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## НАРАТИВЫ ДЕКОММУНИЗАЦИИ В КУЛЬТУРНОМ ПРОСТРАНСТВЕ УКРАИНЫ

*Статья содержит культурологический анализ такого аспекта процесса декоммунизации в Украине, как сформированные в ходе общественной коммуникации нарративы, которые описывают и оценивают этот процесс с разных идеологических и мировоззренческих позиций, отчасти мифологизируя его. Анализ осуществлен с методологической перспективы культурных исследований: декоммунизация трактуется как социокультурное явление; это предполагает рассмотрение таких аспектов, как создание/продуцирование этого явления, его регулирование и общественная рецепция порожденных им идентичностей, его репрезентации в культурной коммуникации, оформленные в нарративы, из которых в статье рассмотрены четыре: "нарратив очищения", его региональный вариант, отрицательный нарратив "бандеризации" и либеральный нарратив.*

**Ключевые слова:** декоммунизация, репрезентация, политическая мифология, национальная идентичность, историческая память, нарратив.

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## NARRATIVES OF DECOMMUNIZATION IN UKRAINE'S CULTURAL SPACE

*The article offers a cultural study of one of key aspects of the decommunization process in contemporary Ukraine, formally started by the introduction of so-called 'four decommunization laws' adopted on April 4, 2015, as manifested in the country's cultural space through major narratives that describe, interpret and mythologize this process from various cultural and ideological positions and viewpoints.*

*The methodological background for the study is provided by well-known cultural studies' approach that, according to Paul Du Gay, Stuart Hall and others, presumes a systemic analysis of five key aspects of a given cultural phenomenon, namely, its production (creation), its consumption (reception), its regulation (by the state and other actors), its representations in culture (including narratives about it), and identities shaped or transformed by it. In this article, the penultimate part of a cultural study of Ukrainian decommunization is presented in detail. An overview of dozens of articles, columns, interviews and other texts about the decommunization in Ukrainian and foreign media demonstrates that there seem to be four main groups of decommunization narratives, tentatively named: the 'purification of Ukraine' narrative, the regional (or decentralized) narrative, the 'Bandera-ization' narrative, and the liberal narrative, each with its characteristic modes of emplotment (from epic romance to satire), with its civilization perspective, its set of symbols and values, its 'heroes' and 'villains'. Unsurprisingly, those portrayed as heroes in affirmative narratives (that of 'purification', for instance) tend to become villains in negative narratives, the head of Ukrainian Institute of National Remembrance Volodymyr Viatrovych being the most prominent one.*

**Keywords:** decommunization, narrative, political mythology, national identity, historic memory.

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## MUSICAL CREATION OF "HUMAN" AS A SENSE-MAKING SENSUOUS WAY OF FORMING A CULTURAL SPACE

*The article analyzes the specificity of revealing anthropo-creative principles of European culture as a musical practice of humanity. If we understand culture as a source, space, and the result of the spiritually-practical experience of mankind, then music appears as a specific, holistic system of specification and representation of this experience, a phenomenon that reflected the uniqueness and depth of the humanity world, a specifically sensual way of joining an intersubjective experience of rhythmization and harmonization of the human being. The expressive possibilities of language means of music art are considered in the context of the overall process of making a musical sound of human living space, the development of artistic practices of worldview and the world perception of medieval Christian culture in particular.*

**Key words:** Christian culture, Byzantine culture, spiritual music, artistic worldview and world perception, musical sensibility, musical literary language, musical forms, liturgy.

**Formulation of the problem.** The development of art, music in particular, determines the nature of the real direction of deployment of the spiritual and practical potential of culture. Aesthetic creativity is immanently included in the multi-dimensional process of socialization of the individual. Its musical component reveals the human principles of European

culture in a special way. The need to address the theoretical solution to this problem is determined by the specific tasks of studying the musical practice of mankind – from the past to the future, as well as by the whole logic of the cognitive movement of aesthetic and cultural-philosophical knowledge in the circle of artistic creativity and perception.

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The logic of modern cognition of art, music in particular, as an aesthetic and artistic phenomenon, which plays an essential role in the formation and evolution of sensuality necessarily leads to the appeal to the aesthetic and cultural-philosophical study of its spiritual and creative potential and its specific historical forms of realization. The study of this aspect of the evolution of music is associated with the definition and theoretical understanding of the specifics of the representation of the artistic (Christian in particular) culture in appropriate types and genres. The latter can be considered as deploying the process of spiritualization of human experiences, their musical means and forms of translation. Relevant research allows us to understand more deeply the evolution of music in the context of its development in the socio-cultural world.

In this regard, it should be noted that in the contemporary domestic scientific field there is a lack of analytical intelligence regarding the universal human meaning of "musical creation" of human and its specific historical forms, the meaning and specificity of the corresponding sense-making sensuous way of forming a cultural space.

**Analysis of research and publications.** The range of problems that are interpreted within the specifics of the interaction of an individual and the world, the diversification of the forms of human experience of forming a cultural space are analyzed in the writings of L. Vygotskyi, V. Zinchenko, V. Ivanov, E. Ilyenkov, V. Panchenko, O. Pavlova and others. Polyfunctional nature of the art is studied by E. Ilenkov, L. Stolovych.

Music as a specific phenomenon of culture is analyzed within the limits of cultural and artistic knowledge. The history of musical art is considered as a way of gaining independence of one of the most complex and most sophisticated artistic practices (works by A. Akopian, N. Ilcheva, O. Kudryashov, M. Chersintsev, etc.). The specificity of the forms of representations of the interaction of musical and religious practices is studied by P. Gaidenko, T. Gusarchuk, I. Tylyk, A. Safronov, I. Kharyton, O. Yarosh.

**The purpose of the article** is to make the analysis of the music as a specific way of the particular sensory space exploration, a way of inculturation; to consider the question of the existence of an intersubjectively-ontological basis of musical culture, creativity and perception in particular.

**Exposition of the main material of the study.** Music is a culturally determined factor of socialization of an individual. The specific sensory experience of life-formation and inculturation of the subject is being accumulate in the musical forms. Music is a specific way of organizing translation of cultural experience, a form of translation of the principles of the cultural organization of spatially-temporal existence of humanity.

Music in the general system of development of European culture appears as a universal (as an emotional mechanism for the inclusion of universal determinants of being) and a peculiar (artistic musically-figurative world) way of spiritual creation and the representation of a specific sensory experience of creating the sense-making space of an individual.

This mutual coordination (a specific method and form of aesthetic and artistic arrangement of consciousness, harmonization) has a clear cultural and historical variability of musical ways of individualizing the sensory experience of comprehension of the world. It is not only an individual way of decoding and retransmitting certain universal "feelings" of the world and thus connecting to the general musical movement of its ordering, "aesthetization".

The dynamics of human culture is the deployment and diversification of the spiritual and creative existence of the human being from the individual to the general. This happens due to the formation of a free subject who masters the universal principles of the cultural organization of hu-

man life (cultural and historical norms of aesthetic, moral, religious activity in particular, which is accumulated in the mental, psychological, symbolic, artistic, and other formations).

Musical art is one of the most effective ways of inducing the individual to realize the humanity of the goals and meanings of his existence, to the formation of internal needs, the desire for self-affirmation in the cultural space in accordance with this awareness. In this way, the interest of the individuals to themselves is being sustained and deepened.

The peculiarities of the cultural-historical way of music determine a lot in its formal-material specificity and, at the same time, are the components of this peculiarity.

An analysis of trends in the dynamics of music development, their definiteness by the interaction of pan-European and cultural-specific, religious in particular, factors, testifies that "... chorale, folk song, fugue, classical symphony... – the forms – are the building elements. All of them are valuable, and everyone is involved in the construction of the building of general information" [1, p.35].

The history of music development is interpreted in the context of the development of human perception of the world. Substantial and formal metamorphoses that have been made with musical art, evidenced the complex process of evolution of musical and aesthetic, in general, culture of perception of the world.

For example, the solution to the problem of state unity, that the feudal society was faced, required (with insufficient economic ties, feudal strife) to intensify the development of personal qualities, such as: patriotic self-consciousness, dedication, and sense of dignity. Human individuality determines the general interest of non-national forms. This interest gave birth, accordingly, to the specific form of subjectivism – mystical individualism. Significant is the fact that this birth occurs and is stimulated by the very religious consciousness and Christian culture as a whole, for which the search for additional basis, which enabled its own "humanity", expansion of forms and means of expression of the abstract, was essentially urgent. As a result, human movement is developed through its emotional experiences and the formation of relevant aesthetic tastes. They determined the emergence of those informative forms and arranged content that would allow "articulate" the most complex spiritual issues at the level of intimacy of subjective experiences and sensory tension. In this connection, attention to the expressive possibilities of linguistic means of art that would allow to express absolute, eternal, universal in a specific, temporal, separate (in words, sounds, intonations, harmonies, rhythms), and at the same time to discover in the last one deep, hidden from the usual eye, ear meanings, is drawn. The search for the emotional expressiveness of the word and sound is intensified. As a consequence, the linguistic – conceptual and intonational – apparatus, which, in turn, required the improvement of the syntactic component, is increasing and complicated. The systematization and formalization of the latter, as a whole, and of each of its elements, were necessary in order to conform to the complicated and multidimensional semantic loading of certain spiritual information. It was structured by monumental scholastic constructions, which were born in the depths of religious culture and religious consciousness.

An example of the world of sophisticated Byzantine culture, which faced East Asian dualism, with that gloomy, ecstatic outlook, pushes a special strain on the desire for dematerialization, spiritualization is illustrative. Although, it should be noted that this advantage of life, immutable, static over void, time-consuming with the passage of time has ceased to be dominantly in demand. Moreover, the spiritual space, spirituality as such, ceases to be monopolistic possession – the presence of transcendental consciousness.

The new artistic world view in a special way "organized" the leading genres of the medieval cultural-historical epoch. It focused the attention on creating the internal expression of images that would correspond to a new understanding of the value of human experiences. Such genres in the literature was a hagiography, in music - a mass (liturgy).

The "high style" that was formed was the result of a complex general situation of the search, determined by the desire to destroy the material specificity of the world, to its abstraction. In every temporal, separate, material – the eternal, general, "immaterial", absolute, its internal meaning is being searched. This also has affected the sphere of emotions. Its manifestations were understood only as signs, the number of which was significantly limited. The individual was offered a certain, encoded in well-known signs-emotions, information that requested, in turn, the ability to decode, decrypt it. Thus, the "abstract psychology" becomes the "dominant principle of worldview and attitude, the art one in particular.

The abstract artistic method by which the opportunities to find the general, absolute in each single, are found, has shown its effectiveness in many art forms, in particular - in literature and music. The use of the system(although not rich yet) of strong feelings, focusing on its generalization, relied on the well-known formulas, phrases and sound systems. This was consistent with the lack of a coherent picture of emotional and spiritual life at that time, in which the individual emotions would be combined organically, and their combination would be also individual. For this era the discovery of an entire set of diverse sensory states and properties - the nature of an individual - was not yet in demand. Its discovery is a matter of the next era (an interesting example - as the New Time gradually "harmonizes" the Gregorian chorale, which was based on Greek melos (melodious)).

The new emerging musically-literary language is included in the overall process of developing artistic practices of the worldview. A particular push to this, as it is known, was the spreading Ishisham in the Orthodox area. The part of the inner world of an individual, which is marked by the emotional-sensory tension of the intimacy of personal communication with the Divine and the achievement of a state of reverence, is also being activated. The peculiarity of expressiveness and dynamism of literary and musical representation has sparked the ways of achieving internal harmony. This was due to the ordering of a specific shortened version of the confused life.

Christianity is a special kind of cultural organization of the spiritual and practical development of mankind. It proposed some ways to remove the contradiction of the external and internal plans of reality, the harmonization of the possible and desired. Conditions for the direction of the entity's capabilities to identify and overcome this discrepancy by independent, non-indifferent action, were created. The spiritual music was a real way out of a new level of self-movement in the cultural space. Spirituality - these is the peculiarity of the cultural-historical path of music, the peculiarity of its evolution of relations with reality, and other forms of human activity, their role in society.

If the literary verbal space with pedantic perseverance produces synonymous rows, a figurative variety of epithets, metaphors, the music does it by the choice of each sound, intonation, harmony, tempo-rhythm theatre determined by the intensified understanding of the need for the maximum accuracy of the "musicalization" of the spiritual. The musical language, capable of expressing the most complex abstract ideas, is being formed. In addition, the closeness of time within the formalized construction of the musically-sound series is being overcome by the very nature of the imaginative system of music and musical experiences that accompany it.

The need for the artistic sound of the living space, where paganism is still a significant element, could not be satisfied with the previous experience of "musicalization" the picture of the world. The discrepancy between the system of musical genres, which met the needs of the pagan society, and the aesthetic needs (both secular and religious) of the feudal society, became apparent.

Folk music could no longer meet the growing demands for artistic sound. Christianity, as a new sphere of the spiritual life of mankind, needed new non-traditional means of "servicing" the expression. Just as the growing historical consciousness. As it is known, the discovery of the value of human spiritual life took place in an organic connection with the appearance of the first roots of the historical consciousness. Medieval understanding of history as a movement, sequence of events is enriched with a new understanding, perception of time - both internal and historical. Time dynamism gradually begins to master not only the world of secondary phenomena, but also the immaterial world of entities. As a result, the past and present acquire a self-sufficient uniqueness both in the scale of historical epochs, and in the immeasurable depth of the individual experiences of an individual.

In medieval music, the concept of "musical composition" was more complicated than in our time. Just as in literature, where one work is a chronicle, a message, and the lives of saints at the same time, and also in music, the work consisted of semi-independent parts, contrasts and oppositions which played an important role. These contrasts concerned both tempo-rhythmic and formal-structural organization of these parts. The infinitely deep space of travelling through the "world order", shocked by its grandeur, majesty, inspired the feeling of walking "stairs", "enfilades" of rooms, filled with the spirit of holiness and faith, was created. Impressing the listener's imagination with this sublime solemnity, the grandeur of the contrasts of large-scale forms, with their inherent peculiarities, virtuosity and magnificence of expressive means, music contributed to creating a sense of immutable distance between human, profane and divine, sacred.

It should be noted that the close attention to the choice of musical means, as well as to the literary ones, is due, in particular, to the essence of the Christian worship, during which sacred history events are not only celebrated and mentioned. Their timelessness, eternity, infinite existence in both the eternal and the temporal world, gives an opportunity to an individual during the worship to be present in the mysterious procedure of the accomplishment of the known sacred event, its partial reproduction. At the same time, confidence in the pure activity of the individual consciousness, its intense creative activity, the result of which is the world building, which is revealed to the inner eyes of the listener, is revealed. This is done in the form of confession.

The liturgy was nothing more than a sacred drama. The mixing of past and present forms of time in the reproduction of these sacred events finds the necessary blessed language in music, which allows not only to pass and perceive important information. The point is also that the artistic time of the liturgy is close to the complexity, ambiguity of perception of the time of the musical work. And in the first and second cases, we are dealing with the present time of the sacred event that is being carried out now, at a specific time interval. The same is about a music composition that is performed and perceived. At the same time, worship, liturgy in particular, is a space in which the boundlessness of divinity rules, and eternity becomes available. This is a drama that is played not by the people themselves, but by active actors. This is an action, played by the essential powerful forces in front of an individual. Aesthetic experiences



from the field of special direct activities move into the sphere of special perception, the intense work of contemplative consciousness. Music gradually ceases to be merely a musical design and accompaniment of a verbally expressed meaning. It turns into the interpretive embodiment of this meaning, filling the atmosphere of worship with the variety of specifically sensual representations of spiritual information that has a semantic meaning. Involvement of the most specific material - musical sensibility, with the world of images, deprived of material concreteness, allowed to find experience of the open world, with its not real but eternal meanings.

It should be noted that the connection of art, music in particular, with the philosophical and religious trends of that time is not straightforward. It is manifested in the general stylistic atmosphere, its peculiarities, and in the tendencies that shape the style. Confessions of the mystical directions of the "reasonable act", the fullness of silence, silence instead of rituals led to the search (in the light of the acceptance of the ultimate incomprehensibility, unknowability of the divine) of individual self-observation. In this connection, the artistic tasks of art and their corresponding decisions are expanding. The inner world of an individual is recognized in a peculiar stylistic atmosphere, where Gothic emotional expressiveness, dynamics and equally exciting psychological restraint, emotional bliss (which existed before Renaissance stylistic tendencies) simultaneously coexist. The word, musical sound, along with music pauses, harmonic and tempo lines – sound and silence – acquire a special semantic meaning and an exclusive representative significance precisely in the light of the problem of expression of the indistinct. This, in turn, determines the degree of internal tension, excitement of responsibility, which characterizes the search for artistic "speech".

Like the impressions of art images that seem to be about to disappear, dissolve in a single ecstatic burst, the movement in the musical space is organized by the general rhythm of the orientation of the figurative thought of the "musical" word. It creates a sense of "breakthrough" into a world where the pressure captivity is disappeared; the mystery of great creation becomes a fragment of human spiritual impulses.

Extreme expression and complexity of musical forms and language, increased psychology of the content and compositional structure of works is a two-way process. It attempts to "humanize" the spiritual, which, in turn, gives the human sensual travel the opportunity to come closer to a new space - the dogma, stereotypes that are liberated from power, and the world – full of true spirituality and creative freedom. Of course, we are not talking about the assertion of the independence of human thought and reason,

peculiar to the future Renaissance worldview and world experience, musical in particular. Within the limits of religious consciousness, culture was moving towards the future discovery of an individual, the tendency of a subjective principle, which became stylistically similar to many phenomena of artistic culture, was growing. It should be noted, however, that this interest in individual, sharply revealed psychology is more peculiar to painting than for literature and music. The latter have shown only an approximation to the emotionally-perceptive understanding and experience of reality. The prevailing direction remains to abstract, dematerialized one. But, due to the greater universalism, peculiar internationality of its language, music demonstrates the possibilities of transforming the artistic vision.

**Conclusion.** The problem circle of the artistic and aesthetic sphere of human life, music in particular, its various aspects of research are increasingly determined by anthropological cultural and philosophical orientation. The culturally-creative significance of music consists in being a form and a way of representing human possibilities of transforming the strategy of life into an individual discovery, a proper achievement (both at the level of the individual and a certain community). The changes that took place in the field of musical art concerned the development of the improvement of the human origin of the movement of culture. Its substantive characteristics of activity forms, the volume of cultural and aesthetic content – what constitutes the "human value" of music in the general space of development of the subject of culture – were formed in accordance with changes in the coordinates of the subjective-sensory aspect of the relations of interaction "an individual – the world". If we understand culture as a source, space and result of the spiritual and practical experience of mankind, then music appears as a specific integral system of specification and representation of this experience, a phenomenon that reflected the uniqueness and depth of the world of humanity, the way of joining the intersubjective experience of rhythmization and harmonization of the existence.

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#### МУЗИЧНЕ ТВОРЕННЯ "ЛЮДСЬКОГО" ЯК СМИСЛОУТВОРЮЮЧИЙ ЧУТТЄВИЙ СПОСІБ ФОРМУВАННЯ КУЛЬТУРНОГО ПРОСТОРУ

У статті здійснюється аналіз специфіки виявлення антропологічних засад європейської культури музичною практикою людства. Висновок, що культуротворче значення музики полягає у тому, що вона є формою і способом репрезентації людських можливостей перетворення стратегії життя на індивідуальне відкриття, власне надбання (як на рівні індивіда, так і певної спільноти). Зміни, що відбувалися у сфері музичного мистецтва, торкалися розвитку вдосконалення людського начала руху культури. Його предметні характеристики діяльнісних форм, об'єм культурно-естетичного змісту – те, що складає "людську цінність" музики в загальному просторі розвитку суб'єкта культури, – формувалися відповідно до змін координат предметно-чуттєвого аспекту відношень взаємодії "людина – світ". Якщо розуміти культуру як джерело, простір і результат духовно-практичного досвіду людства, то музика постає в якості специфічної цілісної системи конкретизації і репрезентації цього досвіду, феномена, в якому відбилися неповторність і глибина життєвого світу людства, конкретно-чуттєвий спосіб прилучення до інтерсуб'єктивного досвіду ритмізації та гармонізації буття. Виразні можливості мовних засобів музичного мистецтва розглядаються в контексті загального процесу оформлення музичним звуком простору людського життя, розвитку художніх практик світобачення та світовідчуття середньовічної християнської культури зокрема.

Дослідження ґрунтується на розумінні християнства як особливого виду культурної організації духовно-практичного розвитку людства, що запропонувало певні способи зняття протиріччя зовнішнього і внутрішнього планів дійсності, узгодження можливого і бажаного. Створюються умови спрямування можливостей суб'єкта для виявлення і подолання цієї невідповідності самостійною небайдужою дією. В межах релігійної свідомості культура рухалася до майбутнього відкриття Людини, накреслювалася тенденція зростання суб'єктивного начала, яка ставала стилістично близькою для багатьох явищ художньої культури. Реальним виходом на новий

рівень саморуку в просторі культури стала духовна музика, яка, поки що демонструючи лише наближення до емоційно-проникливого розуміння і переживання дійсності, виявляє можливості "артикулювати" найскладніші духовні питання на рівні інтимності суб'єктивних переживань.

**Ключові слова:** християнська культура, візантійська культура, духовна музика, художнє світобачення та світовідчуття, музична почуттєвість, музично-літературна мова, музичні форми, літургія.

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### МУЗЫКАЛЬНОЕ СТАНОВЛЕНИЕ "ЧЕЛОВЕЧЕСКОГО" КАК ЧУВСТВЕННО-СМЫСЛОВОЙ СПОСОБ ФОРМИРОВАНИЯ КУЛЬТУРНОГО ПРОСТРАНСТВА

*В статье проводится анализ специфики выявления антропокративных основ европейской культуры музыкальной практикой человечества. Если понимать культуру как источник, пространство и результат духовно-практического опыта человечества, то музыка предстает в качестве специфической целостной системы конкретизации и репрезентации этого опыта, феномена, в котором отразились неповторимость и глубина жизненного мира человечества, конкретно-чувственный способ приобщения к интерсубъективному опыту ритмизации и гармонизации бытия. Выразительные возможности языковых средств музыкального искусства рассматриваются в контексте общего процесса оформления музыкальным звуком пространства человеческой жизни, развития художественных практик мировидения и мироощущения средневековой христианской культуры в частности.*

**Ключевые слова:** христианская культура, византийская культура, духовная музыка, художественное мировидение и мироощущение, музыкальная чувственность, музыкально-литературный язык, музыкальные формы, литургия.

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### 3 ІСТОРІЇ УНІВЕРСИТЕТУ СВ. ВОЛОДИМИРА: НАЗАРІЙ АНТОНОВИЧ ФАВОРОВ

*У статті здійснено реконструкцію життєвого шляху та проаналізовано основні тематичні складові творчого спадку Назарія Антоновича Фаворова (1820–1897), доктора богослов'я, професора, який упродовж майже чотирьох десятиліть (1859–1897) викладав моральне богослов'я в Університеті Св. Володимира та був настоятелем університетської церкви. Основна тематика мораліста-богослова зосереджена навколо проблем походження моралі, кореляції вчення про мораль з релігійними та філософськими засновками, характерних ознак суб'єкта моральної діяльності, свободи волі та обґрунтування її значимості для морального буття людини, морального вибору, моральних якостей та їхнього місця і ролі у людській сутності. Сміслові акценти при обґрунтуванні означених тематичних складових творчих студій Н. А. Фаворова базувалися на основних положеннях православної релігійної доктрини. Напрацювання Н. А. Фаворова хоч і не відзначаються цілковитою оригінальністю, та мають ґрунтовний, розлогий, цілісний виклад основних проблем морального буття людини, широко трансльований в освітньому просторі України другої половини XIX ст., що робить його творчий спадок вагомим та значущим в національному історико-культурному контексті.*

**Ключові слова:** Університет Св. Володимира, Н. А. Фаворов, моральне богослов'я, моральна діяльність, свобода волі, моральний вибір, моральні якості.

**Постановка проблеми.** Поважні ювілейні дати спонукають до артикуляції відомого, уточнень спірного, переоцінки усталеного і, по можливості, пошуків незнаного чи відновлення забутого. Багато славетних імен, які власними науковими здобутками творили історію Університету Св. Володимира, давно відомі широкому освіченому загалу як в межах нашої держави, так і поза ними. Стабільна наявність в контексті історичної пам'яті була гарантована переважно представниками природничих, юридичних та медичних наук. Що стосується гуманітаристики, то коло знаних її представників, як правило, визначалося домінантними для свого часу ідеологічними уподобаннями. За останні два десятиліття відбулися суттєві зміни як у фаховому, так і персональному вимірі цього кола. У результаті наукових досліджень, звільнених від ідеологічних обмежень, до традиційного переліку славетних істориків, філологів та літераторів долучили імена філософів – О. М. Гілярова, С. С. Гогоцького, О. О. Козлова, О. М. Новицького. Та попри ідеологічну розкутість сьогодення залишаються певні упередження, які стали причиною забуття Назарія Антоновича Фаворова, авторитетного та вельми шанованого у свій час доктора богослов'я Університету Св. Володимира. Н. А. Фаворов не потрапив у сферу інтересів радянських дослідників, оскільки не був учасником/прихильником революційно-демократичного руху. Фахівець з морального богослов'я не став також вагомим об'єктом дослідницької оптики науковців, що працювали над реконструкцією історико-філософського процесу в Україні. Варто взяти до уваги, що й сучасні політичні, ідеологічні, церковні перипетії мало сприяють повноцінному поверненню із забуття постаті Н. А. Фаворова.

Заради справедливості зазначимо, що наявні перепо-ни мають тривалу історичну тяглість, бо вкорінені ще у самі початки становлення системи світських та духовних вищих навчальних закладів Російської імперії. Специфіка корпоративної замкненості духовних академій не давала можливості широко популяризувати у світських колах наукові здобутки філософів-богословів. Упередженому ставленню до них сприяв і університетський Статут 1850 р., за яким логіку та психологію (це усе, що залишилось у навчальному плані із філософських дисциплін після закриття філософських кафедр 1850 р. у вищих навчальних закладах) читали викладачі кафедри богослов'я, та й то за програмою, яка була складена у духовному відомстві. Це, звісно, спричиняло неприяні стосунки між професорсько-викладацьким складом університетів і духовних академій. "Професорів Академії, – згадував Н. А. Фаворов, – університетська корпорація називала не інакше як консерваторами і не хотіла мати з ними жодних стосунків" [5, с. 199].

З'ясування причин конфронтаційних стосунків між світським і духовно-академічним філософуванням іще чекає на свого дослідника, але навіть поверховий аналіз поглядів "двох філософських партій" засвідчує, що причини протистояння не обмежуються корпоративною замкненістю одних та вподобаннями інших – вони криються значно глибше. У сучасних історико-філософських дослідженнях плоди творчості філософів – представників духовних академій уже посіли належне їм місце. Однак цього не можна сказати про моральне богослов'я, яке чимало посприяло розробленню етичних проблем. А якщо врахувати, що етика як окрема навчальна дисципліна у світських навчальних закладах не викладалась у XIX ст. (її основні проблеми розглядалися пере-