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The Integration's Problem of Specialized Musical Disciplines into the Distance Education

Abstract. The presented study reveals the key issues of integration of the professional aspects of teaching professional music disciplines, namely, "Special Instrument" and "Ensemble Class", with the remote education process in the context of the global COVID-19 pandemic and the martial law throughout the territory of Ukraine. Many practical professional-specific difficulties of teaching the disciplines "Special Instrument" and "Ensemble Class", namely – physiological and psychological neural individualisation, timbre, and colour perception of the sound of instruments (voice), ensemble-synchronous nature of the artistic and creative performance process, the issues of interaction between the teacher and the student, with the group of students in ensemble music necessitate the conduct of this investigation. The purpose of the study is to identify the key challenges of introducing specialised music disciplines into distance learning. The study applied such methods as surveys, observations, interviews of teachers and students, extrapolation method, comparison, and structural-functional methods. It was determined that distance learning in specialised musical disciplines significantly reduces the possibilities of professional pedagogical activity involving a number of means of artistic expression. The fact of lack of opportunities to master the ensemble specifics of musicianship was established. The decline in the level of organisational abilities of students is investigated. It is noted that there are no professional academic musical instruments directly in the households of students. A significant decrease in the psychological and communicative abilities of students and teachers in the process of integrating specialised musical disciplines, in particular, "Special Instrument" and "Ensemble Class", into the distance learning form was determined

Keywords: integration, academic discipline, professional abilities, distance form, communication

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INTRODUCTION

As the most dynamic and mobile form of education and training, distance learning is proving increasingly effective in the training of specialists in many fields, including the academic musical arts. However, if in the light of music-theoretical subjects the situation with online learning is quite well-proven and established in its high quality and results, then in a number of practical, specialised musical disciplines, namely "Special Instrument", "Ensemble Class", "Orchestra Class", the distance form of learning is

paired with the broad problem of integration of educational musical-individual specificity with a remote form of pedagogical communication.

Certainly, a wide range of articulatory and strokes gradations of a particular musical instrument (voice), a variety of timbre and colouristic spectrum of professional musical sound, maximum individualized approach to many performances and technological issues of the instrument (voice), issues of training intonation and phrase

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culture of performance of pieces of different cultural and historical periods, produces a lot of questions to distance learning of specialised musical disciplines.

Today, this kind of pedagogical-educational communication can be generated into an independent, yet little-studied topical area of distance learning in music, namely, distance and specialised training in musical disciplines. This disciplinary-practical crystallisation of distance learning is quite clearly recognised by practitioners (implementers), but unfortunately has not yet been outlined by any fundamental studies in the field. The main causes of this case are not only the diversity of the specifics of practical mastering of a particular academic musical instrument (voice), the variety of personal and physiological peculiarities in the process of the professional performance apparatus of a musician, but also as I.V. Malykhina states: “insufficient amount of special technical knowledge of the teaching staff” [1].

At the same time, it is important to emphasise that the study of issues of distance-specialised teaching of music disciplines should be carried out by teachers-performers, and the authors of such a type of scientific and methodological achievements should become scientists-practitioners. Here one can hardly disagree with C. Fjol'desh and V.P. Furmanova's assertion that “the authors' specialisation largely determines the focus of their research approach” [2]. Moreover, the sphere of musical and Performing Arts itself is the location where some new language forms, a new language, are introduced. “It is very important that the searching for a new language, including the label of the temporal regime itself, takes place primarily in the realm of art and, more broadly, culture or social sentiment, which is nevertheless still reflected in culture”. [3].

The novelty of the presented research is determined by the identification of musical and performing, practical problems of mastering a musical instrument (voice), ensemble music making, directly, in the process of teaching specialised musical disciplines in distance education form.

The purpose of this study is the identification of the key challenges in introducing specialised musical disciplines, namely Special Instrument and Ensemble Class, into distance learning.

LITERATURE REVIEW

The process of integrating music disciplines into distance learning is a phenomenon with a broad theoretical base of research, a bright arsenal of practical applications of this phenomenon, and the vast availability of computer-based music software.

A multitude of learning programmes, including those based on the innovative Moodle learning course management system, offer the most meaningful content for professional training in specialist musical disciplines. Thus, the joint research activities of music teachers N.K. Nurgayanova, S.V. Karkina and J. Mena made it possible to create on the basis of the Moodle virtual learning environment the possibility of learning vocal performance basics for the future music teacher through students' comprehension of intonation system of folk tunes and features of traditional musical culture, which as a result will “improve the quality of the professional creative realization

process of the future music teacher, through interaction with vocal” [4].

UK scholars D. Gammeren and A. Szram based at the Trinity Laban Conservatoire of Music and Dance (London), by dynamising reflective learning in professional online music education, generated asynchronous interaction between students in a virtual environment based on the performance practice of observing each other's differences in creativity, which in turn led to “a greater awareness of their own musical identity and culture. In this course, educational technology allows musicians who normally never meet due to distance and cultural barriers to work together and synthesise their learning experiences into new and original musical interpretations” [5].

In the light of the issue of integration of specialised musical disciplines into a distance learning form the model of shaping professional abilities of musicians-performers by means of information technologies, created by pedagogue and scientist S.S. Lukasheva, attracts particular attention. The researcher identified a mutually interlinking sequence of elements-values in the development of the performer's professional skills, namely the goal, activity, content and process and outcome elements. The performance-technological aspect of the evolution of the musician-practitioner's abilities is concentrated in the procedural element of the proposed model. At the same time, it was generated “...through a special course developed for students “Electronic musical instruments, sound synthesis and processing instruments” and an electronic textbook “MIDI technologies of musical composition creation” [6].

The appeal to electronic musical instruments, in particular the piano, as a way to integrate specialised musical disciplines into distance learning can also be seen in the results of studies by I.V. Malykhina [7]. The professional music educator usually focuses scholarly attention on the rapidly increasing popularity of the hybrid musical instrument “Disklavier”, “...which is an acoustic piano (piano or piano) with an integrated electronic system consisting of sensors, solenoids, servos, and other elements that are controlled by a special operating system” [1].

This innovative musical instrument can record a wide range of performance and technological characteristics of the musician-pianist, reproduce, through the movement of certain keys and pedals of the recording of piano performances, combine in professional teaching work different types of hardware (computer, video camera, etc.), maintain an internet connection with another disklavier, which certainly gives the widest possible scope for distance learning, master classes, concerts, festivals, open lessons, various formats of musical training, etc.

Of particular interest is the study by I.V. Malykhina “Foreign experience of innovative technologies in the piano class” [7] in which the researcher analyses the scientific developments by A. Hadjakos [8]. Thus, investigating the problems of pianists' performing apparatus, A. Hadjakos sets the task of recording and processing data concerning the difference between the primary (purposeful) hand movements of a musician and the secondary movements (which are already beyond the performer's conscious control), using specially designed armbands, and states the possibility of precise recording of primary and secondary

movements of the pianist, which "...may help students to better understand the structure of their performing apparatus" (how fingers, hand, elbow and arm are interconnected) [7].

It is important to note that in a number of undeniably useful features of innovative technologies, special devices, disklavier aimed at professional performance analysis, pedagogical correction of playing, distance communication of the teacher and the student, no description of the training process of the performing apparatus staging of a musician (hands, arms, head, performing breathing, embouchure, physiological resonators, etc.) is found; neither can one find the reconstruction of the performing apparatus staging in its deepest individual characteristic work of antagonist muscles of one or another component of the playing apparatus of a musician-performer. At the same time, the great musical and practical specificity of the performance process on academic stringed and bowed instruments, as well as on professional woodwind and brass instruments, should be particularly emphasised.

This crystallises the relevance of maximally profiling questions about the sound production in the sense of "how?", which are equally important for the birth of sound (the beginning of sound) for the pianistic touch, for the wind attack, for the resonance clamping of the vocalist and for the plucking or bowing of string players on academic instruments.

And only after a kind of pedagogical sacrament of the performing apparatus formation is accomplished, the student acquires sustainable professional skills of instrument (voice) possession, which is formed in the synthesis of the joint and mutually conditional work with auditory (intonation, timbre, dynamics), visual (visual fixation of the components of the instrument), motor (reflex and muscle mobility) analysers of the student, possible remote pedagogical activities – correction of some or other performing skills of a musician.

It is important to note that it is the specifics of the process of setting the performing apparatus in relation to this or that artistic and expressive means (strokes, attack, timbre, articulation, dynamics, sound power, etc.) that form the basis of non-acceptance of the distance learning form of specialised musical disciplines by many prominent performance educators. For example, Alexander Trostyansky, a famous violinist, professor of the Tchaikovsky Moscow Conservatory, and Honoured Artist of Russia, speaking about the distance learning process, states that "it is not comparable to an ordinary lesson, it is to a large extent profanation. It is difficult to evaluate the quality of sound, such tasks are obtained "by sight", and not "by ear". Besides, the contact is not the same, I do sometimes touch people's hands and shoulders" [9]. Alexei Volkov, head of the Wind and Percussion Instruments Department at the M.M. Ippolitov-Ivanov Russian State Music and Pedagogical Institute and solo saxophonist of the Bolshoi Theatre Orchestra, states: "This format is not convenient for us. During classes, it is necessary to make lively contact with students, to see their eyes, their muscular condition, and their emotional state. Yes, I can hear 'higher-lower'

through the internet, but I can't really hear the shade and character of the sound" [9]. Pianist Alexander Bonduryansky, Professor at the Tchaikovsky Conservatoire, says: "As I am engaged in chamber ensembles, we have no opportunity to rehearse. If you are coaching someone who is preparing a solo programme, you can listen to the recording and comment. In my case, the idea of studying online is unproductive" [9]. Dynamizing the problem of ensemble music-making, in the context of distance learning and education, University of Pennsylvania professor Linda Thornton states: "There is currently no technological way to create music together, in real time, in remote locations" [10].

Certainly, the "live" psycho-physiological, psycho-neural level of teacher-student communication deserves special attention considering the distance form of teaching specialised musical disciplines. Art critic and teacher O.M. Bereghova writes: "When a musician touches the key, a sacrament of sound is born between the keyboard and the string. A similar sacrament takes place between the student and the professor during a class or during a lecture in the classroom and other creative interactions. Without this sacrament, the educational process in musical art will be impossible" [11].

In light of the above, modern professional music pedagogy increasingly generates new approaches to the practice of distance music education, namely the asynchronous method of distance learning of specialised musical disciplines, the mixed form of educational and training process (partial application of distance learning technologies), expanding the repertoire palette based on works written in solo performance form [12], undeniably here and the psychological basis of the distance process.

Thus, in the light of the maximum-professional criteria for teaching specialised musical subjects in distance learning, there is an increasing need for the emergence of foundational, basic research devoted primarily to crystallising and clearly identifying the most characteristic problems of integrating specialised (core) musical subjects into distance professional communication of the teacher with the student.

Based on the theoretical analysis of the above literature, the hypothesis is put forward that the introduction of a distance learning form for a number of specialised subjects in academic music pedagogy will reduce the level of professional skills of music students.

MATERIALS AND METHODS

The system of observation, collection and processing of the results was based on an activity-based criterion as the key means of assessment in the study of the professional skills and abilities of students in the sphere of modern music pedagogy. In a number of indicators of the activity-based criterion, the focus was on the organisational, professional-performance and psychological-communication abilities of the students. The levels of the activity criterion were defined in three positions – low, medium, and high (author's development) (Table 1).

Table 1. Indicators and levels of the activity-based criteria

Indicators	Activity criterion		
	Level		
	Low	Average	High
Organisational skills	The student has a poor grasp of the temporal sense of the day, unable to feel the structure of its temporal amplitude	The student tries to organise classes within the time structure of the day, but the non-musical environment negates the student's efforts	The student constantly monitors the time of classes, creating a clear organisational plan of classes
Professional and performing abilities	The student does not analyse and understand the professional and performing characteristics of the instrument	The student understands only some issues related to the professional and executive process	The student recognises the specifics of professional performance
Psychological and communication skills	The student does not experience psycho-communicative contact with the teacher	The student has a fragmented sense of psycho-communicative contact with the teacher	The student fully senses the psycho-communicative contact with the teacher

Source: developed by the author

The list of main channels for obtaining information included pedagogical observations, methodological reports and communications, as well as interviewing and questioning students, the results of which, according to each indicator of the activity-based criteria, were used to determine a score between 1 and 3. The data was combined to calculate a holistic level of the students' specialised skills (low – up to 250 points, average – up to 500 points, high – up to 750 points).

The study, which was conducted between March and June 2020, involved 84 students of the Bachelor's programme, the Department of Orchestral Instruments, Dnipropetrovsk Academy of Music (Dnipropetrovsk, Ukraine). The department is the largest and most specific departmental unit at the academy and brings together the specialisations of orchestral wind and percussion instruments, orchestral string instruments, and the students of the "Piano Music Art" specialisation.

In view of the situation of strict observance of sanitary and epidemiological norms of strict quarantine regime in the city of Dnipro and, as a consequence, the termination of urban transport links, the full transition of the educational process to distance learning, a group of 70 people was selected, which was the experimental group of this study, conducting online classes. The remaining 14 students who did find opportunities to create real study encounters with teachers at their homes constituted the control group of students. Classes were held in both groups for Special Instrument and Ensemble Class with the same frequency, i.e., twice a week for Special Instrument and once a week for Ensemble Class.

It is important to note that the technical and communication support for distance learning was a traditional set of innovative communication tools. In addition to the stationery and laptop computers, students and teachers also used such smartphone-based messaging applications as Skype, Telegram, Viber, WhatsApp, Facebook, Instagram, etc. All participants in the experimental and control groups were engaged in classes and did not suspend the educational process, due to the difficult situation of the pandemic in the city of Dnipro and the country as a whole.

During the final week of June 2020, within the framework of the academic departmental pedagogical readings, including the Department of Orchestral Instruments, using methods of comparative analysis, deduction and induction, empirical approaches of observation, generalisation along with survey and method of expert evaluations from numerous teachers of examination boards, research results were formed, characterising the performance of students in the above mentioned two groups (experimental and control).

RESULTS AND DISCUSSION

The data of the ascertaining stage of the study, which was formed as a result of interim control activities on the eve of the health restrictions and were marked at the meetings of the Orchestral Instruments Department, showed that most of the participants (students) of both groups had an average level of professional skills, a smaller number of students – low and high (author's findings) (Table 2).

Table 2. Level of student performance at the ascertaining phase, %

Ascertaining stage	Level		
	Low	Average	High
Experimental group	9 students = 13	47 students = 67	14 students = 20
Control group	1 student = 7	11 students = 79	2 students = 14

Source: developed by the author

Conducting systematic e-classes, the teachers of the students in the experimental group noted a number of important features of the distance education process concerning the specialised musical disciplines "Special Instrument" and "Ensemble Class".

Firstly, distance learning significantly negates the opportunity for the most detailed, professional-pedagogical practice of a number of means of artistic expression, namely timbre, strokes, vibrato, articulation, dynamics (sound volume) and other artistic expressive means. For example, in the Special Instrument course, the vibration amplitude of the vibrato technique, which is already audibly perceived by the student, can be analysed, but the phase of the sound vibration and its cessation, from an aesthetic and technological point of view, remains beyond the teacher's and student's analytical attention. The visualisation of the performance process in the permanence of its sound output, with the aim of conducting a pedagogical analytical-constructive analysis of this musical-performance technique, is also difficult to map and visually concentrate. The artistic and expressive palette of contemporary musical instruments is rapidly enriched by specific expressive techniques. Thus, when referring to saxophone A.M. Ponkina writes: "... the desire to stand out due to a new effective "manner of playing" leads to the introduction of many specific techniques, such as chord playing, *growl* and *slap*, which firmly strengthen the arsenal and become common for all saxophone groups" [14].

Secondly, in distance communication with students, teachers in the Orchestral Instruments department noted a complete lack of access to the natural ensemble specificity of music-making, especially characteristic of academic wind instruments (woodwinds, brass) and string-and-bow instruments. It has been stated that the ensemble class, which by its very nature is a collective training discipline, not only involves the process of performing together, but also the creation of a unified, common artistic and performing communication during the performance, the formation of an integral ideological and visual concept connected to the joint presentation of the imagery and artistic content of the musical composition. That is where the sense of metrrhythmic pulsation displayed in the gaze, in the outstretch, in the gestures of the ensemble musicians, in the so-called "elbow feeling" of the ensemble partner, which is not present in the distance learning of specialised music subjects, is so necessary. Teachers also noted that students were brilliant at memorising their own parts of an ensemble piece, but in playing music together as an ensemble, comprehending the skill of collective music-making was not achieved.

Thirdly, a low level of organisational ability among students was revealed. The home climate and, in general, the private domestic setting, with its family-established functional-obligatory environment, created many difficulties in relation to the disciplinary and hourly regime of the students. The organisation of systematic professional musical-pedagogical activity was difficult due to the lack of such motivating and stimulating factors as non-verbal musical-pedagogical communication, appearance culture,

and general emotional and psychological communication environment, with a pronounced bifunctional nature of student's life activity (educator ↔ student).

Fourthly, the process of integrating specialised musical disciplines into distance learning has also exposed the fact that many professional academic musical instruments are not directly available to students at home. For example, regarding the specialisation "Orchestral wind and percussion instruments", problems of instrument availability were noted by teachers regarding the bass trombone, tuba, baritone saxophone, bass clarinet, timpani, vibraphone, marimba, xylophone, percussion. Among the professional instrumentation of the Orchestral String Instruments specialisation, particular difficulties were noted in relation to the availability of the double bass, and in relation to the Pop Music Art specialisation, the problem of the lack of various types of modern electric guitars, specialised keyboard, and sound synthesizers, along with the necessary electro-sound support, was identified. This type of music-practice classes in distance learning fundamentally changed their orientation, namely from the practical vector of mastering the instrument, to its absolute theoretical acquisition. Thus, when teaching a class on the marimba, the following historical-theoretical perspective on teacher-student communication would be appropriate. "The origins of the method of holding four sticks together to play the marimba go back to the second half of the 18th century. And it is connected with the traditions of ensemble playing in Guatemala when several performers played on the same instrument" [15].

Fifthly, during the introduction of distance learning for specialised musical disciplines, teachers have noted a significant decrease in psychological and communicative abilities on the part of both students and teachers. The reasons for the decline of this most important feature of professional music-pedagogical communication have been identified by teachers in the Orchestral Instruments Department as the result of a weakening of the intuitive-profiling tangibility produced through neural contacts, ways to expand opportunities for joint learning of performance and technical and performance-technological issues.

In the control group, where classes with students were conducted in real professional and communicative "live" settings, the artistic and performance level of the students was noted as high, with a permanent tendency for the students to improve their professional and performance skills. The teachers underlined that the frequency of real meetings with their students during the quarantine period was lower (once a week) than in the traditional educational process (twice a week), but the content of the offline classes included a maximum list of all kinds of teaching material (scales, etudes, traditional and new exercises, artworks of different genres and styles, music from different cultural and historical periods).

Thus, as shown in Table 3, the data obtained during the experiment confirm the effectiveness of a real "offline" educational process, during vocational training in specialised musical disciplines such as "Special Instrument" and "Ensemble Class".

Table 3. Level of student performance at the control stage, %

Control stage	Level		
	Low	Average	High
Experimental group	45 students = 64	22 students = 32	3 students = 4
Control group	1 student = 7	3 students = 22	10 students = 71

Source: developed by the author

Thus, the above-mentioned hypothesis, about the decrease of musical and practical levels concerning the professional skills of music students with the introduction of distance learning for a number of specialised disciplines, namely “Special Instrument” and “Ensemble Class”, has been confirmed. The results indicate a high level of practical relevance to this music education problem. In a series of recommendations to maintain and certainly increase the professional level of teaching the discipline of “special instrument”, it is recommended to introduce into the artistic and repertoire list of students of higher music educational institutions the works written in the solo performing form, namely academic artistic solo compositions for a single performer on a concert stage, performed without the accompaniment of a concert pianist or an ensemble (orchestral) group. With regard to the ensemble class, it is recommended to use an asynchronous method of distance form of music-pedagogical communication, namely the use of alternating audio/video recordings and their further technical-innovative connection into a single artistic-music product, one ensemble artistic-music work. Thus, a sense of piecemeal ensemble communication is achieved which is as close as possible to the process of collective musical production. Certainly, it is the teacher’s responsibility to elucidate for students certain pedagogical-motivational attitudes concerning these kinds of decisions, because “... one of the central issues addressed in music education is motivation” [16]. The solo form of performance, namely its individualised character, which excludes the simultaneous comparison of the performing and social level of the student with other students, generates a solution to the problem of professional and social accessibility of music education, maximising “...theoretical and practical concepts of social justice in education” [17].

Special attention in the process of music-pedagogical application of the performing form of the solo and asynchronous method of a distant form of music-pedagogical communication should be paid to the psychophysiology of performing practice, as well as to the evolution of artistic thinking of a musician, namely – it is necessary “... to develop psychomotor skills with the help of musical actions” [18] and learn “...to connect vivid associative impressions with intonational phenomena and processes” [19].

The above notions can be applied at different stages of professional music education, including both

the initial and middle levels of the music and education system. “The COVID-19 crisis has not spared the world of education, and schools and universities, including music colleges, have had to re-imagine their teaching methods. Music teachers had to mobilise the digital tools at their disposal to perform their educational tasks” [20].

CONCLUSIONS

According to the results of the experimental study, the integration of specialised musical disciplines into distance learning has a detrimental effect on the professional growth of the performing skills of music students, in particular, representatives of the performing specialisations “Orchestral Wind and Percussion Instruments”, “Orchestral String Instruments”, “The Art of Pop Music”.

To the most extent, the unsatisfactory, negative results of distance learning, concerning the disciplines “Special Instrument” and “Ensemble Class”, is a consequence of many professional and pedagogical issues, among them the impossibility of detailed analytical work with a number of means of artistic expression (timbre, dynamics, vibrato, attack, strokes, articulation) and a certain functioning of components of the performance apparatus of a musician (professional breathing, resonators, embouchure, body-muscle placement of sound-forming apparatus, etc.); lack of opportunities to comprehend the ensemble, collaborative nature of music-making, the process of collective creation of ideological, imaginative, artistic content; certain difficulties of the disciplinary regime, marked by the complexity of organisational issues, both on the part of the student and the teacher; absence of professional academic musical instruments and certain communication-technical equipment at home; inability to generate at the neural level professional intuitive-profiling tangibility of hidden performance-technological processes in a student, e.g. tension of certain parts of a musician’s muscular system (phases of performing inhalation and exhalation on academic wind instruments, etc.).

The above-mentioned problems require follow-up investigation into all the various angles of the issue under study, which would be a very promising topic for future studies. At the same time, the findings of the study presented may be of professional interest to teachers at secondary and higher music education institutions, and to numerous students as future teachers and musicians.

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Проблеми інтеграції спеціалізованих музичних дисциплін у дистанційну форму навчання

Анотація. У презентованій науковій статті виявляються найбільш характерні питання взаємопроникнення професійних особливостей викладання фахових музичних дисциплін, а саме – “Спеціальний інструмент” та “Клас ансамблю”, з дистанційною формою сьогочасного навчально-освітнього процесу, зумовленою страхітливими наслідками пандемії COVID-19 у світовому масштабі та військовим станом на усій території сьогочасної України. З урахуванням багатьох практичних професійно-специфічних складнощів викладання дисциплін “Спеціальний інструмент” та “Клас ансамблю”, а саме – фізіологічна та психологічно нейронна індивідуалізація, темброво-коліристичне сприйняття звучання інструментів (голосу), ансамблево-синхронна природа художньо-творчого виконавського процесу, актуальними постають питання взаємодії викладача зі студентом, з колективом студентів у ансамблевому музикуванні, що й зумовлює необхідність здійснення даного наукового дослідження. Мета статті – виявити найбільш специфічні проблеми введення спеціалізованих музичних дисциплін у дистанційну форму навчання. У роботі задіялися такі методи як опитування, спостереження, інтерв’ювання викладачів та студентів, метод екстраполяції, порівняння, а також структурно-функціональний метод. Було визначено, що дистанційна форма навчання спеціалізованих музичних дисциплін суттєво зменшує можливості професійної педагогічної роботи із низкою засобів художньої виразності. Встановлено відсутність можливостей опанування ансамблевої специфіки музикування. Досліджено динаміку зниження рівня організаційних здібностей студентів. Наголошується на відсутності професійних академічних музичних інструментів безпосередньо у домашньому побуті студентів. Визначено суттєве пониження психолого-комунікаційних здібностей студентів та викладачів у процесі інтеграції спеціалізованих музичних дисциплін, зокрема “Спеціальний інструмент” та “Клас ансамблю”, у дистанційну форму навчання

Ключові слова: інтеграція, навчальна дисципліна, професійні здібності, дистанційна форма, комунікація



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Comparative Poetics of Composers' Creativity in the Formation of the European Cultural Paradigm

Abstract. The study of common and distinctive features of national cultures, principles of their interaction and development in historical and modern aspects is one of the urgent tasks of modern humanities. The present contribution is a comparative study of two musical cultures – Romanian and Ukrainian – on the example of the creative activity of their prominent representatives Borys Lyatoshynsky and George Enescu. The relevance of the study is determined by the need for further development of comparative cultural studies, the need for scientific reflection on the specifics of the development of European musical cultures in the twentieth century, and the lack of study of typological parallels of Ukrainian and Romanian musical cultures. The search for creative parallels and distinctive features in the compositional oeuvre of Borys Lyatoshynsky and George Enescu determined the purpose of the study. The study uses a set of methods: historical and cultural, biographical, interdisciplinary, comparative, genre and style analysis, generalisation and systematisation. One of the obvious common features is the universalism of both creative personalities, which is confirmed by their significant achievements in all types of musical activity. The appeal to folk song sources, the influence of romanticism, modern musical trends of the early twentieth century, similar genre-stylistic preferences, and a tendency to conducting and pedagogical activities are undeniable coincidences in the compositional practice of both artists. Distinctive features of creative activity are conditioned by the features of socio-cultural systems in which composers were formed. At the same time, the full professional self-realization of both artists and outstanding creative results suggest that a master of great talent can realise his potential in a socio-cultural system of both open and closed types. The practical significance of the study is determined by the broad prospects for further development of the proposed topic, the use of materials in scientific research on the relevant topic and the possibility of their introduction into lecture courses of art universities

Keywords: George Enescu, Borys Lyatoshynsky, composer, comparative cultural studies, Romanian culture, Ukrainian culture

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INTRODUCTION

Each national culture preserves the memory of the personalities of talented figures who have made a great contribution to the treasury of not only their own but also world culture with their multifaceted activities. The importance of this contribution is not always realised during the artist's lifetime,

often it takes some time. This particular study will focus on two prominent figures of European culture of the twentieth century, Borys Lyatoshynsky (1895-1968) and George Enescu (1881-1955), who made a significant contribution to the development of musical art in Ukraine and Romania.

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Thus, the specific case of G. Enescu and B. Lyatoshynsky was chosen for the study due to the exceptional talent and outstanding role of both musicians in the development of musical cultures of their countries, significant coincidences in the types of musical activity, themes of creativity, genre preferences, methods of working with folklore material, and the fact that their main creative achievements belong to the same historical period – the first half and middle of the twentieth century. For the purpose of scientific objectivity and reliability, it is worth noting that the creative (performing and composing) activity of Gheorghe Enescu began and ended a decade and a half earlier, but this is not a big obstacle to the implementation of a comparative study of the selected figures.

A lot of studies and monographs are devoted to the works of the classics of the national schools of composition George Enescu and Borys Lyatoshynsky. In recent years, new materials have begun to appear that present the creative work of these musicians from a new angle, opening previously unknown pages of their biographies. In particular, V. Sandu-Dediu [1], based on the research of the archives of the former Romanian secret police, proves that during the last years of Gheorghe Enescu's life in Paris, the composer was under the close supervision of the *Securitate*. B. J. Robinson [2] explores the virtuoso style of George Enescu's violin and cello sonatas, derived from the Romanian folk music tradition. B. Taylor [3], using various interrelated concepts, such as landscape, rhythm and memory, tries to establish new aesthetic criteria for understanding the chamber and orchestral music of G. Enescu. P. A. Trillo [4] on the basis of recordings of the violin sonata op.25 "in Romanian folk character" performed by George Enescu himself in 1943 and 1949 formulates the theory of expressive use of glissando.

A study by a group of Ukrainian musicologists M. Kopytsia, I. Savchuk, O. Putiatytska is devoted to the work of Borys Lyatoshynsky in the aspect of epistology [5]. The authors discover that epistolary creativity is a special type of activity that preserves and transmits the personal creative experience of the artist to the next generations, and consider the prospects for the development of national epistolary science with further search and deciphering of sources relevant to the development of national culture. Another group of authors – O. Martsenkivska, O. Vasylenko and O. Harmel [6] – investigate romantic traditions in the instrumental music of Borys Lyatoshynsky and ways of its rethinking in the genre of a piano ballad.

Obviously, the life and work of such extraordinary personalities as Borys Lyatoshynsky and George Enescu will continue to attract the attention of researchers. However, so far in the scientific literature there are no studies devoted to these two prominent composers in the comparative aspect.

The purpose of the study is to identify similarities and differences in the compositional work of prominent representatives of Ukrainian and Romanian musical cultures – Borys Lyatoshynsky and George Enescu.

Comparative studies in modern humanities: State and prospects

However, before proceeding to the search for common and distinctive features in the chosen figures' works, it is

necessary to briefly dwell on the state of development of comparative studies in modern humanities.

The priority in the development of comparative studies in the humanities belongs to literary studies, in particular to German and French writers and literary critics of the Romantic era.

At the turn of the nineteenth and twentieth centuries, the first comparative studies in the art of music were introduced, although from that time until now the concept of "comparative musicology" has been used mainly in the field of ethnomusicology. A great contribution to the development of this area was made by German scientists who studied the musical traditions of the peoples of the world: Otto Abraham [7], Erich Hornbostel and Kurt Sachs [8] and others. In 1959, the "Treatise on Comparative Musicology" by French Indologist and musicologist Alan Daniel was published [9]. This is a theoretical work, which summarised the experience of the author's many years of stay in India and his knowledge of oriental music (Indian, Chinese, Gureti).

American and British ethnomusicologists (in particular, Philip V. Bohlman [10], Martin Clayton [11] and others) continued to develop comparative studies. In the collection of scientific studies "Comparative Musicology and Anthropology of Music: Essays in the History of Ethnomusicology" (Chicago Studies in Ethnomusicology), edited by Bruno Nettl and Philip Bolman [12], 19 scholars from 5 countries explore important contemporary problems of the history of ethnomusicology in the context of its methodological and theoretical foundations and compare traditional musical cultures of the world while criticising comparative musicology as a scientific discipline. The same area is further explored by Timothy Rice [13], Patrick E. Savage and Steven Brown [14].

Many scientists felt the need to expand the methodology of one scientific discipline and combine the theoretical and methodological developments of various related sciences in an integral (interdisciplinary) approach to comparative research. In particular, the Romanian literary critic Adrian Marino in his work "Comparativism and the Theory of Literature" proclaims the intention "to develop a literary theory, the goals and means of which would be specific and in the aggregate comparativist" [15]. Another study by the scientist argues the need to develop a purely comparative theory of literature [16]. At the same time, crucially important for the researcher is the study not only of literary phenomena as such and in correlation with one another, but also in reflection with the phenomena of spiritual culture in a broad sense, including contacts, influences, intertextual connections, etc.

American literary scholar and cultural critic of Hungarian descent Steven Totossy de Zepetnek was one of the first to declare the importance of introducing a comparative approach in cultural studies. In the article "From Comparative Literature Today to Comparative Cultural Studies" [17], the researcher summarised the achievements of his colleagues from around the world in the field of comparative literature and proposed to extend the achievements of literary studies to a wider field of cultural studies. He defines the concept of comparative cultural studies as: 1) to study literature (a text and/or a literary system) in the context of culture and the discipline of cultural studies;

2) in cultural studies proper, to study literature with borrowed elements (theories and methods) from comparative literature; 3) to study culture and its constituent parts and aspects in the mode of the proposed approach of “comparative cultural research” instead of the one that prevailed in the late twentieth century – a predominantly monolingual approach to the consideration of a topic in view of its nature and problems in only one culture. According to Zepetnek, “comparative cultural studies is a branch of research where certain provisions of the discipline “comparative literature” merge with the selected provisions of the field of cultural studies. This means that the study of culture and cultural products, including (but not limited to) literature, communications, media, art, etc., is carried out in a contextual and relational framework and with a variety of methods and approaches, interdisciplinary and, if and when necessary, involving teamwork” [17]. Comparative cultural research, according to S.T. Zepetnek, does not exclude actual text analysis or other well-established areas of research. Accordingly, in a better case, the frameworks and methodologies available in the systematic and empirical study of culture contribute to comparative cultural studies. Zepetnek argues that comparative cultural studies are innovative because “the concept of cultural studies in most cases lacks comparative, that is, contextual, pluralistic and supranational range and depth of thinking and application” [18].

The numerous comparative studies in the humanities confirm the prospects of the comparative approach in cultural studies proposed by S.T. Zepetnek. Comparative studies in such a broad cultural discourse are massively deployed in linguistics in different countries, along with cinema [19], electronic media [20], psychology [21] and other humanities.

Valuable in the context of the study is the contribution by T. Portnova, in her studies on genre and style in contemporary musical theatre [22-24] offers a new research methodology based on a systematic and comparative analysis of genre elements of ballet and opera performances. This gives the researcher the opportunity to expand the understanding of the vocabulary of contemporary dance, orienting researchers to the latest integrative approaches to the acquisition of the synthetic nature of musical and theatrical genres.

In recent years, representatives of theoretical and historical musicology have also developed an interest in comparative studies. The concept by Ukrainian musicologist Y. Chekan [25] summarises the previous experience of comparing the personalities of two musicians-representatives of two different national schools of composition, and their creative achievements and stylistic features. As the researcher notes, earlier musicians-contemporaries – representatives of the same musical culture – were compared to identify both common features and differences in their creative systems. The same principle of comparison, according to Y. Chekan *et al.*, can yield fruitful results when the selected artists belong to different national schools. “However, in this case, one should be very careful with the choice of a pair for comparison” – the musicologist warns [25]. Y. Chekan demonstrates his concept on the example of the creative activity of two composers of Hungary and Ukraine – Zoltan Kodai and Stanislav Lyudkevych on

such parameters as the social origin of musicians, education, belonging to the same generation, analysis of folklore, compositional, musical-pedagogical, musical-critical activities.

The fruitful ideas of T. Zepetnek, T. Portnova, Y. Chekan and other scientists became the impetus for writing this article, in which a comparative study of two musical cultures – Romanian and Ukrainian – on the example of personalities and creative principles of their outstanding representatives was carried out, especially since such studies have never been carried out.

The beginning of the artistic course of George Enescu and Borys Lyatoshynsky: In the captivity of romanticism

The debut of Enescu as a composer took place in Paris: in 1898, the famous maestro Édouard Colonne conducted his first opus – “Romanian Poem” (1897) – a symphonic suite for orchestra and male choir without words. The bright, youthful romantic poem brought the author huge success with the sophisticated and fastidious French public and wide publicity in the press. In the “Romanian Poem”, as in both Romanian Rhapsodies (1901), which became the most popular in the creative heritage of Enescu, with virtuoso brilliance develops the true Romanian luter melodies.

Similarly, B. Lyatoshynsky made his composer-conductor debut: in 1917, at the stage of mastering the basics of composing at the Kyiv Conservatory, he publicly conducted the second part of his First Symphony, entitled “Lyrical Poem”. Lyrical and dramatic in content, the First Symphony (1918) by B. Lyatoshynsky demonstrated large-scale, monumental images, fluency in polyphonic technique, and a delicate sense of orchestral harmony.

The compositional debuts of both artists showed their mastery of the most complex musical genres, which include the genres of symphonic music, and a tendency to romantic lyrical poetry (Enescu – “Romanian Poem”, Lyatoshynsky – “Lyrical Poem”).

Having examined the compositional heritage of Enescu and Lyatoshynsky in general, it is possible to conclude that in quantitative terms, the creative heritage of Lyatoshynsky is twice as much as that of Enescu: 70 completed opuses by Lyatoshynsky against 33 by Enescu. At the same time, it is worth considering that Lyatoshynsky still has about 20 works without specifying the opus, music for 6 theatrical performances and 14 films, editing and instrumentation of 10 major works of other composers (operas, ballets, concerts, etc.). Enescu has more than 90 completed works without specifying the opus, and over 30 sketches of unfinished works, including the first act of the opera “Blue Lotus”. Enescu’s great engagement as a concert performer – violinist, pianist, ensemble player, conductor – often took away precious time in the art and made it impossible to complete all creative ideas. Analysis of the genre spectrum of Enescu’s and Lyatoshynsky’s works reveals certain similarities. The early periods of artistic activities of both composers are especially indicative.

In the 1890s and 1900s, in addition to the first orchestral and concert works, Enescu wrote a lot of chamber and chamber-vocal music. These were instrumental trios, quartets, quintets, works for various compositions, piano miniatures with romantic genre features (nocturnes, pastorals, serenades, improvisations, barcarolles, ballads, etc.) Enescu

also composed a lot of vocal and choral works, songs, including vocal cycles to the poems of Romanian, Austrian and French poets.

The early period of Lyatoshynsky's work (1910-1920) is also marked by a significant predominance of chamber and chamber-vocal genres. These are three string quartets, a trio for piano, violin, and cello, two sonatas for piano, a sonata for violin and piano, and a large number of lyrical chamber vocal works for voice accompanied by the piano to poems by German, English, French, Belgian, Russian and other poets. And although in B. Lyatoshynsky's author's definitions romantic genre occurs rarely (exceptions may be the Second Piano Sonata Op. 18 (sonata-ballad, 1925) and Ballad for Piano Op. 22 (1928)), however, romantic symbolism is present in the images of dreams, memories, dreams, night, moon, bird, loneliness, etc., but also in the style of the works – in the darkened colour of the piano part, the accumulation of tart dissonances, the atmosphere of mystery, mysticism, and numbness.

Thus, both composers in the early periods of work were united by the attraction to the music of romanticism and, at the same time, a great interest in the latest musical trends. From a young age, George Enescu loved the music of Johannes Brahms and Richard Wagner, was fascinated by the lyricism of Jules Massenet and the elegance of Gabriel Fauré, the impressionist searches of Claude Debussy and Maurice Ravel, the Verist trends in Italian music. Later, it was influenced by the Second Viennese School, neoclassical and neo-baroque trends. Lyatoshynsky's favorite composers were mainly Schubert, Liszt, Wagner, from Russian music he preferred Scriabin. Lyatoshynsky was also interested in musical modernism, in particular symbolism, expressionism, the work of composers of the Second Viennese School, highly appreciated the opera "Wozzeck" by Alban Berg. B. Lyatoshynsky was one of the first in the former Soviet Union to write atonal music, for which he was later severely criticised and accused of so-called formalism by official musical circles.

Professional self-realisation as overcoming the tragedy of the individual

In the mature and later periods of G. Enescu's and B. Lyatoshynsky's works, there are also numerous genre similarities. For example, each of them repeatedly referred to the genre of symphony, orchestral suite, overture. Enescu's works include three complete symphonies for large symphony orchestra (opuses 13, 17 and 21, the last one – with chorus), Chamber Symphony Op. 33, three orchestral suites (opuses 9, 20, 27). Lyatoshynsky has five symphonies (opuses 2, 26, 50, 63, 67), and four orchestral suites (opuses 24, 56, 60, 68). It is interesting that both composers turned to the genre of symphonic overture first in the early period, and then at the end of their life journey. Enescu first wrote Three overtures for orchestra (1891-1894), "Tragic" (1895) and "Triumphal" (1896) overtures, and for the last time turned to this genre in 1948, creating a concert overture "on Popular Romanian Themes" op. 32. A milestone in the early stage of the musical biography of B. Lyatoshynsky's "Overture on Four Ukrainian Themes" op. 20 (1926), for which he received one of his first prizes. For a long period of time the composer did not turn to this genre, but in the 1960s he wrote two overtures – "Slavic"

op. 61 (1961) and "Solemn" op.70 (1968). Both composers also turned to the genre of opera: "Oedipus" (1931) by G. Enescu, "Golden Hoop" (1929) and "Schors" (1937) by B. Lyatoshynsky. But such a spectacular and bright genre as ballet did not attract them.

In addition to genre coincidences, there are parallels in the themes and imagery of the works. One of them is the idea of a person's struggle with inhumane forces, fate. In particular, Enescu's opera "Oedipus" and Lyatoshynsky's "Third Symphony" (1950, second edition 1954) are prime examples of this.

In the ancient myth of Oedipus, Enescu was attracted to the idea of human resistance to unfair, evil forces, his victory over fate. At the same time, the composer emphasised in the image of Oedipus a high civic position, responsibility to his people, the desire to save them, even at the cost of his own well-being. The musical dramaturgy of the opera combines the system of leitmotifs and the principle of monothemism, which reveals the connection of Enescu with the romantic composers Berlioz, Liszt, and Wagner. Many pages of the opera (especially those related to the images of nature) are saturated with Romanian folk melodies close to the composer.

The third symphony h-moll op. 50 by Lyatoshynsky impresses with the depth of artistic content, the power of tragic images and the innovation of musical language. This is a symphony-drama in which good and evil, light and darkness, humanity and cruelty are contrasted. Lyatoshynsky's innovation was the use of Ukrainian folklore sources and their combination with the leitmotif system, the principles of modern musical thinking and the features of the composer's individual symphonic style. Throughout the symphony, there is a "fatal" theme of the introduction and a side part of the first part, which symbolises the image of "people's power". In the first edition (1950) the symphony had the epigraph "Peace will win the war". After criticism of the symphony, the finale of which was considered insufficiently optimistic, B. Lyatoshynsky made the second edition of the symphony (1954), significantly revised the finale and removed the epigraph. Today this work is recognised worldwide as the pinnacle of Ukrainian symphonism of the twentieth century.

The second common theme for both composers – patriotic – is associated with the works in which the national character of the music is revealed through folk sources. For Enescu, these are the above-mentioned "Romanian Poem", two "Romanian Rhapsodies", and the Third Sonata for violin and piano "On Popular Romanian Themes" (1926), "Villageoise" for orchestra (1937-1938), Suite for violin and piano "Childhood Impressions" (1940), etc. In addition to the already mentioned Overture on Four Ukrainian Folk Themes and the Third Symphony, B. Lyatoshynsky composed the "Ukrainian Quintet" (1942, second edition 1945), the opera "Golden Hoop" (1929), Suite on Ukrainian Folk Themes for String Quartet (1944), arrangements of Ukrainian folk songs, choruses and many other works. In the last period of his creative work, Lyatoshynsky expanded the range of national-tonal sources, adding Polish, Serbian, Bulgarian, Russian and other Slavic melodies. Thus, he continued to develop the concept of Pan-Slavism, which he inherited from his teacher Reinhold Gliere.

Thus, Gheorghe Enescu – the head of the national school of composition, and the founder of modern Romanian music in many genres – became the first Romanian composer to receive international recognition. His music is characterised by national identity, he skilfully transformed the features of Romanian folk-instrumental (leutar) performance and advanced it to the European level, achieved a synthesis of national imagery and stylistics with European traditions, especially romanticism and impressionism. Touching upon the themes of humanistic and patriotic orientation, Enescu appeared as an heir to the high humanistic ideals of European art, an artist-philosopher and psychologist, able to reveal the characteristic features of the Romanian mentality with great artistic power. The multifaceted creative activity of Enescu played an important role in the development of the Romanian musical culture of the twentieth century.

Lyatoshynsky as an outstanding symphonist, the founder of the conflict-dramatic, conceptual type of symphonism in Ukrainian music, and a brilliant master of orchestral writing, has become one of the strongest “poles of stylistic attraction” (G. Grigorieva) for modern Ukrainian composers. An artist and an intellectual he enriched the figurative and genre palette of Ukrainian music with highly humanistic ideas, laid the potential for vividly expressive folklore innovations, proposing a type of deeply philosophical, conceptual development of folklore material with a radical transformation of the figurative content. Borys Lyatoshynsky was the first in Ukrainian music to implement the idea of the intonational and figurative kinship of Slavic cultures, behind which there is a deeper idea of commonwealth, equality, and unity of European peoples. The oeuvre of Lyatoshynsky had an extraordinary influence on the development of Ukrainian music in the second half of the twentieth century.

Thus, many parallels between Enescu and Lyatoshynsky have been found in the genre spectrum, figurative and stylistic content, dramaturgy of the works and the significance of the composer’s overall performance. It is also necessary to mention the tragic fates of both artists.

The tragedy of Enescu was that as a composer he did not receive due recognition during his lifetime. And even the active conducting activity of Enescu, his attempts to include his own works in concert programmes could not improve this situation. After his death, his work was forgotten in his homeland for many years. From Leon Botstein’s article, it becomes apparent that under the head of the communist government of Romania, Nicolae Ceausescu, everything was done to undermine and destroy the legacy of Enescu. For many years, the Palatul Cantacuzino, which after Enescu’s death housed his museum along with the archives, was not heated, which led to its deplorable state [26]. But over the past 30 years, the situation has changed for the better, Enescu’s work has finally gained well-deserved recognition both in his homeland and among the international cultural community. His pieces are performed and recorded by the world’s leading soloists and symphony orchestras, and the International Enescu Society [27], the International Enescu Festival and Competition [28], and the George Enescu Museum have dedicated their activities to disseminating information about the composer and his multifaceted creative

heritage. There are websites where recordings and sheet music of Enescu’s pieces are publicly available [29], as are numerous Romanian and foreign researchers of the artist’s work.

Borys Lyatoshynsky’s fate as a composer was also tragic, but for a different reason: he lived under constant ideological pressure, which was cultivated by the ruling Communist regime in Soviet Ukraine. Lyatoshynsky was accused of formalism for his modernist searches, which were considered the general trend in the development of art throughout Europe, later subjected to devastating criticism of some of his works (Second, Third Symphonies), tried to “squeeze” his work into the “Procrustean bed” of the socialist realism method. At the same time, the significance of Lyatoshynsky’s work in his homeland was recognised during his lifetime, he received prizes, awards, honorary titles, and had recitals. Today in Ukraine commemorative events are held to honour the composer – concerts, festivals, and scientific conferences. In the concerts of the first Ukraine International Music Festival “Kyiv Music Fest”, according to the tradition established by the student of B. Lyatoshynsky, the prominent Ukrainian composer of the twentieth century Ivan Karabyts, always performed symphonic works of B. Lyatoshynsky, and in the 1990s, the American conductor of Ukrainian origin Theodore Kuchar recorded all 5 symphonies of Lyatoshynsky with the Odesa Symphony Orchestra on CDs. There is the State Prize named after Borys Lyatoshynsky, which is awarded annually to talented young composers. There is also a private office-museum of B. Lyatoshynsky in the house on Bohdan Khmelnytsky Street in Kyiv, where he lived. There is a website where one can download sheet music of many compositions by Lyatoshynsky [30].

As for international recognition, Borys Lyatoshynsky’s work is still little known in the world, although this does not detract from its artistic value. In this regard, paraphrasing the statement of a scholar, it can be said that the work of Lyatoshynskyi is “a world-class phenomenon, regardless of whether it is known to the world or not...” [31].

Thus, both artists – George Enescu and Borys Lyatoshynsky – can be examples of different models of behaviour in different socio-cultural systems. This is the type of “free artist”, formed in the open atmosphere of the leading European musical centres, independent of public institutions and socially unbiased (G. Enescu) and the opposite type of “genius of an enslaved nation”, according to the prominent Ukrainian poet Yevhen Malanyuk [32], forced to study, live and work in a “closed environment”. And although these prominent composers belonged to opposite socio-cultural systems, the outstanding results of the creative activity of both George Enescu and Borys Lyatoshynsky were evidence of the professional self-realisation of both artists. This suggests that a master of great talent can realise his creative potential in a socio-cultural system of both open and closed types.

CONCLUSIONS

One of the main findings of this study is the discovery of many common features in the representatives of the two ancient European cultures.

It is, first of all, the universalism of both creative personalities. The era, in which George Enescu and

Borys Lyatoshynsky lived, required artists of universal type, and that is exactly what they were, as evidenced by their achievements in almost all types of musical activity – composing, performing, musical-pedagogical and public music. The indisputable similarities in the compositional practice of both artists are the reliance on folk song sources (Romanian – for George Enescu, Ukrainian and wider – Slavic – for Borys Lyatoshynsky), the influence of Romanticism, the latest musical trends of the early twentieth century, the similarity of genre and style preferences, the

importance of compositional creativity in general, the tendency to conduct and pedagogical activity, selfless service to art. Such a large number of coincidences not only indicates the closeness of the creative natures of George Enescu and Borys Lyatoshynsky but also is an indicator of their deeper connection, true spiritual kinship.

The prospects for further study of the subject are to expand the personalities of musical artists and the list of national musical cultures that can be compared with Ukrainian culture to identify common and distinctive features.

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Порівняльна поетика композиторської творчості у становленні європейської культурної парадигми

Анотація. Дослідження спільних та відмінних рис національних культур, принципів їхньої взаємодії і розвитку в історичному та сучасному аспектах є одним із нагальних завдань сучасної гуманітаристики. У статті здійснено компаративне дослідження двох музичних культур – румунської та української – на прикладі творчої діяльності їх видатних представників Бориса Лятошинського та Джордже Енеску. Актуальність статті зумовлено потребою в подальшій розробці компаративних культурологічних студій, необхідністю наукової рефлексії щодо специфіки розвитку європейських музичних культур у XX столітті, невивченістю типологічних паралелей української та румунської музичних культур. Пошук творчих паралелей і відмінних рис у композиторській творчості Бориса Лятошинського та Джордже Енеску зумовив мету дослідження. У статті використано комплекс методів: історико-культурологічний, біографічний, міждисциплінарний, компаративний, жанрово-стильовий аналіз, узагальнення і систематизація. Однією з очевидних спільних рис є універсалізм обох творчих особистостей, що підтверджується їхніми вагомими здобутками в усіх видах музичної діяльності. Звернення до народнопісенних джерел, впливи романтизму, модерних музичних напрямів початку XX ст., схожі жанрово-стильові уподобання, схильність до диригентської і педагогічної діяльності є беззаперечними збігами у композиторській практиці обох митців. Відмінні риси творчої діяльності зумовлені особливостями соціально-культурних систем, у яких сформувалися композитори. Водночас повна професійна самореалізація обох митців та визначні творчі результати дозволяють зробити висновок, що майстер великого таланту може реалізувати свій потенціал у соціально-культурній системі як відкритого, так і закритого типу. Практична значущість статті визначається широкими перспективами подальшої розробки запропонованої тематики, використанням матеріалів у наукових дослідженнях за відповідною тематикою та можливістю їх включення до лекційних курсів мистецьких ЗВО

Ключові слова: Джордже Енеску, Борис Лятошинський, композитор, порівняльні культурологічні студії, румунська культура, українська культура



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Female Artist in European Fine Arts: Gender and Professional Status

Abstract. The place of women in art as artists and professionals has long been determined by strict social restrictions and a subordinate role in society. Historically discriminatory nature of women's artistic expression was conditioned by the non-perception of women as artists and professionals. However, these issues, along with the gender status of women artists, have not received sufficient attention from art historians. The purpose of the study is to reveal the preconditions, special features of the formation and development and social (gender) perception of the creativity of women artists in the European fine arts of the second half of the 18th and 19th centuries (based on the example of French women artists). The following methods are used in the investigation: historical, cultural and interdisciplinary methods, comparative analysis, generalisation and systematisation, aimed at highlighting the role of women artists in the fine arts and determining the technical and technological features used in the used in the works of the female artists. The study highlights the process of formation of artists as professionals in painting and sculpture, covering the period from the 16th to the late 19th centuries. A review of the genre preferences of the artists reveals that most often they turned to portraiture, miniature and decorative decoration. The study outlines the stages of change in social norms and relationships during the 18-19th centuries, which impacted both the level of art and cultural exchange and the professional activities of women artists. During this period, a growing number of major pieces on religious and mythological motifs, depictions of large battle scenes and nudes appeared, while an overview of the heritage of French women artists of this period reveals the conventionality of gender distinctions. The scientific novelty of the study is based on determining the specifics of women's creative practice in the history of European art, highlighting the ways of formation of a female artist as a professional and artist in the fine arts of the 18th-19th centuries (on the example of French artists) and evaluating their art through the prism of gender identification in historical retrospect

Keywords: female artist, gender issue, culture, art, painting, sculpture

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INTRODUCTION

During the cultural development of mankind, the place of women in art for a long time was subjected to severe social restrictions primarily because of its subordinate role in society. For many centuries, representatives of the "fair sex" were allowed to exist only "next to" art, while creativity was the domain of men. In particular, in fine arts, women were assigned the role of muse/model, faithful wife/patron of the artist, but not the creator. Until the 18th century, a woman could be professionally engaged in

painting only if she was involved in the artistic sphere. The most reliable way for an artist to advance her career was if she was either the daughter of an artist or came from a wealthy family that could pay for her art education. The creative work of artists was often criticised by contemporaries and was limited to certain genres: portrait, still life, and landscape [1]. Sculpting or working with marble was generally considered to be a purely male affair, prohibiting any impulses on the part of female craftswomen.

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However, outstanding artists have repeatedly proved their talent and professionalism by engaging in monumental or easel painting or sculpture.

There are no obvious restrictions in the genre preferences of these female artists, compared to the works of men, but most often women turned to portraiture, miniature (in painting, sculpture and carving), and were engaged in decorative decoration. However, in the history of art of the 16th-17th centuries, there are examples of works on religious themes created by such artists as Lavinia Fontana, Catherine of Bologna, Plautilla Nelli and Propertia de Rossi. In the 18th-19th centuries, a growing number of major paintings on religious and mythological subjects, depictions of large battle scenes and the naked human figure, authored by women, appeared, which was ethically considered absolutely unacceptable and indecent for female artists [2]. However, these issues, along with the gender status of women artists, have not received sufficient attention from art historians.

The discriminatory nature of women's artistic creativity was historically conditioned by the non-perception of women as artists and professionals. After all, a woman's creative activity in any type of art was treated as housework, entertainment or hobby. However, since the 16th century, there are known names of artists who challenged the generally accepted notion of female artists as amateurs (Sofonisba Angerisolla, Marietta Robusti, Artemisia Gentileschi, etc.) [1]. However, only in the 18th century the environment for the formation of women in art as professionals was established, and their more active recognition in different European countries took place in the mid-19th century. This process was determined by both the gradual change in social status and the expansion of the feminist movement in Europe [1]. During this period, a pleiad of brilliant European masters of the brush was formed, including Rosa Boner, Marie-Elisabeth Vigée-Lebrun, Angelica Kaufman, Mary Moser, Marianne North, Elizabeth Siddal and others [3]. Thus, both in the context of gender issues and beyond them, the artistic activity of a female artist in terms of its perception and objective interpretation in society requires critical study.

Almost until the end of the 20th century, art critics paid almost no attention to the work of female artists. An isolated case of significant historical and critical value is the five-volume edition of the biography of famous painters, sculptors, and architects by the outstanding artist Giorgio Vasari [4], which contains information about female artists. In modern times, there were published works devoted to the life and work of outstanding female artists of the world and those historical circumstances in which their talent was developed. Notable publications of recent years, the authors of which touch upon the creative achievements of women in the history of fine arts, are the book "15 women who made art and made history (in that Order)" [5], book-album "I love women in art" [6], encyclopedia book "Women artists: Art essentials" [7], the book-Project "Art and feminism" [8]. A number of materials reveal aspects of gender issues in art: "Gender theory and art" [9], "Feminism art theory. An anthology: 1968-2014" [10], "Reclaiming female agency: Feminist art history after postmodernism" [11], "Artists, muses, patrons of art" [12].

The relevance of the subject of the study is determined by: 1) insufficient attention to the issues of assessing the creativity of women artists in the European fine arts in Ukrainian art criticism; 2) the need for research aimed at generalizing the patterns and stylistic features of women's artistic creativity in the context of the development of European fine arts; 3) the need to explore the features of the evolution of women's creativity for the theoretical substantiation of the perception of the figure of a woman as an artist.

The purpose of the study is to determine the specific features of the social (gender) status of female artists in the European fine arts; to reveal the prerequisites for the formation and development of the creative work of female artists of the second half of the 18th-19th centuries (on the example of French artists).

The stated objective is aimed at solving several tasks: firstly, to evaluate the art of female artists through the prism of gender identification in historical retrospect; secondly, to identify the specifics of creative practice and the formation of a woman artist as a professional and artist in the French fine arts of the 18th-19th centuries.

The scientific novelty of the study is based on determining the specifics of women's creative practice in the history of European art, highlighting the ways of formation of a female artist as a professional and artist in the fine arts of the 18th-19th centuries (on the example of French artists) and evaluating their art through the prism of gender identification in historical retrospect.

Social status of female artists in the visual arts: A historical retrospective

Throughout the history of fine arts, women have existed alongside prominent artists, although their artistic contribution was not inferior to that of men. Dating back to the Renaissance, under different social and political circumstances in various European countries (England, Holland, Italy, Germany, France), there have been a variety of approaches to the interpretation of women as individuals and professional women's activities, in particular in the fine arts: biological, gender-role and social-constructivist approaches, and to a lesser extent the theological interpretation of the figure of a woman in everyday life [1]. This is related to the fact that over the course of history, the symbolic load of the image of a woman artist gradually changed, and evolved, transforming the value and moral standards of society. Historically acute issues of gender inequality remain relevant today. Over the past centuries, this was caused by both the general level and technical and social conditions of life and opportunities for self-development and self-identification of women.

The approach to art as a manifestation of the human world suggests that this is where the formation and development of certain "gender behaviour scenarios" takes place: culturally and artistically defined characteristics, functions, and activities that determine the social relations of women and men at certain times in certain societies [13]. This is reflected in various aspects of life, starting with appearance and clothing, which affects communication methods, the arrangement and selection of work or leisure, the establishment of internal and external family obligations, intimate

relationships, etc. Painting and sculpture are the types of art that reflect different moments of a person's life, their external and internal state. Thus, artistic creativity is like a projection of "gender roles" in relation to the diverse life experiences of a person, which influenced access to education, health care and work, even life expectancy and freedom of movement.

Today, it is quite common for us that women can work professionally in the field of art and art without any restrictions. However, until almost the middle of the 20th century, such freedom of perception of women's creativity was practically impossible. This was determined not only by the social canons of society but was also a manifestation of certain gender segregation, as a long-standing consequence of giving men as professional artists priority in art. Motivated women managed to reach the same level as male artists, who fought for the right to their own vision and self-expression or at least for professional art education.

In the second half of the 20th century, the question of women's protest and emancipation was raised by researcher and art historian Linda Nochlin. In the essay "Why have there been no great women artists?" (1971) she attempted to give an answer to this question. Nochlin argues that the success of famous male artists is primarily due to the fact that women did not have free access to art education [14]. Indeed, according to the established educational traditions in European culture, mastering art was possible only by inheriting knowledge or learning from famous artists. Both ways for a woman, given her social status, civic duties and rights of the time, were an exceptional case, not to mention the inability to attend art schools. In this regard, L. Nochlin draws attention to the value priorities of education in the 19th century: "It was much more valuable for a girl to do several things decently than to demonstrate mastery in one thing". Besides, many philosophers and theorists of culture and art categorically refused to admit that women can be geniuses at all, arguing that they are emotional, sensitive and soft [14]. For example, the famous German philosopher Arthur Schopenhauer expressed the opinion that women have no inclination to art, and if they do, it is more like "monkeying around" for the purpose of coquetry [13].

Another circumstance that did not give women the opportunity to compete with men was the prohibition for artists to paint nudes (it was believed that this was a manifestation of inappropriate behaviour and debauchery and had a bad effect on others, especially on the upbringing of children), which was practised almost until the end of the 19th century. Besides, it is worth mentioning the well-known social restrictions that controlled the life of women in society: moderate diet, modest clothing, high morality and obedience were valued much higher than originality, freedom and creativity. So, until the twentieth century, the generally accepted model of "femininity" did not imply the possibility of freely and openly creating and "expressing" by means of any, including fine art.

The question of revising the rights and duties of women in society naturally arose at the end of the 18th century in the context of revolutionary events in Europe (the French Revolution, the Carbonari movement in Italy,

the revolutionary events in Germany), as well as active discussions on civil rights and freedom (especially after the adoption of the "Married Women's Property Act" [15]). One of the components of this process was the manifestos of the first feminists in Europe: O. de Gouges ("Declaration of the Rights of Woman and Citizen", 1791), E. Adler ("Famous Women of the French Revolution of 1789-1795") and M. Wollstonecraft ("Vindication of the Rights of Woman") [16]. The authors of the manifestos put forward demands for women to have the right to vote, the right to inherit property, the right to education, work, creativity, freedom of expression, etc. Thus, during the nineteenth century, there was a noticeable transformation in women's identity, which resulted in the possibility for women to receive higher education, professionalisation of women's activities/creativity, active participation of women in the political movement, intensive development of literature and social trend for reading, which manifested itself in women's participation in intellectual debates and discussions, etc.

During this period, the recognition of women from a professional point of view was somewhat paradoxical. For instance, in 1768 the Royal Academy of Arts was founded in England, headed by two prominent artists Angelica Kaufman and Mary Moser, but for 160 years only men studied in this institution [3]. This fact suggests that the question of the "secondary importance" of women's creativity remained open until the beginning of the 20th century when the feminist movement and the emancipation of women in Europe finally changed social conditions and attitudes towards women. At the beginning of the twentieth century, the active work of suffragettes influenced not only the social but also the political sphere, which was reflected in the artworks of craftswomen in various artistic directions. The artists aimed to be not an object of contemplation, but a contemplator, to reflect their sphere of interests in art, in particular, to observe themselves [3].

The struggle for the recognition of women in the artistic environment at this time was directed against the dominance of male artists and the representation of their work in art exhibitions and in museum collections. This was reflected in the second half of the twentieth century when America gradually introduced women's paintings to exhibitions and galleries. Thus, in 1977, one of the major museums in New York hosted an exhibition "Artists: 1550-1950", dedicated to the work of women only. The exhibition featured works by 83 artists from 12 countries and was curated by two women, one of whom was Linda Nochlin. The scale of the exhibition was first demonstrated by the number of artists in the history of art [13].

Today, the severity of the problem of gender equality is almost removed, although in some places conservative views still take place. Despite the fact that during the twentieth century, women artists won the right to engage in the visual practice, study theory, implement artistic initiatives, receive prestigious art awards and arrange shows of their works in the most famous art galleries, there is ample evidence that the works of men artists are valued higher than those of women artists. For example, in the list of the world's most expensive paintings to sell at auction, compiled by one of the main analytical resources of The Art Market ArtNet, there is not a single work created by a female

artist [17]. The most expensive painting by a woman was Georgia O'Keeffe's "Weed" ("White Flower No. 1") (Fig. 1), which sold in 2014 for 44.4 million. For comparison, the most expensive work by a male artist sold at auction in 2019 (Leonardo da Vinci, "Salvator Mundi") (Fig. 2) was



Figure 1. J. O'Keeffe's "Weed"

Source: [17].

estimated at \$ 450.3 million. So the issue is not the relative talent of "female" and "male" art, but the fact that the latter has been institutionalised for much longer. Last but not least, this affects not only its cost but also its overall perception [17].



Figure 2. Leonardo da Vinci's "Salvator Mundi"

Features of the creative practice of female artists in France of the 18th-19th centuries

The process of recognition and affirmation of the art of women artists as equal to men's begins in Europe at the end of the 18th century and is most apparent in Paris. During that period, this European capital was the cultural Mecca of Europe, where the French school of painting flourished. Naturally, many artists came there, and with the support of patrons, they could discover their talents and gain success. One of the outstanding figures of the French School of a painting of that time was **Marie-Elisabeth Vigée Le Brun** (1755-1842), who became famous as a master of the portrait genre [3].

The formation of the young artist was influenced by the family, which frequently hosted famous artists and writers. It was the reign of Louis XV, and courtly interactions, sophisticated humour, and brilliant discourses about art determined the style of the artist's further life and work. Her painting style was particularly tender and sensitive. Contemporaries described Vigée-Lebrun's paintings as "poetry of the heart" [18]. The artist always depicted her

clients in advantageous poses and elegant outfits, which (along with her extraordinary talent as a painter) earned her the favour of the European aristocracy. Queen Marie Antoinette especially admired her ceremonial portraits.

During the French Revolution (1789), Vigée Le Brun had to leave France [18]. She lived in Russia for six years, which greatly influenced her style. Portraits created in the Russian period are characterised by greater simplicity, sincerity and lack of bright mannerisms inherent in a number of portraits of the French period. In addition to the portrait genre, the artist also painted various landscapes, but they were not highly acclaimed. Altogether, during her long life, Vigée Le Brun painted 662 portraits, 16 paintings and 15 landscapes. Among the artist's works, the most prominent are her own self-portraits (1782, 1786, 1790) (Fig. 3), portraits of the French Queen Marie Antoinette (1783, 1787) (Fig. 4), Russian Empress Maria Feodorovna (1799), Elizabeth Alekseevna Razumovskaya (1798, 1801) (Fig. 5), Polish King Stanislaw Poniatowski (1797) (Fig. 6), Napoleon's sister Caroline Murat with her daughter (1807), etc.



Figure 3. Self-portrait in a Straw Hat (1790)



Figure 4. Marie Antoinette in a Chemise Dress (1783)



Figure 5. Portrait Of Elizabeth Alexeievna



Figure 6. Portrait of Stanislaus Augustus Poniatowski

Source: [18]

Another famous French artist of the Empire era, the author of the portrait genre, miniatures and genre works of the turn of the 18th-19th centuries was **Constance Mayer** (Marie-Françoise Constance La Martinière, 1775-1821), who began to paint at the age of 20. Studying under Joseph-Benoît Suvet and Jean-Baptiste Grez, who headed the school of painting for girls, she learned the style of soft strokes and, like her teachers, created mostly sentimental

scenes [19]. Mayer painted portraits of women and children, family scenes, self-portraits and miniatures of her father. (Fig. 7). She attained a degree of success by exhibiting “Self-Portrait of Citizenness Mayer Pointing to a Sketch for a Portrait of Her Mother” at the Paris Salon of 1795. In 1801, she exhibited “Self-Portrait with Artist’s Father: He Points to a Bust of Raphael, Inviting Her to Take This Celebrated Painter as a Model” (Fig. 8). In the same year, she joined the studio of

Jacques-Louis David, from whom she adopted a direct and simple style, but continued to depict sentimental scenes [19]. Since 1802, K. Mayer worked in the workshop of Pierre-Paul Proud'hon, with whom she had a close relationship. During the period of cooperation with Proud'hon, Mayer

emulated certain features of his painting style, creating several paintings in collaboration. The change in the artist's individual style of painting became noticeable in 1804, at the same time her paintings began to receive greater recognition in the salons of Paris and among the aristocracy.



Figure 7. Self-portrait

Source: [19]

As was often the case with the oeuvre of women artists who were associated with more famous male artists, many of Mayer's works were attributed to Proud'hon due to confusion over her creative contribution at the time of their creation. After all, the two artists collaborated on the same works for a long time: Proud'hon made sketches and compositions, and Mayer completed them. Many of the paintings that were exhibited under her name were later attributed to Proud'hon or vice versa. For instance, "The Sleep of Venus and Cupid" now attributed to Mayer was initially attributed Prud'hon.

One of the most successful painters of animals of the nineteenth century and an extraordinary figure was **Rosa Bonheur** (Marie-Rosalie Bonheur, 1822-1899). In the development of Rose as a master of painting, a huge role was played by her father, Raymond Boehner, a landscape artist and her first and only teacher [5]. The artist inherited the academic style of painting from him. For a more precise and detailed understanding of the anatomy of animals, the artist studied their anatomy, visited slaughterhouses, and was engaged in dissection at the National Veterinary Institute, while creating outlines and sketches



Figure 8. Self-Portrait with Artist's Father: He Points to a Bust of Raphael, Inviting Her to Take This Celebrated Painter as a Model

of future paintings. In 1841, at the age of nineteen, she first exhibited her paintings in a Parisian salon. In 1845, she received a 3rd place bronze medal, and in 1848 – the 1st place gold medal for the painting "Beef and Bulls, a Cantal breed". In 1865, Empress Eugenie of France awarded Rose Boehner the Legion of Honour [5].

The recognition in France came to the artist for the painting "Plowing in Nivernais" (1849). The monumental and most significant work of the young Rosa Boehner was the painting "Horse Fair" (1852-1855) (Fig. 9), on which animals and people were depicted in life-size (dimensions: 244.5 × 506.7). This work brought the author worldwide recognition and fame. Other outstanding works were the paintings "The Highland Shepherd" (1859) (Fig. 10), "Scottish Raid" ("Highland Raid", 1860), the portrait "Buffalo Bill" (1889) (Fig. 11), "On the hunt" (1887) and others. At the end of the nineteenth century, outside of France, the artist's paintings, depicting the life of animals, acquired considerable popularity in America and England. Thus, Boehner often came to the UK, where, at the invitation of Queen Victoria, she arranged a private screening of the painting "Horse Fair" in Windsor [5].



Figure 9. Horse Fair



Figure 10. The Highland Shepherd



Figure 11. Buffalo Bill

Source: [5]

Contemporaries admired the paintings of Bochner, and reviews of her new works and exhibitions regularly appeared in newspapers and magazines. She was invited to give lectures at many universities in Europe. At that time, such recognition for a female artist was an exception to the rule. However, despite the success and popularity during her lifetime, at the beginning of the twentieth century, R. Bochner's works were already forgotten, and interest in her work is revived again only in recent decades.

In the second half of the nineteenth century, the famous French artist among the founders of Impressionism was **Berthe Morisot** (1841-1895). Berthe, much like her sister Edma, has been interested in painting since childhood. It is very likely that genetic ties were involved: their mother, Marie Josephine Cornelia Thomas, was the niece of Jean-Honoré Fragonard, a famous Rococo painter [20]. In the 1850s, the family moved to Paris, where the Morisot sisters studied painting, first with Geoffroy-Alphonse Choquet, and later with Joseph Guichard and

Jean-Baptiste Camille Corot, one of the founders of the Barbizon school and an advocate of plein-air painting.

Drawing landscapes, Berthe improved her technique, but from the late 1860s she became interested in the portrait genre and ordinary everyday scenes, often set in bourgeois interiors with windows. Some experts considered this type of artwork as a metaphor for the condition of women from the upper class of the nineteenth century, locked in their beautiful homes [20]. In 1875, however, Morisot painted her husband (Fig. 12), in which she reinterpreted the traditional scene: Berthe depicted a man indoors looking out the window at the harbour while a woman and child stroll outside. Thus, the artist erased the boundaries established between female and male spaces, demonstrating modern and advanced views. Unlike her male colleagues, Berthe did not have access to Parisian life with its exciting streets and cosy cafes. Yet, she too painted scenes of contemporary life, depicting something that stood in stark contrast to the content of the academic painting, which focused on ancient or imaginary subjects (Fig. 13).

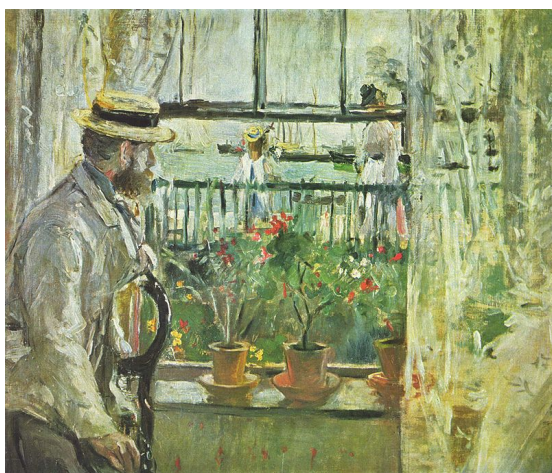


Figure 12. Eugène Manet on the Isle of Wight

Source: [20]

Since the 1870s, Morisot played a key role in the Impressionist movement. Along with Alfred Cissley, Claude Monet and Auguste Renoir, she was the only woman artist of the time to sell one of her paintings to the French national authorities. Her works were characterised by great visual ease and excellent command of colour techniques [21]. During this period, Bertha developed her own colour palette, using lighter colours than other artists did. White and silver tones with a few darker flecks became her trademark. She found the vision when she, like other Impressionists, travelled through the south of France in the 1880s. The Mediterranean sunny weather and colourful scenery made a lasting impression on her and her painting technique. Berthe Morisot died at the age of fifty-four, and a year later an exhibition dedicated to the artist's memory was organised in the Paris gallery of Paul Durand-Ruel, an influential art dealer and populariser of Impressionism [20]. However, the public forgot about the painter for almost a century. Only at the turn of the 20th and 21st centuries, after her paintings were shown in 1977 at the exhibition "Artists: 1550-1950", the interest in the work of Morisot sparks up again.

An outstanding female sculptor of the nineteenth century in France was **Camille Claudel** (1864-1943), however, better known as the mistress of Auguste Rodin. Though she played an important role not only in the life of the outstanding artist but also in the sculpture of the Art Nouveau style at the turn of the 19th-20th centuries. Among the various activities, Camilla preferred clay modelling since childhood, trying to sculpt from life and making her family members pose for her. It is worth noting that the parents of the little master were not happy about it and did everything to make Camilla become, as it was customary for women at that time, a "good wife" [22]. Camilla's determination and persistence to study sculpture eventually helped her to enter the private Colarossi Academy in 1881, where she studied under Alfred Boucher. In 1883, Camilla met Rodin, a relationship with whom had a great influence on her development and formation as an artist.

Since 1888, Camilla settled in Rodin's workshop, becoming a muse and assistant to the outstanding master.



Figure 13. Eugene Manet and His Daughter in the Garden

The works of Claudel created during this period were continuously criticised and compared with the works of Rodin, which negatively affected the assessment of her creative practice. After five years of an affair with Rodin, their relationship began to gradually collapse, which, oddly enough, had a positive impact on the formation of new ideas and original approaches to their implementation. The sculpture "Bronze Waltz" (1892) became one of the first works where the artist's departure from the influence of her mentor is sensed [22]. The dynamics of the couple's movement, the expressiveness of the plasticity of the figures (especially the hands) together with a smooth combination of different textures, create a bright and lively sculptural ensemble, which seems to be frozen in time. The final breakup of relations with Rodin took place in 1898, after which Claudel created the "The Mature Age", which reflects her own emotions and reactions to these events.

In the last years of the nineteenth century, The Art Nouveau style had a great influence on artists and sculptors. Claudel was no exception, but studying and incorporating elements from Japanese culture allowed her to reach a new level. Prominent examples of this are "The Confidence" (1897) (Fig. 14) and "The Wave" (1900) (Fig. 15), in which the artist used a rare material at that time – onyx, building a composition on the play of rounded and smooth lines. In the early twentieth century, she began to develop paranoia based on a nervous breakdown. Despite her mental state, Claudel had many patrons, and her work was a high commercial success. In this regard, the famous critic Octave Mibro noted: "Rebellion against nature: the woman is a genius!" [22]. However, in 1913 Camilla was placed in a psychiatric hospital with a diagnosis of schizophrenia, where she spent the last thirty years of her life. She stopped creating and destroyed most of her works. Today her works (about 90 sculptures, designs and sketches) are exhibited in the Rodin Museum, and the status of their author is considered to be a student and lover of the outstanding master. The figure and works of Camille Claudel as an outstanding master of sculpture became known only at the end of the twentieth century.



Figure 14. The Confidence

Source: [22]



Figure 15. The Wave

In general, the “female” fine arts of the 18th-early 20th century represented all the major European art schools and styles of this era. Women artists of this period mastered classicism and academicism (Angelica Kaufmann), romanticism and neoclassicism (Constance Mayer), orientalism (Elisabeth Jericho-Bauman), impressionism (Mary Cassatt, Berthe Morisot, Lucy Bacon, Eva Gonzalez, Marie Brackmon), critical and social realism (Virginia Demon-Breton, Maria Bashkirtseva, Elena Wrangel, Zinaida Serebryakova), early modernism (Elena Polenova). Their creative work was not inferior to that of men by any criteria (professionalism, content, creativity, innovation, etc.).

CONCLUSIONS

The study highlights the role of women in the history of fine arts. The social status of artists for a long time limited their realisation as professionals. The gradual expansion of social opportunities for women (in particular, the opportunity to receive an art education) has had a positive impact on the recognition of the talent and skill of artists and the popularisation of their works in society. It was underlined that a woman's decision on self-realisation and self-identification in art was quite difficult. On the one hand, it was contrary to the patriarchal demands to prefer the work of a housewife and a mother of children, and it also did not provide opportunities for professional

development and talent exploration. On the other hand, working professionally did not release women from the responsibility for housekeeping and raising children. This decision testified to the dedication of the artists to art, proved their determination, motivation and professionalism.

It is determined that the creative path of women artists in the French fine arts, their struggle against social foundations and a sincere desire to depict the world as they perceive it, testifies to the presence of talent, hard work and determination to realise their goals and dreams. A brief overview of the creative heritage of French artists of the second half of the 18th-19th centuries demonstrates the high level of their performance techniques in various styles (neoclassicism, art nouveau, impressionism, animalism, etc.). The artists not only used interesting artistic techniques in their works, but also applied innovative means of expression, searched for new genre formations and unusual artistic images. Highlighting the artworks and a brief review of the oeuvre of French women artists of this period allows for an explanation of the conventionality of gender distinction in relation to women in general and women's art in particular.

Prospects for further development of the proposed topic are seen in the use of the materials of this study in relevant investigation and the possibility of their introduction into the lecture courses of art universities.

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Жінка-митець у європейському образотворчому мистецтві: гендерний та професійний статус

Анотація. Тривалий час в розвитку культури місце жінки в мистецтві як митця та професіонала визначалось суворими соціальними обмеженнями та підлеглою роллю в суспільстві. Історично дискримінаційний характер щодо жіночої художньої творчості був обумовлений не сприйняттям жінки, як митця та дійсно професіонала. Однак цим питанням, як і гендерному статусу жінки-художниці, до сьогодні не приділено достатньої уваги мистецтвознавців. Мета статті – розкрити передумови, особливості становлення, розвитку та соціального (гендерного) сприйняття творчості жінки-митця у європейському образотворчому мистецтві другої половини XVIII–XIX століть (на прикладі французьких художниць). У статті використано комплекс методів: історико-культурологічний і міждисциплінарний методи, порівняльний аналіз, узагальнення і систематизація, що спрямовані на висвітлення ролі жінок-художниць в образотворчому мистецтві та визначення техніко-технологічних особливостей, використаних в роботах майстринь. У статті висвітлено шлях становлення мисткинь, як професіоналів у живописі та скульптурі, охоплюючи період з XVI до кінця XIX ст. Огляд жанрових уподобань художниць виявляє, що найчастіше вони зверталися до портрету, мініатюри та декоративним оздобленням. У статті відмічаються етапи зміни соціальних норм та взаємовідносин протягом XVIII–XIX ст., що вплинуло як на рівень мистецтва та культурного обміну, так і на професійну діяльність жінок-художниць. В цей період з'являється все більше великих творів на релігійну та міфологічну тематику, зображення великих батальних сцен та оголеної натури, а огляд спадку французьких художниць зазначеного періоду допомагає усвідомити умовність гендерного розмежування. Наукова новизна статті полягає у з'ясуванні специфіки творчої практики жінок в історії європейського мистецтва, висвітленні шляхів становлення жінки-художниці як професіонала і митця в образотворчому мистецтві XVIII–XIX століть (на прикладі французьких мисткинь) та оцінки їх мистецтва крізь призму гендерної ідентифікації в історичній ретроспективі

Ключові слова: жінка-художник, гендерне питання, культура, мистецтво, живопис, скульптура



UDC 130.2

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Structures of the Cosmos and Sacred Sets on the Artefact of the Paleolithic

Abstract. The problem of the semantics of groups (sets) of signs (dots, dashes, etc.) on Paleolithic artifacts, which has not yet been solved by scientists, was studied. The disclosure of the semantics of the sets of signs helps to get deeper into the spiritual world of the Paleolithic people, to understand the specifics of the logic of their thinking. The purpose of the study was set to determine the quantities hidden behind the sets of signs, and to determine the logic of their formation. G. Kantor's idea was used as a methodological key, according to which, the operation with sets in the history of mankind preceded the operation with numbers. It was shown that many signs were associated with primitive mythology. In the reconstruction of this mythology, a structural method was applied. A number of sets were identified, their semantics was determined, and the concept of sacred sets was formed. Sacred are such sets that are often repeated and consistent with the logic of constructing a myth. It was determined that behind these sets the cycles of some luminaries (the Sun, the Moon, Mercury and Venus) and the physiological cycles of a woman (menstrual and pregnancy) have been hidden, reduced by certain numbers (5, 7, 8, 28). Sets that played a certain role in the mythology of primitive people also belonged to the category of sacred ones. The idea was expressed and traced on the artifacts, according to which the sacred sets were placed on the Body of the Goddess in a certain order. The structures and sacred sets on the images of goddesses on an artifact from Moravia (Czech Republic, 20 thousand years B.C.) and on other artifacts were analyzed. Analysis showed that they contained a number of sets that have been classified as sacred

Keywords: spheres of space, sets of signs on artifacts, numbers and sets

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INTRODUCTION

Researchers share the opinion that groups of simple signs (dots, dashes, chevrons) found on the Paleolithic and later artifacts express fixed time values. However, among the groups (sets) it was possible to identify only those that express the cycles of the Sun (365/364), the Moon (28) and the period of a woman's pregnancy (280). The meaning of the other sets of signs, which is the vast majority, remains unclear. The definition of the semantics of these sets will be important for penetration into the spiritual world of ancient people and can shed light on the process of formation of astronomical and mathematical knowledge.

The issue of the sets of signs on artifacts of the Paleolithic and later epochs has long troubled archaeologists. Their study began in the XIX century. French archaeologists Boucher de Pert (1788-1868) and Edouard Piette (1827-1907) drew attention to the repetition of five marks on Paleolithic artifacts. They associated it with the number of fingers on the hand and believed that the hand was a kind of counting tool. In the early 20th century this idea was developed and substantiated by the Czech researcher Karel Absolon (1877-1960). In the late 20th century American archaeologist A. Marshack (1918-2004) – [1] (1972) and Soviet

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scientist B. Frolov (1939-2005) [2; 3] (1981, 1974) worked on the problem. They established repeatability of numbers 5, 7, 10, 14 on artifacts. B. Frolov [3] (1981), in particular, analyzed numerous artifacts of the Paleolithic and defined graphic ways of presenting cycles of the Sun (365 characters), the Moon (28 characters) and a cycle of pregnancy of a woman (280 characters). However, such large sets as 365 and 280 on the artifacts are found rather as exceptions. The vast majority of sets, except set 28, do not go beyond a hundred. All of them are not identified (their meaning and the logic of their formation remain unclear). As a result, the semantics of sets of signs on most Paleolithic artifacts remain a mystery to scientists.

The author E.M. Prychepii, [4] put forward the concept of sacred sets, according to which sets on Paleolithic artifacts convey the cycles of some planets and a woman reduced to certain small numbers. Sacral sets also include sets transmitting certain structural formations from the pantheon of primitive gods. (For instance, if the set of 28 denotes a female goddess, then the set of 56 conveys two goddesses, the set of 84 represents three goddesses, and the set of 112 – four goddesses).

Particular attention was paid to identifying patterns that can be traced in the location of sets on the Body of the Goddess. In this regard, the structures of symbols and sacred sets of the image of the Moravian Goddess were analyzed in detail, on the example of which the proof that the ordered cosmos has been formed in the Paleolithic and not in the Mesolithic and Neolithic period, as some authors state, was searched. Thus, the famous researcher of primitive culture V.N. Toporov [5; 6] believed that the ordered cosmos arose in the Neolithic era due to the establishment of the image of the world tree.

The purpose of the article is to present the concept of sacred sets of the author and based on it, to analyze the sets of signs on some artifacts. It is committed to proving that the groups of signs on Paleolithic artifacts are not numbers. Finding numbers is a false path that does not lead to the disclosure of the semantics of the groups of signs. The goal is to show that ancient people operated not with numbers but with sets, with large sets reduced by some small numbers (3, 5, 7, 8) and the result in the form of sacred sets was fixed on artifacts. These last sets are the subject of the study of researchers.

To analyze the symbols on archeological artifacts, the structural method was applied, while structures (established order of symbols) – not individual symbols – are interpreted. Structures are correlated with the myth (verbal material in general). The interpretation of a symbol through structure significantly reduces the subjectivism. Although it has its limitations, like any method does, as it pulls objects out of the historical context, but given this shortcoming, it can help in research.

Proto-myth as a key to the understanding of ancient symbolic and sets of signs

The concept of sacral sets proposed in the present research is based on the hypothesis about the proto-myth. The study of the symbolism of archaic artifacts, folk ornaments, primitive mythology and fairy tales led to the conclusion that in the worldview of ancient people there were some fundamental ideas inherent in all or most primitive communities. Scientists who studied archaic

symbolism, mythology, art and fairy tales – M. Eliade [7] (2000), V. Propp [8] (1996), A. Golan [9] (1994), V. Semjonov [10], P. Smith [11] etc. – noted the presence of common ideas, plots, symbols among peoples who have never contacted each other. General ideas that can be reconstructed in the worldview of ancient people is called the proto-myth. One of such ideas is the division of the Space (Cosmos) into seven spheres. The 1 sph – sphere (from Latin sphere-sphere) denoted underground waters; the 2nd sph denoted a vault; the 3rd sph – terrene, mountain; the 4th sph was the sphere of life (the terrestrial world); the 5th sph marked skies; the 6th sph – the sky (seven planets, celestial spheres); and the 7th sph meant the starry sky. Pair spheres (feminine) were main, the unpaired (masculine) were auxiliary. The latter were frequently ignored, not depicted. Therefore, the concept of division of the world into three spheres – underground, terrestrial and celestial – was spread among archaeologists and ethnologists. As an illustration, it is possible to bring this image of seven/three-membered Spaces on a Trypilia's vase from village Maidanetske (Fig.1, Ukraine, 3600-3500 BC). Here, according to the hypothesis, narrow strips designate masculine spheres and wide denote feminine (a strip, which is darker (sphere 2) denotes a vault, a tree on sph 4 – sphere of life, an empty strip on sph 6 is the sky). Such division into spheres corresponded to the status of the woman – goddess in the worldview of ancient people.

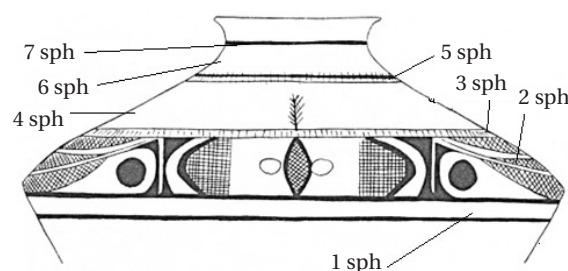


Figure 1. Vase from village Maidanetske

Source: [12]

Ancient people identified Space with the Great Goddess whose also divided into seven spheres: sph 1 – legs, sph 2 – thighs and a vulva, sph 3 – a waist, sph 4 – an abdomen and breasts, sph 5 – a neck, sph 6 – a head, sph 7 – top of a head, hair. Spheres 2, 4, 6 were female (basic), the others were masculine spheres. Division of the Body of the Goddess into seven spheres can be seen on this artefact from Sicily (Fig. 2, Italy, Neolithic stratum).

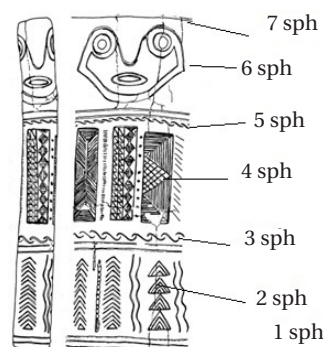


Figure 2. Probable wind instrument (Trento, Italy)

Source: [13]

The fact, that the marked parts of the Body of the Goddess (a vulva, an abdomen, a head) were frequently represented separately as independent figurants, also testifies that feminine spheres embodied goddesses. Probably, goddesses

of a vulva, an abdomen, and a head were hypostasis of the Great Goddess. (These three female deities on the Body of the Goddess can be seen on this artifact Hungarian-Finnish culture from the Volga region – Fig. 3 (Perm, VII-VIII century).



Figure 3. Artefact from the Volga region

Source: [14]

Spheres of Space and the Goddess correlated (corresponded) in the consciousness of ancient people with the seven planets-gods they knew, including the Sun and the Moon. Presumably, planets-gods were patrons of corresponding spheres of Space. They were disposed of as follows: sph 1 – Mercury, sph 2 – Venus (and the Moon with a 28-day cycle is female hypostasis of the Moon), sph 3 – the Moon in masculine hypostasis (moon – sickle). In this case the Moon designated by thirteen signs. Thirteen cycles of the Moon ($28 \times 13 = 364$) are almost equal

to a year cycle of the Sun (365); sph 4 – the Sun, sph 5 – Mars, sph 6 – the Jupiter, sph 7 Saturn. During an epoch of a cult of the Goddess Venus (the Moon with a 28-day cycle), the Sun and the Jupiter, according to an offered hypothesis, were feminine planets, the others were masculine ones.

Seven spheres of Space, seven parts of the Body of the Goddess, and seven planets stayed in correlation corresponding to each other. These correlations can be represented by the Table 1.

Table 1. Correlation of Planets, Spheres of the Goddess and Sphere of Space.

Spheres	Planets	Spheres of the Body of the Goddess	Spheres of Space
sph 7	Saturn	Hair	The starry sky
sph 6	Jupiter	Head (eyes and mouth)	Planets
sph 5	Mars	Neck	Skies
sph 4	The Sun	Abdomen (navel and breasts)	Sphere of a life
sph 3	The Moon	Waist	Mountains, earth surface
sph 2	Venus	thighs and vulva	Damp ground, dungeon
sph 1	Mercury	Legs	Underground waters

Source: compiled by the author

The correlation of the spheres of the Cosmos, the parts of the Body of the Goddess and the planets underlies the formation of the original symbolism. The detailed analysis of this problem can be seen [4]; the main goal of this research is to analyze sets of signs. Here are just a couple of examples. The correlation of Mercury and the feet of the Goddess is reflected in the symbols with a three-membered structure. These are the tripod (Fig. 4),

the three roots of the Yggdrasil tree, and others. Ancient people measured the cycles of the planets by the duration of the cycle of the Moon (28 days). Since the Mercury cycle contained approximately three lunar cycles ($28 \times 3 = 84$, actually 88 days), the three became its number. The legs of the Goddess and the roots of the Tree are the lowest sphere with which Mercury correlates. Hence three legs and three roots.

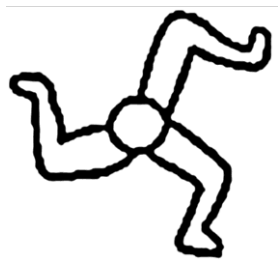


Figure 4. Tripod

Source: [9]

Conformity of Venus, vulva, and dungeon is represented in the fact that goddess of the Venus for many peoples embodied carnal love (vulva). The vulva, in its turn, corresponds to a dungeon: 'The tomb is womb' [13]. Therefore, tombs were shaped like vulvas.

The image of a tree on the belly of the Neolithic goddesses conveys the convergence of the abdomen of the Goddess with the sphere of life of the Cosmos. An example of the convergence of the head of the Goddess and the celestial spheres can be this image on the ceiling from the South of France (Fig. 5, the Neolithic).



Figure 5. The convergence of the head of Goddess and celestial spheres

Source: [13]

The stripes (about seven of them), placed around the head, transmit the seven planets. This is evidenced by the alternation of rows of chevrons and rhombuses, which on archaic artifacts, in particular on the famous Paleolithic bracelet from Mizin, Ukraine (Fig. 6), transmitted cycles of the Moon. The presence of several rhombuses on the branches indicates that the cycles of the planets were measured by the cycle of the moon. The head in the "halo" of the planets symbolizes their convergence. Hence, the basic statements of hypothesis about "proto-myth" concerning the problem of sets (numbers) on archeologic artefacts have been briefly stated.

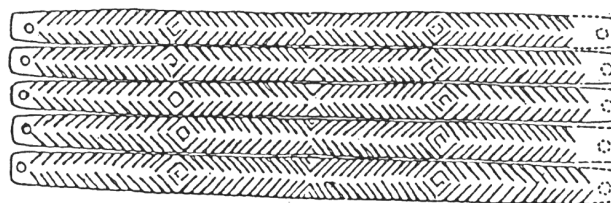


Figure 6. Bracelet from Mizin

Source: [15]

The problem of sets and numbers on the Paleolithic artefacts

The same signs (dots, hatchings, chevrons and other simple signs) grouped in unity in a particular way could be considered as a set. Such sets are frequently met on archeologic artefacts and in folk ornaments. Investigating these sets, special attention was paid to their repeatability. Sets with an identical quantity of signs are met frequently enough, and the amount of such sets is limited. It has been assumed that these sets were related to sustainable time cycles – first of all to cycles of the Sun and the Moon and (it is possible) to some planets, and to a cycle of pregnancy and a physiological cycle of the woman. Last sets are connected to the domination of a cult of the Great Goddess during the epoch of Late Paleolithic.

It is necessary to understand why ancient people used the sets and how to understand their meaning. To decide the problem, it is necessary to understand the ratio of sets and numbers in primitive thinking. Great German mathematician G. Kantor [16] claimed that in the history of the human development of quantitative values the sets preceded the number. It is thought by numbers, and the number assumes a place in a number series (units, tens, hundreds). In case a series is not formed, or it is very short and not capable of containing the certain quantity, the primitive consciousness used a set. It does not assume the presence of a number series. Though, the occurrence of sets is caused by the necessity of measuring the time – an annual cycle of nature, the term of a birth of a child, etc., sets used on archeologic artifacts were playing mostly a cult role. Not having a writing system to designate the Moon, the Sun, Venus (and the gods connected to them), they designated these stars by sets of signs that fixed the duration of their cycles. The process of formation of sets can be presented in such way. The longest or the shortest day of a solar cycle was fixed in the length of a shadow or in a different way. Further, a certain sign (a hatching, chevron, etc.) denoted each next day before reiteration of the same day on a bone or a tree. Therefore, not having a certain number, ancient people could receive a set of signs corresponding to the number of days in one year. Cycles of the Moon or other stars defined similarly.

Numbers – proportions. Sets of signs denoting the cycles of the sun (365), pregnancy (280), and others, were very large. They were difficult for comprehending, difficult to operate. Therefore, they can be rarely seen on artifacts. To make these sets more tactile and operable, ancient "mathematicians" and "astronomers" created an ingenious course – they reduced the big sets in the certain proportion, i.e., conveyed them into proportionally smaller sets. As a proportion according to which the big

sets were reduced, the most known numbers and sets were accepted. Such were the numbers related to the numbers of the gods. (Unfortunately, ancient people did not have one number – proportion, which considerably complicated understanding of this procedure). They were the seven, the eight (the last one was seldomly used), the set of 28, and the 5. Replacement of the seven with the one (reduction of set in the proportion of seven) is caused by the fact that the Goddess (1) is the seven (7) gods. Her body (Space) consists of seven parts (spheres). From here $1=7$. (The Seven in the minds of ancient people, according to author's concept, embodied seven planets, seven spheres of the Cosmos and seven parts of the Body of the Goddess. The seven embodies number of gods (planets), spheres of Space and parts of the Body of the Goddess [4]. It caused specific secrecy of the Seven.

Replacement of the one with the eight resulted from that that all ancient pantheon compiled the eight – apart from the seven gods, it also included the Great Goddess. As appears from symbolics, the Goddess is the seven and the eight. From here $7=8$. This surprising equation resulted from that the seven gods (parts of the Body of the Goddess), taken together, form the eighth member – the Goddess. Hence, where there is the seven, there is the Goddess – the eighth member of a pantheon, i.e., $7=8$. (In Ukrainian, eight (всім, вісім) means «in seven», that is, “eight” is present in “seven”). Besides the numbers seven and eight, the set of the 28 also figured as a reduction ration designating a cycle of the Moon and a physiological cycle of the Goddess. The Goddess (1) identified with the set of the 28, from here $1=28$. Accordingly, the one (one sign) could replace 7 (8) and 28. A bit separately from these numbers-proportions, there was the five used as a proportion for reduction of great varieties from ancient times. It was sacralized as well, and the images of a hand with five fingers prove it. However, this sacralization originated not from “theology,” but from the convenience of operating by this number. The hand (the unit that consisted of five fingers – $1=5$) always was available (“ready at hand”).

Sacral sets. It was easier to operate with relatively small sets of signs obtained from dividing the hourly cycles by the number-proportions. As these sets appear in an archaic symbolics (on archeologic artefacts), in ornaments and folklore (fairy tales), they can legitimately be called sacred sets. Among them, it is possible to allocate three groups. One concerned cycles of planets, another – the woman-goddess. It is managed to establish sets that transferred cycles of the Moon, the Sun, Venus, and Mercury. As for the other planets, due to their long duration, their cycles were apparently not fixed on artefacts. Sets that transferred cycles of the Moon and the Sun were: 28 – the cycle of the Moon, 52 – the cycle of the Sun ($52 \times 7 = 364$), 73 – the cycle of the Sun ($73 \times 5 = 365$), 13 – annual cycle of the Moon and cycle of the Sun ($13 \times 28 = 364$).

It is more difficult to identify the sets of Mercury and Venus since sidereal and synodic cycles are inherent to them. The attempt to reconcile the sets with the synodic cycles of these planets did not bring positive results. The sidereal cycles easily agree with these sets. (There is information that the ancient Indian and Chinese astronomers B.C. operated with sidereal cycles of wandering luminaries). Further, this hypothesis will be proceeded, as

long as the basis thereof is pretty weak. Considering the above-stated, Mercury, the sidereal cycle of which is 88 days, might be designated by numbers (sets) 3 ($88:28=3$ approximately), 11 ($88:8=11$), 17 ($88:5=17$ approximately), or the set 88. The sidereal cycle of Venus (224 days) was conveyed by the set of 32 ($224:7=32$) characters. These sets are often encountered in correlations with the spheres to which the corresponding planets belong. (If the expressed opinions here are correct, then the beginning of astronomy should be sought not in the civilizations of the Middle East, as B. Van der Waerden [17], A. Klimishyn [18] and others believe, but in the sets of paleolithic signs.)

The Goddess as the woman is connected with the sets of 28, 40, 10. The set of 28 caused by both a physiological cycle of the woman and a cycle of the Moon, played an extremely important role in consciousness (religion) of primitive people. Therefore, the woman became a Cosmos essence, and this set achieved the character structure (model) of Cosmos. It designated not only the Goddess but also Cosmos. The 28-member structure of Cosmos was formed based on a seven-member structure. Accepting three feminine spheres (2, 4, 6) of a seven-member Space structure for 7(8), (sph 2, 4, 6 goddesses as the incarnations of the Great Goddess could be divided into their own seven/eight), then it is received: $1+7(8)+1+7(8)+1+7(8)+1=28$. The 28-member Cosmos can be interpreted in such a way that the celestial, earthly and underground worlds are copies of the seven-member macrocosm, i.e., seven/eight-member structures. A set of 40 signs indicates the cycle of pregnancy – $40 \times 7 = 280$. Very rarely in this capacity, there is a set (or rather a number) $10=(280:28)$.

Other sets (112, 84, 56, 24, 21) are probably due to mythology: the set of 112 denoted 4 goddesses ($4 \times 28 = 112$). These four include the three goddesses of the feminine spheres of the Cosmos along with the Great Goddess. The set of 84 denotes three goddesses ($3 \times 28 = 84$). The set of 56 was formed by doubling the set of 28 ($28 \times 2 = 56$). It could designate two goddesses. It could act as an auxiliary set. When the set of groups consisting of four and five characters are available next to it, they can be interpreted as $56 \times 4 = 224$ (the Venus cycle) and $56 \times 5 = 280$ (cycle of pregnancy). Sets of 24 and 21 are not clearly identified. They are assumably formed in the following way: $8 \times 3 = 24$ and $7 \times 3 = 21$, i.e. denote three goddesses. One can only say unequivocally that the set of 21 correlates with the sky/head.

The set 88, apart from the Mercury cycle, could also be presented as the 88-member structure of the Cosmos (and presumably the set of Great Goddess). This structure is formed under the condition that the feminine spheres of the seven-member Cosmos (sphs 2, 4, 6) are accepted for 28 (the Woman – the Goddess is $1=7(8)=28$). In this case, masculine spheres are accepted for 1, and feminine for 28: $1+28+1+28+1+28+1=88$. If masculine spheres are ignored, 88 turns into 84. The last set is also found on artifacts. Formed in the depths of the Paleolithic, the numbers and sets of 3, 7, 8, 11, 13, 17, 21, 28, 32, 40, 52, 56, 73(72), 88(84), 112 and some others appear not only on archaeological artifacts. They play a huge role in ornaments, the construction of which in many cases is based on accounting sacred sets. (See this in Prychepii, Ye [4] p. 122-124, 174-189). They were also kept in mythological

and religious thinking and folklore (especially in fairy tales). (For example: V. Zhaivoronok [19], a researcher of Ukrainian folklore, cites a number of sayings and proverbs in which the number “forty” is used. He sees the source of the prevalence of this number in the biblical “forty saints”, although in fact the set “forty” has been used to indicate the period of pregnancy of a woman since the Paleolithic era. There it acquired the status of sacred and this is what led to the spread of the number “forty” in sayings in later times).

In addition to the sacred sets, a few sets can be defined as supplementary on archeologic artifacts. These are relatively small sets (up to 20), summing which in different variations, one can get a relatively large number of sacral sets. Examples of sets of this type will be given below.

The ancients relatively easily oriented in time having sacred sets. Seven days formed a “week”, four “weeks” made a “month”, 13 “months” comprised a “year”. It was enough to have numbers 4, 7 and 13 (a number series from 1 to 13) to navigate in the annual solar cycle. They could deal without numbers more than 13. They replaced them with sets “month” (four weeks) and “year” (thirteen months).

A particular pattern in the placement of sets on the Body of the Goddess can be noted. Thus, the sets of the Mercury cycle (3, 11, 17) were often located in the area of the legs, the sets 28, 32, 40 in 2 sph, 13 – 3 sph, 73, 56, 40 – 4 sph, 21, 88 – 6 sph. This arrangement indicates the correlation of luminaries and parts of the Body of the Goddess and the designation of the goddesses of the 4 sph and 6 sph by the sets of 56, 21 and 88.

To demonstrate the “application” of the proposed hypothesis of interpretation of sets of signs on Paleolithic artifacts, a few examples should be considered. The figure of the goddess is submitted rather schematically on the artifact from the south of France (Fig. 7, Late Magdalen, Dordogne).

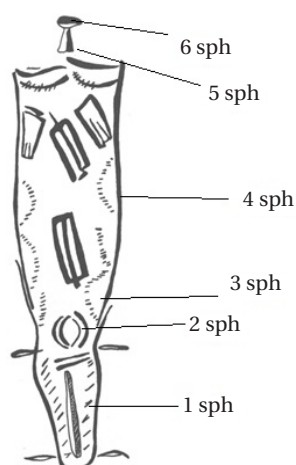


Figure 7. The abstract female image from Dordogne
Source: [13]

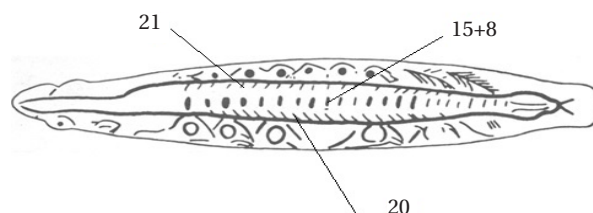
Apparently, the ancient artist was more focused on the transfer of sets than on the image. Legs (sph 1), vulva (sph 2), navel and breasts (sph 4), neck (sph 5) and head (sph 6) are submitted rather precisely. There is no symbol of a waist. It must be symbolized by the set of 13 located above the vulva on the right side. In figure 7, the main

interest there is in sets. Oval form of the sph 1 – legs (Mercury) – probably shows the idea of a cycle of the planet. It can be assumed that the sets placed here which are 11 (on the left side) and 8 (on the right) are related to the cycle of this planet. Their multiplication (11×8) gives the sacral set of 88 – Mercury cycle. So, the correlation between the legs of the Goddess and the planet of Mercury is expressed in sph 1.

The next sets are located in a body of the Goddess. As it was already noted, between the vulva and the conditional navel on the right side is located the set of 13, which can be identified with the god of the sph 3. Above the set of 13, there are the sets of 12 and 14, and on the left side (from the bottom up) – sets of 9, 14, 11. In themselves, they (except of 11 and 13) are not sacred, but in sum ($13+12+14+9+14+11=73$) they form a sacred set that denotes the cycle of the Sun.

This is one example of the correlation between the sun and the belly Goddess (sph 4) it is paid special attention to. If the sets located in the belly are considered as auxiliary, then from their combinations one can obtain a number of other sacral sets: $28=(14+14)$; $32=(9+11+12)$; $40=(12+14+14)$; $52=(11+13+14+14)$; $21=(12+9)$. The use of auxiliary sets proves to be very expedient: with the help of the minimum number of characters (73), the maximum possible number of sacral units is transferred.

Above the nominal breasts, 7 (on the left) and 8 (on the right) signs are located on two arcs. $7+8=15$. The sum of these (15) signs and 73 gives the sacral set **88**. Probably such placement of two sets 88 – one is below near the feet, and another is above in the abdominal area – emphasizes their two meanings. One relates to the Mercury cycle, the other to the 88-member structure of the Cosmos (and the Goddess). The latter structure, as already mentioned, is formed when in the seven-member structure of the Cosmos the female spheres are accepted for 28. Sacral sets are also traced on the artefact from France (Fig. 8, 12000 B.C.).



Source: [13]

Perhaps composition transmits the structure of the Cosmos vertically. Snake in the middle of the picture apparently symbolizes the goddess of sph 4; the heads-eyes below symbolize sph 3 (reptiles) or sph 2, the heads of birds at the top (feathers on the right side indicate birds) – the 6 sph goddess. The sets of symbols in this figure are the series of strokes on the image of a snake. At the bottom, there are 20 strokes, at the top – 21, on the middle line – 15 (signs in bold) and 8 (usual). The set 21 is probably correlated with sph 6 goddess, 20 lower signs together with 8 form the set 28. The sum of the sets $21+20+15$ gives the sacral set 56. It is also possible to admit such operations: 56×4 (heads-eyes below) $=224$ (the cycle of Venus) and

56x5 (heads of birds at the top) =280 (cycle of pregnancy). It is remarkable that the sum of all sets of this artefact, as well as the previous one, is a set that expresses the cycle of the sun: $21+15+8+20+4+5=73$. Even if not to take into account all said about other sets, the very coincidence of these two sets of different artifacts should cause interest. An artifact from Bilche-Zolote (Fig. 9, Ukraine, Eneolithic) will be considered in the study as well.

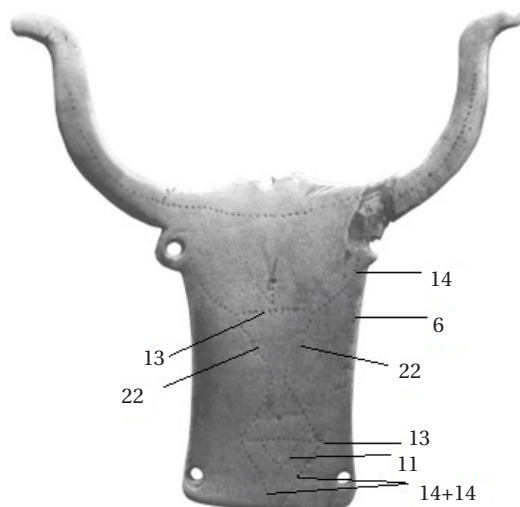


Figure 9. The sets on the bone plate in the form of the head of the bull from Bilche-Zolote

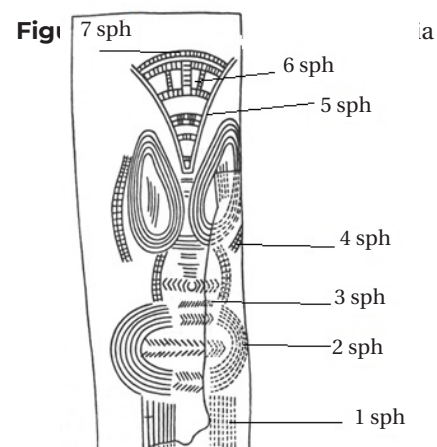
Source: [12]

Although it belongs to a later era, but it is a striking example that demonstrates the order of placement of sets of signs on the Body of the Goddess. It depicts the head of a bull, on the background of which many signs (dots) outline the contour of the goddess with raised hands. The bull's head might symbolize the god of the starry sky (7 sph), and the figure – the Great Goddess. It was a pair of deities, the parents of six goddesses and gods of the primitive pantheon (1, 2, 3, 4, 5, 6 sph). The bull, like snakes in fairy tales, could embody all four male deities of the pantheon. The conclusion that the bull's head symbolizes the god of the 7 sph (father of the gods) is based on the fact that the sets available in the contour of the goddess symbolize a number of deities denoting the spheres of the Cosmos. The image, therefore, can be seen as an image of a pantheon of gods born from the God of heaven (7 sph) and the Great Goddess. Thus, the sets on which the image of the Goddess is formed from the bottom will be considered. The two sides of the triangle (conditional thighs of the Goddess) comprise the set of $28=14+14$. The two sides of the smaller triangle represent the set of 11, the upper side of the larger triangle is the set of 13 representing the conditional belt. The last set is not clearly identified. However, a number of other artifacts containing this set in the belt (3 sph) can be exemplary. It is also interesting that the sum of all these sets – $(28+11+13=52)$ – is the set that transmits the cycle of the Sun ($52 \times 7 = 364$). It is important that these sets relate to 1 sph (11 – Mercury), 2 sph (28 – the Moon with a 28-day cycle, or the female incarnation of the Moon), 3 sph ($13-13 \times 28 = 364$) – the crescent moon, the male incarnation of the moon transmitting its annual

cycle. The set of 52 is only a derivative of the other sets. The next set is formed from the sum of the sets of the upper contour of the Goddess. This contour (without arms) contains: 22 characters on the left side from the waist to the shoulder line, 13 characters in the shoulder line, 22 characters from the shoulder line to the belt on the right side, 13 characters in the belt line, and 3 characters represent the conditional neck. Together $(22+13+22+13+3)$ they make up the set of 73, which transmits the cycle of the Sun ($73 \times 5 = 365$). It is the contour of the sphere of the goddess's abdomen (4 sph). Thus, here it is the convergence of the belly of the Goddess and the Sun. Another sacred set is formed from the sum of the signs that transmit the hand (along with the 6 signs that depart from it) and the side profile of the Goddess. The hand $(14+6)$ together with 22 characters on the side line and 14 characters at the bottom give the set of 56. On the right side this set is not fixed so clearly due to the damage to the plate near the belt, but it is also close to this set $(14+6+22+14=56)$. Together they form the sacred set of 112, which conveys the four goddesses – the female composition of the pantheon. Without the lower set of $14+14$, there will be 84 – the set of three goddesses. The sum of $14+6+14+6=40$ – (the set of pregnancy).

The composition of two sets, stretching in the horns, due to damage to the artifact, cannot be established. The artifact contains sets 52 and 26. It can be assumed that these were sets 56 and 32, the sum of which gives the set 88, which was always located at the top of the Body of the Goddess. But it's purely hypothetical thought. In general, it can be stated that the artifact contains the following sacred sets – 11, 13, 28, 40, 52, 56, 73, 84, 112. Unfortunately, Ukrainian archaeologists who study the astronomical ideas of Trypilians [20; 21] do not pay attention to the multitude of signs on artifacts.

An intellectual masterpiece of the Paleolithic, in which sacred sets organically connected with the mythological concept of the Cosmos, is as well an image of the Goddess from Moravia (Fig. 10, 20 000 BC) engraved on bones of the mammoth. Part of the artifact is lost, which makes it difficult to identify sets and to some extent puts conclusions into doubt. However, it seems that sometimes the logic of the concept can compensate for the inferiority of facts. The image of the Goddess is an embodiment of Space.



Source: [13].

A seven-member structure can be seen in it: sph 1 (nominal feet) – vertical lines at the bottom; sph 2 (vulva) – seven concentric ellipses; sph 3 (waist) presented by a group of strokes on the boundary between vulva-ellipses and abdomen; sph 4 – three ellipses and four “ladders” (belly and chest); sph 5 (neck) – an empty strip on the sides of the head and the neck; sph 6 – head-sector; sph 7 is the the uppermost arc of the head arch of the head. At the same time, the Goddess is a 28-member structure of the Cosmos. Her hypostases – goddesses of feminine spheres (sph 2, 4, 6) – also divided into seven spheres. Sph 2 is represented by seven ellipses, sph 4 – by three ellipses (stomach and deuce breasts – female symbols) and four “ladders.” The latter, based on the place in the structure (sph 1, 3, 5, 7), appear as masculine symbols. It is more difficult to single out the seven in the head-sector, which symbolizes the sky. In concentric rings, masculine and feminine spheres are usually expressed by the width of the band: feminine – wider, masculine – narrower. Besides, simple signs – strokes, chevrons – are usually applied to masculine spheres. Based on these rules, a narrow arc with signs (“ladder”) at the bottom will be sph 1 – Mercury. (Here sph designates planetary spheres, instead of Space spheres. However, there is a correlation between them – gods of celestial spheres “own” corresponding space spheres). The wide empty arch located above denotes sph 2 (Venus and the Moon in female hypostasis). The narrow arc with signs (“ladder”) is sph 3 (the Moon in masculine hypostasis). Wide arc without signs is sph 4 (the Sun). Two narrow arcs – “ladders” – are sph 5 (Mars, the most militant god who became the god Jupiter later, probably that is why he was designated by two “ladders”). The empty sphere above is sph 6 (the goddess of Jupiter). “Crown” from “ladders” (Saturn) is sph 7. (Are not they the rings of Saturn?). Perhaps, the uppermost narrow strip located above planetary spheres symbolizes the god of the starry sky (Space, the god of sph 7).

The presence of seven-member structures in feminine spheres is the basis for the conclusion that the Goddess models the 28-member structure of the Cosmos. If it is assumed that $7=8$, then $1+8+1+8+1+8+1=28$. At the same time, this structure can be treated as a 32-member structure, i.e., one that conveys a cycle of Venus ($32 \times 7 = 224$). The basis for such conclusion is the symbolics in sph 4 (an abdomen and breasts). Four “ladders” and three ovals (breasts and a belly) can be interpreted as seven symbols of the goddess of sph 4, which was the Sun in the Paleolithic. However, if it is taken into account that each of the breasts consists of five ovals and two “ladders” on each side, each of the breasts becomes the seven, symbol of the goddess, and two of the breasts – the symbols of two goddesses – $(7+7)$. This conclusion is based on the fact that in figures from concentric circles, ovals or rhombs, the last are both “masculine” and “feminine” symbols. (With this reading, the symbols of the abdomen – “ladders” pass to the breasts). If regarding symbols of the sph 4 as two goddesses $(7+7)$, then the image of the Goddess as a whole (from the legs to the head) appears as $1+7+1+(7+7)+1+7+1=32$. There may be a question: what lies behind these symbols in sph 4, which in one case are “read” as one goddess-seven (three “feminine” symbols – ovals and four “ladders”), and in another case as two goddesses-seven

(two breasts, each of which includes seven characters – five ovals and two “ladders”)? Since sph 4 is the sphere of the goddess of the sun, then an explanation for this should be sought in the understanding of its cycle by the ancient people. Ethnographic data [9] show that many peoples of antiquity divided the cycle of the Sun into summer and winter. Perhaps in the case when the symbols “are read” as a single seven, they denote the annual cycle of the Sun, and when they “are read” as two sevens (two goddesses), they designate two half cycles (reproduce the phenomenon of two suns). Although it is possible to assume the reverse movement in the creation of symbols: two breasts, like two goddesses, caused the phenomenon of two suns.

In addition to the symbols that relate to structures, on the image of the Moravian Goddesses, there are many signs to be supposedly concealed behind sacred sets. Sph 2 (seven lower ellipses) contains three such sets (groups of chevrons: a large group is located in the middle of the ellipses, two smaller – are higher and lower. Some of the signs are lost. Seven chevrons left below, 11 chevrons left in the middle, and 7 at the top). Considering the fact that sph 2 at large contained the set of 28 (see fig. 9), it is possible to assume that here the seven symbols representing the vulva contain the set of 28 as well. This is partly due to the figure. A clearly marked seven at the bottom gives reason to believe that the exact seven was located at the top. It is logical to assume that 14 signs are placed in the middle. (The vulva Goddess, like the Goddess herself, is marked by the seven below (seven ellipses), the seven above (head) and two sevens (two breasts) in the abdomen sphere. Hence: $7+14+7=28$).

On sph 3 (between the abdomen and ellipses of the vulva) there are seven signs, to which the restorer added five more, so their total number became 12. It is supposed that the number of signs here should be equal to 13 – the number of year cycles of the Moon: $13 \times 28 = 364$, usually located on sph 3. The moon on the 3 sph correlated with the belt of the Goddess. The belt of the image of the Goddess from Bilche Zolote (Fig. 9) has 13 points. The same set is present in Figure 6.

The sets of the abdomen and breasts belong to the fourth sphere. There are five chevrons on the belly on the left of the navel (center of Cosmos). It can be assumed that the same number of chevrons was on the right side. Ten chevrons on the abdomen should be understood as the set indicating pregnancy – $28 \times 10 = 280$. Apparently, the set of 28 (vulva) was multiplied by these numbers located above to obtain an annual cycle ($28 \times 13 = 364$) and the cycle of pregnancy ($28 \times 10 = 280$). If on the right breast as well as on the left one there are four signs, then the Venus cycle should also be added here ($28 \times 8 = 224$). In addition to the marked sets, on the belly and between the breasts of the Goddess there are 14 horizontal lines (signs). Their assignment becomes understandable if it is summarized the number of all the characters contained in the 2, 3 and 4 sph: $28+13+10+14+8$ (signs on two breasts) $=73$. It is a set of the Sun cycle, which has met on previous artefacts (Figs. 7, 8) as a general sum of sets. The set 73 can be a serious argument in the correct identification of the sets 28, 13 and 10.

The quantitative information can also be contained by “ladders” marked by nominal arms and an abdomen area under the condition that the original image was correctly

reproduced. If “windows” in the “ladders” count as a unit, then the number of units on the “ladder” framing the belly on the left side is $8 \times 2 = 16$. If the number of “windows” is also the same on the right side, then the set of the Venus cycle is formed ($16 + 16 = 32$). On the nominal hand, the quantity of “windows” is $20 \times 2 = 40$ (cycle of pregnancy). The sum of the “windows” in the “ladders” is $40 + 16 = 56$ on the one side. The number of “windows” around both breasts is $40 + 40$, together with eight lines on the breasts they form a set of **88**. Besides, the quantity of all “windows” on “ladders” is $40 + 40 + 32 = 112$ – a set denoting four goddesses ($28 \times 4 = 112$).

This set is characteristically formed from the signs placed on the “arms” and the contour of the abdomen. A similar arrangement of this set is in Figure 9.

The sets contained in the nominal head of the Goddess, on which the spheres of the planets are modelled, will not be analyzed in detail. It should be noted that the total number of “windows” on the arcs is 87. (There is a large probability that there were 88 of them on the artefact). It should also be noted that on the uppermost arc there are **21** “windows” – a sacred set, which correlates with the head (sph 6) of the Goddess. (See Goddess from Mezhyrich (Fig.11), whose head is marked with seven spheres and 21 cuts. Spheres expressed by numbers – $4 + 2 + 4 + 1 + 4 + 2 + 4$, of which fours indicate spheres of gods, twos and a unit of indicated spheres of goddesses. Seven groups of signs symbolize the seven heavenly spheres).



Figure 11. The Goddess from Mezhyrich

Source: [15]

The Moravian Goddess is believed to be an intellectual masterpiece of the Paleolithic, a kind of encyclopedia of its time. Its creator embodied in the image the idea of the identity of the Goddess with the Cosmos, as well as the idea of correlations of sacred sets with spheres

of the Cosmos and parts of the Goddess's Body. In this case, the number of sacred sets on this artefact exceeds their number on many others.

CONCLUSIONS

Summing up the analysis of sacred sets on the Paleolithic artefacts, it can be noted that they played an extremely important role in mythology (or religion) of ancient people. First, in the absence of a letter, the set could appear as written notation of deities – celestial bodies. All the sets that convey cycles of stars – 11, 13, 28, 32, 52, 73, can be considered as such. Secondly, they fixed the physiological cycles of the woman-goddess. Thirdly, they expressed the structure of the Cosmos – 7, 28, 32, 88 and the grouping of the goddesses (56, 84, 112). In the transmission of information, the sets played the same role as symbols.

The constant reproduction (repetition) of sacred sets on artefacts was a prerequisite for their functioning as time tracking tools. Sacred sets were peculiar multiplication tables, which one should know for measuring the time. It is important to note one more point. Using sets for religious and practical purposes, the ancient people felt the harmony concealed behind the cycles of celestial bodies (planets). The multiplicity of cycles of the 7 and 28, in particular, indicate such harmony. It is possible to state with certainty that the idea of harmony (music) of celestial spheres appeared many millennia before the Pythagoreans. In general, it seems that the ancient people played with these sets and felt quantitative harmony hidden behind them.

It appears, in particular, while using auxiliary sets, when a larger number of sacred sets is formed from a small number of such sets. The significance of this phenomenon for the spiritual (at least aesthetic) and mathematical development of humanity has yet to be comprehended. It is obvious that Pythagoreans had worthy predecessors. Sets placed on several Paleolithic artefacts were researched only. It is clear that on this basis it is impossible to draw a conclusion about whether the proposed concept of sacred sets is rightful or not. However, being confirmed by many facts raises its level to a scientific hypothesis, which is a formation that deserves discussion.

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Структури Космосу і сакральні множини на артефактах палеоліту

Анотація. Досліджено проблему семантики груп (множин) знаків (крапок, рисок та ін.) на артефактах палеоліту, яка досі не розв'язана науковцями. Розкриття семантики множин знаків дозволяє глибше досягнути духовний світ людей палеоліту, зрозуміти специфіку логіки первісного мислення. Поставлено мету роботи – визначити, які величини приховуються за множинами знаків, і встановити логіку їх формування. В якості методологічного ключа використано ідею Г. Кантора, згідно з якою оперування множинами в історії людства передувало оперуванню числами. Встановлено, що множини знаків пов'язані з первісною міфологією. При реконструкції цієї міфології задіяно структурний метод. Ідентифіковано ряд множин, встановлено їх семантику, сформовано концепцію сакральних множин. До сакральних множин віднесені такі, які часто повторялись і вписувались у логіку побудови міфу. Було з'ясовано, що за цими множинами приховані цикли деяких світил (Сонця, Місяця, Меркурія і Венери) і фізіологічні цикли жінки (менструальний і вагітності), скорочені на певні числа (5, 7, 8, 28). До розряду сакральних належали також множини, що відігравали певну роль в міфології первісних людей. Висловлено і простежено на артефактах ідею, згідно з якою сакральні множини розташовували на Тілі Богині у певному порядку. Проаналізовано структури і сакральні множини на образах богинь на артефакті з Моравії (Чеська республіка, 20 тис. рр. до н.е.) та на інших артефактах. Аналіз показав, що вони містять ряд множин, які було віднесено до розряду сакральних

Ключові слова: сфери космосу, множини знаків на артефактах, числа і множини



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The Question of Being in Al-Farabi's Legacy and its Succession to Modern Science

Abstract. This study analyses the views of the Arab-Muslim scholar Al-Farabi on reality, life and his judgements on existence. In particular, the significance of his legacy for modern scientific cognition is demonstrated: notions of chaos, vacuum, the coexistence of science and religion, maintaining interdisciplinary links in the direction of research, the application of the integrative methodology, the manifestation of a distinctive model of creative thinking, etc. The methods used include historical research, terminological analysis and systematisation. The cognitive significance of Al-Farabi's ideas remains present at the current stage of scientific development. In particular, his ideas about chaos can be compared with the innovations of modern natural sciences, and the methods of scientific cognition used by him are an example of the use of modern tools of scientists. Al-Farabi is known all over the world as a philosopher, encyclopedic scientist, doctor, physicist, psychologist, mathematician, astronomer, musician, poet, literary critic, etc. In the metaphysical sphere Al-Farabi was interested in ontological, basic conceptual and concrete, fundamental philosophical problems – formation of ideas of “being” and “non-being”; movement and its types; metaphysical problems of “becoming” and “creation” in a thorough study of form-matter relations; reflections on place and space, the nature of the Creator in the act of world creation, etc. Thus, in his arguments about being, Al-Farabi considers several concepts in philosophy, using them as a categorical apparatus. The philosopher's basic reasoning about being consists not only of dry philosophy about the world, he addresses physical, and astronomical problems such as vacuum, chaos, and similar reasoning has great relevance to modern times as well. Thus, the revival of the name of Al-Farabi and his legacy today has become one of the main positions of the Turkic people, including the Kazakh, in the context of spiritual modernisation. The practical significance of the study is determined by the possibility of applying its results to actualise the ideas of Al-Farabi

Keywords: ontology, metaphysics, Arabic philosophy, existence, immateriality

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INTRODUCTION

The Islamic religion, which originated in the Arab land in the Middle Ages, contributed to the development of science throughout Europe and Central Asia, and not only among the peoples who had this faith. The Muslim Renaissance was distinguished by its versatility [1]. The philosophy of this period is also called “philosophy in Arabic” or “Arab philosophers”. G. Esim [2], one of the researchers of Arab philosophy, noted that according to the range of

its prevalence, Arab-Muslim philosophy was divided into three periods based on the historical-regional principle: 1) under the Baghdad Caliphate: al-Kindi, “pure brothers”, etc.; 2) Central Asian peoples: Al-Farabi, Ibn Sina, Omar Khayyam, Attar, Al-Ghazali, etc.; 3) Muslim Spain: Ibn Baj, Ibn Tufeil, Ibn Arabi, Ibn Rushd, etc. G.Zh. Nuryseva [3] describes the development of philosophical trends during this period: “Also during this period emerged and

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flourished such major currents and schools as the Mu'tazili (founder in the eighth century – Amir ibn Ubayd), kalam (founders in the tenth century – Abu-al-Hasan Ashari, Maturidi), Sufism”.

The distinguishing features of the development of philosophy in this epoch were: the principles within the framework of Muslim religious thought were always considered; because education had become universal, most philosophers of this period became encyclopedists; the heritage of Ancient Greece, forgotten in Europe, was presented and interpreted for the world; Arab philosophy covered a large area from modern Central Asian peoples to European Spain, gaining a significant authority in the scientific and cognitive space of the era; and Arab philosophy was created in a wide variety of ways [4-6]. The philosophy of Al-Farabi is the subject of research by many scientists. Thus, M. Leiva [7] examines the philosopher's reception of Aristotelian thinking, namely concepts such as the intellect and the immortality of the soul. M.A. Khalidi [8] discusses the transfer of philosophical discourse from one language or people to another, as interpreted by Al-Farabi. D. Iskakuly et al. [9] explore the concept of happiness in the philosopher's lyrics, concluding that man and his happiness in Al-Farabi's lyrics are secondary to current reality. Study by N. Tercan and G. Nurysheva [10] focuses on his creative heritage and scientific and pedagogical ideas. The authors note that the creative heritage of the thinker is permeated with the ideas of humanisation and democratisation of society through its improvement by educational means. K. Loevy [11], analysing Al-Farabi's writings, defines the philosopher's attitude to slavery.

One of the thinkers of Arabic-Muslim Oriental philosophy was Abu Nasr Al Farabi, who was born and spent his childhood in the Turkic land of Otrar. His full name is Abu Nasr Muhammad ibn Tarkhan ibn Uzlugh al-Farabi at-Turki. He is known all over the world as a philosopher, encyclopedic scientist, doctor, physicist, psychologist, mathematician, astronomer, musician, poet, etc. In addition, one aspect of Al-Farabi's teachings begins with a hermeneutic analysis of the ancient Greek works of Aristotle and Plato and is one of his most recent works presented in Western Europe [12-14]. In the world's spiritual space, he became the “second teacher” after Aristotle. Al-Farabi wrote about 200 works, but only 100 have been preserved to date: “Philosophical Treatises”, “Mathematical Treatises”, “Social and Ethical Treatises”, “Logical Treatises”, “The Great Book of Music”, “The Views of Good Citizens”, etc.

Al-Farabi, through his writings, left a significant mark in history as one of the “enlighteners” of the time. He made a significant contribution to science, through his book's humanity have knowledge that could have been lost forever. Al-Farabi based his writings on existing facts while adding his own thoughts and ideas, which in the future helped to understand his work more deeply. Practical application of philosophy in ordinary life was one of the main preoccupations of Al-Farabi, he often highlighted this matter in his books (“On Reason and Science”, “Ractat on the views of the inhabitants of a virtuous city”, etc.) [15]. He dreamed of creating an ideal, “virtuous” society in which all people would know their true happiness, and he really wanted people to create this society through philosophy. In his works, Al-Farabi talked about

how there is always a thorny path to perfection and happiness, which each person has to take. His philosophy was calm, simple, there was no room for aggression and anger in it. Therefore, the purpose of this study is to examine the question of existence in Al-Farabi's legacy and its succession to modern scientific cognition.

The philosophical teaching of Al-Farabi

In addition to presenting rational ideas about space, matter and motion, the encyclopaedic scientist sought to experiment and prove his hypotheses in the physical sciences. When it comes to the vacuum, by testing it experimentally, Al-Farabi proves that there is no natural vacuum in the world [16]. Hence, the philosopher's perspective on the actual physical manifestation of free space is also an important point. Studying vacuum experimentally and empirically, Al-Farabi notices its absence through the ratio of air and water. In his psychological viewpoint, the scholar analyses such matters as mind, intellect, and perception; he distinguishes between levels of cognition. To date, an important issue is the division of intelligence into several types and the provision of assistance to everyone. As regards music, the musical expression of sounds, notes and current theoretical levels of musical knowledge are described in The Great Book of Music [15]. In the metaphysical sphere Al-Farabi was interested in ontological, basic conceptual and concrete, fundamental philosophical problems – formation of ideas of “being” and “non-being”; movement and its types; metaphysical problems of “becoming” and “creation” in a thorough study of form-matter relations; reflections on place and space, the nature of the Creator in the act of world creation, etc. Thus, in his arguments about being, Al-Farabi considers several concepts in philosophy, using them as a categorical apparatus. These ideas are thoroughly studied in “The Essence of Problems” [15].

Presenting logical judgements on necessity, possibility, existence and creation of the world, the philosopher says that everything falls into two categories: “To one of them belong things which, although they exist in their own right, do not cause him to live. This type of thing is called “possibly existing” [15]. The second type includes things that must always exist and in the required quantity. They are called “necessary existing”. Reasoning about “possibly existing” as “possibly not existing” would not be strange. There should be a reason behind the existence of “possibly existing”. When such a cause appears, the thing becomes “necessarily existing because of the other”, argues the thinker, considering “existence” and “non-existence”, assuming that this is a pure ontological entity [15]. The dichotomy is presented conditionally and touches on the key issues of being, although it follows from the general concept of “existence”. Consequently, Al-Farabi reveals two types of life in this judgement [2; 16].

First of all, the appearance of anything on earth here is based on creationist principles in the religious sense. That is, the creationist power of creation is not realised through certain random causes, but through a necessary ‘cause’, creating the grounds for a possibility to become reality. The transformation of “perhaps exists” into “possible negation” corresponds to the project of the inter penetrability of being and non-being, but “possible

existence" is not non-existence in this statement. Therefore, through that which "perhaps exists" shown by the thinker passes into the "necessarily existing", a parameter of its being is recognised. Furthermore, the philosopher analyses whether "necessary existence" is a true reality, an actual existence, and whether "possible existence" is a potential existence [17]. Al-Farabi goes deeper into the ontological essence, revealing these concepts further: "Consider the 'necessary existing': if we consider them non-existent, we inevitably allow the insane. There is no reason for their existence. They will not become a true creature of anything. This is the root cause of the existence of things. Hence the conclusion is that the presence of the 'necessary existing' is the beginning of all existence, and it must be pure of any faults. Thus, its existence is more perfect. It is necessary, free, reaching the highest perfection of being, without subordination to causes – matter, form, action and purpose" [2].

That is, the concept of "necessary existence", which has reached perfection in this sense, is in fact the essence of perfection developing from within. His transcendence is "by itself". The enriched quality of "perfection" here means, above all, that it repeats its eternal existence, assuming that it is real and that it was not created by evolution. That is, it intends to reveal its absolute freedom because it is evident that its freedom is the freedom of existence. The thinker Al-Farabi, in drawing these conclusions, presents his perfect act. It becomes its own existence rather than its own modus, substance, and substratum. Its existence is not non-existence at all, that is, its existence is being. Consequently, "being" is on a certain plane, clearly expressed, unquestionably represented, and consistently acknowledged, the ultimate truth.

The modern embodiment of the thinker's metaphysical ideas

Al-Farabi continues to study this issue: "It has no bodily character. You could say it exists, but the determinant of 'existence' is 'matter' – and 'matter' is also the determinant of the body. Thus, it can be said that 'there is a need': 'it is a necessity and it is its way of life' [2]. Hence the conclusion that there is no name, no species, no fact and no evidence of necessary existence. On the contrary, it can itself be the proof of everything. It lives independently in a permanent eternal form, and never disappears forever, its life is not potential. From this follows the conclusion that it cannot exist, that it does not need anything for its indomitable life and that it does not pass from one state to another. Neither the volume, the place, nor the time can be imposed on it. It's not a body. There is nothing in its nature that makes its life dependent. In this sense, it is also a single whole. So, it is impossible to characterise the necessary existence with such concepts as matter, kind, colour" the thinker argues [15]. Consequently, although a "necessary being" exists, it does not conditionally possess any existential quality, it is a purely independent being whose existence has the full meaning of "being for oneself" and which fully possesses the true meaning and essence of life. This unknown party becomes the Creator and is equated with it, it has creative power, the ability to create a holistic world, the power of will to subdue its nature and so on [15]. That is, what Al-Farabi is pointing to is the Creator

himself, God. This is a traditional philosophical theological teaching.

The conclusions of Farabiologist M.S. Burabayev [18] are outlined as follows: "Al-Farabi emphasises that the first subject of this science, i.e., metaphysics, is absolute being, then being and unity, its kinds and connection, "nothingness" and "multiplicity". These judgments indicate a deeper reflection of the philosopher on the problem of non-existence. Al-Farabi's ideas continue to testify about theosophy: "He gives eternal life to things, ceases their existence. In this sense, it is the cause of the existence of all things, but this does not mean that, by making things exist out of nothing, it gives them the freedom to live independently" [2]. Here, in the will of the whole world, a "necessary", being is born and strengthened, rising only through "existence". From this follows a simple algorithm that being depends on "existence". This clearly shows the difference between being and "existence". This implies a clear statement: "if there is no 'existence', then there is no being". It is, by all means, a question of the Creator in religious form. Al-Farabi also points out: "The problem is that first matter cannot exist apart from form, just as natural form cannot exist apart from matter. On the contrary, the first matter needs form to become an actual entity. The first matter and form cannot be the reason for each other's existence, there is another reason that determines the coexistence of both" [2].

Thus, the cognitive significance of philosopher ideas remains present in the modern stage: "From here we see that the thinker's viewpoint on the real physical manifestation of empty space is also an important insight. Studying the vacuum empirically, Al-Farabi comments on its absence through the ratio of air to water" [19]. His ideas on chaos can also be compared with the innovations of the modern natural sciences [20]. Kazakhstan is known to have a fundamental university named after Al-Farabi. The Farabitanu Research Centre has been established at this university and the Department of Philosophy has also opened the Little Farabi Academy to promote his legacy among students. Furthermore, a special course on "Farabi and modernity" has been systematically taught for several years to students of most of the university's majors. This year, in honour of the 1150th anniversary of Al-Farabi, events are being held at several establishments, including higher education institutions in the country. This is an example of the philosopher's legacy being passed on to a new generation.

CONCLUSIONS

Al-Farabi does not regard being as a purely philosophical problem but studies it in the light of its relationship to religious cognition. He recognised that religion and science must coexist. Consequently, even in the modern stage one should not rely solely on science without reference to religion or having an atheistic approach. The thinker points out that the matter of being has unresolved questions even at the present time.

Being is not simply the totality of existing things, and the need to consider it holistically is expressed by the use of a modern integrative methodology, although not intentionally. And also what is today called intersubject communication. Consequently, without linking the question

of being to physics, astronomy and other social sciences, it is also impossible to achieve certain results. Even in that era, Al-Farabi exemplified the use of modern educational systems and methods used in scientific cognition: creativity, productive reasoning, imaginative thinking, etc. Although he also has interpretations of Aristotle's and Plato's ideas, the ideas of being are new ideas born of the virgin world.

The philosopher's basic reasoning about being consists not only of dry philosophy about the world, he addresses physical, and astronomical questions such as vacuum, chaos, and similar reasoning has great relevance to modern times as well. Thus, the revival of the name of Al-Farabi and his legacy today has become one of the main positions of the Turkic people, including the Kazakh, in the context of spiritual modernisation.

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Проблема буття у спадщині Аль-Фарабі та її спадкоємність із сучасним науковим знанням

Анотація. У дослідженні аналізуються погляди арабо-мусульманського вченого Аль-Фарабі на реальність, буття та його судження про існування. Зокрема, показано значення його спадщини для сучасного наукового пізнання: поняття хаосу, вакууму, співіснування науки і релігії, підтримання міждисциплінарних зв'язків у напрямку досліджень, застосування інтегративної методології, прояв самобутньої моделі творчого мислення тощо. Використано методи історичного дослідження, термінологічного аналізу та систематизації. Пізнавальна значущість ідей Аль-Фарабі зберігається і на сучасному етапі розвитку науки. Зокрема, його ідеї про хаос можна порівняти з новаціями сучасного природознавства, а використані ним методи наукового пізнання є прикладом застосування сучасного інструментарію вчених. Аль-Фарабі відомий у всьому світі як філософ, вчений-енциклопедист, лікар, фізик, психолог, математик, астроном, музикант, поет, літературний критик тощо. У метафізичній сфері Аль-Фарабі цікавили онтологічні, базові концептуальні та конкретні, фундаментальні філософські проблеми – формування ідей “буття” і “небуття”; рух та його види; метафізичні проблеми “становлення” і “творення” у ґрунтовному дослідженні співвідношення форми і матерії; роздуми про місце і простір, природу Творця в акті творення світу тощо. Так, у своїх міркуваннях про буття Аль-Фарабі розглядає декілька концепцій у філософії, використовуючи їх як категоріальний апарат. Основні міркування філософа про буття складаються не лише з сухих філософських роздумів про світ, він звертається до фізичних, астрономічних проблем, таких як вакуум, хаос, і подібні міркування мають велику актуальність і для сучасності. Таким чином, відродження імені Аль-Фарабі і його спадщини сьогодні стало однією з головних позицій тюркських народів, в тому числі і казахського, в контексті духовної модернізації. Практичне значення дослідження визначається можливістю застосування його результатів для актуалізації ідей Аль-Фарабі

Ключові слова: онтологія, метафізика, арабська філософія, буття, нематеріальність

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