⁰ Kristeva Yu. (2004) Selected Works: The Destruction of Poetics. Moscow: ROSSPEN, p. 136.

¹¹ Lotman Yu. (1992) Culture and Explosion. Moscow: Gnosis, Progress.

¹² Barth R. (1989) Selected Works: Semiotics: Poetics. Moscow: Progress, p. 388, 418.

¹³ Lotman Yu. (1992) Featured Articles at 3 Vol.: Vol.1: Articles on semiotics and cultural topology. Tallinn: Alexandra, p. 111.

axiosphere (or different axiospheres). Texts in the field of intertext come into contact with each other, but, as M. Bakhtin emphasizes, “this contact is a dialogical contact between texts, and not a mechanical contact of “opposition”, which is possible only within the same text”¹⁴ [2, 373].

Intertextual analysis provides not only knowledge about “alien” texts (which is a necessary condition for the perception of an author’s text), but also opens up the possibility of reactualization of those meanings whose has been devalued over time and the output connotations was lost.

Yu. Lotman goes beyond linguistics, transferring the structural method to the entire *cultural field*¹⁵[7, 121]. He describes a cultural phenomenon as an intertext. Expanding the capabilities of the structural method, he emphasizes: “The structural description is based on the allotment in the described object of system elements and connections that remain unchanged during any homomorphic transformations of the object”¹⁶ [6, 91].

Thus, the task of the researcher is to identify the structure of the object (text) by separating its elements, since it is the nature of the structure that determines the further algorithm of the study. Objects differentiate into simple and complex. A *simple structure* consists of elements, each of which is homogeneous. In this case, the research process is limited to the study of the properties of structural elements, features of their combination and relationships. Based on the results obtained, conclusions are drawn about the nature and specificity of the structure as a whole. In a *complex structure*, each element is heterogeneous and has an immanent architectonics, so the algorithm of the study becomes complicated and becomes multilevel.

R. Barthes believed that the task of this analysis is “not to register some kind of stable structure, but rather to make movable textualization of the text (a structure that changes from reader to reader throughout history) in order to penetrate the semantic volume of the work in the process of its comprehension. “...” Our task is to think, imagine, experience the multiplicity of the text, the openness of the process of comprehension”¹⁷ [1, 425]. He disclosed an algorithm for this process: “To carry out textual analysis, we use some set of research procedures. “...” We will reduce these procedures to four points.

1. The text proposed for analysis is divided into segments (phrase, part of the phrase, the maximum group of three to four phrases), adjacent to each other and, as a rule, very short. “...” All these segments are units of reading,

¹⁴ Bakhtin M.M. (1979) Aesthetics of verbal creativity. Moscow: Art, p. 373.

¹⁵ Lotman Yu. (1992) Culture and Explosion. Moscow: Gnosis, Progress, p. 121.

¹⁶ Lotman Yu. (1992) Featured Articles at 3 Vol.: Vol.1: Articles on semiotics and cultural topology. Tallinn: Alexandra, p. 91.

¹⁷ Barthes R. (1989) Selected Works: Semiotics: Poetics. Moscow: Progress, p. 425.

therefore I denote them by the term “lexia”. “...” Lexia is an arbitrary construct, it is just a segment within which we observe a distribution of meanings.

2. Then we are traced the meanings that arise within each lexia.

3. Our analysis will be built on the principle of gradual promotion: step by step we must go through the whole text. “...” This feature of our analysis is very important in the theoretical aspect: it means that we do not seek to reconstruct the structure of the text, but we seek to follow its structuralization and that the structuralization reading is more important to us than composition of the text.

4. It is important for us to show the starting points of the formation of sense, and not the final results (in fact, the meaning is nothing but a starting point). The basis of the text is not its internal closed structure, which is subject to exhaustive study, but access to other texts, other codes, other symbols; the text exists due to intertextual relations, due to intertextuality”¹⁸ [1, 426-428].

R. Barth calls these phases as *the operation of dismemberment* and *the operation of mounting*. Barth replaced the classical *analysis-synthesis* by postmodern terms. He believed that these terms most accurately reflect the modern worldview and processes taking place in the art of the XX – XXI centuries, beginning with the collages of P. Picasso and the decoupage of A. Matisse and ending with the subject abstractionism of contemporary artists (V. Voinov, L. Borisov, etc.). Reception *dismemberment-mounting* is becoming dominant in many types of contemporary art.

In fact, the binary opposition “*dismemberment-mounting*” is identical to “*deconstruction-reconstruction*” proposed by J. Derrida¹⁹ [3]. In the process of deconstruction-reconstruction, as well as during dismemberment-mounting, the unique is revealed that is implemented by the author in the text at an intuitive level. Thus, the main task of the analysis is the study of mid-text relationships, specifics and codes of elements of textual organization.

Structural methodology is widely used in cultural studies. It becomes multifunctional, supplemented by strategies of functional, typological, psychological and other methods. With its help, the structures of consciousness, psych, thinking, speech, as well as culture, history and modern society are studied.

Structural and functional method

The structural and functional methodology was formed on the foundation of functional and structural methods. If the task of the structural method in its classical version was limited to studying the architectonics of the

¹⁸ Barth R. (1989) Selected Works: Semiotics: Poetics. Moscow: Progress, pp. 426–428.

¹⁹ Derrida J. (2000) Something related to grammatology. Moscow: Ad Marginem.

object and the character of the relationships of its structural elements, then the task of the structural-functional method is also the study of functional relationships both within the object of study and with the external environment.

The method is based on the paradigm of B. Malinovsky on the inextricable connection of form and function of both social and cultural objects²⁰ [8, 684]. Let us dwell on the culturological aspect of the method and consider it through the *culture-text-function* matrix. Yu. Lotman notes: “If we take into account the following three categories, such as *text*, *function* and *culture*, then at least two general approaches are possible. In the first approach, culture is seen as a collection of texts. Then the function will fulfill the role of a certain metatext in relation to the texts. In the second approach, culture is considered as a set of functions”²¹ [6, 133].

Interpreting culture from these positions, A. Radcliffe-Brown concludes that “culture is an integrated system. In the life of a particular community, each element of culture plays a special role, performs its specific function. “...” Only by understanding culture as a functioning system we can predict the results of any influence (intentional or not intentional) that affects it”²² [11, 634-635]. This conclusion is especially important when developing the problem of intercultural interaction in the context of intensified integration processes. By studying a specific culture as a functioning system, as well as the functional relationships between its elements, it is possible to predict with a certain degree of accuracy the consequences of exposure to another culture on it.

Structural-typological method

The structural-typological method of research solves other problems. If the structural-functional method is focused on the study of functional relationships between the structural elements of objects, the structural-typological method is aimed at systematizing, classifying and grouping research objects according to the selected criterion. In contrast to the formal typological classification, this method allows not only to constitute the identity of the objects forming the groups, but also concretizes the results of typological studies based on the analysis of their structures. The algorithm of structural-typological analysis of objects consists of the following phases: studying the structure of each research object by dividing it into separate components;

²⁰ Malinovsky B. (2006) Functional Analysis. Anthology of cultural studies. Interpretations of culture. St. Petersburg: St. Petersburg University, pp. 681–702 .

²¹ Lotman Yu. (1992) Featured Articles at 3 Vol.: Vol.1: Articles on semiotics and cultural topology. Tallinn: Alexandra, p. 133.

²² Radcliffe-Brown A. (2006) Historical and functional interpretations of culture and the practical application of anthropology in the management of indigenous peoples. Anthology of cultural studies. Interpretations of culture. 2nd ed. St. Petersburg: St. Petersburg University, pp. 633–635.

definition (using comparative analysis) of cultural objects with the same structures and structural relationships; combining objects with identical structures into classes according to the selected criterion.

A few words from the history of this line of research. The structural-typological method was introduced into scientific circulation by the Russian philologist-folklorist V. Propp in the work "Morphology of a fairy tale"²³ [10]. Combining two methodological models (structural and typological), V. Propp significantly expands the possibilities of typological research, he focuses the attention of researchers on the correct choice of the criterion by which cultural classification is carried out. Using the typification of fairy tales as an example, he showed that the criterion, which is determined by the purpose and tasks of the study, must correspond to the optimal technological scheme, which leads to a rational organization of the research process.

The range of criteria for grouping cultural phenomena is very wide, for example, by morphological characteristics, by the place of cultural phenomena in the cultural and historical process (historical typology), by the level of community of people (regional, ethnic, national), by the level of stratification of society, by forms of worldview and social consciousness, by branches of social practice. Formed in a linguistic field, the structural-typological method becomes part of the methodological tools of cultural studies and gets the name "*cultural classification method*".

Within the framework of this method, objects of material and spiritual origin, social phenomena and systems, manifestations of the essential qualities of a person in the context of sociocultural development of societies can be grouped according to various typological characteristics.

Structural-psychological method of J. Lacan

The task of structural psychoanalysis by J. Lacan²⁴ [5] is to determine and analyze the elements of the structure of the human psyche that determine the nature of the individual's behavior and culture. In his concept, J. Lacan relied on a paradigm: the unconscious is structured like a language; the functioning of each element of the unconscious is subject to the principle of systemicity.

The human psyche, according to J. Lacan, contains three interacting components: *Imaginary*, *Symbolic* and *Real*. *Imaginary* is a set of illusory representations that a person creates about himself. The imaginary obeys not the principle of reality, but the logic of illusion. It plays the role of the individual's mental self-defense in the process of communication. *Symbolic* is the sphere

²³ Propp V. (1998) Collection of works: in 4 vol. Vol. 2: Morphology of the "magic" fairy tale. The historical roots of a fairy tale. Moscow: Labyrinth.

²⁴ Lacan J. (1964) Four basic principles of psychoanalysis. Workshops: Part XI. Moscow: Gnosis, Logos.

of social and cultural norms and ideas that the individual assimilates, as a rule, unconsciously, “symbolically”, in the process of socialization. J. Lacan identifies the symbolic with language. *Real*, according to Lacan, is the sphere of biologically generated and mentally sublimated needs and impulses that are not given to the consciousness of the individual in any rationalized form accessible to him.

Such an approach determined Lacan’s radical revision of the classical concept of “subject” and a rethinking of the essence of the connection between the subject and culture. If, according to the Cartesian tradition, the subject was considered as a carrier of consciousness and self-consciousness, then, according to Lacan, he appears as a function of culture. That is, according to Lacan, not culture is an attribute of an individual, but an individual is an attribute of culture.

In general, the structural psychoanalysis of J. Lacan led to a rethinking of the usual ideas about human psychology. Lacan’s ideas regarding the correlation of the unconscious and language gave an impetus to a new interpretation of artistic creation, different from the modernist one.

2. Specific methods of cultural research

One of the promising methodological areas of modern cultural studies are cross-cultural researchers. The cross-cultural method arose within the framework of the American research tradition in the middle of the 20th century and became widespread in the social and humanitarian fields of knowledge in the comparative typological analysis of various cultures. It aims to identify universal and specific ways of behavior of individuals, social groups, organizations, institutions in the context of different cultures.

The purpose of the study is not so much in comparing cultures, but in comparing the different cultural practices in the context of various cultural traditions. Although the cross-cultural approach is more empirical, recently, there has been a tendency toward its transition to the level of philosophical generalizations and conclusions.

The research *algorithm consists* in choosing a criterion by which a comparative analysis of two (or more) cultures will be conducted; in identification and systematization of cultural phenomena of each culture, in according to the selected criterion; in understanding how these systems relate to each other; in establishment of factors determining the differences in the behavior of people in different cultures.

From the perspective of modern cultural paradigms (culture-centrism, the integration of social and humanitarian knowledge, the contextuality of knowledge about culture, recognition of the multiplicity of cultures and the need for intercultural dialogue), *immanent cultural methods* are formed.

A social and cultural phenomenon begins to be interpreted as one of the forms of coding for a particular culture, and the dynamics of its development are comprehended as part of the process of communication of cultures with different codes (dialogue method). The dialogue method allows us to trace the reinterpretation of the phenomenon in the chronotope due to its recoding. Based on the communicative concept, the algorithm of information recoding during the transition from one art form to another is studied, for example, the transformation of the code of a literary text into a code of painting.

In the context of the development of the structural method, the *reconstruction method* of a cultural system based on an analysis of the binary nature of its invariant and variable components was developed. This method is aimed at solving genetic problems associated with the development of cultural forms.

Thus, in the process of the genesis of culturology, the methodological apparatus of social and humanitarian disciplines is adapted to its paradigms and the formation of inherent methods and approaches for solving urgent problems of our time.

CONCLUSIONS

The work reveals a paradigmatic foundation and an algorithm of research of promising methods of cultural studies which are focused on solving pressing social and humanitarian problems of our time.

1. In the framework of the theory of systems, social and cultural objects were classified according to a number of criteria (the nature of the elements, their origin, variability of properties, degree of complexity, attitude to the external environment, reaction of influence, models of human behavior, etc.). Particular attention was paid to the synergetic research model, with the help of which natural phenomena and processes (including social and cultural ones) are studied on the basis of the principles of self-organization of complex systems. From the perspective of systems theory, a synergistic model of cultural development was developed, as well as an algorithm for studying the problem of intercultural interaction.

2. The specificity of the structural method and its modifications (structural-functional, structural-typological, structural-psychological methodology) was considered. Appearing within of structural linguistics, this methodology has been transferred to the field of culture. It makes it possible to comprehend the meaning of social and cultural phenomena by differentiating an object into constituent elements, studying the properties of each of them, as well as the relationships between them. The modern structural methodology, supplemented by strategies of functional, typological, psychological methods, allows to study the functional relationships of the elements of the investigated

objects, classify objects according to the selected criterion, and analyze the structure of the human psyche. Attention was also focused on immanent methods of culturological research (cross-cultural method, dialogue method, method of reconstructing the cultural system) that allow solving the problems of modern cultural studies.

SUMMARY

The section of the monograph is devoted to one of the fundamental problems of modern cultural studies, the methodological apparatus of this new field of knowledge. The basic research strategies developed within the framework of the leading areas of social and human sciences and adapted to solve current culturology problems are presented. Particular attention is paid to models of cultural studies developed on the basis of the theory of systems and the principles of structuralism. Their paradigm basis and research algorithm are revealed. The section presents the author's developments of their practical application, in particular, for the study of non-linear development of culture (synergetic model), intercultural interaction. The prospects of using the dialogue method based on the concept of communication and the author's method of reconstruction based on the principle of the binary nature of invariant and variable components of the cultural system are shown.

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POST-FOLKLORE AS A PHENOMENON OF COMMUNICATIVE INTERNET PRACTICES

Denysiuk Zh. Z.

INTRODUCTION

Modern trends in cultural development, which are increasingly affected by the information and communication component, are directly reflected in the socio-cultural practices of everyday life, defining the ideological and value orientations of society. Internet communication, which today is not only a powerful communicative means but also a sign-symbolic environment, accumulates and translates the senses and values that are relevant to society.

The state of social development in conditions of constant transformation and instability, which is marked by many challenges of both global and local level, predetermines value anomy, rethinking, and choosing values that meet the urgent needs and demands of the time. Therefore, a person in such a changing environment is continuously faced with a choice, comprehending the actual events of everyday life in an axiological sense.

Information and communication technologies that have brought dynamic changes in the sphere of interpersonal communication and, in general, social, have led to the creation of the possibility of manifestation of evaluative thoughts and judgments in general, creating with the help of social networks a particular discourse environment. The informal nature of social interaction in the Internet communication environment and the technological possibilities of creating and disseminating information and cultural artifacts form new phenomena which reflect the ideological and value orientations and societal ideals.

Among the phenomena of modern culture, due to their semantic characteristics and innovations fall under the reflection of scientists, the post-folklore deserves particular attention. The beginning of its formation coincides with the processes of urbanization at the end of the XIX century. However, as a qualitatively new segment of the culture, it appears at the end of the XX and especially at the beginning of the XXI century. The process of post-folklore inculcation is mediated using technological reproduction and translation associated with information communication networks.

Modern post-folklore, changing the traditional principles of its creation and transmission, no longer wholly belongs to the cultural examples of folklore in the classical sense of folklore studies. Post-folklore works, being created in a communicative environment using media communication, can organically

reflect the mosaic socio-cultural reality, including specific ideas, values, and ideals – the axiosphere of culture, acting as a stabilizing beginning regarding comprehending of sociocultural facts.

Scientific research of post-folklore, mediated by communicative practices, was carried out in the aspect of studying digital culture and the so-called "culture of participation," in the works of such scientists as T. Blank, M. Domocos, V. Kravchik-Vasilevskaya, D. Silver, R. Frank, M. Foote, L. Shifman. Post-folklore phenomena of digital culture received a lot of terms of its definition, for example, cyber-folklore, e-folklore, Internet folklore. At the same time, post-folklore of the Internet environment and its genre varieties (memes, demotivators, "doctored picture") are theoretically comprehended in the context of the multimodal discourse of Internet communication. Considerable development has been given to the study of the semantic features of post-folklore texts, contextual relations, graphic, and linguistic components in the design. A special place is given to the study of the phenomena of mimetic and memes as the structure-forming texts of other varieties and genres of post-folklore.

The scientific study of the post-folklore phenomenon is based on the search for the origins of its formation in the urban culture, combined with carnivalized grassroots culture. With the advent of modern communication networks and technologies, the opportunity for users to represent their creativity with the help of electronic tools has resulted in the formation of the post-folklore segment of the Internet environment.

Works of post-folklore within the Internet network include potential recipients in the communicative process, creating opportunities for the exchange of value values, different perceptions of events and phenomena of reality due to the presence of the game component. Deciphering connotations and cultural context in such works serve for further creativity and communicative activity, forme a specific cultural environment of meanings and values as well as is objectified by the constant updating of information in the media space.

At the same time, the post-folklore phenomenon has not yet found theoretical comprehension; it requires cultural research to understand the interaction between post-folklore aspects and modern Internet communication practices which is an integral part of the functioning of cultural values concerning the present. Post-folklore texts accumulate the ideological and value orientations of social and cultural meanings, serve as a source of information for studying the socio-cultural and axiological aspects of the society and its culture development. Mediation of post-folklore by electronic environment allows to analyze the dynamics of current public information, value ideals, and moods of the community as well as to determine its development trends.

1. Internet as a universal cultural environment and form of modern communicative practices

Modern culture is largely determined by the information and communication component and the latest technology which binds together a single means of communication. Thus, new forms of social relations and practices are formed which have already become an integral part of everyday reality and socio-cultural space.

Information and communication technologies and their numerous media communications have created generations of so-called "new media" which based on digital reproduction of information and became the means of performing directly communicative, informational functions, as well as led to the formation of digital cultural phenomena and practices. In fact, the information and technological environment has led to the fundamental transformation of all spheres of social existence, both in practical terms and in aspects of ideological and value relationships, transforming awareness of different levels of human life in the context of the latest media communications. Thus, the medial space in cooperation with the growth of the communicative potential has formed its own semantic and axiological field, creating new ways of symbolic and symbolic development and understanding of the mosaic reality, while applying technological digital tools.

Mass media is a key factor in socio-cultural changes and value strategies of society in the face of the information overpricing of modern society. Being a global communications system, the virtual space of the Internet is a reflection of the most common processes characteristic of modern society. The development of information and communication technologies "squeezes" social space by causing the intensity of information load and qualitative transformation of the dynamics of socio-cultural processes. Intensification of all spheres of society's life, accompanied by technological progress, leads to a violation of the established value-normative unity of society while making it difficult for the cultural self-determination processes to function within the framework of the functioning of the system of ethno-cultural values.

The all-encompassing influence of Internet communication has long been an urgent subject of research, given the dynamics of its development, accompanied by constant technological innovations. The Internet environment is a combination of the information and communication and technical component with sociocultural which has become an embodiment and synonymous with the information society and its development – the main factor and speaker of the process of world globalization. Along with the notion of post-industrial society, such concepts as the "global village", "digital society", "network society", and others which are determined by

network communication, appeared¹ [7]. The basis of the mentioned studies is the understanding of information and communication as key and determinative factors of progress and development of the human community which is conditioned, first of all, by the growth in the areas of information technology.

Reflecting on the likely development of culture in such a "society of the future," U. Eco noted that the development of human civilization is likely to move to a society with a more significant level of freedom, where free creativity will be present in coexistence with the same free interpretation of texts². [15].

M. Castells, a theorist of the Information Society and Internet Communications who has explored the influence of electronic communications networks on social development in all its spheres, emphasized their that today networks are constituting the fundamental patterns of life. The global networked society is a dynamic structure that is easily influenced by social forces, culture, politics, and economic strategies³ [16]. Thus, even at the initial stages of the emergence of computer electronic networks have been represented in numerous reflections of different orientations.

Internet communication, besides purely communicative theories, has led to the formation of discourses of postmodern culture, virtuality, the phenomenon of visual and screen culture, hypertext, etc. Therefore, it is important for us to clarify the features of the functioning of the Internet network and its digital space as a means of modern communicative practices and a universal cultural environment, the semantics of the Internet space and its axiology. After all, they directly influence the formation of works of the post-folklore type in the informational and communicative environment.

The Internet is determined by many scholars as a multi-dimensional technology that combines several media in one environment in which the constant dynamics of change creates opportunities for influence on everyday life. Computer communications have given preference to individual needs and a way of communicative interaction⁴ [19].

The Internet is defined as a cultural form of postmodern, the essential feature of which is its communicative nature from a perspective of the increased

¹ Kaminskaya E.A. (2015). Cultural environment of the modern folklore culture existence. *Etnosotsyum*. 9, p. 77.

² Yugai I.B. (2008). Specificity of communication in cyberspace. *Aktualnye problemy sotsyokulturnyx issledovaniy: mezhrayonalnyj sbornik nauchnyh statej*. Kemerovo. 4, p. 117.

³ Castells M. (2004). *Galaxy Internet: Reflections on the Internet, business and society*. Ekaterinburg: «U-Factory`ya. Gumany`d», p. 38, 43.

⁴ Weng L., Menczer F., Ahn Y.-Y. (2014). Predicting Successful Memes using Network and Community Structure. *Proceedings of the Eighth International AAAI Conference on Weblogs and Social Media*. Pp. 536.

mosaic, fragmentary, inter- and hypertextual, rituality, the combination of incoherent and the displacement of content⁵ [14].

Internet communication, which today is the most comprehensive channel for the dissemination and exchange of information, has brought a new understanding of communication as such, as well as changed the format of everyday social, including communicative, practices of people. Mobile phones, computers, the Internet, satellite TV, digital video recorders and other technological innovations, have become part of our lives, have changed everyday practices, and with the advent of the Internet, the whole scope of human activity is rapidly being transferred to the communicative space of the global "web". Practices of social communication, information consumption, consumer behavior, educational, entertainment are diversified in terms of content and functional orientation and based on information and communication activities⁶ [12].

Thus, such communication becomes a daily common cultural activity, which is constantly updated, offering new technological devices, their applications, a range of functional services, etc. The informational and communicative and technological components have become important factors in changing the socio-cultural space, introducing new meanings and meanings to it and creating a separate informational and cultural environment, which is described in terms of "virtual", "digital", "digital", "electronic", "cyber" – Environment", "Internet "and others. The Internet environment by having offered a new communicative and cultural model which has changed the concept of social relationships, the principles of individual identification, representation and creative expression, in fact, the format of existence and ways of representing culture in general.

The Internet network has formed a socio-cultural environment that transforms the perceptions of all areas of social activity and the realities of life. "In the process of humanization the Internet is established as a socially significant space. Its value was determined by the increase in the effectiveness of interaction of individuals within the community, overcoming the spatial restrictions of communication. Particular value is given to the interactive capabilities of the Internet, and it is interactivity that distinguishes the Internet among other media" [28, 89].

The totality and mass distribution of Internet communications was a challenge for established socio-cultural connections and interactions by

⁵ Chornovil-Tkachenko R.S. (2006). Theory of Intertextuality: Goals, Problems, Methods. Visnyk SumDU. 11, p. 87.

⁶ Radchenko D. Cross-cultural adaptation of the characters of the network folklore: from Hypnozhaba to Zoycha. Antropologicheskij forum 18. Retrieved from <http://www.anthropologie.kunstkamera.ru>files...radchenko.pdf>.

generating new phenomena. Transforming itself from a purely channel and means of communication into a powerful media and cultural environment, the Internet has become a multi-phenomenon for various spheres of social life and individuals. Therefore, in theoretical reflections the Internet is regarded as a cultural and anthropological system phenomenon which includes certain norms and rules (moral, etiquette, aesthetic)⁷ [6].

The medium of existence of the Internet culture is theoretically interpreted in the concepts of "virtual culture", "cyberculture", "digital culture", in each of which indicates the key difference and the peculiarity of the "essence" of this type of culture and its technological substrate. The factors of the formation of cyberculture are the synthesis of technocratic ideas of the developers of computer technology; the ideology of hackers, within which the free circulation of information was postulated; sociological and futurological prophecies of the theorists of postindustrial society; the ideals of marginal subcultures that defended the importance of personal freedom as well as the ideas of economic liberalism⁸ [13, 93].

Communicative practices determine the process of the formation of a network culture, which is characterized by a specific spontaneity. The culture of the Internet space is built on the basis of different-level and multi-faceted communicative acts of individuals (non-linear interactions), and the created cultural samples are based both on knowledge and on the virtual-mythological consciousness that is inherent in the worldview of those individuals whose life activity is more or less related to modern information technologies. It is not by chance that the transition to the information type of culture has become a new link in evolutionary development, is primarily associated with the generation of an interactive information and communication environment that influences worldview and cultural structures. Total technological development of the life of a modern person, virtualization of the sociocultural space changes the ways and channels for the exchange of acquired experience, the possibilities of adapting individuals to new conditions, the prospects for creative self-realization.

The modern culture of the Internet environment with a predominant visual component is intensive information flow, acting, in fact, a system of holistic comprehension by a person of the surrounding world in the aggregate of its many-sided manifestations using a sign and a picture. Therefore, visual images provide broad access to the multiplicity of human experience, practice, and behavior.

⁷ Ikonnikova S.N. (2008). Postmodernism as a New Paradigm in Culturology. Questions of culturology. 7, 7.

⁸ Strel'nik O.N. (2006). Deformation of the language and the mythologization of consciousness in a postmodern culture. Vestnyk RUDN. 2, p. 63.

One of the ways of presenting the information inherent in modern media is framing – a kind of classification of already existing in the minds of users of background knowledge. In the Internet space, such distribution of any information (which simultaneously updates it for the time being) is recorded and marked with the help of hashtag signs. Therefore, it is possible to create any information reason to attract the attention of other participants of communication and network communities to it.

Another trend of communication in the Internet environment (prevalent in social networks Facebook and Instagram) is the so-called optical micro radiation, which is associated with visual self-documentation on the Internet, thus propagating not only their preferences but also worldview preferences, attitudes, and values. This way of communication is to some extent viral when numerous users of networks record their everyday affairs. In the Internet network all communicants are conditionally interconnected and, as a rule, form communities around specific values and images. With the help of visual images, social roles and hierarchies of values are broadcast. The psychological aspect of this type of communication is the manifestation of one's being and its significance, the desire to receive approval, and the attachment to the values of social success. According to researchers, the media environment creates a field of endless identifications, where a person is fascinated by the images of himself (the ideals of "I"), as an imaginary double, which is created by the screen images given by fashion and advertising⁹. [11]. At the same time, it should be noted that Internet communication increasingly tends to simplify the language of communication, which affects the reduction of the symbolic to the usual graphic designation – "icons" or "smiles."

Becoming a medium provides the implementation of individual cultural practices associated with the pleasure of creative, communicative entertainment and gambling needs, the Internet has opened up opportunities for creating and circulating a segment of artistic creativity based on the semantics of virtual text, coupled with a particular type of consciousness. The latter includes the layer of ordinary knowledge, the desire of the individual, his unconscious instincts, ideas, ideas, images that enable man to exist in a modern technogenic society while preserving his authenticity and individuality¹⁰ [4]. Thus, as a result, we have cultural samples that, by their content-typological features, the transmission method, relate to post-folklore, which is formed and exists within the information-communicative space of the Internet.

⁹ Nazaruk T. (2014) Fakes: the key is not refutation, but the ability to refute. Mediakrytyka. Lviv. Retrieved from <http://www.mediakrytyka.info/za-scho-krytykuyut-media/feyki-klyuchovene-sprostuvannya-a-vminnya-sprostovuvaty.html>.

¹⁰ Zhigalina O. (2009). Blog as a Hypergenre of Internet Communications. *Psykholinhvistyka*. 4, pp. 212.

In traditional folklore as a communicative system in the issue of information transfer, the myth and interpretation were the primary way and medium that filled the message with symbolic codes that needed to be deciphered. That is, the orientation was on the description, the creative interpretation of the narrator. As a result, information in the works acquired such features as variability and plasticity, as the ability to change in the process of communication, passing through the degree of experience and personal attitudes of one's carrier¹¹. [1]. In the post-folklore Internet network, such properties of information encoded and broadcast in his works are not only preserved but also greatly enhanced by the digital environment, technologically and meaningfully determines the existence and circulation and distribution of such practices.

The modern format of functioning Post-folklore of the Internet environment with a particular way of organizing visual-verbal sign systems in the context of the studied problems highlights, in fact, the contextual semantic field of the Internet as a cultural and information environment, which is structurally and meaningfully fills the connotational level of works of Post-Folklore. From this point of view, it allows analyzing the post-folklore of the Internet product holistically in the unity of the semiosphere and the axiosphere, which arises from the way of coding the actual reality of being. Semantic level of folklore text as a semantic whole and a set of iconic elements, to be punctuated with contextual ethnographic reality, which determines the historical-genetic and ontological creation factors¹² [5].

Thus, we can sum up that the Internet space is a complex system of communicative and cultural relations, which form a multi-valued environment for the formation and functioning of cultural texts. This environment is a way of symbolic communication, thereby objectifying the reality and expanding the methods of social interaction, is mediated by Internet communication. Communication as a fundamental socio-cultural practice that characterizes the constructive activity of the individual, of course, above all, as the process of creation and reproduction of social reality, where any social connection is based on communication. The environment of Internet communication forms its own semantically axiological field, directly interacts with the system of values of society, it determines it. Consequently, mutual influence leads to a change in peripheral values and established value relationships. The emergence of post-folklore communication as creative expression in social networks of the Internet and virtual consciousness and thinking that operate with symbols, images, mythologems connected with the sign environment of Internet communication,

¹¹ Bespalova I.V. (2017). The specifics of the Internet as an information and communication medium. *Mizhnarodnyy naukovy–doslidnyy zhurnal*. 6, p. 80.

¹² Ignatov M.A. (2015). *Discourse of Information and Network Culture*. Nauka. Yskusstvo. Kul'tura. 2, p. 6.

formed a segment of post-folklore works, are defined by the semantics of the Internet space and reflects the realities of being, ideas and values in signs and symbols.

2. Factors and sources of Post-folklore formation, features of its functioning within communicative Internet practices

In the formation and development of the post-folklore phenomenon, formed in the environment of Internet communication, it is possible to single out objective factors of both technological and socio-cultural nature, which conditioned the mentioned processes.

Communicative activity has become an indicator of technological progress and the overall socio-cultural development of societies, has become far more decisive in changing the cultural paradigm of modernity, where under the influence of the media environment new digital cultural practices are formed, indirectly by communication. The leading place among media agents belongs to the Internet network, which represents virtual information and cultural environment that produces a strictly sign-symbolic field with a particular interpretative and polysemantic character. After all, the media of the postmodern era significantly updated, in fact, the game itself with values where everyone can interpret the message in their way, according to their worldview. "The game in the world of media opens up new horizons for the reality that is being proposed or imposed upon us, where in fact the game itself is a reality"¹³ [9].

Post-folklore, which began to form under the influence of factors of urbanization and the urban environment, acquired new features in the context of the information and communication environment and media communications. Segment of post-folklore, which developed on the Internet as the most "capacious" channel and means of communication, has proved to be quite a widespread phenomenon in the media environment due to the growing number of users and the latest technological capabilities of the format of Internet communication itself.

Due to the technological improvements in Internet communication, the information flow expands, new cultural phenomena appear with the predominance of visual forms of culture that form new narratives. They reflect the permanent process of modernization of society and a qualitative change in everyday practices of human communication. At the same time, it becomes possible for Internet users to distribute their information messages (messages, posts in social networks), visual-graphic works, records, video works, etc., which caused a wave of Internet creativity as a separate segment of culture.

¹³ Lysyuk N. (2015). Language Wars 2014. Narodna tvorchist` ta etnologiya, p. 26.

The technological substrate in this aspect was the introduction of the web 2.0 platform, which in many ways, in fact, determined the modern "face" of Internet communication: the launch of social networks, the creation, and distribution of users of their content, interactivity of communication – all these factors have become structurally shaping for numerous genre varieties of cultural models of Internet communication and post-folklore. Today, "the Internet functions as a hybrid of the media and interpersonal relations", – said the dissertation, American researcher Y. Husted¹⁴ [18].

The technological possibilities of digital copying and variability of works of the Internet environment have become the critical factors in shaping the nature of communication and communicative practices of everyday-entertaining type. Created visual images, graphites soon became rooted in tradition as an integral part of the communicative process of the Internet environment. The organization of the very space of the Internet network, which, along with interactivity, is characterized by such qualities and properties as nonlinearity and hypertext, determined ways of creation and transmission of network texts belonging to post-folklore.

In this context, researchers emphasize the direct dependence of hypertext technologies and nonlinear texts on the result of creative activity, which ultimately leads to a direct dependency of the genre of post-folklore on the way of reading hypertext and the time transmission of information (synchronicity/asynchrony of communication). As a result, new types of works appear on the Internet network, which is mediated by technological settings and the ability of communicants to use different service programs, while the user can be both the author and the recipient at the same time.

A distinctive feature of the Internet as virtual space is that it is organized in such a way that, with the presence of individual skills, it can be filled with any content. Together with the proliferation of technical devices for receiving and distributing information and the possibility of instant access to the Internet, this creates a situation in which users are induced to fix essential life events, preserving moments that seemed exciting and worthy of being shown to others, and building their texts/works that in game, in a creative form express one or another thoughts and statements, positions, comments/comments. The combination of these factors under the influence of the practical experience of communication caused the creation of the phenomenon of the post-folklore internet network, which is mediated and appears in the process of communicative practices of individuals.

¹⁴ Husted U. M. (2012). A Funny Thing Happened on the Way from the Forum: The life and death of internet memes: a dissertation submitted to the faculty of the graduate school of the university of Minnesota in partial fulfillment of the requirements for the degree of doctor of philosophy, p. 18.

It should be noted that in general, the emergence of post-folklore became possible to a large extent under the influence of the media and communications, transforming the traditional social and aesthetic forms of cultural practices.

Thus, modern post-folklore performs the same function satisfying the need for comprehension of the events of objective reality, which is carried out at the level of mass consciousness, combined with mythological and stereotypes of perception and reproduction that are capable of a holistic formation of the actual picture of the world with its values, ideals, urgent needs of time.

The ideas of post-folklore texts are partially used by traditional known forms of folklore, mostly verbal forms (anecdote, chatter, fable, etc.), but most of the documents are combined with the visual forms of Internet culture. Accordingly, these types of post-folklore texts are determined by the semantics of the electronic environment. In turn, the cultural environment for post-folklore (in the definition of images, plots) is called folklorism, which reaches traditional folklore and to some extent influences the development of specific genres)¹⁵. [8]. For example, such a standard type as an anecdote, both in the traditional sense and as a post-folkloric text of Internet communication, is an independent unit that usually does not have definite authorship and is distributed by members of the community or participants in oral or writing connection. Nevertheless, the essential elements and structure must remain unchanged. Post-folklore works, as well as works of traditional folklore, belong to the humorous-laugh format. However, unlike classical patterns, post-folklore texts often comment on events of the current reality.

The Internet environment offers new ways of social interaction and communication that are mediated visually through the exchange of pictures, photos that form a new environment, filled with new meanings and senses. The most common and widespread are social networks, forums, comments under publications, as they allow them to publish their posts, collages, and replicas, which also form a particular informational context. It should also be noted that the anonymity of the Internet provides a wide range of opportunities for the most diverse communication, avoiding traditional established standards, taking over the other roles and identifying oneself, changing the way of thinking and responding. The mentioned factor is also one of the defining elements for characterizing the means of creating and distributing works of the post-folklore type on the Internet.

The collectivity and anonymity of the Internet, the variability of these cultural patterns, the generic a particular environment of the post-folklore communication segment, which is continuously updated, depending on the

¹⁵ Kanashina S.V. (2013). Mem as a unit for the transmission of cultural information by linguistic and non-linguistic means. *Vestnyk MHLU*. 20, p. 247.

informational reasons in the media focus, relevant socially significant events that are similar to the topics for Internet users. "The mirror of social and cultural values"¹⁶ [17]. The content texts of post-folklore, which are formed by users of the Internet, reflect the actual reality, which is subject to daily comprehension with the ability to "share" their impressions and thoughts in the process of communication.

If sources of post-folklore as a phenomenon of culture in general, according to the researchers, urban culture and urban folklore, then the definition of the nature and origins of the post-folklore organize a specific cultural space.

The texts of post-folklore, as a whole, and as culture of postmodern, absorb and mosaically reformat all the cultural achievements that are already known, as well as new objects of the present life. The environment of the everyday life is mainly the mass media, subcultures, standards and stereotypes of consumer culture, a segment of the daily news, television, advertising, other exciting events and facts of life, which become the source and thematic content of post-folklore creativity.

Unlike mass culture products, products of post-folklore are not produced for profit, so they are not intended to meet the tastes and needs of a large number of potential users. Therefore, this factor does not affect the nature and quality of the post-folklore, and the creators of such content, do not fight the attention of the recipients, in contrast to the numerous media. Thus, the commercial component in the formation of texts of post-folklore is virtually absent, which makes them spread.

Post-folklore creativity, which belongs to a heterogeneous number of users, allows perceiving post-folklore as a collection of texts. On this basis, there are processes of active, communicative activity, when such contacts are found.

Internet culture, according to researchers, is interconnected with modern culture by such principles as:

- installation of works, which finds in all genres and languages of art;
- due to formats, technical means, and conditions of communication; convenient for modern culture;
- increase the number of messages, in many cases short, replaced by symbols;
- the plurality of texts associated with unlimited storage opportunities, increasing the amount of information, the lack of an identity, the semantic, and value of a selection, when each user of the network saves a lot of personal photos, videos and other information;

¹⁶ Foote M. (2007). Userpicks: Cyber Folk Art in the Early 21st Century. *Folklore Forum*. Vol. 37.1, p. 34.

- installation of ready-made messages, data in the completed form ¹⁷ [10].

The mentioned characteristics are acceptable and determining principles for the creation and operation of post-folklore in the information and space areas of the Internet space.

From the perspective of an expanded interpretation of the sociocultural environment, modern post-folklore culture is a set of folkloric practices based, to a certain extent, on the inherent folklore properties: the primitive way of perceiving and experiencing collisions of sociocultural being; reproduction of stylistic folklore features; the predominance of the collective character of communications; the objective embodiment of all sorts of activities in artistic and aesthetic forms. Its structure can be represented as a set of traditional folklore, post-folklore, neo-folklore, and "borderline" phenomena, on an equal footing, include both folklore and other sociocultural constructs. Modern folklore culture actively interacts with other phenomena of the axiosphere of culture, exists in their context. One of them is the cultural environment as an "atmosphere" in which a folk culture exists, develops, transforms.

Such components of the sociocultural environment are the contextual field and source of education Post-folklore, the texts of which absorb the mosaic reality of being by the cultural and spiritual-value demands of the society. Combining various fragments of culture in numerous variations, post-folklore texts, supplemented with laconic phrases, form "Lingvo-cultures of the Internet space, affecting the development of the language and culture of modern society"¹⁸ [3]. Also, the whole linguistic-cultural concepts of post-folklore saturated with cultural connotations and actual values, in a concise form, represent public opinion on current events and life events.

Post-folklore texts are also determined by the basic principles of the creation of postmodern culture, combine its main motives with the components of the current social, cultural and political life. Consequently, a modern collage-mosaic culture of the electronic environment is formed, which belongs to the collective authorship, and is the embodiment of free creative expression, value judgments. However, post-folklore can also relate to the relatively regular everyday trends in society, such as the consumer lifestyle, ordinary events.

SUMMARY

The technological capabilities of the Internet have shaped new models and communication formats that have become an integral part of everyday human practices, bringing a new understanding of the experience of

¹⁷ Macaruk L.L. (2014). Problems of the study of semiotically complicated texts. *Naukovyj visnyk Chernivetskogo universytetu. Germanska filologiya*. 692–693, p. 71.

¹⁸ Gladkaya N.V. (2017). Logoeπισtem in the creolized texts of Internet discourse. *Visnyk Rosiys'koho universytetu druzhby narodiv. Seriya: Lihvistyka*. 2, p. 428.

socialization, value orientations, self-presentation on the Internet, aesthetic and creative expression. Such a segment of contemporary culture as post-folklore, formed in the Internet environment, appears as the embodiment of the non-linearity, mosaic and intertextuality of modern culture, directly absorbing all the principles of the creation of postmodern culture. The Internet environment, having offered a new communicative and cultural model, changed the perception of social relationships, the laws of individual identification, representation and creative expression. It was this environment that fully ensured the implementation of postmodern carnival freedom, which was expressed in the creation of post-folklore texts.

The texts of post-folklore are based on the values that are divided by a particular society and which express its social ideals. Thus, because of the created post-folklore texts in the process of communicative activity, there is a value-added "balance" between the existential reality and its reflection in ideals or mythological logos.

In a context of transformational social change, ethnic culture continues to perform integrative, communicative, cultivating and educational functions, but in the updated forms. An essential feature of post-folklore is that, as a dynamic type of communication, it is a peculiar mirror of social value change. The works of post-folklore are a means of evaluating self-expression, which is carried through the prism of connotations and representations, connected with various intertextual fragments of culture, which in the end represents integral sign-symbolic formations. Post-folklore texts explode their encoded axiological meanings, which are an expression of an ethnonational component, through the semantic layers of archetypical-mythological structures that reflect the intrinsic values of ethnic culture, world-view, and thinking.

Such aspects of cultural research of the axiological perspective of society make it possible to form the vectors of the development of the information society and culture in the interaction of information and communication technologies and new socio-cultural practices. The presented issues actualize scientific research in the direction of studying the philosophical and ideological foundations of social development, value orientations in the conditions of transformational global transformations, understanding of the artifacts of the digital environment in the cultural space of our time.

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TRADITIONAL HOLIDAYS AS A METHOD AGAINST THE FORMATION OF “A POOR QUALITY PERSON”: WORLD EXPERIENCE

Diachuk V. P.

INTRODUCTION

Each objective phenomenon has its own determinant factors. They are reasons, conditions of its formation, roots. The knowledge about the causes and prerequisites of “low-quality” forms of the social and individual human being, the information, dealt with the determination of “low-quality” socio-cultural life of the society and people are highlighted in numerous socio-humanitarian studies as well as in natural sciences medicine, ecology, etc.

The basic concept of culture is analysed in J.-G. Herder’s book, “Ideas for the Philosophy of the History of Humanity”, written in 1784–1791. It was translated into many languages and gained great popularity. For example, there were many his followers in the Russian Empire. N. Karamzin, a historian, liked that book very much. M. Gogol, a Russian and Ukrainian writer and folklorist, said that J.-G. Herder was the greatest architect of the world history. J.-G. Herder believed that man was a higher creation whose main purpose was to develop the mind and the spirit of humanism. In his opinion, the education and upbringing lead people to the moral excellence. The humanity was destined to undergo several stages of culture in order to achieve harmony of feelings, reason, faith and justice. However, people are only at the beginning of their path, because there is still a lot of ignorance and crimes against humanism¹ [1]. History shows that the development of culture is not a straight line. There are many turns, breaks and ledges. Human passions turn its calm stream into a waterfall that takes people's lives. Outrageous crimes, bloody wars, despotism, slavery and degrading human dignity constantly hurt the culture. However, it has an extraordinary margin of the strength and durability. So, one of the tasks of the study of cultural processes is to analyse the formation of a thinking individual. It is also the task such a new field of scientific research as “Management of Socio-cultural Activity”. The whole system of knowledge in the management of socio-cultural activities is focused on ensuring the quality of life of the individual and social groups. The clarification of the

¹ Herder J. (1977). Ideas, Dealt with the Philosophy of Human History. [A. Mikhailov, trans.]. Moscow: Nauka.

popular concept of “quality of life” is among the tasks of the theoretical and applied researches. It is used as a complex political-economic and interdisciplinary concept. However, its interpretations, by different authors, concern the specificity of the social and humanitarian problems, whereas there is a need to highlight its importance as a general socio-cultural concept. The unsatisfactory quality of social existence, “a poor individual” is the product of one’s subjective ratings, impressions or opinions. These are the objective phenomena of social life and its general historical attributes. At the same time, there are significant political, economic and socio-cultural dimensions in the poor quality of social life.

Mastering the sociocultural aspects of the problem of “low quality” life of the society and people we should understand the fact that the formation of “a poor quality” person and “low quality” society is not the law of history or any society. People understand the phenomenon of “low quality”, the increase of risks in the life of society and humanity because there are their opposite phenomena such as positive, healthy forms of social material and spiritual production, social relations, the rational ways of the organization of individual life, etc. Therefore, each individual manifestation of human and social existence can be good or bad, “low quality” or “high quality”. The development of each individual depends on the determinants or destiny, which are some secret mechanisms of his or her happiness or unhappiness, satisfaction or dissatisfaction in their own lives. It is known that the category of fate was formed in the Ancient times as a reflection of the ignorance of these secret mechanisms and people’s hopes to control them. According to the sociocultural vision of this problem, there is no condemnation for a “poor quality” life and poor development of his personality in the life of each individual. There is an increasing awareness of the general purpose of socio-cultural activity, which is to meet the needs of the individual's improvement, adaptation to the requirements of society and socio-ecological environment, in accordance with the impact on social and ethnic groups.

1. The concept of “A poor quality person”: the main factors of its formation

The scientific research usually requires the assessment of a cultural phenomenon or a form of the cultural activity in terms of its typological identity. So, we can distinguish the following types:

- In terms of complexity, handling, accessibility – elitist and mass culture;
- In terms of aesthetic images, symbols, special communication means (artistic languages, which need special education, cultural education of the

subject of cultural activity and consumption – classical and popular (pop) culture;

- In terms of official recognition, support by society, the state – official culture, subculture;

- In the context of the origin of culture's characteristic types in the historical era – the culture of primary society, the culture of the era of slavery, the culture of pre-industrial society, the culture of the era of industrial society, the culture of post-industrial society; pre-modern culture, modern culture, post-modern culture;

- In terms of the large socio-economic groups (class, social stratum or layer) – the culture of workers, the culture of the intelligentsia, the culture of peasants, etc.;

- In terms of the particular professional groups (the groups are formed or used by a professional group) – the students culture, the culture of education workers, the culture of health care workers, the culture of sportsmen.

In addition, there are many internal streams in every type of material and spiritual types of cultural activity. They use various means of communication (methods of formation of artistic images, symbolism, etc.). The artefacts, produced within a separate field of cultural activity, act. In many cases, experts use typological designations, which are formed because of the lack of the artistic values, its anti-communication (ignorance of cultural languages, means of formation of artistic and aesthetic image) – kitsch, glamor, primitive, etc.

The sociality of transformation into a social individual or cultivation is belonged to the complex of factors, which influence people. Mass culture (from the Latin mass-com, piece and culture – user, creation) directs the failure of spiritual and life opportunities to the “average” level of the development of the consumer. However, the production of “mass culture” does not differ from any other mass production of the goods. So, the synthesis of higher art and mass culture is impossible. The mass culture is the result of “artistic activity” of the social life, which has been continuing since the ancient times. Mass media made it widespread and inclusive. The universal unit of the imagery in mass culture is a kitsch. The etymology of this word is difficult. Today we have the following versions of it: 1) in the German musical jargon of the early twentieth century “kitson” means “trash”; 2) in German the word “verkitsohen” means to be low quality; 3) in English the word “kitchen” means “for the kitchen”, which is tasteless. This is the form, which has too many exterior useless and primitive details. The key attribute of the mass culture is a star cult, which means a hyperbolized cult of celebrities such as artists, actors, musicians and athletes. Nowadays, we can see such tendencies in political sphere, to make politicians be style icons, and the movie actors become politicians. So, the anchor people

begin playing a great role in the society, whose personal popularity are based only on created images. This specific topic was relevant to the Ukrainian person and was developed in political processes.

Today, the public movements and civil organizations that use eco-broadcasting, environmental journalism, eco-culture are relevant. They try to clean the TV programs from the anti-humanism maintain the moral values of the society. For example, in the UK, such organisation is the “National Association of Viewers and Listeners” that analyses the informational situation in the domestic media. Comparing the Ukrainian media and British ones, we must say about the “oligarchic media gap” in our state. So, our media are oriented on the “quick rating” by the messy discussion, sex scandals, criminal and gossips. The viewer is offered a “marginal modern TV product”. Besides, the marginalization as a process of removing the individuals or national groups from the social national framework leads to the transformations, which can be manifested in the following forms: the destabilization of social culture, the population of social activity, and the adaptation of social degradation. In sociological discourse, the concept of “marginal individual” was introduced by E. Park² [10]. Defining the factors of the marginalisation, he focused on conflicts market economies, transformational processes and urbanization. In E. Park’s opinion, the marginality as a source of the transformation, particularly in the cultural field. Describing marginalization in the context of globalization, E. Giddens and U. Beck emphasized that the creation of the new criteria and social identification and their combination with cultural and civic pluralism³ [7]. G. Simmel and E. Stonequist wrote that the marginal person is the source of the conflict confrontation in the society⁴ [11]. Moreover, according to Z. Bauman in the modern world, the marginalization leads to the threat of the elimination of the social identification. Based on a number of sociologist researches, dealt with the interests of young people in the East of Ukraine (Donetsk region, Luhansk region), we can underline the following positive and negative tendencies: positive (stability, rationality, freedom of views) and negative (cynicism, nihilism, modern autism). We can overcome the negative effects of marginalization, in socio-economic and political spheres, by the establishment of civic activism and active civic culture. It is one of the basic structures of the modernization in accordance with present challenges. G. Almond,

² Park, E. (1997). Cultural Conflict and Marginal Person. *Socialnye i humanitarnye nauki. Otechestvennaya i zarubezhnaya literatura. Series 11: Sociologia*, № 2.

³ Beck U. (2003). *Cosmopolitan Society and its Enemies*. *Journal Sociologii i Socialnoi Anthropologii*, Vol. VI, Issue 1.

⁴ Stonequist, E. (2006). *Marginal Man: the Study of Personality and Cultural Conflict*. *Lichnost'. Cultura. Obschestvo*, 1.

S. Verba, F. Hughes, F. Hickspurs include in the concept of civic culture "... a number of the contradictions in the desires, ideas, values, regarding the society, which form the basis of productive solution to the political problems and contradictions of different types, which stimulate the tension in society"⁵ [13]. However, the civic culture as the key element of the political life plays the important role in the various spheres of the society. Moreover, the civil culture can be represented at the level of the whole country as the culture of consent. The civic culture is a part of the civic education, which is aimed at the socialization of the individual. The institutions of the civic socialization include both direct influence on the individuals (school, propaganda, etc.) as well as rapid process, which are out of any control (informal groups). The manipulation transform the young people into the aggressive or faceless indifferent mass. The media elite will not stop using such tools of the image for humanistic reasons. Therefore, the researches of the media strategy and tactics are actual. A wide- ranging program of educational programs and conscious projects on the correction of information culture and spiritual-moral institutions should be brought out. In our opinion, our society needs to build the system of the forming the informational immunity.

The manifestations of cultivation are adaptation of the individual to the material and spiritual culture, which is an attribute of the vital activity of the society; mastering of the verbal language and other forms of cultural communication; the development of cultural needs and interests. According to the data of physiology and psychology, only the potential opportunities for the development, the inclination for certain activity are innate.

So, the person can achieve many things in his development. So, in Thuringia during two centuries the six generations of the Bachs gift many flutists, organists and violinists. Therefore, every musician was called Bach and every Bach was called a musician. However, this example does not exclude the particular impact of social conditions and the need for some education. The issue of the inheritance of intellectual abilities is paid attention, which determine the development of mental and cognitive skills. Genetic scientists have proven that normal humans are capable of unlimited spiritual development because the possibilities of the human brain are endless. For example, Norbert Wiener (1907–1978), a founder of cybernetics, an American scientist, was awarded the title of professor at 14 years. We can say about the great influence of his family, which determine his development. Family communicative behaviour, family traditions have formed opportunities to generate interest in the scientific exploration. The moral and ethical culture, traditions of

⁵ Heunkks, F. & Hikspoor, F. (1993). Political Culture in 1960–1990. Paper prepared for the EVS-symposium on European Values. Leugen, September, pp. 16–19.

communication and relationships within the family are important. In any sphere, the specific forms of moral relationships are the relationships of mutual concern, assistance, support, mutual respect, trust, sincerity, gratitude, generosity, complicity, empathy, love and loyalty. Each family develops a certain style and character of relationships. If they are stability, these or other relationships become habitual ones. We can call them traditional. The successes and failures of each family member (both adults and especially children) are shared in many families. If one becomes ill, they try to help and support in treatment as well as in the service and educational affairs. These small family traditions are an inseparable element of the moral and family nature, which is the key element of the high moral personality culture. The cultural leisure is important in various family traditions. The free time makes the problem of leisure become an increasingly important social problem. Psychologists and cultural scientists are writing about rationalization, leisure optimization. Teachers and parents point out the lack of leisure time and the increasing workload of schoolchildren. The lawyers consider a low leisure culture as a main cause of crime and illicit behaviour. Obviously, when we talk about a "sick society" we take into account all the factors that influence the formation of "poor quality individual". In this regard, it is necessary to have a clear position of leisure and its cultural organization both on a large social scale and on a family scale.

Leisure time is a free time from work or other mandatory activities. At this time, people freely (but within the rules and norms of the human coexistence) spend time in accordance with their interests and inclinations, their spiritual and physiological needs. Leisure can be classified as active and passive, cultural and non-cultural, individual and collective, family, school, public, etc. With the increase of the level of education, the development of sources of information, the modern family has the opportunities to vary its leisure. So, it is very important to take into account the child's psyche, which is not formed and is very exposed to television. The over-watching TV shows often leads to eye problems, TV addiction, dulling of the emotional perception. Therefore, the parents should reasonably direct the child's activities in the leisure time. The parents should do their best to make their family leisure be active, diverse, and contribute to the spiritual growth for both parents and children. Family leisure has occupies the special place in the development of moral and aesthetic culture. First of all, the family creates the most intimate living conditions of people, their communication and relationships. Secondly, many people spend much of their free time in the family environment. Thirdly, the family leisure is characterized by relative stability and related with family traditions and customs.

In organisation of the family leisure time, the ability of adults to use their time and to teach their children use free time are very important. It depends on the ensuring, efficiency in everything and understanding. We can teach children by the proper mode of the day, demarcate their work responsibilities with their parents, and check out the simple rules of the family and people's coexistence. We should note that the main means of the formation of the spiritual riches of children are unformal methods: to tell a fairy tale (later – other books), to talk about the lives of the normal and outstanding people; toys and then engaging in creative amateur activities; walks to the woods, cinema, theatre, and museums. The rational time must be the family traditions. Reading is the key element of the leisure. However, the level of readership in the knowledge of children and adults is far from desirable. Parents very rarely help children with their choice of literature. It is necessary to distinguish such a family tradition when they trust in communication with children, discovering the diversity of the world around them. It is important in moral and aesthetic aspects because it develops the children rationalism, their thinking. In order to form the emotional world of the children it is necessary to develop and refine such a tradition as joint games (concerning mindful games, intellectual, which enrich the spiritual world of a person). They are home geographical trips, historical quizzes, various linguistic competitions. The perfect way to do it is to transform fun, exciting games into family traditions.

The collective family walks are of great importance in the cultural organization of family leisure, especially in urban space. It is important that they become a habit. So, they become a small family tradition, and that is – walking in common. Parents and children often walk alone not to interfere with each other. This is quite natural: the interests of adults and children are different because of age psychology, whereas the common interests should be. It depends on the ideological and moral atmosphere of the family, which should be managed.

It is very important in the organization of cultural leisure in the family to develop amateur activities (collecting, technical design, knitting, photography, mushroom gathering, flower growing, fishing, etc.), tourism, and intellectual family parties. The main tasks are to cultivate good habits of cultural rest and keep in mind that they are lost more easily than acquired. Positive leisure habits remain a long-standing tradition. The creation and support of the family traditions and organisation of the cultural leisure in the family are the basic condition of personality formation.

2. Traditional holidays as instruments of the formation of socio-cultural identity: world experience

In ancient times, philosophers and historians tried to determine the phenomenon of human leisure activities, the need and purpose of the holiday and to find out their role in the society. This problem remains the subject of research by the scientists today. The multi-functionality of leisure activities: the restoration of life, emotional and psychological orientation, ideological, moral and educational and other functions prove the great significance of the holidays, especially, calendar ones, which are closely connected with the cultural tradition of peoples. The holiday is the main link in the person's leisure. The familiarity with this phenomenon will allow us to consider the features of leisure activities of different peoples of the world in everyday life and to get acquainted with the culture of the countries.

Leisure in Bulgaria. The Bulgarians respect the ancient rites and rituals. The longest vacation they have during national and religious holidays. Every year in Bulgaria January 21 celebrates “Grandma's Day”. This is a holiday of the grandmother-wives. The grandparents were given presents and bouquets of flowers tied with red ribbon. In many places, people celebrate the merry feast of sons-in-law who live in the home of the wife's parents. It is not easy a son-in-law to live and follow the rules: to be tolerant, to love your father-in-law and mother-in-law as your parents, to thank them for what it is he was chosen in a son-in-law, not to deny them even mentally, to name the children in honor of his mother-in-law and father-in-law, and to tell everyone that they are like relatives of his wife and have all their positive features. This holiday is an educational moment for both young people who married, come into another's family and for those who accept them. There is also a “moustache union”. In Bulgaria, moustaches have always been a sign of masculine nobility. Therefore, all men, who were admitted to this union, were obliged to help in ordering the city and to help the sick on the farm. The money they make is used to organize the moustache festival, during which those who have moustaches, different in length, shape and colour, parade down the street, entertain people with songs and dances.

Leisure in Finland. Finns like to go for a walk in the evenings and weekends, often giving this time to sports. One in four people in the country is a member of one of the sports organizations. The most popular sports are skiing, rowing, jogging and wrestling. The Finns, like other peoples of Europe, celebrate the 1st of April as the Day of Laughter. According to some scholars, the “Day of Deception” came from the East. Similar customs have existed in India, China, and Japan since ancient times. However, this day the European peoples gained local colours. It manifests a sense of humour, optimism, cheerfulness and people's belief in everything.

In Finland, the first championship for the production of birdhouses was held in 1994. The reason for this unusual competition is the traditional love of the Finns for the birds, and the production of birdhouses is one way of detecting it. The country's nature protection union organized the championship. There are many different unions in the country. One of them is Skepsis. At the end of each year, its members announce their decision to award the most ridiculous book with a certificate of honour. For example, the "Nonsense -99" diploma marked the "Werner Sederstrom" edition house, which published "Astrologer's Handbook". Its authors advise readers to tell their superiors about their zodiac to avoid any conflicts.

Leisure in Japan. The Japanese are calm and do not express their feelings. However, once a year, on the eve of the New Year holidays, they can relieve tension. This period is called the short cry period. The Japanese can knock their feet on the street lights, throw the garbage, scream all over their throats, giving out emotions. In the cities, there are many competitions of the screamers, which depend on their content. You can shout at any topic, but there are also competitive tasks. For example: "What was the most unpleasant for me this year?"

The Japanese New Year's holidays include the diversity of customs and rituals, associated with the expectations of people for a safe, happy and successful year. There is a special name for the first day of the New Year – "Ganjutsu" – "Starting Day", which means "revival" or "embarking on a new journey". It can also be expressed by the words: "if you have lost the road, it is better to start from the beginning". On the eve of the holiday, the special attention is paid to cleaning the house. It is called "cleaning from soot". A pine tree is one of the necessary components of the decoration of the house. It symbolizes strength, firmness, longevity, health, a joyful and happy life. Another indispensable part of the decoration is bamboo, which is a symbol of resilience, resistance to the hardships of life, and the rapid prosperity. The Pine and bamboo are connected by a straw harness, which is entitled a sienava. According to popular beliefs, these plants protect against evil spirits and misery. A special dish on the New Year's table is the adzuki that is a porridge with vitamin B. The porridge is made from small red beans and rice, which are long soaked in plenty of water until the mass thickens. According to the old tradition, only men can prepare this dish.

The girls' holiday (Hinamatsuri) is one of the significant March holidays. The holiday marks the arrival of spring, which is an important event in the life of the peasants. If family has a daughter, the parents have to exhibit many dressed dolls in the house that reflect the customs of the imperial court. People also exhibit all kinds of colourful toys. In the Japanese's understanding, the dolls are the symbolic representations of gods. They have long served as the protection against disease, natural disasters and other misfortunes.

Tau-saei is a holiday of planting rice, which is celebrated in all villages. Rice is considered a living creature with its consciousness and will. It is very offensive, does not tolerate the slightest inattention and needs to be well pleased and entertained. Autumn in Japan is rich in holidays, associated with the cult of nature. The holiday of the Moon is one of the most important among the Japanese autumn holidays. It is believed that it gives people health, adds age, and brings happiness, luck, prosperity.

The Japanese celebrate the holiday of children, which can be translated as “seven”, “five”, and “three”. Therefore, they celebrate the birthday of the children at the age of three, five and seven years. The parents arrange fun nights for them with songs, dances, treats. The children receive inexpensive but memorable gifts. Balloons, souvenirs and sweets are sold on the streets especially for children.

Leisure in Britain. The special historical development of the UK influenced many aspects of its social life and its content and nature of leisure. Britain is well known by its sports game. Cricket, skittles, racquets and the others are its national games. There are many different unusual clubs in the state. The dangerous sports club is one of them. The dinner on the volcano is one of the eccentric pastimes of this club. They accept their members at the highest cliffs in Scotland. After it, the newcomers have to dive in the cold ocean water. However, the jumps from bridges and skyscrapers are the popular kinds of the entertainment.

Another event has been holding for 700 years. The apple market was opened in 1267, in the English city of Egrement. The competitions are rather exotic, though traditional for this holiday. They are the crawling on a pillar, smeared with fat, the competitions of the bards that sing sentimental, humorous and hunters' songs. The key event of the holiday is the championship of the funny faces. Many people try to show the funniest face.

The pancake race is one of the English traditional holiday. The competition means that the youth women have to run to the finish, bringing a hot pan with a pancake in their hand. The winner is the woman who quickly finish the distance, turning her pancake without letting it drop. The taste of the pancakes are not taken into account.

Leisure in Brazil. The Brazilian national culture is the combination of Portuguese, Amazonian and African traditions. Carnivals are the favourite leisure of the Brazilians, who perform complex, exotic dances, such as Samboba-Tata. This dance, performed in a circle and accompanied by choral singing, reflects the process of collecting sugar cane. The special groups are the ritual and magic dances. The latter are popular in medicine, treatment from the “bad eye”, in case of financial complications and love failures. Every year the Brazilians celebrate the Mother of Water holiday. People prepare the special

gifts for the goddess. People put them in the decorated boats and lower to the deepest places of the sea or lake, accompanied by ritual singing. In the evening. They arrange dances in African costumes in honour of the Mother of Water.

The Brazilian children and adults like to play the game “cat in a bag”. The players throw a half-meter bamboo stick into the ground. A coin is placed on top of the bamboo stick, and drew a circle around it. The players try to knock the coin by another. However, the coin should fall to the ground outside the circle. Who does it, gets a point. The points are scored after the tenth round. The one who got the most part of the points wins. “Cat in the Bag” is a game, which is well known in all Latin American countries. It requires a wide bag with “gifts” for players. They can be rags, coloured pebbles, old ropes, torn boots and more. The gifts are as many as players are. They take the gifts from the bag. After it, they have to thank it and tell how to use the unusual gift. The most successful and fun answer is awarded with a prize.

Leisure in China. The Chinese believe that the rest is an assistant of work. On the first day of winter, the Chinese celebrate the Day of their Ancestors, which is entitled preparing the winter clothes to the souls of the dead. The handmade paper clothes are burned according to a certain ritual. The Chinese celebrate the winter solstice, which is considered a bad sign to quarrel, laugh and talk about unpleasant things. The New Year's meeting plays the special role in the ceremonial holidays. The rites of the New Year's Eve reveal the unity of the Chinese family, including its dead relatives. The souls of the dead who returned to their home were offered to taste the ceremonial dishes. According to the Chinese ancient customs, before the New Year, everything must be clean: our hearts, our relationships with others. The Chinese are giving extraordinary importance to the financial commitment of the coming year. There should not be any debts in the New Year. The Chinese proverb says, “The old dust in the rooms should not remain for the New Year”.

Autumn is marked by the holiday of the Double Nine, which is followed by climbing hills and launching kites. The kites usually are made in the form of birds, butterflies, dragons, bats and other real and fantastic animals. The participants seek to ram an opponent's kite or cut its rope. A popular Chinese proverb says, “If a rope of a kite breaks, half the wealth will leave the house”. Traditionally, Chinese people are fond of stone carvings, metal art, porcelain and ceramic products, weaving baskets and the creating of the artistic compositions. Recently, such areas of these arts as the production of paintings of seashells, chips, cotton threads, wool, and flowers of synthetic materials have been developing.

Leisure in Iceland. The country has little material historical monuments, whereas there are many literary and folklore memories. In times of joy, sadness, or solemn occasions, the Icelandic invariably likes poetry very much and

composes poems himself. In addition, the schools have competitions of the verses. The teams must compose the answers to the opponent's poems that should begin with its last letter. They continue the competition until one of the teams runs out of poetic inspiration. According to the statistics, the Icelanders read a lot. Every Icelander tries to have a personal library. They also are go in for sports and various competitions. There are many fans of the traditional competitions in the country. They are carrying large stones, pushing boulders and pushing wooden poles. Fighting on sticks is another long-standing favourite game of the Icelanders. The game uses sticks about two meters long and three to four centimetres thick. The fighters split into pairs and the fight begins.

Leisure in Australia. Leisure activities in the family of an Australian entrepreneur, worker or farmer are indicated by relationships among members of the family. In Australian families, the custom of avoidance is common. It means the highest courtesy. The greatest attention is paid to the mother-in-law, we should turn away, not look at her – to avoid them in every possible way. It is very widespread among indigenous people of Australia. The son-in-law, seeing his mother-in-law is approaching, has to hide somewhere. He leaves the hiding place only when he is told that his mother-in-law went away. The only way to communicate is to turn their backs on each other and shout loudly, as if standing not near, but separated by a great distance. Many Australians spend their leisure time the same as the UK residents: they visit clubs, go in for sports, especially surfing the waves.

Leisure in the USA. In the United States of America, some small towns have introduced a "Quiet Day" rules. For example, in New Jersey, the small town of Osh-Grave passed the law that declared the last day of the week was the "Quiet Day". On Sunday, traffic is forbidden, streets are blocked by heavy chains and locked. In some areas, the cockroach competitions are held. The cockroaches are up to five centimetres in length. The people gather for the "World Cup of the Frogs' high jumps" and "Tarantula Racing".

There is the tradition of sand sculpture championship on the coast of southern California. It is enjoyable for children as well as for adults. In the winter, the Americans participate in winter carnivals. For example, at the carnival in the town of Steamboat, Colorado, you can try your hand at traditional winter sports and see ski aerobics competitions. The Earth ball is the new mass sport game, which was invented by American Stuart Freud. The ball is so big that the players jokingly compare it to the globe.

Carson City celebrates the traditional festival of whistles, which brings together masters of artistic whistle from all over the country. Whistling in many countries was a means of communication. Until now, one of the Canary Islands has remained the language of whistling, invented by the locals in ancient times. Traditional inter-whistling can be heard everywhere in Guatemala and Mexico,

Turkey and countries in Africa. Shepherds and peasants in Spain spoke a similar language.

Leisure in Austria. The most popular kinds of leisure are a variety of home handicrafts and photography. The Austrians go in for sports, particularly swimming and skiing. In Austria, at the end of the agricultural year, people celebrate St. Martin's Day. All the field works are completed. "Martin came, the work went". In November, the shepherds walk in the yards and beat their animals with birch, linden or juniper branches. They believe in magical power the branches to protect the animals.

Christmas in Austria is a family holiday when the family has a common supper. Earlier, they considered the strangers' visits at this time led to the bad news. However, the poor people are invited to the holiday table. In December, a special dressed people wish happiness and prosperity to the people, they are given money. The night of the old year has many different signs and prohibitions. For example, you do not have to lie in bed, even if you are sick. The dishes of December 31 is very fat. It is believed that in order to be happy, one has to remove a piece of head or pig's snout, which is called "participating in pigs' happiness".

Leisure in Sweden. There are many football stadiums, indoor and outdoor swimming pools, skating rinks, gymnasiums, cycle tracks and ski runs. In cross-country skiing, everyone from small to old is involved. Football and hockey are popular among men and women. A popular sport is cross running with maps and compass. There are many active unions in the city, which unite people, who are interested in painting, refinement, decorative art, photography, and movie art.

Christmas is the most popular holiday among the Swedes. The relatives visit each other. In the spring days of Easter, the families go out to the city. Young people traditionally move to the northern country for skiing where the snow still lies. On the Holy Trinity, the Swedes have a walk to the woods or to the lake for sail boating to the small rocky islands, which are not far from the continent. In summer, at the period of the white nights, all Scandinavians celebrate Ivan's day, the day of the summer solstice. It is celebrated on Saturday between June 20 and June 26. The holiday begins from Friday evening and lasts for three days. People light big fires and create the high e pole, decorated with garlands, green and yellow-blue ribbons. This pole is called the May tree. Around the fire and the May tree, in the morning, the old and small people, dressed in national costumes, dance and sing the folk songs, accompanied by violins and accordions around the fire. Young competes in jumping over a fire, bathes in lakes.

Leisure in Germany. The special features of the German character is orderliness, accuracy, cleanliness and economy. The German character actually

influences the behaviour in leisure as well as the choice of its kinds. Every year, in the winter period, the Munich farmers organise the competition of riding on a sleigh from the mountain. The race is difficult, so sometimes the participants bring harsh jumps up to 20 meters long. It is both a joyful sport and a health. The falcon hunting is popular in Germany. Today, there are 40 clubs of this kind of leisure in Europe. In the northern region of Bremen, we can find even two special “falcon stadium”, where people can watch the pirouettes of falcons hunting the doves and quails. Certainly, the falcons are well trained. The pig competitions are held in Lüneburg in the north of the country. Pigs run back and forth on a specially fenced highway 50 meters long.⁶[14] Many people take part in the competitions of their professions, which popularize the professions in the society. For example, in Zurich, the restaurant owners annually create the barrier runs for waiters. The distance is one and a half kilometres. The waiters should bring to the finish a tray with a bottle of liqueur, a bottle of wine, a bottle of mineral water and a glass of the cocktail. So, they have to overcome all the barriers without breaking a any bottle and glass. The last winner won with the time 9 minutes 19 seconds.

All examples show that the peoples of the world spend their leisure time qualitatively and cheerfully. The main task of the society is not to give the electronic mass-product opportunity and the gadgets to repel the empathy to the society by the zombie influence. The typologisation of cultural systems is the basis for the deepening of the practical orientation of philosophical and cultural theories as well as for the elaboration of applied concepts and technologies.

CONCLUSIONS

The phenomenon of the poor quality person is the form of the manifestations of the negative effects of the marginalization of the modern society, which concerns the socio-economic, cultural, artistic, and political spheres of human being. The key ways to overcome this problem are to form the civic activity among youth and to show them the examples of the values of the civic culture, which are the basic constructs of the modernisation that determine the development of the individual, society, and state. The Spiritual and moral state of the individual will influence the economic culture, the development of new socio-economic relations and the socio-cultural priorities, such as understanding of life goals and tasks in the context of modern social reality. The traditional holidays are one of the best examples of the combination global and local moral values in the leisure industry.

⁶ Leisuare culture / (Magazine news collection) / Завуч. 2007 august, pp. 38–47.

SUMMARY

It is analysed the concept of the poor quality person, to highlight it as the objective phenomenon of the sociocultural being and distinguish the main factors, which determine its functioning in the society. In addition, the author evaluate and conduct the analytical observations of the knowledge system in the management of socio-cultural activities, aimed at ensuring the quality of life of the individual and social groups. The tasks of industry theoretical and applied research include the clarification of the well-known concept of “poor quality person” and its applying in the socio-cultural space of the modern society.

The author pays attention to the role of the traditional holidays and kinds of the leisure in the formation of the social and cultural identity in the various countries of the word: Bulgaria, Germany, the United States of America, Iceland, Japan, China, etc.

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ARTIFICE SPECIFICATIONS AS EXPRESSIVE MEANS OF THE MODERN CINEMATOGRAPHY

Zhukovin O. V.

INTRODUCTION

Digital technologies are becoming elements of a new artistic reality, which has a significant impact on the psychology of aesthetic perception. A considerable amount of factual material has been accumulated in various countries where new technologies are being actively developed, requiring scientific reflection in the context of culture, including in the interests of improving artistic practice. "Cinema is undergoing major changes at all levels. Examples of non-film movies, videotapes, prints, movie projectors, and collective screening appear in the darkened auditorium. Directors and screenwriters come up with plots, shoot, and edit movies using computer-based image manipulation from the desktop. It is not just about the invasion of computer graphics into the film process, but about the profound changes of the concept itself. For the viewer, the presence of digital cinema is reflected in a large number of special effects produced on or using the computer"¹ [1].

The same can be said about theatrical acts. With computer graphics and laser installations indoors or outdoors, you can see a large action image in the air. One of the latest advances in computer technology is the virtual promoter (online promoter). It is a construction of transparent acrylic with a thickness of not more than one centimeter, with the application of unique material on it. An image of a person is projected onto the structure. Thanks to the special projection back-film, under intense artificial lighting, the projected image remains very bright. The virtual promoter is equipped with speakers to transmit the audio series. The extensive use of this multimedia system is astounding.

Consider the genesis of computer tricks. One of the parents of computer graphics experts called Ivan Sutherland, who, as a graduate student at Massachusetts Institute of Technology (MIT), 1963, developed the program Sketchpad, which allowed to create simple graphic objects. In doing so, he was able to lay the groundwork for the graphical user interface by changing the way humans and computers interact.

After covering a thesis in Computer Science, Ivan and Dr. David Evans opened the first Computer Graphics Department at the University of Utah.

¹Terakopyan M. L. (2007) Back to the Future: Computer Technologies in Cinema. *Iskusstvo kino*, 9, pp. 65–71.

Young and ambitious colleagues have set a noble goal – to attract talented, enthusiastic scientists to develop a high-tech industry. Ed Catmull, now president of Walt Disney Animation Studio, was among the students. Ed Catmull was first who modeled a relatively complex object. The object for modeling was the brush of his hand.

Jim Blinn, the creator of bump mapping and environment mapping, the first computer animations for NASA and, of course, the famous blinn material, was a student at Ivan Sutherland. About myself, Blinn often said this: "As a kid, I used to love collecting postage stamps, but now I prefer to collect margarine packages and algorithms for drawing circles." Ivan Sutherland treated his student with great respect, and in an interview, a famous scientist remarked: "There are no more than a dozen true computer graphics creators in the world, and Jim is half of the total."² [2].

The crazy concentration of intellectual energy around the University of Utah, apparently, did not allow anyone to sleep peacefully and made people think and create irresistibly. For example, the Phong shading technique was developed by Vietnamese 3D artist Bi-Tung Fong, who was also a student at the Utah Computer Graphics Department. The principle of Gouraud shading – a method used in computer graphics to simulate differences in light and color on the surface of the object – was born in the mind of a French scientist Henri Guro, now teaching at the University of Utah. These events occurred in the 1970s. In 1967, the University of Toronto came up with morphing, and a year later, Ray Tracing appeared. All of the above has been used extensively by CG specialists to this day³ [2].

Early CGI images were created in vector graphics that were inferior to the bitmap quality. In the 1970s, with the increase in the computing power of computers, experts began to work mainly with a pixel matrix (bitmap). Synthetically created and externally realistic objects first appeared in television commercials.

1. Stage movies with special effects of the 1970s-1990s

The novel of computer graphics from cinema began to swirl in the second half of the 1980s, and in the 1970s, there were only single projects where CG was usually used to visualize the computer interface. This was the case in Star Wars (1977) when viewers were shown a virtual rebel trainer with a wireframe model of the tunnel in "Death Star" and Ridley Scott's "Alien" (1979), where pilots sat on a planet looking at monitors displaying the

² Meerov K (2012) Historical excursion into the universe of special effects III. Professional'nyy zhurnal o spetsseffektakh v kino CINEFEX. URL: <http://cinefex.ru/articles/detail.php?ID=442>.

³ Ibid.

landscape. The first was a fantastic painting, "Westworld" (1973), several scenes of which were digitally processed: cinematographers with the help of two-dimensional graphics depicted the infrared field of view of the work.

"Star Wars" by George Lucas and "Close Encounters of the Third Kind" (1977) by Steven Spielberg played a decisive role in the life of the movie industry, ultimately reinforcing its success with the development of the jawbone blockbuster "Jaws" by Spielberg (1975). The entertaining movie productions with a lot of special effects, first of all, were visual dishes of the day. They re-worked at the full capacity of the studio at the movie studios, and George Lucas quickly opened his own company, Industrial Light & Magic, which became the market leader.

Overall, Hollywood is still biased against the prospect of creating images on a computer, relying on time-tested optical and mechanical effects. George Lucas' film, thanks to his commercial success, began a special effects revolution that ended with the CG industry becoming established in the second half of the 1990s. The visuals came out stunning and convincing in every detail.

The pioneering was the invention of Richard Edlund (under the direction of John Dykstra) of a computerized rather than a mechanical motion control unit. A program was downloaded into the computer, according to which the camera crane moved in a particular direction and at a given speed. In doing so, the camera could repeat the same movement the required number of times. The installation was also used to control models, many of which were shot on a blue screen. In the same way, artists created background images, animators by frame animated a game of chess under the direction of Phil Tippett. Besides, the "Star Wars" painting features stunning makeup and a scene of flying through the "Death Star" tunnel, created with computer graphics. Thus, the Oscar for Best Visual Effects was well deserved.

The 1982 film "Tron" made the technological furor, becoming the first art tape to use computer animation and graphics in the amount of 16 minutes of computer animation and 30 minutes of traditionally drawn effects. It is even believed that the term CGI (computer-generated image) was used by one of the reviewers of this picture. The tape also featured the first fully digital character, Beat, who accompanied the protagonist at the beginning of his journey inside the program. The computer graphics were in the hands of four third-party studios hired by Disney to implement the 1,100 effect plans.

However, most of the game scenes inside the virtual world were created by traditional techniques that formed the original process, called "Backlit animation." The actors were filmed on a black-and-white film on a black background. The images were split into layers, photographed each element separately with control light through color filters, and re-assembled on an optical printer through masks. The process was lengthy and expensive.

Despite the novelty of the video series, the movie did not become a box office hit and did not accelerate the process of computer graphics penetration into the cinema, even on the contrary – slowed down slightly, but research in this area continued.

In the same year, "Star Trek II: The Wrath of Khan" appeared with a minute CGI-episode of the birth of the planet. The tape is notable for being the first one with a digital matte-painting background in one of the scenes. Then there was the "Young Sherlock Holmes" film with a computer knight model and three-dimensional animated shorts by one of the Lucasfilm divisions (after sold renamed Pixar).

The 1980s were far more commercially successful than the 1970s, but the cost of producing paintings increased. If at the beginning of the decade the average price of a movie was \$10 million, then by the end of it already 23 million. Blockbusters were performed on screens one by one, bringing studios hundreds of millions of dollars.

Special effects have become not only an instrument but also one of the leading "chips" of the movie show. Important inventions have been made in the technical field of film production. Thus, in 1987, The Computer Film Company released a scanner to transfer information from film to computer as files for further processing. In 1995, Mike Baudry, along with other specialists, received a special technical Oscar for this innovation. Besides, the editing systems were improved, which made it easier for the directors to edit, and finally, a program for 3D modeling and animation Softimage 3D (1988) was released.

In 1989, James Cameron, the *Abyss*, appeared on the screen, one of the milestones for the emerging computer graphics industry. In this picture, the alien creature Pseudopod became the first character to be entirely generated in the 3D efforts of ILM specialists. Seventy-five seconds of computer animation took six months of life for artists. The composing of the creature was not digital, but analog, that is, optical. The project received an Oscar for best visual effects as well as finally convincing even skeptics that CG technology has a vast potential that has yet to be revealed⁴ [2].

Therefore, let's define the stage films of the period under consideration.

"*Star Wars sequel trilogy*" (1977, 1980, 1983). Each of the three films received an Oscar for visual effects. The first tape was noticeable with the introduction of the first computerized motion control system. The second features a compelling Jodi doll and an early form of dynamic motion-picture animation (go-motion) invented by Phil Tippett. The third picture used the same technique plus a huge Jabbi animatronic doll, the largest at the time.

⁴ Meerov K (2012) Historical excursion into the universe of special effects III. Professional'nyy zhurnal o spsetseffektakh v kino CINEFEX. URL: <http://cinefex.ru/articles/detail.php?ID=442>.

"*Close Contacts of the Third Kind*" (1977). The first great Steven Spielberg movie with visual effects. During the filming, the filmmakers operated both traditional techniques and the newest at the time. It's about motion control systems. They also built models and thumbnails that were shot with an increased perspective. The picture was nominated for an Oscar for visual effects, but the statuette went to Star Wars.

"*Trone*" (1982). One of the main Stephen Lisberger films with computer graphics in cinema history.

"*Blade Runner*" (1982). One of Ridley Scott's latest notable sci-fi films made in the traditional special effects technique without computer graphics. The production department built scenery, layouts, the operator shot with an increased perspective, and the artists increased the space of the frame due to the painted backdrops. The film did not pay off, but gained cult status and eventually became a classic, making a significant impact on the subsequent fantastic films.

"*Who Framed Roger Rabbit*" (1987). Robert Zemeckis's film has been in production for almost two years. The budget of the picture was a record at that time, \$ 70 million. Zemeckis and 375 animators succeeded in making the most entertaining film that brought together real actors and cartoon characters in one shot. The hand-drawn animation is available in 82,000 frames that were optically combined with ILM Studio staff. To make the cartoon characters look more authentic, they were made not with black or gray shadows, but with blotches of color. The film was awarded the Academy Award for Best Visual Effects.

"*The Abyss*" (1989). The underwater scenes of James Cameron's movie were filmed in the most significant water tank ever used in shooting at the time. The alien creature Pseudopod, formed from ocean water, was modeled and animated in 3D by three-dimensional ILM and rendered in one of the first versions of Renderman. Also, the picture became the first tape to reproduce the environment on a computer using the technique now known as camera-projection. The surrounding environment was photographed from all angles and then reproduced on a computer using the photo material as a texture. This made it possible to combine the CGI characters with the cast painstakingly.

In the 1990s, digital technologies began to reclaim space. In 1990, Paul Verhoeven's super hit "Remember Everything" hit the screens. The project became the latest blockbuster where the lion's share of special effects was created without the use of computer graphics. The only CGI-image was the scene of the passage of the hero Schwarzenegger through X-ray before being sent to Mars. A year later, James Cameron's "Terminator 2: Judgment Day" came out, which became a frontier, overcoming which the industry was no longer able to abandon CG technology.

The film has revolutionized technology as much as changing Hollywood's attitude toward computer graphics. The studios have seen that not only traditional special effects but digital ones also produce results that can surprise the public to the heart. The only obstacle on the road to complete victory was the cost of software and hardware, so computer graphics and animation for a long time were not a lifting cost item available only to expensive projects. SGI Graphics Stations and the first modeling, animation, and compositing programs cost huge money. Still, by the early 21st century, the situation had changed by dozens of times, and the performance of PC machines had come closer to SGI's capacity, bankrupting a company that failed to find itself new market conditions.

In 1993, he made his "Jurassic Park" debut, which for some time, became the most iconic picture in cinema history. Unlike Terminator 2, Spielberg's painting is a much more complex and advanced 3D animation. Thanks to ILM specialists modeling at Alias Studio, animated in Softimage 3D and rendered in Renderman, extinct dinosaurs came to life on screen. In addition to the CGI of prehistoric creatures, close-up pictures featured radio-controlled animated dolls designed by Stan Winston. Also tremendous was the extensive experience in the frame-by-frame animation of Phil Tippett, who developed the DID – Dinosaur Input Device.

After the stunning success of "Jurassic Park", Hollywood has invested a lot of money in computer-graphics projects, and films have been released one after the other, where the number of CGI plans has grown like a yeast: "Mask," "Casper," "Jumanji," "Heart of the Dragon", "Independence Day", "Man in Black" and more. With the increase in the spectacle, the demand for graphics has grown, and as a result, the production of CG and visual effects has become a business – an entire industry has emerged.

Dozens of studios have appeared on the market. In 1994, James Cameron and Stan Winston discovered Digital Domain, which became one of the leaders in visual experience alongside ILM, Rhythm & Hues, and Sony Imageworks. In addition to commercial software solutions, large CG studios have influential R&D departments to develop graphics, because each film is a new creative task that often requires a non-standard tool.

In 1995, after a series of successful short films, Pixar released the first fully-fledged animated movie, "Toy Story." At the time, it was hard to imagine, but the success of the project in some five to seven years made two-dimensional animation anachronistic.

In 1999, Wachowski's The Matrix was released, the best fantasy film of the 1990s, in which visual effects perfectly complement the story and set the trend in their development over the coming years. Surprisingly, little-known Wachowski went around George Lucas himself, who released the "Star Wars: The Hidden Threat" in the same year, which failed to become known as a styling project, unlike "The Matrix."

The motion capture technology in the second half of the 1990s gradually gained more followers. The technology of the gaming world is shifting and is used when you need to animate an anthropomorphic creature. Certainly, James Cameron used mocap to animate digital characters wandering the Titanic deck. Then with the development of software and recording devices, cinematographers begin not only to capture movement with this technology but also to "capture" emotions, read facial expressions – in general, transmit acting. The technique was renamed performance capture and has been used in paintings such as "Star Wars: The Hidden Threat" (1999), "Final Fantasy: The Spirits Within" (2001), "Lord of the Rings: Two Fortresses" (2002), and "Lord of the Rings: Return of the King" (2003), but it receives the leading apologist in the oeuvre of Robert Zemeckis⁵ [2].

Therefore, let's define the stage films of the period under consideration.

"*Terminator 2: Judgment Day*" (1991). The most expensive movie (directed by James Cameron) at the time of the rental without inflation. The picture skillfully combined traditional special effects – miniature, pyrotechnics, prosthetics and false makeup, animatronics – with computer animation, which was pure in the form of 6 minutes. The liquid terminator of the T-1000 model was generated and animated by the efforts of ILM artists. It was the first movie where computer effects were digitally assembled. The film received four Academy Awards, including a statuette for visual effects.

"*Jurassic Park*" (1993). This Steven Spielberg project finally convinced that computer graphics would be the primary tool for creating effects. The movie has less than 50 plans with animated dinosaurs, but it was a huge leap forward from liquid metal to a living creature, re-created by ILM experts. In addition to the dinosaur animation, they also digitally swapped faces and created a 3D car. The tape was awarded three Academy Awards, including for visual effects.

"*Toy Story*" (1995). The first full-length, three-dimensional animated film created by Pixar in collaboration with Walt Disney. Interestingly, 400 character models occupied 1,000 megabytes of disk space and numbered 3,500 textures. The rendering required 500,000 hours.

"*Titanic*" (1997). The highest-grossing movie of the 20th century (directed by James Cameron). 11 Oscars, including for visual effects. The creators demonstrated a great combination of physical and visual effects. Somewhere the layout of the ship was shot, and somewhere there is a computer model when the camera was panning over it with an intelligent trajectory. Also, Digital Domain 3D changers have changed the background, hosted the required

⁵ Meerov K (2012) Historical excursion into the universe of special effects III. Professional'nyy zhurnal o spetseffektakh v kino CINEFEX. URL: <http://cinefex.ru/articles/detail.php?ID=442>.

landscape on a computer, generated water, dolphins, and various atmospheric effects such as smoke from a ship's pipe.

"The Matrix" (1999). The cult and one of the most spectacular films by director Andy and Larry Wachowski. One of the first movies where so many scenes were played on a computer using photos. Now it is a widespread technique called camera projection. The bullet-time effect remembered most of the feed. The actors were filmed in the green pavilion, securing it in a suspended state using a rope system. One hundred twenty-two film cameras were placed on the perimeter of the site, the shutter of which was operated synchronously. The scene was pre-rehearsed to understand where cameras should be placed and at what intervals they should shoot. Later, the resulting images were digitized, refined on a computer; and when playing at the required directors' speed, the movement with the fly of the actor. Thanks to the program, specialists were able to speed up or slow down the movement. The film received three Academy Awards, including for visual effects.

2. Stage Movies with Special Effects 2000–2018

The beginning of the 21st century in the world of cinema was marked by the announcement of George Lucas that "Star Wars: Episode II – Attack of the Clones" will be the first film to be shot entirely on a digital camera. Such a camera was designed by Sony Corporation, which obtained the support of Panavision. The Sony Hdw-f900 was introduced soon. It is noteworthy that "Clone Attack" was not the first film made in the series. Lucas was preceded by Pitaf, who released his "Vidocq," shot on this camera a little earlier. Shooting for the moment became a trend, and soon Robert Rodriguez's (Sin City), Michael Mann (Contributor), David Fincher (Zodiac), Steven Soderbergh (Che) and many other prominent directors have adopted it. It is important to note that not all of them shot the same model on the camera because as soon as demand came, there were offers from other manufacturers: Red one, Thomson Viper, Silicon Imaging, Dalsa Origin, and others.

The digital shooting had a significant advantage over film: the convenience and complete control of the process, the ability to view the footage that day and make duplicates without fear of film overruns. Besides, the tinting period no longer required scanning and data transfer from film to computer because the information had already been digitized and transmitted directly as files. Today, with the advent of a large number of digital halls that showcase film, not from a film projector, but a hard drive, scanners without which it was impossible to imagine Digital Intermediate before, and will soon be gone in the summer. This is the case with optical printers, which have been almost entirely squeezed out by composing software at the turn of the century.

The technology mentioned above has been successfully used in "I, Robot" (2004), "King Kong" (2005), "Matrix 2,3" and "Pirates of the Caribbean 2, 3". The impetus for the emergence of so many significant projects was the commercial and artistic success of the Lord of the Rings trilogy. The second movie in the franchise debuted the character Gollum, who made a mini-revolution. No CGI character has ever been so convincing in expressing his feelings. Later, James Cameron confessed that it was Gollum who made him believe in the creation of Na'vi.

In all the films mentioned above, the mocap characters played side by side with real actors. Robert Zemeckis went the other way, and as he showed further developments, the master was mistaken. The director decided to shoot animated 3D films, the characters of which would be people animated by the technique of capturing the actress, rather than fictional characters, beasts and more. To do this, he opened Imagemovers Studio and set about improving the technology.

The first and most commercially successful project was "The Polar Express" (2004), which, with a production budget of \$ 165 million, grossed over \$ 300 million in the worldwide box office, followed by "Beowulf" (2007) and "Christmas Story" (2009), each of which is a technological step forward, offering the viewer more realistic CGI-People (images were generated with 3D graphics) each time.

However, the authors failed to overcome the "sinister valley" (the fect of the "sinister valley" [s.pikabu.ru] hypothesis that the robot or another object that looks or acts like a human is disgusting to human observers). It is unlikely that this has caused the loss of projects. Probably, Robert Zemeckis was just stuck in the middle between a motion picture and an animated movie, offering the viewer something in the middle and not fully deciding what it would be: a cartoon or a motion picture. Be that as it may, but Disney Studio has already announced that it will close ImageMovers by the end of the year because the company did not fit into the corporate development strategy.

Also, Robert Zemeckis is not a joke about stereo imagery, doing much to restore his former popularity among Hollywood professionals. His last three projects have been shown in 3D; besides, he produced the animated movie "Monster House" in stereo format. Disney and Dreamworks Animation executives steered the show, instructing all-new animation projects to be released not only in the traditional two-dimensional but also in stereo format.

Thus, before the release of "Avatar" by James Cameron, modern viewers saw about 20 paintings made or converted to 3D. These were animated tapes, but there were also game ones, such as "Journey to the Center of the Earth" (2008), "The Final Destination" (2009), "G-Force" (2009), and others. And the

first in the new time was the work of Robert Rodriguez – "Spy Kids 3-D: Game Over" (2003).

However, "Avatar" managed the main thing: the tape earned more at the box office than all the films mentioned above combined. The wave of success and popularity so covered everyone that it could have seemed as if there was no stereo cinema before, and Cameron invented some new cinematic design. This is not true: nothing fundamentally new was brought to work with stereotechnology. Just, in this case, the effect of over-popularity worked, when the less well-known (and compared to "Avatar" and completely unfamiliar tapes) automatically faded into the shadows.

Evolutionary changes affected the production part. It is a virtual production technique, which is a logical continuation of 3D re-engineering. James Cameron can control a virtual camera, see actors, and non-existent computer characters on his monitor in real-time. In this case, the graphics of the environment and CGI heroes were of poor quality so that the program could process it in a short time.

Will the technique of virtual filmmaking change film production? Yes, but only if it is a movie, much of the space of the one would be generated in 3D on a computer, as in "Avatar" or "Alice in Wonderland." In addition to the introduction of virtual production, Avatar has raised the bar of animation for photorealistic digital characters. Still, again, it is correct to talk about evolution rather than a technological revolution. The main achievement of "Avatar" is to promote the stereo format to the audience. One film has done more than ten previous ones. And there is every reason to believe that the wave of interest will not decline, as it happened in the 1950s because the shooting and projection equipment is now much better. Movie studios instantly responded to a positive reaction from the public – and dozens of stereo films are currently under development. To achieve the goal, all the tools are worthy, so some of the paintings are not removed, but programmatically converted to 3D, which is fierce criticism. If you watch the movie titled "The Battle of the Titans" (2010), you can see the case of the justified critique.

Recent films have eloquently testified that with the help of modern digital technologies, artists can bring everything on screen to power. The restriction is only the production budget, terms, and imagination of the people. But it should be remembered that the success of the viewers is due not so much to the visual effects as to the story itself. Computer graphics and special effects, combined with the stuntman's work, only complement, serve as a tool in the hands of a talented director for storytelling, script rendering. When trick effects are created for their own sake, then cinema ceases to be art and turns into an attraction, as it is now.

These kinds of films can be earned through marketing, but they are sure to be quickly forgotten. In the years to come, "Avatar" is awaiting us with many 3D movies packed with visual gimmicks. The pleasure for the eyes is ensured. Still, without the exciting content part, the shelf life of such projects is not great because technologies are continually evolving, and many CG achievements in 5-7 years become anachronistic, although they were once considered advanced. It's hard to imagine that in 7-10 years, people want to watch "The Battle of the Titans," unlike "Terminator 2: Judgment Day", which loses as a show but wins as a movie ⁶ [2].

Computer graphics studios will continue to emerge around the world, as demand for visual effects and graphics will only increase every year. Software prices are plummeting; computer power is growing, so even low-cost producers can afford the graphics. As for the CG companies of the lead group, they will mostly have to work with 3D material, as the main blockbusters will not avoid the fate of gaining additional volume. In addition, much of the fantasy films that require the creation of a whole new world will be filmed using virtual production technology. However, the dominance of CG technology does not mean that cinematographers will no longer build scenery, layouts, and apply physical trick effects. All this will be due to the reason that not every creative task is cost-effective to solve on a computer⁷ [2].

To summarize, let us highlight the stage films of the last period.

"*Final Fantasy*" (2000). The first full-length 3D film by director Hironobu Sakaguchi, whose characters were created on scans of real actors and animated using motion capture techniques. Despite the visible technological innovations, the picture experienced a complete failure in the rental. In addition to high-quality CGI, the tape can add to the asset the fact that a virtual heroine named Aki Ross developed so spectacular that she was on the list of 100 sexiest women by Maxim magazine.

"*The Lord of the Rings*" (*film series*) (2001, 2002, 2003). The legendary trilogy made by Peter Jackson, which put the Weta Digital studio on par with the leader of the visual effects industry – Industrial Light & Magic. First of all, the project is notable for the realistic character Gollum. In the field of the technique of capture and transfer of an actor game, the tape became the real breakthrough. In addition, a Massive software tool was developed under the battle scenes of the film to allow digital models of characters driven by artificial intelligence to be created. All three films received an Academy Award for

⁶ Мееров К (2012) Исторический экскурс во вселенную спецэффектов III. Профессиональный журнал о спецэффектах в кино CINEFEX. URL: http://www.broadcast.telekritika.ua/show/TSifrovovij_kinematograf/2028-istoricheskiij_jekskurs_vo_vselennuju_specjeffektov_chast_2_18.05.2012.

⁷ At the same place. URL: <http://cinefex.ru/articles/detail.php?ID=442>.

visual effects. Previously, only the first three films of the Star Wars movie franchise were awarded such an honor.

"*King Kong*" (2005). This project, directed by Peter Jackson, brought to the Weta Digital studio another Academy Award-winning visual. The picture stuns CGI characters, especially King Kong, who was animated again with the use of an actress capture technique, refined compared to *The Lord of the Rings*. In addition to the animals, the tape strikes the scenes in New York of the 1930s that were recreated from photographs of those years.

"*The Pirates of the Caribbean trilogy*" (2003, 2006, 2007). Each part of the Gore Verbinski director trilogy was able to make a significant contribution to the development of CG technologies. The second film was awarded the Academy Award for visual effects. A new Imocap motion capture system was proposed, which made it possible to read the movements of the actors directly on the set without having to hold a separate session in the pavilion within a specific work area called Volume. The third film made a breakthrough in the field of continuous media simulation. Water and swirl in the finale of the trilogy marked a significant step forward with The Maelstrom software tool.

"*The Mysterious History of Benjamin Button*" (2008). Director David Fincher's breakthrough movie. For the first time in history, computer graphic artists have been able to create a photorealistic human character, or rather a head that has been cast into the body of a real actor. In order to achieve stunning reliability, professionals needed to improve several aspects of the work at once: texturing, shading, and animation. The effort was crowned with an Academy Award for visual effects.

"*Avatar*" (2009). Director James Cameron's highest-grossing movie in movie history is 60% computer-generated. All in all, in the picture, lasting over 2.5 hours, only 15 plans did not touch the hand of computer graphics specialists. *Avatar*'s release marked the beginning of a new phase in the production of stereo films. In addition, the makers of the film have proposed a technique of the virtual output, which is sure to change the process of creating films with many graphics, where many scenes are generated in 3D. The project was projected to be awarded the Academy Award for Best Visual Effects⁸ [2].

"*Mad Max: Fury Road*" (2015). The director of the film is George Miller (budget – from \$ 150 million). "*Mad Max: Fury Road*" was heavily color-coded and complemented by seamlessly mixed CGI landscapes, dust storms, and flames – all of which are extremely impressive. But what sets *Fury Road* the absolute pinnacle of modern special effects is its creative, death-defying, practical trick work, which, according to Miller, accounts for 90 percent of the

⁸ Meerov K (2012) Historical excursion into the universe of special effects III. Professional'nyy zhurnal o spsetseffektakh v kino CINEFEX. RL: <http://cinefex.ru/articles/detail.php?ID=442>.

effects used in the film. The raw production footage shows crazy accidents, explosions, and flips made on custom-made post-apocalyptic moving vehicles. This is a real stuntman tied to the front of a wall of speakers, playing the guitar equipped with a real flamethrower, and real people dangerously running back and forth on flexible poles when tons of raw metal cast their eyes on the ruthless desert beneath them. Witness! (Katie Rife)⁹.

"The Walk" (2015). With his usual mastery of cutting-edge technology, Robert Zemeckis dramatizes the famous high-wire artist Philip Petit, made between the two towers of the World Trade Center. Using 3D technology most impressively, Zemeckis takes his cameras and lifts the viewer high above the ground, placing them on a wire and creating a stunning view of walking height. Petit looks visually real. It transforms a sight we cannot forget into an experience we do not want to experience. (Alex McLevey)¹⁰ [4].

Doctor Strange (2016). An American superhero movie made by Scott Derrickson. This movie was nominated for an Oscar for the most contemporary special effects in cinema history, as well as for costumes. For the beautiful picture in response, the legendary company Industrial Light & Magic, famous for working on all parts of Star Wars. Following the line of comic book creator, artist Steven Ditko, who found inspiration in the works of Salvador Dali and Dutch artist Maurice Escher, the company has created a universe of intricate three-dimensional objects with remarkable plasticity. Forty-nine painters worked on the film, whose efforts created about 4000 drawings and sketches and more than 40 tiny layouts of locations. Costume designers have made incredible efforts. The Doctor's only one levitation cloak was made in 18 variants with unique modification for each scene¹¹ [4].

Jurassic World 2 (2018). American fantasy film directed by Juan Antonio Bayon, the fifth film in the Jurassic Park series. Created by Colin Trevorrow and Juan Antonio Bayon¹² [5]. According to Bayon, the scenario of the movie involves a considerable ethical dilemma. Against the backdrop of a glowing volcano ready to melt everything viable within sight, the protagonists have to choose: will they save the lives of such a cozy neighbor of all living things, or will they relinquish empathy and allow a revived wonder of nature to grow into a roaring fire? The team responsible for the special effects in the picture is led by artist Neil Scanlan, who won the Academy Award for Big

⁹ The 50 greatest special effects movies of all time. URL: <https://film.avclub.com/the-50-greatest-special-effects-movies-of-all-time-1827830379>.

¹⁰ At the same place. URL: <https://film.avclub.com/the-50-greatest-special-effects-movies-of-all-time-1827830379>.

¹¹ The main contender for the Oscars: how the Doctor Strand was filmed. URL: <http://www.wday.ru/stil-zhizny/novosty/doktor-strendj-kak-sozdavalsya-film-i-stoit-li-na-nego-poyti>.

¹² Star Wars 9 Cast Table Read Is Happening Soon. URL: <https://movieweb.com/star-wars-9-script-cast-table-read/>.

Animal Anti-Epic Survival "Babe" and (even more revealingly) supervising visual digital operations in all recent episodes of "Star Wars" (for which he received the 2016 BAFTA Award for Best Visual Effects Achievement). The task was simple, but at the same time, difficult in technical terms – the masters need to make the monsters look as realistic as possible. Therefore, to create the effect of presence was used animatronics (a masterful technique for creating electronic dolls, robots, etc.), which sometimes allowed to do without computer graphics. The work was done so professionally that one of the dinosaurs, Blue, was perceived as alive by some of the crew. Neil Scanlan said that he and his team were very interested in working on Indoraptor as a representative of a failed experiment – and in conveying it in the frame, the authors represent a scent while bits of skin are dropping out¹³ [7].

CONCLUSIONS

The emergence of computer technology in cinema by value can be compared to the invention of audio. Today it is certainly possible to shoot following the old times. But in doing so, one must be aware of the deep abyss where such cinema will be located.

With the development of digital technologies, artistic and entertainment forms (stage and screen) have expanded the range of their expressive means, including trick special effects. Such elements of the new artistic reality exert a significant influence on the psychology of aesthetic perception. In theatrical activities, computer graphics, laser installations, and other advanced inventions that create virtual and interactive tricks on stage are actively used. The advent of digital cinema has emerged in a large number of computer-generated special effects, whose genesis has been traced. Demand for visual effects and graphics is projected to grow, 3D technology will be used, and trick movies will continue to evolve.

The computer helped to complete the entire stage of filmmaking – the materialization of miracles from the handymen in front of the camera (to perpetuate them on film and immediately throw ones into a landfill). Nowadays, any of the most incredible designs can be born directly on the screen. Cinema has finally ceased to be the only screen art, becoming a television and a computer. The fantastic image ceased to be only a reflection of the fake reality and became itself – a fiction utterly independent of the cinematic life temporality¹⁴ [3]. With the advent of computer technology, there are unlimited opportunities for the production of trick movies.

¹³ Video: how dinosaurs were created in Jurassic World 2. Kinokratiya. URL: <https://rg.ru/2018/05/21/video-kak-sozdavali-dinozavrov-v-mire-iurskogo-perioda-2.html>.

¹⁴ The history of cinema. Kratkiy ekskurs v istoriyu spetseffektov. URL: <http://www.mirf.ru/Articles/print137.html>.

We see the prospects for further scientific research in an in-depth study of the trick component of modern art and entertainment forms to develop a new scientific direction – special effects (trick) science.

SUMMARY

The article analyzes the evolution of computer cinema from the creation of simple graphic images on a computer to the rendering of the most fantastic ideas. It gives examples of films that have made a breakthrough in filmmaking through the combination of physical and visual effects.

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UKRAINIAN PROTESTANT MUSIC TRADITION: GENESIS, HISTORICAL MILESTONES, MODERN STAGE

Zosim O. L.

INTRODUCTION

Ukrainian Protestant music is the least explored today. The main reason for the lack of interest of scientists in this layer of Ukrainian music is due to the historical development of Christianity in Ukraine, where Protestantism has never been a leading denomination. If Ukrainian spiritual Orthodox and Greek Catholic music was studied from the perspective of style and genre evolution, the most prominent composer from Baroque to the present are considered, then Roman Catholic and Protestant music that sounded and today sounds in the Ukrainian cultural space, practically does not fall into the field of view researchers, because traditionally these faiths are not considered Ukrainian. In historical terms, one can agree with the last postulate, but today representatives of the Roman Catholic and Protestant denominations do not belong to national minorities, as it was a few decades ago. Today music with texts in the Ukrainian language for these faiths is created primarily by representatives of the titular nation and it is one of the components of modern Ukrainian musical culture.

If Roman Catholic music, performed in the Ukrainian language, has a relatively short history – about thirty years, then Protestant for more than a hundred years. During this time, a whole galaxy of composers appeared, which, based on the traditions of Protestant music and national cultural traditions, created a rich repertoire, which today is the basis for Protestants of various denominations.

Articles by O. Klokun¹ are devoted to contemporary Protestant music; an analysis of the repertoire of various Protestant churches is placed in the author's monographs², where some Protestant collections were described. Due to the huge amount of practically unexplored material, it became necessary to

¹ Klokun O. (2004) Funktsionuvannya tserkovnykh pisnespiviv v interkonfesiynomu prostori [Functioning of church songs in interfaith space]. *Doslidzhennya. Dosvid. Spohady* [Research. Experience. Memoirs]. Kyiv, vol. 5, pp. 38–48; Klokun O. (2005) Problema khudozhnyoyi tsilnosti v konteksti khrystyans'koyi bohosluzhbovoyi muzyky Kyryeva [Problem of artistic integrity in the context of Christian liturgical music in Kyiv]. *Naukovyy visnyk Natsional'noyi muzychnoyi akademiyi Ukrainy imeni P. I. Chaykovs'koho* [Scientific Herald Tchaikovsky National Music Academy of Ukraine]. Kyiv, vol. 51, p. 107–112.

² Zosim O. L. (2016) Ukrayins'ka dukhovna pisennist' kintsia XIX – pochatku XXI st.: osnovni tendentsiyi rozvytku [Ukrainian spiritual song of late 19th – early 21st centuries: the main trends of development]. *Istoriya, teoriya ta praktyka suchasnoyi humanitarystyky* [History, theory and practice of modern humanities]. Melitopol': Lyuks, pp. 190–206; Zosim O. L. (2017) *Skhidnoslov'yans'ka dukhovna pishnia: sakralnyy vymir* [Eastern Slavic spiritual song: sacred dimension]. Kyiv: NAKKKiM.

outline the general line of development of Ukrainian Protestant music in its integrity, indicating its specific features, its connection with the national tradition, and also to show its differences from the musical tradition of traditional Ukrainian Christian denominations.

1. Genesis and formation of Ukrainian Protestant music

Various Protestant currents came to the territory of the Polish-Lithuanian Commonwealth, which included Ukrainian lands, almost immediately after their appearance. In the 1520–1540s. in Volyn, Cholm land, Podlasie and Galicia the first Lutheran communities emerged. Lutheran teachings became quite popular among merchants, bourgeois and artisans, among whom the German colonists predominated, while among the Ukrainian gentry there were few Lutherans. The reason for the lack of popularity of Lutheranism in the Ukrainian environment was its close connection with German culture³.

The greatest distribution in the territory of the Polish-Lithuanian Commonwealth, especially among the gentry, was Calvinism. Some changes were made to the original doctrine that mitigated this doctrine (the dogma of predestination, extreme asceticism), and in this form Calvinism was supported by the gentry, which saw in it a way of joining the cultural values of the West. Calvinism received special distribution in the Belz Voivodeship, Cholm land, in the Sanok and Przemyśl lands, in Podolia⁴.

The anti-trinitarian movement was popular in the Kyiv region and Volyn. Anti-Trinitarians separated from Calvinists in the 1560s. and due to its democratic nature it has embraced different sections of the population – bourgeois, peasants, gentry, which are from the 1570s. began to dominate. Since the late 1690s. the Italian emigrant Faustus Socyn led the anti-trinitarian movement in the Polish-Lithuanian Commonwealth, and socinianism, as the official ideology of the Polish gentry, was also approved by the Ukrainian⁵. If Calvinism was popular among the gentry, which was far from Orthodoxy, then anti-Trinitarianism, thanks to its teachings, found its followers among people who were still closely associated with Orthodoxy, and, consequently, with Ukrainian culture⁶. Thus, Bible books were translated into Ukrainian-Belarusian book language and edited in accordance with one or another Protestant doctrine, and among such publications was the famous *Peresopnytsia*

³ Lyubashchenko V. (1995) *Istoriya protestantyzmu v Ukraini* [History of Protestantism in Ukraine]. Lviv: Prosvita, p. 86.

⁴ Kolodnyy A., Yarots'kyy P. (ed.) (1999) *Istoriya relihiyi v Ukraini* [History of religion in Ukraine]. Kyiv: Znannya, p. 342–344.

⁵ *Ibid.*, p. 345–348.

⁶ *Ibid.*, p. 351.

Gospels, where the non-Orthodox tendency was especially clear in the notes to the text⁷.

The active development of Protestantism in the Ukrainian lands of the Polish-Lithuanian Commonwealth was interrupted in the middle of the 17th century. In the new historical conditions, these teachings ceased to meet the needs of the masses, mainly due to some elitism, and the Polish and Ukrainian gentry began to turn to their traditional denomination – Catholicism and Orthodoxy. After the uprising of Bohdan Khmelnytsky, Calvinists and anti-Trinitarians almost completely ceased their activities not only in the Hetman region, but also in Poland, where these movements were also banned, although for other reasons⁸.

The active development of Protestantism in the Ukrainian lands of the Polish-Lithuanian Commonwealth falls on the period of the middle of the 16th century – middle of the 17th century. During this time, a huge amount of Protestant literature was published in neighboring Poland, including numerous cantionals and songbooks. As for the Ukrainian-Belarusian lands of the Polish-Lithuanian Commonwealth, the situation here is somewhat different. Despite the significant number of Ukrainian Protestant communities and the significant influence of the ideas of Protestantism on Ukrainian cultural and religious thought, there were not so many Protestant publications in the territory of modern Ukraine. If we talk about the musical tradition of the 16 – early 17th century, today we do not have at our disposal a single handwritten or printed songbook with an early Protestant repertoire. The only information was preserved about the Protestant, apparently Lutheran, songbook of the late 16th century, which was stored in the library named after Edward Raczyński in Poznań, and is now lost. In it, for evidence, about 50 songs were translated, translated from German into the Ukrainian-Belarusian book language⁹. Although we, unfortunately, will not be able to analyze the repertoire of this book, there is one momentous point: we are talking about translation songs, and not about compositions in German or Polish, intended primarily for the non-Ukrainian population. Apparently, the translators of the songs were engaged in writers – professionals or amateurs belonging to one or another Protestant denomination. That is why the texts of Protestant songs were close to contemporary poetry, just as later Baroque poetry significantly influenced the development of Orthodox and Uniate song of the 17–18th centuries. In the

⁷ Florovskyy G., prot. (1983) *Puti russkogo bogosloviya* [Ways of Russian Theology]. Paris: YMCA-PRESS, p. 34.

⁸ Kolodnyy A., Yarots'kyy P. (ed.) (1999) *Istoriya relihiyi v Ukrayini* [History of religion in Ukraine]. Kyiv: Znannya, pp. 351–353.

⁹ Medvedyk Yu. (2006) *Ukrayins'ka dukhovna pisnia XVII – XVIII st.*: [Ukrainian spiritual song of the 17th – 18th centuries]. Lviv: UKU, p. 76.

18th century we find another example of the appeal to Lutheran hymns: the theologian, translator and preacher Simon Todorsky, who was educated at the Kyiv-Mohyla Academy and the University of Halle, translated several German songs into Ukrainian book language with baroque syllabic verses. True, these translations did not affect the development of Ukrainian religious poetry, since they were known only to a narrow circle of lovers¹⁰. Also, as an Orthodox bishop, Simon Todorsky did not plan to perform these works in Lutheran services, and he perceived his work as a way of acquainting the Orthodox with the highest works of Lutheran poetry.

If we talk about the early Protestant songs of the Polish-Lithuanian Commonwealth, in particular its eastern part, it is interesting to compare the Ukrainian and Belarusian Protestant musical traditions. Thanks to the support of Calvinism that came to the Commonwealth from Prussia, which was then part of it, Mikołaj “the Black“ Radziwiłł (1515–1565), many Calvinist churches, as well as schools and printing houses, were erected on the Belarusian lands of the Grand Duchy of Lithuania. That is why the first printed songbooks in the East Slavic lands were published on the territory of Belarus, and these were just Protestant publications. Their main distinguishing feature is the exclusively Polish-speaking repertoire, however, at the same time, these publications cannot be considered fully Polish, since they were used by the Belarusian gentry, and, most likely, Ukrainian.

The first Calvinist channel published outside the territory of modern Belarus was the publication “Songs of the Glory of God” (“Pieśni chwał Boskich”), which was published in Brest in 1558 and, due to this, it was called the Brest cantional. Only a fragment has reached us from this book – twelve songs, of which only ten have been completely preserved. However, some of them could be included in the publication of Jan Seklucjan's cantional “Christian Songs” (“Pieśni chrześcijańskie”), published in Königsberg in 1559. The Nesvizh cantional in 1563 was repeatedly reprinted in Vilnius in 1581, 1594, 1598 and 1600, and these editions are known as Vilnius cantionals. In the 17th century the cantionals were published at the Calvinist printing house in Lubcha¹¹.

Apparently, a number of these or similar publications could not have been known on Ukrainian lands, bearing in mind the need for a musical component in worship or a repertoire of spiritual content that was performed in everyday life. However, there is no need to talk about any publishing centers

¹⁰ Medvedyk Yu. (2006) *Ukrayins'ka dukhovna pisnia XVII – XVIII st.*: [Ukrainian spiritual song of the 17th – 18th centuries]. Lviv: UKU, pp. 118–119.

¹¹ Saladukhin A. M. (2006). Pratestantski kantsyonal na Belarusi u XVI – pershay palove XVII stagoddzya [Protestant Cantional in Belarus in the 16th – first half of the 17th century]. *Vesti Belaruskay dzjarzhaunay akademii muzyki* [Bulletin of the Belarusian State Academy of Music]. Minsk, vol. 6, pp. 11–14.

like Belarus. This is one of the differences between Ukrainian and Belarusian Protestant songs: in the Belarusian tradition it is represented more widely and developed more consistently, but the Protestant spiritual song at that stage of development never used the Ukrainian-Belarusian book language, which is typical for the Ukrainian tradition. Also in Belarus, Calvinist publications were predominantly printed.

Concluding the conversation about early Ukrainian Protestant music, I would like to note first of all the priority of the genre of spiritual songs, which, unlike other faiths, became the main, though not the only, genre of Protestant liturgical chants. The lack of sources does not allow reconstructing the repertoire of the second half of the 16th – early 17th century, but even those few data allow us to identify the specifics of Ukrainian Protestant music – the cultivation of a translated repertoire, primarily a song distributed through handwritten songbooks, the development of several, not just one Protestant traditions (Lutheranism, Calvinism, anti-Trinitarianism). These features became the foundation of the national spiritual song tradition of the 17–18th centuries, which developed in other confessional conditions, and also influenced the further development of Protestant music in the 20th century. in new historical conditions.

2. Ukrainian Protestant music of the 1920–1980s.

Since the second half of the 17th century and until the end of the 19th century the development of Protestant music in Ukraine was suspended. This does not mean that there were no Protestant communities in the country at all, but they consisted mainly of representatives of national minorities. Thus, T. artynyuk in his works describes the musical culture of the Priazovian Mennonites who were resettled from Prussia to the Ekaterinoslav province in the late 18th century, indicating that choral singing in German was cultivated in these communities¹². However, the Mennonite tradition did not affect either the development of Ukrainian Orthodox sacred music, or the music for the worship of subsequent generations of Ukrainian Protestants.

A new round of development of Ukrainian Protestant music, already on the territory of the Russian Empire, began at the turn of the 19th and 20th

¹² Martynyuk T. V. (2002) *Muzychna kul'tura menonitiv-pereselentsiv do terytoriyi suchasnoyi Zaporiz'koyi oblasti v XIX – na pochatku XX st.* [Musical culture of Mennonite migrants to the territory of the modern Zaporizhzhya region in the 19th – early 20th centuries]. *Teoretychni ta praktychni pytannya kul'turolohiyi* [Theoretical and practical issues of cultural studies]. Melitopol': Sana, vol. VI, pp. 61–73; Martynyuk T. V. (2014) *Kharakterystyka kul'tury pryazovs'kykh menonitiv XIX – na pochatku XX st.* [Characteristics of the culture of Azov Mennonites of the 19th – early 20th centuries]. *Karpats'kyi kray. Naukovi studiyi z istoriyi, kul'tury, turyzmu* [Carpathian region. Scientific studies in history, culture, tourism], vol. 1 (4), pp. 5–14.

centuries, when, due to liberalization of politics, non-Orthodox Christians gained freedom of religion, and the Protestant communities, among which the Baptists were the most numerous at that time, began to actively print their literature, including music and liturgical. The first to launch their publications were Russian Protestants. In 1902, the “Gusli” (“Гусли”) collection, prepared by Ivan Prokhanov, was published. This book contained only texts of spiritual chants, most of which were translated by Prokhanov himself. Only a quarter century later, already in the USSR, musical editions of this collection appeared (1927–1928), they were called the “Ten Book” (“Десятисборник”) and consisted of three volumes, which included ten books: the first volume included the collection “Gusli” (“Гусли”), the second “Christian Songs” (“Песни христианина”), “Tumrans” (“Тимпаны”), “Kimbala” (“Кимвалы”), “New tunes” (“Новые напевы”), the third – “Songs of the first Christians” (“Песни первых христиан”), “Dawn of life” (“Заря жизни”), “Flute of David” (“Свирель Давида”), “Songs of Anna” (“Песни Анны”), “Songs of depth” (“Песни глубины”). The value of this publication is great, it is rightly called the “Prokhanov Psalter”¹³, because it laid the foundation for a new tradition of church singing in the Russian Empire and the USSR, which included most of modern Ukraine. For Ukrainian Protestants, these collections were of great importance, since they became the basis for the development of their own Protestant musical tradition.

For historical reasons, the Protestant musical tradition in Ukraine in the 1920–1930s. developed simultaneously and often independently in two countries – the USSR and Poland. The first editions of Protestant (Baptist) chants were published in Kharkiv (“Нарп” (“Арфа”, 1925, 1928), “Native Tunes” (“Рідні мелодії”, 1927)), and in the cities of Volyn and Galicia, as well as Poland (“The Pilgrim songs” (“Пісні паломника”, Kremenets, 1920), “Voice to Sion” (“Голос Сіону”, Lviv, 1930), “Нарп to Sion” (“Арфа Сіону”, Lviv, 1931), “Songs of the Salvated” (“Пісні спасенних”, Lviv, 1937), “Treasure” (“Скарбничка”, Kremenets, 1930), “Psalm Songs” (“Псалмоспіви”, Kremenets, 1937, 1939), “The Christian Songbook” (“Християнський співаник”, Lodź, 1932), “The New Christian Songbook” (“Новий християнський співаник”, Rava-Rus’ka, 1935)¹⁴. Unfortunately, most of these collections, unlike the Prokhanov ones, which are now digitized and open to the researcher, are not came to us, their search and subsequent analysis will allow us to analyze in detail the formation of Ukrainian

¹³ Lozovskaya N. V., Fokin D. A. (2015) *Muzykal'noye tvorchestvo protestantskikh religioznykh dvizheniy SSSR: razvitiye zhanra duchovnoy pesni* [Musical creativity of the Protestant religious movements of the USSR: the development of the spiritual song genre]. *Kazanskaya nauka* [Kazan science]. Kazan, vol. 10, p. 60.

¹⁴ Zhabko-Potapovych L. (ed.) (1954) *Yevanhels'kyi spivanyk Vidrodzhennya* [Gospel Songbook of the Renaissance]. Chicago: Ukrainian Evangelical Baptist Church, pp. 5–6.

Protestant music. However, today it is already known that they were based on translations of borrowed chants, although the works of local authors were necessarily included: in the Kremenets collection “Treasure” (1930) there were a significant number of compositions translated from Russian and Polish, but it also included the works of its composer D. Gerasevych and songs by local authors¹⁵. It is very likely that part of the early Baptist repertoire, thanks to the publications of the diaspora, became part of the modern Baptist liturgical tradition.

In the 1930s in Western Ukraine, a group of Greek Catholic and Orthodox priests united to reform church communities based on the ideas of Lutheranism. This church is called the Ukrainian Evangelical Church of the Augsburg Religion. Her worship is interesting in that it is based on the treason of the liturgy of John Chrysostom. The songbook of this branch of Lutheranism – “Ukrainian Evangelian Songbook” (“Український євангельський співаник”, Stanislaviv, 1933)¹⁶, which is interesting for its combination of the Ukrainian national tradition represented in the publication by a song repertoire created by Orthodox and Greek Catholic authors, with Lutheran church dogma and cultural tradition, has survived.

As for the publications of Soviet Ukraine, in the late 1920s. there was an active development of the repertoire in the Ukrainian language, which was a consequence of the Ukrainianization carried out at that time. The pastor, poet, preacher and editor of the Baptist magazine of Ukraine I. Kmeta-Yefimovich helped the choirs to sing Ukrainian songs from the collection “Harp” (“Арфа”) at divine services¹⁷. At the same time, Pentecostals cultivated the Russian-language repertoire in connection with the wishes of the then leadership, and Adventists performed hymns in Russian and German at divine services¹⁸.

The free development of the Protestant tradition was interrupted in Soviet Ukraine in the beginning, and in the western – in the late 1930s. The center for the creation of church hymns in the post-war period moved to the diaspora – the countries of Europe, the USA, Canada, Latin America. These publications helped preserve the gains that were achieved by Ukrainian Protestants. If you collect all the collections published in all countries, and there will be a significant number of

¹⁵ Kwach M. (2011) Poyava ta rozvytok yevanhels'kykh hromad na Kremencchyni u mizhvoyennyi period (1918–1939 rr.) [Emergence and development of evangelical communities in Kremenets region during the interwar period (1918–1939)]. *Ukrayins'ke religiyeznavstvo* [Ukrainian Religious Studies]. Kyiv, vol. 58, p. 47.

¹⁶ Yarchuk T. (ed.) (1933) *Ukrayins'kyi yevanhels'kyi spivanyk* [Ukrainian Evangelian Songbook]. Stanislaviv: U. E. A. M. Rada.

¹⁷ Ihnatusha A. Ye. (2001) Polityka ukrajinizatsiyi u viddzerkalenni protestants'koyi presy 20-kh rr. XX st. [The Politics of Ukrainization in Reflection of the Protestant Press of the 1920s.]. *Naukovi pratsi istorychnoho fakul'tetu Zaporiz'koho derzhavnoho Universytetu* [Scientific works of the History Department of Zaporizhzhya State University]. Zaporizhzhya, vol. XIII, p. 94.

¹⁸ *Ibid.*, pp. 98–100.

them, and their location and description can form a complete picture of the development of the Ukrainian Protestant liturgical tradition. For now, we'll mention only a few that became the basis of the updated national repertoire, which was already heard at church meetings in independent Ukraine, among them the "Voice of the Gospel" ("Голос Євангелії", Saskatoon, Canada, 1958)¹⁹, "Gospel Songbook of the Renaissance" ("Євангельський співаник Відродження", Chicago, USA, 1954)²⁰ and others. At this time, many authors' collections appear. One of the most prolific diaspora Baptist authors was Serhiy Bychkovs'ky (1913–1998). A native of Volyn, he began his ministry in a church choir. The composer published his first editions in Western Ukraine, which was then part of Poland, as well as in Poland ("Source of Spiritual Songs" ("Джерело духовних пісень", 1933), "Star" ("Зоря", Warsaw, 1936), "Songs of Awakening" ("Пісні пробудження", Warsaw, 1941, 1943)), later in Germany ("Melody of the Wanderer" ("Мелодії скитальця", 1947), "A Native Song in a Foreign Land" ("Рідна пісня на чужині", 1948)), Canada ("New Songs" ("Нові пісні", Toronto, 1953), the three-part companion "Songs of Grace" ("Пісні ласки", Toronto, 1960–1970s), after Ukraine gained independence, his compositions began to be published in the homeland (songwriter "Songs of the Salvated" ("Пісні спасених", Lviv, 1992).

However, one cannot say that the Protestant tradition developed only outside of Ukraine. Despite the persecution of the Baptists, many excellent works were written during this period in the USSR (biographies of the authors can be found on the website²¹). Among the most significant Ukrainian Protestant composers are Dmytro Voyevoda (born 1928), Pavlo Datsko (1884–1939), Artemy Kazimirsky (1905–1974), Serhiy Batsuk (1910–1983). Thanks to their creativity, a powerful branch of Protestant music was realized in Ukraine, which combined the traditions of Baptist singing with national musical sources.

Let us consider in detail the features of the Protestant repertoire in the context of its genre and style landmarks, as well as changes in borrowed texts in accordance with confessional priorities.

Protestant music formed its original genre system, which was very diverse and depended on the creed and traditions of a particular denomination. Lutherans and Anglicans have largely preserved the features of Roman Catholic worship, the "new" Protestants – Baptists, Pentecostals, Adventists – created their own system of genres based on the text of the Holy Scriptures, namely,

¹⁹ Ulyanyuk P. (ed.) (1958) *Holos Yevanheliyi* [Voice of the Gospel]. Saskatoon: publisher's own work.

²⁰ Zhabko-Potapovych L. (ed.) (1954) *Yevanhels'kyi spivanyk Vidrodzhennya* [Gospel Songbook of the Renaissance]. Chicago: Ukrainian Evangelical Baptist Church.

²¹ Istoryia khristianskikh gimnov [History of Christian hymns]. Retrieved from: <http://hymns.us.to/> (accessed 05 October 2019).

fragments of the Epistles of the Apostle Paul (Colossian 3:16, Ephesians 5: 19), where psalms (ψαλμοί), hymns (ὕμνοι) and spiritual songs (ὠδαί πνευματικαί) are mentioned. Over the long history of Christian music, its genre system has changed and transformed many times, so the songs of the Baptists or Pentecostals are little similar to the songs of the early Christians, and were based on the musical genres and forms of their time, although quite simplified.

The genre system of Protestant music, especially its new branches, was significantly different from both Orthodox and Catholic. The new Protestant churches cultivated two types of singing – community and professional. For community performance, the genre of a one-voice stanza song, performed with instrumental accompaniment, became central. In the songbooks, these compositions were placed in the form of texts without notes, since the melodies were known to all parishioners. However, the Baptists also had chants of more complex forms performed by the choir of the community, which included professionals. Such compositions began to be called hymns and were performed by the choir a cappella or accompanied by a piano or other instruments. Choral hymns could be quite simple – in a stanza (verse) form, and then they came closer in form to songs performed by the community. However, there were often works in which cross-cutting development prevailed, and the composition was divided into several contrasting fragments that illustrated the test of chants. Such compositions were close to choral concerts – a genre popular in the Ukrainian Orthodox tradition. However, one cannot say that it was the Ukrainian tradition that became the basis of the developed polyphonic compositions among the Baptists. In their work, they relied on forms cultivated in 19th century American Baptist music, which turned out to be typologically close to the national church tradition, which could not but affect Ukrainian Baptist composers. In addition to choral compositions characteristic of liturgical singing, at the beginning of the 20th century in church practice genres borrowed from secular music were also used. For Ukrainian music an extensive genre system was not characteristic at that time, while “Gusli” (“Гусли”) by I. Prokhanov (1927), as the publishers themselves indicate, included hymns for female and male choirs, hymns for solo performance, duets, solo chants, solo chants and duets with choral completion, melodclamations and hymns for general singing. Solo chants were close to romances or arias, from which they were distinguished by a religious text. If we talk about the Ukrainian tradition, then there are practically no solo compositions close to romance or aria, however, in choral scores, solo episodes are often performed, accompanied by a chorus or instrument. The genre music system of Baptists, and later Pentecostals and Adventists, consisting of more complex form and musical language choral hymns and simpler community songs, has become universal for new Protestant churches and is still used today.

The style of Baptist music was not particularly innovative, exceptions were very rare, such as, for example, modern solo chants in the collection of “Gusli” (“Гусли”) by I. Prokhanov. However, on the whole, Protestants in their work during this period are guided by the classic-romantic style as universal and acceptable for most parishioners. Choral four voices with a chord texture, slow or moderately fast tempo, solemn or mournful intonations (depending on the content of the chant) created the condition necessary for the general prayer of the Protestant communities. As for the national component in Protestant music, it is noticeable primarily in the musical language, where songs and romances or intonations that go back to the baroque and classic stylistics of the Ukrainian choral concert are frequent.

In the Protestant musical tradition, a new type of collection of chants was formed, which differed not only from Orthodox and Catholic publications, but also from Protestants of traditional denominations. Baptist publications no longer use the calendar type of organization of the repertoire that is characteristic of liturgical books by Orthodox Christians, Catholics, Lutherans and Anglicans, but themed ones replace it, and chants can be directly grouped by topics, however they are recorded in random order at least the thematic grouping is present only virtually – in thematic and alphabetical indexes. Ukrainian Protestants in their publications focused on the traditions of structuring, tested in foreign church practice.

Particular attention in Protestant music was given to the texts of chants, since the proclamation of God’s Word became the center of the doctrine of all Protestants. The texts of Protestant chants could be 1) fragments of Holy Scripture, primarily the texts of psalms, 2) original chants of Protestant authors, 3) adapted in accordance with their doctrine compositions, taken from the heritage of other Christian denominations. Almost every Baptist publication included chants of all three types, except for authors’ collections. The degree of processing of texts could be different – from minor, but dogmatically important changes to a significant transformation of the original texts. As an example, we will mention the Lutheran collection “Ukrainian Evangelian Songbook” (“Український євангельський співаник”, Stanislaviv, 1933)²², in which the compiler of the collection, pastor Theodor Yarchuk, placed a number of famous Ukrainian carols in the group of Christmas songs, partially changing their text not only for the purpose of modernization, but also bringing it closer to Lutheran worldview.

Summarizing our knowledge regarding this stage of development of Ukrainian Protestant music, we point out the following points. The revival of Protestant music took place only in the 20th century, before that it developed as

²² Yarchuk T. (ed.) (1933) *Ukrayins'kyy yevanhels'kyy spivanyk* [Ukrainian Evangelian Songbook]. Stanislaviv: U. E. A. M. Rada.

a musical tradition of national minorities. A new stage in the development of Ukrainian Protestant music was associated with the largest Baptist denomination at that time, however, other Protestant denominations also developed – Lutherans, Adventists, etc. Ukrainian Baptists in their work were guided by the Western and Russian repertoire in its genre and style integrity, they relied on their national tradition through the use of famous Ukrainian chants, primarily songs, filling the musical text of their compositions with characteristic Ukrainian romantic song-romance intonations, as well as appeal to the tradition of the choir concert of the Baroque and Classicism.

3. Ukrainian Protestant music at the present stage

After the declaration of independence of Ukraine in 1991 and even somewhat earlier, from the late 1980s, after the end of the persecution of Protestant churches, we are witnessing a revival of the interrupted Protestant musical tradition. New communities appear, publishing houses are opening that print Protestant literature, including collections of liturgical chants. New editions are based on collections published in the 1920–1930s. both in the diaspora and in musical compositions written in Ukraine during the Soviet era.

Among the Protestant denominations significant for Ukraine, we will single out the Lutheran as historically the first and such, the development of which has not been interrupted in the history of Ukraine. Today, three Lutheran associations coexist in Ukraine – the German Evangelical Lutheran Church of Ukraine, its branch of the Synod of the Evangelical Lutheran Churches of Ukraine and the Ukrainian Lutheran Church. The first focuses primarily on Lutherans of German descent and on German national tradition. It is less included in the process of Ukrainization, and today, among the many Protestant branches, only representatives of German Lutherans have not released a collection of church songs in Ukrainian. Ukrainian Lutheran Church, which arose in the 1930s. in Western Ukraine, it focuses primarily on the Ukrainian national tradition, and its motto is “Through the Reformation – Ukrainization!”. On the website of the Ukrainian Lutheran Church²³ performed by the choir, you can listen to the modern liturgical repertoire, which includes both chants from the liturgy of John Chrysostom (“Bless My Soul, the Lord” (“Благослови, душе моя, Господа”), “The Only Begotten Son” (“Єдинородний Сине”), “Cherubic” (“Херувимська”), as well as hymns from the publication “Ukrainian Evangelian Songbook” (“Український євангельський співаник”, Stanislaviv, 1933)²⁴,

²³ Ukrayins'ka lutherans'ka tserkva [Ukrainian Lutheran Church]. Retrieved from: <http://ukrlc.org/> (accessed 05 October 2019).

²⁴ Yarchuk T. (ed.) (1933) *Ukrayins'kyy yevanhels'kyy spivanyk* [Ukrainian Evangelian Songbook]. Stanislaviv: U. E. A. M. Rada.

written by Theodor Yarchuk. Note that this branch of Lutheranism is one of the most nationally oriented.

No less significant for Ukraine is the Baptist church, which today is the largest of all Protestant ones. Let us single out from a significant number of publications the notated collections of “Gospel Song” (“Євангельська пісня”, Kyiv, 1988)²⁵ and its updated version of “Gospel Songs” (“Євангельські пісні”, Kyiv, 1997)²⁶. These two fundamental collections of the Baptist repertoire contain chants written throughout the 20th century different authors. It is significant that these publications, despite the proximity of their names, contain a different repertoire, which allows you to get acquainted with a fairly complete picture of modern Baptist chants in Ukrainian. In addition, in the 2000s. notated and non-notated books began to appear under the names “Psalm Songs” (“Псалмоспівви”) and “Gospel Songs” (“Євангельські Пісні”), in which the number of works is constantly growing. We also point out the magazines where at one time new songs were published (“Songs of Praise” (“Пісні хвали”), which contained the application in the form of a cassette or a CD with music. In addition, Ukrainian Protestants, especially in the eastern and southern regions of Ukraine, today widely use Russian Protestant publications, which are based on “Gusli” (“Гусли”) by I. Prokhanov.

To characterize the modern repertoire, let us dwell on two aspects: the adaptation of the texts of Orthodox and Catholic chants for Protestant services and the stylistic variety of modern Protestant chants. The first aspect is disclosed in sufficient detail in her article by O. Klokun²⁷, where the researcher not only names Orthodox and Catholic works that sound in the churches of Kyiv Lutherans, Baptists, Adventists, but also clearly shows the textual and accordingly melodic transformations that occur with works from other faiths, come to the Protestant repertoire. Among the composers whose compositions sound at Protestant services are the compositions of I. S. Bach, G. F. Handel, W. A. Mozart, L. Beethoven, F. Schubert, D. Bortnyansky, P. Tchaikovsky, M. Ryms'kyi-Korsakov, P. Chesnokov and many others. As a rule, these are parts of Catholic and Orthodox liturgical chants, spiritual oratory, cantatas, choral concerts, spiritual songs in a choral arrangement. In cases where the theme of the original chants did not correspond to church dogma (most often

²⁵ Republican Council of Evangelical Christians Baptists (1988) *Yevanhels'ka pisnia* [Gospel Song]. Kyiv: Republican Council of Evangelical Christians Baptists.

²⁶ Kreshchuk O. (ed.) (1997) *Yevanhels'ki pisni* [Gospel Songs]. Kyiv: All Ukrainian Union of Evangelical Baptist Associations.

²⁷ Klokun O. (2004) Funktsionuvannya tserkovnykh pisnespiviv v interkonfesiynomu prostori [Functioning of church songs in interfaith space]. *Doslidzhennya. Dosvid. Spohady* [Research. Experience. Memoirs]. Kyiv, vol. 5, pp. 38–48.

this happens when the Virgin Mary chants are taken as the basis), these fragments were simply discarded or re-texted.

The classical Protestant repertoire was thus replenished with works belonging to the world or national classics. For Protestant music, confessional origin does not matter, the main thing is that the chant should be in line with doctrine and serve as an edification in faith for a Christian. From the point of view of the genre system, we relate such hybrids to the genre of hymns, and in particular to their non-trophic variety. In this regard, we note that the openness of the Protestant genre system, which consists of two types of chants, makes it possible to adapt almost any music to liturgical needs.

Another aspect that needs to be highlighted is the style of modern Protestant music. Modern sound space is extremely pluralistic and is represented by music of all directions, styles, genres and eras. The music of Christian worship, which was traditionally the most conservative, was no exception, and in the process of its renewal Protestants were the most innovative. Today, the Protestant music of most denominations can be divided into two types – traditional, based on classic-romantic traditions, and modern, which has absorbed the intonations and rhythms of modern entertainment music. If the previous stage of the development of Protestant music relied solely on the classic-romantic tradition, creating the basis of the Protestant repertoire, which has still not lost its relevance, today modern Protestant chants of the “lite” style gradually, if not supplant the church classics, acquire signs of symbolism, since it’s they appear in the minds of people who are far from Protestantism. This was partly facilitated by the American tradition, especially the spirituals and gospels genres, which violated the boundaries between the concentrated, contemplative and ecstatic type of Christian music, and today have become part of the modern music commercial industry.

Nowadays, in Protestant services, music of different styles sounds – both classical and modern. As a rule, they are not combined in one service, so on Sunday in Christian communities there are several services where the older generation attend morning and afternoon, and youth attend evening ones. It is on youth services that music is based on the rhythms of modern pop and rock music. Such compositions are accompanied by guitars, sometimes by a vocal-instrumental ensemble with electric guitars, synthesizers, percussion, etc.

Now “youth” chants have become popular among Christians of various faiths, where they moved from the repertoire of Protestants. You can even talk about the significant influence of Protestant music on other faiths, which is very significant, if you do not forget that Protestantism is the youngest branch of Christianity. The new musical style today has smoothed out confessional differences, at least in its musical part, and in this the historical significance of modern Protestant, including Ukrainian, music.

CONCLUSIONS

We summarize briefly, highlighting the main features of the Ukrainian Protestant musical tradition.

1. Protestantism is not the leading Ukrainian Christian denomination, but it has a history that is not much shorter than the history of the entire Protestant movement. Moreover, all Protestant denominations, due to insufficiently significant influence on the national culture, developed in parallel, without the priority of a particular denomination.

2. The history of Ukrainian Protestant music, as well as Ukrainian Protestantism, was not continuous. After a rapid take-off in the middle of the 16th century a century later, Protestantism lost its significance; later Protestantism on Ukrainian lands was professed by representatives of various national minorities. The revival of nationally oriented Protestantism began only in the 20th century, and today it is a significant enough Christian denomination for Ukraine, which has its own history, tradition and culture.

3. The development of the Ukrainian Protestant musical tradition went from borrowing foreign textual and musical samples and their adaptation to creating a Ukrainian repertoire with a pronounced musical language, based on national traditions. The emergence of its own school of composers contributed to the professionalization of Ukrainian Protestant music, which allowed us to create a repertoire that has now become classic.

4. The Ukrainian Protestant tradition has gone through all the stylistic stages of the evolution of Christian music – from the Renaissance to the postmodern, and at each stage the samples that have reached us testify to the high spiritual and professional level of its creators, their faithfulness to the tradition of their own faith, as well as concern for the development of national culture.

SUMMARY

The article analyzes the three stages of development of the Ukrainian Protestant musical tradition. Information about the first stage of the development of Protestant music (16th – 17th centuries) is extremely scarce, but even its small number indicates that Protestantism had a rather large influence on the development of Ukrainian national culture. The second and third stages (20th – early 21st century) are characterized by the stabilization of musical forms and the genre system; active stylistic dynamics can be seen, especially during the late 20th – early 21st century. Western tradition had the formation and development of Ukrainian Protestant music, while the songs of Ukrainian Protestants are individual, not only in connection with the creation of the original repertoire in the Ukrainian language, but also due to the filling of the musical text of their compositions with characteristic Ukrainian romantic song-romance intonations, as well as appeal to the tradition of the choir concert of the Baroque and Classicism.

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EIDETICS OF THE HUMAN ART IN THE CONTEXT OF THE NEUROART

Karpov V. V.

INTRODUCTION

In recent decades, humankind has demonstrated unique advances in technological breakthroughs, which resonates with the areas of research of the past century. On the one hand, penetration into the depths of the human brain is activated, and on the other – in the height of stellar hyperspace. Against this background, the theme of immersion in the boundlessness of the subconscious, which is most clearly manifested in the creative initiations of the human imagination, has sounded quite real. Thus, there is a new direction of scientific research aimed at identifying the deep levers of brain activity, aimed at reflecting the surrounding world in a creative act – "neuroesthetics." The study of the evolution of the creative progress of humanity from the standpoint of neuro-aesthetic generalizations is particularly relevant because it expresses and explains the fundamental changes in the context of the artistic reflection of the human environment. The consequence is the problem of understanding the nature of human creativity, the possibility of creating internal images, and their extrapolation, which translates into a new direction of scientific interest – the "neuroart." The neuroart is represented by the process of biological transformation of reality into imaginary internal images that are formed in the human brain based on the functionality of neural networks, the reflection of internal thought actions, and psychological experiences in new images. Neuroart also represents the influence of art on the biochemistry of man and the production of his code of art – an indoctrinate method of art. Material evidence of this process is the artistic creativity of humans in a variety of styles and genres.

1. Eidetic reflection of the world: from primitive society to the present

The challenge of the modern hyper-information world is the apparent dominance of economic levers, and therefore, the cultural industry comes to change the culture, as a phenomenon of human development, as a process of influence on society, to improve the individual sense of creation – unification, standardization, globalization, universalization in the context of the rapid growth of socio-cultural interactions¹ [13]. However, at all stages of

¹ Levi-Stros, Zh.-K. (1999). *Pervobytnoe myshlenie*. Moskva, p. 35.

civilizational development, the most characteristic feature of the deepest essence of an individual was an unconscious desire for creativity, the reflection of images that reproduced the surrounding world, which symbolized the attitude to invisible celestial entities, to the imagination.

The research aimed at the study of paleolithic art by scientists can be divided into several directions, among which the structural-semiotic approach is characterized by the understanding of the studied massif as a sign system and advocates the liberation of paleolithic art from direct ethnographic parallels. In the study of the problem of the cultural industry, we note the importance of a neuropsychological approach that understands paleolithic signs, pictures of the inner imagination, and which were subsequently projected onto the walls of caves. The significance of the art of ancient individuals is discussed by S. Yatsenko² [21] and A.D. Stoliar, who came to understand the origin of art from the perspective of the neuroart with the help of the terminological definitions of that time³ [20].

Finding the answer to the question of the emergence of fine art in the primordial period is not the only a critical problem in understanding its place and role in the system of cultural values of ancient man, but also obtaining its root causes, the essence of the evolutionary "explosion" that led to the emergence of art. Artistic analysis of rare and very remote monuments leads to the consciousness of the original artist.

Gradually, the evolution of people as an individual occurred, complicated and improved its biological, psychological, social, and cultural aspects of life. It would seem that in the course of this civilizational progression from primordial times to the present, human society should finally achieve prosperity and ensure all benefits for the population of our planet. However, the history of the last 100 years shows the opposite, so it is essential to distinguish the characteristic features of the most critical cultural periods, which will not only outline the general trends of different sections but also identify structural models of the variational thinking of humankind.

In recent decades, a great deal of scientific research has been devoted to establishing the concept of culture. Still, the overall strategy has been searching for universals in it, that is, to identify those phenomena that, despite the diversity of customs and traditions of different ethnicities around the world, would at all times prove convincing. A detailed review of this methodology is present in Clifford Geertz's work "The Interpretation of Cultures"⁴ [5], but the scientist rejects this line of research and offers the own solution to the problem.

² Yatsenko, S.A. (2017). *Iskusstvo u poroga inogo mira // Vestnik Rossiyskogo gosudarstvennogo gumanitarnogo universiteta*, № 10. Pp. 269 – 279.

³ Stolyar, A.D. (1985). *Proiskhozhdenie izobrazitel'nogo iskusstva*. M.: Iskusstvo, p. 21.

⁴ Girts, K. (2004). *Interpretatsiya kul'tur*. Moskva, p. 200.

He writes that the most effective means of analyzing a culture is to interpret it as a purely symbolic system – by isolating its elements, revealing internal relationships between these elements, with the subsequent characterization of the entire system according to its central symbols, around which it is organized, with its underlying structures, the external expression of which it is, and the ideological principles on which it is based.

This formulation of culture leads to a new definition of human and focuses not on the general empirical aspects of his behavior in different places and at different times, but on the mechanisms by which the field of the person's indefinite innate capabilities is narrowed down and concretized into real action. Thus, why does a person choose the one out of the thousands of different options? The mentioned fact is partly determined by the circumstances in which a particular individual and the dominant symbolic systems that exist in society. That is why K. Hirz proposes to view culture not merely as specific models of behavior (customs, traditions, etc.), but as a set of control mechanisms-rules – that are called "programs" in computer engineering.

In this context, a person becomes an "animal," literally dependent on various non-genetic control mechanisms or "cultural programs" that determine behavior. Yet, in its cultural development, the society demonstrates multiple forms of organization of society, which in K. Hirtz's formulation are based on three fundamental pillars: ideological principles, basic structures as forms of interaction between system elements and central symbols, and the aspects of culture. If we consider the human behavior as a mediator between these three milestones, and K. Hirz emphasizes that this is where cultural forms appear alongside various artifacts and mental states, then one can construct a scheme of the socio-cultural system and its historical genesis:

1. Ideological principles aimed at cultivating the personality as the center and driving force of the social network and its functioning.

2. Basic structures, such as worldview dominant, archetypes and symbols, means of communication and operation of the society, defined by ideological principles.

3. Elements or cultural-artistic forms that reflect the priorities of society in the context of its aesthetic inquiries and ideas.

We trace the gradual change of priorities if we take into account the European area:

Pre-Christian society (primitive society and antiquity).

1. Ideological principles: polytheism – a pantheon of pagan gods.

2. Basic structures: mythology and ritual as the basis of the communication of society.

3. Elements or cultural-artistic forms: the principles of primitive art, based on characteristic eidetic expressiveness with the subsequent formation of the canon of beauty and suitability in all kinds of art in ancient times.

Middle Ages.

1. Ideological principles: monotheism with the canonization of Christianity.

2. Basic structures: Holy Scripture and ordinance as the undeniable imperative of human existence.

3. Elements or cultural-artistic forms: the aesthetics of Christian sacred art, the absolute superiority of the spiritual over the physical.

Renaissance introduced the process of secularization and the exaltation of the human being as an individual, which inspires the emergence of new cultural forms into Christian society.

1. Ideological principles: Monotheism and humanistic ideas.

2. Basic structures: worldview anthropocentrism, secular artistic background, and theatricality of social relations.

3. Elements or cultural-artistic forms: The aesthetics of art from the

Renaissance to Romanticism develops within the variability of styles but is based on their constructiveness and certainty of essential characteristics. The vector of these historical changes is symptomatic: from the acceptance of "Man is the measure of all things" in the Renaissance – despite the baroque dualism of good and evil in humans, despite the ideal of *vir eruditus*, a man enlightened in Classicism – to the messianism of the artists in the age of Romanticism, bowing to the power of inspiration.

At the turn of the nineteenth and twentieth centuries, due to the advancement of science and the disappointment of society in ideals, a transgressive transition beyond the established traditions was observed in the culture, which led to a dramatic change in value orientations.

1. Ideological principles: Human unconscious.

2. Basic structures: The world as Text and Intertext, social game, and invariants of worldview, which go beyond the formative moral and artistic-aesthetic norms, change of concepts.

3. Elements or cultural-artistic forms: destructiveness, commensurate with the artistic principles of primitive society based on the eidetic expression.

The scientific progress of the late twentieth century leads to the following consolidation of the facets of human existence:

1. Ideological principles: The human brain is like a neuro system.

2. Basic Structures: the world as Screen, technology, shows, and glamor⁵ [1] as a dominant in the globalized social space.

⁵ Bezughla, R. I. (2019). Ghlamur u jevropejskij khudozhnij kuljturi: istorychna dynamika ta formy : dys. na zdob. nauk. stup. d. myst. : spec. 26.00.01 – teoriya ta istoriya kuljtury (mystectvoznavstvo). K.: Nacionaljna akademiya kerivnykh kadriv kuljtury i mystectv, p. 291.

3. Elements or cultural-artistic forms: art forms and public inquiries are centered around the Screen's ability to influence the neuropsychological receptors of the person, leading to the emergence of the neuroart direction⁶ [7].

Neuroart is a modern art tool that combines the distinctive expressive capabilities of sound, images, and text to form an idea that is projected into the human subconscious, using the numerous means of modern technology represented in the image of the Screen (phone, computer, television, etc.). In this way, the person through the Screen accumulates in his subconscious information, which extrapolates to the outside world, which forms the new reality of humans. Neuroart is the creation of internal images in the human subconscious under the influence of sensory life experience, and not always, this image may find an external form but may be empathetic⁷ [6].

The mentioned ideas are connected with the new view of the personality of the artist in the study of Victor Stepuryk, which presents artistic introversion as an internal creative impulse, born in the artist's subconscious or as intentionality, aimed at the inner world, experience⁸ [19]. As a result, people find themselves outside of society in a self-created world in which art is identified with the inner state reflected in external images. This is also seen in the example text, which in the sense of subtext is an image⁹ [18], and therefore touches the thinnest neural layers. Thus, it leads to exploring the profound nature of human sensations and finding ways to influence the subconscious directly.

In some ways, the essence of the Screen is a powerful external stimulus that affects the individual as an individual, and more deeply, and the entire society. This can be correlated with the general state of the primitive environment, in which man adapted to the outside world, which also influenced him in various ways. Therefore, in both cases, the person is under the influence of external stimuli, which stimulate the constant search for external stimuli with the priority of emotional onset. We can only assume that a powerful impetus for the creation of rock drawings was a primarily emotional experience. Still, the modern diversity of Screen production shows the priority of the emotional factor. Thus, emotional demand determines the deepest layer of human essence, requiring more and more emotional stimuli.

In this context, the theory of Donald Hebb, the creator of artificial neural networks, according to which the human nervous system requires a continuous

⁶ Karpov, V., Syrotynska, N. (2018). Medieval and contemporaneity world-visual and art parallels // Bulletin of the National Academy of Culture and Arts, 2, p. 143.

⁷ Ibid., p. 56.

⁸ Stepurko, V. (2017). Vyjavy mystecjkoi introversiji u tvorchosti kompozytoriv Ukrainy drugoho polovyny XX – pochatku XXI stolittja: dys. kand. myst.: 26.00.01. Kyjiv. NAKKKiM, p. 45.

⁹ Soroka I., (2017). Pidtekst jak kateghorija scenichnogho movlennja: dys. kand. myst.: 17.00.02. Kyjiv. NAKKKiM, p. 154.

flow of external stimuli is vital. This leads to the view of the particularly important role of art, which, since ancient times, has become a means of self-expression. The creative thinking demonstrated in numerous rock paintings has been the earliest evidence of the emergence of man as a biological individual of homo sapiens, different from other species also at the level of instincts capable of self-preservation and reproduction. Therefore, due to the ability to reproduce the surrounding world, a person distinguished himself in it and for the first time, declared the ability to create.

Therefore, in the cave twilight, works of art called "eidetic images" were created and the etymological basis "eidōs" or "image" most clearly manifested in antiquity in the philosophy of Platonism. In the context of such variability of human thinking, within the radically distant periods of the planes, we observe the diametric milestones of human evolution from the "eidetic" reproduction of the world to its cognition in the context of the ideal "eidōs" of Platonic doctrine. Since then, we have seen a slow "slipping" into the emotionally effective visualizations of contemporary culture.

It should be noted that the Platonic "eidōs" as the term of ancient philosophy embodies the special reality of the "realm of ideas" outside the symbolic cave, that is, the familiar sensual world, and symbolizes a particular transcendental world. Instead, "eidetic" belongs to the field of psychology and means the ability to reproduce images of objects in their absence accurately. This so-called "total recall" stored in memory by engaging all human sensations. Thus, the affinity of "eidōs" and "eidetic" lies primarily in the ability to literally "see the invisible."

Eidetic memory must be completely inherent in children, and this type of memory dominated the primitive society. In a certain way, it is necessary to define the "image" itself as a structural model of human thinking and, accordingly, to explore more deeply the features of primitive art from the standpoint of the essence of rock images as artistic signs of manifestations of eidetic thinking. The signs that singled out a human in the cave during the caverns, and then, on the contrary, became the symbols by which man displayed his genetic unity. Instead, the modern man is again at the crossroads in search of the own "I" in the depths of the unconscious. In a certain way, the person who emerged from the original cave returned to his own symbolic cave – his own brain. And in this way, the concept of "eidōs" has become a symbol of communication with both the surrounding and divine worlds, as well as with one's own brain, which creates vivid concepts in imagination, in dreams, or even in the moment of hallucinations.

The very beginning of a whole range of neuroscience has allowed us to move closer to identifying the major human brain stimuli that stimulate creative initiation and a sense of beauty over the last ten years. However, in this context,

the experience of primitive culture, which for the first time intuitively defined the own presence in the language of rock images, is not sufficiently taken into account. Therefore, eidetic art requires a detailed study. As P. Kutsenkov writes: "Modern and caveman, despite all the differences between them, are still representatives of the same species, we have inherited many qualities of our ancestor – Cro-Magnon, in particular, the ability to create graphic images. Therefore, we can assume that something is preserved from the psychophysiological mechanism that triggered these actions. It is amazing that a modern man, contemplating the rock images of South Africa, Sahara, Central Asia, or any other point on Earth, is usually able to "understand" them. And this is not about a correct interpretation of the meanings of any form. Specific values (if there are any) are often left unencrypted. The point is different: we do not feel an emotional gulf between ourselves and those who have ever painted on rocks"¹⁰ [12].

Therefore, emotional perception is not limited to time frames and talks to us today. Thus, the human brain is capable of creating similar imagery models at a distance, reflecting certain phenomena or things. This is confirmed by artifacts created by different peoples in different parts of the world, but similar in forms, such as the Egyptian and Mayan pyramids, mounds, mounds of English Stonehenge, and, for example, its Ukrainian counterpart to the Pre-Christian era in the village of Terlipolis.

Famous anthropologist Claude Levi-Strauss also noted coincidences in different cultures, so the main conceptual focus of his work was to analyze the structures of thinking and a social life that was not dependent on individual consciousness and choice. Based on studies of social and cultural structures, Levi-Strauss also emphasized the particular need to find the laws of order that underlie various beliefs and institutions. On this basis, he resorted to myths that were both systems of abstract relations and objects of aesthetic contemplation¹¹ [13]. However, the period was preceded by the art of the Paleolithic, which did not speak the language but left inherited extremely vivid images of the surrounding world, including animals.

Such artistic accuracy is related to the peculiarity of a Paleolithic person who did not speak the language. This statement was supported by the British psychologist Nicholas Humphrey, who, on this basis, came to believe that the person, before the ability of verbal communication, began to draw, and this determined the specifics of the art of this era.

It is essential to relate the phenomenon of Paleolithic art to the mnemonic function of human thinking, a memory that allowed us to reproduce images more accurately and more vividly than our contemporaries. Therefore,

¹⁰ Kutsenkov, P. (2007). *Psikhologiya pervobytnogo i traditsionnogo iskusstva*. Moskva: Progress-Traditsiya, p. 240.

¹¹ Levi-Stros, Zh.-K. (1999). *Pervobytnoe myshlenie*. Moskva, p. 27 .

it is logical to assume that the memory mechanism was somewhat different from ours, and it received the definition of "eidetism," which is a specific type of memory, which allows reproducing in all details with striking brightness. Eidetic memories are different from ordinary memories in that they will enable us to perceive the image in its absence. Physiologically, it is believed that this trait is associated with excessive excitation of the visual analyzer, which occurs in children up to 2 years of age and is a throwback in adults. The main feature of modern man's memory is not the photographic fixation of reality pictures but the classification, sorting, and processing of the maximum amount of information, first of all, verbalizing contextual connections. Therefore, the lack of language can explain the vivid naturalism and affective-emotional mood of Paleolithic art, which is mainly related to hunting subjects.

The characteristics of Paleolithic eidetic paintings make it possible to distinguish their characteristic features, in particular, the complete isolation of the images except for the connections by relevance, the lack of classification by a generalization of activity. Therefore, the organization of groups of rock drawings occurred only in a way that can be defined as similar metonymic elements approach only by the method of relevance as if strung one after another canine. Similar to Altamira's Great Plaque, numerous and particular individuals of buffaloes, tours, and boars are depicted, completely ignoring each other and selected on the principle of a simple relevance.

It is worth noting that a precise analog of this principle is the contemporary collage that emerged in the early twentieth century and referred to the artistic movement of Dadaism, which belonged to a certain kind of anarchic worldview¹² [2]. Dadaism fundamentally rejected any meaning, prompting meaningful anarchy, which led to the idea of collage as a combination of heterogeneous elements glued to the base. This technique was further applied in painting. Due to features such as structural fragmentation and the lack of a definite composition, the visual collage is close to rock images, which, again, operates by the method of contacting models on a plane.

Features of Paleolithic art include such features as the ability to recognize non-verbal stimuli, evaluate spatial relationships, determine the similarity, differences, and physical identity of images. The paleolithic man had visual-spatial analysis, sequence, the simultaneity of perception, and, accordingly, specific recognition. The visual perception of the primitive man lacked only those qualities that were inherently associated with verbalization, so eidetic naturalism does not fit the modern concept of the image. There was a

¹² Bila, A. (2010). *Sjurrealism*. Kyjiv, p. 208 s.

lack of an individual ability to "transcribe," a necessary condition for creating images and writing¹³ [12].

In this context, it is worth recalling Ernst Cassirer's belief that primitive language did not express thoughts and ideas but feelings and affect¹⁴ [9]. Therefore, Paleolithic images could have no other "meaning" and "meaning" other than to be a continuation of "feelings and affections" directly generated by tactile or visual sensations. And only in the Mesolithic images will become signs, and replaced by feelings and affect will come to the concept. During this period, in the process of mastering the language, holistic perception of the world will undergo a phase of differentiation into constituent elements. This is evidenced by the discrete display of rock objects and the beginning of the perception of single objects in the context of their primary purpose.

Thus, over the millennia, we have been displaying the main features of the Stone Age culture, most clearly manifested in the visual arts. In this context, an important factor was the imagination, the invisible force that determines the world and fills it with aesthetic content. Throughout the long existence of the human species, imagination first inspires creativity. Still, at the same time, it becomes a symbolic medium of information that migrates from one system of signs to another in the boundless expanses of human consciousness. Hence, the interest in the neural depths of human thinking limited only by the possibilities of one's imagination.

2. Homo parvus mundus est¹⁵: imagination as a neuroinstrument of knowledge and creation of the world

For centuries, the great minds of humanity have tried to explain the essence of human being, because our presence in the world is marked not only by a persistent adaptation to biological conditions with increasing chances of survival but by forms of knowledge and creation of the same world. This explains the uniqueness of homo sapience, endowed with irrational consciousness and thinking, the ability to make free choices and to feel moral responsibility for the consequences. These qualities and defined the essence of man in religion, philosophy, science, and art, which collectively reflect the various forms of manifestation of the invisible part of the human soul – the imagination.

The identification of the imagination with the invisible force that determines the world entirely correlates with the efforts of a person to find the

¹³ Kutsenkov, P. (2007). *Psikhologiya pervobytnogo i traditsionnogo iskusstva*. Moskva: Progress-Traditsiya, p. 156 s.

¹⁴ Cassirer, E. (2002). *Filosofiya simvolicheskikh form*. T.2. *Mifologicheskoe myshlenie*. Moskva – Sankt-Peterburg, p. 121.

¹⁵ Human is a small world (microcosm), translated by Andriy Sodomora.

way to knowledge of him/herself. Thus, the focus is on the notion of "imagination" as a symbolic toolkit of neural structures of the human brain that activate innovative ideas. It is worth noting that modern researchers of genetic codes are divided into two camps – supporters of physiological or anatomical features of a human. A similar parallel can be seen in the ability of humans to experiment at the level of the human imagination. In both cases, content and form have the potential to change, so that in this way, one gets some leverage on reality. The mentioned issue is expressed through the simple schemes, the first of which demonstrates the functioning of human organisms at the gene level¹⁶ [14]: **DNA – RNA – PROTEIN** or **GENE** encodes the **MESSAGE** to create the **FUNCTION**. In this way, the message-information as an intermediary is located between the physical level of the gene and the function-consequence. Similarly, one can display the connection of elements in the plane of human thinking associated with creativity: **IRRITANT – IMAGINATION – FORM**. With the help of this scheme, we observe the cooperation of the "stimulus" that instills "imagination" as a way of producing new content, the reflection of which stimulates the emergence of more and more new artistic forms.

It is important to note that the scheme mentioned above is coherent with even deeper comprehension associated with the most valuable gift man possesses – the freedom of choice, which is specified by Stephen Cowie: "There is a time gap between stimulus and reaction to it. In this gap, we have the freedom and the right to choose our reaction. Development and our happiness depend on this choice"¹⁷ [11]. In this way, the freedom of choice poses an intermediate stage between the determinism of external circumstances and the probable reaction to them: **STIMULATION – FREEDOM OF CHOICE – REACTION**.

The realization of one's freedom not only changes one's person and his belief in the own capabilities but also makes him responsible for the own actions, develops his inner strength and potential.

If we compare all the schemes on the same plane, we get three options for understanding the human capabilities of the essential central intermediary, which is characterized by the variability and function of the coordinator between the two sides of the cause and effect relationship:

GEN	MESSAGE	FUNCTION
IRRITANT	IMAGINATION	FORM
STIMULATION	FREEDOM OF CHOICE	REACTION

¹⁶ Mukerdzhi, C. (2017). Gene. An extraordinary story, Kharkiv, p. 34.

¹⁷ Kovi, S. (2017). Eighth habit. From efficiency to grandeur. Kharkiv, p. 69.

Thus, a gene with a sophisticated mechanism of internal molecular bonds (DNA, RNA) at the biological level, an *stimulus* embodied in the neural chains of the brain (neuro-instruments) and the stimulus as external factors of human life (living conditions, education, etc.), together form the basis the structure of human functioning in society. Instead, a person endowed with the ability to create and choose designs the own *parvus mundus* – the surrounding space and personal reality. In this way, it finds itself in a symbolic mirror – in opposition to the open-ended planes of time-space, which are in constant interaction within the limits of the own reflection. This happens through the prism of the functioning of consciousness, producing the figurative-semantic image of the world, or even the ideal cultural space, in which the deepest levels of human being are intersected. One of the ways to know these processes is to get acquainted with the essence of *neuroart*, which is based on the ability to display and reflect the world around us through imagination¹⁸ [8]. Hence, let's note the most critical signs of imagination that are: the mechanism of communication among stimuli of public demand and expected result; an intellectual game tool, the essence of which manifests itself in the skill of metaphorical constructing of creative concepts; a form of subjective reaction to the world, reflected by artistic means; a method of knowledge and change of personality of a person. In this context, imagination appears to be the most productive motivator of human self-development and the achievement of integrity.

Throughout the long existence of the human species, the imagination demonstrates the particular forms of functioning and purpose, appears as a symbolic carrier of information migrating from one system of signs to another in the infinite spaces of human consciousness. Hence, such interest in neural measurements of the possibilities of rational thinking reflected in the cooperation of the following factors:

1. Historical – a person relies on experience, preserved in the subconscious of humankind. Thus, there is a separate scientific direction of *neuroarthistory*, proposed and presented in the studies of John Onians's historian of art¹⁹ [15; 16]. The scientist notes the shortcomings of the European-centered limitation of the history of art and points to the need to expand the prospect of a world dimension with simultaneous deepening during the birth of man as an individual. The scientist believes that the neuroscience of art can combine the latest proposals of the humanistic sciences, such as bioghumanistics, posthumanism, humanistic non-anthropocentric, etc. He notes the crucial importance of the development of technology to deepen knowledge of the human brain: computed tomography,

¹⁸ Karpov, V., Syrotynska, N. (2018). Neuroart in the context of creativity // Bulletin of the National Academy of Culture and Arts, 1, pp. 21.

¹⁹ Onians, J. (2007). *Neuroarthistory: From Aristotle and Pliny to Baxandall and Zeki*, Yale, 2007; Onians, J. (2017). *European Art: A Neuroarthistory*. Yale.

positron emission tomography, magnetic resonance imaging, and functional magnetic resonance, which allows you to control neuronal activity, detect the principles of their development and the formation of links between them. The researcher determines the key to his theory of the phenomenon of *plasticity*, which is interpreted as a permanent transformation of the brain in the process of learning and adaptation, and on this basis formulates the concept of *neuroplasticity* – the ability of the brain to change and create new neural bonds in accordance with the changing environment and stimuli that acquire various forms of stimulation (images, sound, color, movement)²⁰ [10].

J. Onians's historical approach is based on the conviction that from the time of the ancient times the artists were interested in the mechanisms of perception of beauty, so the axis of evolution was the belief in the unconscious knowledge that the artist owns in the context and influence of the unconscious experience. In this way, neuroscience offers not only a new thinking model, which summarizes the elements that make up the concept of subjectivity but is also a convenient tool/mediator, through which one can study this subjectivity. Onians is a supporter of an individualistic approach to the development of art history since he believes that the subjective nature of the individual contributes to the formation of the neural network. And by this experience, reconstructed even after thousands of years, one can find the causes of the unconscious inspiration of the creators. Therefore, the first place in the neuroscientist art of the researcher is such basic concepts as *experience* and *subjectivity*. The first is the active action of stimuli that form the neural structure of the human brain, and the second – perception, comprehension, and persuasion.

2. Intellectual – based on the personal approach of the artist to the reflection in the works of art of the own ideological principles. Said feature is particularly characteristic of art XX – XXI centuries deliberately focused on finding new forms of ideological and artistic beliefs, manifested in numerous variety of different creative fields: Secession, Art Nouveau, Symbolism, Impressionism, Fauvism, Cubism, Dadaism, Expressionism, Futurism, Imagism, Tachism, Orphism, Surrealism, Constructivism, Abstractionism, Pop Art, Op-Art, Primitivism and others. All of them were united by at least one important feature – the rejection of external similarity to life realities, so the following forms of thinking were metaphorical, associative, fantastic imagery, sensuality, abstraction, which is collectively associated with the interpretive potential of human intelligence in the process of experimentation with "flows of consciousness", which entirely fits into the modern prediction of the future²¹ [8].

²⁰ Kędziora, Ł. (2014) Niezauważona i rewolucyjna neurohistoria sztuki, sztuki // Acta Universitatis Nicolai Copernici, 45, Toruń, pp. 240.

²¹ Karpov, V., Syrotyńska, N. (2018). Neuroart in the context of creativity // Bulletin of the National Academy of Culture and Arts, 1, p. 27.

3. *Aesthetic* – reveals the peculiarities of human awareness of various forms of beauty that are demonstrated in different time periods. Instead, a new science of *neuroesthetic* attempts to formulate the general laws of a person's sense of aesthetic pleasure. Neuroscientist Semir Zeki, who focuses on forms of perception of images of visual information, is based on the study of neural states recorded at the time of the survival or creation of works of art²² [22; 3]. Methods and techniques of empirical sciences serve as a narrative and explanation of aesthetic experience, and *neuroesthetics* is interpreted as an interdisciplinary science with the involvement of researchers in the field of philosophy, psychology, history of art, and neurology, with the participation of a visual examination of the cerebral cortex. In this way, the relationship between neural structures and processes shaping aesthetic perception is studied. Subsequently, on this basis, Semir Zeki and Vilayanur Ramachandran constructed the corresponding theories²³ [17]. Thus, neuroesthetics became a department of experimental aesthetics – an interdisciplinary form of cooperation between cognitive science, psychology, philosophy, and neurology, which studies the structure and functioning of the nervous system. And in the year 2008, the Association of Neuroesthesiology, which belongs to the Charité University Medicine in Berlin, was founded in Berlin. Its aim was to cooperate with scientists and artists to study art and its perception.

Zeki formulates two fundamental principles of visual perception: constancy and abstraction. The first is based on the ability of the brain, despite the changes that occur when processing visual stimuli (distance, illumination, viewing angle, etc.) to store information about the permanent and essential features of the object. Instead, the law of abstraction testifies to the ability of the brain to hierarchical coordination, applied to individual numerical elements, the effective processing of visual stimuli, and the ability to snatch abstract concepts from individual images. The role of imagination in such communication is essential since it not only contributes to the comprehension of multi-valued artistic works but also allows creatively to add directly non-reciprocal works, which will enable you to get a sense of satisfaction.

4. *Emotional-empathic* – associated with the discovery of Giacomo Rizzolatti mirror *neurons* in 1990. Mirror neurons are a particular type of motor cells that are excited when performing or observing a specific action. In this way, along with the ability to inherit, there is a specific emotional state that John Onians called *empathic* intuition. The researcher draws attention to the visual and unconscious experience that can be understood by knowing the mechanisms of

²² Zeki, S. (1999). *Inner Vision: An Exploraton of Art and the Brain*. Oxford [in English]; Bremer, J. (2013). *Neuroestetyka: czy przyszłość estetyki leży w neuronauce, Estetyka i Krytyka*, № 1, Warszawa, p. 18.

²³ Ramachandran, V. (2015). *Brain recounts: What makes us human*, Moscow, p. 45.

perception and reaction – *empathy*, as a new way of expressing and, above all, the experience of works of art²⁴ [4]. These persuasions of J. Onians renewed interest in the subjective element of emotion in the context of the history of art, and at the present stage, *empathy* is a category current not only in the neuro historiography of art but in most disciplines with the prefix of the neuro. Emotions seem especially crucial for artistic perception, as they bring the interpreter closer to the described work of art on an entirely different level than merely a methodological discourse or historical context. The mentioned issue reflects the main content of empathy – the ability of a person to sincere sympathy, to the comprehension of being through supreme emotional enlightenment.

The mentioned structure in the context of neuroscience approach to the worldview is mostly *heuristic*, and research in this area does not abolish the values of the art itself and does not weaken the sensations of passion for artistic creativity and communication with art. On the contrary, the imagination enhances emotional vulnerability, percepts the inner personal world, arouses the inherent qualities of a person, and prompts action. In a certain way, imagination is an authoritative source of energy hidden in the depths of human consciousness, closely related to the inexhaustible cosmos, in which *homo parvus mundus est*.

CONCLUSIONS

The history of human evolution takes into account not only the forms of adaptation to the environment but also the ways of knowing and reflecting attitudes to the surrounding world. Outlining the principles of the evolution of aesthetic perception from the standpoint of socio-cultural priorities of different historical stages shows that it is the experience of neuro-aesthetics that determines the peculiarity of the human psyche, which was formed within the opposition of moral principles. An additional characteristic component was the emotional beginning formed in the primitive days in the process of eidetic perception of the world in the absence of language skills. Thus, over the millennia, we have found significant parallels to images and symbols, to means and aesthetic preferences, and hence to artistic trends that are distant within the time.

The genesis of the culture of humankind demonstrates the tangible connection of modern worldviews with the unique capabilities of technical innovation, which requires the introduction of contemporary terminology. The term neuroart is proposed, which accumulates contemporary artistic means, reflected in a combination of distinctive expressive capacities of sound, image,

²⁴ Freedberg, D. Gallese V. (2007). Motion, emotion and empathy in esthetic experience // Trends in Cognitive Science, 11, Phaidon, 2007, p. 198.

and text, which collectively project a particular idea into the human subconscious through various means of modern technology.

Neuroart answers the question of the nonlinear development of art. According to the mentioned principles, the perfection of the form of primitive art and art of the 21st and other earlier centuries is explained by the biological constancy of a human and one's brain. In understanding the biological development of man, as a species, it has not changed in the tens of thousands of years of its existence. The brain, with the richness of its functional features, remained biologically unchanged. Thus, the person, one's mind and brain are stable as well as permanent. Hence, the mentioned issue explains the harmony of the forms of art distant within time. The art is what a person imagines. The basis of an individual's imagination is an aesthetic experience. According to the concept of modern humanistic aesthetics, beauty is in the eye of the beholder. There is an internal theatricalization – the unfolding of complex images and their combination within themselves. The transition from aesthetic experience to the imaginative vision is an act of creativity of the neuroart.

SUMMARY

In the article, based on the analysis of scientific literature, the question of aesthetic features of the artistic progress of humanity from neuro-aesthetic perception is considered. The evolution of creative inspirations in the context of neuroscientific research, the essence of aesthetic values from the standpoint of the laws of neuroesthetics and neuroart are investigated. The historiography of neuro-art and neuro-aesthetics is represented by a wide range of authors who have researched in many synthetic fields of art and neuroscience. The methodological basis for the study of the neuroart is a comprehensive approach to the research of problems that cover art analysis, due to the relevance of an in-depth review of art as a means of knowing man of the world; cultural analysis of processes and phenomena of human creativity; structural-system method of source analysis; a historical-comparative method of analyzing the peculiarities of styles in the directions along a long evolutionary process of forming the aesthetic foundations of artistic progress; a heuristic method that helps to identify the patterns and symbols that form the basis of the neuroart, which ensures the integrity and systematic evolution of culture and art; hermeneutics of the artistic coding of worldview concepts of human being. The scientific novelty of the research determines the priority of a sophisticated understanding of art during a long historical period of formation and development from the standpoint of achievements of neurophysiology and the structure of artificial intelligence. The idea is substantiated that the results of understanding the essence of neuro-art can serve as an essential component in the study of contemporary

cultural and artistic achievements as well as in determining the value categories of hyper-information society. The work extends the existing source base for further studies of the artistic creation of humankind in different historical periods from the standpoint of the neuroart and the neuroesthetic approach.

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UKRAINIAN DISCOURSE OF APPLIED CULTURAL RESEARCH

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INTRODUCTION

Virtualization of the cultural space and other global consequences have actualized to the Ukrainian scientific community the strengthening of the role and importance of applied research that will solve the problems of the cultural as well as socio-cultural space of Ukraine. The theoretical and practical mobility and transience of cultural transformations determine the need for understanding of modern scientific orientations, modification of their practical results. That is why the need for up-to-date, innovative approaches to the scientific thematization of cultural studies is actualized, which has practical importance for the cultural processes characteristic of Ukraine. The active attention of scientists to contemporary cultural transformation, the invention, and implementation of a practical algorithm for applied research is a theoretical and practical partnership whose mission is to strengthen the role and importance of the results of such a collaboration.

In Ukraine, applied research in cultural knowledge is not an active subject of scientific debate. It should be emphasized that in 2019, in the National Academy of Culture and Arts Management, the first scientific problem, the subject of which is the transformation processes in the cultural practices of Ukraine in their global, glocal, and local dimensions. For the first time in the scientific discourse of cultural studies, the concept of "cultural practices" is thematized, their author's concept is formulated. Based on the analysis of theoretical achievements, it is proved that the thematization of cultural practices in applied cultural studies involves the development of a conceptual-categorical apparatus, which allows you to theoretically substantiate and develop an algorithm for their implementation as a set of actions, techniques, methods, verbal and non-verbal communication, as necessary specifics of spatial locals, topos of their implementation. In the applied dimension, the basic models of transformations of cultural practices are distinguished and characterized: a political model of change, an information model of transformation, the economic model of transformation, the model of transformation of subjectivity, the model of value transformation, the model of transformation in art. It is proved that certain models of transformation actualize the issues of coverage of the dynamics of the development of cultural practices, which requires the conceptualization of the problems of transformation

processes in the age of globalization and the identification of features of the global and local development of the national cultures¹.

The study mentioned above is the first attempt of theoretical and methodological substantiation of cultural processes related to transformational changes at the global, glocal, and local levels as well as a determination of the reference field of the objects of study. The development of applied cultural studies in Ukrainian scientific knowledge is promising and timely.

1. Socio-cultural partnership as an object of research in applied cultural studies

Current problems of scientific research, understanding the role, value, potential, and resources of the socio-cultural partnership are an essential component of the coexistence and development of cultural spaces, socio-cultural cooperation emerges as a crucial consolidating factor for the development of cultural spaces.

Considering partnership as a form of organizational and legal cooperation, we identify its socio-cultural phenomenon, which is not the subject of cultural studies in Ukraine.

The socio-cultural partnership, which involves certain productive activities in the field of culture, that is based not only on normative contractual bases but also on constructive professional dialogue, is of particular relevance. A characteristic feature of the socio-cultural partnership is a well-defined overall mission, in the context of the presented study, it provides for high-quality and effective cultural exchange and result. The socio-cultural partnership is vital in the process of establishing intercultural dialogue, cultural development of Ukrainian cities, meeting the cultural needs of citizens, presenting the uniqueness of urban cultural brands in the world.

The current understanding of socio-cultural partnership is seen as a form of success in the development of the cultural sphere. Socio-cultural collaboration, in its potential, allows attracting a considerable number of stakeholders in the development of the stakeholder culture to increase creativity, innovation, informativeness, multifaceted partnership strategies, proposals, and results.

Ukrainian researcher O. Bezruchko notes that "the phenomenon of socio-cultural partnership is the ability to find optimal ways of cooperation with state, public organizations, organically participating in municipal programs as well as with institutions of culture, education, mass media, foundations, etc. and abroad"².

¹ Копієвська О. Р. Трансформаційні процеси в культурних практиках України: глобальний, глокальний контекст та локальні особливості (кінець XX – початок XXI ст.) : дис. ... д-ра культурології : 26.00.06. Київ, 2018. 487 с.

² Позиціонування і партнерство в сучасній системі соціокультурних комунікацій / Нац. б-ка України для дітей ; автор-уклад. О. В. Безручко. К., 2013. С. 3.

Considering sociocultural partnership as an intersubjective communicative interaction, voluntary cooperation of interested stakeholders of cultural transformations, participating in joint projects, programs to achieve this goal, we emphasize the importance of exploring the primary mechanisms for its implementation.

While considering the mechanisms of sociocultural partnership, it is necessary to identify and realize each of the partners, their individual and professional interests, mutual contingent potential, namely overcoming particularity and acquiring universality.

The development of sociocultural potential among stakeholders in cultural transformations involves purposeful, systematic activities to transfer a complex of knowledge, skills, abilities, social, cultural values, and ideals.

In this context, we focus on the interdisciplinary value of applied cultural studies, a current understanding of which will allow us to achieve exceptional practical value.

The interdisciplinary nature of partnerships differs in their content. For example, the pedagogy of collaboration, according to T. Kravchinska, includes a system of methods and techniques of education and training based on humanism and creative approach to the development of personality. According to the scientist, "the pedagogy of partnership is based on communication, interaction and cooperation of all stakeholders, united by common goals and aspirations, are voluntary and interested partners, equal participants in the educational process, responsible for the result. Partnership pedagogy defines a genuinely democratic way of cooperation that does not neglect the difference in their life experience, knowledge but implies unconditional equality in the right to respect, trust, goodwill, and mutual demand."³ Partnership pedagogy is based on trust, respect for one another, enabling all participants in a partnership to have an open dialogue and to achieve decisive results.

As the essential element of person, the socio-cultural partnership is designed to satisfy different cultural, spiritual, recreational, religious needs of the person, to involve the person in real communication. The socio-cultural collaboration is not an actively discussed category among scholars. The latter's attention is more focused on the notion of "social partnership." Thus, in the scientific literature and practice, social partnership is ambiguous, some understand it as a specific type of social and labor relations between public authorities, the employer and the labor collective, others – more broadly: as a particular type of social relations between professional, social groups, layers, classes, their public associations, authorities and business; as a worldview basis

³ Кравчинська Т. Педагогіка партнерства – основні ідеї, принципи та сутність. URL : lib.iitta.gov.ua/707221/1/Кравчинська_тези.pdf.

for reconciling and protecting the interests of different social groups, classes, classes, their public associations, businesses and authorities.⁴

Priority of scientific topics includes the following: theoretical understanding of socio-cultural partnership, identification of its organizational and legal foundations; identification of socio-cultural components of collaboration in the cultural space of local zones and territories; identification of significant elements of socio-cultural partnership in the system of formation of quality indicators of city culture; study of creative perspectives of socio-cultural partnership; the potential of innovative management initiative in socio-cultural partnership.

Theoretical comprehension of the scientific topics needs to be addressed in terms of their practical implementation.

Thus, in terms of the particular context, we emphasize understanding of educational practices as an essential tool for the effective functioning of socio-cultural partnerships.

The development of socio-cultural partnership in the modus operandi is focused on: accessibility of the educational material provided; formation of partnership honesty and trust; focus on professional tolerance; the development of creative thinking in partnerships, the establishment, and conduct of professional (socio-cultural) dialogue.

We observe educational practices as a logically constructed, methodologically meaningful cycle of actions, which includes the development of educational and methodological materials, recommendations for conducting educational clusters in various forms of theoretical knowledge acquisition and implementation of practical tasks, evaluation of their results. The sustainability of educational practices is ensured through the use of both traditional and innovative teaching technologies, copyright techniques, etc.

For example, at the National Academy of Culture and Arts Management, at the Department of Art Management and Event Technologies, within the framework of the realization of the state scientific theme, "Creative Management in the System of Socio-Cultural Development: National and Foreign Practice" (registration Number 0115 U001572), several innovative educational practices have been developed, including educational platforms "Examination of Socio-cultural Event"; an online dictionary of the creative manager of a socio-cultural sphere; a competition program for students of the Cultural Transformation Agents; coaching center of project culture, specialisation of the foreign business language.

To activate and popularize modern applied cultural studies at the department, the opening of the practical Center of Project Culture. The mission

⁴ Социальное партнерство. URL : <http://www.grandars.ru/college/sociologiya/>.

of the Center is perspective research in applied cultural studies, project activity in the field of creative cultural industries. The formula of the Center is science + practice + initiative = perspective development.

Principles of the Center: professionalism, equality, responsibility, accessibility, honesty, openness, tolerance, international perspective, functional performance.

The activity of the Center is aimed at solving local socio-cultural, cultural-creative problems, and establishing an international scientific-practical partnership, active grant (project) activity.

The Center has formed a professional expert environment, whose activities are aimed at conducting priority research using author's methods; providing highly qualified expert evaluation of socio-cultural risks and perspectives; development and implementation of educational clusters (coaches, tutors, educators, group mentors), using modern individual and team forms (teambuilding, brainstorming, etc.); developing marketing strategies for the cultural development of local areas and territories; analytical, forward-looking forecasts; advisory activities of all interested stakeholders in cultural transformations; introduction of dual, inclusive, distance education; development of modern managerial strategies and tactics of socio-cultural development (at the glocal and local levels – city, town, region); comprehension of effective algorithms for the implementation of cultural practices (creative industries) in the range from local projects to systematic programs of regional and urban development.

The conducted cultural studies allow us to predict: the current processes of cultural development in Ukraine; future, promising socio-cultural trends and information and communication technologies for the optimization of the cultural industry (cultural practices); modern forms of management modeling; mechanisms for the effective functioning of the core network of cultural institutions, enterprises, institutions and organizations, cultural markets and audiences.

Representatives of the professional expert environment have developed and implemented adequate educational practices that take into account the specifics of professional growth. We understand that the wrong and poorly understood methodology of educational practices leads to specific negative results, namely the lack of synchronization in achieving common goals, the lack of a clear understanding of the potential of socio-cultural partnership; the effectiveness of the equitable distribution of responsibilities; differences within managerial decision making.

Applied cultural studies are of particular relevance during the period of the process of decentralization (transfer of rights, responsibilities, and budgeting from all-Ukrainian state authorities to local ones), which are being actively implemented in Ukrainian reality.

According to the Law of Ukraine “On Voluntary Association of Territorial Communities,” the subjects of voluntary association of territorial communities are adjacent local communities of villages, settlements, cities. In making decisions regarding the voluntary association of regional communities, historical, natural, ethnic, cultural, and other factors that influence the socio-economic development of the united territorial community shall be taken into account.⁵

Thus, territorial communities should imagine their cultural development of their local zones and territories, using both the gained experience and the modern achievements of applied cultural studies, the course of cultural-creative processes, which will allow ensuring perspective socio-cultural and economic development of the united territorial community and thus to promote its cultural thesaurus.

It is an indisputable fact that the role of the scientific and practical potential of socio-cultural partnership between representatives of applied cultural knowledge and contemporary stakeholders of cultural transformations is of exceptional importance. Such a partnership will allow to substantiate and objectively identify the strategic mission and goals of cultural development of the united territorial communities, develop an effective plan of action and implementation, outline its scientifically valid perspective, predict a logical cultural transformation.

In this context, we emphasize the importance of an adequate transformation of educational practices, which implies the flexibility and maximum adaptation to the challenges of today, namely, to prepare a specialist with new professional competencies, capable of decisive management decisions and experiments.

2. Themmatization of the development of competence creativity within applied cultural knowledge

The world socio-cultural space is characterized by several transformational processes, which in turn have actualized the need for a revision of educational priorities. The question of new approaches to the training of specialists whose professional purpose is to meet the socio-cultural needs of the individual is undeniable.

The modern educational space raises questions about the formation of competencies of future specialists as an essential combination of knowledge, skills, and practical abilities.

⁵ Про добровільне об’єднання територіальних громад: Закон України від 04.09.2015 № 676-VIII // Відомості Верховної Ради України. 2015. № 13. Ст. 91.

In the national higher education glossary, a competency approach is seen as a critical methodological tool for determining learning outcomes based on their description in terms of competencies that underlie a graduate's qualifications. Competencies determine a person's ability to pursue professional and further educational activities successfully.⁶

While generalizing an understanding of the competency approach in higher education, national scholars and experts characterize it as a process of organizing a learning process that should focus on what students learn or can do as a result of learning, rather than what they should learn. At the same time, education is considered as a process which forms students' qualities for the realization of professional activity.

At the same time, the basis for a competent approach is the pursuit of such tasks as: formation of students' qualities necessary for the realization of professional activity, at the request of a modern employer; assessment of the results of contemporary education and their unification and expression in terms and conclusions that can be interpreted and taken into account in any educational institution of any country⁷.

Ukrainian experts in the implementation of the Bologna Process in Ukrainian higher education emphasize that competency development is the goal of curricula that need to be evaluated at different stages. The experts consider the competency approach, the procedures for formulating the names of learning outcomes and competences in their systemic integrity, and identify several levels of description among which are: European meta-qualifications framework, national qualifications framework, sectoral qualifications framework, educational level, discipline level⁸.

Thus, within each specialty, standards are developed following the National Qualifications Framework, which is used to determine and evaluate the quality of content and results of educational activities of higher education institutions.

Among the requirements for educational programs that are defined in the standards are: the volume of ECTS credits required to obtain an appropriate higher education degree; the normative content of training for higher education applicants, formulated in terms of learning outcomes; forms of attestation of applicants for higher education; requirements for having an internal quality

⁶ Національний освітній глосарій: вища освіта[Текст]/ ав.-уклад.: В.М. Захарченко, С.А. Калашнікова, В.І. Луговий та ін.; за ред. В.Г. Кременя. – К. : ТОВ Видавничий дім «Пляєди», 2014. С. 28–29.

⁷ Компетентнісний підхід у вищій освіті: світовий досвід КНЕУ 2016. С. 14–15. [Електронний ресурс]. – Електрон. дан. – Режим доступу: https://kneu.edu.ua/get_file/5754/.

⁸ Рашкевич Ю.М. Болонський процес та нова парадигма вищої освіти: монографія [Текст] / Ю.М. Рашкевич. – Львів: Видавництво Львівська політехніка, 2014. С. 28.

assurance system for higher education as well as a list of competencies for the graduate. The standards state that the higher education institution independently determines the list of disciplines, practices, and other types of educational activities required to acquire the competency-defined standards. The normative content of the training is determined by the disciplines that ensure the achievement of programmatic learning outcomes. In describing particular disciplines, practices, and other types of learning activities, the purpose of their study (the competences to which this discipline is directed) should be determined and specific planned learning outcomes that will ensure the achievement of programmatic ones. The standards define the percentage of the educational program, which should be aimed at providing general and specialized (professional) competencies in the specialty. The list of skills and program outputs defined in the standards is not exhaustive. Higher education institutions, while forming the profile of educational programs, have the opportunity to identify additional competencies and programmatic learning outcomes that correspond to the variable component of a particular specialization.

The mentioned issue gives us the right to state that the conditions for effective implementation of a competent approach to the preparation of the modern manager of the socio-cultural sphere are created in Ukraine.

Standards for training manager of culture, specialty "Management of socio-cultural activities" have passed a number of discussions with various interested stakeholders (scientists, practitioners), received a number of professional expertise, which in turn allowed to form the necessary professional (particular) competencies that will allow the future work culture taking into account the challenges and time requirements.

Thus, in particular, in the standard of the first bachelor's level, the general competence is defined, which is focused on the ability to generate new, creative ideas, which in turn is reflected in terms of learning outcomes, namely – the identification, generation, and implementation of innovative ideas within professional activity⁹.

To form the competence mentioned above, representatives of the cultural sciences have identified and considered the main thematic blocks that the future specialist of the creative sector in culture needs to carry out their professional duties. The topics of the proposed programs are the result of active cooperation and monitoring of the professional priorities of cultural workers.

⁹ Про затвердження стандарту вищої освіти за спеціальністю 028 «Менеджмент соціокультурної діяльності» для першого (бакалаврського) рівня вищої освіти : Наказ Міністерства освіти і науки України від 20.06.2019 № 870. <https://mon.gov.ua/028-menedzhment-sotsiokulturnoi-diyalnosti-bakalavr>.

Acting courses are actively introduced into the educational process for the training of future cultural managers, whose purpose is to gain knowledge of the content, forms, and practical implementation of creative management and cultural innovations in contemporary cultural practices.

Considering the issues of the theoretical discourse of the creative industries in Ukraine, the teaching staff offered content sections, thematic plans, tasks for practical classes, and independent work.

Thus, for the formation of special competences related to the ability to creatively comprehend the cultural and creative perspective of modern development of the sphere of culture, the discipline "Creative Management" was introduced into the educational program for training managers of socio-cultural activity, whose task is: mastering the theoretical foundations of creative management culture, creative leadership and motivation; mastering the method of forming a creative socio-cultural space, taking into account the individual and collective needs of all interested stakeholders of cultural transformations.

Logically developed thematic plan and source material of the discipline allows students to form particular (professional) competencies that will ensure a professional future.

The proposed subject of independent work orientates the student to the study of fundamental issues and the development of practical skills in the process of formation, organization, and development of creative cultural industries.

As a result of mastering the course, students should acquire the following competencies: General: knowledge and understanding of the subject area and expertise of professional activity; ability to identify strategic areas of research and work, develop and manage projects; the ability to generate new ideas (creativity); ability to evaluate and ensure the quality of work performed; adherence to the requirements of academic integrity (plagiarism inadmissibility).

- Specialist: development of knowledge and understanding of the basics of creative management and cultural innovations in the field of culture; planning, substantiation and upholding of theoretical value and practical value of own project activity; the use of an interdisciplinary approach in the study and application of creative management and innovation in cultural practices; ability to put into practice the skills and skills in the organization of research, scientific-production works and innovative (creative) projects, in the management of scientific and creative team; ability to develop systems for innovative marketing of socio-cultural products and services; ability to prognostic and project activity in the sphere of culture, modeling of innovative socio-cultural processes and phenomena, identification of tendencies of their development; the ability to provide expertise and provide advisory assistance to a variety of cultural transformation stakeholders.

The learning outcomes are:

- Knowledge: professional scientific-terminological apparatus; theoretical concepts, scientifically substantiated content, principles, methods, and forms of putting into practice the foundations of creative management and cultural innovation.

- Skills: application of scientific, theoretically sound standards in finding and using information for research work; ability to collect, integrate evidence of own research position and results of creative, innovative practices, present and defend personal opinion on the conducted research; demonstration of analytical thinking skills in professional matters; use of an interdisciplinary approach to solving professional problems, both in research and in practical work; the ability to objectively evaluate and justify the prospects of their own project activities. Possessing of work with primary sources, various educational literature, Internet resources, and more.

The knowledge and skills acquired by the student during the study of the discipline are used in the further study of the following subjects of professional training of a specialist as well as for the development of qualification work.

Thus, to master the adequate tools of creative thinking, the authors of the course paid attention to the issue of representation of creativity in the second scientific and theoretical understanding, which allows the future specialist of the industry to know and understand the subject area of professional activity. The attention is paid to the concept of "creativity," reveals its content, comprehends the basic theoretical approaches to the study, the essence of the concept phenomenon. Particular attention is drawn to the interdisciplinary interpretation of the nature and content of creativity.

Particular attention is paid to the understanding of creativity as an individual psychological trait of a person. Creativity is seen as a form of expression of giftedness, as a professional trait, as an expression of emotional and motivational development. The proposed test tasks allow to form skills to identify common and distinguishing features between the concepts of "creativity" and "intelligence".

Among the unique competencies of exceptional importance are acquiring knowledge of the basics of creative management in the system of management activity. Specifically, topics such as creative management as an innovative organizational and managerial activity; generation of ideas as the primary intention of modern creative management; thematization of creative management in the world's bestsellers.

For the formation of special competencies of the advanced event-manager, the attention is focused on the issues of creativity as an individual difference of creative (innovative) thinking. Emphasis is placed on the importance of the development of cognitive style and abilities, the role of

motivation and social influence, forms, and means of expression of individual creativity are determined. Questions of interconnection of such concepts as "giftedness", "madness", "creativity", "innovations" are considered.

Differential specificity of the phenomenon of creativity. The creativity of the group (team). Organizational creativity and innovation: incentives, processability, mechanisms of development, and detection. Methods, tools, and forms of expression of creativity.

For the modern event manager, it is crucial to understand the role and importance, the perspective of creative ideas in the contemporary cultural business space. In particular, the focus is on the success of personalized startups, which are based on creative ideas, innovative management, and marketing; the latter are essential components of creating trending events.

To understand the prospects of creative startups in the professional life of future professionals, special attention is paid to the global, global, and local status of events in the creative industries, the importance of creative thinking in the system of event-image formation of the country, city, town and more. In this context, active attention is drawn to the study of the best world and national cultural practices, their creative expression.

For the formation of special qualitative competences, the following topics are included in the educational process: event service as an object of creative activity and innovative thinking; quality indicators of creative event service; systematicity as an essential component in the organization of an event service; logistics of event services; innovative thinking as a basis in the concept of event service promotion; event agencies in the creative services production system; role play in the system of the preparatory process for the promotion of event services; innovative tools as an essential component of the event agency's personality.

In order to use the professional scientific-terminological apparatus within the practice and to be able to present the results of the completed work and tasks in the educational process, practical tasks are introduced, which allow forming such subsequent learning outcomes as knowledge, skills, communication, autonomy, and responsibility.

For example, for effective implementation of the learning outcomes, a block of topics and practical tasks are offered that allow the formation of sufficient communicative competence of the future specialist. Special attention is paid to the issues of socio-cultural partnership in the system of creative space formation.

Students gain knowledge of the theory of socio-cultural partnership, its missions and goals, core mods, and contemporary challenges.

Practical tasks allow you to develop skills in critical thinking: the role and importance of socio-cultural partnership in creating and promoting a

successful event; world and domestic practices of socio-cultural cooperation; partnership relations in the modern environment of different socio-age categories (creativity as a form of expression of partnership in the system of cultural needs of people with disabilities, as a sign of socio-cultural adaptation of the elderly; innovative ways of providing cultural adaptation of social categories (ATO participants, multi-child family, etc.)).

Autonomy and responsibility are correlated with understanding and acquiring knowledge of the theory of individual and group motivation, identifying the two dominant components in the creative cultural space. Positive and negative effects of motivation in creativity are investigated; examples of achievements are analyzed; their motivational components are determined.

Understanding the role and importance of motivational diversity in today's event industry will allow future industry professionals to model their individual and group motivational models of creative development. The proposed topic will enable you to autonomously create motivational clusters based on the practices of tutoring, coaching, mentoring, facilitation, advocacy.

The acquisition of knowledge and skills in creative leadership is of utmost importance in the preparation of a modern cultural manager. The theory of innovative leadership will allow you to form a knowledge of effective management practices. The thematization of creative leadership in the cultural industries is on time, and the proposed topic is a focused and driven creative process to create values, ideas, and knowledge. Creative leadership in contemporary culture production emerges as the driving force of business culture. Understanding the characteristics and qualities of a leader, creative leader, understanding the common, and the difference is one of the main competences of the modern culture manager.

Acquisition of knowledge and skills in creative leadership will allow the future specialist to act professionally and responsibly, autonomously managing both their creativity and group.

Issues of a new format of creative leadership in the 21st century are being updated. Thus, it is necessary to have modern techniques and techniques of creative leadership, to understand the business successes of creative leaders in world figures and practices.

Particular attention is paid to mastering the knowledge and practices of modern methods of generating a creative product. We see the topical consideration of issues that reveal the content and perspective of design thinking in the formation of cultural space. The following topics are offered: design thinking as a means of building a creative product; relevance in design thinking; mission and key design thinking factors; the main models and concentration of design thinking in the creative environment; design thinking as

a tool in making non-standard decisions; design thinking tools; transformational processes of design thinking: results and perspectives.

The previously mentioned factors have allowed us to state that the symbiosis of economic, managerial, and cultural practices within applied cultural studies enables us to implement a systematic and transdisciplinary approach to event management (technology), which is based on the artistic (creative) component. Thus, operating as a basis for carrying out different within complexity and content in term of quantitative and qualitative expert researches, the creative component allows to make situational observations, analyze various information sources, organize and effectively conduct brainstorming sessions, develop both short-term and long-term marketing forecasts, evaluate risks, strategies and event promotions.

CONCLUSIONS

The mentioned information allows stating the perspective and priority of the development of applied cultural studies in the Ukrainian scientific discourse in the optics of those cultural transformations that are relevant for the contemporary European vector of development of Ukraine.

The use of applied research, a thorough analysis of the current socio-cultural processes, a multilevel approach to their regulation, taking into account the dynamic changes of the environment affecting types, models of cultural practices (or cultural industries) allows to: develop new management strategies and tactics of socio-cultural processes at the global and local levels – city, village, region), and algorithms for the implementation of cultural practices (creative industries) ranging from local projects to system programs of regional and urban development; to develop and deliver educational cases on applied aspects of cultural institutions management, etc.

The topics of the author's courses (disciplines), allow us to state that in the contemporary cultural knowledge there is an applied understanding of modern forms and means in the preparation of the advanced manager of culture. It should be emphasized that such studies are incomplete and need a broad reflection.

The revitalization of scientific applied cultural practices will allow anticipating not only the issues of formation of professional competencies of the modern cultural manager but also: the current socio-cultural processes in the development of Ukraine; future, prospective trends of the newest, information, and communication technologies of optimization of the cultural industry (cultural practices); opportunities in modern understanding of modeling and management of socio-cultural processes; mechanisms for the effective functioning of the core network of cultural institutions, enterprises, organizations and structures, markets, audiences and cultural practices.

SUMMARY

The section discusses the Ukrainian discourse of applied cultural studies, emphasizes the theoretical and practical mobility and transience of cultural transformations, which determines the necessity for the understanding of current scientific orientations, modification of their actual results.

Emphasis is placed on the applied understanding of the content, potential, forms, and mechanisms of socio-cultural partnership. Socio-cultural partnerships, as an object of cultural research, are linked to transformational changes at the global, global, and local levels. The priority of scientific topics includes the theoretical understanding of socio-cultural partnership, identification of its organizational and legal foundations, and components of collaboration in the cultural space. The study of the creative perspectives of socio-cultural cooperation allows us determining the strategic potential of innovative management initiatives. The relevance of the reference field of socio-cultural partnership in Ukrainian scientific knowledge, namely applied cultural studies, is defined.

Emphasis is placed on the actualization of applied research in educational processes, namely the training of modern cultural managers, the formation of their particular (professional) competences. The content and perspective of instructional practices are investigated as a methodologically meaningful cycle of actions, which includes the development of educational and methodological materials, recommendations for conducting clusters in various forms of theoretical knowledge acquisition and implementation of practical tasks, evaluation of their results. The thematization of the development of competence creativity in applied cultural knowledge requires flexibility and maximum adaptation to the challenges of the present, namely – training a specialist with advanced professional competences who would be capable of decisive management decisions and experiments.

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THE PERSON AS THE PHENOMENON OF CULTURAL STUDIES

Ovcharuk O. V.

INTRODUCTION

The transitional nature of the modern era, its value-semantic shifts and the need to develop a new strategy for the further development of mankind evoke the sustained interest of humanitarian thought in the problems of man in connection with the universal meanings of culture. This is due to the pace and quality of changes in all components of the culture itself, caused by the globalization of world processes, the profound transformations of modern socio-cultural systems, the exacerbation of the cultural and anthropological crisis, and the like. In this regard, modern cultural science requires an exit to new levels of understanding such complex phenomena as man and culture, in particular through the prism of trans-humanitarian strategies of cognition. After all, awareness of the role of man in the processes of humanization of culture claims the importance of a fundamental methodological constant in the study of contemporary sociocultural problems.

Cultural science refers to man as a subject, creator and product of culture, relying on theoretical and practical developments in many areas of scientific knowledge – philosophy and philosophical anthropology, classical and non-classical aesthetics, ethnology, culture-anthropology, psychology and ethno-psychology, art history, etc. cultural science attracts to its own subject field and creative practices aimed at the spiritual comprehension of man. In the methodological aspect, such a breadth of the disciplinary range requires a syncretic combination of different types of thinking inherent in cultural studies, namely, scientific, philosophical, artistic, poetry, and the like. Taking into account the complexity of the investigated phenomenon “man of culture”, the outlined interdisciplinary synthesis can be effectively used in the updated system of cultural coordinates.

Consequently, the formation of a cultural scientific paradigm at the end of the 20-th and the beginning of the 21-st century opened up new possibilities for understanding the human phenomenon and the fundamental bases of its existence in the space of culture. Such a statement of the problem is connected with the humanistic nature of cultural science, the idea of human interaction and culture, the polyphony of the culture itself and the priority of the values of human individuality. It is in the coordinates of the cultural paradigm that a person is the “project of a human person” that is produced by a certain culture

as the most acceptable embodiment of a person as a whole and acts as “a person of culture”. A cultural orientation in the sense of a “human culture” as a preferred personality culture is expressed in the fact that it becomes the only acceptable form of human existence in a culture in which the due is embodied not so much.

Thus, the concept of a “a person culture” of requires an understanding in the scientific space of theoretical Cultural Study as an interdisciplinary science, based on the integration of philosophical, philosophical-aesthetic, psychological, cultural-philosophical, art criticism discourses.

1. “A person of culture” as a universal of culture

The problem of universals is one of the most important and relevant in the field of modern humanities. This is evidenced by its active theoretical processing by modern representatives of philosophy, axiology, social philosophy, philosophy of culture, ethics, and cultural studies. The growth of cultural interest in the problem of universals is explained by the fact that their understanding takes place not so much in the ontological and epistemological, as in the value-semantic aspect. Consequently, the problem of universals appears as a problem of the meanings of human existence – the key values and vital meanings of the subject (society, community, person), which constitute the basic elements of culture and form constant models of spiritual life. Their main purpose is the accumulation, systematization of sociocultural experience, as a result of which a person of a certain culture experiences, interprets and values the world.

Taking this into account, they must prove that the concept of “culture man” in cultural interpretation can act as a universal of culture, since cultural analysis as a research method is essentially focused on the reconstruction of a universal picture of the world, the coordinates of which are precisely the “universal of culture”.

According to many modern scientists (S. Krymsky, V. Lychkovakh, T. Orlova, V. Stepin, and others), universals appear as original cultural invariants – the most common cultural forms in sociocultural practice (norms, patterns, stereotypes, consciousness and behavior), differing in relatively monotonous features among various nations. They are inherent in all cultures, accumulate socio-cultural experience and help a person to comprehend and experience the world, and also act as basic structures of human consciousness and are universal. In the process of the historical development of society, with the advent of new activities, behavior and communication, not only the meaning of universals can change, but their set, organized into an integral system. The main feature of the universals of culture is their inherent unity of the general and the concrete, common to all and variable, constant and variable.

As the deep structures of the socio-cultural existence of humankind, universals provide for a variety of interpretive and variable incarnations in numerous programs of the cultural behavior of various communities and individuals. At the same time, the variability itself can be as a group, social class, religious, regional or temporary, and individual.

The definition of the cultural essence of the phenomenon “a person of culture” can quite logically rely on the interpretation of the concept of “cultural universals” as categories reflecting the structural characteristics of the world that are most significant for humans, namely, nature, society, good, evil, life, death, love, beauty, freedom, faith, male, female and the like. In this regard, V. Stepin identified two large interrelated blocks of universals. The first category includes the categories that record the most complete, general characteristics of objects of human activity – these are universals of “space”, “time”, “movement”, “thing”, “relation”, “measure”, “content”, “causality”, “Accidents”, “necessary” and others. The second block includes categories reflecting the attitude of a person as a subject of activity in the structure of his communication, environment and the like. These include the categories: “man”, “society”, “consciousness”, “good”, “evil”, “beauty”, “faith”, “hope”, “conscience”, “justice”, “freedom” and others.

Universals of culture perform at least three interrelated functions in human life. First, they provide a kind of quantification and sorting of diverse, historically variable social experience. Thus, the concept of “a person of culture” can be assessed in accordance with the meanings of cultural universals and thus be included in the process of their transmission and transmission from generation to generation. Secondly, the universals of culture are the basic structure of human consciousness in each specific historical epoch. Thirdly, the relationship of universals forms a generalized picture of the human world, it is customary to call the worldview of the era¹ [1].

In the aspect of these provisions, it can be argued that “a person of culture” as a universal is directly connected with the phenomenon of consciousness, in particular cultural, as well as worldview as a form and special organization of human consciousness. Many philosophical scientists (E. Andros, E. Ilyenkov, P. Kopnin, V. Lektorsky, I. Nadolny, V. Shinkaruk and others) point out this connection in their research. In their opinion, the world view acts as an aggregate knowledge of the goods in the process of life activity of individuals, societies, nations, and systematizes in itself the results reflected in the cognitive activity of thinking in the meaning of life-long, essential characteristics. In addition, the worldview serves as the highest level

¹ Stepin, V., Guseinov, A., Semigin, G Ogurtsov. A. (Ed.). (2010) *New Philosophical Encyclopedia*. Moscow: Thought, p.23.

of human self-determination in relation to the world, and the worldview can be expressed in a rational-practical and emotional-sensual form, in the form of empirical and practical knowledge, a functioning logical, gnoseological thinking apparatus, through the choice of a certain image life, principles, norms, patterns, and ideals.

At the same time, an ideological attitude in culture manifests itself as a qualitative characteristic of the goals, means and results of cultural-transformative activity, providing a holistic essence for each cultural phenomenon. The phenomenon of culture in this context is the whole socio-historical reality as the actual reality of society. The versatility of the forms of manifestation of this reality reflects and specifies the features of the functioning and development of society in the dimensions of the disclosure of its essential forces. Given the above, the worldview in culture realizes itself as its internal form, which provides it with a subjective integrity and purposiveness, as well as continuity in the cultural process and its universal sense.

The interaction of various manifestations of human and cultural consciousness determines the way of understanding of the world as a conceptual awareness of the initial principles of the functioning of subject-subject relations, determined through the prism of the spiritual experience of society and the individual. Thus, the meanings of universals are assimilated by a person through an assessment of the past experience in its relation to the future (social and historical possibilities), as well as through the attitude and perception of the world, manifest the personal orientation of life-meaning orientations. At the level of mass and individual consciousness, the meanings of universals are concretized taking into account group and individual values, and opens wide opportunities for their interpretation. At the same time, the stereotypes of mass consciousness, which are specifically refracted by each individual, are complemented by values and social formations opposite in interests. As a result, the accumulation of the necessary cumulative knowledge takes place, forms many modifications inherent in the system of ideological attitudes of a certain culture and leads to continuity as signs of the development of historical forms of consciousness and self-consciousness, determines the level of generalization of ideological information and the method of its transmission.

Universals of culture as worldview structures function in the meaning of the social gene pool, the meanings of which, forming a categorical model of the world, manifest themselves in all spheres of culture. It is in culture that the interpenetration of objective truth and subjective meaning occurs, which is based on the value approach of the subject of culture to his social environment and the establishment of communication with other subjects. So, the ideal of a person is presented as the unity of the ideal and the real in the worldview, it

allows to experience the ideal as real, and the material as spiritual. Thus, highlighting the problem of the ideal on the basis of the doctrine of the universal, E. Ilyenkov formed the opinion that the universal should be realized in man as the ideal of man, the “truth of man”, where the harmonious combination of truth, goodness and beauty is the criteria for the maturity of real human relations. Therefore, for E. Ilyenkov, “Truth, Good, Beauty” is a Human with a capital letter² [2].

At the present stage, the problem of universals is actualized from the standpoint of the ideas of universalism – the modern global intellectual movement, the meta-philosophical teaching on the unity of Nature and Man, on the universal solution of global environmental and socio-cultural problems of modern civilization. Universalism as a reaction to the postmodern crisis is perceived by the world scientific community as a promising way of human survival in the plurals post-informational world of the 20th – early 21-st century.

Universalism to the equality of rights of cultures, paying tribute to the diversity of cultural, ethical, aesthetic values (multiverse, synergistic culture). Comprehension of the ideas of universalism from the standpoint of the universalistic perspective of the development of civilization arises from one of the options for the historical development of mankind, extrapolation of the Renaissance ideal of a “universal person”, socio-cultural integrity and essential properties to the society of the future.

Therefore, in the measurements of the cultural-conceptualization of the “a person of culture” phenomenon, relying on the concept of universalism with its ideological attitude to the search for basic – fundamental bases of human existence common to all types of cultures, as well as an ideological platform about the existence of eternal, common (universal) for all mankind significant values, it can be argued that the concept of “a person of culture” in the space-time continuum of any cultural-historical epoch appears as a universal of culture, faces as the idea of the board, pour the image of man on the basis of the developed culture of universal meanings, values, norms and ideals.

This is precisely the value-semantic interpretation of a person due to the fact that the values of Good, Beauty, Truth, despite their many different interpretations, remain fundamental, and understandable, both for different cultures and for the preservation of the existence of humanity, to find ways to prevent global catastrophe. That is why the triad “Man-Mankind-Humanity” became the basis for understanding man in the concept of “new humanism”, the core of which is the approval of priorities of common human interests and values³ [3].

² Ilyenkov, E. (1991) *Philosophy and culture*. Moscow: Politizdat, p. 98.

³ Pecces, A. (1991) Human qualities. *World of Philosophy: a book for reading*. Ch. 2: Man. Society Culture. Moscow: Politizdat, 35.

At the same time, this phenomenon appears as an important world outlook, arises as a result of the generation of complex sign systems and leads to the development of certain patterns – perfect human images in their value-semantic dimension. It helps a person to navigate in the world of moral values, to choose a life position, contributes to strengthening its spiritual and emotional forces necessary for self-realization.

2. The methodological potential the concept of “a person of culture”

Universals as categorical structures and forms of rational thinking not only provide for the systematization of human experience, but also define human perception of the world and its understanding. This allows us to consider them as a kind of theoretical construct, in particular, a model that personifies the most typical features of any phenomenon. In its understanding, the concept of “a person of culture” can be interpreted. In the context of culturological knowledge, this helps to expand its methodological possibilities in recognizing the meanings of culture, and makes it possible to find new modifications in the sphere of cultural knowledge.

Among the theoretical constructs should highlight the concept of “model” (from the Latin. “modulus” – measure, pattern, norm), is widely used in the scientific literature. Most often, it is understood as a certain symbolic image of an object – conditional or mental. Along with that, a model means a specially created or specially selected object reproduces its significant characteristics.

In general, the experience of theoretical processing of the concept of “model” and modeling as a general scientific method of cognition suggests that the model as a scheme for explaining any phenomenon and modeling as an analytical and prognostic factor have always been closely watched by philosophy, thereby forming the classical tradition of philosophy. However, as a theoretical construct of the concept “model”, it was also actively used in the field of sociology. At the same time, the attention of sociological science is focused precisely on the model of human nature, on its model characteristics (needs, talents, inclinations, etc.). As a modern sociologist A. Ruchka notes, “the current socio-humanitarian sciences in their research and educational programs are always based on a certain interpretation of human nature. The implementation of state policy in various public spheres, to be successful, also cannot ignore the question of what is the essence of modern man, what features are inherent in it, what are the basic meanings of his life, what is he orienting to, what does he strive for”⁴ [4].

⁴ Hand, A. (2011) The nature of man as a subject of theoretical and sociological discourse. *Methodological problems of cultural anthropology and ethnocultural studies: SB. sciences works*. Kiev: In-t cult. NAM of Ukraine, pp. 23.

Therefore, such theoretical constructs as “telematics man” (G. Chmil, N. Korableva), “post-man” (K. Hales), “proto-man” (M. Epstein), “Homo creator” are typical human models” (A. Handle) and other. From the standpoint of modern humanitarian knowledge, human understanding in the process of cultural evolution allows one to construct” cultural models “of man corresponding to different cultural and historical eras and accumulate typical human features of ancient, medieval, Renaissance, human of the Modern Age and n This creates the opportunity to reach the level of generalization regarding what types of culture certain ideal types/constructs or ideals-images of a person are determined to be in demand. Analysis of these models of a person as appropriate images of culture allows you to reconstruct the knowledge gained into the source of predicted changes in culture and in man.

To this end, in a historical context, it seems logical to refer to one of the fundamental concepts formed within the framework of the social sciences methodology – the “ideal type” introduced by Max Weber, an eminent sociologist, economist, historian, and political philosopher. On the one hand, the emergence of the term “ideal type” was a reflection of the process of creating the methodology of the social sciences and is associated with the interpretation of sociology as an “understanding science”. On the other hand, the process of its conceptualization has demonstrated the ontological principle of the functioning of scientific concepts in the historical development of both the whole science and the sciences of culture in particular. As the researcher notes, permanently establishing the “true” meaning of historical judgments leads to formulation only in relation to certain concepts, or – if it is necessary to give conceptual content unambiguity – conviction becomes an abstract ideal type and thus becomes a theoretical, respectively, “one-sided” point of view. In this struggle, the progress of research in the sciences of culture. Its result is the constant process of transforming those concepts through which the comprehension of reality takes place.

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type and thus becomes a theoretical, respectively, “one-sided” point of view. In this struggle, the progress of research in the sciences of culture. Its result is the constant process of transforming those concepts through which the comprehension of reality takes place.

Based on the fact that social reality appears to be meaningful, the scientist carries out a subjective reconstruction of the meaning of the object being studied through typing procedures, creating the ideal type of one or another aspect of social reality. Given this, the ideal type arises as a mental image that unites certain connections and processes of historical life in space, devoid of internal contradictions. Weber argued that the ideal type taken in its "conceptual purity" cannot be found in empirical reality. In its content, this construction has the character of a utopia, obtained through the mental strengthening of certain elements of reality. “Her relationship with empirically given facts of real life matters in that if abstract connections represented in a construction or processes turn out to be really meaningful to a certain extent, we can sing and put them with an ideal type, show and explain the peculiarities of these connections with a pragmatic goal. Such a method can be heuristic, and even necessary to determine the value of a phenomenon”⁵ [5].

Therefore, the ideal type is a deliberate simplification and idealization of a complex variety of social phenomena, carried out by the researcher with the aim of systematizing the empirical material for further comparison and study. However, according to the scientist, the task of historical research is to determine in each individual case how close to reality such a mental image is or is far from it. With careful application of this concept, it specifically contributes to the achievement of the goal and clarity of the study. It is constructed through the unilateral amplification of one or several points of view and the combination of the majority of diffusely and discretely existing single phenomena, which correspond to those one-sidedly separated points of view and form a single mental image.

From the point of view of identifying the heuristic potential of an ideal type, Weber notes the possibility of reflecting in it the truly important and unique features of culture, which are distinguished from reality and combined in an ideal image. After all, the interest in those phenomena is always associated with their “cultural significance”, arising as a result of attributing them to the most diverse value ideas. That is why “as there are various“ points of view” from which we can consider cultural phenomena as significant for us, one can be guided by very different principles of selecting relationships that are to be used to create the ideal type of a certain culture,” proves the researcher”⁶ [5].

⁵ Weber, M. (2006) *Selected: Protestant Ethics and the Spirit of Capitalism*. Moscow: ROSSPEN, 2006, p. 388.

⁶ *Ibid.*, p. 390.

And although, in contrast to the ideal, the ideal type does not have the character of a proper “sample”, it is still the ideal limit concept, a means of understanding specific cultural phenomena in their relationship and causation: “Such concepts are constructions; in them we build, using the category of objective opportunity, connections, our reality-oriented, scientifically disciplined fantasy considers in its judgment as adequate”⁷ [5].

Conscious and methodologically verified use of the ideal type in social reality studies allows, according to Weber, to separate the problem of the freedom of social sciences from value judgments. The science of culture, society and history, says Weber, must be free from value judgments, just like natural science. Such a requirement does not mean that a scientist should completely abandon his own assessments, tastes, they simply should not interfere with the limits of his scientific judgments. Clearly formulated ideally-typical constructions, free from evaluative components, contain “purely logical perfection” and are a heuristic tool and should not be understood as ethical, political, and other ideals (the principle of “attitude to value”). “The constant blending of the scientific interpretation of facts and value judgments remains the most common, but also the most harmful feature of research in our science. But the absence of convictions and scientific objectivity are by no means identical”⁸[6].

Since the ideal type cannot be clearly defined, because it consists of many features that do not always correspond with each other, this unites it with the ideal, the nature of which is also constructed. Thus, both the ideal type and the ideal of a person have the character of a correct utopia. Separating the two acts – attributing to value and, in fact, assessing, as opposed to treating values and their hierarchy as supra-historical, Weber is inclined to interpret value as an installation of a particular epoch, as a characteristic direction for it. Given this, the ideal type is the interest era, expressed as a theoretical construct. So, the ideal type does not appear with empirical reality, but is constructed as a theoretical scheme.

Thus, the concept of the “ideal types” of M. Weber is productive in terms of the possibility of its use for building a hypothesis and developing the culturological essence of the concept “man of culture”. After all, the experience of human life in a particular situation is built into the construction of an “ideal type” in such a way that it is this ideal type that becomes a component of the consciousness of the individual. As a result, the process of “operating” with values and meanings coincides with social reality itself. Consequently, the concept of “culture man” acquires the value of a theoretical model, the content

⁷ Weber, M. (2006) *Selected: Protestant Ethics and the Spirit of Capitalism*. Moscow: ROSSPEN, 2006, p. 395.

⁸ Weber, M. (1990). *Critical Studies in the Field of the Logic of the Sciences of Culture*. Moscow: Progress, 1990, p. 468.

of which is revealed from different cognitive positions – gnoseological, logical, cognitive, however, it pertains to the perceptual picture of the world centered by the subject. This allows you to use the concept of "culture man" as a theoretical construct that serves as a means of transmitting certain cultural codes and cultural values. In addition, he is an important methodical tool to justify the due. Thus, the concept of the "ideal types" of M. Weber is productive in terms of the possibility of its use for building a hypothesis and developing the culturological essence of the concept "man of culture". After all, the experience of human life in a particular situation is built into the construction of an "ideal type" in such a way that it is this ideal type that becomes a component of the consciousness of the individual. As a result, the process of "operating" with values and meanings coincides with social reality itself. Consequently, the concept of "culture man" acquires the value of a theoretical model, the content of which is revealed from different cognitive positions – gnoseological, logical, cognitive, however, it pertains to the perceptual picture of the world centered by the subject. This allows you to use the concept of "culture man" as a theoretical construct that serves as a means of transmitting certain cultural codes and cultural values. In addition, he is an important methodical tool to justify the due.

Based on the concept of culture as V. Vernadsky and his teachings about the energy of living matter on the planet, the algorithm of the influence of "human culture" as a theoretical model acquires certainty [7]. Indeed, during a crisis, due to the expansion of the circle of like-minded people, a kind of social coherence arises that is able to provide a resonance of the system. This may lead to the emergence of a new social order, new directions of spiritual quest, adjustment of semantic orientations, etc. and thus increases the likelihood of a particular model materializing with an almost limitless space of options. Thus, ideas encrypted in theoretical form are capable of shaping the future, objectifying it in various cultural practices.

3. "A person of culture" as an image in the postmodern visual practices

At the beginning of the 21-st century, all the humanities are in a state of change in their paradigm. This paradigm is a visual "vision of an object" in the space of culture. This indicates that the way of visualization of any objects of living matter – from the cell to the Universe – is a promising way of scientific and technical development of all spheres of human life.

In turn, the postmodern era is accompanied by a transformation of social reality, consciousness, corresponding to the type of philosophizing. This creates the conditions for the plurality of axiologies and ideological paradigms, determines coexistence in the single socio-cultural field of alternative ideas about a person. Postmodernism rejects the metaphysical linear paradigm, leads to the unification of the ways and forms of historical development, offers the

idea of multiplicity as a source of news. Therefore, the universal principle of the organization of the cultural space of the postmodern becomes plurality, collage. Refusing the idea of forced causality, postmodernism, as a type of philosophizing, interprets transformation processes as self-organizing, and considers man as a system that develops itself.

However, such representations are realized in the culture of the 20th – early 21st centuries on the basis of visual experience, formed in the communicative space of visual reality. The visualization path is the path of creative development. In this way, cultural science can make an invaluable contribution, along with philosophy. It is precisely her achievements in understanding the visual phenomenon that make it possible to expand the theoretical possibilities of various spheres of humanitarian knowledge from the standpoint of expanding their creative and practical components. In this regard, requires a conceptual understanding and cultural interpretation of the concept of “a person of culture”, which acquires new meanings and meanings in the visual space of modern culture.

In this understanding of the problem, the concept of image, which is widely used by various types of knowledge, acquires key meaning. Thus, in philosophy, the image is one of the basic concepts that designate the form of the existence of the material in the ideal, complex generalization of the objective in the subjective. An image in psychology is a mental (mental) image formed in the human mind of an object perceived by him in the environment. Image in sociology – the order, method, organization, way of life, well-established, typical for historically specific social relations forms of individual, group activity of people, characterizing the features of their communication, behavior and thinking in various fields. An image in computer science is a reproduction of an object, information about it or its description, structurally similar, but not identical in them.

With the advent of cultural knowledge, a new dimension of the image problem appears, in particular through an understanding of its nature in the cultural space of postmodern, in the context of the structures of everyday life and cultural practices. However, this process is based on a long history of its philosophical and scientific understanding. During this time, the image has acquired many facets, turned into a promising object of scientific analysis. In modern philosophy, psychology, art criticism, the image received the status of a conceptual and methodological paradigm, which is used to study the human psyche, patterns of its behavior in society, ways of identifying art through various art practices.

At the same time, the image appears as a cultural-creative, subjective reflection of the surrounding reality. Since man exists in two worlds, the natural and the artificial, the creative transformation of both worlds is a vital condition

for its existence. Each of the worlds is transformed by its own means – physical or mental. Thus, the appearance of an image in an ideal expression can mean the creative activity of consciousness as the ideal appears as a special language of understanding the world and a way of its creative reorganization. It is also a special form of knowledge; it is on this path that the whole essence of the artistic and creative transformation of the world as a whole must be sought.

Thus, analyzing the cognitive sphere, D. Dubrovsky notes that “the images that are created as a result of the reflection of the world by man create in their sum what is commonly called the “inner world” of a person. They motivate the activity and perform the function of self-regulation, but at the same time they develop it”⁹ [8]. This indicates the subject-object function of the image, its direct connection with the cognitive-behavioral structure of the personality. Leontiev argues that a person finds an ideal life plan only in the course of familiarizing with historically developed forms of social life, only together with the social plan of existence, together with culture. In this sense, ideality is nothing but an aspect, dimension and definiteness of culture¹⁰ [9].

Scientists point to the natural, evolutionary process of creative exploration of the world, presented in images. So, B. Ananiev notes that the nature of the ideal development of the external world is based on the reality of the world itself. In the process of idealizing development, the surrounding material world crystallizes in its essence, purified from insignificant connections, constitutes the picture of the world, reality, reflects and modifies reality. It is an ideal synthesis that represents a high probability of transformation of the external world and is the highest manifestation of its development, its knowledge, serves as a condition and basis for the development of an ideal person”¹¹ [10].

This regard, it can be noted that images as ideal phenomena may well be a measure of the transformation of the synthesis of the material and the ideal in the evolutionary development of the surrounding world. Moreover, scientists consider this synthesis “the beginning of the human psyche” in the logic of ideas, the mechanism of the formation of “ideality”, and the formation of mental images as an immanent feature of the laws of highly organized movement of matter. Ideal images have another sign function – the creation of an artificial world that optimizes a person’s being and his relationship with him. Self-awareness by his images is the result of the previous evolution of the idealization of the external world. Thus, ideal images are a mental structure, generated by man.

⁹ Dubrovsky, D. (2002) *The problem of the ideal*. Moscow: Canon, p. 206.

¹⁰ Leontiev, O.(1986) On the psychology of the image. *Bulletin of the Moscow State University*. Series 14: Psychology. 1986. Vol. 3, p. 73.

¹¹ Ananiev, B. (1996). *Psychology and problems of human knowledge*. Moscow, p. 261.

There are other views on the interpretation of the image. Thus, K. Abulkhanova-Slavskaya believes that images are signs, not a reflection of objects, it is something like a displayed object, does not require material similarity in the elements, but only functional correspondence in the structure”¹² [11]. Leontyev notes that an image is not a static set of sensations, but a sign, “hieroglyph”, constructed by the mind from sensations, to designate specific conditions¹³ [9]. According to R. Polborn, the image is not an exact “copy” of the inner essence of man. He is always a stereotype, but a stereotype, elected to present him-self as desired. Therefore, it is functionally designed to hide itself from others. Thus, the image personifies certain volitional imperatives, these intentions are presented in imaginary form as its characteristic features, attractive for its carrier and for the realization of those actions that these imperatives aim at. The main function of figurative thinking is to tune the practical construction of the image: a person, things, social life, etc.¹⁴ [12].

So, in the period of development of the information paradigm of social progress, modern researchers interpret an image as an information bank, in which sociocultural information is generated, which is transmitted historically – from generation to generation. In addition, in the conditions of the modern post-informational era, visual thinking acquires its “second wind”, because in the future it will be developed under the conditions of information technology. Scientists also identify areas in which visual thinking is most in demand – production, science, education, art, and artistic creation. This will intensify the actualization of visual thinking in the creative fields, since the content of artistic and creative activity involves the creation of visual images, and with them the creation of an image of a “person of culture”.

At the same time, researchers indicate that the strength of a visual image depends on the strength of information connections. After all, imaginative thinking is the front edge of the entire human psyche. It is precisely because of the ideal images that the struggle against external informational pressure of the psyche for the survival and adaptation of the individual to the information civilization will occur. In this regard, it should be noted the opinion of Ukrainian cultural scientists – Y. Bogutsky and V. Sheyko that both information and civilization are cultural and historical worlds that float on the image of the world formed by people – “the spiritual universe of culture”¹⁵ [13].

¹² Abulkhanova-Slavskaya, K. (1996) *Activities and psychology of personality*. Moscow: Science, p. 135.

¹³ Leontiev, O. (1986) On the psychology of the image. *Bulletin of the Moscow State University*. Series 14: Psychology. 1986. Vol. 3, p. 73.

¹⁴ Polborn, R. (2003). *The image and anticipation: study method grant/* Moscow: Moscow psychological and social institute; Flint, p. 67.

¹⁵ Shaiko, V., Bogutsky, Yu. (2005). *Formation of the bases of cultural studies in the age of civilization globalization (second half of the XIX – early XXI century.)*. Kyiv: Genesis, p. 79.

Thus, the visual image has a target character, it depends on the general ability of the psyche to display. Visual image strategies as its mechanisms are determined by the general social picture of the world, its individual vision, which is reflected in the subjective semantics of the non-rational mechanisms of creating an image-concept.

So, in an era of the Postmodern, with the creation of new – visual, virtual, communicative and other types of reality, the expansion of information media, a new chronoscopes of culture is being formed. This opens up possibilities for constructing both the person himself and her image in the space of cultural consciousness. It's essential feature is imagery. This allows, through various forms of artistic creativity and cultural practices, to create a “different reality” as a relation to what is actually available from the standpoint of socially desirable and individual.

Such a reality today is visual and virtual reality, arises as a product of cultural consciousness. In modern conditions, cultural consciousness is positioned in the images of cultural creativity, in which traditional systems of methods and means of shaping are actively complemented by modern visual, communicative and art practices (design, fashion, advertising, image-making, etc.). The dominance of the figurative method of reflection, characterized by the priority of the visual over the verbal, the subconscious over the conscious, creates the basis for the transformations of modern cultural practices in the projections of visual, information, and communication technologies.

Therefore, in the postmodern era, the process of visual creation of a “human culture” is a non-stop process in which both real and imaginary characters are involved. Thanks to the Internet, computer games, various art culture practitioners, a virtual space is created in which you can create any image of yourself. Reproducing it in his life circumstances, a person tries to be either recognizable, or seeks to “hide” his nature. Creating his own image, man determines himself, however, at every moment of being again objectifies being changed, rather than diminishing it.

The orientation of the postmodern on cultural polycentrism, communication, dialogue, creates an orientation to the plurality of axiologies and ideological paradigms, thereby determining the coexistence of alternative ideas about the “man of culture” as an open system with a multiplicity of meanings and codes in a single socio-cultural field. On the one hand, the basis for this is the presumption of the multi-vector development of the universe. On the other – transformations that occur within the framework of modern civilization and provide for the growth of the capabilities of the individual. The tendency to individualize modern civilization becomes a prerequisite for the real humanization of society and demonstrates the increasing importance of the activities of the individual and, accordingly, its freedom and responsibility.

Therefore, the modernist ideal of necessity changes the ideal of chance in the world of chaotic realities, opening up space for a wide range of modifications in ideas about the ideal of man. However, the idea of this phenomenon is realized in the culture of the beginning of the 21st century on the basis of visual experience, formed in the communicative space of visual reality.

As a result of “visual rotation”, the image becomes one of the forms of visual reality, the function of which is to provide phenomena of meaningfulness and significance. This function of the production of senses realizes itself through the mechanisms of interpretation, while preserving the schematic definition of those values within which such an understanding can occur. At the same time, the image appears in the way of self-expression of the subject in the culture, but such that allows you to concentrate on his creative potentialities and provide the latter with more clarity. This happens in a specific way – through the search for oneself in the “Other”. As a result of “visual rotation”, the image becomes one of the forms of visual reality, the function of which is to provide phenomena of meaningfulness and significance. This function of the production of senses realizes itself through the mechanisms of interpretation, while preserving the schematic definition of those values within which such an understanding can occur. At the same time, the image appears in the way of self-expression of the subject in the culture, but such that allows you to concentrate on his creative potentialities and provide the latter with more clarity. This happens in a specific way – through the search for oneself in the “Other”.

CONCLUSIONS

The formation of a cultural science scientific paradigm in the humanitarian space of the twentieth century revealed new perspectives in the study of anthropological problems. Thus, in the coordinates of the cultural paradigm, a person appears as a “project of a human person”, which is produced by a certain culture as the most acceptable embodiment of a person as a whole and acts as “a person of culture”.

The concept presented in the work reveals the essence of the culturological interpretation of the concept “a person of culture”. It indicates a concept defined as a universal of culture, personifies the idea of a perfect image of a person based on universal meanings, values, norms, developed by a certain type of culture. The next interpretation approach is to understand the concept of “a person of culture” as a theoretical model, the content of which is revealed depending on the methodological foundations that dominate at a certain cultural stage in the development of scientific paradigms. Under the conditions of postmodern culture, the concept of “a person of culture” can be interpreted as an image, the objectification of which occurs in different types of arts (literary, visual, theater, music, cinema, etc.), creative practices (art practices, fashion,

design, image making etc.). He is the image of a man of culture, in which both the real and the proper manifest themselves.

The concept includes three conceptual components – the universal of culture, the model (theoretical, artistic), the image – serves as the methodological basis for the cultural interpretation of a person as a cultural phenomenon. The first component allows you to interpret the space of any type of culture in the dimensions of its value-semantic picture of the world, through the semantics of the cultural universals. The second component reveals the process of the formation of “a person of culture” from the standpoint of theoretical and artistic modeling. The third one makes it possible to trace the transformation of a person’s ideal through his artistic and creative-practical interpretations. The unity of these components makes it possible to uncover “a person of culture” phenomenon from the standpoint of its value-semantic content, educational process and objectification mechanism.

SUMMARY

The article deals In the coordinates of the cultural paradigm, a person appears as “a person of culture”. A concept has been formulated that reveals the essence of the interpretation of Cultural Studies of the concept “a person of culture”. It is noted that in the space-time continuum of any cultural-historical epoch this concept acts as a universal of culture. In the methodological dimension, “a person of culture” acquires the value of a theoretical model, the content of which is revealed from different cognitive positions – gnoseological, logical, cognitive. Under the conditions of the postmodern visual reality, a man of culture as a phenomenon manifests itself through image – a universal sign of information exchange, a synthesized visual code that is capable of transmitting important ideological and value attitudes of a certain cultural era through artistic and creative forms and cultural practices. The unity of these components allows us to interpret this phenomenon of the positions of the universality of its content, the process of education and the mechanism of objectification.

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UNIQUE MANUSCRIPTS AND PRINTED DOCUMENTS OF UKRAINIAN MUSICAL CULTURE OF THE 18TH CENTURY: SOURCES SEARCH

Shulgina V. D.

INTRODUCTION

The restoration of a historically objective picture of the artistic existence of national culture at all stages of its development is an urgent need of contemporary Ukrainian cultural studies and art criticism. The new national cultural policy in Ukraine provides for the possibility of introducing into the circulation of little-known archival documents that have been artificially removed from Soviet-era scientific research. From this point of view, the study of unique documents of the history of musical culture of Ukraine of the eighteenth century is an actual property of modern cultural studies. The author focused on the coverage of particular stages of Ukrainian culture development and on his own findings of unknown or forgotten handwritten and printed music notes from the archives and libraries of Ukraine, Germany, Poland and Austria. The presented intelligence is the next stage of implementation of the project "Distinguished Figures and Cultural Monuments of Ukraine", authored and led by the rector of the National Academy of Management Personnel of Culture and Arts, Laureate of the State Prize of Ukraine, Professor V. Chernets.

The source search led the author of the study to find "Variations" by E. Belogradskaya – the first Ukrainian work of great form; three piano sonatas by M. Berezovsky; unknown autographs of V. Zarembo's piano works, rare editions from Razumovsky's collection, etc.

The author's source-based approach to the study of the heritage of prominent cultural figures of Ukraine contributed to the presentation of manuscript music notes and family documents from the Razumovsky's Collection from the holdings of the Rare Book Division and the Vernadsky National Library of Manuscripts named after V. Vernadsky (NBUV). For the first time, the works of E. Belogradskaya and M. Berezovsky from the archives of Germany and Poland became the subject of analysis.

It is important to note that the vast majority of archival documents were first introduced by the author into scientific circulation, which certainly enriches Ukrainian source studies and broadens the research base of theory and history of culture. The documents found are stored in the archives of Ukraine and Europe: the Institute of Manuscripts, the Division for the formation of the

NBUV Music Fund, the Berlin State Library (a work by E. Belogradskaya), the National Museum in Krakow (sonatas by M. Berezovsky) and in other archives of the world.

The source of the submitted intelligence was also archival materials stored in the Central State Archives of Higher Authorities and Administration of Ukraine (CDAVO of Ukraine), Central State Archives of Public Associations of Ukraine (CSAGO of Ukraine), Institute of Manuscripts of the National Library of Ukraine by V. Vernadsky (IR NBUV) – F.1 ("Figures of Ukrainian Culture"), Musical Society by M. Leontovych (F. 50), Museum of the History of Book and Printing of Ukraine, etc.

The submitted rare materials have scientific substantiation, analyzed from the point of view of modern cultural studies and art criticism, meet the tasks of the present in the field of science, culture and education. The study "Unique Manuscript and Printed Documents of Ukrainian Musical Culture of the 18th Century" will be useful for scientists, art critics, as well as in the educational process of art institutes in the courses "Theory and History of Culture", "History of Ukraine", "History of Ukrainian Music", "Source Studies".

1. The Handwritten Heritage of Nicholas Diletsky, Elizabeth Belogradskaya, Maxim Berezovsky in the archives of Europe

The assertion of independence of Ukraine as a sovereign state through the study of its cultural genealogy is relevant at the present historical stage of its development. The return of music of the past Ukrainian people is connected with the study of the manuscript book of the pre-printing period, which lasted longer for Ukraine than in Western Europe: only in the second half of the eighteenth century appeared the first printed notes that reproduced only domestic music. Therefore, searching for a handwritten musical heritage and bringing it into the information world through multimedia technologies is an important task of contemporary Ukrainian art criticism, on the one hand, and computer science, on the other.

Narrowing down the time space of the musical manuscript heritage to the period of copyright, we set the boundaries of the 17th–18th centuries, that is, the boundaries of the Baroque era and the domination of the choral partisan composition. The criterion for the selection of musical works for their installation in the Internet space is their uniqueness as a cultural heritage not only of the Ukrainian people, but of all humanity. The study of Ukrainian handwritten monuments of the notarial record, the possibility of access to their study is of great importance for the development of the world theory of music paleography.

The features of baroque as a pan-European phenomenon in Ukraine first appeared in literature at the turn of the 16th-17th centuries. In Ukrainian musical art, Baroque was most striking from the middle of the seventeenth to the middle of the eighteenth century. During this period, polyphonic music of baroque style was formed in Ukraine, which by its high artistic level and national originality was not inferior to the achievement of Western European church music. Polyphonic singing in the seventeenth century in Ukraine was called *partes* from the Latin word "pars" (part, participation, party).

The party concert is a new style of church music, born of the Baroque era. It reflected new processes that have taken place in Ukrainian culture as a whole since the sixteenth century, namely: the growth of its connection with Western European cultures. Ukrainian partisan music creators were well aware of the concerto style of spiritual Catholic European music, which was born in the late 16th century in the works of the composers of the Venetian school Andrea and Giovanni Gabriel. Their choral works (six to sixteen voices) with instrumental accompaniment were called concerts. The concert style, formed in Venice, has spread to other regions of Italy, and then – in a number of European countries: in Germany in the works of G. Schütz, in Poland (composers M. Melchevsky, J. Ruzycski, etc.).

Having mastered the borrowed technique of concert choral writing, the composers created the Ukrainian style of partisan music that spread in Russia, Serbia. The originality of Partesian music was supported by its creators on the intonational features of the Ukrainian church monody and appeal to Ukrainian folklore sources. The party concert is one of the most remarkable achievements of the brightest period of Ukrainian culture of the 17th – the first half of the 18th century, its "golden age". At this time, the author's party concerts appear in the Ukrainian professional church music and the Ukrainian composer school is formed. The Kiev Collection of Party Music, held in the holdings of the National Library of Ukraine named after V. Vernadsky, contains works by Mykola Diletsky, Vasily Titov, as well as certified by the following authors: Davidovich, Dmitry Popov, Feodosii Svetly, Ivan Domaratsky, Herman Levitsky. The authorship of the individual Services is indicated by the names Mykola, Duma, Gritska.

Partesian compositions are mostly preserved in the form of vocalists, representing the record of one choral party. In most cases, records of one choral party are grouped into collections. Music records and collections of party concerts are decorated with screensavers, vignettes in the fields, frames with a vividly colorful accent. The artistic decoration of party concerts continues and develops the practice of excellent design of Ukrainian handwritten notinol irmologions.

Party pieces in the messengers were recorded by Kyiv square notation. The size was set with the key, though the clock risks had not yet been taken. There are also no markings of tempo, dynamic shades. Occasionally, "quiet" or "loud" correspondence may occur.

Party books have manuscripts (marginalia) in the form of singers' lists and their notes, which provide interesting material about the existence of a party concert, the epoch of its functioning in society, and indicate the use and popularity of the work¹ [2].

In Kiev, the Vernadsky National Library of Ukraine stores more than six hundred partes works (recorded in messengers) from the Kiev-Pechersk Lavra and Sofia. The manuscripts of these party concerts date to the last third of the seventeenth – first half of the eighteenth century. Their description and cataloging were carried out by Ukrainian musicologist N. Gerasimova-Persidska. Unfortunately, much of the catalog is in the manuscript. This complicates the study of the Ukrainian party concert as an achievement of world music art. The use of the UKRMARC format developed at the National Library of Ukraine named after V. Vernadsky with the participation of Valeria Shulgina and Olga Barkova for bibliographic recording of party concerts and exhibiting catalogs on NBUV website (www.nbu.gov.ua/ep/) information about the Ukrainian handwritten musical heritage of the 17th – 18th centuries.

The preparation of sheet music for partes concerts to be performed by contemporary choirs requires special textual work, as the way of fixing musical works in the vocal cords resembles the recording of dramatic works by roles. Full text restoration is a single piece of work. For partisan works, the composing of the score is related to the translation of the so-called "Kiev banner" of the note record into modern notation, which is complicated by the unclearness of the records, the descriptions of the scribes, the defect of the public speakers. Such sophisticated textual processing of primary sources requires information from other archives in Moscow, St. Petersburg, and Serbia (Novi Sad), which also contains collections of party concerts of the 17th – 18th centuries, that is, the possibilities of Internet connection with various storages of the world.

Translated into digital format the score of M. Diletsky's concert "Rejoice, maiden" is presented in the NBUV electronic library (www.nbu.gov.ua/ep/). The audio recording of the "Rejoice, maiden" concert has been converted from music format to MP3 format presented on the Internet.

¹ Instytut rukopysu Natsionalnoi biblioteky Ukrainy im. V. I. Vernadskoho, m. Kyiv (IP NBUV), f. KR 3, # 39, # 121184; f. KR 3, # 38, # 121185; f. KR 4, # 36, # 121036; f. KR 4, # 34, # 121034; f. 342, #19; f. KR, # 26, # 120920; f. KR, # 27, # 120921

Also presented is a digital format of the concert incite (fragment), which is necessary for the information of music documents in the electronic library² [4].

Turning to the study of the past and bringing the most striking heritage of Ukrainian music culture into the world, we find the deep roots of our spirituality, of our national musical art's involvement in world civilization.

An important part of the instrumental national repertoire of the first half of the 18th century in Ukraine is the first works of great form, which became known to performers and educators through the research and search of domestic scholars of today. The pearls of the Ukrainian classical piano repertoire include the works of Elizabeth Belogradskaya and Maxim Berezovsky, found at the end of the 20th century.

Elizabeth Belogradskaya (1739 – after 1764) was a chamber singer and harpsichordist at the court of Empress Elizabeth Petrovna in St. Petersburg. Her father, Timothy Belogradsky, is mentioned by Jacob von Stelin in his book "Information on Music and Ballet in Russia" as a professional lute player, singer, and Belogradskaya states that she is a virtuoso harpsichordist, the youngest daughter of the aforementioned lute player of Belogradsky. It is also known that Timothy Belogradsky as a talented bandura was brought to St. Petersburg from Ukraine³ [5].

Thanks to the scientific research of V. Shulgina and M. Stepanenko, a copy of the manuscript of E. Belogradskaya's "Minuet Startser's 8 Variations" was obtained from the Berlin State Library. Austrian musician Joseph Startzer (1726–1737) worked in St. Petersburg from 1757 to 1768. He composed the ballets "Flora's Victory over Borei," "Apollo and Daphne," to ballet numbers at G. Raupach's Alcesta Opera and, with G. Raupach, the Shelter of Virtue, where Elizabeth Belogradskaya performed the main part. On the subject of one of these works, these variations were written. Quite a virtuoso style of variations, various techniques of variation, melismatics, harmony close to Haydn's works in the presence of original presentation of musical material. All this testifies to the remarkable composer and performance of Belogradskaya. Particularly attractive is the work performed on his harpsichord.

The Ukrainian repertoire was also expanded by the three sonatas found by V. Shulgina⁴ [5] at the National Museum of Krakow for Maxim Berezovsky's harpsichord: in C major, F major, C flat major.

² Shulgina V. Establishment of Multimedia Historic and Cultural Resource of Multipurpose Electronic Library. Elektronische Bildverarbeitung & Kunst, Kultur, Historie. EVA Conference International. Berlin, 2002. P. 184–189.

³ Shulhina V.D. (2007) *Narysy z istorii ukrainskoi muzychnoi kultury: dzhereloznavchyi poshuk* [Essays on the History of Ukrainian Musical Culture: A Source Study]. Kyiv: NAKKKiM, p. 14.

⁴ Shulhina V.D. (2007) *Narysy z istorii ukrainskoi muzychnoi kultury: dzhereloznavchyi poshuk* [Essays on the History of Ukrainian Musical Culture: A Source Study]. Kyiv: NAKKKiM. P. 14–23.

Maxim Berezovsky (1745–1777) was born in Hlukhiv, where the residence of the last Ukrainian hetman Kirill Razumovsky was located at that time. M. Berezovsky studied first at the Hlukhov Music School, then at the Kyiv-Mohyla Academy, formed as a musician in Ukraine. In his youth he moved to St. Petersburg, where he performed in the chapel of Grand Duke Peter Fedorovich, then in the court of Italian troupe. The troupe was able to interact with prominent musicians in Europe. He stayed in Italy for more than three years (1769–1873). Extraordinary talent (besides composing activity, performing in opera, playing violin, harpsichord) contributed to his recognition in the very center of European musical culture – Italy. Berezovsky successfully completed his studies at the Bologna Philharmonic Academy, had the opportunity to get acquainted with Leopold and Wolfgang Amadeus Mozart, who in 1767 visited Bologna to obtain the title of Bologna Music Academician for young Wolfgang. The Italian period was the happiest in the work of the composer: his opera "Demofont" was staged, which was a great success. The return to Russia brought disappointment and premature death.

The name of Maxim Berezovsky, a prominent Ukrainian composer, is associated with many legends. During his life in various countries, the tragic early death of the composer caused the dispersion of his handwritten inheritance and the possibility of discovering new works previously unknown to the composer.

Yes, there are only excerpts from the opera of the master "Demofont", which are stored in the library of the Florence Conservatory. Cherubini (copies at the State Museum of Music Culture named after M. Glinka in Moscow); six sheets from the Padre Martini archive related to M. Berezovsky's name are in the City Music and Bibliographic Museum at the Bologna Municipal Library (copies at the M. Rylsky Institute of Art, Folklore and Ethnology of the NAS of Ukraine in Kiev), a handwritten copy of the Sonata for Violin and Harpsichord is stored in the Music Department of the Paris National Library (storage code D 11688).

Researcher of instrumental creativity of M. Berezovsky Ukrainian scientist Mykhailo Stepanenko⁵ [8] provides interesting information about this work, which represents a previously unknown branch of the heritage of a prominent composer. The title page of the manuscript certifies that the Sonata for violin and chebalo was written by Academician Maxim Berezovsky, who is in the service of her Majesty the Empress of All Russia. Judging by the inscription "Pisa 1772", it is possible that M. Berezovsky created this Sonata during his stay in Italy in 1772 in the city of Pisa. In the left vertical corner of

⁵ Stepanenko M. (1995) Sonata dlia skrypky i chebalo Maksyma Berezovskoho [Sonata for violin by Maxim Berezovsky]. Ukrainskyi muzychnyi arkhiv. Kyiv: Tsentr muzinform. P. 6.

the title we find another mark – *Partie de piaNo*. Accompanying instruments could be in the Sonata – depending on the circumstances – harpsichord, clavichord, organ, and piano (the use of the cello as an accompanying instrument is not excluded).

The first performance of the Sonata took place in the twentieth century, namely: May 26, 1981 at the Kiev Conservatory. Performers – Alexander Panov (violin) and Mikhail Stepanenko (piano).

And here is Berezovsky's new discovery as an author of clavier music. A handwritten copy of three sonatas for a harpsichord solo major, a major, and a major from the Chartoryski Library, located in the National Museum in Krakow, was submitted to the V. Vernadsky National Library of Ukraine. The attribution of the handwritten copy was carried out by V. Shulgina⁶ [8] together with the RISM Center of Poland (National Library in Warsaw), its head Dr. Jolant Bychkowska-Staff.

The study used methods for analyzing related sciences. Mostly, these are methods of musicology, historical and musical source studies that reveal the origin, attribution, description, structure and content of documentary sources. The use of various forms of analysis contributed to the systematization of source material and its theoretical awareness.

Arguments for the attribution of sonatas were presented by V. Shulgina and discussed at conferences in Kiev "Ancient music: performance, research", at the Moscow Conservatory "Russian Archives Abroad", at the RISM congress in Frankfurt am Main⁷ [6].

A handwritten copy of the Three Sonatas for Maxim Berezovsky's Chebalo is stored at the Chartoriski Library at the National Museum of the City of Krakow in Poland. On the title page of the manuscript is indicated in Italian by 'Sonata Per il Clavircembalo Del. Sig. Ber [esowsky]'.

Three sonatas for chebalo, stored at the National Museum of Krakow, unveil and complement previously unknown facets of Maxim Berezovsky's work as an eminent master of 18th century instrumental music. The sonatas are written in the traditions of early classicism with great compositional skill and impeccable taste.

Studies of a handwritten copy of these sonatas in Poland together with the head of the national Polish group RISM, Dr. Jolant Bychkowska-Staff,

⁶ Stepanenko M. (1995) Sonata dlia skrypky i chembalo Maksyma Berezovskoho [Sonata for violin by Maxim Berezovsky]. Ukrainskiy muzychniy arkhiv. Kyiv: Tsentr muzinform. P. 8.

⁷ Shulhyna V.D. (2002) Notniyi arkhiv Razumovskyykh v kontekste evropeiskoi kulturi vtoroi polovyni XVIII veka [Razumovsky Music Archive in the Context of European Culture of the Second Half of the Eighteenth Century]. Russkiye muzikalnye arkhivy za rubezhom. Zarubezhnie muzikalnye arkhivy v Rossyiy : nauch. trudi Moskovskoi hos. konservatoryy im. P.Y. Chaikovskoho. Moskva: Moskovskaia hos. konservatoryia ym. P.Y. Chaikovskoho. Sb. 31. P. 37

revealed the following. The ink used to write the note text is bronze in color. The sheets are made with a 5mm 5 mm metal grid. Number of notebooks per page – 8. Size 285 * 230 mm.

The notes of all three sonatas are written in one hand. An analysis of the paper and the nature of the note-writing conducted by Polish experts from the RISM national group of Poland indicate that the manuscript was made in the second half of the 20th century (Dr. Jolanta Bychkowska-Staff). The involvement of various forms of paper analysis and sheet music made it possible to take the attribution of these works to a new level and identify ways of their being in the Chartoriski library. A comparison of the Sonatas with the autograph of Berezovsky (the autograph of the antiphon – the composer's examination work of May 15, 1771, which has survived until now) shows that the copy of the Sonatas was made by a copyist.

Repeated performance of the mentioned Berezovsky sonatas on the harpsichord by Professor Svetlana Shabaltina at the Department of Ancient Music of the National Academy of Music (Kyiv), at a conference at the Moscow Tchaikovsky Conservatory of Music, at concerts in the Kyiv Philharmonic Orchestra, these works belong to the best pages of the European chamber music of the 18th century.

The Sonata for violin and harpsichord in C major, whose handwritten copy is kept in the Music Department of the Paris National Library, was invented by Michael Stepanenko. Comparison of the three Sonatas for clavir with the above Sonata for violin and viola by Maxim Berezovsky confirms the opinion that these works belong to the pen of one author.

How could these manuscript copies of Berezovsky's works be found in the Chartoriski library?

Chartory or Chartoryzhsky – the famous princely family in Lithuania, then in the Lithuanian-Polish state in the 18th century had such a high position in the Commonwealth that their fate depended on them. The Czartoryski Party, which used the royal court's favor, sought support in Russia, unlike Potocki.

The Princes of Czartoryski had one of the richest libraries in Europe, known in the seventeenth century, which was housed in the city of Pulawy, Poland. The library contained 15,000 volumes and the number of manuscripts reached 1558. Adam-Casimir Chartoryski (1734–1823), a prominent Polish figure, was a candidate for the Polish throne, but declined in favor of his cousin Stanislaw Poniatowski. Adam-Casimir Chartoryski as a person is very educated and the commandant of the Warsaw Cadet Corps has done a lot for the development of education in Poland. He is the author of several literary works that have been published. He received Emperor Alexander in Pulawy, was close to the Russian imperial court.

His sons Adam-Yuri and Constantine-Adam received excellent education and were sent to Europe and then to St. Petersburg to complete it. There was a close friendship between Grand Duke Alexander Pavlovich and the Chartory brothers. Adam-Yuri was governor of the Ministry of Foreign Affairs of the Russian Empire until 1807. He is the author of many literary works. There are also many works on Adam-Yuri Chartorysky. Thus, the guardianship of education, interest in replenishing the family library with manuscripts, involvement in Russian culture, travel to Europe, during which the Chartori replenished the family library, as well as family proximity to Count Alexei Razumovsky through the father of General Repnin contribute to the purchase of circumstances, when the latter was in the prime of its glory in Italy and the production of the opera Demofont in Livorno (1773).

Research of Documents from the Fund # 441 of the Central State Museum-Archive of Literature and Art of Ukraine (CDAMLM of Ukraine) "Materials of Art and Literature Workers of the 17th – 19th Centuries. Collection" confirmed the possibility of further source-finding findings from the heritage of Maxim Berezovsky. The materials of the collection of the former Library of the Singing Academy in Berlin (Zing-Akademie zu Berlin), which was rescued and exported to Ukraine at the end of World War II, and soon returned to Germany, include unique manuscripts and old printed works of the most famous European musicians. The most valuable part of it is the autographs, lifetime copies and first prints of the works of composers from the Bach family.

A guide to the fund # 441 of the Central Art Museum of Ukraine, a catalog of the library stock of the Kiev Conservatory, compiled in about 1946, served as a catalog. The following entry was made under number 907; "Handwritten Vocal Parts of the Spiritual Concert" "The Beneficial Joseph".

Case number 907 consists of six volumes. Twenty-eight anonymous choral works, comprising the contents of six volumes of manuscript parties, belong to Baldazar Gallup and Maxim Berezovsky. The newly found works of Berezovsky are a real base for updating his creative biography, publishing a new collection of the composer's choral heritage, performing, musicological, historical and theoretical studies.

This manuscript contains all of Maxim Berezovsky's concerts published and known at the time (except Unser Vater), the liturgy (No. 10), the sacrament verse (No. 14) and works that were considered lost and known only by titles, sometimes and by initial cycles (incipes).

Thus, the searches and findings of Ukrainian musicologists at the turn of the 20th-21th centuries confirmed the possibility of further source-discovery of unknown pages of creativity of Ukrainian Mozart – Maxim Berezovsky.

2. The Music Archive of the Razumovsky Family in the Context of Ukrainian and European Culture

The Music Division of the National Library of Ukraine named after V. Vernadsky (NBUV) has been recording music since the seventeenth century. Among the rare and unique documents are the music collections of the last three centuries. Thus, the 18th century was represented by a notation of the Razumovsky family (the last hetman of the Left Bank Ukraine and its descendants), of the 19th century represented by the personal library of Gavrushkevich (more than 500 units of preservation), an amateur musician who left his fruitful trace in the history. The end of the 19th – beginning of the 20th century is represented by a collection of records (more than 500 units), among which are the first records of the most prominent performers of the world level, a collection of S. Maslov's records (more than 1700 units). Of noteworthy value is the musical manuscript collection "Music Fund of the Union of Composers of Ukraine", which contains autographs and manuscript copies of not yet published works of contemporary Ukrainian composers (1400 storage units) transmitted to NBUV by the Ministry of Culture from the libraries of the Muzfund and the National Union of Composers of Ukraine⁸ [3].

The Razumovsky's Music Archive was submitted to the Library of the University of National Art in 1918. This is one of the most interesting private music collections among those stored in music libraries in the world. The total volume of the collection is 1682, of which 356 are manuscripts. Notes from the Razumovsky Collection represent works by professional musicians of the 18th – early 19th centuries – composers of prominent, famous, little known, forgotten and unknown. The represented music belongs to different styles, genres, forms and composing schools.

This unique collection, collected with such taste and knowledge of the world music culture, was accumulated by our compatriots – Razumovsky, whose roots are among the Ukrainian Cossacks. The father of the founder of the library of the Ukrainian hetman Kirill Razumovsky (1728–1803) was the registrant Cossack of the Kiev Vyshgorod Kozelets Grigory Razum.

The sons of the last hetman of Ukraine were also prominent statesmen and highly educated amateur musicians, continuing the accumulation of the music library. Most of the collection belonged to the eldest son of Hetman Alexei (1748–1822), who was Minister of Public Education. The youngest son Andrew (1752–1832) became famous as a talented diplomat, serious amateur musician and philanthropist. In 1808 he organized a quartet in Vienna, which

⁸ Ivchenko L. V. (2004) Rekonstruktsiia notnoi kolektsii O. K. Rozumovskoho za katalohamy XVIII st. [Reconstruction of O.K.Rozumovsky's music collection according to the catalogs of the XVIII century]. Kyiv: HAH Ukrainy im. B. I. Vernadskoho. P. 4.

became the first permanent ensemble in Europe. The Great Beethoven dedicated the Count Andrei Razumovsky Quartet op. 59, No. 7-9, where Ukrainian folk songs were used.

The owner of most of the collection was Alexey Razumovsky (1748–1822), a person with European education, the eldest son of the last hetman of the Left Bank Ukraine, Kirill Razumovsky. According to contemporaries, Alexei was also the owner of Russia's richest natural sciences library (after his death, it was auctioned off in the early 19th century). The notes in his collection were carefully cataloged by librarians of the eighteenth century. The collection also included notes that were believed to belong to other members of the Razumovsky family (Alexei Grigorovich and Kirill Grigorovich) and descendants of O.K. Razumovsky along the lines of Repnin.

The manuscript part of the collection has two major sections: vocal-stage and chamber-instrumental music.

The first and most valuable section includes manuscripts representing different types of vocal, stage and vocal music (about 100 copies). Basically, these are handwritten scores of operas, cantatas, oratorios of composers of the 18th century. Almost all of them are copies made by professional transcribers of notes, but they can fairly be attributed to rare sources. The rarity of each score is further enhanced by the fact that, according to the traditions of its time, even the works of the same author with the same name sometimes had certain differences (for example, insert numbers or notes, other variants of musical text). The manuscripts of the scores of the vocal and stage works have been partially introduced to the scientific circulation (since the 1920s such well-known scientists as O. Dzbanivsky, A. Preobrazhensky, Y. Keldysh, R. Pekelis, T. Livanova, V. worked with them. Protopopov, T. Schaeffer, K. Cherpukhova, L. Ivchenko, V. Shulgina, etc.). Among the particularly valuable scores stored in the collection are two operas by the Italian composer Genaro Astaritta, who, according to scientists, worked with Alex K. Razumovsky in 1786–1787. These are the opera *The Wanderer* (1786, in Russian, *The Wanderer*, the text by Knyazhnin) and *The Deserted Island* (1787).

The manuscripts of these operas, as indicated on the title page, are autographs of Astaritta. Excerpts from the opera *The Wanderer* were published in musicology literature (from the 1940s), performed in concerts. Among the handwritten copies of particular importance are the operatic pastiche "Serenade" (in Italian) and "Cantata in honor of the Russian Tsar Alexander" Fr. Marrakech⁹ [1].

⁹ Arkhiv Natsionalnoi biblioteky Ukrainy im. V. I. Vernadskoho, m. Kyiv (Arkhiv NBUV), f. 1, op. 1, od. zb. # 35, Dzbanivskiy O. T. Muzychna biblioteka Rozumovskoho O. K. (z arkhivu notnoi biblioteky UAN) [Dzbanivskiy OT Music library of Razumovsky O.K. (from the archive of the UN Music Library)], 89 ark.

The opera "Serenade" is represented by a set of orchestral voices (1747, in Italian "Serenata"). Its authors are King of Prussia, Frederick the Great, and his court musicians Graun, Kwantz, and Nickelman. The opera was reissued in the late XIX and early XX centuries. A copy of the opera in the Razumovsky Collection, made in the eighteenth century from the original, is today the second primary source of its study. A copy of the opera was probably donated personally by Frederick the Great Kirill Razumovsky during his stay in Berlin. An interesting but unattributed source was put into scientific circulation in 1970.

A clean (calligraphic) copy of "Cantatas in Honor of Russian Tsar Alexander ..." (Leipzig, 1813) is made from the autograph of the Italian composer Fr. Morlakki. The cantata was commissioned by the composer with the assistance of M. Reprin (the son-in-law of O. Razumovsky, at the time of the cantata's creation he was governor-general of Saxony). The autograph was not preserved. Of particular value are the copies of the operas by Anfossi and J. Sarti, who worked at the court of Catherine the Great (the originals of these works are kept in St. Petersburg).

Most of the manuscripts in the collection (about 250 copies) belong to chamber instrumental music. Preferably, these are copies of professional copyists or printers of the eighteenth century. By genre characteristics – it is chamber-instrumental music for ensembles of different composition (duets, trio, quartets, etc.), symphony orchestras (concerts, symphonies). Chronologically – from the 1930s to the beginning of the 19th century. Manuscripts, along with editions of the XVIII century, are of interest to performers and musicologists. The music from the chamber-instrumental section of the Razumovsky Collection has been played on the concert philharmonic stage since the 1940s. The handwritten notes of chamber instrumental music attract the attention of musicologists. This is not only a study, but also the publication of certain monuments (the works of J. H. Bach, D. Paeziello, etc.). Separate works from the chamber-instrumental part of the collection have been introduced to scientific circulation since the 1920s (O. Dzbanivsky, T. Sheffer, K. Cherpukhova, L. Ivchenko, T. Hnatov, B. Suta, Y. Rudchuk, V. Shulgina).

Various libraries of the world hold scores (autographs and copies) similar to those found in the Razumovsky's music collection. The number of such copies of one opera is from one, but almost never exceeds 20 copies in the world. The scores from the Razumovsky's Collection may accordingly be the second, third, and so on. The rarity of each score is further enhanced by the fact that, according to the traditions of its time, even the works of the same author with the same name could have certain differences (for example, insert numbers, notes, other variants of musical text). Most of the manuscripts have never been published, and the major part of the notes are rarities.

The Razumovsky's Music Library recreates the musical atmosphere of classicism in Europe and, along with a reflection of the works of J. Haydn, V.A. Mozart, L. Beethoven, gives an exhaustive picture of the works of the little-known composers of the eighteenth century known in our time. Thus, rare editions of works by composers J. Stamitz, K. Stamitz, H. Kanabih, F. Richter, A. Fils, D. Toeski, V. Kramer, T. Frenzl are represented in the collection by the Mannheim School, which played at the end of the 18th century role in the formation of the composing and performing style, which became the harbinger of the Vienna classical school. The collection also presents the composing schools of the 18th century in almost all European countries – Austria, England, Belgium, Italy, Germany, Poland, Russia, Ukraine, France, Czech Republic¹⁰ [7].

An important factor in the perception of Razumovsky's notations as a collection is the presence of eight hand-written catalogs of Alexey Razumovsky's Music Library, which are well preserved and give a bibliographic description of editions and manuscripts of chamber and instrumental music. These catalogs are the first perfect sample of the national music bibliography, have no world-class analogue, but, unfortunately, have not yet become a property of mankind, because they have never been published and their information is not available on the computer network. Catalogs compiled on the territory of Ukraine by an unknown author, are a unique monument of the world music bibliography, a reflection of the culture of Ukraine in the second half of the 18th century.

Catalogs are compiled on a systematic and alphabetical basis, based on the systematics of the genre of chamber instrumental music. The incipient inscribed in each work gives the right to refer these catalogs to the unique bibliographical directories of the eighteenth century, which are of world importance.

The catalogs are designed as a handwritten book on paper, the entries are made in French, and the designation is in Italian. Title page – handwritten but decorated with an engraved illustrated frame depicting the emblem of the Russian Empire, two laurel-wrapped columns, angels, etc. The binding is primordial and made in Rozumovsky's workshop. It's cardboard in light brown leather. On the covers – monograms with gold embossed "ACP" (Alexey Razumovsky in Russian) under the graph column. All handwriting directories have the same look and make the reader a striking aesthetic impression. Among the monuments of Ukrainian music from the Razumovsky's Collection, the Ukrainian Symphony draws attention.

¹⁰ Shulgina V., Yakovlev O. (2004) Presentation of Ukrainian Old Printed Book and Music Manuscripts of the Orthodox Church in the Digital Space // *Electronic Imaging & the Visual Arts. EVA 2004* Florence. Bologna: Pitagora Editrice, 2004. P. 8.

The 18th Century Ukrainian Symphony, also known in musicology as "The First Ukrainian Symphony by an Unknown Author," was published in the *Journal de musique, dedle aus Dames: Pour le mois de Octobre*. This magazine was published in St. Petersburg by Baron Ernst Vanjur. The full name of the journal "Journal de musique pour le clavecin ou pianoforte, dedle aus dames par B.W. amateur "(Music for harpsichord or pianoforte dedicated to ladies b (aron) B (anjura), amateur). It was the October issue of Music Magazine ... that remained the only known specimen in the world and is stored in the NBUV Music Formation Division among other unique documents of the Razumovsky's Collection as an outstanding monument of Ukrainian culture¹¹ [4]. The copy was restored in January 1993.

The author of the Ukrainian Symphony, featured in the October issue of Music Magazine ..., is Ernest Vanjura, a Czech native of Waneberg, a harpsichordist, composer, publisher who served in the Imperial Theaters Directorate . There are two other Vanura's symphonies, Russian and Polish, in which the author also used Ukrainian songs.

Performing works by the leading artists of Ukraine works from the Razumovsky's collection becomes a real sensation, because the music of little-known composers is performed in Ukraine for the first time and greatly enriches the artistic life of professional musicians and amateurs.

Becoming Ukraine as a sovereign state calls for our country to enter the world information space. Today, Ukrainian art is experiencing a time of national revival and awareness of Ukraine's cultural heritage in the context of world value criteria. The new cultural policy attaches great importance to the study of Ukrainian musical culture in a global context and extrapolation of national achievements into a system of universal values. Familiarizing the world with such Ukrainian treasures as the Razumovsky's Music Library will help our art enter the global information space.

CONCLUSIONS

The process of revival of Ukrainian statehood requires not only the development of a modern political and economic system of Ukraine, but also a comprehensive study of its culture. To date, the problem is the return to the Ukrainian people of all spiritual values created by previous generations.

In this context, it is important to explore the unique memorial artdocuments of Ukrainian culture of the eighteenth century. Through the cultural traditions reflected in the handwriting and print heritage, communication between epochs and generations is made. Knowledge of one's

¹¹ Shulgina V. (2002) Establishment of Multimedia Historic and Cultural Resource of Multipurpose Electronic Library. Elektronische Bildverarbeitung & Kunst, Kultur, Historie. EVA Conference International. Berlin. P. 184

ancestry, historical and cultural heritage contributes to the raising of national consciousness.

Respect for historical memory, the growth of historical consciousness and the pursuit of truth make one consider the history of outstanding manuscripts and prints as an organic phenomenon inherent in the culture of Ukraine. Numerous archival documents, rare publications, other source materials are needed to reproduce the true history of our country, determine the main ways of restructuring the national cultural policy and outline the prospects for the development of cultural processes in Ukraine in the 21st century. culture of Ukraine.

The crucial stages of human history are characterized by a radical transformation of the categorical model of the world. In the late twentieth – early 21st centuries on a world-wide scale, and such transformation occurs. The formation of a new model of the world occurs as a consideration of its various projects.

The genotype of global civilization was emerging in the Euroregion as a transformation of traditional cultures. Each era of the evolution of historical and philosophical thought left its mark on the formation of civilization. . The idea of personality autonomy, its self-worth, necessity and possibility of self-realization is formed.

Therefore, the modern process of national development is characterized by the absorption of universal values. But it is not meant to reduce the national to the universal, but to acquire the ethnos the value of the national hypostasis of humanity, to uncover national archetypes in the context of their universal components.

Through the prism of the formation of a new scientific paradigm, the information space is regarded as a spiritual and energy information space, which ensures the entry of a person into a new socio-cultural field on the principles of compatibility, complicity and enrichment of ethnocultures.

Awareness of a new situation related to the creation of a technological society and its transition to an information one requires the development of an appropriate scientific paradigm of modern theory and history of Ukrainian culture. This is due to the evolution of modern philosophical views, according to which the center of the scientific picture of the world becomes a person with its search for the meaning of life, freedom of choice, self-actualization, creativity, ways of managing their own development. The humanization of culture involves processes of integration and differentiation, that is, the acquisition of progressive foreign experience and the preservation and development of their own national cultural heritage and traditions, in particular in the field of research and introduction into the scientific and cultural circulation of monuments of national history.

The digital presentation of music collections in the scientific electronic library, along with historical, art and bibliographic studies, envisaged the development of technology for creating digital copies and multimedia applications, which provided not only the visual display of handwritten notes and printed music materials, but also electronic media. reproduction of fragments (incites) or completely some works from the Ukrainian musical heritage. Music subscripts are considered as elements of the search engine of the Scientific Electronic Library, and sound reproduction of certain music works as a network digital library of musical materials.

SUMMARY

The present article is based on the problem of research and introduction into the scientific and cultural circulation of rare note manuscripts and rare editions that make up the treasury of Ukrainian national culture and are of world importance. A source search led the author of the article to demonstrate and analyze individual artdocuments of Ukrainian music culture. Among them are Mykola Diletsky's party concerts, which are stored in the funds of the National Library of Ukraine by V. Vernadsky (NBUV); handwritten variations of Elizabeth Belogradskaya as an example of the first large-scale Ukrainian work (autograph at the Berlin State Library); Maxim Berezovsky's Three Clavier Sonatas from the National Museum in Krakow; note collection of the Razumovsky's family in NBUV funds. The article presents the attribution and scientific analysis of the presented documents of Ukrainian musical culture of the 18th century.

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ORTHODOX CHURCH MUSIC IN THE CREATIVE WORK OF ITALIAN COMPOSERS OF THE SECOND HALF OF THE XVIII CENTURY AND ITS RECEPTION IN SACRED CONCERTS OF UKRAINIAN COMPOSERS

Shumilina O. A.

INTRODUCTION

The second half of the XVIII century in the history of Orthodox music culture was the high noon time of the choral concerto genre. This genre is well known for the creative work of composers of Ukrainian origin who worked in large cities of the Russian Empire: Maxim Berezovsky (1745–1777), Dmitry Bortnyansky (1751–1825), Artemiy Wedel (1767–1808), Stepan Degtyarev (1766–1813). Choral concerts were also written by Italian musicians who came to the Russian capital of St. Petersburg at the invitation of Catherine II. Choral works by Italian composers for the Russian Orthodox Church constitute an independent field of creativity, little known outside St. Petersburg, where their activities took place, and not thoroughly studied. Therefore, we devote this article to the study of choral works written by Italian composers for Orthodox worship, leaving aside other spheres of creative activity (composing operas and staging opera performances, organizing and conducting chamber concerts, playing harpsichord, etc.).

One of the sections is devoted to the reception of the Orthodox music of Italian composers in the works of the Ukrainian musician Maxim Berezovsky, who also worked in St. Petersburg. The connections are traced on the example of the most famous composition of M. Berezovsky – the choir concert “Ne otverzhi”, which is the hallmark of the era of musical classicism of the second half of the 18th century. Despite the fame and popularity of this concert, editing issues remain poorly understood. A study of the manuscript materials of the last third of the eighteenth century testifies to the existence of the first edition of the concert created during B. Galuppi's stay in Petersburg. The well-known version of the “Ne otverzhi” concert, which is considered to be the original author's concert, is in fact a later version prepared for publication at the beginning of the 19th century, i.e. in the time of G. Sarti.

1. Orthodox Church music in the creativity of B. Galuppi

The earliest among the known samples of the classical choral concerto genre were created by *Baldassare Galuppi* (1706–1785) – the first Italian composer whom Catherine II specifically invited to St. Petersburg after her accession to the throne. B. Galuppi did not serve in the Court Choir, but his job was to compose a new repertoire for the Court Choir. The composer's three-year stay in Petersburg (1765–1768) and work as the first court conductor resulted in the emergence of the Liturgy and a dozen choral chants, including concerts written for Church Slavonic texts.

Galuppi was writing his sacred songs for Church Slavonic texts only for a four-voice mixed choir, as part of a soprano – alto – tenor – bass. This corresponded to the composition of the Court Choir, which accompanied church services with the participation of the first persons of the Russian Empire. Let us quote the words by the German academician Jacob von Staehlin, who lived in Russia at that time and published in 1769 his notes on the court musical culture. He described the composition of the singing chapel in 1768 – the last year of B. Galuppi's stay in St. Petersburg, as follows: “In the past 1768 the Imperial Chapel consisted of 12 basses, 13 tenors, 13 alto s, 15 discants and almost of the same number of young students and growing up students” [9, p. 59]. Further, Staehlin writes about the repertoire of the Court Chapel, mentioning Galuppi among the authors: “Usually, during the daily church service in the court chapel, the choir sings traditional works, sometimes motets; in the presence of the Empress, as well as on Sundays and holidays, the figure Mass is always performed. But more often, and during the great holidays, always, without exception, psalms, laudatory songs and other texts are performed in the form of real church concerts, composed both by Italian court conductors, such as Manfredini, the venerable Galuppi, and Ukrainian composers, formerly court singers” [9, p. 59].

B. Galuppi's creative heritage includes practically all the genres of the Orthodox sacred music listed by J. Staehlin – traditional (everyday) works, motets, psalms, mass. This means that the Italian Kapellmeister wrote music not only for festive, but for everyday worship. Obviously, this was made by order, since in the mid-sixties the repertoire of the chapel required updating, and composers who could create it did not exist yet. Let us note that the *traditional works* refer to short one-part songs intended for daily performance, *psalms* are sacred concerts that were composed based on psalms texts, *motets* are the small compositions occupying an intermediate position between simple everyday songs and more complex concerts, the *Mass* is the Orthodox Liturgy. Concerts are the most numerous group of spiritual works created by B. Galuppi.

Not all of B. Galuppi's choral compositions are preserved until nowadays, some are known only by their names given in the catalogues and sale

announcements of the music texts of the late XVIII and early XIX centuries. There are four such sources:

1) Catalogue of singing music text of 1793 (description of the note collection of an unknown Moscow owner, with the initial measures of each piece written out);

2) Announcement of the music texts sale in H. Gene's store for 1804 (Moscow Gazette, 1804, No. 80 dated 5 October);

3) D. Bortnyansky widow's register for 1827, including a list of music texts left after D. Bortnyansky's death;

4) The announcement in the "St. Petersburg Vedomosti" newspaper for 1822 (No. 23 dated 21 March) [5, p. 314–326].

The description of B. Galuppi's heritage in the field of Orthodox Church music begins with the sacred concert genre. All of B. Galuppi's six concerts referred to in the sources mentioned ("Vsi yazytsy vospleshchite"¹, "Gotovo serdtse moye, Bozhe"², "Na Tya, Hospody, upovakh"³, "Priidite, presvetloye Khristovo"⁴, "Sudi, Gospodi, obidyashchiye mya"⁵, "Uslyshit tya Gospod"⁶), to date, the music texts of only three concerts are known – "Gotovo serdtse moye, Bozhe" D-dur (in 5 parts), "Sudi, Gospodi, obidyashchiye mya" F-dur (at 5) and "Uslyshit tya Gospod" with a-moll (in 4 parts) are written based on psalms texts. These concerts are preserved, because they were published in 1817–1818 by the Court singing chapel on the initiative of its director D. Bortnyansky⁷.

Each of three famous today B. Galuppi's concerts has a cyclic structure and consists of four or five parts; between the parts of the cycle tempo contrasts are formed, and fugue is the last part. It should be noted that the composition model of the concert cycle offered by the Italian Kapellmeister is quite typified, if not standard. Further, such a standard will be followed by other authors of choral concerts written in a new manner – M. Berezovsky, D. Bortnyansky and others.

The above sources provide us with the information that, in addition to the concerts, B. Galuppi wrote several one-part sacred songs for Church

¹ Moscow Gazette, 1804, № 80, 5 October, H. Gene's Catalogue.

² Ibid.; St. Petersburg Gazette, 1822, № 23, 21 March; RSHA, f. 499, d. 1, 1827, № 82 (D. Bortnyansky Widow's Register).

³ Moscow Gazette, 1804, № 80, 5 October, H. Gene's Catalogue, № 9.

⁴ Ibid.

⁵ St. Petersburg Gazette, 1822, № 23, 21 марта; RSHA, f. 499, d. 1, 1827, № 82 (D. Bortnyansky Widow's Register).

⁶ Catalogue of singing music text of 1793, №76 (D. Bortnyansky's authorship); Moscow Gazette, 1804, № 80, 5 October, H. Gene's Catalogue; RSHA, f. 499, d. 1, 1827, № 82 (D. Bortnyansky Widow's Register).

⁷ [Галуппи Б. Услышит тя Господь в день печали / Готово сердце мое, Боже / Суди, Господи, обидящие мя / Благообразный Иосиф / Плотию уснув]. СПб., 1817–1818.

Slavonic texts. These include “Blagoobrazny Iosif”⁸ and “Mironositsam zhenam”⁹, which were published in 1817-1818 as part of a single work (see footnote 7).

B. Galuppi wrote the liturgy for the Orthodox Liturgy C-dur¹⁰ and “Heruvimskaya”¹¹, which is also one of the liturgical cycle parts.

B. Galuppi addresses the motet genre in his two-part composition “Plotiyu usnuv”¹², which was also printed in 1817-1818 and which the researcher of the choral concert genre Marina Rytsareva defines as “motet with fugue” [7, p. 101]. In its form, this song reminds of two-part concert cycle, consisting of a slow first part and a more mobile fugue, between which there is a figurative-emotional and inverse contrast.

B. Galuppi’s choral compositions were intended for the Court Choir; however, soon after Italian maestro’s departure from St. Petersburg, they started to expand to other cities of the Russian Empire. Already in the seventies of the XVIII century they are included onto the manuscript singing collections and copied right up to the beginning of the XIX century, which indicates their popularity. Some collections include several B. Galuppi’s works, some have individual compositions. Among the lists the record is prevailing for individual parts, although there are also choral scores. Church Slavonic texts are written sometimes in Latin transliteration.

C-dur liturgy includes the largest number of handwritten copies recorded in eight church-singing collections. The earliest is the parts songs collection dating 1770–1772, formerly belonging to one of the monasteries of the city of Yaroslavl [5, p. 318], from which two voice books with alto and tenor parts were preserved¹³. It is opened with “Orthodox Liturgy Galuppi’s” («Служба Божия Галуппиева»), parts of which are recorded by Kiev square notation.

The Kiev square notation is also used to record B. Galuppi’s liturgy in the handwritten set of voice books of 1774-1785 from the Verkhovazh Cathedral of the Assumption (Verkhovazh village, Vologda Region)¹⁴ [1, p. 41, 64]. The set is incomplete, some parts are missing, and the authorship is not specified.

⁸ RSHA, f. 499, d. 1, 1827, № 82 (D. Bortnyansky Widow’s Register).

⁹ Ibid.

¹⁰ Music texts catalogue, 1793, №108 (D. Bortnyansky’s authorship).

¹¹ Moscow Gazette, 1804, № 80, 5 October, H. Gene’s Catalogue, №8.

¹² Music texts catalogue, 1793, №52; Moscow Gazette, 1804, № 80, 5 October, H. Gene’s Catalogue; RSHA, f. 499, d. 1, 1827, № 82 (D. Bortnyansky Widow’s Register).

¹³ RSL, f. 218, № 882 (alto), Glinka All-Russian Museum Association of Musical Culture, ф. 283, № 643 (tenor).

¹⁴ Glinka All-Russian Museum Association of Musical Culture, f. 283, № 595, 596 (альт), 602, 603 (дисант), 604 (бас).

In other manuscripts B. Galuppi's liturgy is recorded by an Italian notation. The first among them is a set of voice books from the Berlin Singing Academy (Sing-Akademie zu Berlin), which dates with the seventies of the XVIII century, and maintained now in one of Kiev's archives¹⁵ and is known as Galuppi and Berezovsky's Kiev manuscript collection [11, p. 144]. The musical text of B. Galuppi's liturgy is entered there by parts in separate voice books, and the authorship is not specified.

In the manuscript of 1780 the liturgy musical text is presented in the form of a four-part score, and the Church Slavonic text is written in Latin transliteration¹⁶. The use of transliteration is explained by the fact that the score was probably intended for performance by the musicians of the Vienna court choir, the archive of which currently maintains the manuscript. The authorship is indicated at the top of the sheet, before the beginning of the music text ("Del Sig^f. Baldassar Galuppi Buranello").

Separate parts of B. Galuppi's liturgy, without indication of authorship, are included in the songs of the incomplete manuscript set of voice books¹⁷ compiled in the eighties of the XVIII century¹⁸.

The bass part of B. Galuppi's liturgy, also without indication of authorship, is included in the manuscript of 1791, which was obtained by the Moscow archives from the Yaroslavl diocese¹⁹. It is the only voice book preserved from the once complete set of singing voices, and contains only bass parts of various choral compositions of classical style.

And, finally, a complete set of singing parts of B. Galuppi's liturgy is available in the collection of voice books of the Yaroslavl Kazan Yaroslavl Kazan at the turn of the XVIII-XIX centuries²⁰. The record of the music text is anonymous.

In the XIX century B. Galuppi's liturgy was published several times in the collections of sacred and musical works by different authors, for the first time – after D. Bortnyansky's death, roughly in 1834 (the edition does not have the year and place of issue, but contains a choral arrangement for pianoforte, which is a dating factor)²¹. It should be noted that these collections had only the first two parts of the liturgy printed ("Slava Otzsu i Synu", C-dur – 3/2 and "Yedinorodny Syne", C-dur – 4/4). Most likely, they were written by the

¹⁵ Central State Archive-Museum of Literature and Art of Ukraine, f. 441, № 907.

¹⁶ ÖNB, HK. 3086/3 (A Whk – VII/397).

¹⁷ Glinka All-Russian Museum Association of Musical Culture, f. 283, № 256 (alto), 878, 996 (тенор), 879, 944 (бас).

¹⁸ Dating refers to one of the parts of the collection, in which compositions of the early classical style are represented, including B. Galuppi; see. [10, c. 29].

¹⁹ Glinka All-Russian Museum Association of Musical Culture, f. 283, № 509 (bass).

²⁰ Ibid., № 903–906.

²¹ List of collections with B. Galuppi liturgy music texts published, see: [5, c. 315].

invited Italian composer, while all other parts of B. Galuppi's liturgical cycle were completed by other authors; A. Lebedeva-Yemelina suggests that M. Berezovsky is one of them [5, p. 318]. It should be also noted that the complete cycle, which includes all the liturgy songs, is recorded only in the parts collection under the title of "Orthodox Liturgy Galuppi's" ("Служба Божия Галуппиева", see footnote 13), while the remaining musical manuscripts have only the first two parts of this liturgy.

In musical terms B. Galuppi's liturgy is an unquestionable breakthrough in comparison with the many-choral part liturgical cycles. Its parts are more well-balanced, in some ways even simpler, especially in texture, but the purpose of this simplification was to overcome the old, heavy-handed manner of writing, which represented a retired baroque style and required updating. B. Galuppi's liturgy music is characterized by subtle modulation transitions (in the section "Slava Otzsu i Synu"), the perfection of counterpoint technique (in the section "Yedinorodny Syne"), masterful interaction of singing parties, attentive attitude to the word, with complete respect of prosody. Importance is attached to the performance aspects, especially the dynamic nuances.

B. Galuppi's Liturgy became the first completed and ready to perform composition of a new style, therefore remained popular until the end of the XVIII century, despite the appearance of a large number of liturgical cycles in the works of B. Galuppi's followers, also written in a new manner.

The next most popular among the manuscript monuments of the late XVIII century and editions of the XIX century is the two-part motet with fugue "Plotiyu usnuv". Written based on the Easter exapostilarion text, it, according to the edition of 1834, was performed "at the highest court during the Great Lent" [5, p. 322]. There are eight handwritten copies of this song in various church and singing collections. Some of them have already been named by us in connection with the fact that they contain B. Galuppi's liturgy: it is a collection from the Berlin Singing Academy of the seventies of the XVIII century (see footnote 15) and incomplete sets of voice books of 1774–1785 and the eighties of the XVIII century, maintained in one of the Moscow's archives (see footnotes 14 and 17). These collections should be added with the voice book, containing bass parts, remained from the once complete set, containing the bass part of "Plotiyu usnuv"²²; a manuscript with bass, tenor and alto parts prepared for sale on the announcement of 1804²³; two complete music scores in the manuscript collections of the late XVIII century, one of which contains the author's surname («Соч: Галуппиа») ²⁴; as well as the music score of 1814 with a German text, incorrectly attributed to D. Bortnyansky, whose name is

²² Glinka All-Russian Museum Association of Musical Culture, f. 283, № 861.

²³ RSL, f. 817, k. 14, № 11.

²⁴ RSHA, f. 1119, d. 1, № 58; f. 1119, d. 1, № 60 (authorship).

inscribed in the title (“Mottetto nella Quaresima di Demetrio Bortnjanskij, Maestro di Cappella a Pietroburgo”)²⁵ [1, p. 50, 51].

This motet consists of two contrasting parts, combined by a common tonality. This includes Adagio (“Plotiyu usnuv”, c-moll, 4/4) and Allegro (“Paskha netleniya”, c-moll, 4/4 – fugue). This is a very solid and harmonious work; the only drawback is its brevity. The beautiful, sublime sound of the choir in the first part is emphasized by transitions to other tonalities and a harmonious interaction of voices. The second part, written as a chorus fugue, is impeccable in counterpoint technique, modulation plan, and general architectonics. It is no accident that the “Plotiyu usnuv” remains until today one of the most popular and often performed sacred works of B. Galuppi, written based on the Church Slavonic texts.

Manuscripts of three B. Galuppi’s concerts (“Gotovo serdtse moye, Bozhe”, “Sudi, Gospodi, obidyashchiye mya” и “Uslyshit tya Gospod”) are contained in the already mentioned collections of the last quarter of the XVIII century from the Berlin Singing Academy (all three concerts, voice parts, anonym), the Vienna Court Singing Chapel (the concert “Uslyshit tya Gospod”, part indicating the author)²⁶, the Yaroslavl Kazan Nunnery (the concert “Uslyshit tya Gospod”, vocal parts, anonym, see footnote 20) and in the voice book with bass parts remained from once-complete set (concert “Uslyshit tya Gospod”, bass, anonym, see footnote 22). These manuscripts should be added with an incomplete set of voice books belonging to the same period with the anonymous parts of all three Galuppi’s concerts²⁷ [11, p. 171-172].

In his sacred concerts written for the Russian Orthodox Church, the Italian maestro proposed a new music-style model, which in structure and musical language was fundamentally different from the traditional songs of the concert genre. B. Galuppi used as a basis the traditions of Western European sacred music and modern achievements of the Venetian concert school, well known to him by his work as a conductor in the Cathedral of San Marco in Venice. It was this model that received the status of classical and was subsequently established in the musical culture of the Russian Orthodox Church. The new concerts musical language have no trace remained of the former baroque heaviness, and the basis of the composition was, according to Galuppi himself, the “elegance, clarity, and good modulation” (“*vaghezza, chiarezza e buona modulazione*”) [2, p. 87].

²⁵ Pölchau Mus. ms. 2305.

²⁶ ÖNB, HK. 3086/2 (A Whk – VII/397).

²⁷ Glinka All-Russian Museum Association of Musical Culture, f. 283, № 172, 882 (alto), 884 (tenor).

2. Orthodox Church music in the creativity of G. Sarti

Giuseppe Sarti (1729-1802) is another composer who came to Russia from Italy and worked fruitfully to create a repertoire for the Russian Orthodox Church. This musician stayed in the Russian Empire much longer than B. Galuppi (1784 – 1801), and served not only in the imperial court, but also in private chapels of wealthy aristocrats, for example, Prince G. A. Potemkin (1787-1791).

G. Sarti wrote much more for the Russian Orthodox Church than his predecessor B. Galuppi. This is due to the fact that Sarti spent more time in Russia, and the fact that he arrived at a time when a new style of sacred music was already established in full.

Like Galuppi, Sarti wrote in different genres of church music. He created simple everyday songs, and virtuoso choral concerts. Sarti's choir compositions created based on the liturgical texts also sounded outside the church, for example, during holidays and secular ceremonies. In general, compared with the simplicity and elegance of Galuppi's church music, Sarti's works are considerably complicated, diverse in singing compositions, texture and form, and the musical language reflects the mass, representative nature of the cultic action, which sometimes goes beyond the church rite and acquires secular nature. Sarti reworked quite often his sacred concerts in cantatas, adding them with the orchestral accompaniment, which Galuppi did not do.

We will start to describe G. Sarti's sacred and musical heritage with the Orthodox liturgy. It is mentioned in the same sale announcement of music texts in H. Gene's store in Moscow, as B. Galuppi's sacred works²⁸. The announcement states that it is written for two choirs. This liturgy was not found as complete cycle in any of the sources, however, in the manuscript and printed collections of the XIX and early XX centuries there are its separate parts – “Slava Otzsu i Synu” C-dur²⁹, “Priidite, poklonimsya” g-moll³⁰, “Heruvimskaya” D-dur (№1) and Es-dur (№2)³¹, “Veruyu” G-dur³², “Dostoyno

²⁸ Moscow Gazette, 1804, №80, 5 October.

²⁹ It is given in the Catalogue of the Singing Music Texts with D. Bortnyansky's authorship; twice published at the beginning of the XX century, see: [5, p. 510].

³⁰ This part is known only from handwritten sources: Glinka All-Russian Museum Association of Musical Culture, f. 283, № 128 (score, with the author's name); Glinka All-Russian Museum Association of Musical Culture, f. 283, № 38 (alto, anonym).

³¹ Both Cherubim were published in the early XX century in the collection of “Historical Reader of Church Singing” (edited by St. Mary Lisichin, Issue II, Book Publishing House of P.K. Seliverstov, [1903-1904]). Cherubim No. 1 was reprinted in the 90s.

³² Known only from handwritten sources: Glinka All-Russian Museum Association of Musical Culture, f. 283, № 128; Glinka All-Russian Museum Association of Musical Culture, f. 283, № 38 (in tonality A-dur).

yest” A-dur³³, “Tebe poyem” e-moll³⁴ and “Otche nash” F-dur³⁵. Some of them are written for a double composition (“Priidite, poklonimsya”, “Veruyu”, “Tebe poyem”, “Otche nash”), some are later one-choir arrangements.

Some liturgy parts have a particularly solemn character. Their musical phrases are based on fanfare intonations and require a rich sound. This refers to the first part “Slava Otsu i Synu”: on the background of a sustained tonic sounding in the basses and tenors, the high voices sing a theme resembling a real trumpet fanfare. In the orchestra, this phrase could be assigned to two trumpets, and it would sound bright and inviting. A successful combination of intra-syllabic chant and textual recitation is formed between the pairs of high and low voices.

These trends associated with the creation of a representative, affective manner of choral writing, are repeatedly reinforced in G. Sarti’s sacred concerts written for a variety of singing compositions. Most of them are mentioned in the registry of Count N.D. Sheremetev’s music texts library, compiled in the 30s-40s of the XIX century³⁶, separate compositions are indicated in the Catalogue of the Singing Music Text of 1793 and music texts sale announcements (Moscow Gazette for 1804, No. 80 dated 5 October; St. Petersburg Gazette for 1822, No. 23 dated 21 March). Some concerts were published by the Court singing chapel in the 10-s years of the XIX century and were subsequently reprinted; some were published for the first time at the beginning of the XX century. In total it is known about G. Sarti’s 12 concerts, from which there are music texts of 8 concerts, all – in score record:

- 1) “Zryashche mya bezglasna” a-moll, for 5 voices, in three parts³⁷;
- 2) “Nyne sily nebesnyye” g-moll, 6 voices (two soprano, two tenors, alto, bass), in three parts³⁸;
- 3) “Otrygnu serdtse moye” D-dur, 6 voices (two soprano, two alto, tenor, bass), in five parts³⁹;

³³ The music text of this part was not found; incident of the soprano part is given in the Catalogue of Singing Music Texts, № 93.

³⁴ Known only from handwritten sources: Glinka All-Russian Museum Association of Musical Culture, ф. 283, № 117; Glinka All-Russian Museum Association of Musical Culture, ф. 283, № 119 (one-choir arrangement).

³⁵ This chant was repeatedly published throughout 1890-1916, see: [5, p. 509].

³⁶ RSHA, f. 1088, оп. 3, № 1732.

³⁷ Handwritten option: МГК, X-41078 (collection of the end of the XIX century).

³⁸ Handwritten option: Glinka All-Russian Museum Association of Musical Culture, ф. 283, stor. It.. 42. Editions: SPb, 1817–1818 (at D. Bortnyansky’s initiative); sacred and musical compositions of different authors. Series 3. M., Jurgenson, cens. 1880; The church-singing collection, vol. III, part 1. St. Petersburg, Sin. type., 1902.

³⁹ Handwritten option: RNL, f. 1021, d. 1, №2. Edition: Historical reader of church singing, ed. saint. M. A. Lisikina. Issue. II. Ed. Book-musical. shop P.K. Seliverstov, [1903–1904].

4) “Pomiluy mya, Bozhe” f-moll, for 4 voices (referred to as eight-voiced), in nine parts⁴⁰. This concert is a simplified version of G. Sarti’s Latin oratorio “Miserere” and is known as a cantata, with orchestral voices⁴¹:

5) “Priidite, vospoim lyudiyе” C-dur, for 4 voices (referred to as eight-voiced), in four parts⁴²;

6) “Raduytesya, lyudye” D-dur, for 4 voices, in four parts⁴³;

7) “Slava v vyshnikh Bogu” G-dur, 4 voices, in five parts⁴⁴;

8) “Tebe Boga khvalim” D-dur, for 4 voices (sometimes – for 8 voices), in four parts⁴⁵. This concert was written for a purely secular occasion (a celebration on the occasion of the capture of the Ochakov Fortress by Russian troops in December 1788) and is a simplified version of G. Sarti’s Latin oratorio “Te Deum”⁴⁶.

The most important feature of G. Sarti’s choral concerts is the texture: ratio of the singing parts reminds us not the chorus score, but the orchestral presentation, with the homophonic make up prevailing over the polyphonic one. Note also that the performance of choral concerts on especially solemn occasions was accompanied by a bell-ringing and cannon firing. All this required massive sound and great singing compositions, so the choir sometimes included up to 300 persons. All this was radically different from the elegance of B. Galuppi’s sacred works style. “Sarti loved expressive and catchy intonations, volume, and richness of sound. His compositions caused enthusiastic excitement among listeners, high joy of communicating with the outstanding master – heir of the age-old musical art traditions of his country”, – M. Rytsareva noted [7, p. 147].

⁴⁰ Mention: Singing Music Texts Catalogue, No. 96 (as eight-voiced). Handwritten option: Collection of sacred concerts from Archimandrite Matthew’s Collection (Sergiyev-Posad).

⁴¹ Handwritten option: GB-Lbl, Add. 24288 (late XVIII century manuscript).

⁴² Handwritten option: MSC, X–41415 (late XIX century manuscript).

⁴³ This concert was published several times during the period of 1093-1914. For a list of collections, see: [5, p. 501] and was copied into a handwritten collection of sacred concerts from Archimandrite Matthew’s Collection (Sergiyev-Posad).

⁴⁴ Handwritten option: Glinka All-Russian Museum Association of Musical Culture, f. 283, sing. hr. 127. Edition: Historical reader of church singing, ed. M. Golitsyn. Issue. XI. St. Petersburg., 1902.

⁴⁵ Handwritten options: MSC, X–41398 (8 голосов); MSC IV–17198; MSC, reading room, E-670; RNB, f. 1021, d. 3 (1), No. 2; Collection of sacred concerts from Archimandrite Matthew’s Collection (Sergiyev-Posad).

⁴⁶ Mentioned in the register of church concerts given in Moscow in 1796 (GMM, Department of Written Sources, 83, No. 158, sheet 65), see: [5, p. 503–504].

3. Reception of Orthodox music of Italian composers in sacred concert “Ne otverzhi” by M. Berezovsky

The subject of the article partly pretends to be sensational, since the question of editions of choral works by **Maxym Berezovsky** (1745–1777) has never been raised, moreover, nothing was known about any author's or poster editorials. For many years we have all studied choral works by Berezovsky in a collection of 1989⁴⁷. In the introductory article of this collection, the sources of the musical text of all compositions are indicated – the printed editions of the XIX and the beginning of the XX century, as well as handwritten copies of the late XIX century.

As we see, the material that has become the basis for publication, has no direct relation to the Berezovsky era, but represents later periods. At the same time, the handwritten materials of the XVIII century, including the lifelong ones, which also contain the texts of Berezovsky's published works for the choir, have survived.

Studying these sources and comparing handwritten and published variants has led to unexpected results. In practically every published work, traces of the later editorial changes were discovered, which, to varying degrees, changed the original author's text. Changes cover different levels: in one case the tonality changes, the form is corrected in the other, the voice is in the third, the harmony in the fourth, the invoice in the fifth, etc.

As an example, we will consider the textbook and the well-known example of Berezovsky's work – the choir concert “Ne otverzhi mene vo vremia starosti” (hereinafter – the Concert). It refers to the peak events in the Ukrainian musical culture of the second half of the XVIII century. It has been for a long period of time the only preserved composition by M. Berezovsky in the concert genre and gave an idea of not only his work, but the composer's fate as well. It was republished and often performed, and today, it has a strong presence in the curriculum and concert repertoire, and the leading musicologists, authors of works on M. Berezovsky's life and creative work were studying it.

All Concert publications are identical in terms of the note text reproduction and, as indicated in one of the collections, are based on the edition of the Court Chapel of 1842⁴⁸, which, in its turn, is based on the text of edition 1817-1818 (List of all publications of the Concert [5, p. 26–27]). Consequently, the known to us Concert version, which is unquestionably considered the author's one, was published 40 years after M. Berezovsky death.

⁴⁷ Березовский М. (1989) Хоровые произведения, сост., ред., вступ. статья М. Юрченко. К.: Музична Україна, 112 с.

⁴⁸ История русской музыки в нотных образцах (1968), под ред. С.Л. Гинзбург, 2-е изд, Т. 1., М.: Музыка, с. 486.

The Concert is also found in manuscript collections of an earlier origin, including of the lifetime, which date back to the last decades of the XVIII century, and therefore contain the note text not from the first edition, but from other sources, possibly ascending to autograph. The most famous list is the British manuscript of the late XVIII century, which contains the four-voice score of the Concert⁴⁹.

The musicologists who studied this manuscript noticed that its note text in some details does not coincide with the well-known published sample. Thus, V. Vitvitsky in his book about M. Berezovsky, published in 1974 in New Jersey, indicated that the British list of the Concert “Ne otverzhi” does not distinguish between the first and second voices, and the four-voiced voice is more compact [4, pp. 47? 53]. M. Rysareva, when comparing the note text of the British manuscript with the publication by P. Jurgenson (1890), detected “a large number of misunderstandings concerning individual notes, durations, a number of *divizi*, dynamic indications, etc.” and suggested that “the source of discrepancies could consist not only of the concert editing at publication, but in another version of the manuscript of the XVIII century as well” [8, p. 131].

The information reported was based on the study of the British manuscript alone and was perceived as a minor fact, explained by the rather common tradition of making changes to the newly created lists. They don't provide for the representations about the true state of affairs, as well as the causes and consequences of the phenomenon described. And only the reference to other manuscripts containing the text of the Concert and study of this text made it possible to establish that the discrepancies found are not accidental. The discovery of differences between handwritten and printed variants and the determination of the reasons of this phenomenon is the purpose of the study.

In addition to the British manuscript, the Concert lists were identified in two manuscripts:

1) the collection of the spiritual works by B. Galuppi and M. Berezovsky, maintained with the Central State Archive-Museum of Literature and Art of Ukraine (Kiev) and dates back to the 70-ies of the XVIII century⁵⁰;

2) the collection of choral concerts of the end of the XVIII century from Russian national Museum of music⁵¹.

Same as with the Concert publication, all three lists were identical in the reproduction of the note text, with the exception of the fixation form – scores in the British manuscript and voice-part in Kiev and Moscow collections, with the differentiation of choral parts for soloists and ripienists. This allowed us to

⁴⁹ British Library, London, Add. 24288, f. 97r.-114 r.

⁵⁰ F. 441, № 907, concert № 13.

⁵¹ F. 279, №№ 937 – soprano I, 172 – alto I, 882 – alto II, 884 – tenor II, concert № 26.

assume that the discrepancies between the manuscript and published versions are systemic, and their comparative analysis provided the absolutely unexpected results, since not only revealed the materiality of the discrepancies, but also sowed grains of doubt in the authenticity of certain sections of the Concert well-known version unconditionally accepted by us as original.

What is the original author's version and why did another one appear that we consider original?

Before giving answers to both questions, it should be noted that both M. Berezovsky's biography and work are obscured for some reason, and that the process of "plunging into oblivion" began, apparently, as early as back in the XVIII century. We can say that "Ne otverzhi" Concert was lucky, because contemporaries showed their interest in it. This is evidenced, in particular, by Count V.G. Orlov's letter to I.A. Fursov (1787): "Visit Dmitriy Stepanovich [Bortnyansky] and notify me, who composed the "Ne otverzhi mene" Concert. He wrote to me that this is not his work" [3, p. 327].

We will get back to the role of D. Bortnyansky mentioned in the letter in the matter of preserving and popularizing the M. Berezovsky's "Ne otverzhi" concert, and now let us turn to the observations over the note text of the Concert manuscript. The first fundamental difference is the interpretation of solo ensemble constructions in the first three parts. As is known, in the published version, most ensembles are three-voiced and inherit the features of a cantilever texture, and the *divizi* principle of choral parts, already mentioned in M. Rytsareva and V. Vitvitsky publications, is used to create a three-part voice.

There is nothing like this in the manuscript version. All solo-ensemble constructions of I, II and III parts are fundamentally two-voiced, and *divizi* is not even supposed, aside of absence at all. It is not present in other choral works by M. Berezovsky, therefore, the third voice is introduced artificially here, in order to comply with certain principles of organization of the texture, which were established in choral concerts of a later period.

Let's consider the phenomenon noted on specific examples and we will start with the analysis of the I part solo-ensemble constructions. Thus, the first three-voice is formed here in the second pair of expositions of the theme (alt-soprano), to which one more voice is added – the first soprano (vols. 5-10). In melodic terms this voice is absolutely not developed, however, with its active participation, sharp-dissonant harmonious consonances, which are absent in the manuscript version of the Concert, are created. Another consequence of adding a third voice is the change in the melodic relief of the theme when it is performed with soprano voice: to create the three-voiced chord structures it was necessary to "immolate" the high sixth stage (B-natural sound was replaced with B-flat) followed by the expressive ascending quart jumps, and to transfer the ending of the theme to an additional third voice, contenting with an

intonationally neutral movement over the tones of chord accords. Such a violation of the linearity of voice principle is not characteristic of Concerto manuscript version, where the second pair of themes is derived from the first pair (bass – tenor) and repeats exactly the original two-voice combination with no intonational transformations and additional counterpoints; only the altitude position changes, in accordance with the range of a new pair of singing voices.

All subsequent paired performances of the Concert I part in the manuscript version are also derived from the initial two-part combination in bass and tenor parts. They are based on the principles of direct and opposite voices rearrangement in the double counterpoint of the octave, and, embracing the traditional circle of tonalities (a-moll, F-dur, d-moll), contain nothing, but the actual theme. In the same version, an additional voice is getting involved to each paired statement, transforming a two-part polyphonic combination into a three-voiced chord. Each time this voice comes in imitation, with an interval of one cycle as failed statement, and in one of the combinations even begins to present the theme, which leads to an intonational adjustment of one of the main voices (see vols. 32-34, statement in F-dur tonality).

By the same principle, the links between the blocks are changed (the latter are formed by solo-ensemble statements and choral interludes). In the manuscript version the links are arranged uniformly. These are short two-voiced constructions based on a common thematic material and repeated in different pairs of voices (tenor-bass, alto-tenor, alt-bass, and soprano-alt) with a change in altitude, depending on the tonal plan of the theme. In the published version, both the number of voices and material distribution between them varies arbitrarily: the first link turns out to be a three-part (second tenor is added), the second and third are two-voiced, and the fourth is four-voiced (all the choral parts are involved).

Thus, the introduction of additional voices breaks the perception of the repetitive constructions as derivatives of the original contrapuntal combinations, which are undoubtedly conceived as two-voiced and organizing sections of a large imitation-polyphonic composition into a single integrated structure.

Even more changes are found in the third part of the Concert. Since it is dominated by a solo-ensemble presentation, the overwhelming majority of thematic constructions undergo editing, which fundamentally changes the textural weaving of musical tissue.

So, in the initial exclamation “Bozhe moj!” (“My God!”), harmonized with the T – D – T idiom, with the distribution of chord tones between the three voices (alt – tenor – bass), the material from the alt part is moved for some reason to the second tenor missing in the manuscript version. The ensemble of two tenors and bass continues further (vols. 124-129); the functional-harmonic certainty of each chord is preserved throughout the construction structurally similar to the first sentence of the period, and the sharpness of the second

combinations in D_7 is emphasized, as well as the reduced fifths and sevenths in the double dominant chord.

The manuscript is limited to a tenor and bass voices duet, based on the material from the second tenor and bass parts. It is curious that the harmonically arranged middle voice from the three-voice version is transformed here into a full-fledged melodic line, and the interval accords formed between the voices repeat the idioms already encountered in the paired statements from Part I of the Concert.

Such transformations occur in the subsequent construction, which in the manuscript version is a two-voiced canonical imitation in the parts of the alto and soprano, which follows from the top-source and resembles the so-called golden sequel, well-known for instrumental concertos of the Baroque Era; in the printed version, the imitation parts in *proposta* are veiled by adding a second alto that creates unison, seconds combinations and tertiary duplications of the original voice. Also, there is a correction of the intonational relief of each of the voices, which transforms the two-part counterpoint into accordion-harmonic structures and is especially noticeable in the melodic cadence, which concludes the III part solo-ensemble section.

The only two-voiced construction of the Concert II part (alto-bass, vols. 53-63) also turned out to be transformed into a three-voice as a result of doubling the bass voice into the upper third.

The second fundamental difference between the manuscript and published versions of the Concert is associated with the use of accidentals, which in some cases are added, and in others – removed. The addition of accidentals occurs in the overwhelming majority of cases in the chords of the subdominant group used in S – D idioms, which leads to their transformation into a double dominant, and also while transfer from the tonic to subdominant in minor keys, which creates the effect of a short-term transition to a new tonal centre. Consequently, M. Berezovsky's harmonic innovations, referred to by many modern researchers, are the result of a later editorial revision.

Summing up our observations, we would like to note that M. Rytsareva's assumption expressed in the book about M. Berezovsky turned out to be true: the Concert editing was indeed performed, but not for P. Jurgenson's publication, but for the first edition of 1817-1818, the note text of which was reproduced without modification in subsequent publications and considered today as genuine. Concert manuscript lists, including British manuscript studied by M. Rytsareva, in fact contain another version of the note text, which is not virtually known today. In all likelihood, this version is the original author's version of "Ne otverzhi" Concert, and the various readings are more significant, since they are not limited to external manifestations, but affect the deep compositional level.

D. Bortnyansky's note archive answers the question regarding person who performed the editing, or rather the register of this archive, compiled after composer death by his widow Anna Bortnyanskaya (Russian State Historical Archive, SPb., f. 499, in. 1, 1827, №. 82). M. Berezovsky's Concert "Ne otverzhi mene vo vremia starosti" is listed in the register in section "[Works] of different writers, re-corrected", which indicates directly the editorial corrections by D. Bortnyansky, introduced by him for the publication of 1817–1818. Specific features of the changes introduced, in particular, the use of the divizi technique, which is very characteristic of D. Bortnyansky's choir concerts, also indicates his participation in this process. Therefore, we mistakenly consider the version edited by D. Bortniansky as the Concert original.

Fortunately, the editorial corrections did not affect the choral parts of the Concert. Magnificent, masterly written large polyphonic sections (fugato "Pozhemite i imite jeho" from the II part and famous final fugue "Da postydjatsja") are undoubtedly issued from the true Master's pen, and convince us that M. Berezovsky's creative heritage needs only one thing – most rapid return from oblivion.

CONCLUSIONS

B. Galuppi and G. Sarti creative activity in the Russian Empire played an important role in the emergence and adoption of the Orthodox church music new style, which had long needed to be reformed. In Europe, this side of the Italian composers work is little known, and the works themselves do not enjoy special performing demand and are circumvented by listener's attention.

The information sources of the second half of the XVIII century include the references to the fact that other Italian kapellmeisters invited to Russia also wrote music for Orthodox worship (J. Astarita, V. Manfredini, T. Traette, A. Sapienza, etc.). Their works are not found. If they were written in due time, they probably did not become as popular as B. Galuppi and G. Sarti's works, and got lost in the general flow of music products, the amount of which was rapidly growing during the reign of Catherine II.

The great importance of B. Galuppi and G. Sarti's activity in Russia also implies the fact that they became teachers of a new generation of musicians who worked fruitfully to create church music, including in the choral concerto genre. D. Bortnyansky was B. Galluppi's student; A. Wedel and S. Degtyarev – G. Sarti's students.

Prospects for studying this topic are to identify the causes and methods of editing the original author's text in all choral works published during the XIX and early XX centuries, as well as in the publication of authentic versions of M. Berezovsky's choral works created by the author and performed during his life.

SUMMARY

The main characters of the article are well-known Italian composers of the second half of the XVIII century – Baldassare Galuppi (1706-1785) and Giuseppe Sarti (1729-1802), who worked in the capital and other major cities of the Russian Empire during the reign of Catherine II (1762-1796). The main purpose is to show that Italian musicians who did not speak Russian worked a lot and fruitfully to create sacred music for Church Slavonic texts intended for the Orthodox Church and left a rather significant creative heritage in this area of musical activity. An overview is provided of handwritten and printed sources containing art works of B. Galuppi and G. Sarti. Particular attention is paid to the issue of “italianization” of the sacred music style of the second half of the XVIII century. The foundations of this process were laid by Italian composers invited to Russia, whose duties included writing not only secular but also church music. The newest style was mostly embodied in the genre of a choral concert, as evidenced by an analysis of the sacred works by B. Galuppi, G. Sarti and M. Berezovsky.

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THE COMMUNICATIVE CHARACTERISTICS OF FINE ART OF THE BEGINNING OF THE 21ST CENTURY

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INTRODUCTION

The study focuses on the analysis of new communication practices in a contemporary visual networking environment based on the interpretation of works of fine art in the context of the development of cultural communication. The urgency of the topic of the work is associated, first of all, with the rapid intensification of processes of network communication and the emergence of new forms of its implementation. The place and role of the fine arts, the specificity of its presentation in a network format, becomes the subject of special research in the art of science, studying the features of perception and information support of modern visual forms of creativity. At the same time, the methods of mass interpretation of works of classical art, which in recent years have become a popular phenomenon of network culture, remain to be explored. However, the extent to which audiences are engaging in the practice of digital art and the increasing popularity of such forms of online communication requires the emergence of studies that analyze these phenomena.

A modern scientific inquiry is being formed to clarify a number of concepts that describe the areas of network communication and the study of concepts that capture the various forms of presentation of art in a network environment that have emerged in recent years and have become a significant component of art content. The analysis of the diversity of forms of network communication based on the interpretation of the fine arts allows us to reach the level of systematization and classification of this important phenomenon of contemporary visual culture.

In the space of art and cultural studies the study of contemporary visual culture in forms that are becoming more dominant today is attracting more and more attention of scientists. Visual studies have become a topical mainstream today and are being conducted at the intersection of related sciences – art, cultural studies, psychology, sociology. An important task of scientific research in this interdisciplinary system of "visual studies" is to develop a complex of problems of morphology of a new type of visual, to determine its connection with the general trends in the development of culture of the 21st century. Because it is the characteristics of the network component that are key in understanding the strategies and mechanisms of development of new visual art,

it is the analysis of communication and network experience that is important for modern science. One of the relevant fragments of network culture today is the space of fine art content, whose influence on the dynamics of development of new communicative practices in recent years is so significant that it requires special art studies.

The object of the study is a set of digital forms of representations of the fine arts on the Internet. The subject of the study is contemporary mass art practices based on the interpretation of works of fine art as part of the cultural communication of the modern Internet user. The purpose of the study is to fully identify the place and role of fine art content in the contemporary cultural space and to analyze the specific forms of manifestations of this phenomenon in the context of network communication of the late 20th – early 21st centuries. The chronological framework of the study is limited by the recent period of development of the global Internet. The period of decisive growth of technical means of communication, world social networks and social media, which formed a special network art culture of our time.

1. Theoretical basis for the study of communicative characteristics of the contemporary artistic space

The complex nature of the study of contemporary fine art content as an important component of the modern network environment is based on the use of sources of various fields of scientific knowledge. The analysis of scientific literature on related issues allowed us to identify several main blocks of the problems under study.

The first block of work consists of works that analyze the meaning of global transformations of modern culture. The basis of the relevant direction of scientific works is the postmodern theory, which was formed in the works of M. Foucault, J. Baudrillard, J. Deleuze, J. Lacan, J.-F. Lyotard. The studies, which are the first attempt to make sense of the radical changes in the socio-cultural landscape of the present, dictated by the dominance of information reality, are the key positions to analyzing the phenomenon of network culture.

However, researchers today record the transition of postmodernism to new artistic forms and a new conceptual content, which is denoted by the term metamodernism proposed by the Dutch culturologists T. Vermölen and R. van der Acker. An inherent metamodern discourse, the resuscitation of classical artistic ideals during network culture is possible in the paradoxical form of art memes. Thus, as part of the study of contemporary art content, works that reveal the dynamics of relevant global cultural change are of particular importance.

The second block of work consisted of studies of sign systems and texts of culture, which allowed us to study a range of problems related to the

language of contemporary art. The symbolic nature of the network sphere and the growing semiotization of the digital environment actualize the issues of language philosophy and the semiotics of culture, which are reflected in the works of M. Bakhtin, U. Eko and Y. Lotman. Introduced by J. Christine, the term intertextuality characterizes one of the most important properties of art content – utterance through common places and ready words (a similar approach to the artistic text is presented in the works of J. Jeanette). By the hermeneutical concept of H.-G. Gadamer, image is interpreted as a visual, spatial and social phenomenon (mediality, space, performativity). But a certain limitation of the semiotic model of the image has become apparent to most modern scholars.

The next block consists of works exploring the phenomenon of mass culture, which is necessary to understand the general meaning of the network revolution that has taken place in society, and to analyze the principles of forming a new global cultural network community. In the field of the study of phenomena of mass culture it is necessary to refer to the names of S. Žižek, B. Groys, P. Sorokin and others. It is important for this study that, despite the mass nature of contemporary art content, it is the polemical interaction of elitist and popular culture that is one of the foundational artistic trails of contemporary art. At the same time, in recent years there has been a process of gradual transformation of manifestations of network creativity from a subcultural phenomenon into an actual phenomenon of mass culture.

The study also used a phenomenological approach to works of art, as reflected in the works of M. Merlot-Ponty and M. Heidegger. These authors give the artifacts of art a special power of influence and important social functions, regardless of the temporal and geographical context of their creation. J.-L. Marion, who states the ability of artistic images to act as a primary experience of reality, develops their ideas, which in a way forms a new picture of the world. M.-J. Mondzen, for example, helps to discover more deeply the mechanisms of interaction of the recipient with the work of art and to analyze the aesthetic strategies of the authors.

An important range of work was the study of the interdisciplinary field of "visual studies". Art studies continue to retain the prerogative of the study of visual images, but it is important to note a marked change in this area, associated with the development of such a field of interdisciplinary research as visual studies. Visual studies that rely on visualization as such and the activity of the perceiving subject act as a radical way of rethinking the history of art¹. The paper uses an "unrepresentative" approach to the visual image reflected in

¹ Elkyns Dzh. (2010) Yssleduja vizualjnij myr [Exploring the visual world]. Vilnius: EGhU. P. 180.

the writings of such scientists as K. Moxie, G. Balting, J. Didy-Huberman, N. Trift, who views the image as an autonomous and active beginning. The key role of the image in social communication – use not only as a means of dissemination of knowledge, but also as a factor of its production – is a clear embodiment in the visual arts of the network age.

In the framework of this study, the ideas of J. Alexander characterizing the processes of perception of art were used, as well as the works of R. Krauss, which are devoted to the question of the visual field and the position of the viewer and the author. Also based on the aesthetics of lay photography, researchers such as P. Bourdieu and J. Urry have studied the process of constructing visual in the social space. The medial aspect of art is one of the most relevant artistic discourses in the era of network technology. Different concepts of information society and virtual reality have been developed by such scientists as I. Masuda, D. Bell, M. Castells, U. J. Martin, E. Giddens and others.

The writings of M. McLuhan and E. Tofler provide a theoretical understanding of media technology as a factor in changing the cultural experience of mankind, in the light of new technological possibilities. At present, it is of great research interest to study the consequences of changing the models of production and consumption of works of fine art in the context of network communication. K. Pol considers the key feature of interactivity in new media a special form of "material" transformation of the work. G. Weinbren pointed to the crucial role of open access to a multitude of media elements that could be combined indefinitely, creating new cultural meanings. These theses perfectly illustrate the mass arts of a new type of practice, which have already become an essential part of the virtual communication of the modern individual.

The complex nature of the study draws on the use of a variety of methodological tools, which can be combined into three groups of methods: general science, art and culture.

The dialectical method considers the phenomena of network culture as dynamic, multilateral and ambiguous phenomena. The system method allows to reveal in all their variety organized integrity. Comparative and typological methods were used to classify the sources studied. Comparative-historical analysis, representing the development of art as a whole in the perspective of constant change, revealed the genesis of the main artistic strategies of network authors. The systematization of the visual motives of art practices was used to study the figurative specifics of contemporary art. Structural analysis of artistic features of art content made it possible to trace the presence of certain stable aesthetic installations and intentions of the authors of works of art. The methods of cultural research allowed us to reach the level of generalization and conceptualization in the process of analysis of contemporary art content in the system of cultural communication.

The use of the semiotic method of hermeneutics provided a landmark approach to the work of art, which made it possible to make sense of the semantics of the artistic text of works of art. Structural and functional method revealed the most important social and psychological functions of contemporary fine arts.

2. Contemporary fine arts in the context of 21st century network communication

The modern period of development of society is characterized by the strong influence of computer technologies, which penetrate into all spheres of human activity, ensuring the spread of information flows between people and thus forming a global information space. Today, the Internet is a universal media environment with a set of specific communication practices.

The problem of cultural communication in the modern world is becoming particularly acute in the context of the globalization of the global internet space. It is well known that the basis of cultural communication is the exchange of information through certain sign systems. Signs encoding and broadcasting cultural information should be adequately perceived by all participants in cultural dialogue, which inevitably leads to the rejection of traditional local forms and the search for new universal language tools capable of being relevant in a global network environment. Electronic network communication is today an important part of cultural communication, in which multimedia technologies are the basis for the creation of messages of a new type, and the Internet is the communication channel of their broadcasting.

Any specific information process needs appropriate means of implementation², in connection with which network communication forms new sign systems. One of the important features of these systems is the active inclusion of a figurative series of fine arts that is able to convey the universal ideals and values of human culture.

The penetration of Internet technologies into the realm of the arts significantly complements and transforms the cultural space. Traditional art forms: painting, music, literature, etc. are moving to the digital format, appearing on the Internet, and emerging completely new formations such as network art. Computer technologies blur the line between artist and viewer, between content and communication. This phenomenon can be defined by the concept of interactivity. The existence of digital art makes it an urgent problem to define the criteria of art, since traditional aesthetic criteria are fundamentally modified. The boundaries of visual interpretation in the free network space are greatly expanded.

² Kaghan M. S. (1996) *Fylosofya kuljturi* [Philosophy of culture]. Sankt Peterburgh: TOO TK «PetroPolys». P. 272

Nowadays, free artistic practice has become the new system of creative thinking, and the sphere of the Internet has become the place of broadcasting art. The visual image is increasingly replacing reality, giving rise to simulation phenomena.

The gradual reduction of the verbal information sector towards an increase in visual means of transmitting information content updates the value of the field of fine arts. The period of dominance of screen culture has changed the characteristics of artistic culture and has made noticeable adjustments to the development of contemporary art. Having come into contact with the objects of art, the recipient becomes part of a certain kind of social communication and cultural community, which has a significant influence on the formation of aesthetic priorities, according to the theory of the "field" proposed by P. Bourdieu.

The development of information technology has led to the emergence of new mechanisms for transmitting important cultural information and new forms of human interaction with art. Virtual communication processes are gaining momentum, and social networks and social media are now in fact new channels of human inculturation.

The emergence of new cultural phenomena and practices that involve humanity seriously affects the understanding and appreciation of the visual arts. The viewer perceives art and constructs his artistic and aesthetic sensations through the symbolic systems available in this culture. Within the framework of virtual social communities, a fundamentally new type of postmodern aesthetic consciousness is formed, the basic direction of which is the creation of new cultural configurations based on borrowings and imitations. This system is actuated by a replication mechanism that operates in a wide space of different groups of consumers of art, who differ in their artistic likes and tastes. As a result, complex integration processes occur between mass artistic consumption and mass artistic practices.

The visual language is in line with the new open society, in which national, linguistic, political and social differences are increasingly blurred and ideas of multiculturalism are gaining ground. Unlike text, where meaning is conveyed through regulated language units, the image requires a spontaneous emotional experience of what is seen. The meaning of the image is not conventional, it paradoxically combines physicality and vast internal spaces of symbolic interconnections. At the same time, the image is holistic in nature, its material base and intangible essence are combined into one perceptual act³. The interior space of the artistic image has great medial potential. Freely using its semantic and communicative resources, network authors generate new socio-cultural meanings.

³ Boehm G. (2007) *Wie Bilder Sinn erzeugen: die Macht des Zeigens*. Berlin: Berlin Univ. Press. P. 34.

The notion of art, which goes a long way in development, is becoming increasingly complex and ambiguous. Particularly difficult is defining the boundaries of art now. The modern availability of art production tools, the ease of copying and broadcasting works in the digital environment, and the close correlation with mass culture, have included millions of people in the ranks of art prosumer.

The user strives to simplify the language of communication, to the transformation of complex semantic structures into visual icons. This process is caused by the greater information capacity of the visual image, which accordingly increases the speed of interaction. There is a conversion of perception in which the image becomes a symbol of different concepts and ideas. In this case, the digital image is increasingly losing touch with material reality, being a certain image of the image.

The dominance of visual culture raises issues of the interaction of fine arts and current digital art practices. There is a certain crisis of overproduction in the arts, the scale of copying visual images is growing with the growth of users of the networked cultural space. Free, direct perception of a work of art is already impossible, since art is involved in an endless cycle of visual contexts and transformations of images.

Each user of the Internet can freely create his own content that corresponds to his aesthetic ideas and creative possibilities. The availability of specialized computer programs and mobile applications provides the necessary tools to create and edit photos, graphics, videos, GIFs, presentations, slideshows, collages and more. Currently, there is no need to have a special education in programming to place individual creativity products on a personal page on a social network. Today, virtually every Internet user is not only a passive destination of the visual information flow, but also an active participant in the process of creating new interpretative forms and artistic schemes.

Various forms of artistic folklore have a complex genesis, variability, broadcastability and enormous speed of distribution. They give rise to a kind of artistic integrity, which is very representative of the contemporary cultural field, the historical features of the cultural paradigm as a whole. The manifestation of a new type of thinking is Andy Warhol's statement that in the future everyone will have fifteen minutes of fame, and his visual embodiment was an Internet space in which various kinds of free artistic practices become possible.

In the virtual space of network communities, there are special laws that affect the ways of perceiving the reality and self-perception of the individual. The intricate processes of integrating new screen culture and classical fine arts create new criteria for artistic expression. The surrounding digital reality is a medium of communication that is emerging in the field of art. Recently, plots and images of classical fine art have become actively replicated. There is a

process of collectively creating new cultural representations of the artistic heritage of past eras. Despite their amateurish nature, contemporary art studies need to identify and analyze these new forms of dialogue between the visual arts and the mass audience that have emerged from the development of media and internet technologies.

Mass media practices reflect contemporary kitsch ideas, norms and tastes. We are dealing with the folk character of artistic perception and creativity. The viewer is reincarnated into a creator who collects, synthesizes and transforms body of knowledge of visual images accumulated by mankind, generates new iconic models. They are distinguished by radical eclecticism, pluralism, uncertainty and multilevel, lack of any taboo, interest in the accident. The recipient has the opportunity to choose both the source of artistic information and the most adequate way of organizing it by himself. This situation requires an awareness of the consequences of the endless mass production of digital images that make up contemporary media reality.

The dialectical unity of iconoclasm and iconophilia demonstrates the specificity of the "circulation of images" as a transversal and constitutive process and culture of the process⁴. These two mutually opposite processes testify to the growing importance of the image in modern society, as well as to the awareness of the social power of its impact. This is especially true of the so-called "strong" images, in which the ideological and intellectual content is inextricably linked to the visual embodiment. Exactly such images include works of art. Bonding a face on a picture with a sticker, changing its semantic meaning is an act of iconoclasm. This is what J. Lacan meant when he said that displacement and repatriation were the same process⁵.

The process of the influence of network culture on contemporary art is becoming more intense and diverse. Not only material of mass forms of digital creativity is used (this can be compared with the use of mass culture in pop art), but also the creative strategies of network authors. For example, the Ukrainian artist Aleksey Kondakov⁶ in the project "History of Art in a Modern City" relocates the heroes of classical works into a modern urban environment.

It is the close attention to details that were previously on the periphery of the viewer's gaze and art history analysis that distinguishes the modern stage of understanding of art. Interest in latent, hidden, inaccessible, seeking out oddities, paradoxes, inconsistencies and perversions is becoming more popular.

⁴ Mitchell W. J. T. (2005) *What Do Pictures Want? The Lives and Loves of Images*. Chicago; London: Univ. of Chicago press. P. 5.

⁵ Žižek S. (2007) *How to read Lacan*. New York: W. W. Norton & Co. P. 13.

⁶ Alexey Kondakov Facebook page. Retrieved from: <https://www.facebook.com/alexey.kondakov.48> (accessed 29 february 2019).

This problem is also reflected in academic research. For example, a study by J. Ashton⁷ is devoted to the refraction of medieval images in modern culture.

Universal hybridization and genre bias is reflected in museum practice. An example is the exhibition of the Museum of Classical Archeology in Cambridge “Recasting” in 2016⁸. Comparing the works of seven contemporary artists with Greek and Roman sculptures, the exhibition demonstrates the enduring importance of ancient art and traces how art in the present is connected with the art of the past. For example, for this purpose, the contemporary artist Reilly digitally combines Greek sculptures with faces of other races, trying to break down the concept of Hellenic art as a certain “Western ideal” and points to the eastern influence in ancient culture and mythology.

New information technologies help users expand their understanding of art without looking up from the screen of a computer device. The Google Art Project platform allows you to virtually wander through the museum halls, visiting art exhibitions around the world and examine in great detail the works of masters of all styles and eras.

Modern interaction with works of art is an active creative character and is no longer constrained by interpretation standards, and the artifact is open to further conceptual and visual transformations. The picture no longer “dissolves in the sense”⁹, since the subject perceiving it, correspondingly with its unconscious intention, turns to personal phenomenological experience. The primacy of subjective experience correlates with the prevailing visual paradigm.

New information technologies and a new look at the visual arts have significantly changed the space of cultural communication. If we consider cultural communication as a process of interaction between subjects with the aim of transmitting or exchanging cultural codes through sign systems, the combination of forms of network communication, which include fine art (art content), form one of these sign systems. The sign as a means of encoding cultural information and its transmission method acquires additional meaning in the network environment and new forms of perception of the art of the past, which can be explored through analysis of the contemporary content of artistic creation.

At the turn of the 20th – 21st centuries, there were deep, fundamental changes in the field of perception and representation of fine art and artistic creation, due to the influence of computer technology. Analysis of new visual

⁷ Kaghan M. S. (1996) *Fylosofyja kuljturi* [Philosophy of culture]. Sankt Peterburgh: TOO TK «Petropolys». P. 56.

⁸ Mitchell W. J. T. (2005) *What Do Pictures Want? The Lives and Loves of Images*. Chicago; London: Univ. of Chicago press. P. 300.

⁹ Elkyns Dzh. (2010) *Yssleduja vyzualjnij myr* [Exploring the visual world]. Vilnius: EGhU. P. 182.

practices in a modern network environment based on the interpretation of works of art allows us to define contemporary art content as an important phenomenon of cultural communication.

At the present stage of social development, most socially significant cultural processes and phenomena are formed under the influence of the global information and communication environment. Today, the Internet has turned into an organic sphere of acquiring and exchanging cultural experience, visual interaction with a huge array of information that forms a specific type of “watchfulness” outside of which it is no longer possible to imagine the process of inculturation of a modern individual.

A new figurative series, format and structure of modern digital technologies gives rise to qualitatively different representation forms and ways of interacting with the cultural heritage of the past. The functions of the viewer and the author, as well as the ways of being a work of art, have changed. A new way of relaying cultural experience introduces a significant change in the architectonics of culture itself. Classical works of art widely represented on the Internet coexist with the latest forms of screen and network art practices. At the moment, we can state the existence of a large-scale process of integrating the plots and images of traditional and avant-garde art into the subcultural space of network communities and social media.

Modern computer technology has led to a number of significant changes in the field of fine art and, in the first place, made it possible to convert works of art into digital content. In this regard, sociocultural factors of perception of a work of art and reaction to it have changed. At the moment, network space is becoming a new field of understanding of art. Unlike strictly hierarchical systems of art institutions, it provides each user with the freedom to express their personal position and the ability to broadcast individual aesthetic experience.

New media has expanded the user experience of the audience, including thousands of people in a number of artistic prosumers. The process of perception of art in the network space has transformed, now it is an active production of images, built on the principle of deconstruction.

Art content is a part of web content related to the field of fine art. The resulting vast area of Internet space, which has a wide variety of particular forms of existence, requires a detailed analysis of its specificity, genesis, typology, and development directions. It should be noted that art content is not localized only in the field of websites of art history, it is also present on a huge number of online communities with the broadest cultural themes, that is, it has both professional and profane character.

The study of art content will help to solve a number of problems that are important for contemporary art history, namely:

- determine the space for the interaction of digital forms of representation of works of art with a professional and mass audience;
- highlight the fundamental principles for the classification of the multiplicity of specific forms of life of web content in the field of fine art;
- study of the structure and morphology of existing types of representation of works of art on the Internet;
- identification of the role of human artistic activity (in various statuses (author, viewer, distributor, etc.) in connection with various forms of digital art practices;
- analysis of the boundaries and possibilities of visual interpretation of works of art in the perception of Internet users;
- the definition of the mode of interaction of fine art and modern popular culture;
- study of the ways of network functioning and social distribution of art content;
- study of individual subphenomenons with specific mechanisms of influence on the audience;
- analysis of the impact of network cultural practices on the principles and norms of modern aesthetics.

A number of tasks are of a general nature and are studied by modern art criticism in relation to various areas of artistic creation and its interpretation, a number of tasks are quite unique and are dictated by the development of processes to expand the sphere of influence of art content and the Internet.

A possible criterion for typologizing the phenomenon may be the form of presentation of art content. Art content can be presented as a digital image, text, GIF animation, video or audio file, as well as a combination of these several formats, that is represent both verbal and visual sources of information. However, this division itself is highly mobile and variable and cannot become the basis of a typology, being only a tool for specifying the technical form for the presentation of art content.

A more reasonable criterion for typology is division based on the degree of interpretation in the process of communication with a work of art. Based on the analysis of precedent forms of the existence of art content in the Internet space, two main categories can be distinguished: "modified" and "unmodified."

Unmodified art content is a collection of web content in which works of art are presented in their traditional form. Their interpretation may or may not be consistent with the generally accepted position in art history and cultural studies, but there is a "separate" from the work, which in itself is not subject to change. Modified art content is a collection of web content in which works of art undergo transformation and various changes.

Accidental or intentional distortions of data, shifting semantic emphasis, changing the context – these and other factors lead to the emergence of the phenomenon of a completely new interpretation of works of art. The scope of modified art content is similar to a kind of creative laboratory, which transforms the traditional ways of representing works of art. This is a certain type of network activity, an endless process of constructing, becoming and modifying meanings that are not embodied in a fully completed product, but rather are in constant finding fresh ideas. The generation of alternative figurative semantics significantly contributes to the construction of a new visual meta-language of modern network culture. It is the specific conditions of the social media of the Internet that are the catalyst for this process.

The formation of modified art content actualizes such technological capabilities of the network as variability, mobility, and processuality of art forms. The creation of additional visual schemes, as well as their transmission in the most expanded information field of the Internet, contributes to the gradual impact on the public cultural discourse. As a result, regardless of the assessment of the quality and place of the created art content in the space of modern culture, the question of the direction of further interaction of the plots and images of traditional art and relevant network art practices is of great research value, including in the problem field of modern science.

CONCLUSIONS

Art content is a modern way of presenting and interpreting fine art in a network space, based on the tradition of appropriation and interpretation of works of fine art. Contemporary art content is an important channel of inculturation of a modern individual, realizing alternative figurative models and interpretation schemes.

Network authors, using modern digital tools and artistic and aesthetic strategies, work in a peculiar way to solve a number of problems of modern visual ontology, such as: loss of authenticity of a digital image, saturation of the media environment with visual content, correlation of mass and elite culture and many others. All this testifies to important transformations of the processes of artistic communication in modern society.

New directions of research are opened by the fundamental novelty and insufficient knowledge of the role and place of the phenomenon of modified art content in contemporary cultural discourse. The modified art content resulting from spontaneous user activity transforms the old and generates fundamentally new visual schemes, which results in rethinking the artistic heritage of the past in the minds of the Internet audience. In this regard, it is important to study the causes of the artistic activity of network authors, the direction of the development of new visual designs and techniques of digital art practices,

methods for the formation of certain cultural ideas and reactions from an Internet audience, the development of adequate methods for assessing their artistic significance and developing criteria and assessment levels emerging "products." The aesthetics of digital culture, formed thanks to computer technology, determines the specifics of the existence of an artwork in the framework of a different artistic paradigm of our time. The phenomenon of contemporary art content, which arose under the influence of postmodern aesthetics, in the framework of metamodernism acquires new value attitudes and aesthetic characteristics.

SUMMARY

The study focuses on the analysis of new communication practices in a contemporary visual networking environment based on the interpretation of works of fine art in the context of the development of cultural communication. The complex nature of the study of contemporary fine art content as an important component of the modern network environment is based on the use of sources of various fields of scientific knowledge. The purpose of the study is to fully identify the place and role of fine art content in the contemporary cultural space and to analyze the specific forms of manifestations of this phenomenon in the context of network communication of the late 20th – early 21st centuries. An attempt is made to consider the global internet space as a new field of interaction between the visual arts and the audience. As a result, a special kind of content stands out – "art content" as a specific sphere of the digital cultural artistic environment. The general characteristic of the modern visual culture is given, in which the artistic image, its dominant role and the expanded social functions get a special manifestation in the virtual digital environment. The aesthetics of digital culture, formed by computer technology, determines the specificity of the existence of a work of art within another artistic paradigm of the present. The phenomenon of contemporary art content that emerged under the influence of postmodern aesthetics, within metamodernism, acquires new values and aesthetic characteristics. The study contributes to the scientific understanding of the cultural transformations of the perception of fine art in the aspect of performative experience, as well as the methodology of theoretical approaches to modern mass visual creativity of the network era.

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**THE CULTURAL MEANING
OF A. GLAZUNOV'S CONCERTOS FOR PIANO
(dedicated to the memory of my Teacher, professor Yuri Nekrasov)**

Androsova D. V.

INTRODUCTION

The work of A. Glazunov is a basic phenomenon of twentieth-century art and modernity, since the composer linked the achievements of the art of Russia, Ukraine, and Western Europe with the events of his creative biography. The publication of a book about A. Glazunov¹ in Germany in the 1980s, testifies to a new wave of interest in his work, which represented the style of “academical” modernism in the early twentieth century. A. Glazunov’s concertos for piano have undoubted artistic merits, adorning the repertoire of European pianists, but due to historical circumstances are little known in Ukraine and neighboring countries. The literature on Glazunov is quite extensive, including lifetime editions of materials about the work of the composer², and including the work of A. Ossovsky³, a professor of the Odessa Conservatory, which was written in 1917–1921 as well as monographic expositions of Glazunov’s life and work in 1940s – 1960s which include books by M. Ganina⁴ and A. Kryukov⁵, encouraged by a great admirer of A.K. Glazunov – S.D. Orfeev. The thesis of professor Markova was written on this subject as well. There was some pause in the publications, due to the switching attention of musicological researches to coverage of the issue of the modernism and avant-garde style in the composers' works, which was not customary to talk about in Russian literature until the 1970s. In this sense, the monograph of 1998 by D. Goyovi, an outstanding German musicologist who has repeatedly come to Ukraine to conferences and creative meetings, is symptomatic. The work of Goyovi, firstly, removed the taboo from the description of the overseas period of Glazunov’s activity, and, secondly, demonstrated the “insignificance” of the great composer's work in (according to E. Markova’s⁶ research the environment of “neo symbolists”⁷.

¹ Gojowy D. (1986). Alexander Glasunow. Sein Leben in Bildern und Dokumenten. Unter Einbeziehung des biographischen Fragments von Glasunows Schwierigersohn Herbert Günter. München: Paul List Verlag GmbH & Co.KG.

² Glebov I. (B.Asafiev). (1924). A.Glazunow. Opyt harakteristiki. Leningrad.

³ Ossovskiy A.(1907) A.K. Glazunow. Jego zhizn I tvorchestvo. S.-Peterburg.

⁴ Ganina M. (1961) A.K. Glazunow Zhizn I tvorchestvo. Leningrad.

⁵ Kryukov A. (1966) Alexandr Konstantinobich Glazunow. Moscow, Muzyka.

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⁷ Markova E. (2012) Problemy muzykalnoy kulturologii. Odessa: Astroprint, P. 99–134.

This study identifies the cultural foundations of symbolism in defining the stylistic and ideological features of the composer's traditionalist heritage and the particular importance of piano concertos in it, which corresponded to the performances of the early XXist century.

1. “Mozartian complex” of Glazunov as composer and pianist

The German musicologist D. Goyovi began his monograph “Alexander Glazunov” with significant words: “In the memory of his contemporaries, he remained the last classic of Russian music”⁸. It was about the classics of the Mighty Handful and the New Russian School. The composer turned out to be the heir to their style. He was a younger contemporary of K. Debussy and a few years older than A. Scriabin, he belonged to a generation of “triumphant modernism”, where the work of I. Stravinsky became the culmination of a national and global scale. True, German musicology in the person of the great historian G. Adler approved precisely of the composers of the Mighty Handful, belonging to the New Russian School, and the beginning of European modernism style from the 1870s⁹. However, within the national Russian tradition, the group of composers formed around M. Balakirev, among whose participants the genius of M. Mussorgsky, A. Borodin, N. Rimsky-Korsakov was formed, and was recognized as the “generation of the sixties”, (the 1860s,) whereas the modernism schools of Moscow and St. Petersburg dates from the 1890s – 1900s. Traditional, by Russian standards, Glazunov’s orientation, was defined by D. Goyovi as “an early discovery of the composing talent” and not without reason – one of the chapters on the Glazunov teenager is called “Gymnasium student and composer,” and from the age of fifteen the great Rimsky-Korsakov called his student Glazunov his friend¹⁰.

In Russian publications, this “Mozartian complex of talent” for various reasons is not customary to emphasize. A. Kryukov (see above) indicated the exceptional importance of the composer's First Symphony, written in 1881–1882 years (when the author was barely 17 years old) both in Glazunov’s personal biography and in the history of Russian music. At the same time, the young master completely and organically accepted the style of the composers of the “Mighty Handful”, but found a quality that was extremely reserved for the generation of M. Mussorgsky, reaching for “truth

⁸ Gojowy D. (1986). Alexander Glasunow. Sein Leben in Bildern und Dokumenten. Unter Einbeziehung des biographischen Fragments von Glasunows Schwierigersohn Herbert Günter. München: Paul List Verlag GmbH & Co.KG. P. 7.

⁹ Adler G. (1924) Handbuch der Musikgeschichte. Frankfurt a.M.: Verlag-Anstalt. P. 901.

¹⁰ Gojowy D. (1986). Alexander Glasunow. Sein Leben in Bildern und Dokumenten. Unter Einbeziehung des biographischen Fragments von Glasunows Schwierigersohn Herbert Günter. München: Paul List Verlag GmbH & Co.KG. P. 7; 17; 22.

recitative”: lyricism of talent. The lyrical line was more associated with the Moscow school, and with P. Tchaikovsky, who inherited the beauty of the Russian Moscow romance in the waltz style, which was proprietary for the works of A. Varlamov – A. Gurilev.

In the style of Russian art, the period that anticipated symbolism in the early 1880s, organically renewed European musical thinking in the direction of lyrical monologue, the classics of which were noted by Beethoven’s tough symphonic dialogical nature. An important role in such a stylistic “restructuring” for musical Europe was played by the appeal to the experience of the art of the East and to China in particular, in which it was the lyrical side of music that became the fundamental basis of its artistic significance. In listing the most significant works of the early 1880s, that are, works created before Glazunov reached his 20th birthday, we find, on the one hand, dramatic-picture compositions in style and ideas close to style of the “The Mighty Handful” composers (“Characteristic Suite” in the spirit of “songs-sketches” by Mussorgsky, Overture on Greek Themes,¹¹ symphonic poem «Stenka Razin» et al.), and on the other hand – “Lyric poem”, elegy for orchestra «To the Memory of a Hero», etc.

The natural expression of the line of Glazunov’s lyrical style, adopted from the composers of «The Mighty Handful» was the friendship with P. Tchaikovsky, who, on the whole, disliked M. Mussorgsky. The composers of the «Mighty Handful» avoided turning from the monumental folk style and preferred style of “lyrical scenes” of the opera “Eugene Onegin” and others. A summary of these contacts is recorded in the composer's memoirs: “Subsequently, I got closer to Pyotr Ilyich (Tchaikovsky – F.S.), and finally we made a close friendship, that continued growing to his death ...”¹².

Of course, this was not about the fact of “misunderstanding” the individualities of the schools of St. Petersburg and Moscow, but about the significance of differences in the ideas of the future of Russian music. Similar problems were faced before generations of the “sixties” in Germany – though at the Leipzig and Weimar schools, the severity of the confrontation began to disappear by the 1890s after the death of R. Wagner (P. Tchaikovsky category-cally did not accept his music). The direct influence of P. Tchaikovsky marks the Third Symphony, which in this connection is considered “the most unsuccessful”¹³.

This description of “Tchaikovsky’s influence” sounds rather derogatory – the academic style of “The Mighty Handful” contributed to the

¹¹ Kryukov A. (1966) Alexandr Konstantinovich Glazunow. Moscow, Muzyka. P. 18.

¹² Ibid. P. 26.

¹³ Ibid. P. 42.

development of such an attitude to the “lyrical exits” of Glazunov among Russian Leningrad musicians of the USSR era. Tchaikovsky himself praised Glazunov's Third Symphony.

In turn, as the studies of D. Goyovi show, Glazunov with extraordinary enthusiasm received the “Iolanthe” P. Tchaikovsky¹⁴. The appeal to the poetry of French chivalry was continued by Glazunov – in one of the best works of this author – in Raymonda's ballet (1895–1898). It is interesting to note, the lyrical-psychological genre of ballet and the appeal to this genre, which was generally ignored by the composers of «The Mighty Handful», which is a sign of Tchaikovsky's influence.

The highest point of A. Glazunov's symphonia – his Fourth, Fifth and Sixth symphonies – is marked by an amazing synthesis of the monumentality of the style of the composers of the “Mighty Handful” and the completeness of the lyrical detection of melodicism. Moreover, melodicism, in the spirit of the time of anti-romantic intellectualism of the late 19th century, organically merged with polyphonic mastery: the great polyphonist and student of P. Tchaikovsky, S. Taneev, also turned out to be “introduced” into the stylistic laboratory of the author of three remarkable Symphonies. The above monograph by D. Goyovi directly states that S. Taneyev and G. Larosh, who were representatives of the Moscow school and were part of Tchaikovsky's social circle (to whom N. Rimsky-Korsakov was “hostile”), enjoyed the friendly participation of A. Glazunov¹⁵.

The indicated feature of Glazunov's lyricism, namely in connection with the expressive intellectual “estrangement”, constituted an extremely revealing feature of the thinking of the artistic circles of composers who were in favour of symbolism, in particular, in favour of the emotionally “cool” lyrics of C. Debussy.

In the work of Liu Bintsyan, special attention is paid to the influence of China on the cultural principles of twentieth-century Europe, which had total meaning, independent of the special inclinations of Chinese Doctrines or their lack in the work of one or another author:

“The beginning of the twentieth century was marked by the dramatic events of the Russo-Japanese War.... Forgotten pages of history about China as an ally of Russia (in the materials published in Odessa by the Russian Musical Bulletin for 1915) were collected and report about classical Chinese art and cultural discoveries of China, such as the invention of paper, were

¹⁴ Gojowy D. (1986). Alexander Glasunow. Sein Leben in Bildern und Dokumenten. Unter Einbeziehung des biographischen Fragments von Glasunows Schwierigersohn Herbert Günter. München: Paul List Verlag GmbH & Co.KG. P. 55.

¹⁵ Ibid. P. 58.

popularized with great interest and respect. It became the property of the world cultural space”¹⁶.

Given the special trust of A. Glazunov to the work of P. Tchaikovsky, and, consequently, to pro-symbolism and pro modernism ideas, the author of «Stenka Razin» turned to the ideals and discoveries of the era of symbolism and modernism as a whole.

Lyricism became the center of preferences for pianistic modernism represented by G. Gould, who was the focus of the specifics of musical thinking and pianism of the twentieth century, which is recorded in the relevant materials in the author’s book based on the materials of J. Peisan: “His (G. Gulda – D.A.) piano style – subtle, sophisticated, rhythmically dynamic (hereinafter D.A. italics), structurally defined, strongly counter-punctual – was more modern than romantic, but still remains more lyrical and deeply expressive”¹⁷.

The modern world of Ukraine is marked by signs of post-post-modern art, the meaning of which became the subject of research in the dissertation of I. Navoeva, where this meaning is formulated as a neo-Gothic in the musical refraction of creative practice¹⁸.

The presented argumentation of the historical order is supplemented by generalizations from the sphere of performing art of the last decades indicated by the author – a capacious generalization is created in which the musical-traditionalist stream takes a special and honorable place. In this context, the reaction to the work of A. Glazunov is extremely increased, prompting attention to the indicated artistic phenomenon in the traditionalist sphere of creativity of the twentieth century.

A. Glazunov began as a composer-pianist, and a significant part of his compositions is intended specifically for this instrument. According to D. Shostakovich, he “played well” on the piano, however, it is noted that “Glazunov had no technique by today’s standards”. But he played deftly and artistically, including – ... with a cigar sandwiched between the third and fourth fingers; played “everything, including the hardest passages.” He masterfully played the scores, as they say, “from the sheet”. As a conclusion, Shostakovich formulated the following: there was a certain “secret” in his game, a secret that takes out the performer “on the wave of success”¹⁹.

¹⁶ Liu Bing Jang (2014) Muzykalno-istoricheskiye paralleli razvitiya iskusstva Kitaya i Evropy. Monografiya po istorii kultury dla muzykalnyh akademiy, universitetov I vuzov iskusstva. Odessa: Astroprint, P. 255.

¹⁷ Androsova D.V. (2014) Symbolism i poliklabirnost v fortepiannom ispolnitelstbve XX v. Monografiya. – Odessa: Astroprint. P. 34.

¹⁸ Navoeva I.JI. (2018) Ukrayinska horova, vokalno-ansambleva tvorchist u konteksti stylovoyi neogotyky post-postmodernu. Kandydatska dysertaciya, OHMA, 17.00.03. Odesa. P. 89–90.

¹⁹ Gojowy D. (1986). Alexander Glasunow. Sein Leben in Bildern und Dokumenten. Unter Einbeziehung des biographischen Fragments von Glasunows Schwierigersohn Herbert Günter. München: Paul List Verlag GmbH & Co.KG. P. 116.

In the process of developing of Glazunov composer's talent, symphonic and orchestral compositions began to prevail in his work. Among the later works are polyphonic forms intended for the clavier organ (see the work of E. Markova²⁰). In this regard, the appearance of the First, f-moll (1911) and Second H-dur (1917) piano concerts is logical: there is a “coalescence” of clavier-piano and orchestra compositions.

The key of the first concert of f-moll is one of the composer's favorite songs: it is one of extremely popular Beethoven's tonalities, along with D-dur (Third Symphony), d-moll (Ninth Symphony), F-dur, G-dur / g-moll, Es-dur (Fourth, Eighth Symphonies, The Concerto for alto saxophone and string orchestra, c-moll (Sixth Symphony) in the works of Glazunov. “Romantic”, “golden” tonality of Des-dur, beloved by Franz Liszt (watch the iconic romantic genres: Nocturne op. 37, Dreams, op. 24, Two Impromptus for clavier opus 54, etc.) is also significant – here, and in further materials of the works of Glazunov – according to the catalog of Goyovi²¹.

Among these works of Glazunov, a significant place belongs to concert genres. For him, the genre of a concerto-ballet such as "Cohenian", Concert Waltzes Op 41 Es-dur and Op. 47 D-dur, Concerto ballad for cello and orchestra op. 108, dedicated to P. Casals et al., The Coronation Cantata op. 56, 1896, Festive cantatas for the 100th anniversary of the Pavlov Institute op. 63 and to the 100th anniversary of the birth of A. Pushkin, op. 65, Anthems of Pushkin, op. 66, Festive overture for orchestra op. Op. 73 and others.

The above is a characteristic of A. Lunacharsky's works of Glazunov's compositions, in which the joyfully playful nature of his images was emphasized, which is quite far from the revealing tragedy of the works of M. Mussorgsky, and from the lyrical-dramatic pathos of the works of P. Tchaikovsky. But it is comparable with “The Island of Joy” by K. Debussy, with the elegant catchiness of the works of I. Stravinsky and M. Ravel.

Notably, it is precisely the concerto compositions of P. Tchaikovsky that stand out in the style of joy among his symphonic and opera compositions²². The community of the concept of the cycle, which differs from the Fourth Symphony, is noted: the gala character in the first parts of the Concertos and the “lyrical-dramatic” in the Symphony.

The conclusion is drawn about the special kind of influence of the concerto genres of P. Tchaikovsky on concerto compositions and, more broadly, Glazunov's symphonic works.

²⁰ Markova E. (1968) Preludii i fugi A. Glasunova dla klavira. Dipl.rab. Bibl, ONMA imeni A.B. Nezhdanovoj. Odessa.

²¹ Gojowy D. (1986). Alexander Glasunow. Sein Leben in Bildern und Dokumenten. Unter Einbeziehung des biographischen Fragments von Glasunows Schwierigersohn Herbert Günter. München: Paul List Verlag GmbH & Co.KG. P. Gojowy D. A. P. 155–158.

²² Alshvang A. (1967) P.I. Chajkovskiy. Moskwa: Muzyka. P. 271.

The statement by B. Asafiev regarding works written in the 1890s, which are most influenced by the dramatic searches of the composers of «The Mighty Handful» and P. Tchaikovsky, to which A. Kryukov refers and supplements with his own generalization, is indicative: "... in the mid-1990s, in Glazunov's symphonies only occasionally can episodes of condensed and gloomy color be seen, only as an exception (*here and before, italics by D.A.*) dramatically saturated pages appear ..."²³.

The concerto as a genre in the heritage of Glazunov reflected one of the most important typologies of his creative manifestations. On this occasion, he wrote about himself in the 1920s, after leaving Soviet Russia: "As in «Poltava» is said about Kochubey, I also had three treasures – creativity (meaning composition classes – *D.A.*), communication with my favorite institution (organizational activities of the director of the Leningrad Conservatory – *D.A.*) and concert performances (*italics – D.A.*). "Something does not go well with the first one ...

I have cooled off on such (organizational and directorial – *D.A.*) work." It remains only to "ride with concerts"²⁴.

Concert activity, as a way of making a musical statement about oneself, is the finale decade of the great composer. D. Goyovi, a researcher of the work of Glazunov in the 1980s, summarizes this play aimed at confirming the authority of Russian music, and the composer's activity refers to his stylistic credo: "Glazunov was a classicist by instinct and not by ideological programme"²⁵.

Of course, the music writer had in mind "artistic instinct", the phenomenon of which is indicated by the lines of one of the composer's last letters, which is surprisingly accurate in characterizing civic and creative-personal positions:

"I have always loved my musical creativity. The desire for "new shores" ... did not appeal to me, because even in my youth I did not act as an innovator; but also, I was not a routine. I've always composed with inspiration ..."²⁶.

As you can see, lyricism, as a manifestation of love and the inspiration of labor, permeates the entire creative path of the composer. He was called to glorify the music of his homeland by happy life circumstances and benevolently approving attitude of contemporaries.

The work of A. Glazunov is an emblematic phenomenon of Slavic culture at the turn of the nineteenth and twentieth centuries in line with the emerging traditionalist meta-direction of the century of the Scientific and

²³ Kryukov A. (1966) Alexandr Konstantinovich Glazunov. Moskva, Muzyka. P. 56.

²⁴ Glazunov. Issledovanija. Materialy. Publikacii. Pisma. T. 1-2, 1959, 1960. T. 1. P. 104–105.

²⁵ Gojowy D. (1986). Alexander Glasunow. Sein Leben in Bildern und Dokumenten. Unter Einbeziehung des biographischen Fragments von Glasunows Schwierigersohn Herbert Günter. München: Paul List Verlag GmbH & Co.KG. P. Gojowy D. A. P. 152.

²⁶ Ibid. P. 152–153.

Technical Revolution. Gathering the possibilities of the artistic and self-sufficient sphere of music at the turn of the epoch had an outlet for a special kind of combination of stylistic antitheses in different countries, which arose within the framework of national composer and performing schools. A. Glazunov symbolized the “coalescence” of St. Petersburg and Moscow schools in a stylistic symbiosis of personal lyricism, which combined the flows of collective images of the composers of the “Mighty Handful” and individualized lyricism of P. Tchaikovsky, as well as his direct projections into the works of A. Skryabin, S. Taneyev, S. Rachmaninov and others. Glazunov marked the inheritance of historical and epic images of M. Mussorgsky – A. Borodin, but at the same time he tenderly emphasized the music of P. Tchaikovsky, the connections with which appear in his genre preferences of instrumentalism and ballet. Piano compositions did not occupy the main place in the composer's legacy, despite the fact that he was inherent in the possession of the instrument, moreover, in a clear (coquettish and demonstrative) manifestation of the connection with the salon style of playing. The reference to monumental piano forms, of which certain poles made up the polyphonic Fugues for clavier (piano or organ) and piano concerts, is indicative.

2. Concertos for piano and orchestra A. Glazunov №№ 1, 2 in modern performing reading

The composer's piano concertos at the time of their writing (1911, 1917) form something “median” between the classics of the Glazunov period, who wrote after the completion of the composing activity of «The Mighty Handful», and the extremes of the Soviet-foreign period of the 1920s. Both works appeared at stylistical turning points regarding historical events and artistic aspirations of musicians. 1911 is the Chinese Revolution, 1917 is the Great October Revolution in Russia, the victory of the Mexican Revolution (1910–1920), which contrasted Latin America with the power of the rising military and political giant – US. Also, 1911 year is the year of the appearance of “Petrushka” by I. Stravinsky, “Lunar Pierrot” by A. Schoenberg, “Allegro barbaro” and “Castle of the Duke Bluebeard” by B. Bartok.

1917 year was marked by the rise of the French Six (as a community, the Six composers acted from 1917 to 1923), the approval of the classics of “hot jazz” (1917–1923), and I. Stravinsky's turn from Fauvism of the “Russian” period to neoclassicism (creating of “Weddings” in three editions – 1917–1923). The historical context makes both the Glazunov Piano Concertos, that capture the extremely important style trends of the time and the perspectives of culture. The first concerto is dedicated to L. Godowsky, a wonderful conductor who, with his work, proved the exaltation of professional traditions. In 1911,

the aforementioned musicians were shocked by a furious statement, in the persons of I. Stravinsky, A. Schoenberg, B. Bartok, and others, the “new shores” of the consistent anti-traditionalism of the modernism-avant-garde.

The traditions of romantic academicism determine the stylistic appearance of the f-moll First Piano Concerto, capturing the symbolism of Beethoven's *Appassionata* and Tchaikovsky's Fourth Symphony in the dimensions of the lyricism of the beauty of these traditions. Do not forget that this Concerto was composed in the year when the Cantata was prepared for the celebration of the 50th anniversary of the St. Petersburg Conservatory, where M. Stravinsky, a student of the master of this great educational institution of all-Slavic and world significance, performed. Glazunov's position in this cultural context is uniquely defined: to maintain and to development of traditions as a basis for cultural construction as a whole.

The tonality of the Second Piano Concerto – H-dur – is quite distant from the tonality's preferences accepted in Glazunov's work (see above). Its romantic symbolism is obvious – the tonalities of enthusiastic lyrical revelations of romantics opposing the “black Nothing” h-moll. Note, in the legacy of Glazunov himself, h-moll is found almost once – in one of his closest compositions to the works of composers of “Mighty Handful” in poem “Stenka Razin” (1885).

This interpretation of the symbolism of the h-moll tonality is indirectly confirmed by the emblemism of H-dur in the Second Piano Concerto, dedicated to Nicholas II, which embodied the monarchical tradition, which once was severely tested in the epic of uprising of S. Razin. The specter of a new Civil War was obviously revived by the Russian Revolution in 1917 and Glazunov ambiguously defined his attitude to it: stabilization and preservation of the traditions of Russian statehood.

The Second Piano Concerto is a one-part concerto-poem (one more structural and genre moment of correlation by the antithesis of the poem “Stenka Razin” and the Concerto). Moreover, the Concerto code sets the E-dur tonality, which is not the main one, and in the last three measures of the composition, a stylistic quote is written from A. Borodin's Heroic symphony. Only the h-moll of the “heroic robbery” cry²⁷ is not chromitized, a diatonically built melodic turn the composes a unified sound, like Borodin's, the rhetorical figure of the “ring” (see the beginning and the end of the motive-theme on the same sound) – the theme of the end of the concerto of A. Glazunov and the theme of cry of heroes by A. Borodin.

In the rhetorical symbolism of ancient music and antiquity, the theme of the “ring-circle” captures God. Only Borodin's unison is “immersed” in a sequence of tertz descents, vaguely reminiscent of dies *irae*, in which pitch

²⁷ Markova E. (1990) *Intonationnost muzykalnogo iskusstva*. Kiev: Muzychna Ukrajina. P. 174.

of *e* is only “affected”. In the Glazunov Concerto, the support of E is demonstrative (like *g* / G tonality at the beginning of the Liszt Sonata *h-moll* ...). E-dur is the quality of meaning, which in romantic music is presented as the “tonality of an ideal state”.

The Second Piano Concerto by A. Glazunov is marked with the jubilee opus 100 for the composer, continuing the jubilee dedications of op. 63–65 (see above), dedicated to the 100th anniversary of the Pavlovsk Institute, the 100th anniversary of the birth of A. Pushkin in 1898 and 1899. In the year of the writing of the First Piano Concerto, the Prelude Cantata was created for the 50th anniversary of the St. Petersburg Conservatory.

The considered Piano Concerto No. 2 is built in poetic form and in tonal relationships, symbolizing the new tonal system of music of the late 19th – early 20th centuries: this is the same-parallel-single-third relationship as “a complex modal – harmony-pitch relationship of tonalities”.

It is indicative that op. 101 Glazunov – “Four Preludes and Fugues *a-moll*, *cis-moll*, *c-moll*, *C-dur*”, in which the idea of the identity of the same name of parallel and single third relationships is “naked”.

The poem structure of the Second Concerto has something different from the poetic classics of F. Liszt: two-phases, the presence of double exposure in abnormal tonal parallels H – F. Here, a comparison with the Symphony of *d-moll* S. Frank, in which the double exposure of *d-moll* – *f-moll*. Thus, the H-dur – F-dur relationship in the Glazunov Concerto is perceived as an integral sphere of the tonic, and its components H – F both are carriers of the tonal-exposure function. Tonalities of F-dur and E-dur act as single third of the same name (F-dur is self-titled to *f-moll*, and E-dur forms a one third construction to *f-moll*), which creates the effect of tonal reprise in the second phase of the Concerto: H-dur and E-dur are analogous to the relationship of H-dur and F-dur in the initial double exposure.

The polyphonic principle of thinking of A. Glazunov in the Bach style is found in the strategy of gradual rhythmic fragmentation from the beginning to the end of the composition. The sixteenth movement on the first pages of the work is done at the pace of *Andante*, while the appearance of *Allegro* is marked by the ratio of the lengths of eighths and quarters. The final stage of the composition is marked by game fragmentation of movement by sixteenths in quarters and sextuples.

Both the first and second themes of the Concerto form a single semantic complex of the lyrical anthem. The first topic is based on the sequence of anabasis, that is an ascending line that signifies in moderate movement the symbolism of aspiration from the earth to Heaven. The sound of the theme in the timbre of low male voices is indicative, which creates associations with the strict style of choral singing, correlated with the church. However, the emphasized

rhythm of the polonaise, associated with the official anthem of the post of Napoleonic Russia, creates a special solemnity in the sound of the music.

The 2nd musical theme also contains the anabasis sequence, however its semantic center is the figure $a^1-h^1-fis^1-a^1$, in which (see the notes marked with “circles” in the example) the motives of the Cross and the “ring-circle” are combined, that is, the symbols of the Divine authorities, which in a different texture and interval alignment are approved in the last musical measures of the composition. Thus, the image of theme 2 is a semantic and amplifying quality of expression, but not the antithesis of theme 1. The tonal difference H – F creates the illusion of a tonal opposition of the type main – secondary, since in essence the variability of their relationship corresponds more likely to the principle of a single-tone suite.

Suite’s style is also found in the ratio of Andante sostenuto and the motor skills of the subsequent Allegro – Allegretto scherzando – Allegro moderato, indicative of the French suite (the characteristic slow part of the sonata-poem cycle is absent here), which was specially developed in Debussy-Ravel cycles at the beginning of the 20th century. As a result, the Glazunov Concerto captures to the greatest extent the aspect of the etymology that captures the genre affiliation of a word and concept, which is consistent with the symphony, and which opposes the later “competitive” dialogical understanding of genre specificity.

The glorious principle of musical expression in composition creates in the figurative setting something very significant for today’s stylistic priorities: the minimalist “emancipation of consonance”²⁸, which eliminated the aggressiveness-conflict of the art of the twentieth century for the sake of joy and significance of the approval of archetypal figurative meanings, as well as the revival of the conflict-free art of past centuries.

The indicated thematic constructions of the Concerto, which put forward the generalization of the symbolism of anabasis, the contour of the Cross and the Circle-Ring, moreover, in their non-individualized typical manifestations, bring it closer to the archetypal dimensions of minimalist art of the beginning of the 21st century. Variant repeatability, subordinated to an increase in the intensity of the manifestation of the once declared quality, but not development as an exit to a qualitatively new meaning, is the specific structure of the image, which makes this composition related to pre-minimalism, and in fact, minimalist compositions. The timbral promotion of the single image of the State from a modest “singing” manifestation of male voices at the beginning of the composition to the luxury of a bell-shaped

²⁸ Androsova D. (2008). Minimalism in music. School appliances for universities of arts. Odesa: Astroprint. P. 26.

multi-oversized “chime” of the final passages, is the dramatic logic of monologism, in which the complementarity-compensator of the orchestra and soloist plays a leading role in creating a sound ensemble.

Contemporary performance, with an eye to the discovery of "rehearsal" technique as the basis of pianism in piano sound production²⁹, is enthusiastically turning to the "conflict-free dramaturgy" of classic-romantic works of the era of the triumph of symbolism. We add to the experience of the art of the East, cultivating aesthetic values, contrary to the artistic expressiveness of the music of "emancipated dissonance" of the XIX – XX centuries. The fluidity of playing music such as the Second Piano Concerto A. Glazunov corresponds to the ecstatic attitudes of musical creativity at the beginning of the third millennium.

The pianist avoids contrasting performances where they are prompted by a composer text, softening even those “smoothed”, in comparison with romantic poem, contrasts that are outlined by the author.

Thus, the written “brilliant” sound at the beginning of the Concerto, in a high tessitura and, the lightly declared main theme of the work in the tonality of romantic enthusiasm Fis-dur (from vol. 5 after p. 2) is called, once according to Glazunov’s text, “light up” on forte. But the performance of Alekseev is clearly mezzo forte, no more.

In the same way, the pianist solves the “rapprochement” of tempo-dynamic contrast constructions in the following places. These are the “roll calls” (note, not the piano and the orchestra, but the phrases-motifs in the piano part itself from c. 16) fortissimo and subito piano, – Alekseev absolutely does not complement F. Liszt's style, but does not oppose these layers of sound. The pianist sensitively “picks up” that subtle rhythmic play that the composer “proposed” in his composition, laying the anthem as the main theme.

An elementary calculation of the durations in the title topic, carried out in the first bars, shows a five-part size (in the example, the dashed line indicates the breakdowns of five quarter). The same topic in the re-conducting in E-dur (c. 55) sounds 4/4, but is recorded in sync (again, the dotted line indicates the real score for the topic itself).

With these tricks, Glazunov, in the Russian vocal tradition of “veiling” clock ticks, points to a special smoothness, “flowing” of sound, to “phrasal breathing” as the basis of rhythmic sensations. The pianist, D. Alekseev, interprets this tendency in his own way – introducing the rhythm of the "Russian waltz" (that is, with the most weakened rhythmic pulsation by $\frac{3}{4}$) into the sound – from the beginning to the end of the work.

²⁹ Stepanova O.Yu. (2018) Pianism Londonskoyi i Wiedenskoyi fortepiannyh zhkil: komparatyvnyj analiz. Kandydar.dysertacija, 17.00.03 SDPU mneni A.Makarenka, Sumy.

This is how the “generalizing” (in the terminology of V. Medushevsky) looms up intonations of performance, communicating a single rhythm-timbre tone of the entire length of the concerto-poem sound. This vividly erupts in the sound of a unifying final phrase of a work in which the general «ritenuto» is read with a “waltz breakdown” of quarter-length even spells (in the example, the author's version is compared on the left and the reality of the rhythmic presentation by the pianist is on the right).

The named waltz style in Alekseev's presentation is justified by the association with the image of Glazunov, the author of “Chopeniana,” moreover, in the ballet music it was the waltz fragments that became compositionally decisive. This is the ability to hear the Polish genius given by the Russian composer: for Schumann, the appearance of Chopin was associated with the style of a nocturne – see the play “Chopin” in “The Carnival”, for Rachmaninov – with Prelude No. 20 c-moll, but for Schoenberg – “Chopin Waltz”, No. 6 in “Lunar Pierrot”.

So, D. Alekseev defined the line of waltz movements as “through” in the sound of the Concerto Glazunov, intonationally updating the principle of a “spiritual concerto” or concerto da chiesa, an “obligate” concert opposing a “concert-competition” of the period after Beethoven and Liszt. We note that the features of this second type are present in the form of a “game of dynamics” in Glazunov's work – and it is possible to “unfold” this principle within the limits set by the concept of the work. This partial “theatricalization” of sound does not contradict the principles of theatricality and ballet attitudes of the author of “Raymonda” and “Chopeniana” and the programmatic background of the analyzed work. Especially in the context of the historical fate of the dedication to the emperor, who became the martyr of the Revolution, as if “pushes” to the dramatization of dialogical premises of the text of Glazunov.

We emphasize the presence of pre-minimalist qualities of style in the work of A. Glazunov, which is based on the unfolding of a lyrical glorifying monologue based on archetypal landmarks of the product's images (symbols of the Ascension, Cross-Circle as the beginning and end point of sound). Hence the performing advantage, from the perspective of the postmodern of today, the unfolding of the image, the latter's focus on the aesthetics of chanting and the antithetic dialogic nature of the romantic concerto.

A. Glazunov's lyrical gift is extremely attractive for Chinese musicians from the perspective of his creative appearance, since artistic aesthetics forms an organic component of the tradition of Chinese art. The performance of Glazunov's works in China, we believe, is the number one perspective for the cultural interaction it is known that A. Glazunov repeatedly came to Ukraine, in particular to Odessa. Here, in Ukraine, contact was made with the Polish

composer K. Shimanovsky. In Odessa the Glazunov name was received by the Children's Music School No. 2 for the composer's active support for the activities of Odessa musicians.

CONCLUSIONS

An analysis of A. Glazunov's creative positions in relation to the piano genres and compositions of Concertos for piano and orchestra No. 1 and 2, allows us to draw a number of conclusions that somewhat complement the ideas about the contribution of this author to world culture.

Firstly, we specifically note the "Mozart's complex" by A. Glazunov – both along the lines of extremely early detection of the composer's gift ("composer prodigy" as Dr. D. Goiovi put it), solidarity with his youthful compositions by the composers of the "Mighty Handful" of the 1880s, and the general tone of harmony in the artistic manifestation of the figurative attitudes of his works.

Fourthly, the symbolist era of the formation of Glazunov's work determined the richness of symbolism in his compositions, including the considered Piano concertos. Direct and stylistic quotes, and tonal symbolism create interesting allegorical figures in his works, in particular, this is the exclusivity for Glazunov to appeal to the keys f and h / H. The demonstrative completion of the Second Piano Concerto, not in the main key, but in E-dur, indicates the deliberation, the symbolic interpretation of this tonality, which was established in romantic art as the "tonality of an ideal state". The performance decision of the piano concertos was laid down by the pianistic activity of the daughter of A. Glazunov – E. Glazunova-Gunther, who combined F. Liszt's technique with the French principle of the clavier of a lighter type. The pianistic manner of Glazunov himself, possessed of magnificent fluency, but emphasizing the "lightness" of the swan figures with the "playing with a cigar" manner, precluded the concentration of orchestral pianism in the spirit of F. Liszt.

The «reading» of the Second Concerto by Glazunov Alekseev highlighted that sphere of the "Russian waltz style" that organically entered through the work of Tchaikovsky-Prokofiev-Sviridov into the system of Russian music of the twentieth century. The first piano concerto addresses the cultural values of traditional music – in the context of extremists coming to the historical stage from politics and art. The second piano concerto declares Glazunov's social and moral attitudes towards the stabilization of national consciousness in the crucial period of revolutionary transformations in politics and in artistic activity.

SUMMARY

The article analyzes the piano concertos of A. Glazunov as well as the specifics of the composer's piano style. The creative biography of the composer, who, as a gymnasium student, became the author of a recognized symphonic work and demonstrated the "Mozart Wunderkind complex", and also discovered the cultivation of Mozart's "light" pianism. So A. Glazunov opposed himself to the representatives of the Russian Five, who were guided by the orchestral pianism of F. Liszt. This pianistic position was consistent with the composer's attitudes towards the "reconciliation" of the of St. Peterburg and Moscow, which was particularly defined in the "poem not in the style of F. Liszt" of the two Glazunov Concertos, which noted significant milestones in the life of Russian, Ukraine and a demonstration of protective, state-building thinking systems of Glazunov as a composer and citizen. This is evidenced by materials related to the overseas period of life and the work of Glazunov, who accomplished many useful things for the musical life of Ukraine and especially Odessa. The general stylistic principles of Glazunov's thinking in his piano work demonstrate a commitment to moderate neoclassicism and traditionalism, which were combined in the epic-lyric style of the works of the great composer of the twentieth century.

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PROBLEMS OF CREATIVE ISSUES AND DEVELOPMENT OF THE PROFESSIONAL COMPETENCES OF THE DIRECTOR OF THE THEATER ART

Donchenko N. P.

INTRODUCTION

Today, the new socio-cultural situation in the country convinces theorists and practitioners of theatrical art in need to understand the movement of the laws of organic creativity in time, in the real historical development of art.

The overwhelming majority of directors, actors and other workers of the performing arts, perfecting their professional skills, profoundly penetrating the essence of life processes, mastering and using the creative heritage of their great predecessors, boldly seeking their own, fresh and original solutions to current creative issues, contemporary creative problems, assists the people of Ukraine in building a new state.

Modern psychological and pedagogical problems and methods of professional education of theater directors and actors require a multifaceted approach. From the wide range of concepts, that the director – the creator of the art, the actor – the phenomenon of culture, it is necessary to be able to answer very urgent questions: what is the directing, what is its place and role in human culture, what are the creative abilities of the director, who make masters of theater art from the ordinary person? Here is a direct outlet to practical inquiries of stage pedagogy – such a difficult and important problem today.

Improvement of theatrical pedagogy is possible only with the dialectical interaction and interpenetration of three main factors: creative search for practitioners, constant appeal to the pedagogical heritage of the dramatic figures of the past, and active use of achievements of modern science in the theatrical and educational process.

1. Problems of creative issues of contemporary theatrical art

Objective factors in the development of theater are the contemporary processes in the theatrical world, the complexity of the tasks that are set before the arts in general, the level of education of the viewer. Today, art is not only obliged to satisfy the many diverse spiritual needs of the people but to nurture it aesthetically and morally.

The second critical moment in the development of the performing arts is the requirements of the theater production itself. This includes the complexity

of the leadership tasks of forming a modern creative team: the dramatic rejuvenation of all theater art, the development of stage technique, and technology of directing and acting.

Also, most importantly – the breadth of use of the director's profession. Directing has penetrated all spheres of spiritual life. Theatricalization (also directing) has become a necessary component of our social existence. It is hard to imagine without theater or theatrical presentation, nominations, shows, various mass events, sports shows, television. Almost the entire population of the country became a theatrical audience. This very much hinders the formation of requirements for the future director of the theater.

The magnitude of the use of directing creates a false sense of accessibility, ease of profession. Acting does not work, I will go to directors – it became the most common phenomenon in theatrical circles. A misunderstanding of the director's leading role often leads to a misunderstanding of the "prestige" of the director's position.

The theater has accumulated a vast literary legacy regarding the practice of directing creativity, studying which a young director should understand the practical need for theory, and nurture the desire for education. On this occasion, Stanislavsky noted: "It is not difficult to understand the meaning of the words of these great traditions, but unfortunately, it is challenging to feel the artistic essence of their spiritual essence. Meanwhile, it is this side of the past that is important to us because it can bring artists practical benefits"¹. But traditions cannot be created; they can only help the creator, direct creative work, and prevent mistakes. The young director must penetrate the treasure trove of the spiritual essence of tradition. It is not a simple acquaintance, and the analysis of the traditions of the past in terms of their inner spirit will benefit the practical activity of the director. "Beautiful magnifies the life of the human spirit on and off the stage, in other words, the feelings and thoughts of artists and viewers," said Konstantin Stanislavsky².

However, not all theatrical figures correctly understand the use of creative heritage in their work. In search of something new, they turn their eyes to the phenomena of the dramatic life of the first half of the twentieth century. For example, some young filmmakers are using the manner and directorial explication of Les Kurbas in their productions; they, so to speak, "inherit" the legacy of a well-known director. But, unfortunately, in this way, they only copy and repeat the great master of the scene, using only the outward signs of his performances. Creativity is entirely absent here. However, Les Kurbas's rich experience is highly valued, especially in the field of development of acting

¹ Stanislavsky K.S. (1954–1961). Collection of Endeavors: In 8 vol. 5. Moscow: Art, p. 481.

² Ibid. Art, p. 199.

techniques. "The time for directing experiments is over. The only thing that will always be in the theater is a live actor, attractive person and his talent ... When there is only a director in the performance, it is not long-lasting"³.

Scientific achievements, practical experience of directors and actors of the past and contemporary theater arts should be studied, professionally analyzed, and not mistakenly striving to be original at any cost, to impress the viewer with some unusual stage effects. Because the higher the educational level of a specialist, the higher he is in the step in his activity.

Collective creativity is a challenging thing. An actor must possess high moral qualities so as not to be tempted to feel better, among others, when he hears the applause of the audience. Of course, the success of the master should be applauded by the viewer, but he needs to understand the action of the audience as a thank you for his relevant creative work, as getting paid for productive work.

Much of the acting and directing work is based on selfishness and vanity, on the pursuit of public success, and this is not a drawback, but the need to recognize a successful creative act here and now. The theatrical actor is always waiting for applause; he wants the recognition of the viewer, his gratitude. Unsuccessful creativity does not satisfy him because the rehearsal process alone will not please him. The actor and director are sensitive to the praise, keenly react to the criticism, and do not take an utterly indifferent attitude towards them.

Often, in art, there are times when envy or jealousy arises from an actor or director from the success of a colleague who works with them in one creative team. The collective, collegial essence of theatrical art involves the individualization of the personal interests of the artist in a dialectical relation with the benefits of other artists and colleagues. But since individual human and creative interests tend to coincide, it is not uncommon for creative envy to be mixed with personal envy.

The young director has this envy even more dangerous. To assert himself, to win in creative competition with another director, he can get only successful production of the performance. It is hard to see that the director's desire to be above his colleague can generate in the work of the play. It is not about creativity, ethics, not author and actor. Envy does not allow learning from others; it gives birth to "quality." "You love art in yourself, not yourself in art... There are no small roles, but there are small actors. The intrigues, the envious, mercilessly banished from the theater"⁴. This winged phrase of Konstantin Sergeevich does not cease to be repeated in every theater today. But,

³ Kurbas L. (1988). Berezil. Kyiv: Dnipro, p. 43.

⁴ Stanislavsky, K.S. (1947). Ethics. Moscow: Art, p. 16.

unfortunately, it did not become the law of theatrical activity. It still requires enormous hard work by the artistic directors of the theatrical institutions, able to follow the moral and ethical principles of the Stanislavsky system by their example.

The desire to be a good director has nothing to do with others being bad. The more successful directors, the richer the theater, the higher the capacity of each director, because this profession consists of collective experience. Whether they want it or not, directors learn from each other.

“The biography of a true artist is a biography of a person who is constantly endured by dissatisfaction with himself. A true artist becomes not only because of the abilities given to him by nature but also because of the great work of grinding his natural abilities. The artist becomes a true master by constantly learning, constantly observing, and reflecting and consolidating what lies in the sphere of the worldview. <...> Do not worry about any doubts – always satisfied amateur. The master is always rigorous to himself; the master is not peculiar to pleasure”⁵.

The young gift is characterized by a heightened sense of prestige of his profession and his place in it. He seems to think that his work is the most important that his work is the most outstanding. It is wrong if the young director understands the prestige of the profession as exceptional and elite and recognizes his creative work as the best. “The creative understanding of the theater director with the theater troupe and the director with the composition of the play is an important issue in the existence of each theater. There are so many wonderful words, articles, and books written about it, so many indisputable truths established and so many wonderful recipes created that one can only wonder where bad actors, boring directors, and unsuccessful performances come from ...”⁶.

With the advent of cinema, the theater panicked, warmed by illiterate slogans that cinema is the essential form of art. Thus, cinema took its place in the culture, first of all, as a new invention of human progress, which gradually gained aesthetic momentum with the advent of film directors, operators – specialists in this field.

But, all kinds of art created by humanity for its entire existence must coexist well and occupy a niche in the aesthetic life of society.

Theater should not be involved in film, television, or other technical spectacles that will undoubtedly emerge in the third millennium. The theater does not need in its creative work the accumulation of artistic and expressive means of cinema, directing techniques of films – rapid change of events,

⁵ Meyerhold V.E. (1968). Articles, letters, speeches, conversations: In 2 vols. Vol. 2. Moscow: Art, p. 348.

⁶ Akimov N.P. (1978). Theatrical Heritage vol. 2. Leningrad: Art, p. 194.

internal monologues, voice texts, and more. It has its form – a play with its various genres and, following them, directing techniques and accents.

The primary weapon of the theater that can compete with cinema is the action of an ensemble that takes place on the stage before the audience, not fixed on film. The theatrical performance of the play every time comes into invisible contact with the viewer, and the actor can feel the reaction of the audience, which is invaluable in the creative activity of the master. During the performance, the actor and the viewer coexist with the characters of the play, with them going through a number of events. "You're in the theater! You're the part of it. And theater, remember, it's a mat and two artists. That's all. And sometimes even a rug isn't there. It's just two artists. And we say the Internet, the virtual space..."⁷. The main task of the director and actor is to reveal and convey to the viewer the veracity of the artistic images. The viewer must say, "I believe."

To penetrate the spiritual depths of the role, the artist, the viewer, can only be through nature itself. The keys to the treasures of the creative subconscious are provided by the very organic life of the human artist. She knows the secrets of her inspiration and the way to it. Only nature can work a miracle, without which it is impossible to revive the dead letters of the role text.

Through the artist's conscious psycho-technics, the subconscious creativity of her organic nature is such and only such a way for the master to fulfill the role. Each director has his or her means of working with the actor, and it is impossible to approve once and for all the established rules for this subject. But the primary stages and psychophysiological techniques of this work, taken from our very nature, still need to be followed in detail. They need to know, check, test themselves, and the director and actor. But also, you need to have all sorts of options that can be used following the conditions of creativity and individual characteristics of the performers.

"What does it mean for a director to be modern? <...> The main thing is to understand the concept of modernity in art. In my opinion, it is a great public understanding of what we are doing, on the one hand, and high mastery of our skills, and ability to penetrate the depths of the human heart – on the other"⁸, – G.O. Tovstonogov spoke at a meeting with a new generation of directors of Ukraine.

Nemirovich-Danchenko owns a beautiful phrase: "An artist is like a cyclist, he cannot stop – he will fall." This catchphrase once again reminds us of the law of life – the continuous movement of all that exists, and this law is central to art: not to stop, develop, move forward with society. For action is a life in which the theater is its most crucial servant, fulfilling all its desires.

⁷ Heifetz L. (2001). *Calling*. Moscow: GITIS, p. 14.

⁸ Tovstonogov G. (1963). To reproduce the truth of life. From the book: *Stanislavsky and Modernity*. Kiev: Art, p. 140.

It must be remembered that our country as an independent state has only existed for the third decade. And the movement to create an independent nation among other countries is extremely rapid, as required by the third millennium.

Life is moving very fast, and the director must have time to study it. What has become the object of his attention today will not be tomorrow because everything will change. Including especially the human relations change gradually, the human psyche is the primary material for artistic creativity. Today, here, now must be the law of stage existence.

What does our modern life look like? What does his contemporary admire? What does the viewer want to hear and see on stage?

Innovative directors develop their fantasies to such an infinity that the viewer is not able to understand in new trendy techniques that he is watching and where he has been invited. It is not at all about aesthetic pleasure from what you have seen.

It is appropriate to mention the play "One Day of Ivan Denisovich" based on the story of O.I. Solzhenitsyn in the production of director A. Zholdak on the stage of Taras Shevchenko Kharkiv State Academic Theater, which premiered in the spring of 2003. It was an experiment, but it is far from theatrical, and the shock that audiences have received (and this is no exaggeration) will remain in their memory. "For full contact, for total truth", according to Stanislavsky, Zholdak had a great desire to place actors on a cage with dogs for a month, so that they could reincarnate, feel real torment. However, culture officials have not yet given permission⁹. However, what has happened on the stage of such a well-known and revered theater does not need to be mentioned, tossed paper, and discussed in the press and theatrical circles, not to suggest re-watching. "Local critics write about Zholdak ... Like all the disadvantages, he challenges the culture of the Ukrainian province. And the people bring down the shaft of it, even the one that bypassed the theaters before the tenth because the fresh spirit hears! As a witness, I will say: a performance smelled, but hardly with Solzhenitsyn..."¹⁰.

Such a "naturalistic" performance can hardly be called a product and standard of the present. Nowadays, with the change of political system in the country, many people change their worldview, there is a collapse of ideals, concepts, new qualities of morality are formed. Therefore, art should not carry out false experiments, mix the palette of bright colors of creativity with the filth of everyday life, which, unfortunately, is lacking in the young state.

Consideration of the process of becoming a director-artist is not possible without taking into account the whole variety of socio-cultural characteristics.

⁹ Musafirova O. (2003). One Day of Naked Ivan Denisovich, *Komsomolskaya Pravda*, April. P. 7.

¹⁰ Ibid. P. 7.

Social needs, ideological values, socially-oriented norms, concrete, and historical conditions for the existence of art are the components that shape both the modes of artistic activity and the standards of perception and personal settings of the artist. It is necessary to study the personality of the director comprehensively, to find his essence on the border of social and psychological characteristics, to comprehend it as a phenomenon of human culture.

2. Formation of creative abilities, skills, and techniques of the future director

The development of the creative abilities of the future specialist of theatrical art becomes one of the priority tasks of special education. The progress and future of Ukraine in the 21st century ultimately depends on how creative the potential of each specialist in their professional field will be realized.

The theatrical community is concerned that there are many unresolved problems and significant shortcomings in work with the directing staff, their preparation, placement, and education.

Without pretending to analyze all the problems associated with directing, I would like to focus on the main thing – becoming a young director, developing his skills as a specialist in the theater.

Insufficient efficiency in training directors, excessive activity in solving quantitative rather than qualitative tasks in the production of young professionals raises doubts: should we study directing at all? And is it possible to master this art at all?

Existing in the theatrical environment, the idea that a director needs to be born allows some skeptics to reject the principles of theatrical training and reduce directing training to a single practice, the development of craft techniques.

In the history of the theater, there are many examples of the appearance of directors outside the educational system. For example, most of the leading Ukrainian and foreign masters of the first half of the twentieth century had no higher theatrical education. But this does not mean that they did not study directing, were not educated as artists, and that only practical crafts are their only university.

Turning to the creative practice of the artists of the 20-40s of the last century, we can see that all of them are obliged to direct their birth to their teachers because they were brought up under their influence, had great models, and studied on these models.

The misconception of the director's primary role often leads to a misunderstanding of the "prestige" of the director's position. Some supporters claim the versatility of directing as a profession. From our point of view, even the most talented director cannot be at the same time a specialist in drama, music, television, mass action, and variety show. Of course, exceptions are possible, but they only confirm the general rule.

One of the main conditions of conformity to the directing profession is the presence of pedagogical instinct, that is, the combination of abilities to pedagogy with love for life, for man. Not only because directing is impossible without educational techniques and skills, but also because very often pedagogical abilities help the director to achieve aesthetic results.

Pedagogy – as a type of activity – is impossible without love for the person, without the desire to help her. Without these factors, artistic creativity is also unimaginable. A real master and a true artist are the personalities who stand side by side; the address of their activity is a person, their spiritual world. A pedagogical gift – an excellent quality of the human heart – is necessary for the directorial business.

Through man and man – the appointment of the director and his purpose. Because of a sense of thought, of consciousness, this is a feature of our national theatrical art. The nature of the director's thinking is unusual. If it remains in the sphere of the mental process alone, it will always be limited, because the separation of feeling and thought will thereby violate the truth of life. The holistic worldview of the artist consists of consciousness and subconscious, and it is impossible to tear one from the other and absolutize one of them. Therefore, not only logical but also imaginative thinking is essential for the director.

The Ukrainian Higher Theater School has a robust specialized base that has accumulated a variety of pedagogical experience of theater masters of different generations. Advances in current pedagogy, such as teaching programming and game theory, have long been an integral part of the teaching process in directing. Exercise, etude, episode, performance are multifaceted targeted software "installations." Each task is solved by the student under the supervision of the teacher, and the level of its production is evaluated not only by the tutor but also by the staff of the department. The theory of games is also continuously used, since practical training in directing is required in the conditions of play, that is, the execution of creative tasks in artificially created, close to the theatrical process situations. Everything in the director's training is done as if in a real theater; the student is deprived of the need to achieve an instant result. So the process of directing and acting is more interested in him than the result itself.

One of the essential principles of a director's education is the organic combination between theoretical and practical learning of disciplines and practice in cultural and theatrical institutions. Particular attention should be paid to the development of students' creative initiative, the ability to solve artistic problems independently. The theater-directing school is built on the direct creative union of the teacher and the student. And this is not a simplified way of teaching, but a reflection of the specifics of the theater arts.

Therefore, in the conditions of the theatrical higher education institution, the personality of the teacher has a decisive and no equal impact on the formation of young creators. Graduates of higher education are rightly proud that they have learned from such a master, and the more he is, the more impressive they are. The staffing of the pedagogical departments of directing theatrical, educational establishments of the most famous and talented figures of directing creates the main prerequisite for the qualitative training of directing personnel.

However, the individualized and purely practical training in directing is mostly spontaneous. It is most difficult to achieve harmony, logic, consistency, and completeness of education. Implementation of the program conceived by the teacher for a semester or a year is complicated, as a rule, by the lack of precise planning of each lesson – general or individual. The teacher is often densely guided by the laws of the artistic and production process, and this justifies itself when approaching training to the conditions of the theatrical output. However, in higher education, there is and is developing a methodology peculiar to teaching – that in pedagogy has acquired the definition of educational didactics.

Didactics in secondary school have long become the basis of their own education methods of teaching subjects. In contrast, private higher education methods are composed mainly based on the personal experience of their authors, and their qualities are very diverse. Some higher education professionals question the very possibility of a higher education didactic, seeing it as a prescription and formality in teaching subjects. Meanwhile, in the educational process of higher education, with all the variety of disciplines, forms and methods of educational work, there are general pedagogical (didactic) moments, the knowledge of which can significantly help in the construction of the entire educational process.

Based on the principle of scientific, in the light of the other tenets of didactics of higher education, a scientific manual on the theory of directing should be created. From our point of view, it cannot be a reflection of anyone, even if a bright and fruitful direction. The manual should be based on the generally accepted laws of theatrical creativity, contain an analysis of various ways of theatrical practice from the standpoint of methodological principles of art and scientific theory of directing. Criteria for directing theory and practice must be sound and time-tested.

Of course, the most up-to-date tutorial will not replace the teacher or the learning process. The book contains information, but the student acquires knowledge using everything that gives theoretical and practical lessons, independent work, educational, and industrial practice. The tutorial is a training guide addressed primarily to students. It is challenging to write such a directing guide because its author will be captivated by numerous practical wishes and

instructions because to know in art means to be able. Therefore, it is possible to create a training manual only as a systematic presentation of knowledge of what directing is, not how to learn to direct. For example, general and basic information about the director's creativity, the essence of the profession, its fundamental public purpose should be outlined in the manual, and ways of mastering the profession of the director – in the program of teacher's activity.

Difficulties in creating a textbook on directing theory are also since directing theory itself is not yet integrated into holistic science, is not systematic, not classified, its research tool is not yet perfected. However, the creation of a textbook on directing will help to build the theory of directing into a strictly scientific field of art criticism.

Thus, the implementation of the principle of exact science in directing pedagogy will be successful and exciting if the theater educational institution performs: a) improvement of the fundamental, theoretical training of the student-director; b) the creation of a particular training manual on the theory and history of directing.

Pedagogy as science has long proven that the most effective way of learning and education – in the development of the creative initiative of the student, in the formation of his ability to self-education. The student can consolidate the acquired knowledge only in one way – independent creative search, practical solution of problem situations, creative tasks. That is why the primary method of transferring knowledge in higher education is practical training in directing, which should be understood as a time-consuming pedagogical technique aimed at developing student initiative.

In teaching directing the didactic principle of linking theory with practice, practical experience with science is not merely necessary. He is the sole and paramount condition of comprehension of the directing profession, as well as one of the essential qualities of a director whose essence of professional activity is the ability to turn scientific knowledge into an efficient production of a performance.

In his book *Poetry of Pedagogy*, M.I. Knebel writes: "...I regret directors who are not engaged in pedagogy. They do not know what a strange feeling it is – to watch flowers opening, as your eyes are born with what you just anticipated, predicted. You helped, your patience and your love did the work. You helped to give birth to something new alive. But I regret those educators who have closed their actions only with pedagogy... No, it is necessary, as long as there is still enough strength, to engage in both pedagogy and directing. It is necessary to stage performances in the theater and educate young people in the institute, to take and give them here and here, to study both from old and in youth"¹¹.

¹¹ Knebel M.O. (1976). *Poetry of pedagogy*. Moscow: Enlightenment, p. 519.

Therefore, an essential quality of training is the constant and daily work on themselves, to consolidate in the practical stage activity of the acquired knowledge and skills.

The subtleties of constructing the educational process in higher education are based on the fact that following the principles of educational didactics requires the teacher (especially young) constant self-control and continuous improvement. Successful combination of abstract thinking with clarity of teaching can only be a teacher who has the art of instant analysis made by student work, that is, a teacher who has a professional skill.

It should not be reduced to popularization, simplicity in explaining the essence of the directing profession, and the principle of accessibility of knowledge. The success of teaching depends mostly on how the unique science and the form of its education are combined with the individual characteristics of the student. The accessibility of teaching also includes enthusiasm for the learning process; the achievement of artistic result activates the student.

The art of theater educator, first of all, is the ability to find such a task or to pose such a problem that would allow the student to work most productively and receive, from this, the maximum benefit.

The principle of consistency and consistency in teaching directing should be reflected in the activities of the teacher and the student. First of all, systematicity and consistency must be strictly adhered to in the student's mastering of the elements of acting and directing.

Two didactic principles – the principle of consciousness, activity, and independence of students directly in educational work and the principle of connection of individual search for knowledge in educational work with the staff are crucial in shaping the professional skills of a young director. In these principles, the essence of the directing profession is more precise and more profound.

So, let's note the main ways of forming a director:

- improvement of the method of selection of candidates for directors. Development of scientifically sound criteria for determining the directorial skills and, on this basis, new rules for admission to directing specialization;

- increase of fundamental, theoretical training of student-director. Strengthening of the particular cycle of disciplines at the expense of art theory, creation of the scientific approach of directing and manuals on specialty;

- a thorough study and thoughtful system of mastering the theoretical and creative heritage of prominent Ukrainian directors;

- intensification of the educational process based on the sequence of learning in complete accordance with the principles of educational didactics, qualitative use of available opportunities, activation of the creative initiative of the student-director. A deep and close connection between theoretical and

practical knowledge. Creation of conditions for revealing the student's professional readiness, education in him/her independence and conscious attitude to mastering the profession;

- fixing the relationship of the educational institution with the cultural and theatrical institutions of the country;
- formation of an ethical platform of a young director, education of pedagogical abilities as necessary qualities of the director – the leader of the creative process, and then the team.

The student should master the profession of the director only: no books, no advice, no instructions, no request will not be useful if he is unable to work, because in the presentation he embodies his thoughts, his understanding of the world.

All the pedagogical efforts of the directing teachers, all the knowledge gained in the audience, are checked by educational and production practice.

Again, the decisive role in the implementation of the entire curriculum belongs to the teacher in the specialty, the creative atmosphere of the classes and the personality of the teacher will always be the central moral stimuli of educational work with the student-director. Famous teacher and director A. Goncharov writes in this regard: "...I started teaching at the State Institute of Theater Arts 30 years ago. I've been directing for a while longer. But if I had ever been faced with the need to give up something – directing or theater pedagogy – I would not know what to decide. Because I don't understand how some directing masters do without pedagogy; think they are stealing themselves. Not to mention the sense of responsibility for the future of our theater"¹².

The whole principle of study at a higher education institution of culture and the arts is aimed at theoretically and practically preparing the student for a meeting with a professional art institution. Still, no perfectly organized learning process can replace the atmosphere of a professional institution. No matter how hard we try to get our studies closer to the theater, it won't work – these are different things. And it is not necessary to turn high school into production and to burden production with "school" problems. Higher education institution gives and fulfills the attitude to the chosen profession, nurtures the desire for creativity. In-depth, the wisdom and sophistication of the director's work are learned by a specialist in the theater. The student has the right to make mistakes only at the school desk. In production, his mistakes become the mistakes of an art institution.

Theatrical educators are often rebuked for creating a "perfect" view of the theater for students, but a "real" one would be required because the "deep abyss" lies between these ideas and the graduate's encounter with the theater

¹² Goncharov A.A. (1978). Higher instance. In the book: Your debut. Moscow: Young Guard, p. 49.

frightens him. And teachers do not create any imagination. They bring up the right attitude to the art of theater that a true creator needs in whatever conditions he or she would work. But in the theater, you do not need to study for the director; in the theater, you need to become a director – that is, you should be responsible for yourself and the theater team.

Much in improving the training of directors depends on how well individual and collective training, individual and collective creativity are combined in a higher education institution. It is in high school that the high principles of theatrical ethics are laid, which provide the director with the ability to unite the creative team in the common cause. And if we consider that it is impossible to study a common business without a collective in the directing profession, it is also clear that the future specialist will not master the skills of mastery. The aspiring director must understand the power of creative association around the creation of a work of art. As theater is a collective thing, so does the price of creative friendship and human unity. This gives the future director, in our view, a great deal, because it helps him to penetrate the laboratory of their creativity, to understand the nature and specifics of talent. In general, the value of creative friendship in a theatrical institution of higher education for the education of future professionals in the theater arts is very significant. Dramatic science and pedagogy are still quite poorly developing the problems of collective forms of vocational training in creative higher education, the influence of creative friendship, unanimity on the formation of the personality of the young creator. This is especially true for the training of future directors – collectivists by the nature of their work. The theater teacher, and with him the student-director, should be guided in the construction of the educational process on the collective of theatrical creativity and the complexity of the director's profession.

The director's role is especially multifaceted; he combines a philosopher, playwright, psychologist, historian, artist, musician, literary critic, teacher, theoretician, critic, administrator, etc. Therefore, a great invaluable role in the education of the director-collectivist can play educational material that brings together students of the director's course, and the attitude of teachers to the collective forms of creativity.

CONCLUSIONS

Leadership in the arts is an extremely subtle and sophisticated thing. The director in the creative process is a sole leader, educator, organizer. Organization of creativity – is the definition of a common problem of the collective, the union of all workers in the artistic and public direction of the theater. Taking care of the collective, of each member of the collective is the first and indispensable condition for creative and organizational leadership in

the theater. Theater history, current practice shows that actors most often and effortlessly follow the Master. If the director has a clear pedagogical instinct, enthusiasm, and interest in the circle of people around him, he can become an artistic leader. Of course, provided he has a specific and clear artistic program.

The pedagogical orientation of the directing profession is often manifested in need to bring to the general highly professional denominator the manifestations of different principles of acting. The central negative aspect of our higher theatrical school is the difference in the level of teaching staff, in the methodology of teaching, the weak cultivation of the love of the actor in the technology of his profession. In turn, in the conditions of rigid theatrical production, the young actor sometimes has to face such a "diversity" of directing schools that no system of education and training is no longer in question.

SUMMARY

In-theater pedagogy is a vital necessity for contemporary theater. Not luxury but a necessity. Continuous professional development of artists is required. Therefore, it is necessary to rebuild the internal order of the theater company and find time to educate actors in the wisdom of their profession. Along with the most crucial area of teaching, acting is the need to engage in ethical work in theater. The ethics and discipline of the actors should be exemplary, and the ethical education of the director should be of a higher order because it rests with the great responsibility of the creative leader-teacher.

Life does not stop, and so does art. In the third millennium, new talents will emerge, new arts will develop. The possibilities of the theater will be even more endless. Almost every piece of prose by the forces of theater today. Of course, the theater will feel the influence of other, new kinds of art and mass media, but it will be worthy and noble to defend its form, its style, the purity of genres polished over the centuries.

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