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UKRAINIAN COMPOSER'S CREATIVITY OF THE PERIOD «BORDER OF CENTURIES» OF THE XIX-XX-TH CENTURIES AND THE PROBLEMS OF ARTLY–WORLD OUTLOOK TRADITIONS. TRENDS IN BECOMING

The purpose of the work is to investigate the tendencies of the development of artly–world outlook traditions in the Ukrainian composer creativity of the period of «border of centuries» of the XIX-XX-th centuries. The methodology of the research is based on scientific cultural, philosophical, aesthetic, psychological and musicological theories, as well as comparative-historical, system-typological and structural-analytical methods. The scientific novelty of the work consists in the further theoretical development of the historical and cultural formation of artistic and world-view traditions in the Ukrainian composer's creativity of the period «border of centuries» of the XIX-XX-th centuries. Conclusions. The main trends in the development of artly–world outlook traditions in the works of Ukrainian composers of the period of the «border of centuries» of the XIX-XX-th centuries are, firstly, personalization, since in the consciousness of the Ukrainian people one of the major changes in the degeneration of the national «We» into the national self has occurred. Secondly, mythologization, as an important part of world-wide searches of Ukrainian composers. Third, the appeal to folklore sources. Fourthly, the revival of the national idea, as an ethno-cultural principle in the artly–world outlook traditions of Ukrainian composers.

Keywords: artly–world outlook traditions, Ukrainian composer's work, Ukrainian modernism, period of «border of centuries» of the XIX-XX-th centuries.

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Українська композиторська творчість періоду «порубіжжя» XIX-XX ст. І проблеми художньо-світоглядних традицій. Тенденції становлення

Мета роботи – дослідити тенденції становлення художньо-світоглядних традицій в українській композиторській творчості періоду «порубіжжя» XIX-XX ст. Методологія дослідження спирається на наукові культурологічні, філософсько-естетичні, психологічні та музикознавчі теорії, а також на порівняльно-історичний, системно-типологічний та структурного аналітичний методи. Наукова новизна роботи полягає у подальшій теоретичній розробці історико-культурного становлення художньо-світоглядних традицій в українській композиторській творчості періоду «порубіжжя» XIX-XX ст. Висновки. Основними тенденціями становлення художньо-світоглядних традицій у творчості українських композиторів періоду «порубіжжя» XIX-XX ст. є, по-перше, персоналізація, адже у свідомості українського народу відбулася одна з головних змін – переродження національного «Ми» у національне «Я». По-друге – тенденція до міфологізації як важливої частини світоглядних пошуків українських композиторів. По-третє – звернення до фольклорних джерел. По-четверте – відродження національної ідеї як етнокulturологічного начала в художньо-світоглядних традиціях українських композиторів.

Ключові слова: художньо-світоглядні традиції, українська композиторська творчість, український модернізм, період «порубіжжя» XIX-XX ст.

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Украинское композиторское творчество периода «порубежья» XIX -XX ст. и проблемы художественно-мировоззренческих традиций. Тенденции становления

Цель работы – исследовать тенденции становления художественно-мировоззренческих традиций в украинском композиторском творчестве периода «порубежья» XIX-XX ст. **Методология** исследования опирается на научные культурологические, философско-эстетические, психологические и музыковедческие теории, а также сравнительно-исторический, системно-типологический и структурно-аналитический методы. **Научная новизна** работы заключается в дальнейшей теоретической разработке историко-культурного становления художественно-мировоззренческих традиций в украинском композиторском творчестве периода «порубежья» XIX-XX ст. **Выводы.** Основными тенденциями становления художественно-мировоззренческих традиций в творчестве украинских композиторов периода «пограничья» XIX-XX ст являются, во-первых, персонализация, поскольку в сознании украинского народа осуществилось одно из главных изменений перерождения национального «Мы» в национальное «Я». Во-вторых, мифологизация, как важная часть мировоззренческих поисков украинских композиторов. В-третьих, обращение к фольклорным источникам. В-четвертых, возрождение национальной идеи, как этнокультурологического начала в художественно-мировоззренческих традициях украинских композиторов.

Ключевые слова: художественно-мировоззренческие традиции, украинское композиторское творчество, украинский модернизм, период «порубежья» XIX-XX ст.

Relevance of research. The socio-cultural transformation that took place in Ukraine at the end of the XX - beginning of the XXI centuries, the current state of Ukrainian musicology testify to the need to create new social and cultural guidelines in the process of rethinking the history of the Ukrainian people and their artistic and philosophical traditions. Attention to this phenomenon is connected with the emergence of new methodological approaches (ontology, hermeneutics, phenomenology, etc.) and the interrelation of musicology with history, cultural studies, sociology, psychology, ethnomusicology, and other activities of man and society. This approach helps to consider the process of formation of artistic and philosophical traditions in the Ukrainian composing school on the edge of the XIX and XX centuries and artistic and philosophical traditions carried out in the creative laboratories of individual composers during the period on the edge of the XX-XXI centuries. A similar point of view is based on the concept of the integrity of Ukrainian musical culture development (as a unique and peculiar culture), as well as a systematic approach to this problem. If we try to narrow down the analyzed problem, it will allow us to consider the process of traditions formation in the works of Ukrainian composers through the lens of their personal outlook, especially in those periods when it is necessary to plunge into difficult, contradictory situations of historical cultural development. Thus, it is possible to more fully identify the internal, personality

and ideological motives of the composers in the creation of their works and, to consider these motives as primordial, the main ones. It may seem that the personal prerogative, the thesis of a personal approach, seems to be one of the most exploited in modern art. However, the modern cultural paradigm actualizes the level of the individual, the significance of his inner world. In addition, there is a need to consider the socio-historical and cultural processes that influenced the creativity of Ukrainian composers of this period, taking into account the influence of various philosophical and aesthetic trends on the personalities of composers, their individual style of creativity.

Presenting the main material. Undoubtedly, contemporary Ukrainian composers continue the traditions formed during the development of the whole Ukrainian musical culture, which carries with it all the accumulated experience of previous generations, embodied in the meanings and images that have become archetypes in Ukrainian music. However, we consider the artistic and philosophical traditions that have developed in the cultural and historical period on the edge of the XIX - beginning of the XX centuries because we believe that these traditions are the most characteristic for the creativity of Ukrainian composers not only of this period, but also of the period on the edge of XX - XXI centuries.

Origins of traditions of Ukrainian composers on the edge of the XX - XXI centuries is associated with the formation and development of modernist and avant-garde currents of the early XX century, which opened the era of "non-classical" aesthetics in art and the change of cultural paradigmatic forms (the transition from "classical" to "non-classical" form). These trends emphasized the task of overcoming the complex of isolationism, sociocentrism, and ethnography of national art that had developed in the course of socio-historical changes in Ukraine. Before the advent of modernism, one of the main directions in the development of Ukrainian art of the late XIX century, there was populist realism, reflecting certain baroque worldviews, his philosophical and aesthetic views.

Along with the still existing realistic traditions for art, in particular the musical, of this period features of romanticism are characteristic, which represent a significant part of the artistic and, more broadly, the cultural tradition of the Ukrainian nation. Starting from this historical period, namely the end of the XIX - beginning of the XX centuries, the process of forming professional Ukrainian music of national type takes place. The appeal to the romantic tradition, the "explosion" of neo-romanticism in Ukraine, has a somewhat

different aspect than that of neighboring Russia. This period is characterized by the fact that the leaders of Ukrainian romanticism direct their efforts to create a "complete culture, a complete nation" (J. Gritsak) [1]. In the traditions of romanticism and realism, the artistic and philosophical potential of the future of professional music accumulates, embodying the wealth of historical, national and individual. Therefore, the main features of the art of "on the edge" period are a keen sense of the artists of their "I", the desire for primary sources, pantheism, folklore, thirst for new myth-making, etc. The entire above are not new, because they are features characteristic of the romantic type of outlook that existed in the late XVIII - early XIX centuries. Of course, there are some differences in the romantic worldview of these periods, but their closeness is undoubted.

The basis of Ukrainian romanticism in the early XX century becomes a hermeneutic interpretation of folklore in the professional creativity of composers and the centuries-old experience of the people approaches professional creativity. All folklore-ethnographic information, as myth-making in the broad sense of the word, is embodied in the works of Ukrainian composers, and national folklore becomes the mythological core, the matrix of national traditions. The use of a variety of forms and methods of folklore in professional creativity becomes a prerequisite for the achievement of one or another artistic goal; there is ukrainianization of the intonation dictionary. The dominant factor in this period is national themes, national images and genres (song, epic, and rite). Folklore is given a special place in the process of formation of the Ukrainian composer school, as well as the reproduction, preservation and restoration of artistic and philosophical traditions. Folklore sources combine all cultural and historical epochs experienced by the Ukrainian people and perpetuated in traditions.

The history of Ukrainian music of this period is connected with the formation of the National Composer School and its founder - Mykola Lysenko, whose work can be described as the unity of the individual and the universal, overcoming the contradictions between the folklore principles and "pan-European technique" [p. 246]. Using the specificity of the ethno-musical intonation of Ukrainian folklore, practically for the first time in Ukrainian musical creativity, M. Lysenko combines "collective-individual" (folk) (term of S. Gritsa) tendencies with the tendency of affirmation of the composer's "I", individual style formation. This approach allowed M. Lysenko to reach the level of integration in Ukrainian music. However, such a trend emerged in Ukraine much later

than in European countries, because it was due to a number of historical causes of this period and the national psychological peculiarity of the Ukrainian people, its mentality.

The specificity of the development of Ukrainian music (as well as any other national music), the evolution of the formation and development of the composer school are connected, first of all, with the formation of national images in the art due to the ethnocultural identity, as well as the influence of social and historical conditions in Ukraine, with the entry of Ukrainian culture and musical art into human culture. Ukrainian composers on the edge of centuries are included in a single, integrated socio-cultural process, which in turn is involved in the world history of culture.

It should be noted that those cultural phenomena and trends that have long existed in Western Europe have only intensified in Ukraine. Gradually, new Ukrainian art departs from the realistic and romantic traditions within which contemporary artists become "close". It is in this context that the "blurring of traditions" inherent in the XX century, and therefore the cultural consciousness of modernism, is extremely important. Instead of classical knowledge and consciousness there comes a new non-classical paradigm form, which in culture relies on eschatological and apocalyptic moods, synthesizes cultural realities of the past and present, negative merges with the positive, the motto of a new paradigm becomes the aesthetics of chaos and absurdity.

Exploring early Ukrainian modernism in literature, T. Gundorova [2] identifies the characteristic features inherent in the literature of this period and those that characterize all the art of the early XX century. First of all, it is the idea of a multi-directional process that did not come down to a particular school; constant movement, evolution, finding new ways, creating new perspectives and images. The second sign of artistic consciousness of the early XX century became the definition of I. Franko differences between "new" and "old" schools (more precisely, the manner), to which he reduced all the diversity of artistic styles. However, the very concept of "school", I. Franko used not in the newest sense of a certain programmatic, organized literary grouping, and in the understanding of cultural and psychological typology of creativity (with elements of juxtaposition of literary generations). Thus, the foundations of Ukrainian modernism correlated with the new aesthetic and artistic substance of creativity.

The art of the "non-classical" paradigm in aesthetics made it possible to engage in dialogue with other cultures, to draw on innovative philosophical and artistic ideas from

the treasury of world culture. Thus, the modernists tried to "renew" Ukrainian art, "to open ... ways to absorb the innovations of European culture of that time" [6, p. 87]. Modernism declares itself to be marginal in terms of established traditions, even "anti-traditional" (T. Gundorova's term). Therefore, in this case we are talking about rethinking the positivist total understanding of tradition.

The period of modernism is characterized by the revival of neo-styles in art. If romanticism is the basis of Ukrainian art as a feature of the Ukrainian mentality, then in the period of modernism, in addition to neo-romanticism, new style trends emerged, such as: neo-baroque, neo-classicism, neo-folklorism, etc. If romantics and neo-romantics turn to the existing in the folklore of romance lyrics, song tradition, then modernists turn to the archaic of folklore. Thus, the multifaceted creative trends and their interaction in terms of artistic and philosophical traditions have created a specific dialogue situation in Ukraine and there is reason to consider the interaction of traditions as their mutual interpretation. Such versatility as the dialogue of musical cultures, laid down by M. Lysenko, was not a rejection of his own, but was a conscious detachment into another musical tradition "for a deeper understanding of the peculiarity and enrichment of his own national musical language" [4, p. 146]. The diversity of styles as well as the "mutual interpretation" of traditions can be traced in the following models: "Under Skryabin" by the early B. Lyatoshynskyi, L. Revutskyi; "Under Rachmaninoff" by V. Kosenko; "Under Debussy" by F. Yakimenko and others.

In the minds of Ukrainian people, one of the most important changes is taking place - instead of the people, the carrier of the national aesthetic principle, to which the artist used to address, there is a "human unit" (I. Franko), a self-sufficient individuality. In the crisis era on the edge of centuries, artists, poets, composers consider the problems of human life through the experience of their personal lives, which was clearly manifested in this period in the works of artists, in particular, in the musical creativity of M. Lysenko, M. Leontovich, K. Stetsenko, J. Stepov, L. Revutskyi, V. Kosenko and others. Creative personalities of the early XX century establish the principles of the personal and the individual in the Ukrainian consciousness, continuing the traditions of G. Skovoroda, I. Kotlyarevskyi, T. Shevchenko. Thus, one of the trends in the development of Ukrainian art of this period is the tendency towards personalization, which is the basis of the romantic tradition in philosophy and art. However, the difference between artists and

composers on the edge of centuries - the beginning of the XX century from its predecessors testifies to some paradox in creativity, that is, an extremely high European, professional level of artists of this period, which contradicted and went "at the intersection" with the cultural life in Ukraine related to objective reasons, one of which is the conflict between "I" of an artist and the surrounding world.

A characteristic feature of this cultural and historical period is mythologization and myth-making. The appeal to mythologization in European countries and in Ukraine was caused by the circumstances of the framework of understanding the world in one or another creative direction and, more broadly, the whole existence, in which there are all signs of chaos. However, unlike in Western European countries, the cultural Ukrainian environment was predominantly homogeneous, the basis of which was folk art, which preserved in the "memory" of artistic and philosophical traditions the memory of myth and epic in cultural isolation and original virginity. Ukrainian art goes back to ancient Slavonic mythology, which greatly influenced peculiarities of the artistic national outlook of artists. The tendency for mythologization is related to the choice of professional artists of subjects that carry the "moment of rebirth", mythologization of images that go beyond everyday life and at the same time belong to reality. Thus, since the end of the XIX century, the trend of mythologization has been widely used in professional composing, along with the use of mythological sources in folklore.

The idea of mythologization in professional composer's creative work is gradually emerging as an important part of the worldviews of the romanticism system and continues to evolve from the modernist era to the present day, becoming one of the main ones in Ukrainian artistic culture. Beginning with the Romantic era, mythological images are introduced into art consciously as sources of culture, its creative potential. Mythologism is one of the main places in the phenomenon of Ukrainian romanticism, which found its expression in folk traditions and folklore used by composers of this period in their works. Composers combine professional and folk traditions, there is a rethinking of folk images through personal, individual. Consequently, the mythological formulas in artistic creativity are being redefined in a new (different) way, helping to perceive artistic and ideological traditions in the spirit of their time and, including in an endless series of their predecessors, carry with them not yet revealed meanings, ideas and images.

Incarnation in the Ukrainian art of mythological origin testifies to the awakening in the man-creator of the XX century of the "forgotten", subconscious, of the "generic factors" of reality worldview. This is evidenced by the composer's creativity of almost all contemporary Ukrainian composers, whose works are of the mythopoetic character of semantic generalizations throughout the XX century, characterized by common humanity, cosmism and timeliness.

Summarizing the results, we can come up with some **conclusions**.

The main tendencies of formation of artistic and philosophical traditions in the works of Ukrainian composers on the edge of the XIX century is:

1. The trend towards personalization. One of the major changes has occurred in the minds of the Ukrainian people - the transformation of the national "We" into the national "I". This tendency is caused by the factor of creativity formation of Ukrainian composers not at the level of general purpose style or "school", but through the prism of personality in creativity, the creator as self-sufficient individuality. 2. The tendency to mythologize as an important part of the worldviews of Ukrainian composers - from the era of romanticism to the present day. Myth-making reflects all the diversity of world-view myths-archetypes. Myth becomes the core of the spiritual and cultural space of humanity, its semantic and energy center, uniting the beginning of artistic and philosophical traditions, the matrix of archetypes of the collective subconscious. 3. The tendency to appeal to folklore sources, which brings together all the cultural and historical epochs experienced by the Ukrainian people and embodied in artistic and philosophical traditions. 4. The tendency of revival of the national idea as an ethno-cultural beginning in the artistic and philosophical traditions of Ukrainian composers.

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