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THE PROBLEM OF COLLEGIALLY (SOBORNOST) AS A FACTOR OF THE AUTHOR'S STYLE OF ORTHODOX LITURGICAL TRADITION

The article considers the problem of collegiality in the context of studying the phenomenon of the author's style of Orthodox liturgical tradition. On the basis of familiarity with theological and philosophical works of the late 19th - early 20th century, the phenomenon of collegiality appears as a leading concept and a key universal of the Orthodox culture as a whole and singing culture in particular.

Keywords: collegiality, sobornost, liturgical style, the Orthodox singing tradition.

Evolution of the Orthodox singing and the related development of musical liturgical style is mostly triggered by the author's style, that is, by the implementation of personal principle in the context of the Orthodox singing tradition; therefore, the phenomenon of the author's style may be considered as a creative factor of this tradition - a necessary condition for its historical mobility. Orthodox liturgical tradition becomes an autonomous musical and stylistic system as a unity of common usage and unique music and language settings.

On the other hand, the author's style is a symptom of the new European artistic consciousness and in its quality it influences the culture of the Orthodox singing; in other words, it is a relatively recent historical phenomenon, developing on the basis of primary well-established tradition community subordinated to the collective requirements of the church service, first of all, collegiality as the main set of the Orthodox consciousness.

For the first time, the problem of collegiality as the basis of the Orthodox culture identity was noticed by philosopher and writer A.S. Khomiakov (1804-1860), who while comparing Western and Orthodox types of knowledge came to the conclusion that the idea of collegiality itself contained the "whole confession of faith" [10, p. 282]. The principle of collegiality itself is interpreted as a special combination of plurality into singularity not through external influence, but at the expense of an internal religious and socio-cultural mechanism. Council expresses the idea of the meeting, not only in terms of manifestations of visible connection of many people in any place, but in a broader sense invariable possibility of such connection, in other words, it expresses the idea of unity in the multitude" [10, p. 281]. The council unity is opposed also to a variety of human groups, formed on the basis of a unity of any real goals and interests and called by philosophers *associations* or *teams*.

Because, according to Khomiakov, it relies not on a unity of interests, but on the spiritual and moral bond, mutual love bond.

Father Pavel Florensky made a number of clarifications; he said that if ideologism suggests secluded ratio, historical materialism - the work of faceless masses, then the sacral theory "raises each to a higher level of participation in the transcendental doing, thereby making every single person extremely bright, but not in privacy, but in alliance with all parties to the sacred action, since ministering is conciliar in nature" [9, p. 77].

Priest Sergei Bulgakov explicitly states that "collegiality is the soul of Orthodoxy" [3, p. 89]. S. Bulgakov further agrees with the observation of Khomiakov that this one word is connected to the whole confession of faith, and in theological texts, the concept of "collegiality" is an expression of the very essence and spirit of the Orthodox Church.

Collegiality, understood as the spiritual unity of the movement to the truth, is only possible in the Church. "The fullness of understanding as well as immaculate holiness belong only to the unity of all members of the Church" [5, p. 35]. "Personality is everything here - but in all, in the unity of all and nothing - outside all, by itself" [9, p. 77]. Understanding history as a movement for the truth and in the truth, collegiality of the truth, "collegiality" as the "body" of the Orthodox Church - these philosophical constructs become the basis and foundation for the formation of the Orthodox tradition of composers the 19th - 20th centuries (both temple and secular). According to S. Bulgakov, there may not be an external authority for the church collegiality, "because such authority thereby would invariably become higher the Church and the Spirit living in it. The Church is the Church, and it cannot go beyond this self-evident self-identity" [3, p. 97].

However, the community consciousness, even in canonized religious cult area, is not a constant value, it acquires special features in each of the specific historical periods, related to its being, and therefore It has its own signs of cultural and historical implications, including its principles, depending on the level and type of personality psychology. The category of collegiality is also not a "frozen" semantic structure; therefore, it is especially important to consider its historical dynamics in relation to changes in the "human form", including in the form of "liturgical human".

Following the Byzantine Orthodoxy, the Russian Orthodoxy combines a penchant for philosophical consideration of religion with appreciation of the importance of the ceremony. As noted by P. Florensky, "together with developed theosophy, which clarifies in

philosophical terms the relationship between the Persons of the Holy Trinity, between the natures in the God-man, the notion of the Church, salvation and immortality etc., in the east of religiosity the deep respect for the ceremony is not less important, so that its execution is put side by side and even higher than the performance of moral testaments "[8, p. 468]. In other words, compliance with integrity and full detail of the ritual becomes one of the main concerns of the Church. This emphasis extends to the singing part of the ceremony. Thus, the distinguishing feature of the Orthodox attitude to the Church is the advantage of participation in the cult and ritual over any preachy actions: direct participation in church life is much more important than the dry study of worship in the books. In turn, the cult and the Orthodox rite is extremely attentive to the most important moments of the human life - "birth, death, marriage take place before the face of God and are blessed with sacraments and devotions" [8, p. 478].

But the creators of the singing part of the service had to go the way of the church, the life in the cult, in other words, their way was represented, first of all, by the life within the church ceremony, the life of a "liturgical human".

It is this feature pointed by S. Averintsev when views on the work by the "new European" and by medieval artists are contrasted. He said that "the new European artist sees a "creator "and understands his work as "creativity". Meanwhile, neither antique nor medieval artist could do that, though for entirely opposite reasons: the first had no biblical concept of God's creative act, pulling things from non-existence to existence, and for the second, on the contrary, this concept had the absolute concreteness, not leaving room for the metaphorical rethinking" [1, p. 407].

Since the author's style, refracted in the system of the principles of liturgical singing, identifies and implements the essence of the composer's personality as "a man of the liturgical", he, at first, is subject to the rules of "sacred production", as they can be assimilated by the individual, secondly, he expresses as compared with secular interests another direction of the composer's mind, that is different, specific creative intentions. Thirdly, as a consequence of the two previous features, traits, it is markedly different from the author's "language" of non-church composers' works! Consequently, the author's style of Orthodox Chants is a fundamentally different phenomenon compared with the author's style of composing secular music, though both are subject to the general aesthetic paradigm,

interaction of the author - the authority only as authoritative primary sources, attitudes are different traditions and levels of cultural comprehension.

Iu. Lotman, in connection with the definition of medieval tradition identity, introduces the concept of "aesthetics of identity"; in relation to the Orthodox experience the concept of "aesthetics of assimilation" is more adequately represented, if we understand under "assimilation" the general principle of orthodox behavior associated with the ascent to the sacred, when the imitation, that is mimetic activity, becomes an expression of the highest creativity. *Collegiality* in the Orthodox singing and its contextual temple environment acts as a literal unity of the people and their indirect, psychological unity, causing the common musical means of expression and the principles of their use, development. Collegiality, becoming an independent artistic idea, autonomously shaped semantic domain, leads to greater differences in the individual composing style that is deepening of "aesthetic discernment" inherent to secular composing art or, in the terminology of Iu. Lotman, "misidentification". This is clearly evidenced by operatic works of M. Mussorgsky, N. Rimsky-Korsakov, as well as symphonic works of Russian composers of the second half of the 19 century, style settings of which have been associated with the phenomenon of collegiality (see works of S. Tyshko [7], thesis abstract V. Artemenko [2]).

Any culture, any cultural phenomenon in its own limits strives for canonization and restructuring, thus explaining the universal nature of a cultural antinomy paradigm as "tradition- Modern". Re-accentuation in the artistic language is expressed in the phenomenon of "distancing". According to the observation of B. Shklovskii, words in the literature are always subject to overcoming, fighting with themselves, that is with common or other "artistic" meaning of words, which creates the effect of "weirdness", otherness, particularity. In music, a similar process of canonization - re-accentuation, distancing is shown in interaction of the genre and style of the main "builders" of music.

Genre exists between the external prerequisites of music - conditions of performance and perception - and music as a language, musical intonation unity of composition, that is, it is moving from extra-musical towards the specifically musical. experience.

Style arises between the already established semantic characters of music and individual conception of the work, making a focused choice of musical values - in order to give them a new interpretation, bring them into a new conceptual direction, in the author's model of the genre. At the same time, creating a new semantic integrity - new integration of

meanings, the style "returns" it to life - a sort of "over the head" of the genre - as an independent semantic (external genre, inter-genre) model of music, which can be accepted as an idea of culture, the ideative image of culture.

If the genre is the mediator between the culture and the music, the style makes the transition from the composer's (individually composite), personal positions in musical creativity to the artistic, life choices of culture as a whole. Thus, the genre and style are participants and initiators of the "culture'-music" dialog, each on its own part. The preponderance of the activity of one of these parties (the authority of the genre or the emancipation of the style in music) determines the dominance of the common cultural interests (social engagement), in the case of the "victory" of the genre, or self-legitimacy, self-sufficiency, musical semantics being turned towards itself, in the case of "the triumph" of style. Due to this, the genre in music is represented as a bearer of ethical standards, while the style more directly reveals the aesthetic content of musical and linguistic structures.

The genre fixes memorial aspects of culture, allows to define them as mostly ethically regulating. Therefore, M. Bakhtin writes that the genre is more lasting than the style. The triumph of style is always temporary makes look - for continuance - for a new genre-creating force (or update old ones). The style is accompanied by the experience of meaning, that is, the mnemonic aspects of cultural memory and reveals an aesthetic function of the latter. However, as the "owner", it risks being alone in a "cultural isolation" in a situation of "irresponsibility" and "becoming silent". The latter circumstance of "the fate of style" in the second half of the twentieth century resulted in the phenomenon of "missing music" (it was one of the reasons for the birth of this phenomenon) - in the absence of a musical text as a sound in the effect of disappearance of sound "in front of" listeners, dive into the silence, in the reduction of stylistic sound reality of music to minimum - as listening to its own voice in search for answers, and the like [6, p. 61-62].

It is interesting to observe that the historical time is a constant background of human activities, irrespective of the degree of its importance, expressiveness. The subject of dialog is always the subject of history, but only at its different stages, depending on the responsibilities of such dialog. Even personal story - biography - is not standing aside from social life, and but getting motivated, going last. Therefore, the responsibility of art is connected with the search for historical authorities, that is required at the moment of culture formation.

Reference to the authority, involvement of authoritative judgments on its side is a citation, an important argument of the art form. Thus the required authority is a tradition, both of genre and style. The common cultural prototype of interaction - opposition of the canonical - "free-thinking" to the tradition - its violation (the author's "boldness") can be considered as antinomy of the ritual - the carnival, from which Bakhtin brought his theory of carnival, and his concept of chronotope [6, p. 70].

The canonical verbal side of a liturgical rank, as well as all its verbal elements promote interaction between externally visual and internally auditory side, reinforce "the rational" direction of worship, simultaneously soaking both with musical and auditory emanations and acquiring some symbolic encoding - in the case of direct connection with the statement of singing. Thus, the religious temple tradition can be seen as a stable model of "philosophical style", representing, in turn, a special spiritual phenomenon that characterizes human cognitive activity and its value-semantic results.

Referring to the sacred religious meaning, the temple tradition appeals to the highest of the available methods for the measurement of the spiritual, suggesting the way to the so-called "inexplicable" similar sense and more truly proving the prevailing meaning of this verbal rationalization, the meaning form. Consequently, the musical and singing content of the liturgical rank also rises to the similar sense height limit. It is no wonder that even John Chrysostom emphasized that those who rejoiced did not say the words; "Heavens sing hymns, but not psalms..." [4, p. 62].

Consideration of religious and church culture as a canonical tradition in the light of the phenomenon of "creed style" allows to find an archetype in it, i.e. the earliest, "clean", stable type of the humanitarian system, which today clearly corresponds to the concept of the noosphere humanism, claiming to have the central meaning of the modern humanitarian system.

Consequently, the basis of musicological discourse of the Orthodox singing tradition is represented by such conceptual triads as *aesthetic - ethical - fideistic* and *memory - time - collegiality*, as well as the concept of symbol, *style* and *genre*, "*belief*" style, *music liturgical style, of the church, similar meaning*. The relationship emerging between these concepts indicates the possibility of studying the Orthodox singing tradition as a single text. They form a solid logical basis of systematic study of the Orthodox singing, as they interact with

each other, enter into complex mediated relationships, discovering the special meaning *intentions* of the Orthodox consciousness.

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