

Ministry of Education and Science of Ukraine
Rivne State University of the Humanities

UKRAINIAN CULTURE:

***past, present,
ways of development***

Scientific notes
of Rivne State University of the Humanities
Branch: Culturestudy

Issue 21
In 2 volumes
Volume II

Founded in 2000

Rivne – 2015

BBK 63.3(4Ukr)-7

U 45

UDC 94(477)

Ukrainian Culture: Past, Present and ways of development: Scientific notes of Rivne state University of the Humanities – Issue 21. Volume 2 / editor V. G. Vytkalov; co-editors: A. G. Bakanurskyi, S. V. Vytkalov, O. M. Goncharova and others.; science-bibliographical redaction of scientific library of Rivne state university of the Humanities. – Rivne: RSUH, 2015. – 169 p.

The issue contains articles of scholars of higher education institutions dedicated to the review of historical and artistic researchers mostly of Western Ukraine. Some of the materials highlight the diverse facets of the theoretical and the methodological problems of Ukrainian art. A separate chapter contains posts, reviews, and reviews.

It is intended for researchers, students and all those, who are interested in national historical and artistic heritage.

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Certificate of registration of print media KB № 15560-4032 P.

Registered by Ministry of Justice of Ukraine, order number 1489/5 from 18.08.2009.

Edited by: Prof. **V.G. Vytkalov**

Scientific and bibliographic editing: **scientific library of RSUH**

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The publication is indexed by Google Scholar

Published by the decision of the Academic Council of RSUH (protocol № 4 dated November 28, 2014)

The editorial board does not always agree with the views of the authors.

Issue is registered by Presidium of Higher Attestation Committee of Ukraine as specialized edition of the problems of Art (Resolution number 2409/2 from 09.02.2000) and re-registered as a special edition of Cultural Studies (Resolution № 1-05 / 5 from 18.11.2009) and Art (Resolution № 1-05 / 4 from 14.10.2009).

ISSN 2411-1546

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9. *Tardo D. I.* Antica melurgia bizantina.– Grottaferrata, 1938.
10. *Wellesz E.* A history of Byzantine Music and Hymnography. – Oxford, 1971. – 375 p.

Tereshchenko-Kaydan L., kandydat mystectvoznavstva, docent, doktorant NAKKKIM
Bisemiotika as a research technique of musical manuscripts, outstanding examples of Byzantine and Slavic cultures

The article provides a technique to study music manuscripts by bisemiotyky. It is a combination of sign-language and semiotics semiohrafii a common technique that makes it possible to deepen the study of manuscripts.

Referring to the graphic design of different languages must encounter the evolutionary, metabolic processes of the charts. As Greek evolved as a Slavic language has changed, changed the way their form and Greek (Byzantine) notation – the language of music and church music notation and significant – it Slavic church singing.

Semiohrafii that occurred in this study also has a direct relationship to semiotics. The example of Byzantine notation is shown in its evolution, the fullness symbolic system of notation combination of language and music through a combination of alpha characters. Knowledge musical musical systems leads to: 1) the isolation of obscure manuscripts in a separate array of music; 2) If the notion of music (musical) manuscript, determined by its belonging to a particular notation (ancient, Byzantine, landmark, Kiev, etc.); For graphic notation z'yasovu3yetsya work belongs to the tradition (geographical scope, timeframe writing, etc.).

The combination of semiotic language with musical knowledge semiohrafichnymy generate bisemiotyka concept, that is dual sign, dual verification dual theory. If these knowledge to add semiosys – marks in the margins, and etnosemiotyku, it turns out that the study of this work and hope for further practices is through such term as field semiotics – (gr. Πολλη – many, σεμιοσις – sign) – many marks many landmark science that seeks to address issues of property belonging to the writing of a tradition.

Key words: Semiotics, bisemiotyka, semiohrafii, sign language, semiotics, by significant notation, notation Kiev.

Received 3.10.2015.

UDK 784.5;7.071.1

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THE RELIGION-CHIVALROUS VISION OF UKRAINE IN «THE TESTAMENT» BY TARAS SHEVCHENKO – «THE DIPTYCH» BY VALENTYN SYLVESTROV

The actuality of this study due to the fact that during half a century Taras Shevchenko's figure and work, and consequently its musical interpretation, are treated with certain ideological positions. Among Ukrainian poets he is the „most iconic”. Poet's face became a symbol of Ukrainian spirituality in every Ukrainian house, however, according to Bohdan Stupka, „him hung on the wall, saying that this holy man, perhaps it is the case, but stopped studying he. When hung on the wall and make a saint, then stop reading it...”¹. The knowledge of Shevchenko's image must be as a first academic print, a talented artist and European writer, and a most importantly deep national poet of Byron type, and his Words as a prophecy. This knowledge is a path to national self-identification and to the Ukrainian identification in the international community. Therefore, an attempt is made to create a philosophical and ethical continuum in which the poet's image not be associated with „serf's life singer” and it will symbolize the spiritual vision of Ukraine in the „live” sound Words which is reading and singing. This is done in contemporary Ukrainian studies.

The V. Sylvestrov's creativity has a significant role in the process of understanding the Shevchenko's image. Sylvestrov is believes that Shevchenko-Kobzar is a „singer of Psalms”², the composer is comes to understanding a musical interpretation of poet's texts from this standpoint. During analyzing of the declared problem in the composer's creative the greatest attention was paid to consideration of the maestro [1; 8; 9] M. Hobdych's comments [7] and others.

Among the scientific papers recently, we various the articles by Y. Chekan [11] and other scientists, which are presented in the journal of Tchaikovsky National Music Academy of Ukraine. It is dedicated to the 200th anniversary of Shevchenko's birth [10] and others. The music displays of Ukrainian chivalry as archetype that lies in Shevchenko's poetry was studied in some author's previous publications [3 etc.].

The aim of this study is to identify the features of the V. Sylvestrov's latest reading the Shevchenko's vision of Ukraine in which we see the religious-chivalrous nature, and we see the poet's figure as a prophet who rose above the religion conventions „to God himself” („The Testament”).

According to the author, Shevchenko formed a religious-chivalrous vision of Ukraine, based on two national mental beginnings which are hearty and forceful. The above vision is continues H. Skovoroda's philosophical senses in the religious-ethical aspect, in most important, in fact, that there is in religious spirituality. It is a deep penetration to Divine, a separation of faith and orthodox religious policy, which at that time was to support the imperial autocracy. Departing from the spiritual cardiocentrism, influenced by awareness of this injustice, when oracle is used in the most sacred imperial interests, Shevchenko calls „*the grandchildren bad of glorious ancestors great*” revive a chivalry that enhance a forceful action beginning. Therefore, all Shevchenko's national heroic poems are imbued of spiritual purification desire. In this context, recall a telling fact of „distorted” Pereyaslav Council agreements, about which H. Skovoroda was wrote ironically in a poetry: „*Oh, if I'm not a stupid become that without freedom I could not stay. Glory be with you forever, Liberty father, Bogdan hero!*” („*De libertate*”). What Shevchenko responded: „*Why do we love Bohdan? / Because the Russians have forgotten it...*”³. After the intervention of Peter I to Hetmanate, the last „control shot” to Ukraine was the destruction of Zaporizhzhya Sich (and the introduction of serfdom!) by Catherine II with the help of supportive imperial autocracy contemporary church. So the liberation of Ukraine begins from release of the church „*in its nice, warm house*” Ukraine, and this idea is runs through the entire „Kobzar”. Being a Christian and loving Christ, referred to him in many poems⁴, aware of God's primacy over all religious doctrines, Shevchenko „calls” to Christ: „*To begin to throb! / And to light upon us...*”. The prophet is shown this in the projection of the fate of Ukraine, which suffered the *non-fortune* after the signing the Pereyaslav notorious agreements that were „Ukraine coffin”. And Elias Church in Subotiv, Khmelnitsky ancestral tomb, where Bogdan prayed before signing them and was buried then Shevchenko called „church-coffin”⁵. Filled with spiritual meaning, this concept is generalized image of the Russian imperial autocracy in his church and political syncretism. The poet sees a release through initiation to the Divine light. Another Ukrainian thinker, Ukrainian Barsabbas, Skovoroda which called himself „a lover of the Holy Bible” also said it. Shevchenko said: „....*A new Ukraine will rise / To end the night of slavery; / Injustice will be gone; / Our serf-born sons' glad orisons / Will greet sweet Freedom's dawn*” („*Standing in Subotiv village*” or („*In the village of Subotiv*”)).

Along with the spiritual cleansing associated with cardioreflection, Shevchenko requires updating knightly honor, spiritual will action to release Ukraine. According to him, while Ukraine will rise when God will shine true – „Caucasus”, „The Dream” („*My high mountains...*”) and others. Symbolically, the culmination of a knight principle in Shevchenko's poetry is performed at a young age – 31 year (1845). With respect to the life of the Prophet is a „golden-section” of his lifetime journey. It was in 1845th Kobzar created the „The Big Cellar”, „The Caucasus”, „The Cold Yar”, „The David's Psalms”. And also „And to Dead, and to Alive, and to Unborn Countrymen in Ukraine and not in Ukraine is My Friendly Epistle...” which is a unique testament to all sorts Ukrainian united national force egregor in the national field of energy. Shevchenko uses the Biblical epigraph: „If someone say, as I love God, and hate his brother, lie is” (John Catholic letters, chapter 4, p. 20)⁶. The poet sees the conflict in Ukraine through the prism of the Bible, and he will obtain the result again shows the shining divine light: „*And the world is light, isn't evening / shine quiet...*” („*And to Dead, and to Alive, and to Unborn...*”). Shevchenko's passionarity, the source of which is God in his heart, „*God's grace in the heart and in the house*” manifested with the brightest force in a glorification of Ukrainian knighthood, it's former victories and terrible defeats, it's mutilated woman Catheryna, it's children illegitimate and it's plundered Ukraine. We read about it on many pages of „Kobzar”. Thus, all Shevchenko's calls to obtain will combine with the idea of cleaning the church from the grip of imperial ideology, according to the Bible it is clean „a wheat from a tares” (Christ's parable. Matthew 13: 24-30, 36-43). The prophet sees war of the Ukrainian people at the highest levels of spiritual war. Therefore, the Ukrainian national ego in the vision Shevchenko is a religious and chivalrous vision of Ukraine created Kobzar based on the idea that we call „a will centrism”. The Prophet has given us for this „The Testament”.

What is Kobzar's command to us? What words come from the heart and almost dying Shevchenko is sadly symbolic Pereyaslav? Let's read. Creating „The Big Cellar” and „The David's Psalms”, „The Caucasus” and „The Cold Yar”, passionate „And to Dead, and to Alive, and to Unborn countrymen...”, the poet expresses his will to bury him on high among the Ukrainian steppe. This points clearly to the „high graves”, which is the only symbol that remained „from Cossacks, from Hetman” („*Gaydamaks*”), the ancient burial mounds that keep the continuity of a single egregor „And to Dead, and to Alive, and to Unborn countrymen...”. Shevchenko wants to see and hear what is happening in Ukraine, „as a roaring roar”, the poet wants to be invisibly present among us. „Psalms singer” gives itself a testament to the future fate of the people, identifies own fate with Ukraine (!). Deeply believing Shevchenko condemning his soul to the lost souls, the role of the martyr until Ukraine will not gain (O. Zabuzhko with fear followed by D. Tchizhevskiy,

calls it „a hostage corpse” [4, 121]). With bright prospects in the field of art and success in society, Shevchenko deliberately came to arrest choosing thorny path of the Prophet, and starts a „living martyr”. This will continue in the already iconic worship contemporaries and descendants. After the death of this martyr’s path will be in lost souls – „...and before / I do not know God”. O. Zabuzhko claims about „Shevchenko’s concept of national sin, which turns the historical existence offend people on earth kind of penance” as „purely Shevchenko’s idea” [4, 125]. Thus giving himself the „working” the joint Ukrainian peccancy, the Prophet commanded his soul only Ukraine cleared off the earthly world and retreat to paradise – „...Until the God / To pray”. This confirms the prophet in verses „Goodbye, World...” from the comedy „The Dream”⁶.

How does Psalms singer Shevchenko commands us will win? We must remove „...Ukraine from / Into the blue sea / Hostile blood”, „...Will irrigate / By evil hostile blood”. These words which thousands of times was reading and singing by million Ukrainian subconsciously were harassing to the author. They are not compatible with sociotypes of the Ukrainian people as peacekeepers. The more calls primitive physical destruction of the enemy incompatible with the mission of the poet – the psalms singer. But during the reflection response came Concept „will cause” has two meanings in Ukrainian. In addition to the instructions on the enemy and he is the ancient meaning of „devils” as saying people „will cause the children”, „will strike son”. This means seductive evil „devils son” as in the Girl’s song „Oh you smite son, does not take up me”, known in Lesya Ukrainska’s records. Also used to express dissatisfaction „think, a smite son!”, a characteristic „mask will cause” is means „evil man”. The statement „I will smite the mother” is common in the vernacular, and is similar to swearing „to hell”, „unclean have”. Confirmation and deep study of this version of the „blood will cause” and the idea of collective sin hostage by the author has found in study O. Zabuzhko. The researcher sees the key to spiritual understanding „bloody calls” „The Testament” in the poem „Chygryne, Chygryne...” where the poet emphasizes the meaning of the word „live”⁷. O. Zabuzhko also stresses that it is the „rotten heart of the people” who „prophet Kobzar hopes to revive his word, to initiate a new life, release him from sinful will blood. That means spiritually heal, cleanse from sin” [4, 124].

«In the art... texts are irrevocable and personal...»

Valentyn Sylvestrov

„The Testament”⁸ is a core of music after Shevchenko as conceptually contains the sense that the poet expressed throughout his work. This is a religious and chivalrous vision of Ukraine. Creating a mystical „The Testament” Shevchenko became a Christian mystic poet, and according to Cyril and Methodius brothers is „the Archangel pipes voice that woke the dead from their graves” [2, 226]. This poetry ends the Shevchenko’s autumn of 1845th. Musical interpretations of the poem „When I am dead, then bury me...” began from the late 1860th. In 1868th the works by M. Lysenko and M. Verbytsky were written and performed in the Shevchenko’s anniversary. These versions are very symbolic. One version by young artist’s work from the Dnieper Ukraine (then a student Leipzig Conservatory), in whose works „The Testament” will op. 1 „Music to the “Kobzar””. The second piece was written by mature Galician priest. Subsequently melody and gained nationwide popularity, which was written in the early 1870th by Poltava amateur H. Hladky. Then a number harmonizations (by K. Stetsenko, O. Koshyce, L. Revutsky, O. Spendiarov, Y. Stepovy et al.), the cantatas by S. Lyudkevych, L. Revutsky, B. Liatoshynsky and others composers were created.

Let’s analyze a cantata for chorus a cappella by Valentyn Sylvestrov as a special music version of „The Testament”. This is an artifact that put the author in diptych with the prayer „Our Father”. The artist vividly described work Diptych „two testament”: a divine and a human...

Valentyn Sylvestrov is a composer who uniquely enables deeper into the poetry of Shevchenko and begin to learn the meanings that gave us the prophet Kobzar. The artist said that „...a culture always was based precisely on the texts of personal, irrevocable, namely on the text to which you can apply again and again, and the more you have them come back, the more they are a certain independent essence” [9, 377]. A remarkable discovery of new music in Ukraine in the literal sense of the word, „metaphorical quiet music”, Sylvestrov as a pioneer of trends by turn of the millennium reveals us the depth of national spirituality. He did not declare their by pretentious cliches and does not make a empty hype, but rather takes the quiet sound of truth, frees it from the layers of cultural speculation as „a wheat from a tares”. Based on the idea of Shevchenko as a similar biblical poet-cantor and his works as psalms, Sylvestrov creates a musical interpretation of the biblical nature of „Kobzar”. It is „purified” and appears on the frozen floor stickiness officious ideological interpretations. As if we read about it in the preface by K. Sigov to the publication of V. Sylvestrov’s lectures-conversations „To Wait a Music”: „unheard free sounds of Sylvestrov’s melodies”, „inherent principle release from an unexpected quarter illuminates new forms of combination of music and words from contemporary poetry because they return to the classic liturgical poems and psalms. New Music

„defrosts” frozen and frozen texts familiar but forgotten, not in spite of but thanks to the popularity of scrutiny” [9, 11]. This new birth of poem is called from new music: „Sylvestrov gives us much more of a fresh reading of the “sign text”” [9, 11]. The composer himself in an interview put it: „In the history of this unique case where the poet has become a symbol not only of the struggle for independence, but also a symbol of Ukraine. Through a word. He even has a line: „And guard put upon them the word”. Shevchenko has a biblical relationship with a word, all his works are closely related to the Bible” [8]. From these positions Sylvestrov are voiced Sylvestrov’s word in his music. In this context, the above created two wills, divine and human, as a cantata for chorus a cappella „Diptych”: „Our Father” in the canonical texts of Matthew 6: 9-13 and the „covenant” in the words of Shevchenko. The work is dedicated to the well-known public figure, philanthropist, journalist and publisher Marian Kots’ (1995).

We see prayers and religious sense of musical interpretation „The Testament” Sylvestrov as a clearing of Ukraine by its own sin. Try to justify this view. The more integrated part „Diptychs”? They are a „confessional” of „Our Father” („Pater Noster”) prayer and a religious of „The Testament” by Shevchenko. This is on a level of verbal sense. And how does V. Sylvestrov embody it? Perhaps the artist recreated as deeply mystical Shevchenko’s words when it lifted the biblical „Our Father” and introduced it in the music space. According to O. Zinkevych in Sylvestrov’s works should go into „music acts in it in some of its naked essence, it must not only listen to how many dive into it. And when the music let you in it’s space, you’ll hear in it not just stereo effects, melodic currents and pastoral tunes, and the very life pulsation, breathing of Universe; the image will open to you, it will full of celebration, high purity and spirituality” [5].

The musical idea that combines both testaments is the ancient prayerful setting „A-O-M...” which became a symbol of Diptych metaphorical style. This is what „Aum-mmm...” or „Oum-mmm...” which came to us from the depths of millennia as overtone mantra singing. This is the sound beginning from which the cry of „Oh” crystallized in pre-Ukrainian and Ukrainian culture, which singing tunes to appropriate emotional and musical high-rise structure. Diptych written in a meditative, contemplative mood that creates a „quiet music” in a fantastically-spatial continuum of a cappella singing by 18(!) voices. This historically „attributes” Diptych written for mixed choir with lots of parties and divisi, to „partesny” concert. Against the background sound pedal „A-O-M” in the first part of Diptychs the text „Our Father” sounds as a penetrating melody by Ukrainian nature. In the second part the sign of another allusion is present, namely to „The Testament” with a melody by H. Hladkiy (initial motives), which is sung as Ukrainian folk hymn. So the grain of „The Testament” by V. Sylvestrov is very deep, it takes a root in a religion (Vedic, which develops into a Christian) and in a spiritual-singing national tradition. Actually a „spiritual national tradition” is the cosmology, in which the Kobzar’s word appears and appears.

The prayer „Our Father”, which recreated by Sylvestrov in a quiet sound of the Universe, creates the special space feeling that keeps on prayer complex „A-O-M” in an enlightened tone (hereinafter chromatic) with a nominal center „C” and diatonic terzies. „A-O-M” has leit-role, in the Diptych development it sounds like leit-complex (intonation and harmony-texture-register), continuing „Our Father” in „The Testament”, creating a single prayer space, and as a leit-motif, that weaves in melody of hymn. The prayer subject of Singing Ukrainian nature is not in the literal visual sense but it is at the deep understanding, at the aggregate level where national is *heard...* Qurt- and quint-sekund basis of melody line will differentiate it during all prayer from terzi-space „A-O-M”, will hold it about chromatic options to culmination „*and lead not us into temptation*”. Here this tune will goes up to the net octave („key” interval of „The Testament”) and increased quint. This prayer will end by identical quart-sekund complex.

„The Testament” continues the prayer „Our Father” in the musical and conceptual understanding. As in traditional performance, Sylvestrov takes stanza, in which Shevchenko gives a testament himself to be a restless hostage of Ukrainian peccancy. Note that M. Lysenko in „The Testament” concept stressed at the purification of the Ukrainian heart from „will cause evil blood”. M. Verbytsky in Shevchenko’s text finds an indication to the way to God (culmination „... to God himself (!) / To pray...”), the composer advises to be spiritual and willpower that „to pray” and „to rebel”. This verse is the culmination in version by S. Lyudkevych and others.

V. Sylvestrov treats the idea of „The Testament” for people spiritually extremely thin. As does composer reach this? He contains a singing at the context where it should be namely at high frequencies (in the literal and figurative sense) of national spiritual cosmology. The theme does not sound in the bass or baritone that could symbolize a Cossack voice by Poet. „The Testament” sounded by high, „divine” soprano sotto voce, that is a symbol of „heavenly”, „high-frequency music”. The melodic of theme songs widely and it grows from the initial motives of a melody by H. Hladkiy, from rising and T6/4 and downturn filling a terzi to first degree.

In Sylvestrov’s composition it sounds in a funeral semantics (by F. Chopin) *b-moll*. After the first phrase, unlike from a melody by H. Hladkiy, the development is directed downward, highlighting the minor

third degree, which makes the funeral mood. The theme of „The Testament” sung widely on the base of initial phrase, getting a new space as showing the horizons of the „wide steppe” where Kobzar bequeathed to bury themselves. The accent a local culmination „wide steppe” and the highest jump of melody to „steppe” create the allusion to „high mounds” which is a symbol of ancient spirituality. Shevchenko bequeathed to bury himself here. Melody of theme from first sounds and in further development bright a national spirit. It's not summarized as in the „Our Father” and it is very bright. This sound devoid of quotations or folklore characteristic speed, but it is recognized Ukrainian... After such updating of underlying mental archetypes we find, according to O. Kozarenko, „the traditional eternal entry of the national musical language development to the global semiological processes and the constitutive certainty of its European beginning” [6].

Keeping the verses of the hymn, Sylvestrov emphasizes the concepts such as „Dniepro”, „visible”, „hear” in following verses. This gives the impression that Kobzar sees and hears everything that is happening in Ukraine after his death and he shows it symbolically in the example of Dnieper („as roaring roars”). Prayer leit-complex „A-O-M” is sung between the verses. This creates the intense chromatic rising number of „procession to Golgotha (Calvary)” before the words „funeral and rise...”. This highlights the sacrifice and the height of moral break of the spiritual chains.

In the third stanza „funerals...” that over-willed efforts, which should make people to perform Testament is revealed. The melodic waves that are increasing from all the big jumps, the *triol' pesante*, the underlining of „will cause...”, „...by blood” in the man's voice (not a prayer „A-O-M”) appear in the musical language. This is a constant desire to escape from the clutches of evil fate, from the chains of sin, and this is ingeniously embodied in music of extreme expression. In the last stanza, already descending dynamics and decreasing the expression, the same jumps emphasize „not sure”, „to remember”... And finally there is enlightenment after climax expressive „will cause...”, „by blood...”, „to spray the will...”, the hymn theme sounds like a prayer „A-O-M” at majeure (B-dur). *This quiet culmination is the highest apotheosis of combination of religious and courtly, this is a prayer for the Shevchenko's soul and the Ukrainian which is personified by poet.*

The duet of „divine” lyric soprano and tenor (Ukrainian singing archetype) resumes in the code in *b-moll*. They again at the background of the prayer complex bequeath to remember „and me in big family...”. But now the idea of „The Testament” sounds like a prayer after the culminant break of light in previous major episode. In the Ukraine will shows in enlightenment as spiritual enlightenment, as Sylvestrov focuses on Shevchenko's psalm. Again a figure that is „the procession to Calvary” and the beginning lines „When will die... in mile Ukraine” in „divinely lyrical” duet solo soprano and tenor sound. This is a „quiet meta-music” („metaphorical music”) prayer for Taras...

So, what is Shevchenko's religious-chivalrous vision of Ukraine and what does it read in „The Testament”? The poet commands to squeeze a „evil”, a „diabolical” blood of the Ukrainian nation, false „devilry” with his soul. He predicts that only when we release a „evil” blood from his heart, that is, we get rid of sin, we will get the liberty. Then Shevchenko's soul as the soul of „voluntary martyr” for the future of Ukraine will depart from renewed Ukraine, from heavy redemption to heaven and to God.

Shevchenko commanded to remember himself in the united spiritual community, in the „free family”, the „new family” that is, in spiritual, cultural and strong Ukraine state. That is, he programmed the release of Ukrainian national sin as his personal forgiveness of sin. Kobzar asked Christ: „...Do you changed God's people?” Similarly we must ask ourselves: „Do we change ourselves to fulfill the divine and national wills?”, creating the further Ukrainian fate. So transcendent we have to understand „The Testament” and carry out, if we believe Shevchenko our prophet.

V. Sylvestrov scores in music the spiritual-knightly vision of Ukraine. Introducing „The Testament” in the context of the „Our Father” („Pater Noster”), the composer prayers for Shevchenko as for Ukrainian cumulative souls of „...the dead, the living and the unborn countrymen...”.

Notes

¹ B. Stupka in the program «Large Ukrainian – Taras Shevchenko» [Electronic resource]. – Access mode : <https://www.youtube.com/watch?v=dX5LeZSK1Wg>

² V. Sylvestrov explains: «Psalms is a stringed instrument similar to kobza. Psalms performed on the psalms instrument, that David King was a kobzar of that time. Shevchenko, I think, was an allusion to the word «psalms», that Kobzar is not a blind man. He is a unique poet in history, perhaps Homer was this who just sang, his poems are not written, its sung». See interview : [Electronic resource]. – Access mode : <http://duh-i-litera.com/v-sylvetrov-u-prohrami-homo-sapiens-na-tvi/>

³ Here and below Shevchenko's texts given from sources [12–14]. Translations poet's works provided on these electronic resources: [http://www.infoukes.com/shevchenkomuseum/poetry2.htm]; [http://taras-shevchenko.infolike.net/taras-shevchenko-kobzar-translated-by-andrusyshen-and-kirkconnell.html]; [http://www.dnipro-ukr.com.ua/scenariy-5864.html].

⁴ «Clear world! Quiet world!..»

⁵ In the village of Subotiv,
Upon a lofty hill
There stands the coffin (2) of Ukraine —
A crypt both wide and still:
It is the church of great Bohdan,
Where once he used to pray
That Muscovite and Cossack might
Share good and ill alway...

That church beneath the skies
May crumble down, but from its vaults
A new Ukraine will rise
To end the night of slavery;
Injustice will be gone;
Our serf-born sons' glad orisons
Will greet sweet Freedom's dawn!

(Poem «Subotiv». Translated by C.H. Andrusyshen and Watson Kirkconnell)

[<http://taras-shevchenko.infolike.net/taras-shevchenko-poem-subotiv-translated-by-%D1%81-h-andrusyshen-and-watson-kirkconnell.html>]

⁶ Goodbye, O world, O earth, farewell,
Unfriendly land, goodbye!
My searing pain, my tortures cruel
Above the clouds I'll hide.
And as for you, my dear Ukraine,
I'll leave the clouds behind
And fall with dew to talk with you,
Poor widow-country mine.
I'll come at midnight when the dew
Falls heavy on the fields;
And softly-sadly we will talk
Of what the future yields.
Until the rising of the sun
We'll talk about your woes,
Until your infant sons are grown
And rise against the foes.
Goodbye, my lovely, poor Ukraine,
O widow-land of mine!
Your children teach the living truth -
That justice is divine!

(«A Dream» (a comedy). Translated by John Weir, Toronto)
[<http://www.infoukes.com/shevchenkomuseum/poetry2.htm>]

⁷ «Chihirin». To M. S. Shchepkin
Chihirin, O Chihirin!
All things to Time are prey;
Even your sacred glory
Like dust is borne away...
From them may sprout two-edged blades
That with a surgeon's art
May open up my country's bad
Decayed and bloated heart,
And draining out its sugary stuff,
Pour in a living tide
Of ruddy, pulsing, Cossack blood,
Sacred and purified...
[<http://taras-shevchenko.infolike.net/taras-shevchenko%27s-poem-chihirin-ukrainian-to-english-translation-by-c-h-andrusyshen-and-watson-kirkconnell.html>]

⁸ You can read the version of «The testament» in English translate:

Translated by John Weir (1961 – 1962)
When I am dead, then bury me
In my beloved Ukraine,
My tomb upon a grave mound high
Amid the splendid plain.

*So that the fields, the boundless steppes,
 The Dnieper's plunging shore
 My eyes could see, my ears could hear
 The mighty river roar.
 When from Ukraine the Dnieper bears
 Into the deep blue sea
 The blood of foes...then will I leave
 These hills and fertile fields –
 I'll leave them all and fly away
 To the abode of God,
 and then I'll pray...
 But till that day
 I nothing know of God.
 Oh bury me, then rise ye up
 And break your heave chains,
 And water with the tyrants' blood
 The freedom you have gained.
 And in the great new family,
 The family of free,
 With a softy spoken, kindly words
 Remember also me.*

[<http://www.dnipro-ukr.com.ua/scenariy-5864.html>]

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The religion-chivalrous vision of Ukraine in «The Testament» by Taras Shevchenko – «The Diptych» by Valentyn Sylvestrov

The concept of Shevchenko's vision of Ukraine, called the «religious and chivalrous», based on the national mental basis, is proposed. «The Diptych» by V. Sylvestrov, what is entered in a musical prayer space, is interpreted as

«two testaments»: divine and human. The first part is written on the Gospel text of the prayer «Our Father» («Pater Noster»). The second part is written by the Shevchenko's poem.

Valentyn Sylvestrov is a composer, which uniquely provides an opportunity to delve deeper into Shevchenko's poetry. The composer believes that Shevchenko-Kobzar is a «singer of Psalms» and from this position comes to understanding of the poet's texts in the musical interpretation. When Shevchenko created a mystical «The Testament» he became a Christian poet-mystic.

The composer treats the idea of «The Testament» for people extremely thin and spiritually. He contains a singing in the context of «high treble» in a literal and figurative spiritual sense. The theme does not sound in the bass or baritone that could symbolize Cossack Poet's voice. «The Testament» voiced «divine» soprano *sotto voce*, the symbol a «heavenly», «high-frequency» music. In the first movement the themes motion reminiscent a well-known Hordii Hladkyy's melody. The next development is enlightened and meditative.

It is alleged that the composer is realizes the Kobzar's idea in the aspects of cardiocentrism and spiritual will-desire. The meaning of «The Testament» is clearing Ukraine of a common sin. So we see prayer-religious sense of Sylvestrov's musical interpretation.

Key words: spiritual-chivalrous vision of Ukraine, hymns, musical interpretation, musical space, choral sound.

Received 3.10.2015.

UDK 7.049.1+7.038.6

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FASION AND ART: CORRELATION OF CONCEPTS AND INTERPLAYS

The article attempts to find out the essence of fashion as a social and cultural phenomenon and its relation to art and culture. It indicated on multi-variant and contradictory fashion, which is defined as a specific form of value development of the world. There was a relationship of fashion and aesthetic taste, which is a unique mechanism for individual choice in the person that is really beautiful, sublime. Attention is drawn to the community Haute Couture and art, which consists in the fact that High Fashion meets the needs of personal self-realization in artistic terms. It is noted that the collection of prêt-a-porter, along with folk music and youth counterculture turned to new sources of styles in high fashion. It was concluded that the relationship with the art of fashion has now become a matter of marketing, after a fashion, as such, is in the power of the crowd is part of popular culture, based on - mass taste.

Key words: fashion, art, culture, fashion, designer, Haute couture, prêt-a-porter.

Formulation of the problem. In the history of culture clothing for thousands of years was considered an important element of human adaptation to the world. Beginning from the early stages of human development, the suit as a collection of clothing, accessories and shoes, was one of the most important phenomena of culture and a major component of fashion, which reacts to changes in social and cultural life of society very fast.

Fashion in the modern world is becoming more multi-faceted phenomenon of the world culture, which is based on its ramified internal structure. Due to mobility in time, the speed of editing and accuracy in characteristics of the period, fashion in clothing is in a great interest among researchers all the time.

As L. P. Tkachenko noted, „fashion as a socio-cultural and aesthetic phenomenon becomes the structure-forming source of innovation in European culture. Moreover, fashion is transformed, it changes image, that leads to unpredictable changes in material and spiritual culture” [12, p. 1]. And further: „Fashion as a certain integrity of cultural innovations, is similar to those universals of culture as tradition, custom, and taste. Aesthetic sphere (aestetosphere) of fashion integrates „traditional,” and innovational” in the space of forming culture, fine installations of aesthetic taste and sometimes brutal images of mass culture. Language of fashion is comprehensive. Normativity and democracy, elitism and utility, self-sufficient aesthetic value exist in the fashion world as equal values. This is a specific area of culture existence, it has its system mechanisms, which represent certain invariants of cultural creativity” [12, p. 1]. Therefore, as a necessary element of culture, an integral part of the lifestyle of people, fashion is able to represent the changes that occur in society adequately, and it is also able to act as a kind of indicator of social and cultural transformations. The objects we use, the buildings we live, and even the ideas that dominate in a given period of time – everything is subject to fashion. So, everyone who wants to find out the essence of this or that historical epoch, the meaning of culture must increasingly turn to its study.

Review of recent publications on the topic. The diversity and contradictory of fashion as a social and cultural phenomenon causes the diversity of approaches to its study in various fields of knowledge and in different historical time periods. Some characteristics of fashion were considered since the seventeenth

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ISSN 2411-1546



Scientific issue

Ukrainian culture: past, present, ways of development

*Scientific notes
of Rivne State University of the Humanities*

Branch: Culturestudy

Issue 21

Editor:
V.G. Vytkalov

Artistic editor:
O.K. Lytvyn

Desktop Publishing:
L.M. Fedoruk

*We thank the Chief of the Education and Science of
Rivne Regional State Administration Hryhorii Tarhonskyi
for partial financial support for publication of the edition*

Signed to print 24.12.2015. Order № 183/1.
Format 60x84 1/8. Offset Paper. The headset is Times New Roman.
Printed sheets 21.5. Circulation 100.

Publishing work: PPDM
certificate of registration RA №11 of 12.06.2002.
Central street, 58, village of Kornyn,
Rivne region, Rivne, 35304

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