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Seven-membered structure of the moon cycle and the “running spiral” ornament on Trypillian ceramics

Abstract. The examination of the semantics of ornaments of the Trypillian culture, in particular, the most common ornament, “running spiral”, is necessary for penetration into the spiritual world of the bearers of this culture. The purpose of the study is to show that the symbols of the “running spiral” ornament hide the seven-membered cycle of the moon. The following methodological approaches are used: a) deities are seen behind the symbols of the ornament, not things; b) the division of deities by gender is considered c) the structural method is used in the analysis of symbols. Eight- and seven-membered ornament structures that were identified as moon phases were reviewed. It was determined that the female and male deities are hidden behind the phases. It is shown that the ornament “running spiral” is a seven-membered structure, and the order of symbols (deities) coincides with structures in which there are no symbols of the “running spiral”. Individual symbols of the “running spiral” are considered, and it is determined that they denote certain phases (deities) of the moon's cycle. It is concluded that the eight- and seven-membered structures of ornaments hide the Goddess who represented the moon. The conclusion and the methods by which it is obtained may be the key to further research of Trypillian ceramics ornaments. It opens the horizon for investigating the kinship of the Trypillian culture with other Eneolithic cultures and examining modern folk ornaments

Keywords: Trypillian ornaments; ornament structures; semantics of the “running spiral” ornament; S-symbol in ornaments

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INTRODUCTION

Ornaments are one of the sources of knowledge of the spiritual world of cultures that did not have writing, to which the Trypillian culture belongs. On the ceramics of trypillians, which is sometimes called hand-drawn ceramics, a vast variety of ornaments has been preserved. Among them, the “running spiral” occupies one of the leading places. The identification of its semantics may shed light on the mythology of the bearers of this culture. Despite a number of works devoted to examining symbols and ornaments of trypillians, the semantics of these phenomena

are still far from generally accepted interpretation. Determining their essence will help to understand the spiritual world of trypillians, their kinship with other cultures, and their historical fate. It is also important because it will help to understand a number of ornaments that have been preserved almost unchanged in later cultures, in particular, in Ukrainian folk culture.

The papers that are the source base of the study can be divided into two groups. The first group includes exploring the symbolism of the moon in archaic cultures since this

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luminary, according to some researchers, was the central figure of the “running spiral” ornament. The second group includes the studies of researchers who directly examined ornaments, including the “running spiral” ornament. The famous American archaeologist of Lithuanian origin, M. Gimbutas (2006), who made a substantial contribution to the study of the civilisations of Old Europe, notes the leading role of the female goddess in the mythology of Neolithic and Eneolithic cultures, to which the Trypillian-Cucutene culture also belonged. The author also connects the symbolism of the moon with the Goddess. The researcher emphasises the associative connection of the moon with such symbols as bull horns, snakes, and spirals and notes that these associations arose in the Paleolithic and are present in the Trypillian-Cucutene culture. “In Karanovo and Cucuteni vase painting, spiral with crescents or with the phases of the moon form a constant theme” (Gimbutas, 2001). The researcher emphasises the femininity of the moon deity and rejects any signs that testify to his masculine nature.

Soviet-Israeli researcher of primitive symbolism A. Golan (1994) took the opposite position. The author claimed that the moon represents a male deity. In his concept, the Neolithic Goddess represented the sky and the God – the dungeon, the bottom in general. The typical embodiment of male fertility was a bull. “In the Neolithic period, the Earth was represented by a male god. The land is characterised by fertility. The bull is suitable for embodying male productive power”. It, along with the snake, symbolised the dungeon, the bottom. The bottom also symbolised the moon. Hence the close (connection of the bull, snake, and Moon as incarnations of the god of the bottom. The researcher underestimated the facts that testified to the “femininity” of the moon deity. Interestingly, the authors Gimbutas and Golan emphasised the close connection of the moon with the snake, bull, and spiral.

The moon, or rather the Goddess of this luminary, was considered the main person of the mythology of Western Europeans by the famous English writer and expert on mythology R. Graves (2007). In the work “The White Goddess”, he held the opinion that behind the triplets of goddesses, which can be traced in primitive mythology, three phases of the Moon are hidden – the young, full, and old moons. “The Triple Goddess personified an ancient woman – a woman-creator and destroyer. Like a new moon or spring, she was a girl, like a full moon or summer, she was a woman, like an old moon or winter, she was old”.

The thoughts of these researchers can be considered as a general context, in line with the ideas of which the symbolism and ornaments associated with the moon should be considered. Directly, Trypillian ornaments and the ornament “running spiral” were studied mainly by Ukrainian archaeologists. The results of their research can be considered in the papers “Spiritual Culture of Ancient Societies on the Territory of Ukraine” (1991) and Encyclopedia of Tripoli Civilisation (2004a). A detailed description of their contribution goes beyond the scope of this study. Its analysis is given in the paper of T. Tkachuk (2004a). Notably, they emphasise the dominance of the spiral motif in this symbolism. Famous researcher V. Danylenko (1997) saw dragons rising up (to the sky) and descending down behind the symbols of this ornament. Many researchers believe that the serpentine spiral refers to the lunar theme.

Thus, N. Burdo (2010) notes that the spiral symbolises the moon and, since the Paleolithic period, reproduces “the endless formation inherent in the night luminary”. A study by M. Videiko (2016), analysing the astronomical symbols of the Nebelivsky Temple, writes that “the orientation of the building is probably related to the sun, and the symbolism is related to the Moon”.

The moon is given a prominent place by the well-known researcher of Trypillian symbolism, T. Tkachuk (2004b). On this occasion, he notes: “The most striking thing in the cultural and historical community of Trypillia-Cucuteni... is the lunar “coding”. Many painting schemes of this time contain lunar sickles...”. The researcher identifies three phases of the lunar cycle in trypillians: the moon in the first quarter, the full moon, and the moon in the last quarter. This is one of the attempts to consider the moon in terms of dividing it into phases. However, the researcher did not notice the division of the moon's cycle into more phases, did not connect them with male or female deities. Ukrainian researchers' achievement can be considered that they identified the snake-spiral motif, which also includes the “running spiral”, as the main motif of Trypillian symbolism and connected it with the lunar theme. The disadvantage of these studies is that these statements are based on the level of intuitive vision. They are not based on a specific analysis of the semantics of the symbols that form the “running spiral”.

Art historians and ethnographers made a certain contribution to the study of Trypillian ornaments. Here, a meaningful analysis of the aesthetic aspect of these ornaments conducted by O.P. Godenko-Nakonechna (2017) is notable. The typologisation of ornaments should also be considered to be the author's achievement. An interesting excursion into the problem of the origin of ornaments was made by Yu. Nikishenko & S. Pustovalov (2012). In the study on the semantics of Trypillian ornaments, the author also relied on a thorough analysis of the essence of the ornament in the paper of T. Romanets (1995) and studies on Ukrainian folk ornaments in the paper of M. Selivachov (2005).

The purpose of the study was to analyse the symbols that form the “running spiral” and, on the basis of this, identify the semantics of this ornament to prove that it hides a seven-membered structure of symbols that conveys the phases of the moon's cycle. Since the deity of the male or female sex is hidden behind each phase, the ornament analysis is based on the mythology of the trypillians. From a broader perspective, the goal of the study is to show that one of the most common ornaments of Trypillian ceramics hides the image of the moon goddess, who obviously occupied a leading place in the worldview of the first farmers on Earth.

In the study, the author proceeded from the following methodological principles: 1. The symbols and images of Trypillian ornaments hide not real things but mythological images. Archaic symbolism conveys primarily mythology and can only indirectly relate to the real world. 2. In the worldview of primitive farmers, the opposite of the female and male sex played an important role. This opposition is also evident in the constitution of ornaments, the symbols of which denoted deities. 3. When examining ornaments, a structural method was used, according to which the structure is stable and unchangeable in comparison with the elements.

EIGHT- AND SEVEN-MEMBERED STRUCTURES IN THE LUNAR CYCLE ON TRYPILLIAN CERAMICS

Investigating archaic symbolism and ornaments using the structural method, the author came to the hypothetical conclusion that early farmers, including trypillians, professed the cult of the goddess, who was closely associated with the moon. Moon symbols dominate their ornaments. They put the cycles of this luminary into two structures – eight-membered and seven-membered. With an eight-membered structure, the moon's cycle was divided into eight phases, each of which embodied the deity of the male (M) or female (F) sex. This is discussed in more detail in the paper (Prychepii, 2023). They were: the first phase – new moon (M); the second phase – half of the new moon (F), the third phase (M) – growing moon from half to full; the fourth phase (F) – full moon, the fifth phase (M) – waning moon from full to half; the sixth phase (F) – half of the waning moon, the seventh phase (M) – moon from half to disappearance; the eighth phase (F) – new moon. Even phases (2, 4, 6, 8) were represented by goddesses, and odd phases were represented by gods. These eight deities, which represented the phases of the moon, can be seen on the bowls of the trypillians.

Thus, on the bowl from the settlement of Bilche-Zolote (Fig. 1), two large and two smaller circles are shown. Large ones show S-symbols or zigzags. This sign, as will be shown later, denoted phases 4 and 8, in which there was a change in the direction of growth of the moon from increase to decrease and vice versa. The smaller circles clearly marked the halves of the Moon – phases 2 and 6. Between the circles near the corollas, there are four white signs, similar to crescent moons-symbols of male gods.

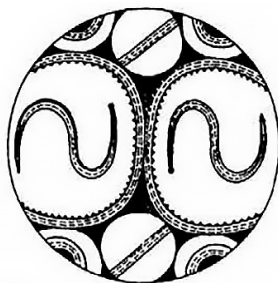


Figure 1. Bowl from the settlement Bilche-Zolote – (according to E. Trela)

Source: O.P. Godenko-Nakonechna (2017)

This ornament can be identified as an eight-membered structure, in which circles represent goddesses and figures like crescent moons represent gods. In this identification, it was considered that the larger figures reflect the leading status of female deities in primitive mythology. Apparently, the image of the symbols of the gods on the periphery also conveyed their status. When defining the crescent moon as a male deity, it was also considered that the crescent moon often appears in symbolism as bull horns, which meant a male deity.

Ornament on a bowl from the Platar collection (Fig. 2) is interesting because it clearly demonstrates that the eight deities are hidden behind the eight phases of the moon.

Here, four conventional heads with mouths in the form of crescent moons probably convey gods (the crescent moon is a symbol of god) and three conventional figures (two of which contain wavy lines) together with an elongated rhombus (or “lens”) – goddesses.



Figure 2. Painted conical bowl, diameter 17 cm. Collection “Platar”

Source: Encyclopedia of Tripoli civilisation (2004)

When identifying deities here, the criterion of gods was taken as a mouth in the form of a crescent moon, and goddesses were determined by opposition (or exclusion). As for the symbol that has been defined as an elongated rhombus, it is recognised by many researchers as a symbol of women (goddesses). If this symbol is taken as a “lens”, then, as will be shown later, it is directly related to the moon's cycle.

Along with the eight-membered structure, the seven-membered structure of the moon cycle is also common in Trypillian ornaments. This is a symmetrical structure, the symbols of which had the form MFMFMFM. In this structure, as in the eight-membered one, the female phases (deities) were the halves of the rising and falling moon and the full moon. There is no symbol indicating the new moon (phase 8 – transition from the old moon to the new one). Male symbols in both structures are unchanged. The transformation of an eight-membered structure into a seven-membered one can be seen in Fig. 3.



Figure 3. A bowl from the settlement of Varvarivka XY, according to V. Markevich

Source: O.P. Godenko-Nakonechna (2017)

Here, according to the author's hypothesis, two phases, 4 and 8, merged into one. In this ornament, the symbols of the gods of men are similar to the symbols of the gods from Fig. 2. The other two symbols look like “lenses”. What was the reason for the reduction of the luminary cycle to seven phases is not fully clear. It is possible that the Goddess of the moon, in this way, agreed with the goddess who embodied the cosmos. (The cosmos was divided

into seven spheres, which was consistent with the seven phases of the moon. This will be discussed in more detail later. In any case, Trypillian ornaments often feature seven-membered structures that are identified as the moon cycle (28 days). In the seven-membered structure, the number of phases that represented goddesses was reduced to three. Hence, there was dominance among the three goddesses who represented the Moon – the tripling of Ancient Greek Hecate, the three incarnations of the White Goddess of R. Graves, etc.

The seven-membered structure of symbols with the identification of phases as male and female can be observed in the image of a woman from the former Yugoslavia (Fig. 4, Iron Age). Here, both hands, which have the appearance of crescent moons marked with teeth, appear as 1 and 7 male phases (in archaic symbolism, hands usually symbolise male gods), two breasts (circles with teeth) denote female deities of 2 and 6 phases, two volutes around the mouth connected to arrows – symbols of the thunder god – 3 and 5 (male phases) and a circle with teeth denoting the mouth – 4 (female) phase.



Figure 4. Artefact from Yugoslavia

Source: A. Golan (1994)

The place of symbols in the structure enhances their definition as female and male. The fact that this structure belongs to another era may raise doubts about the correctness of such identification of these symbols. However, it should be considered that such structures have been unchanged for thousands of years. The specificity of the seven-membered structure is that it, being a seven, conveys the eight phases (deities). This is an eight that is “compressed” into seven (Examples of such inclusion of the eight in the seven will be discussed later). It is believed that this structure conveys the entire cycle of the moon and symbolises the entire eight deities. To this end, the eighth phase (the goddess of this phase) is combined with the fourth phase. It is believed that the central figure (phase 4) symbolises two goddesses – the full moon and the moon of the 8th phase. This “reduction” of eight to seven evidently found its manifestation in the word “eight” in Slavic languages, which, in particular in Ukrainian, means – be present “vi sim”. Eight is the number that is present in seven. This is actually the identification of seven and eight. There are several variants of ornaments based on seven-membered structures in Trypillian ceramics. Two of them will be discussed later. In one, there is a spiral; in the other, it is absent.

SEVEN-MEMBERED STRUCTURE OF MOON CYCLE SYMBOLS WITHOUT SPIRAL

Seven-membered structures without a spiral are present mainly on ceramics from the Maidanetske village. Ornaments on pots from this area (Fig. 5, 6) are interesting because they clearly depict the seven-membered Cosmos. According to the proposed hypothesis, the Paleolithic and Neolithic people divided the cosmos and the body of the Goddess into seven spheres (further – sph): 1 sph (M) – underground waters and legs of the Goddess; 2 sph (F) – dungeons and buttocks and reproductive organ of the Goddess; 3 sph (M) – the surface of the Earth, mountains, and belt of the Goddess; 4 sph (F) – the sphere of life and belly of the Goddess; 5 sph (M) – the sky, clouds, and neck of the Goddess (M); 6 sph – sphere of planets and head of the goddess (F); 7 sph – starry sky i skull of the goddess's head (M). The spheres of Gods (M) are marked with narrow stripes, goddesses (W) – wide. This problem is not the subject of this study, more information about it can be found in the following paper (Prychepii, 2018). This is referenced to explain the placement of the moon symbols (seven characters with crescent moons on the sides) on the 2nd sph – lower wide stripe of Fig. 5. Their placement is due to the fact that the lower stripe probably indicated a dungeon that coincided (correlated) with the buttock (the reproductive organ of the Goddess). Since the physiological cycle of the Goddess coincided with the cycle of the moon, its symbols were placed in the dungeon (buttocks of the Goddess).

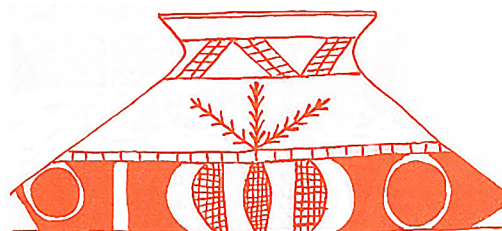


Figure 5. Pot from Maidanetske

Source: V. Mytsyk (2006)

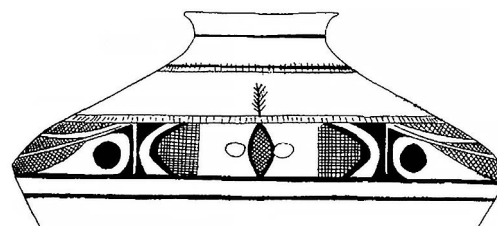


Figure 6. Pot from Maidanetske

Source: V. Mytsyk (2006)

On ceramics from Maidanetske, symbols that can be identified as male are represented by white figures, while women's symbols – by figures marked with a grid. Crescent moons, extreme symbols on both sides of the structure marked in white, clearly convey the male phases 1 and 7 of the moon. The halves of the moons indicated by the bars are the female 2nd and 6th phases of the sun. The “lens” in the centre of the group symbolises the

4th phase (full moon), and two irregular white rectangles along the “lens” – are the male 3rd and 5th phases of the sun.

On another ornament, a pot from the same area (Fig. 6), the same group of symbols is reproduced, with the difference that the 3rd and 5th male phases are indicated by circles placed in white rectangles. Circles in archaic symbolism usually denote the deity. It can be assumed that they symbolise the deities of phases 3 and 5. Here, the white colour symbolises the gods, and the lattice figures – goddesses. Naturally, the question arises why, instead of a circle that should symbolise the full moon, phase 4 in Fig. 5 and 6 were transmitted with a “lens”. The answer to this question is likely hidden in the fact that the circle traditionally appeared as a symbol of the sun. It was necessary to distinguish the symbol of the full moon from the symbol of the sun. Archaic symbolism traces various ways to convey the difference between the full moon and the sun. The moon was marked with a circle with teeth (Fig. 4). This designation comes from the fact that the new moon was often compared to a sickle. In this case, a “lens” that seems to connect the two halves of the moon was used. Her “femininity” was marked with a grid, as were the other two female symbols.

On ornaments from the Maidanetske village, the image of the “lens” in the structure of the moon symbols was often accompanied by the image of a conventional tree (or spikelet) in the strip above it (Fig. 5, 6). On this basis, M. Videiko (2016) concluded that “lenticular” means grain, and the upper figure means ear. This position is shared by T. Tkachuk (2004a), who noted: “With regard to lenticular ovals, there is already a reasoned view that these are grain signs. The syntagmatic series of such a sign confirms this interpretation”. This definition of the semantics of the “lens” contradicts its inclusion in groups of symbols interpreted as the phases of the moon. Thus, the “lens” can be seen in the ornament of Fig. 3, which is sufficient reason to interpret it as the moon cycle. It is also important to note details such as the teeth on the “lenses”, which obviously distinguished the moon from the sun. Further, other examples that give reason to consider the “lens” as the phase of the moon are considered.

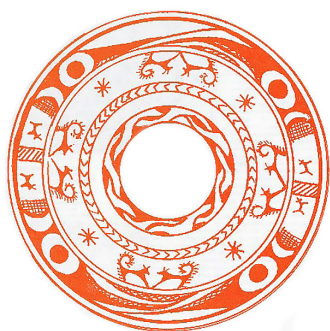


Figure 7. Ornament on a pot from Maidanetske
Source: V. Mytsyk (2006)

This ornament on a pot from Maidanetske (Fig. 7) is interesting because here, in the seven symbols of the moon cycle depicted on the wide outer stripe, male phases 3 and 5 are indicated by two animals, assumably dogs,

which often appear as male hypostases of the moon. Notably, instead of lenses, it shows a rectangle with oblique lines. There are seven of these lines on one of the rectangles. It can be assumed that the other rectangle had the same number of lines. It clearly refers to a seven-membered structure that conveys the moon's cycle. Comparison of ornaments (Fig. 5, 6, 7) from Maidanetske demonstrates that even within the same settlement, there was a certain freedom in choosing the symbols that denoted the moon cycle. When the shape of the symbols changed, the seven-membered structure that transmitted the cycle of the luminary remained unchanged.

The same type of seven-membered structures of the moon cycle includes an ornament on a vessel from Varvarivka, Moldova (Fig. 8). This structure is identified as a designation of the moon's phases on the grounds that, like the previous ornaments, it is depicted on the lower wide stripe (2 sph). The division of the symbols of this bar into sevens is also considered.

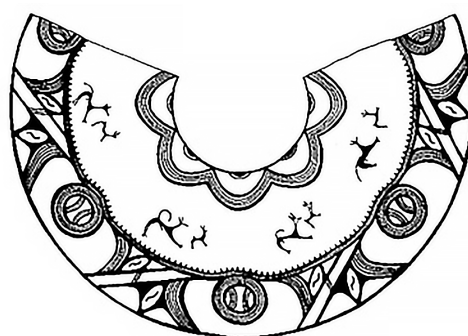


Figure 8. Vessel from Varvarivka UIII, Moldova
Source: V. Mytsyk (2006)

The symbols of the moon phases in this structure differ from the symbols of the structures (Fig. 5, 6, 7) from Maidanetske. On the lower ornamental stripe Fig. 8, seven-membered structures are separated from each other by oblique stripes. Four stripes delineate the four structures. Each of the structures is formed from small extreme ovals, in which snakes are placed – creatures that symbolise the moon. According to their location and the white colour of the oval in which they are placed, they can be identified as the 1st and 7th phases of the moon.

Concentric arcs are placed closer to the centre of these symbols. Notably, the concentric formations of Trypillian ornaments – arcs, ovals, circles were identified by the author as symbols of goddesses. It is evident that by repeating these figures, ancient people sought to express the ability of the moon goddess to divide into eight or seven phases. In this case, they symbolise the female 2 and 6 phases of the moon. A concentric circle is placed in the centre of the structure. It clearly symbolises the goddess of the 4th phase (full moon). The white space on both sides of the circle probably symbolises phases 3 and 5. Two concentric arcs of the opposite direction, placed in a circular one, are notable. In this way, the eighth phase is marked, symbolising the disappearing and emerging luminary. This combination of a circle (full moon – phase 4) and two arcs of the opposite direction (disappearing and emerging

moon – phase 8) is clear evidence that the seven phases of the Trypillians hid the eight and was a potential eight. This circle with two arcs is important because it is one of the criteria for defining a “running spiral” as a cycle of phases of the moon. On a grain harvester with sand (Fig. 9) the seven-membered character structure that conveys the moon's cycle is also located on the 2nd sph – wide lower stripe.



Figure 9. A grain pot from Pischanaya.
Excavations by M. Shmagliy

Source: V. Mytsyk (2006)

As in the previous artefact, this structure is separated by oblique stripes. A circle with a cross is placed in the centre of the structure. Symbols resembling the heads of kites are placed extreme on both sides of the structure. Based on their location and colour, these symbols can be identified as male phases 1 and 7. Groups of concentric arcs are shown next to the heads, which are identified as symbols of phases 2 and 6. The 3 and 5 male phases are probably a white space between the arcs and the circle, which has the appearance of sickle moons. The central circle (phase 4) deserves special attention. It consists of a large white circle with a smaller dark circle with a cross in the middle. Accepting the idea of convergence in a circular (phase 4) full and disappeared moon (phase 8), the combination of light and dark circles can be considered as an embodiment of this idea. Next, it will be shown that the cross symbol in a circular pattern is also identified in the “running spiral” ornament. The Trypillian cross could have appeared in the meaning of the number 4 (Prychepii, 2018), and its rays are marked with concentric lines. Therefore, we can assume that in this case, it symbolises the four Goddesses of the moon cycle. The author is aware of the hypothetical nature of the proposed interpretations. In the field of Trypillian symbolism, the hypothesis is the only way to move towards the truth. The criterion for the plausibility of hypotheses can be their consistency with each other.

“RUNNING SPIRAL” AS A SEVEN-MEMBERED STRUCTURE OF SYMBOLS OF THE MOON CYCLE

Among the Trypillian ornaments, an ornament containing a spiral – an S-shaped symbol in a horizontal position is quite common (perhaps the most common). A number of terms are used to refer to it. As noted by O.P. Godenko-Nakonechna (2017): “In modern publications, the term “running spiral” is sometimes applied to all variants of a continuous spiral ornament”. “Running spiral” means a symmetrical structure consisting of seven characters. A circle, zigzag, or other shapes can be placed in the centre of the structure. On the right and left sides of

the central figure, there are two spirals that fit the central figure at the top and bottom. They touch the circle, so this combination of symbols is often called a tangent motif. Since the component of this ornament is a spiral, or rather a bispiral, researchers associate this symbolism with snakes and, accordingly, give an interpretation of this ornament. However, researchers do not go further than such a general definition; none of them tried to approach this ornament as a certain structure of symbols that conveys the phases of the moon's cycle and, accordingly, to specify the semantics of each individual symbol of this structure.

Analysis of the “running spiral” ornaments shows that they, like the already considered ornaments that convey the seven phases of the moon's cycle, are also a seven-membered structure. This structure is symmetrical, and its middle member (phase 4 – full moon) is sometimes marked with the same symbol (a circle with a cross, a circle with two arcs of the opposite direction in the middle) as the middle members of the ornaments considered earlier. The difference between them is that on the previous ornaments, the symbols of the seven phases of the moon are depicted separately and on the same level, and on the ornaments of the “running spiral”, the symbols are connected, demonstrate “dynamism”, the transition of one phase of the moon to another. First, ornaments that occupy an intermediate place between the previous ones and the “running spiral” are considered. This is the ornament on a jar from the Platar collection (Fig. 10). It is placed on the middle (widest) part of the vessel.

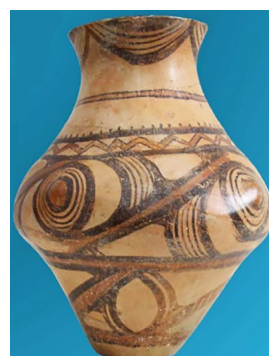


Figure 10. Jar, height 27 cm.

Late Tripillia, Platar collection

Source: Encyclopedia of Tripoli civilisation (2004)

The ornament is formed from a group of symbols, in the centre of which is a figure of concentric circles. Symbols are arranged symmetrically (along an oblique bar) on both sides of the shape. Directly next to the circles on both sides, light crescent moons are placed at the ends of the spirals. Groups of concentric arcs are placed further to the periphery of them, and light triangles are placed even further from the centre. This composition of symbols is a seven-membered structure. Its central figure of concentric circles can be identified as the female 4 phase (full moon), the two moons that end in spirals – 3 and 5 male phases, concentric arcs on both sides – 2 and 6 female phases of the moon, and triangles on the periphery – 1 and 7 male phases. Identification of the latter as symbols of gods (the triangle usually appears as a symbol of goddesses) is determined

by their place in the structure and the light colour that indicates the symbols of male gods. In this ornament, it is substantial that two spirals (symbols of phases 3 and 5) end in moons. This is direct evidence that these spirals represent the phases of the moon, more specifically – phases 3 and 5.

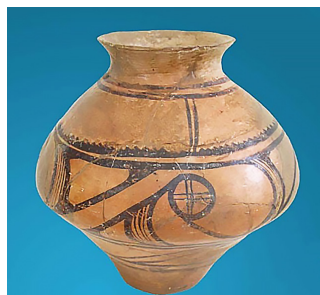


Figure 11. Spheroidal vessel. Platar collection
Source: Encyclopedia of Tripoli civilisation (2004)

The ornament of a spherical vessel from the Platar collection (Fig. 11) is similar in many ways to the previous one. It is worth attention because of the fact that phase 4 (full moon) is depicted as a circle with a cross in the middle. This designation of this phase has already been found on a grain harvester with sand (Fig. 9). This confirms that this version of the “running spiral” symbolises the cycle of the moon.

In these two ornaments under consideration, the symbols denoting female 2, 4, and 6 phases (concentric arcs and central figures in the form of circles) are not connected to each other. In most variants of the “running spiral”, the symbols denoting female phases have a different appearance and are connected to each other. Thus, on this artefact with spikes (Fig. 12), the “running spiral” is shown at the bottom of the artefact. Its components are the upper and lower black triangles and a black circle in the centre, with which volutes connect them. Researchers call these triangles “funnels”. About the semantics of these characters, O.P. Godenko-Nakonechna (2017) notes: “Funnels ... are associated with the image of a dragon snake. According to B. Danilenko, one of them descends from the sky (in the ornament – from the upper edge of the frieze), the other rises from the bottom up (from the lower edge), so the triangular figure-funnel is the tail of the snake. In turn, B. Zbenovich saw the heads of dragon snakes (sometimes with an eye inside) instead of tails in triangular snouts. In any case, the specified funnel shape, presumably, embodied the image of a snake that connected the upper and lower spheres, therefore, the frieze itself should be perceived as a space between sky and earth”.

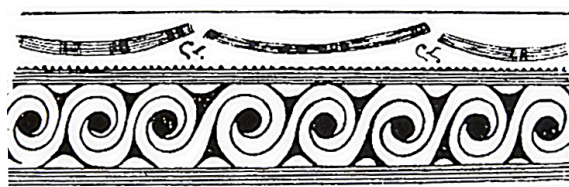


Figure 12. Ornament on ceramics from Shipenets
Source: O.P. Godenko-Nakonechna (2017)

In fact, this version of the “running spiral” has reason to be identified as a seven-membered structure, in which black triangles – “funnels” and a circle denote the 2nd, 4th, and 6th phases of the moon. Two horizontal white S-shaped spirals, wedged on both sides into volutes connecting triangles – “funnels” with a circle, symbolise the 3rd and 5th male phases of the sun. As for phases 1 and 7, they are probably white figures, similar to crescent moons, placed between the “funnels” and the border (top and bottom). In many versions of the “running spiral”, in particular, on this ornament, which also comes from the Shipenets (Fig. 13), some white figures symbolising phases 1 and 7 are neglected.

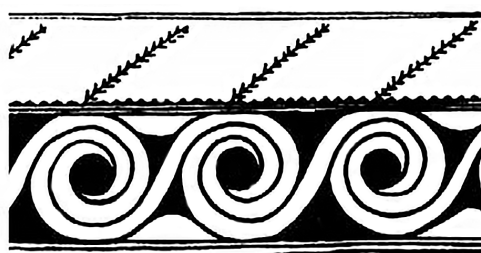


Figure 13. Ornament on ceramics from Shipenets
Source: O.P. Godenko-Nakonechna (2017)

This assumably happens within the framework of the rule according to which symbols of male gods could be issued. The main ones were the symbols of the goddesses. In the ornament on the pot from Cherkasy Garden II (Fig. 14.) at the top, a black “funnel” (phase 6) and a white space between it and the border (phase 7) are clearly identified. The femininity of the “funnel” is emphasised by concentric arcs that fit it on both sides. There is no “funnel” at the bottom, but there are concentric arcs, which in theory symbolise phase 2. The white triangle between the arcs probably represents phase 1. Concentric arcs (symbols of phases 2 and 6) are connected by volutes to the middle figure – a concentric circle in which two arcs of the opposite direction are placed, which, according to the logic of a seven-membered structure, symbolises phase 4. The third phase is symbolised by a light spiral that rises obliquely to the left of the circle, bypasses the circle, and ends with a curl at the bottom to the right of the circle. A dog is depicted at the top. The fifth phase is symbolised by a spiral, which, in the form of a curl, begins at the bottom left of the circle and goes up.



Figure 14. Painted grain pot, height 45 cm.
Settlement Cherkasy Garden II. Tripillia SI
Source: O.P. Godenko-Nakonechna (2017)

In this ornament, attention is drawn to a circle with two arcs of the opposite direction – a symbol that has already been found in the ornamental structure of the moon (Fig. 8). There it was identified as a symbol of the full moon (phase 4), which at the same time contains symbols of the eighth phase of the sun. The presence of such a symbol in this ornament in place of the central figure is a strong argument in favour of the fact that this type of ornament also conveys the phases of the moon's cycle. It also follows from the ornament that the dog in the symbolism of the Trypillians could appear as a symbol of the moon in the male phase. This, by the way, enhances the identification of animals from Fig. 7, symbolising the 3rd and 5th phases of the moon as dogs.

The question may arise as to why the 2nd and 6th phases were given the shape of “funnels” in these ornaments. The answer probably lies in the fact that the ancient art-

ist primarily tried to convey the movement of the moon. This is done with the help of a middle circle (phase 4) and two spiral snakes (phases 3 and 5), which seem to twist it. In addition, the phase change (transition from the lower phase 1 to the upper phase 7) was attempted to be demonstrated. Attempts to combine the trajectories of movement and phase changes in the drawing led to the fact that phases 2 and 6 took the form of black triangles – “funnels”. They are often accompanied by concentric arcs to emphasise the femininity of these symbols.

An interesting version of the “running spiral” is depicted on the crater from Gordashivka, (Fig. 15, excavations of M. Shmaglii). The ornament is placed on the middle part of the vessel. It consists of two figures: light S-shaped figures alternate with dark figures, which are formed from three parts – from the upper and lower triangles (“funnels”) and the middle lenticular figure.



Figure 15. Crater from Gordashivka. Excavations of M. Shmaglii

Source: V. Mytsyk (2006)

The middle figure is connected to the “funnels” by narrow “isthmuses”. Between the upper and lower triangles and the border lines to which they are adjacent, light figures that look like crescent moons are placed. They can be identified as the 1st and 7th phases of the moon. The two “funnels” and “lenses” between them symbolise the three female (2, 4, 6) phases. Two S-shaped figures are supposed to symbolise phases 3 and 5. The end of the white figure on the left side, wedged between the upper triangle and the “funnel”, symbolises phase 3, and the figure on the right side – phase 5. Thus, this ornament can be interpreted as the cycle of the moon, consisting of seven phases – three female and four males. The ancient artist tried to give the three dark (feminine) phases an anthropomorphic appearance. As already noted, in the mythological worldview of ancient people, the Goddess who embodied the cosmos was divided into seven spheres. In a similar manner, the moon Goddess was also divided. Hence, the upper “funnel” is the head, “lens” – the torso of a woman, the lower “funnel” – the buttocks, and the “isthmus” – the neck and Belt and two moons-sickles – male spheres. It is evident that this idea of the artist hid a certain purpose. If a dark figure formed from two “funnels” and a “lens” is considered a Goddess, then the white S-shaped symbol (front or back) appears as a symbol of god, and the ornament will take the form of repeating the circle of goddesses and gods.

ZIGZAG

In phase 4, the moon rotated from increase to decrease, and in phase 8, on the contrary – from decrease to increase. Ancient artists used a zigzag to display these transitions,

which had the appearance of an S-shaped symbol. In the seven-membered structure, the zigzag appeared as the fourth female phase (full moon), which in potency also contained the eighth phase. This zigzag was formed by volutes connecting the “funnels” due to the wedging of the ends of spirals symbolising the 3rd and 5th phases (gods) into them. It can be seen on an artefact from the Kolomyia region (according to V. Khvoika) (Fig. 16).

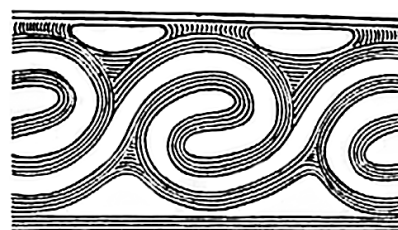


Figure 16. Zigzag ornament on an artefact from the Kolomyia region (according to V. Khvoika)

Source: O.P. Godenko-Nakonechna (2017)

Here, the upper and lower triangles (phases 2 and 6) are surrounded by wavy concentric lines that form an S-shaped zigzag in the centre. Phases 1 and 7 of the gods are represented by a light figure between borders and triangles (this phase is not highlighted at the bottom). Light spirals on both sides of the zigzag symbolise phases 3 and 5. In this ornament, the S-shaped zigzag is formed by concentric lines, which indicate the female sex of the fourth phase and the deity it symbolises.

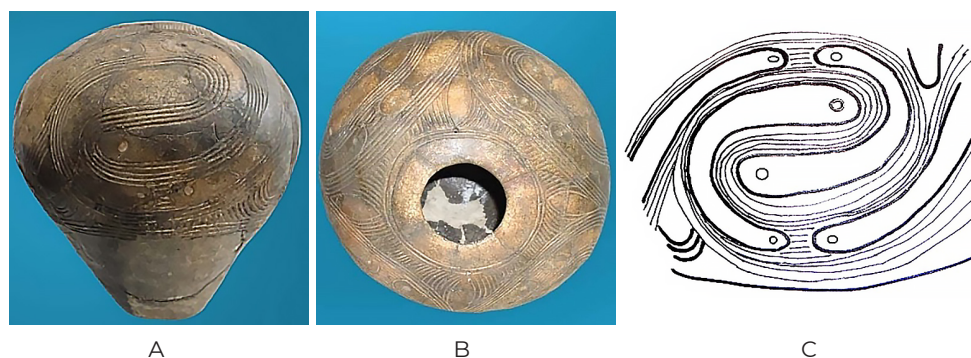


Figure 17. Pear-shaped vessel. Tripillia VI-VII, height 46 cm. Platar collection

Note: A: side view; B: top view. C: Sketch of ornament

Source: O.P. Godenko-Nakonechna (2017)

The original ornament of the “running spiral” with a zigzag is present on this vessel from the Platar collection (Fig. 17). The symbols of the lower and upper female phases 2 and 6 are ovals. The upper ovals are clearly shown in Fig. 17-B (top view) near the neck of the vessel. Concentric lines are placed around the ovals on both sides, emphasising the feminine essence of the ovals. Concentric lines run down from the upper oval, and up from the lower oval. When they meet, they form a zigzag shape, an S-shaped symbol formed as a result of a double change in the direction of movement of concentric lines. A double change in direction probably transmits two phases (4 and 8). This ornament is interesting because it contains a different arrangement of the male phases of the moon from other ornaments. The symbols of the four male gods in it are spiral stripes placed between concentric lines. (17-C – Sketch of ornament). They are given the appearance of “snakes” with “eyes”, which are present on the conditional heads and tails of creatures. The first phase is probably symbolised by the “snake”, which accompanies concentric lines from bottom to top on the left side of the S-zigzag. This phase ends at the top with a conditional “eye”.

Behind the “eye”, the spiral is blocked by a series of small segments, which obviously symbolise the border between the first and third phases – a snake placed outside the border. (In archaic symbolism, male symbols are usually interspersed with female symbols). Evidently, these two “snakes” symbolise the male first and third phases of the moon’s growth. The rising and falling phases are distinguished by an S-shaped symbol indicating 4 and probably 8 phases. The fifth phase begins in an empty stripe that is located above the third “snake” on the other side of the concentric lines. Its beginning is marked with an “eye”. It arcs around the concentric lines on the left side and ends with the “eye” at the bottom. After the “eye”, there is a border symbol (a series of segments), followed by a new “eye”, symbolising the seventh phase. This ornament clearly demonstrates the presence of four male phases in the cycle of the luminary. If earlier there could be doubts that the white figures between the “funnel” and the border symbolise the 1st and 7th phases of the moon, then the four “snakes” in this ornament overcome this doubt.

From this image, it can be concluded about the entire ornament that is placed on the vessel. Four ovals near the neck indicate that the vessel shows four cycles of the

moon. This four in the mythology of the Trypillians appeared as the female half of their pantheon. The ornament also demonstrates that S-symbols denoted not only male phases, but also female ones. The goddess of phase 4 had an S-shaped appearance.

Comparison of ornaments (Fig. 16 and 17) suggests this. If they distinguish ideological (content, mythological) and aesthetic aspects, then, in the ornament depicted in Figure 16, the aesthetic aspect dominates. It even ignored the proper registration of the presence of phase 1. Whereas in the ornament Figure 17, the ideological content was clearly in the foreground, as evidenced by the clear designation of the phases of the male gods. In general, it would be interesting to trace how aesthetic and ideological (content) aspects were already correlated in the Trypillian culture at different stages in ornaments. However, this will only be possible when their meaning becomes more or less clear.

On the ornament of a pot from Hlybochka (Fig. 18. Excavations of S. Ryzhov), the 1st and 7th phases are represented by white sickles placed between the “funnels” and the borders of the “funnels” (upper and lower – 2nd and 6th phases) framed by concentric lines, which emphasises their “femininity”. They are connected by lines (volutes), which, together with white spirals (symbols of the gods of phases 3 and 5), form a zigzag.



Figure 18. Pot from Hlybochka. Excavations of S. Ryzhov
Source: V. Mytsyk (2006)

The femininity of the zigzag (phase 4) is emphasised by a bundle of concentric lines that intersect it. Naturally, the question arises: Why is the bundle of concentric lines

absent on similar ornaments in Fig. 16 and 17 and does not cross the zigzag? This is due to the fact that in those cases, the S-shaped figure is formed from concentric lines, symbolising her “femininity”. However, the S-shaped figure is formed from a single line and, to emphasise its “femininity”, a bundle of lines (a concentric figure) was used in this case. Notably, the thickening of each of the two arcs of the S-shaped figure in Fig. 18 gave them the likeness of moons. The two moons probably symbolise two (4 and 8) phases.

CONTINUOUS SPIRAL

In the ornaments discussed above, two spirals denoting phases 3 and 5 are not connected to each other, and symbols denoting phase 4 (full moon) are located between them. However, there are variants in which the spirals denoting phases 3 and 5 are not mediated by the female symbol (phase 4) but are directly connected to each other, resulting in a continuous spiral encircling the entire ornament around the circumference of the vessel. Such a continuous spiral can be seen in the Shipenets ornament (Fig. 19).



Figure 19. Ornament on ceramics from Shipenets

Source: Eneolithic of the USSR (1982)

Here, phases 1, 7, 2, and 6 are represented by symbols that have already been reviewed, and the middle figure (phase 4) is expressed by two separated arcs (lower and upper) extending from phases 2 and 6. The fact that the arcs are similar to the crescent moon and that they are located in place of the middle figure (4 phases) gives reason to assume that these arcs transmit the 4th and 8th phases of the moon, which in a number of other variants are “compressed” into one 4th phase. The disunity of the arcs opened up the possibility that the S-symbols, which denoted phases 3 and 5, were connected in a continuous spiral. Here, the structure that was seven-membered turned into an eight-membered one. However, unlike eight-membered structures, where the phases are arranged in a circle (Fig. 1, 2), here, in fact, a seven-membered structure is preserved, in which the eighth phase was separated from the fourth phase, which was potentially present in it. The separation of these two female phases allowed connecting the two male phases. In this case, the connection of the male phases is given the appearance of a zigzag.

This method of combining male 3 and 5 phases can be observed on this ornament from Konivka (Fig. 20). Here, the outer and inner ribbons formed from spirals transmit the four cycles of the moon. Each cycle is formed from the lower and upper black “funnels”, symbolising phases 2 and 6. It should be assumed that the conditional heads of the “funnels” transmit phases 4 and 8. As in the previous ornament, the disunity of the symbols indicating the last phases creates conditions for the continuity of spirals.



Figure 20. Ornament on a tire from Konivka (according to L. Chikalenko)

Source: O.P. Godenko-Nakonechna (2017)

CONNECTION BETWEEN THE MOON AND SNAKES. S-SHAPED SYMBOL AND MEANDER

The considered examples of ornaments of the “running spiral” suggest thoughts about the connection between the moon and snakes. The reason why the bull and its horns became a symbol of the luminary is clear: horns are associated with the sickle moon. As for the connection between the serpent and the moon, there is a problem. Many researchers write about their connection, but their arguments are not entirely convincing. A. Golan (1994) rightly notes that the serpent clearly embodied the god of the bottom, but he does not explain why the moon was involved in the bottom. The author does not see that in mythology, along with the old gods, embodied by the elements and animals, there are new planet gods. The god-planet of the bottom was the Moon, whose cycle coincided with the buttock and vulva of the Goddess who embodied the cosmos. The old snake gods became a symbol of the Moon. This connection was reinforced by the fact that the bispiral snake clearly transmitted the moon's cycle. Bispiral (S-spiral) combines the image of the visible movement of the moon and the process of changing its phases: in the first half of the cycle, the moon grew, became full (the first part of the bispiral), then changed the direction of movement (zigzag), and in the second half – descended (the second part of the bispiral). The S-spiral is actually a simplified symbol of the moon. This probably explains the popularity of this symbol in archaic and folk ornaments.

Based on this interpretation of bispiral, the meaning of a fairly common ornament called a meander becomes clear. A meander is essentially a continuous spiral formed by a combination of S-symbols. In the bispiral, a zigzag is present between the inner spirals that transmit the moon's cycle. It conveys the transition from the ascending to the descending moon. However, the phase change process continues. In the eighth phase, there is a transition (zigzag) from descending to ascending. This creates a continuous running spiral or meander. A meander is a geometrised way of transmitting a “running spiral” ornament in which S-spirals are connected in a zigzag pattern. In other words, it conveys the continuous process of changing the phases of the moon: ascending, zigzag, descending, zigzag, ascending, etc.

Accepting the proposed concept, the popularity of the S-symbol and meander in ornamentation becomes clear, and ultimately, the popularity of snakes in symbolism and

fairy tales. This is most likely an echo of the moon's popularity in mythology. Fairy tales often feature a snake family consisting of eight members – three flying snakes, their mother, three daughters-in-law (these appear occasionally), and their father (he appears very rarely). This corresponds to the eight phases of the moon's cycle. Accepting this identity of the moon and snakes, then a new perspective of the interpretation of the snake fighter opens up. If the snakes embodied the domination of the cult of the moon Goddess, then the phenomenon of snake fighting obviously hides a masculine revolution that was conducted by the gods of a new generation, removing the pantheon of Moon deities from power.

CONCLUSIONS

Analysis of a number of Trypillian ornaments showed that their symbolism fits into eight – and seven-membered structures. The examination of these structures led to the idea that their symbols hide eight or seven phases of the moon, which embody female or male deities. This idea was tested by analysing a number of seven-membered ornaments that do not belong to the “running spiral” type. A special feature of the seven-membered structure was highlighted – the joint fourth phase (the full moon phase) of the symbols of two goddesses. An examination of the “running spiral” ornament from this standpoint established that it is also a seven-membered structure, which is characterised by the joint symbols of the two goddesses in the fourth phase. This was the basis for the conclusion

that the ornament “running spiral” conveys the cycle of phases of the moon.

Based on the fact that the “running spiral” ornament occupies a leading place in Trypillian symbolism, there is reason to believe that the Moon Goddess was the main deity of Trypillian mythology. This conclusion may be the key to understanding the semantics of other Trypillian ornaments. From a broader perspective, the ideas and methods of studying Trypillian ornaments that were used in the study can be applied to penetrate the semantics of ornaments related to Trypillian cultures of Old Europe. They can also be crucial for understanding the semantics of folk ornaments, in particular, Ukrainian folk ornaments. Investigating ornaments will help reveal the spiritual connections between archaeological cultures. It can also help trace the historical heritage of ornaments from archaeological cultures to the present.

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CONFLICT OF INTEREST

None.

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Семичленна структура циклу Місяця та орнамент «біжуча спіраль» на трипільській кераміці

Анотація. Дослідження семантики орнаментів трипільської культури, зокрема найбільш поширеного орнаменту «біжуча спіраль», необхідне для проникнення в духовний світ носіїв цієї культури. Мета роботи полягала в тому, щоб показати, що за символами орнаменту «біжуча спіраль» приховується семичленний цикл місяця. Використано такі методологічні підходи: а) за символами орнаменту вбачаються божества, а не речі; в) враховується поділ божеств за статтю; с) при аналізі символів застосовано структурний метод. Досліджено восьми- і семичленні структури орнаментів, які було ідентифіковано як фази місяця. Було встановлено, що за фазами приховуються божества жіночої і чоловічої статті. Показано, що орнамент «біжуча спіраль» є семичленною структурою, порядок розташування символів (божеств) у якій збігається зі структурами, в яких відсутні символи «біжучої спіралі». Розглянуто окремі символи «біжучої спіралі», визначено, що вони позначають певні фази (божества) циклу місяця. Зроблено висновок, що за восьми- і семичленною структурами орнаментів приховується Богиня, що втілювала місяць. Висновок, а також методи, за допомогою яких він здобутий, може бути ключем для дальшого дослідження орнаментів трипільської кераміки. Він відкриває горизонт для вивчення спорідненості трипільської культури з іншими енеолітичними культурами, а також для вивчення сучасних народних орнаментів

Ключові слова: трипільські орнаменти; структури орнаментів; семантика орнаменту «біжуча спіраль»; S-символ в орнаментах



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Wives of Henry VIII: Historiography in the concepts of modern cinema

Abstract. The research relevance is determined by the variety of myths and legends formed around the historical personality of Henry VIII, which are not true, yet are repeated in the context of contemporary cinema. The study aims to analyse each of Henry VIII's wives, using literature as a primary source, analyse modern cinema and attempt to introduce an innovative view of the historical situation in the history of the British monarchy. The artistic and stylistic method and the method of comparative analysis were used. Aside from the rapid change in the paradigm of personal life, the second monarch of the Tudor dynasty is also known for several significant reforms that were demonstrated only in a few films and TV series, and then in passing, leaving a bad impression of the English crown. Under the Tudors, England became the "mistress of the seas" and established the Anglican Church independent of the Pope, from a period of turmoil to stability. The work combines the embodied images with portraits of Henry VIII's wives' contemporaries, namely those of Hans Holbein the Younger. General information on the establishment of the English monarch, their origin, as well as the circumstances at court after the marriage, namely the death of the heirs to the throne, which, as recent studies have proved, was related to the health of the monarch, not his wives, was analysed. The study examines the external features, behavioural patterns, and influence on the internal politics of medieval England. The following films were analysed: "The Other Boleyn Girl" (2008, directed by Justin Chadwick), the TV series "The Tudors" (2007-2010, directed by Michael Hirst), "Henry VIII and His Six Wives" (2016, directed by Chris Holt), establishing that cinema does not accurately convey the era, the character and appearance of the girls. This study may be useful for researchers, history buffs, specialists in the Tudor dynasty, students of history and amateurs

Keywords: Church of England; heirs to the throne; analysis; domestic politics; historical facts

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INTRODUCTION

In cinema, discrepancies between reality and historical facts and what is shown in films are very common. The research relevance is determined by the need to dispel the myths surrounding the portrayal of women associated with the famous historical figure of King Henry VIII. The research relevance is also determined by the desire to correct historical distortions in film, offering a deeper understanding of Henry VIII's reign and making it a useful read for anyone interested in Tudor history, regardless of their level of knowledge. A broader study of this area was conducted, highlighting historical inaccuracies common in cinematic depictions by comparing fact and fiction in films.

L. Wooding (2023) noted that Henry VII had three sons, but Arthur, Prince of Wales, ascended the throne first in 1489. He started looking for a partner unconsciously at the age of two. It was a profitable engagement to Catherine of Aragon, the daughter of the Spanish ruler Ferdinand of Aragon and Isabella of Castile. Unfortunately, not the mythical but the real King Arthur of England died six months after this alleged marriage. Since Catherine of Aragon never had sexual relations with the heir, which determined her as not married by the church standards. Henry VII had a son with the same name, Henry, who became king in 1509. From that moment on, the monarch's exhausting personal and political life began, leading to the loss of many heirs and even the beheading of two subsequent queens, Anne Boleyn (1536) and Katherine Howard (1542). The author described each of the wives and the monarch in detail. A. Norrie (2022) noted that his marriage to Jane Seymour was the most successful, which is depicted in the movies and demonstrates the image of an ideal wife in her, according to the researcher throughout the study.

The prehistory of the House of Tudor as the ruling dynasty is described in the entertaining work of R. Rex (2023), depicting a deeper understanding of the toughened character of Henry VIII and his fear of being left without an heir to the throne, for Henry himself was second to the ascent to the English throne. High child mortality required rulers to have several sons "in reserve". The wives of Henry VIII were portrayed in different ways in different movies, such as "The Other Boleyn Girl" (2008, directed by Justin Chadwick), "The Tudors" TV series (2007-2010), "The Six Queens of Henry VIII" (2016, directed by Chris Holt). Wives had an influence on political affairs in the country, as seen in the history of the formation of the Anglican Communion during the active Protestant movement in Western Europe and the desire to legally marry Anne Boleyn a second time, as can be seen in the work of C. Fairbanks and S. Lane (2022).

The study aims to contribute to acquainting young people with the art of cinema and highlighting nuances in the appearance of historical personalities and costume history to fans and researchers, as well as ensuring no erroneous conclusions from available sources. Artistic method and stylistic analysis provided basic information for further research, analogies were made with the image in the picture and with the game, the originality of the costumes, and the coincidence of real events with fictional ones. The comparative analysis gave a wide range

of possibilities, based on the biographical data of the chosen women. The comparative analysis along with the stylistic analysis and artistic method helped to establish ties, for example, with the costume of Catherine of Aragon on the portrait of an unknown artist in 1525 and the actress in the series "The Tudors".

CINEMATIC COSTUMES AND HISTORICAL NARRATIVES: A COMPREHENSIVE EXPLORATION OF ARTISTIC AND STYLISTIC CHOICES IN PORTRAYING HENRY VIII'S QUEENS

The analogies were made with the image in the picture and with the game, the originality of the costume, and the coincidence of real events with fictional ones. For example, in the 2008 film adaptation of "The Other Boleyn Girl" the colour gamut of the costume of Anne Boleyn, the second wife of the English monarch, was green-blue, which referred to the ballad "Green sleeves", the authorship of which does not belong to Henry VIII. Any viewer who is not familiar with the work of Tudor may memorize the "beautiful legend" without the context of the Irish origin of the composition, which is unrelated to the musical formation of the King. Even if the story of the costume is concise, the age categories in the documentary film "Six Queens of Henry VIII" in 2016 do not reflect the selected actress for the role of Catherine of Aragon, who is six years older than the monarch, leaving a false impression.

The story in the background negates the notion of the older and more experienced first wife, who looks half as young as the king. The costumes were made mainly on the works of Hans Holbein the Younger, as seen in all three films. It is possible to deny their authenticity as flattery of the artist, but this image first appeared on the screens in 1933 in "The Private Life of Henry VIII". The author also assessed the divorce, execution, death, and subsequent life of Catherine Parr in all three films, which was true. During the execution of Anne Boleyn, a sword was manufactured, which iconographically corresponds to archaeological materials from the history of weapons of the 16th century. The ties with the costume of Catherine of Aragon on the portrait of an unknown artist in 1525 and the actress in the series "The Tudors" were established. Her clothes are often dark and composed with a strict gamut, allowing her to read the behaviour of the heroine, based on external representations, without depicting the unhappy fate of the Spaniard. Jewellery and headgear are also authentic, appreciating the intricate details of the ordinary viewer. In addition, a monarch's ageing can be seen, following the facts of a real personality biography. In none of the three films was the age canon broken.

According to G. Owen and R. Probert (2019), the change of wives was not without reason, always found material evidence, even based on the Bible (in the case of Catherine of Aragon) to end the marriage bond. Tracing moments in modern cinema and connecting them to actual history holds particular value for those who may not have the opportunity to delve into an extensive bibliographic list. Competent historians might question the selection of complex art comparative and artistic-stylistic methods for such a topic. However, these methods appeal to individuals interested in exploring a

narrow-focused subject without specialized education. Additionally, they prove useful for recreating the external characteristics of English queens. It is important to note that the topic of Henry VIII's six wives is closely related to the Reformation of Western Europe and the establishment of the Anglican Church, which combines some rites of both Catholicism and Protestantism. Therefore, the history of marriage to Anna Boleyn (1533-1536) had a significant place in the article.

THE VISUAL PORTRAYAL OF HENRY VIII'S WIVES: A COMPARATIVE ANALYSIS OF HISTORICAL ACCURACY IN FILM AND TELEVISION

S. Byrne (2021) studied the years of life of Henry VI-II's wives: Katherine of Aragon (1509-1533), Anne Boleyn (1533-1536), Jane Seymour (1536-1537), Anne of Cleves (1540), Katherine Howard (1540-1542), and Katherine Parr (1543). They are shown in different ways in films and by artists in paintings whose names are not always known. The most important artist for the court of Henry VIII was Hans Holbein the Younger, who introduced people to the very appearance of the monarch. However, from the proposed list of television series "The Tudors", it is impossible to accurately approach the true nature of the English monarch and reveal the psychotype of six wives, "divorced, beheaded, died, divorced, beheaded, survived". A famous mnemonic technique used to describe the fates of six completely different women.

The documentary film "Six Queens of Henry VIII" by Chris Holt is filled with valuable information, reinforcing the historical material with the acting. The historical drama of the director-debutant Justin Chadwick "The Other Boleyn Girl" further pushes false information on the second wife, that is, Anna Boleyn, as real historical studies confirm that Anna was not originally a contender for the English crown, since her sister could have succeeded. During the research of Catherine of Aragon, the Spanish wife on the Tudor throne, in all three film adaptations, her fate is depicted in the same, tragic way. Her advantage is not in external data, as she is far from beautiful in a 1525 painting by an unknown artist. Being older than Henry, she suffered many miscarriages and was unable to give him a son, or heir to the throne, which was the main objective of each queen to keep her husband close and not be exiled to a monastery. However, she managed to give birth to the future queen Maria Tudor. Twenty-four years of marriage led to the exhaustion of the marriage, even though in Chris Holt's adaptation, the woman did not look tired or even age-appropriate. The actress had brown hair, but according to the descriptions that survived, she had long golden-brown hair and was short, which is incorrectly depicted in the film adaptation of the television series "The Tudors", as written in the book of P. Ackroyd (2012).

G.R. Elton (1977) noted that the Dowager Princess, in the dawn of her life, with the young face of the Old Neiderlander of Revel, Michael Zittov, painted around 1503-1504, corresponds to the descriptions of appearance. It was only in Chris Holt's adaptation that the Infanta of Spain's long alliance with the very painful King Arthur, their chaste alliance, was not considered a marriage for the church. Henry

was convinced that he could not get the long-awaited heir from Catherine of Aragon and decided to break ties even with the Pope to conclude an "illegal", from the point of view of Christian dogma, union with Anne Boleyn, Marquise of Pembroke. The picture of the unknown artist depicts the girl with brown eyes, light brown hair and a defining necklace that occurs in all the movies, with the letter "B" and three pendulous oblong white beads, probably of pearls. According to M. Merck (2016), "The Other Boleyn Girl" faithfully conveys the appearance, but an excessive fascination with the ballad "Green Sleeves", which is not of Henry's authorship, despite his talent for composition and music, lacks the entourage of the 16th century. In the series "The Tudor" Anna is depicted with light blue eyes, although the audacious character and coldness of the temperament of the young girl were successfully played by the actress. Henry's marriage to Anne and her subsequent execution made her a key historical figure in political and religious upheaval, inextricably linked to the Reformation in England.

FROM FAITH TO SCANDAL: ANNE BOLEYN'S ROLE IN HENRY VIII'S MARITAL DRAMA AND THE CINEMATIC DEPICTIONS OF TUDOR INTRIGUE

D. Sandbrook (2021) highlighted that the predecessor of the Reformation in England was John Wickliffe, who translated the Bible into English, and criticized the sale of indulgences to atone for sins, but he was not a key figure in the scandal. This role belongs to Anne Boleyn, and not specifically to the marriage union with the English monarch. Singling out any of the wives is challenging, as the fate of each is marked by tragedy and drama, making them perennial subjects in the realms of art and film. The title of "Defender of the Faith" that Pope Leo X gave to Henry did not pay off, but the English and British monarchs retained this title to this day, even after the Anglican Church separated from Catholicism, partly because after the split the title was re-conferred, this time by Parliament. It took a good reason to dissolve the marriage.

Biblical teaching (Leviticus 20:10) was the way out of this atypical situation in Western Europe. More precisely, paraphrasing the text of the Holy Scriptures, Catherine was the wife of his late brother, which contradicted divine lines. The maid of honour of Catherine of Aragon arrived at court in 1522. According to John Barlow, one of Thomas Boleyn's chaplains, the girl was far less beautiful than her sister Maria or Bessie Blount's mistress, but at the same time, according to H. Nolan (2019), "very eloquent and gracious and quite attractive". Hans Holbein Jr.'s drawing shows a girl in three-quarters with a very long nose, thin lips, and no expression in the eyes, confirming the words of John Barlow. Anne Boleyn commands significant attention in cinema, particularly her triumphant execution portrayed using a finely crafted metal, intended to symbolize Henry's purported leniency towards adultery.

Following P. Snow and A. Macmillan (2022), Anna's appearance was often "demonized", as Nicholas Sanders did almost half a century after her death, as she was involved in the Reformation. "The Tudors" shows how the

girl rejects the fate of the favourite and claims to the English throne and is not troubled by the presence of Catherine of Aragon as a legitimate wife. In 1532, Henry VIII and Anne were secretly married. Elizabeth was the only heir to the union. The doctors were convinced that a son would be born, but unfortunately, a girl was born, cancelling the rushed birth of the heir as depicted in the "Six Queens of Henry VIII". Meanwhile, in 1536, Catherine of Aragon died. After Catherine's death, Henry would be able to remarry without the risk of a controversial marriage. At this time, Henry VIII began to pay excessive attention to Queen Jane Seymour. It was either a failure or a coincidence at a difficult time for the Crown that Anne Boleyn's miscarriage ended the marriage. It is not known what caused the next loss of the heir, but a common belief is either due to the fall of Henry from the horse or to the death of Catherine since the wife was very worried about the monarch. Further failed pregnancies are attributed to genetic problems only in Henry himself, not related to new queens. In the series "The Tudors" Boleyn's miscarriages are dramatically shown, as her position falls with each new attempt to get pregnant.

Historian Eric Ives believes that Anne's fall and execution may have been planned by her former ally Thomas Cromwell. The study author believes that the unstable psyche of the monarch, who was prone to cruel and harsh actions, was the cause. Several historians do not support Eric Ives and consider the execution of the girl a way to remarry. To remove Anne and bring Jane Seymour closer, the Queen was accused of high treason and adultery to the King, for which she faced the death penalty. The lovers were revealed to be Queen Henry's friends Norris, William Brereton, Francis Weston, Mark Smeaton, and Anne's brother George, Viscount Rochford, which also implies an accusation of treason, which is contrary to Christian dogmas. High treason, according to the Acts of Treason of Edward III, was punishable by hanging, gutting, or quartering for a man and burning alive for a woman, which was an incredibly painful public death. Henry felt some affection for his beloved and changed the burning to beheading with a sword. Sometimes the executioners were inexperienced in their work and cut off their heads with a coarse axe, which caused suffering not only to the condemned man but also to the public. For Anna's decapitation, an experienced executioner from Saint-Omer (France), an experienced swordsman, was called. As Catherine of Aragon and Anne Boleyn became sworn enemies for reasons understandable to the royal court, their daughters Mary and Elizabeth would wage religious wars, as Catholicism and Protestantism were opposed.

JANE SEYMOUR: THE BELOVED QUEEN AND THE BIRTH OF THE HEIR

D. Starkey (2004) noted in his book that Jane Seymour is considered Henry's favourite wife, having given him the long-awaited heir, Edward VI. Henry became engaged to Jane Seymour on 20 May 1536, shortly after the execution of his ex-wife. In the 1536 portrait of Hans Holbein, she had light skin, blond hair, thin lips, and emerald eyes. The Seymour's were once considered a well-known and ancient family, and the blood of the Plantagenet was flowing in their veins thanks to Edward III. At the time of

the wedding, she was already 27 years old, which by medieval standards was considered "old-born". Henry VIII delayed his betrothal to ensure that the newly wedded wife was fertile. Comparing the appearance of Jane Seymour in the series "The Tudors" and in the documentary film "Six Queens of Henry VIII", she does not have as attractive appearance as Anna, but she was able to earn the great attention of the King at the expense of the male heir. "The Tudors" shows Anna catching Jane sitting on her husband's lap, which is addressed by the director for the transmission of a possibly authentic story about a miscarriage. Indeed, Seymour's attention predates Anne's execution, making Henry an adulterer in the eyes of the church, according to H.W. Bernard (2011), S. Russo (2020), and L. Pet'ko (2022).

In 1537, Henry's dream came true, and a male heir was born. Edward was baptized on 15 October. In the mystery took part Lady Elizabeth, who carried holy oil, and Lady Maria, who became his godmother. A portrait of Hans Evert depicts a young man with similar facial features to those of Jane Seymour. However, the childbirth was difficult, which entailed the loss of the "beloved wife", Jane Seymour. The King went into mourning so much that he willed to bury not only his wife but himself after he died in the chapel of St. George at Windsor Castle.

The series "The Tudors" and the film "Six Queens of Henry VIII" show the suffering of the monarch, who was in no hurry to conclude a new marriage, as he already had an heir. However, he was persuaded to seek a new wife, which the monarch could not do. Many European candidates renounced the union, as they were aware of the situation with the beheading and exile of their first two wives. A new marriage was needed from a political standpoint: Thomas Cromwell wanted to ally with England and the Protestant Empire.

COURTLY ALLIANCES AND TRAGIC ENDS: PERSPECTIVES ON ANNE OF CLEVES AND KATHERINE HOWARD IN HENRY VIII'S REIGN

Anne of Cleves was a suitable candidate. Her portrait, painted by Hans Holbein, Jr., was first commissioned and Henry VIII consented to the union. The marriage contract was signed in 1539. At the meeting of 1540, the monarch was disappointed in the appearance of Anne of Cleves, and she was remembered in history as the "sister of the king". The series "The Tudors" magnificently portrays disgust, capturing the not-very-attractive appearance of Cleves as well, according to A. Strickland (1853). In Anne of Cleves's entourage, a pretty young girl Katherine Howard was depicted, although it was distorted in "The Tudors", as on the portrait of Hans Holbein the Younger, she has brown hair, a pointed chin and brown eyes, and not a light curly hair with a light-looking house. Henry VIII allied with Kate Howard in July 1530, but their wedding was not very lavish.

The court noticed how the young girl influenced the monarch, he became more active and resumed tournaments and other entertainment. In addition, the girl was killed by levity. "Friends of Youth" became her entourage and plotted behind the back of a more successful friend. Not even the young king could not satisfy all needs with the ardent "roses without thorns". She had a relationship

with Thomas Culpepper, who served on the court as the King's page. On the page, love affairs did not end. Her former lover, Francis Dereham, was also called upon. She surrounded herself, seemingly, with her closest relatives, with many enemies at court. This is not the reckless life of a young girl, but rather the authority of her uncle, the Duke of Norfolk. It is not known whether the young beauty cheated on the king, but the series "The Tudors" shows the bed scenes and flirtations of the queen.

"The Six Queens of Henry VIII" omits intimate details but focuses on palace gossip and indiscretions in Katherine Howard's sayings. Another problem was the pregnancy, which did not occur, and this, despite the presence of Prince Edward, caused the king's anger. The young queen could give birth to many boys, as was mentioned by N. Clark (2019) and S.E. James (2021). The monarch first shed tears when he learned of Katherine's affair, which was not lost on the directors of the aforementioned works. On 13 February 1542, she was beheaded, and a few days earlier, Thomas Culpepper and Francis Dereham were killed by hanging and quartering. It would sound rather cynical, but Lady Catherine's body was buried next to that of King Anne Boleyn's second wife.

CATHERINE PARR: HENRY VIII'S LAST WIFE

Henry's last choice was Catherine Parr, who had three husbands besides Henry, namely Thomas Seymour after his death. She is remembered in the history of the English crown as a Protestant woman who survived the infamous husband of Tudor. In the second half of the 1530s, the Latimers, whose clan was the result of the marriage union of John Neville and the witty Catherine Parr, increasingly visited the court of the king, and Henry was very respectful of the couple. The King was no longer young, and Catherine herself was thirty-one years old at the time of their meetings. As a widow twice, in 1543 the King began to consider her a potential wife.

In Hans Holbein the Younger's portrait, her face lacked the glow of youth, and noticeable bags were evident under her eyes. The woman had a thin nose and brown hair, pale skin, and thin lips. She was depicted in "The Tudors" differently: green eyes, white hair, plump lips, and radiance of the face. Henry VIII was also out of his age and looked quite young, with no signs of old age. In 1543, they were married in the royal chapel of Hampton Court. She had a close relationship with Princess Elizabeth, as their religious views coincided. With Lady Mary, the communications remained cold, and less friendly due to Catholic beliefs, as can be seen in the work of D. Loades (2009).

As far as Edward is concerned, she was able to transfer the only heir to the throne to her side, still as a stepmother, by focusing on his education. In 1545-1546 the health of Henry VIII significantly deteriorated, and in 1547 he died, according to D.F. Weaver (2021). In May of the same year, Catherine Parr married her fourth true love, Thomas Seymour. His sixth wife survived a tyrannical monarch, but, unfortunately, died after giving birth in August 1548, giving birth to a daughter by Thomas Seymour. Her magnificent tombstone with her remains is at Castle Sudeley in Gloucestershire.

CONCLUSIONS

The research of film costumes and historical narratives related to King Henry VIII and his wives compared cinematic art and historical accuracy. The analysis of various film adaptations and documentaries showed how filmmakers interpret and portray the lives of these historical figures, combining artistic and stylistic choices. The article emphasized that Henry VIII's change of wives was always due to important reasons. These reasons often have their roots in political interests, the need for a male heir, etc. The fate of each of the wives was analysed in the context of contemporary cinema, namely in three works: "The Tudors", "The Six Queens of Henry VIII", and "The Other Boleyn". Paintings by unknown artists and Hans Holbein the Younger, which proved the lack of cinema depiction accuracy, were also used. The comparative analysis determined "The Tudors" series to be less close to reality.

Jane Seymour is emphasized as Henry's favoured wife, credited for providing him with the long-awaited male heir. The differences in her appearance in "The Tudors" compared to other film adaptations were highlighted and the importance of her role in securing the Tudor line was emphasized. The portrayal of Anne Boleyn in cinema reflects her key role in the political and religious upheavals during the Reformation in England. The article described the path of Catherine of Aragon, who ended her fate tragically, whose advantage was not her appearance but the birth of the future Queen Mary Tudor. It is noted how the young Catherine Howard influenced the monarch by restoring tournaments and other entertainments, but also by succumbing to frivolity. The differences in the appearance of Catherine Parr in Hans Holbein's portrait and the "The Tudors" series were noted. Catherine Parr's role as a Protestant survivor of her marriage to Henry is also considered in the context of her religious beliefs and relationship with Henry's children. Having caused Henry's disappointment in her external attractiveness, Anne of Cleves went down in history as the "king's sister" despite her refusal to marry. The study also noted that the "The Tudors" series effectively depicts Anne of Cleves' unattractive appearance and Henry's reaction.

It is necessary to address the correspondence of the outfits, the source of which was the canvas, except Anne Boleyn's dress in "The Other Boleyn Girl" due to the ballad "Green Sleeves". The description of Christian traditions and the colour scheme are reflected in all three works of the entourage. Everything described in the study is not previously unknown information, but using the methods of analysis, one can see new details in the images of women. Directions for further research could include the following topics: historical accuracy in cinema, studies of the lives of Henry VIII's wives, comparisons between literature and cinema, portrayals of the Tudor era in cinema, cultural influence of the Tudor dynasty, etc.

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CONFLICT OF INTEREST

None.

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Дружини Генріха VIII: історіографія в концепціях сучасного кіно

Анотація. Актуальність цієї статті зумовлена тим, що навколо історичної особистості Генріха VIII сформувалися різноманітні міфи та легенди, які не відповідають дійсності, але повторюються в контексті сучасного кінематографу. Стаття має на меті дослідити особистості дружин Генріха XVIII та порівняти правдиві та неправдиві факти у різних фільмах. Були використані художньо-стилістичний метод та метод порівняльного аналізу. Виявлено, що окрім стрімкої зміни парадигми особистого життя, другий монарх з династії Тюдорів відомий також кількома значними реформами, які були продемонстровані лише в кількох фільмах та серіалах, і то мимохідь, залишивши погане враження про англійську корону. За Тюдорів Англія перетворилася на «володарку морів» і заснувала незалежну від Папи Римського англіканську церкву, почавши з правління смути і закінчивши стабільністю. В роботі поєднано втілені образи з портретами сучасників дружин Генріха VIII, а саме з портретами Ганса Гольбейна Молодшого. Проаналізовано загальні відомості про обрання англійського монарха, їхнє походження, а також обставини при дворі після одруження, а саме смерть спадкоємців престолу, яка, як доведено останніми дослідженнями, була пов'язана зі станом здоров'я монарха, а не його дружин. Розглянуто зовнішні риси, моделі поведінки та вплив на внутрішню політику середньовічної Англії. Проаналізовано такі фільми, як: «Інша дівчина Болейн» (2008, режисер Джастін Чедвік), телесеріал «Тюдори» (2007-2010, режисер Майкл Херст), «Генріх VIII та його шість дружин» (2016, режисер Кріс Холт), і встановлено, що кінематограф неточно передає антураж епохи, характер і зовнішність дівчат. Проведене дослідження може бути корисним для дослідників, любителів історії, вузьким фахівцям з династії Тюдорів і студентам історичних факультетів та аматорам. Дружини Генріха продовжують залишатися недослідженими істориками

Ключові слова: англіканська церква; аналіз; внутрішня політика; історичні факти



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Vanished civilisation hidden treasure theories analysis

Abstract. The research relevance is determined by the substantial potential of the scientific search for information and sources on the life of the Scythians. Since the 18th century, researchers have thoroughly begun to approach the excavation of Scythian mounds in search of legendary treasures. Periodic finds with significant accompanying material memos provide more and more reasons to assert that the Scythian Herrhos, about which Herodotus wrote, really existed, but its location is still a mystery. This study presents the main versions and theories about the hidden treasures of the vanished Scythian civilization. The study involves the analysis of key hypotheses about the location of Scythian treasures and their correlation with objectively possible historical circumstances of their existence and location. The leading approach in the study is the analytical method, alongside synthesis, analogy, induction, deduction, comparative, systemic, and reductionism. As a result, the most common theories about the existence of Scythian treasures were presented, along with arguments confirming or refuting these positions using written evidence and archaeological materials. The study focuses on such an important aspect of Scythian culture as archaeological excavations and their legitimacy. The growing black archaeology issue is most presented in the case of the Scythian mounds, which greatly complicates scientific activity and casts doubt on the authenticity of the materials discovered as a result of excavations of already robbed burials. The materials of the study are of particular value to anyone interested in Scythian culture, including the sphere of scientific interests of historians, archaeologists, geologists, writers, etc. The investigation of the Scythians and their life remains a promising scientific area, which provides for further archaeological excavations, the examination of material and written sources, the analysis of information of various kinds considering cross-cultural studies, based on the area of distribution of finds of the Scythian period

Keywords: mound; burial; animal style; Scythian gold; Herrhos

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INTRODUCTION

The research relevance is determined by the historical value of Scythian gold, as the military campaigns of the Scythians were an important phenomenon that influenced a range of cultures. The Scythians are one of the most interesting and least studied civilisations of the ancient world. The study of their cultural heritage, including hidden

treasures, can shed light on the history and way of life of these people, expanding the understanding of Scythian life and customs. The study of hidden treasures can have practical applications in the development of tourism and cultural exchange. The discovery and exploration of new sites can increase interest in the regions and contribute to

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the development of tourist infrastructure. The research of the treasures of the Scythian civilisation remains relevant and important for the scientific and cultural community, making an important contribution to understanding the past and supporting the preservation of cultural heritage.

S. Aryamanesh and S. Khorashadi (2021), as well as J. Johnson (2018), indicated that the Scythians are nomadic Iranian-speaking tribes that inhabited vast territories in the Central Eurasian steppes from the 9th century BC to the 4th century AD. Recently, many studies and books on the topic were published, which are based on current archaeological finds. The burial practices are often the main ones in the establishment of the idea of the life of the Scythians. According to M. Gross (2021), researchers possess said knowledge from several written testimonies left by other peoples (since the Scythians do not have their written sources): Greeks, Chinese, Persians, and Indians. Thus, the image of the Scythians is created in a geopolitical context, where the authors contrast their way of life with the image of the Scythians. Such contrasts establish a sharp, categorical attitude, in which the observer, acting in this case as the author, may not objectively interpret their activities.

The issues of legendary treasure search always attracted researchers, and everyone interested in this matter. Scythian treasures have been haunting seekers of treasures and unique historical finds for several centuries. This is determined by the fact that there are legends about the countless valuables stored in the Scythian tombs. This interest is fuelled by the periodic finds of archaeologists in burial mounds or temples. Those volumes of gold artefacts found at the excavation sites may provide reasonable grounds for the existence of larger burials, possibly existing in Herrhos described by Herodotus.

G. Vertienko (2017) pointed out that historiography on this issue holds various theories on the location of Scythian graves. However, almost all of them are based on the information provided by Herodotus. The disputableness of the localisation of Herrhos as a valley of royal burials is caused, primarily, by the lack of a certain local binding. Conventionally, Herodotus places Herrhos in the north of Scythia, orienting along the Borysthenes (modern Dnipro), yet indicating the distance in days passed. For a long time, there have been discussions among researchers regarding Herodotus' statement about forty days of sailing through an area called Herrhos, mentioning that Borysthenes reaches the lands of Scythian farmers after ten days of sailing.

Hypotheses concerning the inaccurate statement made by Herodotus were put forward, suggesting that he should have indicated not forty, but fourteen days, aligning better with geographical realities. Alternatively, questions arose about the reliability of the information the historian received from the geographer. However, most researchers are inclined to accept the data on a forty-day voyage as the real distance to Herrhos. Some studies contain the statement that this time implies a sacred meaning, which lies in the period of the ritual accompaniment of the deceased to the next world before arriving in Herrhos. There are several other versions, according to which the mythical Scythian necropolis is located in the

watershed area of the Dnipro and Molochna rivers (which, according to some information, was identified with the Herrhos river according to Herodotus) either on the territory of the discovered early Scythian monuments of the Kuban and the Caucasus or in areas near Kyiv, etc. The etymology of the toponym Herrhos in the Iranian languages, among other things, has the meaning "to mourn", and, accordingly, since preparations for the afterlife took place in Herrhos, the origin of the name itself can be associated with this meaning.

According to Y. Liu *et al.* (2021), despite the difficulties in obtaining accurate data on the topographic location of Herrhos and other Scythian burials, a theoretical approach to the analysis of information from archaeological and written sources provides exhaustive, but thorough evidence of the life of the Scythians. The problem is that the sacred funerary archaeological monuments at the disposal of researchers can largely distort the understanding of the social life of a given tribe. Rather, they demonstrate several aspects, such as worldview, certain types of crafts, the nature of life in an exclusively ritual context, and the social status of the buried people.

The novelty is that in modern conditions this object provides an opportunity to conduct a more detailed study of the life of our ancestors, helps learn in detail the culture of this folk, study the unique monuments of world culture, and study its mythology in the way that such an ancient people displayed their picture of the world through arts and crafts and jewellery. The main study goal is to identify the location of these treasures and to learn in detail about their appearance. The study aims to analyse the main hypotheses according to which the treasures of civilization can be found.

General scientific theoretical methods were used: analysis and synthesis (to consider theories and their aspects, based on which confirmation or refutation was conducted), induction and deduction (to conclude based on the general laws of the creation of Scythian burials and private judgments about specific features of the location of treasures), abstraction (to highlight the essential characteristics of objects and their more detailed analysis without involving extraneous details), reductionism (as a basic principle of the study based on methods of explaining complex phenomena on simple examples), comparative (for comparative analysis of material finds of different types of burial mounds), systematic (for a thorough and consistent presentation of the material). These methods were used for an integrated approach, ensuring a more in-depth investigation of the issue along with the studies in various fields (geology, archaeology, history, etc.) to comprehensively examine the issue and conclude based on reliable evidence.

SCYTHIAN CULTURE: ARCHAEOLOGICAL DISCOVERIES AND CULTURAL INTERACTIONS

Scythian culture is a wide field of scientific activity. In the context of archaeological excavations, sensational discoveries were made that shed light on the life of the Scythians. The full picture of their history will never be available, as the nomadic life of the Scythians does not allow exploring their settlements. Constant movement

in search of pastures for livestock forced the Scythians to be mobile, which determines the lack of archaeological finds, and characteristics, for example, of agricultural sedentary cultures. Therefore, the basis for scientific publications about the Scythians is, firstly, archaeological finds and written sources of contemporaries of the Scythians.

The analysis of the publications given in this study developed a general idea of the grounds for the emergence of theories about the lost Scythian treasures. It is worth starting with the value of existing finds that bear evidence of the rich contents of Scythian tombs. A special distinguishing feature is the animal style, which makes the Scythian jewellery easily recognisable. This is an approach to decoration, which is based on the image of animalistic subjects. P. Andreeva (2018) thoroughly analyses zoomorphic motifs in Scythian jewellery and highlights several key features of the strategic placement of images of certain species of animals and birds on objects, emphasising their role as indicators of social status at the time of the funeral ceremony and as an accompanying inventory to the afterlife.

More information about the Scythians is present in the studies of S. Bremner (2018), as well as S. Aryamanesh and S. Khorashadi (2021), and other researchers, which provide theories of the ethnogenesis of the Scythians, the processes of their settlement and their role in the Central Eurasian steppes. An important point is the thesis on the possibility of determining the interactions of the Scythians with various ancient cultures since the map of the Scythian world of the 6th-4th centuries BC indicates the spread of the Scythians both along the mountain ranges and along the Caspian Sea, along the Black Sea to Thrace and the outskirts of the Greek world. Hence, the issue of geopolitics and their cultural contacts with other peoples. It is known from Herodotus about the campaign of the Persian king Darius I against the Scythians, contacts with Greek jewellers and many other economic, political, and social ties. A. Berzovan (2021) highlighted a treasure trove of items of the Scythian tradition, discovered during archaeological research in the Batogani county (Romania), dating back to approximately the 5th century BC, testifying to their complex relationship with the Thracians. Y. Liu *et al.* (2021) noted that contact with Greek society is evidenced by the fact that a great part of the gold jewellery found in the Scythian royal tombs of the Black Sea region was influenced by Greek art.

According to C. Meyer (2020), the idea of cultural perception built on antipodes is noteworthy from the standpoint of the information about the Scythians described in ancient sources. At that time, in the absence of the principle of cultural relativism in scientific works, the authors often expressed a personal or socially formed attitude towards other people. Thus, the definition through civilisational antitypes was the basis of almost all the works of that time. The Greeks viewed the Scythians as “others”, and the contrast between sedentarism and nomadism served as a reason for a biased attitude. On the other hand, Herodotus admires the Scythian skill of fighting, focusing on the abilities of most of them to master archery perfectly while riding. The Scythian tactics of warfare were rather evasive, as can be seen from the description of the

campaign of Darius I in 512 BC. What on his part was a retreat or hiding from the battle was nothing more than a way to minimise losses without engaging in an open battle with an enemy outnumbered. There is an idea that the Scythians fought in the same way as the Cossacks later did, creating a temporary fortification from carts. Undoubtedly, the steppe way of life influenced the development of Scythians' methods of fighting, they mastered serious military technical training in difficult open terrain conditions. Since their methods of combat were innovative in a certain way, they showed their efficiency and effectiveness by the 1st millennium BC.

EXPLORING THE SCYTHIANS: CHALLENGES IN LOCATING HERRHOS AND PRESERVING NOMADIC HERITAGE

Historical studies still cannot determine the exact location of the legendary Herrhos with full confidence. However, several theories described above assert that the royal burials of the Scythians existed since such finds (such as burial mounds and temples (Fig. 1, 2)) are found in the territory known as Scythia. It is important to understand that the Scythians, in general, were not a monolithic association or a political entity. The Scythians did not have a state in the modern definition. The Scythians were rather a collection of tribes that spoke related languages and had a similar culture, according to O.P. Siekierska (2019). The Scythians had no written language, which excludes the possibility of learning about them from their sources, and due to the nomadic lifestyle, there were practically no settlements for archaeological research. The only information that describes the life of the Scythians is archaeological data obtained from burials (especially burial mounds) and written sources of contemporaries, and eyewitnesses who somehow encountered the nomadic people. In the 7th century BC, a complex “core-periphery” system was developed, in which true nomadism with all its features was only a part, acting as one of the elements of the general way of life of the Scythians. There was a change in the economic structure of steppe life in the development of large-scale foreign trade with the Greeks of the Black Sea region and internal trade between the centres of Scythian associations, as noted in the work of J.J. Chu (2022).



Figure 1. Hayman's grave mound (Ukraine)
Source: The most famous Scythian mounds of Ukraine (2019)



Figure 2. Tovsta Mohyla mound (Ukraine)

Source: The most famous Scythian mounds of Ukraine (2019)

Many significant sites were in Russia. An unlooted main grave was found at Arzhan-2 (Fig. 3); a grave covered with a mound in the Altai mountains, near the village of Krasny Yar (Fig. 4), and others.



Figure 3. The unrobbed grave at Arzhan-2

Source: Scythians, ice mummies and burial mounds (2017)



Figure 4. The grave of a Scythian warrior and his horse

Source: Archaeologists unearth remains of a Scythian warrior in a golden cloak and his horse (2015)

There are many theories regarding the origin of the Scythians. H. Gnechchi-Ruscone *et al.* (2021), and some other researchers distinguish three main hypotheses: the

Pontic-Caspian (supported by linguistic evidence and belonging to the Iranian-speaking peoples), the Kazakh steppe (confirmed by several archaeological finds of the early Scythian period), and the theory of multiple independent origin from genetically different groups, which, in the process of interaction between themselves and other peoples, adopted the features of each other and developed their special type, as mentioned by H. Gnechchi-Ruscone *et al.* (2021). M. Gross (2021) concluded that modern scientific approaches can be used to determine the genetic affiliation of the Scythians more clearly. Molecular studies, including the study of more than hundreds of human genomes from Scythian graves, can show who the Scythians were.

P. Osinsky (2020) noted that the first millennium BC can be considered the period of development of the political culture of the Eurasian nomads since Scythians played an integral role in this process. In the 7th century BC, the Scythians mastered the territories of Eurasia from the Black Sea to the borders of China. Little is known about them outside contemporary writings until the end of the 18th century. This period is denoted by an active scientific interest in ancient cultures. Earlier, engineers and farmers also periodically discovered items from Scythian graves, but these finds were not widely publicised. Only by the beginning of the 20th century, unique finds were presented to the world. The richness of the Scythian culture became the property of the world cultural legacy with the organised activities of researchers who methodically approached the excavation of ancient graves and then thoroughly presented the results of their work in scientific publications, according to S. Łukasik *et al.* (2021).

F. Chen *et al.* (2021) noted that the findings of the Hornyi Altai were especially relevant. Currently, the issue of the preservation and protection of these memos remains open. This is determined by climatic changes that affect the safety of the ice tombs of this region. The mounds of the Hornyi Altai contain unique relics of the Scythian civilisation, which flourished in the steppes, and they were kept intact in the permafrost for more than two and a half thousand years. This aspect of the preservation of historical monuments is more relevant than ever in connection with global changes, primarily warming, which can destroy biomaterials that may have been preserved there. A serious threat to the examination of the cultural legacy of the Scythians is black archaeologists who conduct excavations illegally and resell the artefacts found for profit. This crime is punishable by law, but it does not always stop the robbers from trying to benefit from the discovered valuables. As a result, the structure of burial mounds is destroyed, which can, primarily, lead to the filling of the burial and complicate access to artefacts. Unprofessionalism and indifference to the historical value of the Scythian treasures can cause damage to the finds, and, often, their loss to the scientific community, as they fall to private individuals or special collections. In such conditions, after the discovery of the robbed tombs by researchers, it is difficult to conduct a full-fledged analysis of the find. The data would be unreliable given the absence of several objects and the fact that it is no longer possible to restore the mound to its original form.

SCYTHIAN TREASURES: UNRAVELING THE LEGEND OF KOLAKSAY

AND THE PHENOMENON OF SCYTHIAN GOLD

As for Scythian treasures, it is worth mentioning that one of the legends that somehow relates to nomadic treasures is the story of Kolaksay. He is the hero of the Scythian ethnogonic legend. According to Herodotus, Kolaksay was the youngest son of the mythical Targitaos, the first ancestor of the Scythians. The name Kolaksay itself comes from the Indo-Iranian language and is interpreted by linguists as “the sun”. Hence, it is possible to compare this fact with the cult of the sun existing in the Scythian worldview. According to legend, Kolaksay took possession of the so-called insignia: a golden plough with a yoke, an axe, and a bowl, which provided power over other Scythian tribes. He gave these items to his sons, thus dividing Scythia into three kingdoms. Furthermore, there were Scythians-nomads, Scythians-farmers, and royal Scythians (skolots). Thus, not all Scythians were exclusively nomads, which is confirmed by written sources, including Herodotus, and certain archaeological finds that include elements of agricultural implements. These legendary items became landmarks for the search for Scythian treasures, as they are supposedly considered the richest relics of Scythian culture, and, admittedly, the most precious. In attempts to find the same cup, it was often identified with the cups found in burial mounds (for example, Haimanova mohyla, Chmyreva mohyla, Solokha, etc.) (Fig. 5, 6), but their correspondence to the cup owned by Kolaksay remains in doubt, as written by A. Van de Ven (2018).



Figure 5. A cup found in the Solokha mound

Source: The most famous Scythian mounds of Ukraine (2019)



Figure 6. A cup found in the Haimanova Mohyla

Source: The most famous Scythian mounds of Ukraine (2019)

G. Caspari (2020) highlighted the phenomenon of Scythian gold, which is manifested in the variety of manufacturing technologies, techniques, and drawings used

for the design of rich jewellery and clear detailing, which forms an idea of the high technical and aesthetic levels of development of Scythian art. The craftsmanship and character of the equipment can be judged by the hallmarks of the tools and the analysis of the surface structures of the decorations. Early dating of these finds, which became possible due to a combination of radiocarbon and dendrochronological analysis, confirms the assumption that a particular style of metalworking is characteristic of various regions of Scythia, having many similar qualities. The state of the jewellery gives grounds for asserting the lifetime use by its owner, as evidenced by signs of wear. For example, researchers claim that this is what happened with the well-known find from Tovsta Mohyla – the golden Pectoral (Fig. 7), on which some details are probably missing, traces of repair are visible, and there is wear of the enamel. Thus, it can be argued that the inventory accompanying the funeral rites could serve a person during life, and after death, according to the beliefs of the Scythians, had to accompany them to the afterlife.



Figure 7. On the left is a photo of a golden pectoral.

On the right, the archaeologist who found the golden pectoral, Ukrainian scientist Boris Mozolevskyi

Source: Scythian gold pectoral from the Fat Grave (2014)

O.P. Siekierska (2019) noted that the question of where the Scythians found large quantities of gold to make jewellery remains open. Gold, as the personification of the cult of the sun, immortality, and power among the Scythians, was valued. According to one version, gold came to the Scythians from the Greeks, according to another – there were deposits of precious metal in their territory and the Scythians mined it in various ways. Such deposits are called Nagolny Ridge, Nikopol deposits, areas near Meotida (Sea of Azov), the area from the Urals to Altai, etc. There is a well-known story that the Scythians periodically crossed the Caucasus Mountains, raiding Assyrians and Medes in the south. Written evidence from Persian and Egyptian sources proves that they conquered Assyria, after which they moved west (the territory of modern Syria), then plundered Palestine, and reached the borders of Egypt. According to written sources in the 6th century BC, the pharaoh paid the Scythians for their retreat, respectively, in these facts, another possible source of gold for the Scythians can be considered since the warlike nomadic tribes of the Scythians could often resort to conquest. The degrees of interest of researchers vary depending on the location of different burial mounds. For example, many

Scythian burials have been discovered in the Caucasus, although, the monumental finds of conditional Western Scythia or those that are better preserved are addressed more. Thus, the mounds of the steppe zone of Ukraine are of serious interest to researchers as the world-famous Scythian jewellery was found there. These are the mound Tovsta Mohyla in the modern Dnipropetrovsk region, explored in 1971, where a golden pectoral was discovered, the Solokha mound in the Zaporizhzhia region, where a Scythian golden comb was found, Chortomlyk in the Dnipropetrovsk region, where a vase and thousands of other finds were discovered (Fig. 8, 9).



Figure 8. The golden comb from the Solokha mound
Source: The most famous Scythian mounds of Ukraine (2019)



Figure 9. The amphora vase from Chortomlyk mound
Source: The most famous Scythian mounds of Ukraine (2019)

The Scythians interred their deceased and identified the burial sites with mounds. Extending from northern China through southern Siberia to the northern Black Sea, this expansive steppe region is adorned with tens of thousands of these mounds. While some have fallen victim to looting, numerous Scythian treasures have been unearthed and are showcased in museums worldwide.

SCYTHIANS AND GREEKS: A COMPLEX TAPESTRY OF CULTURAL INTERACTIONS AND WORLDVIEWS

It is worth noting the role of the relations of the Scythians with the Greeks separately since the influence of Greek

culture on the Scythians is undeniable. Primarily, geographical proximity necessitated social contacts and trade relations allowed, to a certain extent, peaceful relations. In Greek written testimonies, as in any sources describing other folks, a certain discrepancy with archaeological finds is notable. The Greeks, describing the Scythians, tried, on the one hand, to understand them and demonstrate their way of life, and, on the other hand, they created works in the Greek (Mediterranean) cultural tradition inherent in them, which is characterised by a sedentary lifestyle, and therefore, nomadic the way of existence of the Scythians is opposed to the civilised Greek, according to D. Braund (2018).

Furthermore, the author noted that the terminology of the Greeks may not always be accurate to the same extent. They refer to the Scythians as an unusually wide range of cultures covering a huge geographical area, including, for example, agricultural peoples who lived in the forest-steppe zone of modern Ukraine. However, it is impossible to assert Herodotus' biased attitude towards the Scythians. Understanding the complexity of the ethnic structure of Greek society, which, akin to Scythians, has never been monolithic (Athenians, Spartans, Greeks of the Black Sea region, etc.) Herodotus tried to describe the heterogeneity of the Scythian tribes. The opposition of the Greek and Scythian worlds became the fundamental principle of ancient works. The polarity of Greek and Scythian reveals the environment of their interaction and exchange, which persists even in the event of conflicts.

Considering the way of life of the Scythians, it is worth dwelling in more detail on their worldview, in particular, on the model of the world structure. The idea of a funeral rite is to accompany the deceased to the other world. During the farewell, rituals are performed that facilitate the transition from one world to another. Magical symbolism was inherent to the archaic consciousness of orientation in space. Thus, in the Scythian model of the world, which largely retained Indo-Iranian elements, the other world serves as a haven for the dead, having a certain geographical localisation – a necropolis, in the words of G. Vertienko (2017). In spatial terms, the Scythians interpreted the structure of the world as a three-level system, where the upper world is birds, the earth (middle world) is hoofed animals, and the lower one is predators. The whole world, according to the Scythians, was held by a huge fish. For example, a vivid demonstration of this way of thinking is the golden Scythian fish (Fig. 10) – this is perhaps the only artefact that was discovered in the Lusatian Neisse River basin (territorially between Germany and Poland), now stored in the Berlin Museum of Antiquity. A slightly different picture is shown by the Scythian pectoral from the Tovsta Mohyla mound. The same three-level system has a different content. The upper level is represented by images of people and livestock, peculiar everyday scenes from everyday life. A floral ornament is placed on the second level, which coincides with the Scythians' understanding of the value of the plant world for human life and livestock grazing. The third level represents predatory animals together with winged horses (Johnson, 2018). Horses, admittedly, were of great importance in the life of nomadic Scythians. They were the first to learn horse riding, which made them more mobile during combat. In burial mounds, a special role was assigned to horse burials, and

the status of the burial was determined, among other things, by the luxury of horse bridles and decoration, as noted by S. Polin and M. Daragan (2023).



Figure 10. The fish of Vetersfelde

Source: Google arts & culture (n.d.)

Due to the widespread excitement in the search for Scythian treasures, falsifications often took place among the resonant finds. Thus, in 1895, the Odesa jeweller I. Rouchomovsky made a copy of the tiara of the Scythian king Saitaferne (Fig. 11) for an order. The replica was sold to the Louvre and issued as a true Scythian memo. The renowned tiara is preserved within the Louvre and is on display in the decorative arts hall. Replicas of this exquisite creation by the Odesa jeweller can be found in the British Museum, as well as in the museums of Tel Aviv and Baden-Baden. (Stunning golden fake: Saitaphernes' tiara, 2022). The fact that the Louvre did not get the original became known only by the jeweller himself, which constituted a precedent in this area and demonstrated the possibility of such problems.



Figure 11. The tiara of the Scythian king Saitaferne

Source: Stunning golden fake: Saitaphernes' tiara (2022)

The problem with identifying the authenticity of the Scythian finds is explained by the difficulty in determining the chronological age of the memo, since fakes made of high-quality gold are difficult to analyse, so even the leading experts of that period could not identify the forgery. The analysis requires demanding methods of examination and a special kind of technical material base.

THE SCYTHIAN LEGACY: LEGAL CHALLENGES, CULTURAL IMPACT, AND ARCHAEOLOGICAL DILEMMAS

Legal issues that directly relate to the future of Scythian finds require special attention. The territory of the Scythian culture is quite wide, covering the part of the European

states and reaching Siberia. At the present stage, these territories belong to various states, which send the finds for study to domestic researchers, after which they end up in museum collections. However, there are legal proceedings regarding the ownership of the finds to a particular country. One of the last high-profile trials was the resonance with the Scythian gold. This is a collection of archaeological artefacts that belong to four museums in Crimea and one in Kyiv. Peterson revealed that the Amsterdam Court of Appeal ruled that this collection should be returned to Ukraine. The collection has been exhibited at the Allard Pierson Museum in Amsterdam (Fig. 12) since 2014, which has intensified interest in Scythians. The study of Scythian legacy and mysterious stories about the location of Scythian treasures became popular among researchers and publicists. In this context, the display of Scythian monuments only fuels interest in issues related to their history, culture, and way of life, according to S. Peterson (2020).



Figure 12. A part of the collection of Scythian treasures in Amsterdam

Source: Scythian gold returns to Ukraine from Amsterdam (2023)

G. Vertienko (2017) noted that the Scythian culture had a huge impact not only on those ethnic groups that later took part in the ethnogenesis of modern peoples, on whose territory the Scythians lived but also on their neighbours. Therewith, they left a huge legacy stored in burial mounds with a unique structure and rich contents. Animal-based style, as an element of jewellery decoration, became the hallmark of Scythian art, making it easily recognisable. However, methodological attention to the Scythian mounds is determined by the noticeable components of the landscapes of the Eurasian Iron Age. Archaeologists have difficulty in identifying areas inhabited by nomadic tribes, as they had varying degrees of mobility, and their architecture, which has a predominantly sacred character, acquires ephemeral features. Therewith, the problem for the study of the Scythians is the lack of

written language among them, modern problems of a global and local nature, such as climate change that destroys the natural environment that preserved the mounds in their original form, and black archaeology – as a human factor that violates the law, obstructing the studies to obtain a financial benefit.

CONCLUSIONS

To summarise, the Scythian treasures are a collection of grave goods made of gold, often in a characteristic animal style. They are hidden in burial mounds, which serve as tombs for the Scythian nobility, and kings. Therewith, Scythians were not a monolithic association, but rather consisted of several tribes similar in language and culture with their centres, therefore, monuments of Scythian culture are found throughout their distribution area. However, in the absence of Scythian writing, researchers draw information about them from written sources of contemporary peoples, with whom the Scythians somehow encountered. In addition, valuable evidence of Scythian life activity is archaeological finds, mainly sacred ones. Due to the nomadic lifestyle, the settlements of nomadic Scythians were barely preserved, which makes it impossible to get a complete picture of Scythian life.

As a result of this study, the true location of the Scythian treasures or the legendary Herrhos cannot be determined, since their search is a joint effort of representatives of various scientific fields, an analysis of written and archaeological sources, which even at this stage, with all the technical advantages of the 21st century, do not guarantee good results. Regarding Scythian treasures, it is important to understand that their search must be conducted by lawful actions by existing regulations. These regulations govern the conditions for conducting

archaeological and geological exploration, enabling the detection and safe extraction of relics without particular damage. Several factors pose a serious obstacle to their search, such as the transformation of climatic conditions, relief, and landscape, the cost in terms of search operations and, accordingly, excavations, for which a thorough legal and technical base is required, etc. Therefore, the search for Scythian treasures should be conducted with fundamental preparation, considering all aspects of the exploration. Special attention should be paid to the issue of materials lost during the robbery, which is still open and needs to be controlled by government agencies.

A place that has never been discovered with unquestioning accuracy is the legendary Scythian necropolis of Herrhos, described by Herodotus. The peculiar valley of the burial place of the kings has long been the subject of interest of researchers since a comparative analysis of the existing finds indicates the presence of greater wealth stored in the tombs of the Scythian kings. There are many theories about the location of Herrhos discussed in this study; however, it has never been definitively discovered. Its search is the prerogative of further studies in this field. However, considering several factors, such as global climatic changes, obstacles from black archaeologists, limited information, etc., Scythian treasures remain misunderstood in many ways, since there is a limited amount of data that does not allow discussing the meaning of certain symbols, objects, etc. with complete certainty.

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CONFLICT OF INTEREST

None.

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Аналіз теорій про приховані скарби зниклої цивілізації

Анотація. Актуальність дослідження зумовлена серйозним потенціалом наукових пошуків інформації та джерел про життя скіфів. Починаючи з 18 століття, дослідники почали ґрунтовно підходити до розкопок скіфських курганів у пошуках легендарних скарбів. Періодичні знахідки з величезною кількістю супровідних матеріальних пам'яток давали все більше підстав стверджувати, що скіфський Герр (Герри, Герос), про яку писав Геродот, дійсно існувала, але її місцезнаходження досі залишається загадкою. У цьому дослідженні представлені основні версії та теорії про заховані скарби зниклої скіфської цивілізації. Дослідження передбачає аналіз ключових гіпотез про місцезнаходження скіфських скарбів та їх співвідношення з об'єктивно можливими історичними обставинами їх існування та розташування. Провідним підходом у дослідженні є аналітичний метод, а також використано синтез, аналогію, індукцію, дедукцію, порівняльний, системний, редукціонізм. В результаті були представлені найбільш поширені теорії про існування скіфських скарбів, а також аргументи, що підтверджують або спростовують ці позиції з використанням письмових свідчень та археологічних матеріалів. Дослідження присвячене такому важливому аспекту скіфської культури, як археологічні розкопки та їхня легітимність. Загострення проблеми чорної археології найбільш яскраво представлено в досвіді зі скіфськими курганами, що значно ускладнює наукову діяльність і ставить під сумнів автентичність матеріалів, виявлених в результаті розкопок вже пограбованих поховань. Матеріали дослідження становлять особливу цінність для всіх, хто цікавиться скіфською культурою, включаючи сферу наукових інтересів істориків, археологів, геологів, письменників тощо. Дослідження скіфів та їхнього побуту залишається перспективним науковим напрямом, який передбачає подальші археологічні розкопки, вивчення речових та писемних джерел, аналіз інформації різного роду з урахуванням крос-культурних досліджень, виходячи з ареалу поширення знахідок скіфського періоду

Ключові слова: курган; поховання; звіриний стиль; скіфське золото; Герос



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Prospective research in the field of teaching creative skills to artificial intelligence

Abstract. The research relevance is determined by the importance of a thorough study of methods, schemes and models used by artificial intelligence to mechanise creativity in modern conditions of active technological development. The study aims to analyse the main processes taking place in modern art in connection with active technologization of work processes, to identify the leading concepts regarding the possibility of creating machine art in the future, etc. The employed methods are theoretical, such as analysis, systematisation, generalisation, etc., for studying key problems and further development of creativity based on artificial intelligence. The study examines in detail the main developments of Artificial General Intelligence and Artificial Narrow Intelligence, in particular the achievements of Generative adversarial networks and Creative adversarial networks. Artificial intelligence-generated art demonstrates the remarkable capabilities of technologies. The evolving artificial intelligence in the arts introduces “digital art”. Generative Adversarial Networks are used as a foundational tool for artists who use digital methods and texture generation to create unique compositions. Furthermore, sculptors collaborate with artificial intelligence tools to convert drawings into 3D models or transform historical art databases into sculptures. Creative thinking, a hallmark of human intelligence, is determined as artificial intelligence’s ability to generate new and original ideas. The development of emotional intelligence in artificial intelligence enables empathetic responses and the identification of human emotions through voice and facial expressions. The issues of authorised internationality, awareness of the creative process, psychological foundations of artificial empathy and emotional intelligence define the prospects for the development of neuroscience. Challenges persist in defining creativity, authorship, and legal aspects of artificial intelligence-generated art. The study materials may be useful for artists, art educators, technologists, and researchers interested in the intersection of technology and art, legal professionals (especially intellectual property law), and individuals involved in artificial intelligence development may find these findings valuable

Keywords: film genre; traditional genres; hybrid genres; art form; cinema; animadoc

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INTRODUCTION

The research relevance is determined by the importance of developing new methods and models of artificial intelligence for improving various technological processes and creating more efficient, in particular creative arts. The interest in the prospects and possibilities of various types of artificial intelligence is constantly growing. Furthermore, the need to implement and develop new methodologies in the field of machine learning, in particular artistic skills, still exists. Ambiguous opinions regarding the classification of art objects created by machines in the modern scientific space determine even greater relevance, contributing to a deep and comprehensive analysis of the problems of science and technology in the interdisciplinary field of knowledge.

Researchers assess the possibility of creating art samples using artificial intelligence algorithms as high, given the constant development of new technologies and automatization. V.R. Jokanović (2022) believes that artificial intelligence in the future will be able to model emotions, predict behaviour and recognize creative processes. Y. Li (2020) discussed the potential for the reproduction of mental states by machines. R. Srinivasan and B.S.M. González (2022), as well as E. Kambur (2021), addressed the issue of artificial empathy, seeking to prove the possibility of creating and using mechanisms that will be able to identify intentions, emotions, and behaviour patterns in the future. According to E. Sandry *et al.* (2021), in addition to creativity, history and aesthetics, the creation of artistic masterpieces requires such components as synaesthesia, variability, communication and interaction between a robot and a person.

Some scientists have the opposite opinion about art creation using AI (artificial intelligence). V. Tokareva (2020) notes that machines will be able to reproduce only the form and concept, complicating their structure, but the creation of a masterpiece will be impossible due to a lack of emotional experience. Th. Gros (2019) believes that art made by AI will always be created through man and machine communication within the framework of close cooperation and interaction, and it will not be possible to achieve full creative technologization. E.S. Mikalonytė and M. Kneer (2021) addressed the unwillingness to recognise AI authorship, believing that copyright should belong only to a person.

The study aims to consider the complex and ambiguous issue of the possibility of machines creating objects of an artistic nature, in particular a masterpiece, in various spheres of creativity. To analyse the achievements of modern science and technology in terms of implementation of creativity, authorship ideas and internationality, emotional intelligence and artificial empathy, socialisation of robots and giving them copyrights were considered. The advantages of machines over humans, and vice versa, and the prospects of using robotics and automatization in the process of creating art objects were determined. All these aspects were deeply studied and analysed; research has been elaborated in the modern scientific world. The study subject is achievements of artificial intelligence in terms of creativity at this stage of development (systems, models and algorithms that are currently used or may be developed soon), concepts of art and masterpieces in the

scientific interdisciplinary area. The study object is the problem of creating artistic samples using artificial intelligence, and the analysis of artificial intelligence achievements for the automatization of creative processes, which have become the subject of the work of modern researchers in the interdisciplinary scientific space.

For the most part, the works of researchers consider the development of artificial intelligence based on GAN and CAN, their main advantages, prospects for optimisation and further use, principles of operation and acquisition of general artificial intelligence (AGI), narrow artificial intelligence (ANI), artificial superintelligence (ASI). A key question posed in modern works is the integration of AGI systems using fuzzy logic in art, which would allow, based on knowledge from a certain field, to formulate a new solution to a problem.

The leading directions of the considered research are the method of creating artistic samples using the classical (mimetic) and transformational concepts, compiling the experience of predecessors, imitating aesthetic rules, and creating new “unpredictable” images using cognitive intelligence. According to scientists, the main achievements of AI in the creative sphere in the modern context are the development of software (AIVA, CoArt, Deep-Dream), the use of virtual reality methods, real-time creation of digital media art, music, reproduction of emotional experiences and empathic learning etc.

The main methodological approach employed in this study involves a combination of theoretical, analytical, and synthetic methods. These methods were used to review and systematise the literature; analyse modern global and Ukrainian studies on the integration of AI into the art space; systematise the literature on the topic to form a comprehensive understanding; analyse the issues related to the creation of art objects using AI methods, algorithms, and schemes. Based on the analysis, contributing generalisations to the formulation of a position on the possibility of creating works of art, including masterpieces, using AI mechanisms, were made.

CLASSICAL MIMETIC THEORY AND THE CREATIVE POTENTIAL OF ARTIFICIAL INTELLIGENCE

To view art following classical mimetic theory as an imitation of the external world, and not as an expression of the inner world of the creator, is to consider AI-created art creative. According to E.S. Mikalonytė and M. Kneer (2021), a popular opinion is that computers are “social actors” that operate in human-human interaction, unreflectively extending to human-robot interaction. Y. Trach (2021) stated that the interaction of artificial intelligence technologies and the sphere of culture is far from perfect, characterised by imbalance and disorganisation, as it is associated with existential and civilisational challenges, therefore the question of creating an artistic masterpiece with the help of AI remains relevant.

When trying to determine whether AI can create art, three main factors are to be analysed: the agent (comparing an autonomous AI to a human), the process (the action by which the art is created), and the product (the object created). The first factor questions whether the goal

of AI artists is to imitate people, and the second delves into whether machines can participate in a real creative process, that is, perceive and be aware of themselves as creators. The third factor concerns the more general problem of defining art: does art created by AI meet its conventional definition, as noted by E.S. Mikalonytė and M. Kneer (2021).

Th. Gros (2019) stated that the “tripod for creativity” is skill (the ability to create something of quality), appreciation (the ability to independently evaluate a work of art) and imagination (the ability to create something new). The main task of modern AI developers is to force the system to explore the creative space to find solutions that deviate from established styles but remain close enough to creativity to be identified as art. The possibility of creating a masterpiece in the future with the help of AI remains, but currently, it is difficult to imagine.

THE DIFFICULTY OF HUMANS TO DISTINGUISH BETWEEN AI AND HUMAN-MADE ART

Since human respondents have difficulty distinguishing between AI and human-made paintings, there is no significant difference between their evaluation of the two works without prior indication of the identity of the works. And while GAN or CAN lacks the emotional intent of humans, these artistic AI systems are already extraordinarily creating art. Even if technological systems do not yet fully correspond to human creativity and do not use all the possibilities of emotional intelligence, it would be logical to assume that they have a certain ability to function creatively, according to M. Cheng (2022). In October 2018, the “Portrait of Edmond de Belamy”, an imaginary French aristocrat, created by artificial intelligence using generative adversarial network (GAN) technology (Fig. 1) was sold at an auction in the United States for \$432,500.



Figure 1. “Portrait of Edmond de Belamy”

Source: Artificial art created by artificial intelligence (2020).

M. Cheng (2022) stated that paintings created by artists with AI identity, at this point, should receive a lower rating compared to paintings created by artists with a human identity. Even if art created by artificial intelligence is similar to those created by people, there is a belief that art is something that results from human observations and efforts. Machines cannot produce and create new ideas as

they are not creative and do not have the imagination to overcome human intelligence. They lack out-of-the-box thinking, as even the “smartest” AI-based machines cannot think or create out of context, they can only perform tasks they were previously trained to do. Even the most effective artificial intelligence machines have no feelings, and no emotional connections with people, according to V.R. Jokačević (2022).

Furthermore, V.R. Jokačević (2022) noted that the self-awareness process is key to the creation of art, for which AI systems must master human consciousness and reactions. Machines with self-awareness will be able to understand their current state and draw respective conclusions regarding the emotions of others. The next stage of AI development is expected to have their emotions, needs, beliefs and potential desires, and predict their requests. Artificial intelligence with self-awareness is expected to greatly increase productivity, but it can also lead to disasters, as there is a risk that such AI may take uncontrollable actions and produce ideas that are dangerous to humanity. E.S. Mikalonytė and M. Kneer (2021) stated that even though machines do not have consciousness, humans tend to anthropomorphise robots and attribute a wide range of mental states to them. Although a lot of research has recently been conducted on intuition, and the awareness of robots’ freedom, the field of intuition studies regarding the ability of machines to produce art remains understudied.

One of the key components to the creation of a masterpiece is the creator’s intention (author’s intention), which is important in determining the type of artefact, even if it is not directly related to the appearance or function of the object. Conclusions regarding the mental state of creators are equally important for the art classification. Hence, people’s willingness to consider AI-created artworks depends on their tendency to attribute their intentions to the generated results. Given the current development of emotional intelligence currently, the creation of a masterpiece by AI is possible only under the condition of subjectivization: a person transfers requested intentions to a product created by a program.

AI IN ART: BOUNDARIES, CREATIVITY, AND HUMAN PERCEPTION

Despite the possibility of successful learning, AI is completely unable to distinguish between meanings and create a coherent narrative. Artificial intelligence will be able to create a poem in the manner of a certain poet, but it does not understand what it is about. Analysis of the artist’s technique is similar to imitation, but the process of creating art occurs unconsciously, and mechanically. Paintings made using artificial intelligence technologies can be considered creative objects, since in modern art creativity is not the visualisation of something important, but the very act and fact of this visualisation. Since a masterpiece is considered something unique, new, and original, unpredictable, it must be based on an idea that has never been generated by anyone else. For example, a creative reinterpretation of a theme or problem in an art from such an angle that has not yet been considered and worked out in the art world. However, imitation of art and compilation of samples cannot become a masterpiece.

When artists use neural networks and machine learning algorithms, it is important to note that AI can create something human-like, but at the same time, it is capable of extraordinary, non-obvious abilities and solutions. Neural networks that perform certain tasks cannot realise themselves as the author and the very fact of creating works of art. In connection with the computerisation of the world, the technologization of creativity is also taking place, and a new term “digital art” is emerging. Perhaps, in the future, AI will not only be a tool for the implementation of human ideas but will also be able to independently create objects that will be significantly different from human products.

However, even though the gap between AI and humans is rapidly closing, currently, it is the human who creates the model, chooses the training samples, and uses the technology for creative tasks. Artificial intelligence provides extraordinary tools and a new field of experimentation for artists in the visual arts and entertainment industries (game and film design, computer graphics, etc.). However, the more artificial intelligence technologies are used in the production of art, the more valuable the idea or concept becomes. At present, when the execution and physical realisation of the project can be “transferred” to AI, new ideas become the main driving force of art development, as noted by Y. Trach (2021).

Th. Gros (2019) pointed out that since artificial intelligence can create what people consider art, it is worth replacing the term “person” with “the subject who creates art”. AI can produce examples of creativity, although they are not considered artists. This interesting result raises several questions for discussion, one of which concerns the anthropomorphism of robot agents. The current study shows that people do not perceive AI as an artist and are reluctant to recognize it as a potential copyright owner, as E.S. Mikalonytė and M. Kneer (2021) noted.

AI COLLABORATION IN CONTEMPORARY ART: TRANSFORMING CREATIVITY AND EXPRESSION

Modern society has reached a new era of creativity, when artificial intelligence and the artist become co-authors, complementing each other in those aspects where they are most powerful. The generation of ideas can become the primary task of a person, the creative production of new, extraordinary ideas and solutions is becoming more and more valuable. According to Y. Trach (2021), machines can successfully perform big data analysis with high performance. Therefore, the creation of a masterpiece with the help of AI and systems is possible only under the condition of cooperation between AI and a person.

Artists use cognitive intelligence to learn specific aesthetic rules by analysing thousands of images and then trying to create new images that match the given aesthetic characteristics. For example, H. Agarwal from Bangalore, who lives in India, entered 60,000 images of human anatomy into the algorithm and created a series of abstract paintings similar to “crimson blizzards” – works of art with a unique aesthetic of AI (Fig. 2). According to the same principle, the “Portrait of Edmond de Belamy” sold at a high price in 2018, was created, as mentioned by W. Chen *et al.* (2020).



Figure 2. “The Anatomy Lesson of Dr. Algorithm” by H. Agrawal

Source: The creative dialogue of humans and machines in the work of AI Artist Harshit Agrawal (2019).

The Next Rembrandt project demonstrates the result of a deep learning algorithm on the example of more than 300 scans of H.R. Rembrandt’s artworks, revealing their main features and creating a new image in the style of the artist with oil paints and printed on canvas, later reproducing a fragment of the painting “The Night Watch” (Figure 3) (Rembrandt’s ‘Night Watch’ on display..., 2021; Chibalashvili, 2021).



Figure 3. “The Night Watch” by H.R. Rembrandt, reproduced with the help of artificial intelligence

Source: Rembrandt’s ‘Night Watch’ on display with missing figures restored by AI (2021).

A. Chibalashvili (2021) noted that the works of S. Eaton (Fig. 4) were created using generative adversarial networks (GAN). In search of new solutions, the artist used combinations of traditional execution of works with modern digital techniques, in particular, texture generation based on the analysis of photos from the database. In the works “Hyperbolic Composition I” and “Hyperbolic Composition II”, the human body acquires abstract forms and perspectives. The paintings of the artist M. Klingemann

represent the development of devices and algorithms for determining the location of birdsong in the field, creating

a database of bird songs and their automated classification, according to Y. Li (2020) and M. Klingemann (2020).



Figure 4. Works of S. Eaton

Source: Hyperbolic Compositions I & II. (2018)

Y. Trach (2021) noted that Italian artist D. Quayola used the Creative Adversarial Networks (CAN) technology to create classic impressionistic landscape art with the reproduction of subtle nuances of reality beyond human

perception (Fig. 5). The artist used the technique of complex computational analysis of movement, compositions, and colour schemes, which became the basis for creating new digital paintings ("Pleasant Places" ..., 2018).

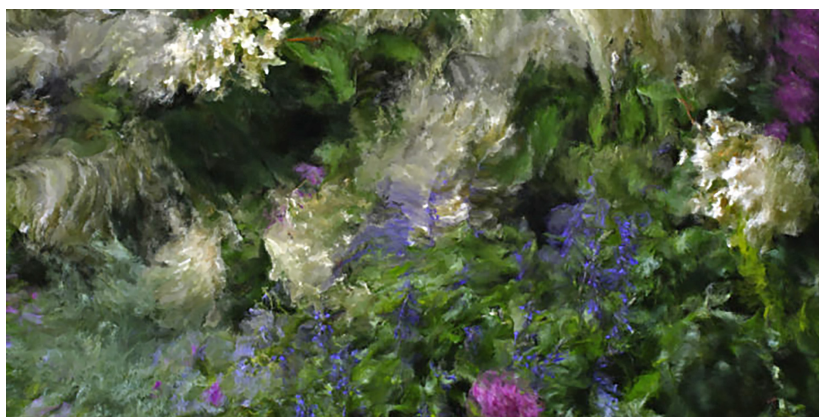


Figure 5. The picture "Pleasant places" by D. Quayola

Source: "Pleasant places". Quayola and the technological sublime (2018)

In sculpture, artificial intelligence tools are used to create a GAN layout or 3D models. For instance, S. Eaton's sculpture, which debuted at the exhibition in London in 2019, was created in collaboration with AI tools that convert drawings into a three-dimensional form (Hyperbolic Compositions I & II, 2018). Another example is a sculpture by the New York artist H.B. Snell (Fig. 6), which uses machine learning algorithms to scan and transform a database of historical works of world art, including more than a thousand works of classical sculpture (This AI-generated sculpture..., 2019).

Y. Trach (2021) noted that the CoArt project used an innovative approach and provided communication between a person and AI. A mobile application was used to ask questions and receive answers in Polish from the so-called "electronic directory". The generation of random images using CAN technology adds spontaneity to the creative process involving artificial intelligence and allows a step forward compared to deep stylisation. R. Lipski (2021) used a neural network in the creative process, training it to create paintings in personal style (Fig. 7). Despite the use

of AI, the author has not ceased to be an artist, only part of the creative work is performed by neural networks (Artificial Art Created by Artificial Intelligence, 2020).

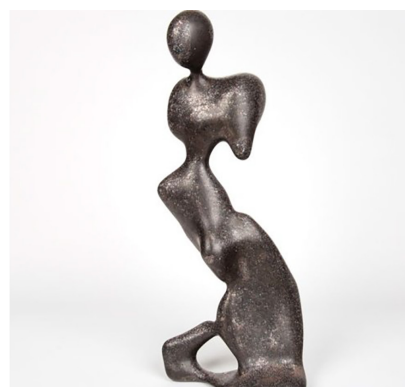


Figure 6. Sculpture by H.B. Snell

Source: This AI-generated sculpture is made from the shredded remains of the computer that designed it (2019)



Figure 7. Works by R. Lipski

Source: Roman Lipski (2021)

V. Tokareva (2020) noted that despite all the successes of AI, the generated arts are of mechanical origin and are the result of data processing, therefore they have only an indirect relation to human authorship and creativity. To date, the legal prerequisites have not yet emerged for the artistic achievements of AI to be considered art, even when created by systems that are characterised by the ability to learn. Since, currently, it is not necessary to define artificial intelligence as a subject of law, it is also not necessary to define it as a subject of creativity. Even though AI at present is considered a new source of creativity that can produce new artistic samples, programs for a long time remained only a tool, an intermediary between the author and his work. Artificial intelligence successfully creates music, videos, and images and can be considered protected in the future, the issue of human intervention and its direct impact on artistic results has not yet been deeply studied.

LEGAL AND ETHICAL CONSIDERATIONS IN AI-GENERATED ART

Although there is a successful development of technological processes, it is difficult to answer unequivocally whether art objects created by the program independently can be considered unprotectable. Perhaps it is worth adopting the experience of Japan, which in 2016 approved the document “Strategic Program on Intellectual Property 2016”, which primarily aimed to create a new generation of intellectual property adapted to digitalisation, as was noted by S. Sabura (2020). The fact that not everyone in the field of legal sciences is ready to grant copyright to subjects of intellectual property shows the impossibility of fixing creativity (in particular, a masterpiece) in the legal field of many countries.

As such, even though the improvement of the creative process by machines is already possible shortly, the lack of artistic authorial intention (internationality) and creative ideas in the production of art objects with the help of artificial intelligence makes it impossible to create a masterpiece using AI. However, significant experience and prospects of integrating robots into art are important under the conditions of active technologization and mechanisation. C. Zhang and Y. Lu (2021) indicated that the technological and industrial revolution is accelerating due to the widespread use of next-generation information and communication technologies such as AI, IoT (Internet of

Things) and blockchain technologies. The term “artificial intelligence” was first used in 1956 at a conference at Dartmouth University. According to A. Oktradiksa *et al.* (2021), AI uses computers to model intelligent human behaviour, including learning, thinking, and decision-making, as well as skills abbreviated as the 4Cs, namely, critical thinking, collaboration, creativity (art), and communication.

As stated by C. Zhang and Y. Lu (2021), the creation of artificial intelligence became possible due to the development of special algorithms, effective use of computing capabilities and rapid data processing, caused by many studies in interdisciplinary sciences: computer science, logic, biology, psychology, etc. Following a certain opinion in philosophy, technology should not take over the existence of people as social beings. Mathematics becomes the basis for the development of algorithms based on logical operations, calculations, and the theory of probabilities. Economists claim that research in the field of artificial intelligence can contribute to diagnosis, monitoring, and rational decision-making in the future.

It is assumed that the advancement of technology will reflect scientific developments in neuroscience; the creation of AI is based on psychological memory management, language and thinking skills. Computer engineering must provide an operating system, programming language, tools needed to create programs, memory visualisation, speed and accuracy of the data generated. A. Oktradiksa *et al.* (2021) noted that technology must be controlled and maintained properly, therefore the issue of security is important. In the field of linguistics, the acceleration of technological development led to the creation of a hybrid technology called computer linguistics, which involves the ability to think freely and process natural language.

EVOLUTION OF ARTIFICIAL INTELLIGENCE IN THE ARTS

Y. Li (2020) noted that with the continuous development of such technologies as big data, cloud computing, machine learning, and cyber-physical systems, a new era of technological and industrial revolution has taken place. The author believes that all aspects of our society have been re-modified from the way of production to the way of life, having undergone fundamental reforms. It also inspired artists to innovate concepts and artistic language, constantly giving rise to a variety of completely new artistic paradigms, such as computer art, artificial

intelligence art, bio-art, and hybrid art. Recently, significant results were achieved in the field of science and technology, in particular, in speech recognition, image and natural language processing and proof of automatic theorems. From the point of view of social development,

there is an increase in labour efficiency, a decrease in labour costs, optimisation of human resource structure and creation of new requests for jobs, as was stated by C. Zhang and Y. Lu (2021). Currently, there are several types of artificial intelligence (Fig. 8).

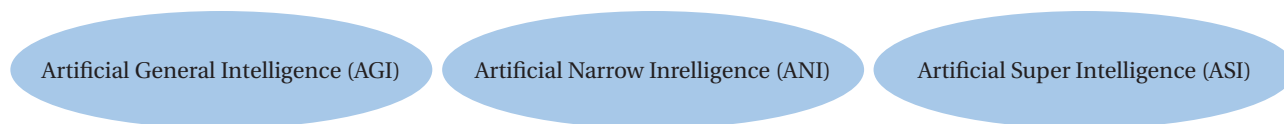


Figure 8. Types of artificial intelligence

Source: compiled by the authors based on Y. Li (2020)

Th. Gros (2019) highlighted that Artificial General Intelligence (AGI) corresponds to a level of intelligence conceptually equivalent to that of a human, and includes cognitive functions such as the ability to think, represent knowledge, analyse data, solve complex and diverse problems, as well as the aforementioned skills such as language, memory, and use of feelings, and most importantly, the ability to integrate all these components to achieve a common goal. According to V.R. Jokanović (2022), AGI can reproduce the cognitive abilities of the human brain, perform various tasks, learn, and improve. It is a self-learning system that can outperform humans in many disciplines. AGI systems use fuzzy logic to apply domain knowledge and automatically find a solution to an unknown problem. Examples are Pillo Robot, which can answer health-related questions, and AlphaGo, a computer program for playing Go.

Following Th. Gros (2019), Narrow Artificial Intelligence (ANI) corresponds to the state of the art, where machines can solve problems in highly precise domains through a variety of techniques from machine and deep learning to rule-based systems. Examples are search engines, fraud detection mechanisms, medical image interpretation, and voice assistants such as Siri, Alexa, and Cortana. ANI systems correspond to artificial intelligence with limited memory, according to V.R. Jokanović (2022). Artificial superintelligence (ASI) far surpasses human intelligence in every possible aspect, and tends to infinity, given exponential returns. The prerequisite for its creation was the increase in computing power and memory of AGI; superintelligence sensors can record situations around the world, monitoring the environment, as well as activities, movements, and conditions of people. As noted by Th. Gros (2019), ASI is likely to be the future field of AI research, as it can both replicate human intelligence and manage much larger amounts of memory, providing faster data analysis and better decision-making capabilities. ASI capabilities are expected to replace human capabilities.

H. Dewi and Marsigit (2018) highlighted that creative thinking is the ability to generate a variety of new and original ideas. Creative thinking includes free thinking, flexibility, originality, and the ability to detail ideas and images. Y. Li (2020) believes that creativity involves the creation of new or original works of art, is characterised by “unpredictability”, repetition of previous behaviour, and the use of operations’ patterns is qualified as an everyday activity. It is one of the main advantages that define the human mind/brain, which enables emotional reinterpretation of reality and experience of aesthetic feelings.

W. Chen *et al.* (2020) noted that from the beginning of the 21st century, the stage of popularising the art of cognitive intelligence began. In 2016, Google’s AlphaGo, the world’s ninth-ranked Go AI, was beaten 4-1 in a landmark event. Modern IS systems actively implement mechanisms that enable perception, the ability to adaptively adjust parameters, and optimise models with changes in the environment, tasks, and input data, which leads to various effects. According to Y. Li (2020), although computer programs with artificial intelligence have the title of the world chess champion and can sift through masses of data and discover patterns, they lack standard creativity. According to Y. Trach (2021), artificial intelligence is making significant progress, as it currently can create psychedelic paintings, and use a photo retouching algorithm in real-time, and Microsoft Project for image creation has already been developed based on works of art. According to Intel Corporation, artificial intelligence has been used to create experimental film trailers, short film scripts, and music compositions.

W. Chen *et al.* (2020) and M. Klingemann (Quasimondo, 2020) mentioned the concept of CAN, which involves generating from GAN, but with an additional component that allows it to function “creatively”. Research in the field of improving already known mechanisms that could produce “creative” designs became a promising direction. Generative art is based on the analysis of large volumes of information. GAN algorithm is an approach for predicting generative models using competitive paths, which in combination train two different models: the first, the generative model, accepts the data distribution, and the second, the discriminative model, predicts the probability that the data sample will fall outside the already known set, as noted by M. Cheng (2022). Over the past few years, approaches to so-called “deep learning”, one of the most popular algorithms in AI, started producing impressive results by modelling the construction of neurons. In 2015, the University of Tübingen combined realistic images with artist styles, and in 2016, the neural network program Deep Dream, first developed by Google, was trained by inputting thousands of images to classify, select, and create new combinations, according to W. Chen *et al.* (2020).

Furthermore, W. Chen *et al.* (2020) noted that the Generative Adversarial Network (GAN) was designed to get computers to learn and imitate classic works of art throughout history. In 2017, a kind of creative program Creative Adversarial Networks (CAN) was created based on the original GAN system, which forces the computer

not just to emulate human activity, but to create works of art independently. The AIVA (Artificial Intelligence Virtual Artist) program, created in 2016, acts as an electronic composer, which can be used to generate instrumental music of various genres. The database of the program contains 30,000 scores of musical works converted into matrix form. A piece of music is created by searching for patterns, generating mathematical algorithms to follow a certain style and a holistic combination of all elements, the style can be chosen, tempo, duration, and instruments. The Endel app, created in 2018, helps users adjust soundscapes depending on their emotional state, in particular, to reduce stress, improve sleep quality or increase productivity.

COLLABORATIONS BETWEEN HUMANS AND ARTIFICIAL INTELLIGENCE

A neural network is a set of simple interconnected elements that collectively make up a system that operates

similarly to a human brain. With its help, the works uploaded to the database can be analysed, recognise images, techniques, and signs of style, and then use the knowledge gained to create, for example, paintings. After processing a large amount of data, the neural network summarises it and concludes in various ways. However, a data analysis specialist sets the task for the algorithm. The neural network used to create the “Portrait of Edmond de Belamy” was trained on 15,000 portraits painted between the 14th and 20th centuries, according to A. Chibalashvili (2021).

Psychological creativity is characterised by the evolution of unpredictable ideas that are new to the individual who perceives them, regardless of whether they have been produced before. If the idea is completely new and no one has proposed it, then it becomes an example of a historical act of creativity. It follows that AI-generated pictures based on experience can be considered creative because they are a combination of unpredictable, previously unused forms (Fig. 9).

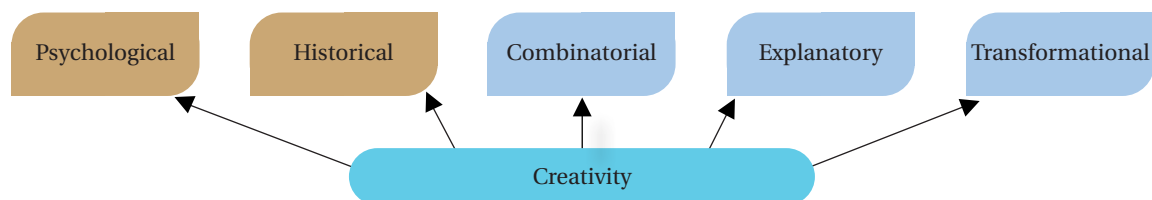


Figure 9. Types of Art

Source: compiled by the authors based on A. Chibalashvili (2021)

Following Y. Li's (2020), combinatorial creativity involves the creation of “unfamiliar combinations of familiar ideas”, while machine learning offers a space of algorithmic styles for the implementation of new concepts, particularly important is the development of computer programs that could develop with experience. According to explanatory creativity, a machine implements a change in any of its programs or a set of data, learns and improves its performance in the future. Transformational creativity involves the generation of ideas from an abstract space, creating whole new ideas or concepts, never seen before (Fig. 9). The main mechanism for their initiation is imagination, that is, with the help of neural networks, completely new images are produced without network instructions (for example, the Deep-Dream program).

Regarding the possibility of creating art objects, in particular, a masterpiece, researchers follow several approaches. Y. Li's (2020) research demonstrates confidence that artificial intelligence systems have the potential to become “real artists” that would be able to use the human psychological potential process of creating art. M. Cheng (2022) believes that the art of artificial intelligence is artistic and creative, and with the development of technology, the line between considering AI as a tool or as an artist/creator is gradually blurring. According to V.R. Jakanovic (2022), in the future, AI systems will have social intelligence for understanding and modelling emotions, since systems that can understand human needs and predict their behaviour are already known at present, but a model with its mind has not yet been created. Some researchers believe that the creative results obtained using

S&I cannot be considered entirely new objects, since they retain the forms and concepts embedded in the system, but are somewhat complicated, and more voluminous, as was mentioned by V. Tokareva (2020).

A. Chibalashvili (2021) considers several methods of involving AI in art. Imitation is based on the classic mimetic concept, that is, it involves an artistic reflection of the external world, most often consisting of reproducing stylistic features of the author or a certain stylistic direction. Artificial intelligence must develop mechanisms that carry aesthetic and practical value, satisfy the aesthetic and real needs of people, and integrate the concept of beauty and artistic style into products. AiArt has the general characteristics of traditional art: creativity, history, and aesthetics, but must also integrate the experience of synaesthesia, fluidity and variability, communication, and interaction, as well as penetration and integration. Following W. Chen *et al.* (2020), that traditional art uses perceptual (visual, auditory) property, and AiArt has a higher level of psychological experience. Viewers' thoughts and emotions about artworks are inexhaustible, incomplete, and superficial, while the experience of AiArt is full, comprehensive, and omnidirectional. The author notes fluidity and changeability of artificial intelligence when teaching creative skills, and considers interaction and communication to be advantages over traditional forms of art.

In the past, traditional artworks were usually kept in closed rooms, and the artist's thoughts and emotions were always hidden in the works, thus the meaning of the works of art was expressed passively and indirectly. The audience always had to keep a certain distance

to watch and empathise. The meaningful expression of AiArt has special advantages: the thoughts and emotions of creators can not only be directly expressed through computer vision, speech recognition and recognition technologies but also overcome the limitations of time and space to communicate with the audience through network and remote communication technologies. Penetration and integration AiArt are a complex cross-media art that not only integrates different elements such as sound, light, video, image, and text but also integrates the image by combining virtual and real spaces. Research on non-linear integration, which can globalise art, and ensure the active inclusion of new philosophical, religious, and cultural elements, is promising, as written by W. Chen *et al.* (2020).

R. Srinivasan and B.S.M. González (2022) noted that empathy is often defined as a person's ability to understand the worldview, and feelings of another person and not judge them, to be vulnerable, to predict the intentions of others. R. Srinivasan notes that, from the creation of AI companions that can detect and empathically respond to human emotions to conversational chatbots, there has been a significant effort in the field of artificial empathy. Recent achievements created AI systems that can identify emotions by voice properties in real-time regardless of language, a mechanism for increasing empathy through image manipulation and using driver data (facial expression, voice) to ensure comfort while driving is being developed. Education of empathy is carried out using social factors. To ensure this process, it is important to create and

apply new opportunities and requirements, and consider the subjective points of view of various interested parties, decisions should be made not only based on proxy data, but with the involvement of interested parties. The basis of the idea is the understanding of people's intentions, the ability to identify and reproduce affective states, intentions, and models of socialisation.

ARTIFICIAL INTELLIGENCE'S IMPACT ON CREATIVITY, PERCEPTION, AND EXPRESSION IN ART

Currently, AI can detect emotions by voice and face, analysing small changes that occur, but the question of recognising complex facial expressions remains open. The transfer of cognitive development processes from childhood to youth to primary school has become one of the promising directions of science. It is assumed that in the future, artificial intelligence will be able to have feelings. Since emotional and cognitive processes are closely intertwined, emotions based solely on cognitive processes may be inaccurately reproduced. Emotional AI carefully studies unfiltered facial expressions with the help of optical sensors or web cameras and describes them in real-time in an image or video. Computer-aided algorithms reveal key features in a person's face, and deep-learning algorithms analyse pixels in those areas to classify facial expressions. AI observes the tone and pitch of speech to explore emotions. The connection between emotional intelligence and crucial metrics in artificial intelligence is illustrated in Figure 10.

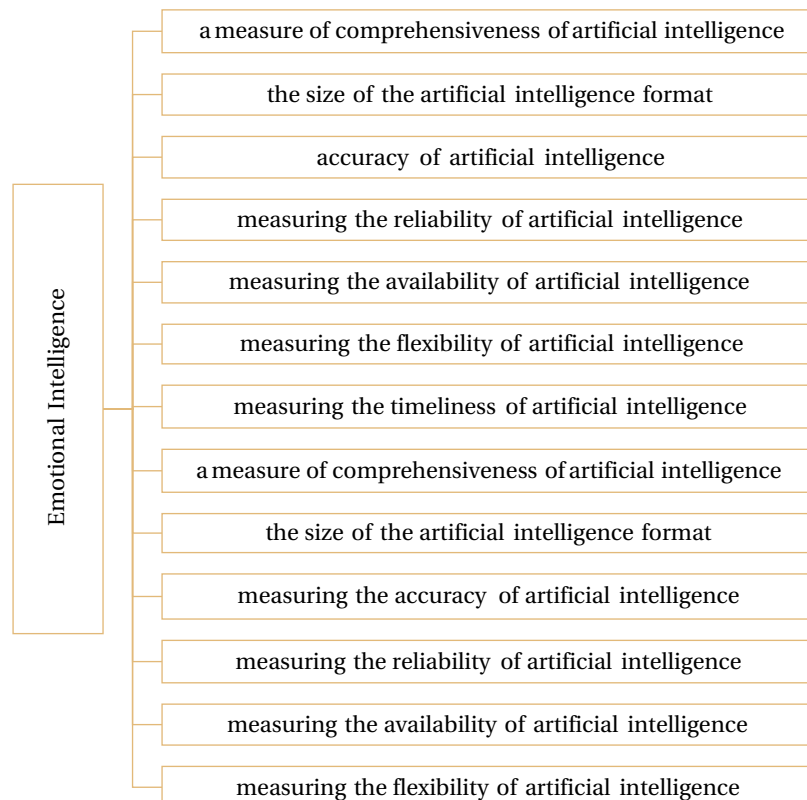


Figure 10. The interplay between emotional intelligence and key metrics in artificial intelligence

Source: compiled by the authors based on E. Kambur (2021)

The process of learning consists of obtaining data and formulating rules to create something new, the obtaining of knowledge also occurs through practical application and acquisition of experience. Rules, also called algorithms, help provide a sequence of instructions for performing a task using computing devices. AI demonstrates compliance with these criteria, and the ability to learn. Solving a problem may involve planning, that is, choosing the best of several possible alternatives to achieve goals. The process of perception involves selecting, receiving, interpreting, and ultimately analysing information. In humans, perception is supported by the sense organs, and perception mechanisms in AI combine sensor data to obtain the most effective result. The process of algorithm self-correction is necessary for continuous improvement of work and ensuring the most accurate results.

E.S. Mikalonytė and M. Kneer (2021) highlight the results of one of the studies conducted through the Amazon Mechanical Turk platform, which included 392 participants. Participants were shown a vignette in which either a human or an autonomous AI-controlled robot created an abstract painting. Under one condition, the agent decides to make a painting (intentionally), under another, he accidentally knocks over the paint, which spills onto the canvas (accidentally). As such, four conditions in total (2 types of agents: human vs. robot x types of behaviour: intentional vs. accidental) were demonstrated. During the experiments, three main questions were investigated: whether people consider the creation of robots to be art, whether they consider robots controlled by artificial intelligence to be artists, and whether they are willing to attribute mental states to them. First, in contrast to moral contexts and the general tendency to anthropomorphise robots, people are reluctant to ascribe desires, beliefs, and intentions to artificial agents in aesthetic contexts. Numerous studies on the psychology of art emphasise the importance of the creator's ideas in the artistic process. E.S. Mikalonytė and M. Kneer (2021) confirm that the intention of the artist is a major factor in the judgment of what is and what is not art. However, it was found that random works created without artistic intent are sometimes also considered art.

According to V.R. Jokanovic (2022), when studying AI systems, it is worth distinguishing reactive machines that work without functionality based on memory, and therefore are unable to correct their current actions based on their experience, they can study the environment and choose the best possible option but cannot "learn". Another obstacle on this path is the small amount of memory, which is why the possibilities of applying experience are limited. Chatbots, virtual assistants and self-driving vehicles can store short-term data, depending on the memory capacity of the application or device. Artificial intelligence systems need to store a large amount of data for a long time for training to solve current/future problems.

Y. Gong (2021) examined the application of the virtual reality learning method in the creation of digital media art. The experiment results show it is possible to combine the advantages of the AI algorithm this way. The use of virtual reality technology in the creation of digital media art contributes to the enrichment of means and the improvement of the quality of the process of artistic creation, allowing separating from the traditional concept and

achieving twice as good and faster results. N. Chen and W. Guoyi (2021) conducted a study on creating real-time music that reflects different moods with a single-chord sequence generator combination. Melody generation uses a new technique that combines vector optimisation, a search melody predictor, and the concept of emotional expression.

O. Allal-Chérif *et al.* (2021) believe that artificial intelligence improves the identification, selection, and retention of talents, considers the concept of electronic recruiting, which involves the identification of candidates in social networks, gamification and conducting interviews with chatbots, establishing the match between the candidate and the job. These technologies are particularly useful for social companies that seek to attract not only qualified people but above all, employees with behaviours and values that match the company's purpose. The method of analysing hierarchies and the model of performance analysis based on clustering, which involves the description, interpretation and evaluation of artistic works, were created to improve the effectiveness of artificial intelligence in teaching art, according to X. Fan and X. Zhong (2022).

At present, the main task of AI is to advance new mechanisms for learning, elevating the emotional intelligence of machines, and enhancing their awareness of the outcomes of their operation. This evolution involves integrating Artificial General Intelligence (AGI) algorithms into creative processes, acknowledging the pivotal role of creativity and imaginative prowess in the realm of art. As technology progresses, the intersection of AI and creative endeavours holds significant promise, sparking discussions about the extensive possibilities and prospects of artificial intelligence in shaping various facets of human expression and innovation.

CONCLUSIONS

The examination of the involvement of artificial intelligence in the creative process has enabled the formation of an understanding of the systems, mechanisms, and algorithms currently known and employed to enhance and optimize collaboration between humans and machines. This exploration also involves the delegation of specific creative functions to AI in the production of artistic objects. Theoretical research methods were used to compile the necessary sources by topic and to fully reveal the issue of AI introduction in creativity. The study demonstrates the main concepts related to the identification of art samples in the scientific space, provides arguments regarding the main theories and considers the practical application of different types of artificial intelligence (AGI, ANI, ASI) in traditional (mimetic, combinatorial) and modern (transformational) creativity (production of new ideas that have not been expressed before, new coverage of a known problem).

Having analysed the issue of emotional intelligence and internationality (the author's intention), it is possible to conclude that the present reproduction of emotions and feelings by machines occurs unconsciously, the process of learning cognitive and emotional mechanisms is gradually carried out but has not yet reached the required level. Therefore, it is quite difficult to consider art products of machines as art, but in the future, with the development of technology, it will become possible. It is also worth noting the social inconsistency between the perception of

objects created by humans and machines in the creative sphere: conducted studies show that a person can identify them as art, that is, anthropomorphise them, but is not yet ready to give them the ability to receive copyright protection and to define AI as a subject to copyright.

In practice, the study results can be used for further research related to the disclosure of the possibilities and prospects of artificial intelligence, the development of new mechanisms, algorithms, and schemes for creativity technology, the study of the author's intention, the structure of the author's idea, the process of artificial empathy and artistic training to use experience in the future, memorisation, analysis, and production of new ideas. The main scientific directions in the future may be an assessment

of technological prospects in terms of systems optimisation and models of social and economic development, the study of modern processes taking place in the cultural space, their reflection, frequency of use and features of adaptation in art objects, consideration of the creativity of artists who can apply artificial intelligence tools in the creative process to speed up work, to use technology in creation as efficiently as possible.

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None.

CONFLICT OF INTEREST

None.

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Перспективні дослідження в галузі навчання штучного інтелекту творчим навичкам

Анотація. Актуальність дослідження визначається важливістю ретельного та глибокого вивчення методів, схем та моделей, що використовуються штучним інтелектом для механізації творчості в сучасних умовах активного технологічного розвитку. Метою статті є розуміння основних процесів, що відбуваються в сучасному мистецтві у зв'язку з активною технологізацією робочих процесів, виявлення провідних концепцій щодо можливості створення машинного мистецтва в майбутньому тощо. Методи дослідження – теоретичні, такі як аналіз, систематизація, узагальнення тощо, для вивчення ключових проблем та подальшого розвитку творчості на основі штучного інтелекту. У статті детально розглядаються основні розробки штучного загального інтелекту, штучного вузького інтелекту, зокрема досягнення генеративної змагальної мережі та креативної змагальної мережі. Мистецтво, створене штучним інтелектом, демонструє неабиякі можливості технологій. Розвиток штучного інтелекту в мистецтві запроваджує «цифрове мистецтво». Генеративні змагальні мережі слугують основним інструментом для художників, які використовують цифрові методи та генерацію текстур для створення унікальних композицій. Скульптори також співпрацюють з інструментами штучного інтелекту, перетворюючи малюнки на 3D-моделі або трансформуючи історичні мистецькі бази даних у скульптури. Творче мислення, відмінна риса людського інтелекту, досліджується через здатність штучного інтелекту генерувати нові та оригінальні ідеї. Розвиток емоційного інтелекту в штучному інтелекті дозволяє емпатично реагувати та ідентифікувати людські емоції за допомогою голосу та міміки. Обговорюються питання дозволеної інтернаціональності, усвідомлення творчого процесу, психологічні основи штучної емпатії та емоційного інтелекту, перспективи розвитку нейронауки. Залишаються виклики у визначенні творчості, авторства та правових аспектів у мистецтві, створеному штучним інтелектом. Матеріали статті можуть бути корисними для митців, викладачів мистецьких дисциплін, технологів та дослідників, які цікавляться перетином технологій та мистецтва, фахівців у галузі права (особливо права інтелектуальної власності), а також для осіб, які беруть участь у розробці штучного інтелекту

Ключові слова: мистецтво; творчий процес; креативність; машина; робот; емпатія; арт-об'єкт; технологія



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Theatre art: Conceptual and categorical problems

Abstract. Theatre art is a fundamental component of modern culture and requires a detailed analysis of the problems of a set of interrelated concepts, which will reflect the key substantive and functional aspects concerning theatre art. The research relevance is determined by the description of the problems of the conceptual and categorical apparatus of theatrical art for the first time is subjected to a complex structural and semantic analysis, which is necessary to determine the study of ways of forming new terms, which will make it possible to present the system of modern theatrical terminology in a holistic form. The study aims to analyse and describe the contemporary problems of the conceptual and categorical apparatus of theatrical art. General scientific methods of art history were used: method of analysis, comparative analysis, synthesis, analogy, and classification. The article investigates the whole stage space as one of the components in the context of the conceptual categorical apparatus of modern art history. Contemporary theatre art is undergoing an active evolution, with artists striving for innovation, using interactive elements, multimedia technology and art installations to create a deep and rich experience for the audience. An important aspect is to involve the viewer in the experience, where the traditional boundaries between actors and audience are blurred and the viewer becomes an active participant. Theatres also emphasise diversity, aiming to reflect different cultures and identities on stage. However, there are problems with the conceptual and categorical apparatus, requiring the development of new terms to accurately describe contemporary phenomena in theatre. Sarcasm and irony prevail, artists seek new directions, and all this happens in the context of the diversity of theatre traditions, creating challenges in the exchange of experiences between cultures. The materials discussed in this article can be applied by both theorists and practitioners of contemporary art history in their writings and as material for teaching in the educational process when training specialists in the field of contemporary art

Keywords: theatre studies; theatre genre; term; theatre history; theatre performance; scenography

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INTRODUCTION

In the current society, one of the most important tasks in a developed society is the formation of an individuality culture. The research relevance of this task concerns not only the radical transformation of the life system but also the aesthetic values of a person. It is impossible to form

a new cultural generation without considering the artistic values accumulated by society over its history. To fully understand the art of a particular era, it is necessary to study the basics of art history. For a person to fully appreciate the art of a particular epoch, he needs to master artistic

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expression, to understand the essence of each manifestation of art in the world. For this purpose, mastering the conceptual and categorical apparatus of theatre art is key.

There is a definite system and classification of art in the current literature, although all these classifications are relative evaluations. The study by G. Côté *et al.* (2019) states that each scientific study is conducted using a characteristic conceptual and categorical apparatus specific to the chosen topic. This apparatus is designed to represent the ontological side of scientific knowledge in the field of the issues under consideration. As well as scientific generalisations, research concepts are impossible without the language of concepts. Therefore, the system of established terms, judgements, and conclusions in the field of the studied topic is an integral part of scientific research.

Contemporary art is a way of understanding and appreciating reality by creating a unique product, a work that can evoke emotional reactions from viewers. In addition, art helps people to correctly perceive and understand the world around them. The most important task of art is to satisfy two spiritual needs of a person: love for the beautiful and the desire for aesthetic enjoyment. It can take many forms and serve a variety of purposes, according to V. Rauta and S. Monaghan (2021).

Art in general is the creative embodiment and expression of reality through artistic creation. This phenomenon develops as a system including various genres, reflecting the diversity of the real world in the artistic process. There is a historically established art form, which is a creative activity capable of artistically interpreting the meaning of life using a variety of material means such as art words, music, plastic, colours, and others. N.T. van Pelt (2019) noted that different types of art are broadcast and disseminated, transmitted in space and time. Perhaps, a combination of space and time, then art belongs to both space and time.

Temporal art is art stretched in time: music, dance, mimicry. Time has nothing to do with sculpture, architecture, or painting, as they belong to the group of spatial arts. Spatial arts include fine arts, graphics, architecture, sculpture, etc. Theatre, as well as cinema, occupies an intermediate position between the art of the temporal group, and the art of the spatial group. It is a synthetic art, which is a complex combination of various elements. When analysing theatre as a phenomenon, its rich history can be highlighted. Finding the national roots of this art seems to be a difficult task and there are many points of view. Despite its long history, theatre remains relevant. Interest in the performing arts may fluctuate, but generally, it shows stability, as pointed out by J.C. Harper *et al.* (2021) in their study.

V. Anderson (2012) stated that the history of theatre spans millennia. During this time, theatre has gone through many changes and metamorphoses, been influenced by different cultures, and diversified many original methods of organising and staging theatrical performances. The diversity of theatrical means has always contributed to the popularisation of historical theatre art. Modern art develops as a system of interrelated types, and its diversity reflects the diversity of the real world, which is embodied in the artistic and creative process.

The study aims to examine the roles of terminology in various fields including theatre and art, and in considering theatre from various perspectives including its collective

nature, structure, creative process, the role of the audience, and conceptual and categorical apparatus. In developing this topic, general scientific methods of cognition in the field of contemporary art were used, such as analysis of literature on the selected topic, comparative analysis, synthesis, classification, and analogy. In this study, the methods of empirical analysis were also used, based on observations of the theory and practice of modern theatre art, which allowed us to understand and describe the diversity of modern conceptual and categorical apparatus of theatre art. The main method in this study was the method of analysis. The method of comparative analysis was used and derived in the study of this topic from such a general scientific method of analogy. The main purpose of these comparisons is not only to form new facts from all kinds of correlated characteristics of certain objects or phenomena but also to analyse all kinds of interrelations of these characteristics. Comparative analysis was useful in discovering the characteristics of the issues that are characteristic of a particular period. Analogy is a method of scientific research, with the help of the similarity of the studied objects of the selected topic in some features to develop a conclusion about their similarity in all features. The method of classification was focused on the parsing of a separate set of studied objects into ordered and classified groups of theatre art based on certain properties.

THE ROLE AND RELEVANCE OF TERMINOLOGY IN THE CONTEXT OF THEATRE ARTS

Terminology nowadays fulfils a very important communicative function: it ensures mutual understanding between representatives of different fields of knowledge and scientific disciplines. Terminology represents a large part of the vocabulary. However, there is currently no universally accepted definition of the concept of "term". Interest in the study of theatre terminology has not arisen for the first time, and the reasons for this interest are related to the rapid development of art based on new theories, which is accompanied by the rapid development of terminology in this field. In this context, it is worth highlighting studies in the field of theatre terminology in general, considering the current trends.

Terms are special units used to correctly designate terms of a certain profession and other unfamiliar (or little-known) terms of the native language. Terms function as part of a special system - terminology. Terminology in a narrower sense is a system of terms for a particular field of knowledge. Terminology in this sense is a part of the vocabulary of a language, especially specialised vocabulary related to human activity. In this study, the concept of "terminology" is understood in a narrower sense than a conceptual system in the field of theatre. The main characteristics of terms are such properties as accuracy, uniqueness, originality, consistency, and stylistic neutrality. They fulfil obligatory nominative, semantic, communicative, pragmatic, and optional, heuristic and classification functions. The term is usually not characterised by emotionally expressive and modal functions. Thus, in the modern context, terminology performs a key role in scientific cognition, providing a means for obtaining, systematising, and preserving information. The component analysis is applied to theatre concepts as a method to reveal the

structural components of the phenomenon, which contributes to its deeper understanding, as it is written about in the book by P. Faber and M.C. L'Homme (2022).

The issue of terminology in theatre studies is one of the most important. According to S.L. Fischer (2020), these concepts are firmly accepted as modern principles in art history. There is a coherent system and a perfect definition of the world in theatre art, but there are other descriptions that characterise the individual style of the artistic environment with art.

THEATRE STUDIES AND VOCABULARY IN THEATRE: STRUCTURE, DEVELOPMENT, AND RELATIONSHIP TO SOCIAL CHANGE

D.A. Smith and B. Coleman (2021) noted that theatre studies are the science of theatre, the study of which is devoted to the theory and history of stage art. Theatre studies are not the result of the accumulation of specialised knowledge; it is the creation of a new subject with its field of study and language. The structuring of theatre terms is a complex issue. At different stages of theatre development, different components of theatre studies come to the fore. At the same time, theatre studies as a science are connected in different ways with related humanities such as philosophy, history and sociology. The main area of theatre studies is performance. History has left fine examples of reproductive criticism, but this criticism does not reflect the entire theatre heritage worthy of study. For a long time, theatre studies have not had clear terms and boundaries, which caused controversy and different interpretations.

Language responds to all changes in society. The relationship between language and society is most clearly manifested in the vocabulary of the language, which directly responds to social processes and phenomena. Technical vocabulary has a great, impartial influence, as it is the most dynamic part of speech, quickly responding to changes in objective reality. Modern vocabulary is a complex system, including various groups of words, different in origin, and style, belonging to the active or passive part, as well as in volume according to T.H.M. Gellar-Goad (2021).

A special place among the limited vocabulary is devoted to lexical units related to modern theatre art. Theatre can embody contemporary themes and societal issues, which can lead to new vocabulary adapted to the circumstances. Different theatre genres and specific works can contribute to the formation of unique vocabularies. For example, terms associated with tragedy, comedy or drama may have specific meanings in a theatre context. The vocabulary of theatre is also affected by changes in the language of directing and acting. Terms related to acting methods, directing and theatre technique may evolve in line with new trends in the art.

The lexicon in theatre actively develops under the influence of changes in society and culture, reflecting actual phenomena and ideas in an artistic form. Such a lexicon as a separate lexical group certainly exists only "inside the theatre", which is the lexical core without which theatre art is incomprehensible. The theatre lexicon contains linguistic units, some of which describe concepts of theatre art, some of which are internationally accepted and retain their old lexical meaning. In theatre studies, as one of the

scientific fields of knowledge, terminological changes in the theatrical lexicon for the modern era are quite rapid.

THEATRICAL TERMINOLOGY AND THE SYNTHETIC NATURE OF THEATRE ARTS

The problem of creating new dictionaries is one of the most acute in modern linguistics. Terminology occupies a special place in lexicography. Terminology as a part of lexicography is based on a thorough study of the lexicon of the subject implication using methods and techniques of lexicology and terminology. General problems in modern terminological science are acute in the question of the place of terminological lexicon in the system of modern theatre art.

The origin of the modern term "theatre" is associated with the ancient Greek antique theatre, so-called seats on the viewing platform (from the Greek verb "theaomai", which means – to see). Nowadays, however, the term "theatre" has a varied meaning and is used in different contexts. In the first case, it refers to the theatre as a "house" specially designed or adapted for performances. This also includes the aspect of theatre as an institution, encompassing the company employed in production as well as all the personnel responsible for organising theatrical performances. In another context, theatre is seen as a work of art, including a series of dramatic or stage compositions constructed according to different principles. The term theatre retains its old meaning in theatre-technical jargon, referring to a stage. In the latter context, theatre can have a figurative meaning as a place of development of each event, which is noted in the study of J.H. Park (2016).

Theatre art has several unique features that give its works uniqueness and set them apart from other genres and art forms. The main characteristic is the synthetic nature of theatre, which encompasses various genres of art such as literature, music, visual arts, vocal and choreography. This synthesis creates a unique artificial space where each element interacts to achieve harmony. Theatre also incorporates advances from various sciences and technical fields such as psychology, semiotics, history, sociology, physiology, and medicine. Acting and directing draw on these studies. In addition, theatre artists often incorporate new technologies and experiment with different creative approaches, which gives each performance a unique and contemporary feel. Experimentation with theatre sound, lighting, and the creation of new stage effects (e.g. smoke) is an important part of technological development in theatre.

THEATRE DRAMATURGY: WORD, ACTION, AND STAGECRAFT

J. Reed (2018) noted that synthetic art is a form of artistic creation where there is an organic fusion or economic combination of different art forms, creating a qualitatively new and unique aesthetic whole. This concept is particularly evident in theatre, including drama and opera, as well as in ballet, which combines dance, music, painting, and sculpture through the use of the natural plasticity of the human body. Synthetic art is also evident in pop art, which depicts various creative fields such as singing, theatre, dance, illusions, and elements of gymnastics associated with conferences. In circus, synthetic art includes sports and entertainment elements as well as performances involving animal life. Synthetic art differs from

the stricter concept of artistic synthesis, such as in architecture, where different art forms are integrated into a single object, such as a decorated building with statues and paintings surrounded by a landscape.

Theatre is a form of social consciousness inseparable from people's lives, national history, and culture. Success in stage art is usually achieved when one endeavours to change the perception of the times, leaning towards humanistic ideals and revealing the subtleties of the inner world and human desires in a deeply realistic way. Life ideas, philosophical considerations and different worldviews concerning the theatre stage find expression in the form of dramatic actions that actors perform in front of the audience. Theatre works are often based on the struggle of the characters, within which the social and psychological conflicts that shape the characters' destinies, and their relationships are revealed. The unique nature of theatre requires the creation of an emotional and spiritual unity between the stage and the audience, as well as a community of interest between the creators of the production and the audience. Theatre plays an important role in the aesthetic, moral and political education of society. It has significant resources available to it for artistic synthesis, visualisation, and the engagement of a wide audience.

The basis of the play is dramaturgy. Theatre turns a literary work first of all into a theatrical image. In clear personalities and actions, dramatic characters and conflicts are revealed. Words play a key role in theatre and are the most important means of conveying and expressing ideas, emotions, and plot. In theatre, words are the laws of dramatic action. In some cases, the word becomes the overall image and in others, through a web of words, it reveals the role of the main character in complex consciousnesses and psychological conflicts. The form of a scene can be in the form of a long speech (i.e., a monologue), in the form of a conversation with a partner (dialogue), with the audience, or through the presentation of a character, his "inner monologue" etc. In addition, intonation, rhythm, tempo, and other aspects of the pronunciation of words can significantly influence the perception and impact on the audience. Thus, words in theatre are not just a means of conveying information but are also a powerful tool for creating an artistic impression and involving the audience in the story.

MUSICAL THEATRE: DRAMA, SOUND, AND DANCE

Theatre art is a special form of artistic and creative activity where an initial creative idea becomes part of a particular sign system and often seeks to express a particular theme. Performing arts include creative activities: actors and directors who portray the works of writers and playwrights on stage, circus, radio, film, and television; readers who translate literary works into living language. Musicians, singers, instrumentalists, and directors reproducing the works of composers. Dancers perform the designs of choreographers, composers, and librettists. Performing arts are evaluated by the degree of their artistic and creative activity, as they are based not only on the mechanical embodiment of a work in another form but also on its creative transformation, including its use in the spiritual matter of the work, according to N.B. Sayfullaev (2021) and T. Boiko *et al.* (2023) note.

In musical theatre, musical drama works follow the general rules of drama, where there is a struggle between opposing forces and a clear central conflict that unfolds through dramatic scenes. In each musical genre, these general patterns take on specific characteristics in performance, where the events on stage are reflected in the music, the actors' singing and their voices. Regardless of the specific musical genre, music plays a key role in unifying all elements of a performance, whether it be dialogue, song, or operetta. L. Nomeikaite (2020) in her study indicated that musical genres include theatre, opera and choreography, variety, and percussion. Opera as a work is part of the stage art. The most common form of acting can be characterised as acting where people sing without speaking. Singing is an integral part of the art form.

In contemporary theatre practice, the organisation of musical theatre performances is becoming more than a simple act of combining music, dialogue, and operetta. This represents a harmonious interaction of various artificial elements such as acting, music, visual effects, and technology, creating unique and multifaceted shows. Contemporary theatre studies are a multidisciplinary field that combines theoretical studies, practical analysis and research in theatre history and criticism. Theatre theory not only addresses the general regularities of theatre art but also studies its evolution and influence on socio-cultural processes. Theatre history provides an overview of the evolution of stage performances, allowing a better understanding of the context and significance of past theatrical movements. Theatre criticism plays a key role in the contemporary theatre world, providing analysis and evaluation of works, shaping audience tastes, and contributing to theatre culture. This interplay of different aspects highlights the complexity and multifaceted nature of theatre in contemporary society.

THEATRE AS A COLLECTIVE ART: STRUCTURE, CREATIVITY, AND THE ROLE OF THE AUDIENCE

Theatre is also a collective art. It is the result of the coherent efforts of various artistic figures such as directors, actors, set designers, composers, and choreographers. They all contribute to the overall artistic unity of the performance while going through a process of compromise and harmonisation of different ideas. The director plays a key role in the creation of the performance, providing his interpretation of the work, and defining the genre and style. At the same time, the actors, set designers and others involved in the project contribute their talents and ideas to give the work a unique look. The script of the play is organised in time and space, considering rhythm, emotional swings, stage layout and visual elements. Artistic means such as facial expressions, gestures, speech art and artistic and rhythmic elements are used to create expressiveness and harmony in the performance. In this way, theatre becomes an example of creative collaboration where each participant contributes to the overall work of art.

This is not just the joint efforts of a large theatre team (from the cast of the play to the representatives of technical workshops, whose coordinated work largely determines the purity of the performance). In every work of theatrical art, another full-fledged and main co-author is the spectator, whose perception of the play corrects and

transforms, places different accents, and sometimes radically changes the general content and idea of the play. A theatrical performance is impossible without an audience. The perception of acting is a serious creative endeavour that aims to involve the audience. In this context, another important aspect of the performing arts is their instantaneity: each work exists only at the moment of its performance. This quality is inherent in all performing arts. For example, in the circus, on demand of art, the main factor is the technical purity of performing stunts by artists: an injury is dangerous for the life of a circus artist regardless of the presence or absence of spectators. At the same time, one kind of theatre - theatrical clowning, which develops according to laws close to circus theatre, and another - general theatre, according to P. Smith (2021).

The aesthetic problems of contemporary theatre and acting, which have attracted critical attention in recent decades, continue to be of interest to researchers. There are discussions on a variety of topics, in one way or another related to such terms as "theatre repertoire" and "new drama". Contemporary theatre and its role in the sociocultural space, the term "experimental theatre", the relationship between theatre and contemporary drama, its demand for domestic and foreign theatre, and the relationship between theatre, playwright, critic, and audience - this is not a complete list of the topics most actively discussed by contemporary criticism.

L. Senelick (2017) pointed out that the subject of theatre criticism is the modern theatre process, the current state of the stage. In addition to the theoretical-historical and critical sides of theatre criticism, it is important to consider its methodological side, which includes many problems of organisation and the construction of scientific foundations that have historical and practical significance. Such sciences include disciplines such as the sociology of theatre, psychology of creativity, stage technique, theatre economics and organisation, and others. Literary criticism is often regarded as an independent form of literary creativity as a part of literature itself.

DYNAMICS AND INTERACTION OF GENRES IN THEATRE ART

The question of genre and thematic typology of contemporary theatre art remains open. One of the most important components of the artistic form is the theatre genre. The genre of work is a necessary condition for compliance with certain factual and formal norms and empirical rules in the process of holistic development of modern theatre. Genre is a historically changeable category existing in the reality of changeable consciousness. Genre is a relatively stable form of poetic consciousness that reveals the peculiarities of cultural memory and implies the creation of close links between literary works, while the study of one work implies the cognition of another. Genre is a model that is always reproduced, according to P. Steadman (2020).

M. Mainsbridge (2018) noted that genre reflects the selectivity of art and its pragmatic, utilitarian side of adapting to life circumstances. The artist is usually forced to choose the most realistic, achievable ideas from a variety of paths, solutions, and ways of realisation. The definition of the genre is therefore largely a "function of ability

rather than talent". Unlike other closely related concepts, genre most accurately reflects the relevance of contemporary theatre art, the response of artists' creative aspirations to the requirements of time and historical situations. Thus, genre is a subjective functional concept, its boundaries are mobile, and heterogeneous genres are constantly merging and diverging.

Concerning certain specific phenomena of social life, nature, etc., art develops specific forms of reflection of these phenomena (genres and types), constantly changing depending on historical conditions, but retaining certain stability and continuity. The genre of tragedy includes, for example, ancient tragedy, Shakespearean tragedy, tragedy of the neoclassical era, and tragedy with all its historical and specific differences. The fables of Aesop and La Fontaine differ in their ideological content, themes, and social orientation, but they have common features of the fable genre: allegorisation, circumlocution, laconic and extended plot, and the presence of morality. And although it is a work of art, regardless of the genre its content is always unique, the main genre characteristics are stable and characterise works of different centuries. This is mainly because they are the product of a long historical development of art, which was mentioned by A.J. Kachuck (2018).

The book by R. Mosse and A. Street (2023) points out that the interaction of genres in contemporary theatre art is particularly complex. The active, fluid artistic process makes all attempts at categorisation impossible. The boundaries of the genre seem to blur as if they are about to disappear altogether. Genres in the understanding of the drama of the XVIII century no longer exist. The essence of the genre category first manifested itself in the New Age, acquiring an effective character as genre relations are increasingly integrated into the creative process and the spectator. Genre is an artistic category related to the perception of theatre art. Thus, the artistic experience of the spectator interacts with the structure of the theatre work. For neoclassical theatre drama, the genre is correlated with a system of stable features. Now the most traditional form acquires the character of a process. All relationships in contemporary theatre art are not predetermined, but individually created. The viewer must be actively familiar with the genre of the theatre work. In addition, original elements may consist of different areas. Modern theatre art adopts all ready-made designs, down to the most archaic. Theatre art acquires original forms from related branches: prose and poetry. Cinema has had a great influence on the process of genre formation in modern theatre arts.

EVOLUTION OF THEATRE ART AND PROBLEMS OF TERMINOLOGY

The classical theatre artist creates the necessary circumstances for the actors; he forms a spatio-temporal world in which it is necessary to find a certain path that will be interesting to the spectator. The modern artist also offers the audience the conditions that will be interesting in real-time: he creates filters through which the spectator must look at the stage; he organises the point of view, the "intonation" of the spectator's perception. Modern theatre seeks not only to offer the spectator an interesting

performance on stage but also to actively interact with his perception. This happens through the use of various techniques that affect not only vision but also other senses, as well as the viewer's thinking. Directors and playwrights are looking for new approaches to the structure of the performance, sometimes ignoring traditional forms in favour of more unconventional and innovative ones.

The audience becomes not only a participant in the performance but also responsible for its perception. For example, theatres often use non-standard productions, interactive elements, the use of multimedia technology, art installations and other innovative methods to create a deeper and richer experience for the audience. These techniques make it possible to not only draw the audience into the world of the work but also to actively include them in the experience. Theatres also focus on diversity, aiming to present different cultures, identities, and perspectives on stage. This is important to ensure that audiences can recognise themselves in the diversity of theatre characters and stories.

I. Loring Wallace (2023) noted the problem of conceptual and categorical apparatus in theatre art and that it is directly related to the nature of theatre activity. Currently, new forms and new meanings are being sought in all forms of theatre art. Sarcasm and irony have become the main tone of contemporary theatre culture. Artists are searching for new confessional directives: when value consistency is broken, and a new creed must be found. The era of universal irony is coming to an end.

This problem encompasses several aspects. Interpretation of art: theatre is an art form where creative concepts and ideas must be communicated through various means such as dialogue, gestures, facial expressions, and stage elements. Understanding and interpretation of these elements can vary among audiences, as well as between directors, actors, and critics. The development of common and understandable theatre terms and concepts can facilitate more accurate discussion and appreciation of artworks. Evolution of theatre forms: theatre forms and techniques continue to evolve, with innovation becoming an integral part of the process. In this context, existing terms may not be able to fully capture new phenomena and trends in theatre. Diversity of theatre traditions: theatre traditions vary across cultures and eras. Different cultural contexts may have their unique terms and categories, which can make it difficult to share experiences and understanding between different theatre communities.

CONCLUSIONS

Art plays a key role in the formation of individual images and perceptions of the world. It is the carrier of emotional, moral, and evaluative experiences of mankind. Theatre is a collective art where various creative individuals such as actors, directors, set designers, composers and others join hands to create a work of art. Theatre combines various art forms such as word, action, music, and dance into a synthetic and harmonious structure. This synthesis creates a unique artificial space where each element interacts with the other.

The problem of the conceptual and categorical apparatus of theatre art has become a topical issue for many sociologists, philosophers, culturologists, and art historians of our time. The conceptual and categorical apparatus of theatrical art is multifaceted and covers a wide range of terms that allow describing and analysing various aspects of this unique art format. A term in the study of this topic provides a certain notion that distinguishes or unites spatio-temporal art forms, emphasising their common and characteristic properties. Art, as a creative reflection, the transition of the real world into artistic images, exists and develops as a system of integral genres and categories.

The diversity of theatre arts is explained by the need for a complex reflection of a holistic picture of the world. Modern art is capable of creating unique images through mood, sound, and movement, taking various forms of expression. Each artistic image is unique and depends on the material from which it is created. Art, as a figurative understanding of reality, exists in different forms of expression designed to reflect the uniqueness of the creative process.

Theatre or theatrical action is an essential means of expression with a unique ability to grapple with circumstances and influence the audience in various forms in time and space. To this end, the artist's work sets up a team and reveals the goals, inner world, and concept of the work. The stage is a space where the performer (artist) can see, hear, move, think, and speak in the intended situations. Action, in turn, requires the coherent work of elements such as stage movement, attention, emotional memory and performance skills.

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Театральне мистецтво: Понятійно-категоріальні проблеми

Анотація. Театральне мистецтво є фундаментальною складовою сучасної культури і потребує детального аналізу проблематики комплексу взаємопов'язаних понять, які відображатимуть ключові змістовні та функціональні аспекти, що стосуються театрального мистецтва. Актуальність дослідження визначається тим, що опис проблем понятійно-категоріального апарату театрального мистецтва вперше піддається комплексному структурно-семантичному аналізу, який необхідний для визначення шляхів утворення нових термінів, що дасть змогу представити систему сучасної театральної термінології в цілісному вигляді. Метою дослідження є аналіз та опис сучасних проблем понятійно-категоріального апарату театрального мистецтва. Використано загальнонаукові мистецтвознавчі методи: метод аналізу, порівняльного аналізу, синтезу, аналогії, класифікації. У статті досліджено цілісний сценічний простір як одну зі складових у контексті понятійно-категоріального апарату сучасного мистецтвознавства. Сучасне театральне мистецтво переживає активну еволюцію, митці прагнуть до інновацій, використовують інтерактивні елементи, мультимедійні технології та художні інсталяції для створення глибокого та насиченого досвіду для глядачів. Важливим аспектом є залучення глядача до досвіду, де традиційні кордони між акторами та глядачами розмиваються, і глядач стає активним учасником. Театри також наголошують на різноманітності, прагнучи відобразити на сцені різні культури та ідентичності. Однак існують проблеми з понятійно-категоріальним апаратом, що вимагає розробки нових термінів для точного опису сучасних явищ у театрі. Сарказм та іронія переважають, митці шукають нові напрямки, і все це відбувається в контексті розмаїття театральних традицій, створюючи виклики в обміні досвідом між культурами. Розглянуті в статті матеріали можуть бути застосовані як теоретиками, так і практиками сучасного мистецтвознавства у своїх працях, а також як матеріал для викладання в навчальному процесі при підготовці фахівців у галузі сучасного мистецтва

Ключові слова: театрознавство; театральний жанр; термін; історія театру; театральна вистава; сценографія

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