

REVIEWS. COMMENTS. PUBLICISTIC NOTES

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REVIEW OF THE SCIENTIFIC MONOGRAPH OF THE MURAVSKA OLHA VIKTOROVNA "EAST-CHRISTIAN PARADIGM OF EUROPEAN CULTURE AND MUSIC OF XVIII-XX CENTURIES"

The panoramic historical and cultural study, especially one that claims to be a symbolic semantic "algebra of culture" (S. Averintsev), inevitably acquires a monumental scale and a complex polyphonic subject structure, whose thematic branches themselves can serve as the basis for certain scientific developments.

Such a research is a monograph by O. V. Muravska, in which "two worlds - two types of spirituality" (again mention S. Averintsev), eastern and western, two times of world culture - the medieval and Renaissance, and the new and the "newest", two religious-ideological systems within the same theistic form and Christianity appear in dialogical correlation, which interact with different historical and ethnological ways, are intertwined in various national representations about the spiritual arrangement of man and society.

In this study, developing the methodological foundations and scientific positions corresponding to the level of the doctoral dissertation, organizing the beginning and the theoretical axis around which all the multiple accompanying discourse voices are built, the idea of "homebuilding" becomes the key thesis of Christian culture and music of Europe, which is based on the presentation about the leading historical cross-cutting role of Eastern Christianity in shaping the European religious and artistic tradition.

The basic concept of research is solidified with this idea - the East-Christian paradigm in culture and musical art, rely on which, and the traceability of its effectiveness in various historical and cultural contexts, lead to the formation of the text of a monograph, that is, it become its main content impulse.

Thus, O. Muravska traces the Eastern Christian influence in the liturgical and singing tradition of Gaul, connects them with the spiritual specificity of the culture of medieval

Britain and Ireland, and the proto-Renaissance positions of European culture, the music of the Middle Ages and the Renaissance.

The separation and special study of the Byzantine Empire culture in its projections into the European artistic consciousness of the following eras, with the definition of a special Byzantine "image of the world" with its musical bases and their role in the formation of the patriarchal-orthodox type of culture become logical.

In the zone of Byzantine influences, Russian and Ukrainian cultures are considered in their imitation of the ideas of "homebuilding," the Oxford movement, and related phenomena that extend the Byzantine concept in the West European cultural-historical and musical tradition of the 19th-20th centuries.

The ideas of patriarchal-orthodox culture in the formation of music of the XIX-XX centuries determine the content of the third section of the monograph, in which Empire style as an artistic and stylistic model of patriarchal-orthodox ideas falls in the style field of Byzantine influences; Biedermeier in the context of the ideas of "home-building" and its projection in German music of the XIX century; Patriarchal Provisionalism of the French, Russian and Ukrainian Musical Art of the 19th Century; finally, symbolism in the formation of a mysterious life-archetype paradigm in the opera of the twentieth century.

Rather concise, but meaningful conclusion summarizes all the Pro Byzantine trends that have entered the European artistic continuum, concluding that "the achievements of Byzantium are in the creation of a special system of society and the individual in it, which is denoted with the term patriarchal-orthodox culture, the basis of which are the ideas of the Lord home-building, Theosis, harmony-symphony of the divine and human beginnings, which permeate all spheres of being. It is a culture based on the ideas of cohesiveness, philanthropy, synergy, aimed ultimately on the spiritual transformation of human nature" (see pp. 414-415 of the monograph).

Fundamentality, one can say, encyclopedias, in the disclosure of the main subject of research - "Byzantine incentives genre-stylistic and national" models "of the patriarchal-orthodox culture within the framework of interaction between the spiritual and artistic and musical traditions of domestic and Western European cultures of the XIX-XX centuries" - is provided by significant the volume of used literary sources, including 1395 items.

We should also note that a number of research provisions may serve as a kind of epistemes in the methodological foundations of cultural and musicology sciences. Thus, on

pages 44-45 the concept of an orthodox-patriarchal cultural model, obliged to the Byzantine Orthodox Basis is distinguished, in contrast to the West European rationalist postulate of progress, there is given a number of terms-concepts that are essential for the generalization of Byzantinism as a cultural paradigm of the twentieth century, first of all, the notion of "dispensation" is indicated, the Russian-language analogue of which is usually called "home-building"; in this connection, the phenomena of "home" and "home-building" are considered in their broad spiritual and cultural-historical meanings.

On pages 155-156, we read about how the "Byzantine ("Neo-Byzantine") style" has been one of the indicative qualities of the Western European cultural and historical tradition of the nineteenth and early twentieth centuries, representing a peculiar artistic parallel to the blossom of byzantology and actual art studies in the sphere of Byzantine culture and its historical past, and also manifested itself as a style of art that borders on the style of culture, represented in the form of Biedermeier.

The text of the monograph is full of the examples of such in-depth culturological definitions, based on historical observations and evaluations that involve artistic-semantic generalizations.

This study indicates a high professional humanitarian level of its author's thinking, which allows to create broad analogies, to systematize and organize rather contradictory facts, to subordinate the motley historical life of culture to the steady research freedom.