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Serhii Volkov*

Kyiv Lysenko State Music Lyceum
02000, 4 Parkovo-Syretska Str., Kyiv, Ukraine

Institutionalised educational systems as a component of the intangible cultural legacy of Ukraine

Abstract. In recent years, there has been an intensification of broad discussion of the problem of preserving intangible cultural legacy in the scientific, cultural, and social environment. Therewith, art education as an institutionalised educational system and a set of performing, pedagogical, compositional, art history, and other practices have not yet been considered in the scientific literature as a substantial component of the intangible cultural legacy, which determines the relevance of this study. The author attempts to direct scientific thought to the consideration of educational artistic practices as part of the intangible cultural legacy in the aspect of preservation in modern institutionalised educational systems. The study uses a set of methods: historical-cultural, systematic and interdisciplinary approaches, comparative analysis, generalisation and systematisation, aimed at highlighting the place of art education in the system of intangible cultural legacy. The issues of preserving the practices of intangible cultural legacy accumulated in the experience of teaching groups of the Kyiv Lysenko State Music Lyceum, Lviv Krushelnytska State Music Lyceum, Odesa School of Stolyarsky, and Kharkiv State Music Lyceum are considered During the 20th century, the teaching staff of these educational institutions created a number of personalised pedagogical schools that presented their own methods of training musical personnel in combination with higher art educational institutions. This allowed art education in Ukraine to be institutionalised into a separate specific branch, which applied the meritocratic principle in the organisation of the educational process, which gives grounds to consider these educational practices as an intangible cultural legacy of the state. The study focuses on the experience of preserving educational practices of the intangible cultural legacy of Hungary and China as examples for Ukraine. The system of training musical and, more broadly, artistic personnel has all the signs of exclusivity and is worthy of scientific justification to preserve the experience of several generations of musicians who combine performing and pedagogical practice. The inclusion of the best practices of the collectives of the Kyiv, Lviv, Odesa, and Kharkiv music lyceums in the national list of elements of the intangible cultural legacy of UNESCO will be one of the measures for their preservation and meets the goals of the convention for the protection of the intangible cultural legacy of UNESCO

Keywords: intangible cultural legacy, art pedagogical practices, music lyceums, art education of Ukraine, intercultural dialogue

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*Corresponding author

INTRODUCTION

The humanitarian field of human activity, its artistic component forms the deep foundations, the potential that in the long term will affect the development of personality, self-identification and, ultimately, the civilisational progress of humanity. The creative experience acquired by mankind is preserved not only in objects and artefacts (material cultural legacy) but also in artistic and other intellectual practices, which together constitute an intangible cultural legacy. The preservation of this legacy is becoming relevant today, given the emergence of new digital technologies that allow remote communication. For the first time, the hypothesis that the collectives of art educational institutions of Ukraine are carriers of practices of intangible cultural legacy and have a positive experience, which is valuable for preserving and further borrowing in the individual educational trajectories of the younger generation is put forward and substantiated.

At a time of wide diffusion of cultures, intangible cultural legacy becomes a powerful source of solving the problem of preserving national identity. Having cognitive resources to shape the worldview of young people by conventional means, the intangible cultural legacy has an energy that can consolidate society, and form national cohesion for the next generations of Ukrainians. The study of the cognitive capabilities of inherited traditions should identify and analyse the positive experience of many past generations, which faced the need to form the child's worldview, helped them find themselves in a certain system of axiological coordinates, determining the ways of further development of the individual.

During the development of the information society, it becomes possible to attract effective means of publishing the results obtained for a substantial part of the population and apply the accumulated experience in the extracurricular space. Integrative processes in modern society transform and create new opportunities not only for demonstrating best practices but also for constantly accumulating new knowledge for periodic adjustment of research results in accordance with critical challenges of the functioning of the new socio-cultural reality.

The artistic creativity of young people in the modern world acts as a special factor in the establishment of new traditions and influence on cultural processes in the 21st century and is marked by the emergence of new modes of it. Fitting into the main context of the official cultural paradigm of society through the prism of its dependence on certain social structures and establishments (such as schools), children's culture imitates general cultural practices and is actively involved in modern cultural communication.

Art education as a specific branch in the discourse of globalisation and civilisational challenges and problems of the present time are investigated by Ukrainian researchers V.I. Lugovyi (1997), Sheiko & Bogutsky (2005), S.M. Volkov (2006; 2010), O.I. Bezgin (2013), etc. A group of Ukrainian authors – H. Chmil *et al.* (2020) considers philosophical and human rights mechanisms for preserving cultural legacy. In recent years, a series of papers by foreign researchers devoted to national models for the preservation of intangible cultural legacy has appeared. In particular, a group of Chinese researchers, C.-S. Hung (2021), considers the issues of preserving the national cultural legacy in the context of art and craft education on the example of teaching the traditional art of lacquered products of Taiwan. Another scholar from China, X. Jiang (2021), explores the path of inheritance of intangible cultural legacy in northern China, focusing on the local system of artistic education in colleges.

R. Harrison (2021) proves the advantages of the pedagogical method of the outstanding composer Zoltán Kodály, recorded by UNESCO as a component of the intangible cultural legacy of Hungary. Kodály believed that the basis for teaching musical art should not be the mastery of musical notation, but the development of a mind that thinks musically. Dr S. Bengu (2020) shares his own method of teaching students about the intangible cultural legacy of Albania, for which he selects two of the oldest examples: geometric petroglyphs on stone in the Blombos Cave and patterns of rope games. This technique includes the use of game principles, and electronic digital technologies of graphic design and multimedia, which together contribute to the activation of cultural memory in modern creative youth. Thus, in the scientific literature of recent years, the idea of introducing the experience of specialised educational institutions of art education to the practices of intangible cultural legacy was not considered, which is why the scientific originality of the proposed study is due.

Art education and art educational institutions, accumulating traditions of intangible cultural legacy in their practices, ensure the development of a state of creativity, personal development, and spiritual improvement of the individual's consciousness. The creation of the phenomenon of school in artistic activity is recognised as a cultural tradition, through which the generalisation and translation of performing, composing, scientific, and other spiritual experience is conducted. Attributive features (properties) of the school are the presence of a certain team, which creates the heredity of traditions and a certain standard of an innovative idea proven by practice, which is perceived by the team as a standard.

The National Academy of arts of Ukraine pays attention to the issue of preserving the intangible cultural legacy, which in 2021 initiated the All-Ukrainian Scientific Conference "Education in the field of intangible cultural heritage: Research, protection". The conference emphasised the need to preserve the intangible cultural legacy in a variety of modern educational, artistic, and cultural practices, in particular, in the reports of academicians of the National Academy of arts of Ukraine Valerii Bitaiev ("Formation of a humanitarian worldview through the transfer of artistic knowledge"), Yevhen Stankovych ("Development of strategic findings of new forms of activity in art education: concretisation and possibility of application in modern realities"), Hanna Chmil ("National art education in Ukraine: continuity of traditions of Ukrainian culture"), researchers Olga Bench ("On the issue of conservation in art higher educational institutions of Ukraine and Slovakia"), Olena Berehova ("Art education in the system of sustainable development goals of Ukraine"), Serhiy Volkov ("Art education in Ukraine as an element of the country's intangible cultural legacy: collective experience"),

Oksana Chepelyk ("Practices of interaction between contemporary art and intangible cultural legacy in the context of art education"), etc. (Education in the field of intangible cultural heritage…, 2021).

The issue of the need to preserve intangible cultural legacy is discussed not only in scientific forums but also by the general cultural community. In particular, the Ukrainian centre for cultural research, together with the public organisation Development Centre "Democracy through culture", accredited by UNESCO, initiated a meeting-discussion in early 2022 on the subject: "The role of education in the protection of NKS – indicators, programs, tools, main stakeholders" (The role of education in the protection of NKS…, 2022). During the event, practitioners in the preservation of intangible cultural legacy devoted their speeches to education as one of the main tools for the protection of intangible cultural legacy.

Thus, in recent years, there has been an intensification of a broad discussion of the problem of preserving intangible cultural legacy in the scientific, cultural, and social environment. Therewith, art education as a set of performing, pedagogical, compositional, art history, and other practices has not yet been considered in the scientific literature as a substantial component of the intangible cultural legacy, which justifies the *relevance* of this study.

The purpose of the study is to analyse of the problem of preserving the practices of intangible cultural legacy that materialise in institutionalised educational systems.

UNESCO documents on the protection of intangible cultural legacy and experience of Ukraine

Intangible cultural legacy has been and remains a source of cultural diversity and a guarantee of sustainable development. This thesis is stated in the UNESCO General Declaration on Cultural Diversity of 2001 (2001) and the "Convention for the Safeguarding of the Intangible Cultural Heritage" (Law of Ukraine No. 132-VI, 2008).

As stated in the convention, "The term "intangible cultural heritage" means those customs, forms of display and expression, knowledge and skills, related tools, objects, artefacts, and cultural spaces that are recognised by communities, groups and, in some cases, individuals as part of their cultural heritage" (paragraph 1 of article 2, of the Convention for the Safeguarding of the Intangible Cultural Heritage). This term, according to paragraph 2 of article 2 of the said Convention (Law of Ukraine No. 132-VI, 2008), is used, in particular, in such areas as "performing arts", "knowledge and practices related to nature and the universe", "traditional crafts".

In 2008, Ukraine joined the Convention for the Safeguarding of the Intangible Cultural Heritage (Law of Ukraine No. 132-VI, 2008), which declared its recognition of the interdependence between intangible cultural heritage and material culture. The processes of globalisation and social transformation create risks of the disappearance and destruction of intangible cultural legacy, which causes concern for humanity regarding its preservation both in the world and in Ukraine. Special attention should be paid to the policy of knowledge transfer and education, in particular, in relation to specialities that conventionally require performing practices, namely: playing symphony orchestra instruments, academic, folk, choral singing, etc.

The humanitarian field of human activity, in particular, academic musical art, which requires creative thinking, creative tension, and a critical understanding of reality, does not lose its importance and influence on human consciousness, forming the intellectual potential of society.

Today, the dialogue of cultures is diversifying, where the potential of Ukrainian culture is implemented in the world cultural context without compromise. This potential is highly appreciated by the European art community due to the creative achievements of Ukrainian composers and performers, whose biographies are directly related to their studies in specialised art educational institutions of Ukraine. Presentations in Europe, the United States, and other countries of the world of the works by M. Skoryk, V. Sylvestrov, Ye. Stankovych, L. Dychko, L. Yurina, and other artists of Ukraine illustrate this experience. The establishment and modern renewal of this artistic potential demonstrates the preservation of the traditions of the previous experience of their mentors historically acquired and mentally assimilated by each new generation of artists.

The traditions of education and upbringing of the younger generation, which have developed in Ukrainian society for several centuries as an intangible cultural legacy, in the modern world are a sign of stability and an example for borrowing; they continue to influence the development of society, cultural, and socio-cultural development of the country. The development of this potential is facilitated by the education of young people by means used as tools in the existing educational systems in Ukraine. It is known that the main means of training in art educational institutions are musical instruments, performing practices in concert halls, specially equipped classrooms for visual classes, dance halls, etc.

Ukrainian musicians were the first to show the initiative, which was then picked up in Moscow and distributed throughout the former Soviet Union. It was the leading Ukrainian performers and teachers who proposed to combine two educational cycles in one educational institution – general education and special, where the latter has priority, to introduce a meritocratic principle in the selection of students. But since Ukraine was not then an independent state, all the innovations in art education that were successfully tested in Odesa, Kyiv, and other cities of Ukraine were interpreted as achievements of the Soviet Union. In the late 1930s, the success of young musicians of the country, who won prizes at several prestigious international music competitions (Chopin International Piano Competition (2021), Izai International Competition in Brussels (2022), Henryk Wieniawski International Violin Competition (n.d.), etc.), confirmed the prospects of a new model of music education, founded on the territory of Ukraine.

In Ukraine, there were music schools in Kyiv, Odesa, Poltava, Kherson, and Kharkiv, and the contingent of applicants was graduates of children's music schools (primarily private) (Volkov, 2010). Existing educational music practices at that time, in particular, in Odesa, showed the prospects of systematic music education of children with the involvement of the best teachers, the creation of systematic special curricula, and an increase in the number of lessons devoted to professional music-making. The first

school with a combined special and general education cycle and budget funding was opened in 1933 in Odesa under the auspices of Professor Pyotr Stolyarsky.

Since 1933, as part of the long-term plans of the "Soviet construction", a project has been laid that provides for the creation of specialised art educational institutions. They combine general and musical education by creating end-to-end comprehensive new curricula and using teaching methods in higher education institutions. The efforts of the artistic community, in particular, Pyotr Stolyarsky and the artistic elite of Odesa, professors of the Kyiv Conservatory Konstantin Mikhailov, Wilhelm Yablonsky, and other artists of Kyiv brought concrete results, and in 1933-1934 the government began to implement these ideas in the Odesa and Kyiv national music academies. This refers to the creation of the first specialised art general education institutions in the 30s in Ukraine: the Kyiv Lysenko State Music Lyceum and the Odesa School of Stolyarsky. A similar educational institution was opened in Lviv in 1939, and in Kharkiv – in 1947.

Thus, already in the late 1940s, 4 specialised music educational institutions functioned on the territory of Ukraine: Odesa, Kyiv, Lviv, and Kharkiv secondary special music schools, which took under their patronage, respectively, Odesa, Kyiv, Lviv conservatories (now – Odesa National Music Academy named after A.V. Nezhdanova, Pyotr Tchaikovsky National Music Academy of Ukraine, M. Lysenko Lviv National Music Academy) and Kharkiv Institute of Arts (now – Kharkiv National University of Arts named after I.P. Kotlyarevsky). Laying the foundations for new experience, state control over the education system contributed to the spread of such educational institutions within the former Soviet Union.

In the current market conditions, the pragmatism of the younger generation is increasingly visible already at the stage of choosing an educational institution that can provide such knowledge that would ensure a person's competitiveness and success in the future.

The main argument in favour of such conclusions is the experience of the functioning of Ukrainian children's specialised music educational institutions, which in 2020 by the decision of the Government of Ukraine (Resolution of the Cabinet of Ministers of Ukraine No. 1313, 2020) were renamed state art lyceums, and where creativity, creative thinking is the key to successful studying.

Thus, created in the critical for Ukraine 1930s, these institutions accumulated the previous personalised experience of artists-performers and teachers and proved their ability to provide high-quality comprehensive education, presenting the practices of intangible cultural legacy.

Art lyceums as elements of the intangible cultural legacy of Ukraine: Uniqueness of educational methodology and concept

The first specialised music boarding schools in Odesa and Kyiv combined the experience of musicians-teachers of primary and higher educational institutions in their activities and started a cross-cutting educational system of art education, which acquired signs of elitism and uniqueness during the 20th century. New intra-system criteria for evaluating activities and traditions of meritocracy in education were established.

The methodology of organising education in ten-year music schools was based on the principle of combining general education and special (musical) learning cycles, meritocratic selection of creative personalities at the stage of early development of children (Volkov, 2006).

Absorbing the value orientations and criteria of higher musical education, this experience was formed during the 20th century and recorded in the educational practices of art collectives of such educational institutions as the Kyiv State Music Lyceum named for M.V. Lysenko, Lviv Krushelnytska State Music Lyceum, Odesa Stolyarsky School, Kharkiv State Music Lyceum. The structural divisions of these educational institutions include boarding houses where creatively gifted children from remote regions of Ukraine live. The creative teaching teams of these educational institutions, having created their own teaching schools, have provided practices of intangible cultural legacy that have been developed for almost a century. Their experience produces brilliant results in the form of generations of successful musicians who create a positive image of Ukraine as a country with a high academic culture outside the country. These groups remain carriers of special pedagogical experience as an intangible cultural legacy of the state.

The argument for such statements is the practical experience of one of these institutions – Kyiv Lysenko State Music Lyceum. At one time, outstanding musicians – violinists Viktor Pikaisen and Julian Sitkovetsky, pianist Evgeny Rzhanov began their creative careers at the school. At the top of the achievements of the teaching staff are the personalities of graduates of the educational institution – winners of the Taras Shevchenko National Prize, composers Ihor Shamo, Lesia Dychko, Taras Petrynenko. Their musical work is known both in Ukraine and abroad. Their practical experience is their own performing practice, which has become an ideological means of teaching for students.

The creative potential of the school developed due to active creative contacts with the higher educational institution – the Pyotr Tchaikovsky National Music Academy of Ukraine. Being under the creative and methodological patronage of this higher educational institution, the school formed a creative teaching staff as a reflection of its daily practices of organising and content strategies of the educational process. Such outstanding musicians as David Berthier, Konstantin Mikhailov, Abram Yampolsky, Alexander Alexandrov, Lev Weintraub, Alexey Gorokhov, Vsevolod Vorobyov, and other reputable performing musicians worked in the educational institution, who passed on their experience to a whole generation of successful musicians and teachers both in the educational institution itself and in Ukraine and abroad.

Former graduates of the Kyiv school and now – outstanding Ukrainian musicians presented their professional skills, the foundations of which were laid in the walls of the educational institution. These are people's artists of Ukraine V.A. Boyko, L.V. Dychko, P.M. Zibrov, A.Yo. Zlotnyk, B.I. Pivnenko, I.N. Shamo, V.M. Kozhukhar, M.B. Stepanenko, T.H. Petrynenko, V.V. Koshuba, V.O. Matiukhin, H.H. Makarenko, V.Yu. Bystriakov, Ya.H. Rivniak, O.A. Yasko, ZhYu. Kolodub, and many other famous musicians [19]. Their performance practice and

healthy competition on stage are an incentive for both students and teachers to improve their skills.

Their establishment took place in conditions of professional demand and constant self-control regarding their own creativity. The condition for such success was didactically sound standards of curricula and training programmes, their strict compliance with the entire teaching staff, including teachers of the general education cycle. Past standards were aimed at training world-class performers this was exactly the task they were set for. Modern standards are focused, like in general education school, on preparing the consumer of an artistic product, and not the artist. Preparing students for various levels of competitions was and remains the concern of the entire team and the cornerstone of the educational institution's activities, where the effectiveness of work is recorded in the victories of students at various professional art competition, where students demonstrate their competitiveness at the national and international levels.

In recent decades, the educational institution annually presents dozens of students winning music competitions (Lysenko Kyiv State Music Lyceum, n.d.). Constant success is ensured by the daily creative practices of students, a busy schedule of control and creative competition both among applicants for education for the right to present their performing art at the best concert venues in Ukraine, and among the teaching staff for the right to present their students. In recent decades alone, the Lysenko KSML has educated thousands of students – laureates of all-Ukrainian and international professional performing competitions, providing them with further training in leading higher music educational institutions.

No fewer achievements are noted in the activities of Lviv (founded in 1939), Odesa, Kharkiv (founded in 1943) music lyceums. All these educational institutions are carriers of intangible cultural legacy, which forms their exclusivity. Thus, under the patronage of the Lviv National Music Academy, such outstanding musicians as Yu. Bashmet, O. Krysa, B. Kotorovych, S. Diachenko, Yu. Korchynsky, M. Brylinsky, V. Daich, M.-L. Tchaikovska, Zh. Mykytka, Z. Kushpler, M. Striharzh, and many others investigated at the Lviv Krushelnytska State Music Lyceum. Over 150 graduates of the Lyceum conduct active concert activities in different countries, work in leading groups in Germany, France, Austria, Switzerland, the USA, Canada, Japan, Great Britain, and other countries of the world, presenting their experience of studying at a Ukrainian educational institution (Lviv State Music Lyceum…, n.d.).

The first graduates Stolyarsky became the legends of the Odesa School of Stolyarsky – D. Oistrakh, E. Hilels, B. Goldstein, S. Furer, M. Fichtengorlts, V. Klymov, S. Snitkovsky, S. Kravchenko, M. Vaiman, P. Vernikov, E. Gilels, Ye. Mohylevsky, and many other bright performers and teachers whose names are known in the world (Odessa State Music Lyceum…, n.d.). This was facilitated by work under the patronage of the Odesa National Music Academy named after A.V. Nezhdanova.

No less striking are the achievements of the teaching staff of the Kharkiv State Music Lyceum, the first classes of which were opened at the Kharkiv National Kotlyarevsky University of Arts. Graduates of the former school, pianists Maria and Natalia Yeshchenko, E. Tsukurova, A. Sokolov, Ye. Iolis, V. Siechkin, violinists I. Zaslavsky, V. Mikhelevych, composers and theorists L. Bulhakov, B. Yarovynsky, F. Belman, etc. created the foundation of musical education and performing culture both in the region and in Ukraine in general. Among the first students of the school are: Valentyn and Hryhory Feygin, L. Kolodub, V. Selytsky, H. Helfgat, N. Khomitser, O. Snegiriov, O. Volkov, V. Krainiev, T. Hrindenko, and other talented children who soon became world-famous musicians (Kharkiv State Music Lyceum, n.d.). The achievements of these musicians are well-known both in Ukraine and abroad, primarily because of their engagement as performers in the concert repertoire of the world's leading concert halls.

Competitive selection, both at the stage of enrollment and at the stage of completion of education, remains a mandatory component of the educational process, an invariable axiom of staying in an educational institution. The concept of organising the education and upbringing of children implemented by the teams of these educational institutions allows attributing their practices to the status of intangible cultural legacy. The content of this concept is a systematic integrated approach to the education of talented young people. Although this concept does not exist in the form of a specific document, it was constantly implemented in practice, laid down in the content of the organisation of the educational process and intra-system relations of educational institutions of different levels and concert organisations.

Creating the intellectual, emotional, and aesthetic potential of modern Ukraine, graduates of state music lyceums form the socio-cultural space of Ukraine, contribute to the cultural integration of the state into Europe. Countries such as China and Hungary have taken an active position in preserving their own educational experience as practices of intangible cultural legacy.

Recently, the UNESCO representative list of intangible cultural practices included the concept of protecting traditional folk music by the outstanding Hungarian composer, folklorist, and teacher Zoltán Kodály (2016). Kodály has sought to make traditional folk music accessible to all through traditional education and community organisations; teaching music skills; encouraging the daily use of music by relevant communities; researching and documenting using local and international strategies, etc. This concept has been included in the school curriculum since 1945, and due to it, students of primary, secondary, and higher educational institutions can learn about Hungarian folk songs and are encouraged to perform them. The Kodály concept has been disseminated internationally through academic programmes with over 60 participating countries. The concept of protection also inspired composers to integrate folk music into their compositions. Z. Kodály's ideas in the field of music training served as the source for the method, which was later developed by his colleagues and followers. Thus, during the last century, this concept was implemented in educational institutions of this country, helping to promote, transmit, and document local music practices in Hungary (Halmos, 1977). In 2016, this method was included in the UNESCO list as part of the intangible cultural legacy of humanity.

The same list, at the initiative of the People's Republic of China, includes a puppet craft in Fujian province,

common in southeastern China (Strategy for teaching future generations of Fujian puppetry practitioners, 2012). The province has developed a set of characteristic techniques for performing and making dolls, and a repertoire of performances and music involving them. Interested communities, groups, and carriers of this experience in China have formulated a strategy for training future generations of Fujian puppet practitioners to protect the transfer of experience in creating Fujian puppet products and increase its sustainability through professional training to create a new generation of puppet practitioners.

CONCLUSIONS

The main conclusion of the study is the idea of the need to follow and implement international practices of preserving the intangible cultural legacy, the experience of other countries in promoting their own cultural achievements, protecting national cultural traditions and practices. The preservation of intangible cultural legacy is an urgent issue of present time and consists in creating training systems for the art industry. The establishment of a system of specialised music schools started in the 1930s, in which Ukraine has priority among all the republics of the former Soviet Union, was the beginning of the creation of new educational practices related to intangible cultural legacy.

The system of training musical and, more broadly, artistic personnel is an indisputable competitive and pragmatic advantage of Ukraine at the level of international cultural communication. It has all the signs of exclusivity and is worthy of wide popularisation and preservation as the experience of several generations of musicians who combine performing and teaching practice. The inclusion of the collectives of Kyiv, Lviv, Odesa, and Kharkiv musical lyceums in the national list of elements of the intangible cultural legacy of UNESCO will be one of the measures for their preservation and meets the goals of the UNESCO Convention for the protection of the intangible cultural legacy of 17.10.2003, in particular, article 1, which emphasises the need to increase the level of knowledge of the population at the local, national, and international levels and emphasises the importance of mutual recognition of the intangible cultural legacy and ensuring its preservation.

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Сергій Михайлович Волков

Київський державний музичний ліцей імені М. В. Лисенка
02000, вул. Парково-Сирецька, 4, м. Київ, Україна

Інституалізовані освітні системи як складова нематеріальної культурної спадщини України

Анотація. В останні роки у науковому й культурно-громадському середовищі спостерігається активізація широкого обговорення проблеми збереження нематеріальної культурної спадщини. Водночас мистецька освіта як інституалізована освітня система і сукупність виконавських, педагогічних, композиторських, мистецтвознавчих та інших практик ще не розглядалася в науковій літературі як вагома складова нематеріальної культурної спадщини, чим і зумовлено актуальність цієї розвідки. Автор намагається спрямувати наукову думку на розгляд освітніх мистецьких практик як частини нематеріальної культурної спадщини в аспекті збереження в сучасних інституалізованих освітніх системах. У статті використано комплекс методів: історико-культурологічний, системний і міждисциплінарний підходи, порівняльний аналіз, узагальнення і систематизація, що спрямовані на висвітлення місця мистецької освіти в системі нематеріальної культурної спадщини. Розглядаються питання збереження практик нематеріальної культурної спадщини, що акумулюються в досвіді роботи педагогічних колективів Київського державного музичного ліцею імені М.В. Лисенка, Львівського державного музичного ліцею імені Соломії Крушельницької, Одеського державного музичного ліцею імені професора П.С. Столярського та Харківського державного музичного ліцею. Упродовж XX століття педагогічними колективами цих навчальних закладів було створено низку персоналізованих педагогічних шкіл, які презентували власні методи підготовки музичних кадрів у комплексі з вищими мистецькими навчальними закладами. Це дало можливість мистецькій освіті в Україні інституалізуватися в окрему специфічну галузь, яка застосувала меритократичний принцип в організації навчального процесу, що дає підстави вважати ці освітні практики нематеріальною культурною спадщиною нашої держави. Наголошується на досвіді збереження освітніх практик нематеріальної культурної спадщини Угорщини та Китаю як прикладах для запозичення в Україні. Система підготовки музичних і, ширше, мистецьких кадрів має всі ознаки ексклюзивності, варта наукового обґрунтування з метою збереження як досвіду кількох поколінь музикантів, що поєднують виконавську і педагогічну практику. Внесення напрацювань колективів Київського, Львівського, Одеського та Харківського музичних ліцеїв до Національного переліку елементів нематеріальної культурної спадщини ЮНЕСКО стане одним із заходів їх збереження і відповідає цілям Конвенції про охорону нематеріальної культурної спадщини ЮНЕСКО

Ключові слова: нематеріальна культурна спадщина, мистецькі педагогічні практики, музичні ліцеї, мистецька освіта України, міжкультурний діалог

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Tetiana Haievska*

Institute for Cultural Research of the National Academy of Arts of Ukraine
01032, 50-52 Taras Shevchenko Blvd., Kyiv, Ukraine

Socio-cultural accompaniment of tourists by means of animation in cruise tourism

Abstract. The study examines cruise tourism, which in recent years has become a dynamic area of the tourism industry. The object is tourist animation practices within cruise tourism, the subject is the motivational structure, and value system of tourist practices implemented within cruise tourism. In the course of the research, general scientific methods were used: comparison, generalisation, and the behaviourist method. The purpose of the study is to analyse the impact of service of tourists during a cruise trip because the pleasure of tourists from rest depends on animation support (creating an emotional mood in travellers, conditions for achieving physical and moral recovery, etc.). Socio-cultural practices of serving tourists by means of animation are considered. The comfort and comprehensiveness of tourist services have become a symbol of cruise tourism. The technical characteristics of motor ships allow them to be used for various forms of service for cruise passengers. Special attention is paid to the animation team, which provides socio-cultural services to cruise participants, relying on the material and technical capabilities of modern cruise liners and coastal infrastructure. The analysis of the mood and the satisfaction of tourists are especially important in the specific context of social exchange. The state of the tourism sector, and therefore the economic state of the country in the post-war reconstruction will depend on their satisfaction with cruise travel. The study attempts to systematise the value components of cruise travel and analyse the positive and negative aspects of the cruise service system. From an applied standpoint, this study covers the potential of a cruise ship and the capabilities of an animation team to accompany tourists during a trip. It is necessary to implement strategies that will improve the impressions and emotions of passengers, especially those associated with a variety of holiday programmes to attract tourists to travel on a cruise ship. The results can also be used to improve the actions and marketing plans of cruise tourism in Ukraine

Keywords: animator, cruise, holiday, holiday event, socio-cultural practices, service

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INTRODUCTION

Cruise tourism all over the world is a dynamic area of the tourism industry with a promising socio-cultural practice, which has recently been actively developing. Usually, a cruise is understood as a trip by various types of water transport, the main feature of which is excursions with cultural attractions, festive events, and entertainment on board modern liners.

Cruise occupies a special place in the modern classification because it combines elements of different types of tourism: recreational, educational, sightseeing (walking and bus excursions in ports and cities along the route), and beach (tourist stay at a natural recreational area) (Dowling, 2006; Analytical note, 2013). Socio-cultural support on a

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*Corresponding author

cruise is understood as a system of professional activity of the team, which is aimed at creating the most favourable socio-psychological conditions for tourists throughout the trip. The relevance of the subject is explained by the urgent need for the development of internal tourism. Especially today, the priority task is to find ways to get the tourism industry out of the phase of negative consequences. The tourism sector has suffered the most from the pandemic first, and now it is suffering from war. Therefore, the revival and development of the tourism sector will take place in the near future after the victory of Ukraine. That is why studies and recommendations related to the socio-cultural aspect of cruise tourism will be relevant.

LITERATURE REVIEW

The studies on the prospects for improving and growing global and regional cruise tourism were conducted by specialists in various industries.

The analytical note of the National Institute for Strategic Studies (NISS) provides a comprehensive description of the cruise industry. The information from the note that "the world's cruise fleet consists of 512 vessels" is important for this study. There are 650 cruise ports in the world, of which 158 are in the Mediterranean Sea and 16 in the Black Sea (6 of them in Ukraine, excluding the ports of the Sea of Azov basin and the mouth of the Danube river)" (Analytical note, 2013).

Researcher I. Antonenko in the study "Cruise tourism in Ukraine: trends and development prospects", analysing the cruise tourism market in Ukraine, with joint involvement in the market of the company "Chervona Ruta" and the division "UDP-pasflot", concludes that joint work is effective due to cooperation with cruise operators, which, by chartering ships, independently form a cruise tourist product and conduct its sale; the activities of Chervona Ruta are more influenced by general economic factors since the company itself determines the routes of the cruise tourist product and promotes them to the market (Antonenko, 2016).

A study by V.V. Kornilova and N.V. Kornilova (2018) shows that the global sea cruise market has been growing over the past decades, showing stable growth. In the hands of a few cruise companies (Carnival Corporation, Royal Caribbean Cruises, MSC Cruises, Norwegian Cruise Line), there is a high concentration of fleets that control almost 85% of the cruise services market. "The global market of the sea cruise industry is divided by 20 specialised companies, which, in turn, belong to 4 large groups".

Factors influencing the choice of a cruise route and the emotional state of tourists during cruises are studied in the papers of many authors: Juan J. Luna-Kelser (2013) draws attention to the need to provide education and training for individuals, and even for small and medium-sized enterprises providing services in the cruise industry. This, in turn, will improve the quality of services during the cruise. The collective work of foreign practitioners edited by R.K. Dowling (2006), which deals with the development of cruise tourism. The study is interested in the section where an attempt is made to focus on the socio-cultural organisation of cruise ships. The authors emphasise the importance of research on the management of the organisational system on the liner. However, as the authors note, this aspect of cruise organisation is poorly understood and emphasise the importance of its investigation in the future.

The attention of Chinese researchers is focused on the aesthetic perception of port architecture by tourists during a cruise. The emotional state of tourists during stops, the environment, and their experience received from what they saw are examined. It is identified whether tourists are satisfied with the trip and whether they want to repeat the experience of a cruise trip (Lu *et al.,* 2020).

An interesting study is conducted by Le & Arcodia (2018), which considers the motivation of young cruise tourists who differ from ordinary people in the "search for the thrill". Young people may be motivated by risks during the cruise. Ultimately, the research of such motivation allows cruise operators to better adapt to the tourist intentions of their customers and contribute to the implementation of risk management plans on cruise liners.

The paper by I. Castillo-Manzano *et al.* (2017) explores cruise tourism as a tourist model in the style of Las Vegas resorts. They believe that "two different trends can now be identified among cruise ships. First, these are mega-boats that continue to adhere to the same old luxury-classic style that can be called Titanic first class. The largest representative of this style of the mega-ship is Cunard, for example, 150 thousand GT Queen Mary 2. The opposite and, notably, the biggest trend, especially among the four major international cruise lines (Carnival, Royal Caribbean, Norwegian Cruise Line (NCL), and Mediterranean Shipping Company (MSC) is the use of bigger space on the cruise ship, copying many components of the large Las Vegas resort-casino model (not implying the invention of these components in Las Vegas), and sometimes they even become copies of them. Although there is also a third one. Unlike the first two, cruise companies choose so-called hybrid models. Also, even as an exception, Disney Cruises continues to draw its main inspiration from its own theme "parks" (translated by the authors).

Interesting are the observations of the authors of the entertainment area on cruises. Thus, for example, they show that in recent decades, artists from Las Vegas shows have migrated with their creative programmes to cruises. These are show programmes involving artists, singers, magicians, musicians, and other representatives of show business. They suggest that the main example of this trend is the agreement between Cirque du Soleil, which was responsible for some of the most successful shows in Las Vegas, and the MSC line to host its shows on four ships. These aren't just big shows, though. This trend is visible in other entertainment concepts, such as piano duels, which are traditionally identified in the New York resort or Paris Las Vegas, which can now be seen at sea on the largest NCL ships. The growing demand of mega-cruisers for first-class shows has helped to provide a year-round portfolio of work for performing arts, such as opera singers, when the usual season of performances in theatres ended.

Individual issues and problems are covered in the papers that research the service on a cruise ship, and how it affects the choice of travel (Radić *et al.,* 2019; Radic, 2018; Radic & Lück, 2018).

Thus, the subject of cruise tourism and its problems are at the centre of global scientific interest. When

analysing the content of papers, priority was given to studies of the socio-cultural accompaniment of tourists on cruises. Although the work of researchers and practitioners shows that there are problems in cruise tourism (legal regulations staff remuneration, environmental regulations and safety standards during cruise travel, etc.). Consequently, a wide range of problems is dominated by economic, managerial, legal, and environmental components, while the socio-cultural aspect is on the periphery of studies.

The methodology of the study is based on an interdisciplinary approach. The paper uses the method of description, analysis, synthesis, and generalisation. Statistical indicators of the global, regional, and individual countries can be found in the WTO data on the website (unwto.org – World Tourism Organisation), and in the yearbook published by UNESCO. The study also used a method of the so-called behaviourist approach. The Polish researcher A. Kovalchik argues the application of this method: the lack of an appropriate array of statistical data on behaviour in tourism; insufficient number of fundamental papers in the field of tourism; indissoluble links of tourism geography with sociology and psychology; (in sociology and psychology, the behaviourist approach has gained universal recognition) the use of unconventional research methods for geography (interviews, observations, questionnaires, etc.); a feature of the subject of research, which is strongly connected both with the natural and socio-cultural environment (Kowalczyk, 2001).

The purpose of the study is to examine the socio-cultural support of tourist services by means of animation at the present stage of cruise tourism development.

Cruise ship – event management

Modern cruises are a unique phenomenon in the tourism sector. During cruises, everything is subordinate to the tourist and their rest: accommodation, food, and leisure. The well-coordinated work of the entire crew is required to constantly maintain a sense of pleasure among tourists during the cruise. Foreign studies (Petrick, 2004) conducted in the field of tourist satisfaction have shown that for tourists who choose cruises, along with material benefits, there are value aspects of service: courtesy and competence of the staff (Sirbu, 2013; Sofres, 2011), organisational efficiency of the cruise manager,nvariety of entertainment on board, safety (Tarlow, 2017).

Conventionally, the crew of a cruise ship can be divided into three teams, in particular: the first is responsible for the condition and movement of the ship, the second is the hotel and food staff (organisation of accommodation and meals on the ship), and the third is a team of animators headed by the cruise director, who organises, conducts, and controls general events, entertainment, and recreation of passengers. It is the third team that provides socio-cultural services to cruise participants, relying on the material and technical capabilities of modern cruise liners and coastal infrastructure. Socio-cultural support in this case is a system of professional activity of the team, aimed at creating the most favourable socio-psychological conditions for tourist recreation throughout the entire trip.

Notably, any ship becomes an "event platform", which in turn is one of the components in the process of organising any event on its territory. I. Petrova (2019) believes that: "event platforms are the main components in the process of organising an event. The choice of location depends on a huge number of factors: the concept and theme of the event, its format, the number of invited guests, pricing policy, the hospitality of the staff, technical equipment, the functionality of the room (from the presence of diverse meeting rooms to a comfortable recreation area or involvement in the quest) ... cooperation with third-party organisations, etc.".

As noted above, the most famous carriers in the field of sea cruises are Carnival Cruise Lines, Celebrate Cruises, Royal Caribbean International, Princess Cruises, Costa Cruises, and Norwegian Cruise Lines, which today are considered giant event platforms on the water. Due to its size, design, structural perfection, and equipment, the variety and potential of the services offered, attractions, and fun, the modern liner is already a landmark. It is not for nothing that the programme of stay on board usually includes, as an additional paid service, an excursion for tourists to the ship's office premises. Recently, the design of the liner is subject to one theme, for example, famous cities of the world (the Triumph liner of the Carnival company), or the history of Hollywood (the Fascination liner of the same company). The entire liner is a floating theme park, in the atmosphere of which the tourist is constantly immersed (Petrova, 2019).

For the first time, cruise ships that used Disney theme park animation were explored in a paper by G. Ritzer and A. Liska (1997). They coined the term "McDisneyization" to describe how the McDonaldization and rationalisation chain has shaped many tourism-oriented environments – such as Mall of America in Minneapolis, Minnesota, West Edmonton Mall in Alberta, Canada, and Disney theme parks around the world. They also claim that the McDisneyization atmosphere has been transferred to cruise ships, creating a sense of festive mood among tourists.

Modern airliners have internal Information broadcasting and direct satellite communication with anywhere in the world. Fast internet is available in internet cafes or directly in cabins. There are libraries with a wide selection of relevant periodicals. Interesting lecture programmes are offered. On large liners, secretary services are provided. All this can be considered as an information service (Ritzer & Liska, 1997). Cinemas, giant open-air video screens, viewing platforms, theatre and concert halls for live music and various shows with the best lighting and sound design capabilities, night clubs, ballrooms, discos, children's playrooms – this is how spectacular and club service is presented in cruises. Cruises pay special attention to active recreation and entertainment. Firstly, almost in the centre of each liner is a concept central park with alleys for walking, with green lawns dotted with real grass, carousels, winter gardens, and even a place for organising picnics. There are entire entertainment streets with casinos, boutiques, cafes, and snack bars (Weaver, 2006). Special attention is paid to physical culture and sports services due to their demand by all categories of cruise tourists.

In various combinations, there are tennis courts, golf courses, exercise equipment, surfing with artificial waves, pools with waterfalls and water attractions, and even water parks, boxing rings, ice rinks, climbing walls, and

fully equipped gyms with professional trainers-instructors. Fitness centres offer a range of health-improving sports programmes based on the use of aerobics, shaping, dance styles, martial arts, and psychological training. Within the liner, it is possible to play skittles, croquet, and get fencing lessons (Kwortnik, 2008).

Considerable attention is paid to children and teenage passengers. Special territories are reserved for them: volleyball and basketball courts, surfing and golf simulators. Sports activities include bowling, squash, and billiards. As an addition to physical culture and sports services, passengers can consider the services of SPA salons, wellness centres, tanning salons, and various baths.

Theoretical and practical socio-cultural practices and recommendations during a cruise trip

Leisure time during stops is also important. Ultimately, in recent years, large cruise companies have been renting or buying land plots for cruise ship parking. In these protected areas, recreation areas, water parks, and golf courses are created with the possibility of training by professionals. Even opportunities for kayaking and paragliding are created.

On tourist liners, as a rule, souvenirs and cultural goods (photo devices, travel guides, etc.) are sold. On cruise ships, the largest auction houses in Europe have their own galleries, sell works of art and jewellery (Brida & Pulina, 2010; Papathanassis, 2017). As noted above, the combination of a targeted tourist programme that determines the choice of cruise, with recreation and entertainment has become a characteristic feature of modern tourism, and the consumer-tourist has become more demanding of the variety and quality of entertainment events. The socio-cultural support often determines the attractiveness of the tour and the choice of the cruise as a vacation option (Wu *et al.,* 2018).

A team of animators carefully develops entertainment programmes that include event events for all ages and tastes. The tasks conducted by the animation team consist of: drawing up a service programme; selecting and developing trip and excursion information; preparing and conducting animation programmes of various areas for different categories of passengers (Tourism Glossary, n.d.).

Given the special importance of socio-cultural support for such trips, it is necessary to focus on the activities of cruise ship animators in more detail. In professional dictionaries and encyclopedias of tourism, the term "animation" has been established – a complex of tour pricing for the development and provision of programmes for spending free time by tourists, organising entertainment and sports activities. In English-speaking countries, they are also called activities coordinator – organisers of outdoor activities (Bailyk, 2008). In other words, these are technologists who design, create animation programmes, and attract tourists to active recreational activities conducted in mass and group forms.

In France, the term "animator" has several meanings: first, it is a professional worker of social and educational animation, whose functions include the development of educational, cultural, and sports potential of a person; secondly, it is a specialist in the social field, whose goal is to meet the needs, desires, and requests of social strata of the population, etc. (Kravets, 2017).

Animators try to provide, based on the choice of activities of tourist tastes and preferences, maximum opportunities for active, interesting, and often gambling entertainment. The focus of events for tourists can be cultural, sports, or purely entertainment. Leisure organisers need certain creative abilities in creating special programmes and scenarios, the ability to stimulate not only the tourist's interest but also to attract them to the event, to force them to take part in animation programmes despite embarrassment and inertia (Ferragosto in Italy, 2022). During animation events, a person overcomes the stereotype of focusing on material needs, career plans, business requirements, and status expectations. They get the opportunity to turn to the existential values of being, to the search for unity with other people, to the feeling and development of their creative potential.

Animation activity is aimed at expanding the reproduction of human vitality and is characterised by the self-value of the process and a variety of activities. An extensive glossary of international tourism terms indicates more than 180 types of active recreation and entertainment (Bailyk, 2008).

Further, some features of animation programmes that can be offered to cruise tourists are considered. During the development of the programme, animators should be aware of the goal set for tourists that would be clear to them. Such a complex goal of any animation programme should be:

– self-expression;

– the desire of the tourist to try their skills in new conditions;

– to direct entertainment and skills in a creative area, which in turn will create conditions for saving the tourist from daily problems and stresses, acquiring additional knowledge and skills in the field of applied culture.

The objects of animation on the cruise can be folk festivals in the form of game competitions in traditional authentic types of games, types of games that include English Viking Festivals or Spanish Bull Run, Italian Orange Fights or Athens marathons, etc. The authors believe that the holidays related to natural phenomena will be original and woven into the canvas of the cruise trip. Such can be any holidays of the peoples of the world. Thus, for tourists of the European part, the Asian Mid-Autumn Festival or the Rite of Moon Cakes (China), the Cherry Blossom Festival (Japan), Holi Spring Festival (India), the Holiday of the First Fruits of Incwala (Africa, Swaziland) can be interesting and informative.

The most common animated holidays that can be held based on a cruise and any event venue are: folk holidays; holidays of fairy-tale and mythological heroes (Cinderella's holiday, Neptune's holiday), nature holidays (forests, seas, rivers, flowers); religious holidays (Saint Nicholas Day, Christmas, Easter), but they will still have an entertaining character; calendar holidays (New Year, state holidays, etc.) (Kravets, 2017).

Recently, gastronomic festivals that introduce tourists to the cuisines of the peoples of the world have become widespread among tourists around the world. Every year, according to the seasons, wine festivals are held in all wine-producing countries (Italy, France, Spain, Hungary). Although such festivals are held in other countries (for

example, Germany, Czech Republic, South Africa, China), which are not well-known wine brands but have similar practices. Cheese festivals are held in Holland, Switzerland, France, and the United Kingdom. According to our own theoretical observations, it should be assumed that these practices of holding festivals can be conducted on a cruise ship. Therewith, the organisers need to consider the travel route.

For example, being near the coast of Italy, it is possible to hold an event, the prototype of which can be the Italian holiday Ferragosto. Usually, this holiday is celebrated on August 15 (Dormition of the Virgin or Ascension (Ital. Assunzione). It completes the season of agricultural summer work. As is clear, the rites of the holiday combine elements of Christianity and paganism. Ultimately, the ancient inhabitants of Rome at the end of the harvest solemnly celebrated the holiday of Consualia. The patron saint of land and crops was the god Consus. During the Consualia, gifts and wishes were exchanged: "good consual holidays!" (Lat. Bonas ferias consuales!). During the Ferragosto holiday (2 weeks in August) in Italy, factories and production are closed, and locals take a vacation and go to the sea or to the mountains. Tourists remain in the cities (Ferragosto in Italy, 2022).

When organising any holiday/festival programme, it is necessary to consider calendar events and the requirements and wishes of tourists. This means that the professionalism of animators and organisers becomes key at this stage. Since the organisation of a holiday on a cruise is a complex event, the organisation of which requires not only intellectual and creative efforts but also the presence of special knowledge and experience in organising and conducting events that an animator must have (Luna-Kelser, 2013).

All prototypes of folk festivals can be transferred on board the ship and, with a certain qualification of animators, are harmoniously conducted during a cruise trip, considering the characteristics of the tourist group. In this case, animators need to consider the routes on which the cruise takes place and the period of the year. For example, if this is summer Mediterranean cruise animators can hold a carnival or masquerade on board the ship dedicated to any summer holiday of the country (countries) in which they will enter the port.

Ultimately, spectacular events with masks and caps, firecrackers, pipes, streamers and confetti, contests, and fun competitions create the ground for spontaneous behavioural reactions and improvisation without prior preparation. Improvisation is the most intense form of the creative process. In a theatrical game, there is often an eccentricity – a paradoxical shift in everyday logic. Improvised theatrical performances often have the features of the so-called happening, that is, an action that develops without a pre-planned scenario and is designed for spontaneous, unforeseen behavioural reactions of participants, for the interactive complicity of all those present.

In fact, a carefully thought-out scenario, admittedly, exists. However, it is conducted in such a way that the animator demonstrates by their example the accessibility of the creative act for each participant, induces (mentally promotes) people to creativity and gives the process the appearance of complete spontaneity and self-movement. The driving force of animation activities in holding festive events is amateur activity and the active involvement of tourists in them. The animator needs to emotionally interest the tourist to do this. In this case, animators can count on the success of their work, and tourists can count on enjoying the festive event.

A special place in animation programmes is occupied by games. It appears as a form of activity in conditional situations. A distinctive feature of any game is a rapidly changing situation, and the need for quick and flexible adaptation to it. In the game, the creative moment is reproduced by non-stereotypical reactions and behaviour and acts as the main motive for the animated action. The games is characterised by two planes. On the one hand, this is a real activity related to solving non-standard tasks. On the other hand, there is an evident conventionality of responsibility and circumstances that give freedom of expression. Through the game, an elementary recreational activity, the everyday situation develops into a creative act (Kravets, 2017).

The classification of the animation team is notable because the rest and mood of the tourists depend on their well-coordinated work. The organisation of animation activities is not an easy production process that requires simultaneously strict compliance with professional independence, and also comprehensive activity and initiative within the framework of specific tasks. There are several such areas in animation activities. Each animator has its own field of activity.

The functions of the organising manager include organising and coordinating the work of all departments. The organiser of sports and recreation activities is responsible for aerobics classes, morning exercises, classes in swimming pools and at the sea, outdoor games, sports competitions and events (Kravets, 2017). Sports animation in its work is based not only on a theoretical basis, although this is an important component.

The organiser of entertainment programmes develops scenarios, prepares and conducts various cultural and entertainment events. Based on this, the scope of activity of the cruise travel animator includes choosing a place (shore, pool, game room, etc.) where it is important to determine the tempo of the event, select spectacular moments, and also be sure to consider the rehearsal period.

Important on the cruise, according to the authors, is animation for children. Working with children is a creative and painstaking process. Therefore, it is very important to organise leisure activities for children during the cruise. Children's animators should consider possible changes during the cruise when drawing up a work plan. When developing a plan, the animator must consider the quality, the number of sports and cultural activities necessary for the child's development. It is necessary to have specially equipped rooms where children will be comfortable in any weather, equipped with various equipment for drawing, modelling, outdoor and educational games, etc. to work effectively with children during a cruise trip (Kravets, 2017).

Cultural and educational area, including excursion activities, to one degree or another, prevails in all types of tourism. The so-called cruise tourism is no exception. Ultimately, all cruises, as a rule, involve several coastal

excursions in the ports of stops. It is no coincidence that tourists note the attractiveness of cruises precisely in the opportunity to see new cities and countries, visit museums, monasteries, and other cultural historical monuments (Dowling, 2006).

First, the contribution to the theoretical component. Ultimately, when considering foreign theoretical literature, it was identified that there are almost no papers on the area under study. They analyse related issues (economics, law, ecology, etc.). Therefore, this study is valuable from an academic standpoint, because it has an interdisciplinary approach to the problem. Secondly, a conceptual framework is offered as a theoretical and practical basis for creating an animation programme during a cruise trip. This means that the paper will be of interest to both Ukrainian and foreign tourism researchers.

CONCLUSIONS

Thus, social and cultural support in a cruise trip is a certain set of services offered to tourists on board the liner and during stops: excursion, information, entertainment services, active recreation and entertainment services, club and physical culture and sports services.

In modern conditions, the very concept of cruise travel is changing, and a substantial part of these changes is the improvement of socio-cultural support. The comfort and comprehensiveness of tourist services have become a symbol of cruise tourism. Ultimately, today, the provision of various services to tourists on the liner can be compared with the most expensive and fashionable resorts in the world. Water tourist trips really have a number of features that favourably distinguish them from other types of recreation: the highest level of comfort; a substantial amount of one-time loading; the possibility of combining several types of tourism; a full range of life support.

Therewith, modern liners have different thematic design of liners, which attracts the attention of tourists. Within the framework of the event platform on the liner, animation practices are transformed into a self-sufficient festive event (carnival, historical reconstruction, festival, etc.). Animation programmes during a water trip offer their guests-tourists entertainment, games, festivals, adventures, gastronomic innovations, etc. Thus, during the cruise, animation becomes dominant for the tourist, and animators become guides in the field of leisure. This encourages animators to plan animation programmes during the tour, based on maximum cultural and information saturation, simplification of communication between tourists within the group and between tourists and animators, thematic unity with local culture and visualisation of events. Ultimately, during the cruise, the tourist repeatedly gets into a new extraordinary cultural situational event and the task of animators becomes to create positive and emotional impressions from communication on the liner and beyond. The perception of information about the cultural characteristics of different peoples depends on this factor (mental characteristics, aesthetic and ethical preferences, etc.) depends.

Thus, the ship, which initially performed only a transport function, turned into a floating hotel with the most powerful infrastructure and an atmosphere of continuous celebration and entertainment that reigns on it. Future research may consider using animation and holiday practices in other cultural contexts (such as City Day).

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Тетяна Іллівна Гаєвська

Інститут культурології Національної академії мистецтв України
01032, б-р Тараса Шевченка, 50/52, м. Київ, Україна

Соціокультурний супровід туристів засобами анімації в круїзному туризмі

Анотація. У статті досліджується круїзний туризм, який останніми роками стає динамічним напрямом туристичної індустрії. Об'єктом є туристичні анімаційні практики у межах круїзного туризму, предметом – мотиваційна структура та ціннісна система реалізованої у межах круїзного туризму туристичної практики. В процесі дослідження були використані загальнонаукові методи: порівняння, узагальнення, бігейвіористській метод. Мета роботи проаналізувати вплив обслуговування мандрівників під час круїзної подорожі, адже від анімаційного супроводу залежить задоволення туристів від відпочинку (створюється емоційний настрій мандрівників, умови для досягнення у відновленні фізичних і моральних сил тощо). Розглянуто соціокультурні практики обслуговування туристів засобами анімації. Символом круїзного туризму стали комфорт та комплексність обслуговування туристів. Технічні характеристики теплоходів дозволяють використовувати їх для різних форм обслуговування круїзних пасажирів. Особлива увага надається команді аніматорів, яка забезпечує соціокультурне обслуговування учасників круїзу, спираючись на матеріально-технічні можливості сучасних круїзних лайнерів і берегову інфраструктуру. Вивчення настрою, а також задоволення туристів є особливо важливими у конкретному контексті соціального обміну, оскільки від їх задоволення круїзними подорожами буде залежати стан туристичної сфери, а відтак і економічного статку держави у повоєнному відновленні країни. В статті дається спроба систематизувати ціннісні компоненти круїзної подорожі та проаналізувати позитивні та негативні сторони системи обслуговування в круїзі. З прикладної точки зору, це дослідження розкриває потенціал круїзного лайнера і можливості анімаційної команди з супроводу туристів під час подорожі. Для привабливості і залучення туристів подорожувати круїзним лайнером, необхідно впроваджувати стратегії, які будуть покращувати враження та емоції пасажирів, особливо ті, що пов'язані з різноманітністю святкових програм. Результати також можуть бути використані для покращення дій та маркетингових планів круїзного туризму в Україні

Ключові слова: аніматор, круїз, свято, святковий захід, соціокультурні практики, сервіс

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Ruslana Demchuk*

National University of "Kyiv-Mohyla Academy"
04655, 2 Hryhoriy Skovoroda Str., Kyiv, Ukraine

Allusion to the Trojan myth in the legendary toposphere of Kyiv

Abstract. The study is devoted to the examination of allusions to the Trojan myth in the legendary toposphere of Kyiv, the foundation of which goes back centuries and is immersed in the mythological layer of the historical development of mankind. Kyiv has become not only the centre of structuring the proto-state of Ukraine but also a symbol of the establishment of the socio-cultural identity of its inhabitants. Therewith, for centuries Kyiv has had a special place in a number of iconic cities on the European continent, which determines the relevance of the study of its cultural topoi. The purpose of the study is to identify, analyse, and synthesise mythological patterns on Trojan issues in the socio-cultural landscape of the city of Kyiv and their influence on the processes of forming collective self-consciousness and proto-national identity. The study analyses the reception of the Trojan myth based on Kyiv toponymy and mythopoetics, chronicle sources, and literary works, which allows for constructing its mythological palimpsest, which without the Trojan theme would be devoid of an expressive layer. The study traces the transformation of mythological representations from the era of Kyivan Rus, which were later in demand on the territory of Ukraine during the Baroque period. Ultimately, a retrospective study of the field of proto-national myth in variations of mythologems as its constituent elements allows for reaching a deeper level of collective mentality, which is the basis for the development of national identity through awareness and adaptation of deep symbolic structures. The Trojan theme has not yet been represented in urban studies of Kyiv, although it has a certain number of manifestations in the cultural environment of the city. The study is based on the use of general scientific methods of analysis and synthesis of cultural information. The interpretive method is used for modelling theoretical constructs. From special methods, mythorestavration was chosen as a priority. The hypothesis presented in the study and its approbation are authentic and are presented for the first time

Keywords: geoculturology, mythogeography, mythopoetics, topos, space, palimpsest

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INTRODUCTION

The search for identity in Ukraine has acquired various forms since ancient times, which confirms the relevance of proto-national discourse, which is primarily associated with understanding one's own territory, which is first separated from someone else's and then filled with evaluative interpretations, descriptions, stereotypes, ideas, and myths. Thus, a certain space exists in various angles and connotations, including mythopoetic ones, hence the multi-layered landscape shells of old cities, because every myth is multivariate. The city as a cultural phenomenon now highlights the theme of the urban myth of urban civilisation, which encourages further studies in this area.

Spatial mythopoetics coexists with a new humanitarian field – mythogeography, which is a special view of space as a text in the context of versatile interpretations. Moreover, this applies to the space of culture, which was noted and justified by Florensky (1993), in particular: "All culture can be interpreted as an activity of organising space".

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*Corresponding author

Mythogeography is not so much a scientific approach to the examination of spatial myths as a specific view of space as a text, which allows exploring how multiple realities can co-exist in one place, transforming and interacting with each other. However, within its framework, they operate not with objective realities, but rather with the realities of diverse representations, so there is not only a translation of spatial myths but also an ordering of spatial interpretations and their structuring in accordance with the existing toposphere. As a result, a multidimensional semiotic structure constructed on the principle of the palimpsest model can be perceived differently, which makes each place a special and unique world.

Mythogeography is a relatively new area of geoculturology (Zamyatin, 2006), which is in its infancy, however, it is based not so much on descriptionism as on the interpretation of spatial images. One of the founders of mythogeography, I. Mitin (2005), defines as its object territorial and cultural systems consisting of a set of artefacts and mentefacts represented in the landscape. That is, the territorial and cultural system includes not only (and not so much) the territory, but also ideas about it, its characteristics, and spatial images. Spatial images represent a system of characteristic features that includes symbols, visual signs, and various texts that comprehensively denote real territories, localities, and countries.

In the post-Soviet scientific field, the problems of space functioning are examined by O. Lydov (2012), who started the scientific field of "hierotopy". The researcher developed a special terminology and categorical apparatus, where hierotopy is positioned both as the creation of sacred spaces, considered as a special type of creativity, and as a special area of research, in which examples of this creativity are identified and analysed. Given that this subject is only being developed, today there is a lack of systematic studies, although this area has attracted the attention of well-known researchers.

In particular, in Ukraine, the subject of sacred space is actively investigated by M. Nikitenko (2020) and O. Osadcha (2018), and abroad – S. Avanesov (2018), A. Okhotsimsky (2016), and N. Isar (2004). The first international conference on this issue, where reports of leading experts were presented, was held in Belgium (the city of Leuven) only in 2017 (Lidov *et al.,* 2017). However, the above authors analyse the sacred subject exclusively using Christian material, sacred loci – relics, icons, iconostases, temple complexes, caves, mountains; and sacred intentions – consecrations, processions, pilgrimage. The connection of hierotopy with mythogeography is evident, but within the framework of these scientific areas, various aspects of modelling and functioning of space are investigated. For example, in the context of hierotopy, the origin of Kyiv is considered from the "Andrew's legend" – the consecration of a place on the Kyiv mountains by the Apostle Andrew, which marked the beginning of the structuring of the sacred space of the city.

The socio-cultural perspective of the development of the space theme is presented by O. Borodenko (2018), who analyses the ideas of members of society about the national territory as a kind of locus, where a symbiosis of the real and imaginary is formed.

However, there is still a lack of comprehensive studies of mythological patterns of historical cities, in particular, Kyiv, which determines the relevance of the proposed study, including in the mode of modernity. Ultimately, the landscape of the city is an external reflection of the internal processes of urban life, saturated with mythologems that explicate at the level of the country and affect the formation of identity. In general, the structure of ethno-national identity is arranged hierarchically, and the city is an axial element in this hierarchy, which simultaneously accumulates and translates genius loci.

The material of the proposed study is on the one hand the Trojan myth, and on the other – the city of Kyiv, as an informational-semiotic text. The study uses methods of analysis and synthesis to correlate mythological themes and cultural texts, in particular, in the Troy-Kyiv communication; an interpretive method that determines the interpretation of texts and the area of cultural monuments, including landscape zones of the semiosphere of Kyiv. The special method of mythorestavration is used, which allows in any cultural form to distinguish mythological features, allusions, images, and plots that show a multi-layered content of phenomena, which is generally contaminated with the concept of "mythopoetics". The expediency of using and effectiveness of this method was proved by the author earlier (Krisuk, 2019).

The scientific originality of the study consists in identifying various modifications of the "Trojan myth" in relation to the cultural landscape of Kyiv based on the analysis and synthesis of the corresponding toponymy and mythopoetic ideas from the Middle Ages to the Modern era.

Trojan mythological discourse turned out to be quite stable in the Ukrainian cultural landscape, because it is caused by the literary myths of Ivan Kotlyarevskyi (1842) and Lesya Ukrainka (1908), who symbolically positioned Ukraine as a new Troy, which already directly concerns the actual problems of national identity.

The purpose of this paper is to examine the mythological toposphere of Kyiv, in particular, the reception of the "Trojan myth" in the socio-cultural space of the city.

MYTHOPOETICS OF TROY

A special place in mythogegraphic systems is occupied by "legendary cities", which are an integral part of the spiritual culture of peoples. "Legendary cities" should be understood as historically known, mentioned in certain primary sources, but not reliably localised and not identified on the ground settlements, endowed with exceptional significance in the past, which received a stable fixation in the historical memory of the population (Atlantis, Gilea, Ophir, Hyperborea, Shambhala, Thule, Lemuria, El Dorado, etc.). Although some of them were later localised, in particular-Chersonesos (1827), Carthage (1858), Troy (1873), Knossos (1900), Hedeby (1930), Sokhof (1967), Dwarka (1979), Yumna (1990), Atil (2008) (Afanasiev & Trotsenko, 2013).

As for real historical cities, their origin also usually has a legendary justification. In particular, the name of Kyiv was interpreted in a contradictory way from the times of Ancient Rus, for which Nestor Pechersky was forced to give a special explanation, linking the legendary founders of the city – Kiy, Shchek, Horiv with the toponyms and hydronym known to Kyiv residents (the corresponding hills and the Lybid river), that is, rooting the myth in real space (Myshanych,

1989). At first glance, the problem of any contact seems quite fantastic, like the "Hyperborean version" of communication between the peoples of the ancient world and the population of the Northern Black Sea Region territories. However, now there are archaeological studies that connect Troy with the autochthonous population of the Northern Black Sea Region from pre-Scythian times (Pit Grave historical community) (Pustovalov, 2019).

Troy or Ilion – an ancient fortress site on the Asia Minor coast of the Aegean Sea, sung by Homer in the poems "Iliad" and "Odyssey" is included in the list of published legendary cities. In the middle of the 19th century, archaeologist H. Schliemann connected a settlement found on The Hill of Gisarlyc, on the peninsula of Troad (Troy VIIa) to the era of the legendary Trojan War (1300-1200 BC), which still causes a number of refutations and alternative hypotheses, the assessment and characterisation of which is beyond the scope of this study (Ivik, 2020; Bebyk, 2022). Notably, the contamination proposed by H. Schliemann, is hypothetically conventional (although probable), and the artefacts found in some places were deliberately adjusted to it, as evidenced in particular, by the famous Priam's Treasure, which really has nothing to do with the King Priam mentioned by Homer (David, 1997). However, the heroic epic that formed the patriotic foundations of the Hellenic worldview determined the archetypal nature of the "Trojan myth" over the following centuries and its spread among different peoples.

The subject of mythogeography can be both the analysis of modelling spatial images and structuring spatial myths in various fields of culture (in particular, in urbanism). The mythogeography of cities has the development of mental spaces and representations that originate from certain "sacred themes" as prototypes of future cities. However, the mythical matrix somehow acquires prolongation in real space – the creation of a spatial myth that leads to an interpretation of the final phenomenon of a particular city. For example, there is a myth about the conscious choice by Emperor Constantine The Great of the place of the foundation of the new capital of the Roman Empire, Constantinople, on the former site of Ilion – Troy, because the Trojans were considered the progenitors of the Romans, according to the iconic epic of Virgil, although they were of Hellenic origin, which fueled the idea of a unifying mission of the diverse lands of the Empire:

> *Expell'd and exil'd, left the Trojan shore.*
> *Long labors both by sea and land, he bore,*
> *And in the doubtful war, before he won*
> *The Latian realm, and built the destin'd town;*
> (Publius, 1972).

Trojan allusions are also characteristic of Prague, where there is a suburban area on the banks of the Vltava River, which has the name "Troy", which is believed to originate from Troy Castle (17th century). Ultimately, the Czechs were directly related to the "Roman myth" according to the "Czech Chronicles" (second half of the 1350s) of the Holy Roman emperor and the Czech King Charles IV, where they derived their ethnogenesis from the grandson of Noah, Javan, whose descendants – the Italic peoples presumably were the direct destroyers of Troy. Such an original Helleno-praising concept was made public in a speech by Jerome of Prague at the Council of Constance in 1415, where he noted that "the Czechs are descended from the Greeks" (Melnikov, 1998). Such representations supported spatial myths, because according to the studies of researchers regarding imaginative thinking, it was identified that the human brain continuously reviews the images of the external world that it perceives, and compares images of the past with images of the current moment (Bloom *et al.*, 2000). Time becomes a natural parameter of this process, and spatial images acquire a historical continuum.

MYTHOGEOGRAPHY OF KYIV

I. Mityn (2005) considers the key concept of mythogeography to be the palimpsest model (from Latin palipmpseston – again scraped). Since antiquity, this is how a manuscript written on used parchment was designated because the material was too expensive, so it was reused after the destruction of the previous text. Various texts interacted, layered on a common primary basis. Thus, the mythogeographic model of reality, organised according to the palimpsest principle, is based on an informational approach, which, due to interpretations, creates many realities of geographical space. In different approaches to the perception of space, there is an inevitable deformation of reality. A place as a palimpsest is characterised as "the sum of heterogeneous contexts, each of which focuses on its dominant (main feature), and, under certain conditions, covers the rest".

Ancient toponymy, especially one that lost its landscape objects over time (destroyed hills, dried-up rivers, disappeared tracts), contributed to the spread of mythogeographic connotations. For example, the name of the biblical Mount Horeb, or God's Mountain, where Yahweh was revealed to Moses (2 M, 3:1) was transformed on ancient Slavic soil in the name of Prince Horeb, one of the legendary founders of Kyiv, who "sat on the mountain" (Myshanych, 1989). Perhaps this was due to the Khazar ethnic component of the Jewish religion, which was so influential in Kyiv that it caused the name of the Chronicle tract "Kozare" (Kozare conversation, Kozare settlement) at the mouth of the Pochaina river (Zheleznyak, 2014). However, evidently, when the age of the pagan Rus began, the incomprehensible at the time name of the mountain – "Horevitsa" – was interpreted in the conventional way of correlating with the mythical ruler.

In connection with the stated subject, it is worth highlighting the toponym "Troieshchyna" – an area on the outskirts of Kyiv. It is clear that allusions will be considered, not real correspondences. If the accompanying name "Vygurivshchyna" was carefully examined by a well-known Kyiv scholar M. Rybakov (1990), and based on archival documents is associated with the name of the nobleman Jan Vygura, the toponym 'Troieshchyna" does not have certain references, but correlates with the Trinity Monastery, although the presence of such a monastery as the root cause of naming the site has not been proven. In particular, M. Rybakov cites an excerpt from the Charter of Tsar Fyodor Alekseevich in 1680, confirmed in 1720 by the charter of Peter I, where it is indicated that the land was transferred to the hospital monastery: "...they were ordered to confirm Our Dather's former gift charter ...to

own on this side of the Dnieper in the Kievsky Uyezd by the village of by the name of Troieshchyna" (Rybakov, 1990).

However, the Bolnitsky Monastery of the Kyiv Pechersk Lavra was more often called Bolnitsky-St. Nicholas than Trinity, that is, the mentioned name has a strong reference to the territory, settlement, and not to an architectural object. Although this does not exclude the reverse explanation of the mythonym in the 17th-18th centuries as the most adequate according to the palimpsest principle when the monastery coordinates on land law based on its devotion. That is, by definition, the land plot should belong to the Trinity Monastery, considering the contamination of names. But in the message of the "Kyiv diocesan statements" only the "soil" is mentioned when delineating the territory of the Troieshchyna, while the monastery is left out.

However, geographical areas are not two-dimensional, but are multidimensional, because they contain a number of spaces – real, semantic, textual, imaginary, which arise only in the synergy of the object with the subject as a certain cultural world, which should be analysed in the field of geoculturology. The spatial myth is only one of the layers of the geographical palimpsest (Mitin, 2005).

Although R. Barthes (2013) believed that "everything covered by discourse" can become a myth, however, myths differ in the stability parameter. Testing the Kyiv reception of the Trojan myth, it is worth noting: ordinary residents of old Kyiv really believed that it appeared on the site of Troy, as the Gdansk merchant Martin Gruneweg wrote in his travel notes: "The Rusyns know what a powerful city Kyiv was, and that it was the capital of their princes, that the city is often mentioned in the Chronicle in connection with wars and important events. Even today, they still see the precious structure of Saint Sophia Cathedral, and for several miles around, the destroyed walls are visible. Therefore, they say that the city stretched for 7 German miles, many of them also believe that Troy stood in the same place... This is a gross mistake of ordinary people (which should not surprise us) as if Kyiv had an area of 7 miles. It is also known that Troy lies in Asia Minor, about 300 miles from Kyiv" (Gruneweg, 1981). The European merchant debunks the delusion of simple-minded citizens, which was quite persistent.

The testimony of Gruneweg, who visited Kyiv in 1584, is not one of a kind, in particular, such ideas inherent in the people of Kyiv are given by the poet Jan Dąbrowski, author of the poem "Camoenae Borysthenides" in 1618) (Shevchenko, 2001). Unfortunately, historiography previously introduced Polish figures of the Renaissance (the "Golden Age" of the Polish-Lithuanian Commonwealth) exclusively to Polish literature, because everything non-Orthodox was traditionally considered hostile, given the confessional pseudo-patriotism. However, many of them – Catholics who wrote in Latin or Polish (Sebastian Klonowic, Szymon Szymonowic, brothers Szymon and Bartłomiej Zimorowic, Mikołaj Sęp Szarzyński, Adam Czahrowski, Szymon Pękala) were fans and sung of Rus-Ruthenia-Roksolania, which they identified with Sarmatia, but was geographically separated (Yakovenko, 2002).

The poem-greeting of Jan Dąbrowski, written before Bohuslav Rodoshsky-Bokshi ascended to the episcopal cathedra in Kyiv, goes beyond the genre, because it is historical and, by definition of N. Yakovenko (2002) – "kyivocentric", which aims to familiarise the bishop with the city of his appointment:

> *The blooming and quiet land will you roam,*
> *And not luxurious in Kyiv will you see the buildings, but poor,*
> *People who still dream of Phrygian ancient Troy*
> *Their life is far from modern* (Shevchenko, 2001).

Thus, the eulogy by Ya. Dombrovsky begins by debunking the "dreams" of ordinary Kyivans due to the discrepancy between Kyiv and the glorious Troy. However, the author of the poem glorifies "those Rusyns – the glorious throne that they once had", he describes the history of the land outside the Polish borders, the capital of which was Kyiv. Kyiv for the author is a spiritual centre, a glorious city that once united all lands of Rus:

> *It once had great power, when monarchs of Kyiv*
> *Had all the Rusyns under control.*
> *These are the princes who made Kyiv the capital*
> *Centre of the state; when in the lands of Boreas*
> *ruled over all the tribes of Sarmatia and Meskhians*
> (Shevchenko, 2001).

This exaltation of Kyiv came from the practice of glorifying Troy, as reflected in mythopoetics at that time. Ultimately, the mythical lineage of the Rusyns was derived by Nestor Pechersky from the Old Testament realities (from the son of Noah Japheth), which was not questioned by Baroque writers. In particular, the famous Kyiv polemicist Zacharias Kopystensky in "Palinodia" (1621) characterises the Rusyns as "the people of Japhetho-Russyn Slavic", identifies them with the Sarmatians: "August the Caesar... did not want war with Sarmatians, that is, the Rusyns or the Slavs..." (Kopystensky, 1878). This was consistent with Polish Renaissance myths about the "noble origin" of peoples from the Sarmatians from ancient sources. Moreover, the very name "Slavs" is etymologically derived from the term "slava" (glory), because: "The people of Japhet were great in number, and slaven (glorious), for which they were called Slavic. That people were also courageous and glorious to the knight's honour during the Trojan War" (Kopystensky, 1878), directly introducing the Slavs to Trojan mythology.

In Ukraine, since the Old Rus era, a translation of the Byzantine Chronicle of John Malalas with a description of the Trojan War (the 5th book "About the Trojan times") (Malala, 1968), which was distributed as part of various written monuments up to the 18th century (Shustorovich, 1969) which confirms the relevance of this problem, has become popular.

Since the 15th century, the work "Parable of the Kings" has been distributed – a special edition of Trojan stories, inserted into separate lists of the Slavic translation of the Chronicle of Manasseh (Ukrainian translations of the Parable are supplemented from The Chronicle of M. Bielski, are known in the lists of the second half of the 17th century). In the second half of the 16th century, a Ukrainian translation from the West Slavic source of the story of the Sicilian Guido De Columnis "Historia de bello Trojano" (13th century) appears. In the text of the translation (unfinished), attempts are noticeable to give Trojan

images and events a local flavour – features of Ukrainian noble life (Column, 1967). The archetypal Trojan myth was palpable and in demand in the Ukrainian open spaces. In particular, during the period of Enlightenment, the Trojan theme acquired patriotic extrapolation as "Ukraine – New Troy" in the poems of "Eneida" (1842) by I. Kotliarevsky and "Cassandra" (1908) by Lesia Ukrainka.

On the other hand, from the era of Kievan Rus, the intentions of identity formation in the mode of the Christian tradition originate, which caused the mythologeme "Kyiv – second Jerusalem", as already mentioned (Demchuk, 2017) Both mythological discourses – religious ("Jerusalem") and secular ("Trojan") – are based on the "Holy Land" archetype, where the singularity of Kyiv is explicated in space and time (Fig. 1).

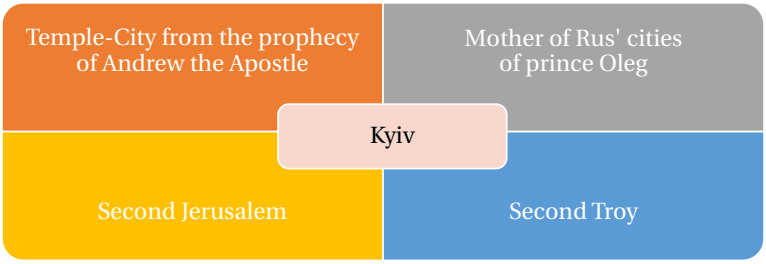

Figure 1. The mythological continuum of Kyiv

The leading Christian mythologems are visually marked on the left; the leading pagan mythologems are visually marked on the right, which clearly shows the mythological palimpsest of Kyiv as a result of their layering.

The variation of mythologems on the example of Kyiv proves that mythology in general is an integral mental quality of any community and a trigger for its cultural dynamics. In the 17th century, the old Ukrainian sociocultural system acquired a well-established form, which was evidenced by the multifaceted culture of the Ukrainian Baroque, which developed based on the Ukrainian mentality. Each epoch has a priority cultural myth and its own artistic method of connecting the mythopoetic context to spatial representation, and the development of culture, based on the concentration and transformation of the acquired experience, is reduced to rethinking the existing mythological clusters in a new perspective.

CONCLUSIONS

Therefore, based on the study, it can be concluded that the mythogeography of Kyiv corresponds to the palimpsest model, where spatial images from antiquity are temporally layered on the matrix of the cultural landscape.

Allusions of Kyiv to Troy take place from antiquity, as can be traced in the toponymy of the city. The ancient name of the area "Troieshchyna" can be associated with this, which is consistent with the above analogies, in particular, on the example of the city of Prague. It is known that translations of the Byzantine Chronicle of John Malalas with the story of the Trojan War on the territory of Kievan Rus were distributed, which could be due to the certain interest in this subject of the people who ordered the books.

During the late Middle Ages and the Ukrainian Baroque, the Trojan myth was activated, which is consistent with the Renaissance European tendencies to search for the ancient lineage of cities, states, and peoples. Since the 15th century, national interpretations of the course of the Trojan War can be traced, in particular, "Parable of the Kings", where the Ukrainian flavour is noticeable. Since the 16th century, Ukrainian translations of Guido De Columni's "Historia de bello Trojano" have appeared, which confirms the popularity of the Trojan theme. Zachary Kopistensky in the "Palinodia" of the 17th century not only connects the Slavs with the ancient Sarmatians, which was a generally accepted interpretation at that time but also connects them to the events of the legendary Trojan War. Therefore, the glorification of Kyiv by the people of Kyiv can be connected with its mythological identification with Troy, confirmed by Martin Gruneweg in travel notes of the 16th century and indicated in the poems of Jan Dąbrowski of the 17th century. The results of the study allow considering Kyiv in the context of pan-European cultural trends of the Renaissance and Baroque as a landmark European city.

The study of the mythological continuum of Kyiv is also promising from a practical standpoint. Mythology in its modern representation is used as the verbal basis of architectural and urban planning concepts, which allows for broadcasting its legendary image and preserving its unique flavour. In general, cultural research in the field of proto-national myth allows reaching a deeper level of formation of socio-cultural identity, which determines the trajectory of each nation in the universe of humanity.

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Руслана Вікторівна Демчук

Національний університет «Києво-Могилянська академія»
04655, вул. Григорія Сковороди, 2, м. Київ, Україна

Алюзія «Троянського міфу» у легендарній топосфері Києва

Анотація. Статтю присвячено дослідженню алюзій Троянського міфу у легендарній топосфері Києва, чиє заснування як міста сягає глибини віків і занурене до міфологічного шару історичного розвитку людства. Київ став не лише осередком структурування протодержавності України, але й символом становлення соціокультурної ідентичності її мешканців. Водночас протягом століть й дотепер Києву належить особливе місце у низці знакових міст Європейського континенту, що обумовлює актуальність дослідження його культурних топосів. Мета роботи полягає у виокремленні, аналізі та синтезі міфологічних патернів з троянської проблематики у соціокультурному ландшафті міста Києва та їхньому впливові на процеси формування колективної самосвідомості та протонаціональної ідентичності. У статті проаналізовано рецепції Троянського міфу на підставі київської топонімики та міфопоетики, літописних джерел та літературних творів, що дозволяє сконструювати його міфологічний палімпсест, який без троянської теми був би позбавлений виразного шару. У межах дослідження простежено трансформацію міфологічних уявлень від доби Київської Русі, що надалі були затребувані на теренах України за доби Бароко. Адже ретроспективне дослідження царини протонаціонального міфу у варіації міфологем як його складових елементів, дає змогу вийти на глибший рівень колективної ментальності, яка є основою формування національної ідентичності шляхом усвідомлення та адаптації глибинних символічних структур. Троянська тема досі не була репрезентована в урбаністичних дослідженнях Києва, хоча має певну кількість маніфестацій у культурному середовищі міста. Дослідження ґрунтується на використанні загальнонаукових методів аналізу та синтезу культурної інформації. Інтерпретаційний метод застосовано для моделювання теоретичних конструктів. Зі спеціальних методів як пріоритетний обрано – міфореставраційний. Наведені у дослідженні гіпотеза та її апробація є авторськими і висуваються уперше

Ключові слова: геокультурологія, міфогеографія, міфопоетика, топос, простір, палімпсест

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Raikhan Doszhan*

Kazakh National Academy of Choreography
010000, 9 Uly Dala Ave., Nur-Sultan, Republic of Kazakhstan

Multi-vector cultural connection in the conditions of modern globalisation

Abstract. Culture is the main value of the existence of not only individual peoples and small ethnic groups but also states. There is such a concept as the cultural unity of the world. That is, it is necessary to realise that the cultural values accumulated by peoples over the centuries do not belong to one particular institution or country, but are common to all mankind. It is for this reason that to establish a multi-vector cultural connection in the world as a whole, it is worth starting with the unification of all people of this culture. Multi-vector cultural communication was forced to rely primarily on previously prepared paradigms. It was conducted all over the world through the "West-East" antinomy. The study examines the world experience of establishing multi-vector cultural ties. The term globalisation is explained and focuses on the views of the nation in the era of globalisation when goods and money are exchanged endlessly in the conditions of globalisation. The qualitative changes that have occurred in the cultural life of the people since the proclamation of independence by the Republic of Kazakhstan are considered. The emergence of a qualitatively new global geopolitical and geo-economic situation forces modern Kazakhstan to reconsider its position in the world. The purpose of the study is to consider the multi-vector cultural connection as a means of integrating the Republic of Kazakhstan into the world community. The paper uses the method of analysis of legal documents and a historical approach. It is concluded that a multi-vector cultural connection is an objective necessity, which has brought a lot of benefits on the path of gradual integration of the Republic of Kazakhstan into the world community since independence. One of its results is that Kazakhstan is a prosperous regional state, an initiator of regional integration processes, and an active participant in global and regional structures. Thus, the spectrum of multi-vector cultural ties is vast, and the area under study is very diverse and plays a special role in the upbringing of generations

Keywords: politics, international relations, folk traditions, country identity, world unity

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INTRODUCTION

Culture is the main value of the existence of not only individual peoples and small ethnic groups but also states. Their existence outside of culture is unreasonable. There is such a concept as the cultural unity of the world. That is, it is necessary to realise that the cultural values accumulated by peoples over the centuries do not belong to one particular administration, museum, institution, or even one separate country (Sookias *et al.*, 2018). They are common to all mankind. It is for this reason that to establish a multi-vector cultural connection in the world as a whole, it is worth starting with the unification of all people of this culture. The main purpose of their association is a dialogue among themselves to find ways to preserve various cultural values, both spiritual and material, common to all mankind, and the creation of a legal code for its protection (Meuleman, 2021; Wu, 2019; Messner, 2021).

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*Corresponding author

This refers to various "spaces" and "fields" concerning information or social networks. Dozens of newspaper and magazine studies and TV and radio programmes actively discuss issues related to economic, political, informational, and other spaces. In this regard, the author of the study is interested in the issue of cultural space. In this case, space means not just a certain geographical area, but, first of all, the space of an environment with great depth and scale. Although globalisation is a new term, it is often considered from the perspective of the West. In this sense, P. Beyer (1994) evaluates globalisation as "something other than the spread of one culture at the expense of other cultures". That is, it leads the world to a global culture that has its own social structures. In accordance with this, globalisation, on the one hand, generates contradictions between some social and cultural phenomena, and on the other hand, minimises differences between cultural phenomena. In the course of globalisation, capital, goods, services, and sometimes even labour go beyond borders and acquire a transnational character. The flow of religious ideas and cultural values can be accompanied by this process and change the picture of the world, that is, gradually transform it into a single global system (Maynard & Chaudhary, 2018; Hall, 2018; Flew, 2018).

Multi-vector cultural communication was forced to rely primarily on previously prepared paradigms. It was conducted all over the world through the "West-East" antinomy. The process of globalisation, which is taking place very intensively today, has shaken and moved this old paradigm from the dead point. Today, the catchphrase expression of Abai "Batysym – shygys, shygysym – batys" has become a reality (Abuov, 2010). However, Western states, which were the first to undergo the process of globalisation, are afraid that they will not be able to preserve their national characteristics. Today's Western sociology and philosophy, although they recognise political and economic globalisation, still try to be isolated in culture. Therefore, the American philosopher Ph. Bagby (1979) coined the term "local culture" to clearly denote this phenomenon. In this context, such giant countries as, for example, France, are making efforts to preserve and protect national traditions, culture, and language, in particular, to survive the expansion of the United States (Scott-Smith, 2019). In this sense, the support and protection of national culture and civilisation should become the main issue of national policy of Kazakhstan. In this paper, the author aimed to consider the multi-vector cultural ties of Kazakhstan as a means of its integration into the world community.

The problem of preserving cultural diversity in the context of globalisation

In the context of globalisation, when goods and money are exchanged endlessly, the view of the nation is also changing, new theories are emerging. Further, some of them are considered A nation today is not only a linguistic, cultural, and religious community, it is a brand, a product that it produces in accordance with the competition. And a nation-state is only a corporation that produces this product (Maynard & Chaudhary, 2021). It is worth considering this theory in more detail. Evidently, the problem lies not in it, but in the fact that the reputation, good name (image) of a nation is also measured by the goods it produces, and this measurement is the truth that determines the place of a nation among peoples, its authority.

One nation is likely to own several brands. Together with the goods of the brand's state of origin, its history, traditions, and national culture are distributed. Representatives of more than a hundred ethnic groups living in the country make up a unique cultural flavour sharing Asian and European components. Therefore, in the context of mass disseminating global cultural standards and patterns, preserving cultural diversity and distinctive cultural traditions becomes a particularly urgent problem. It is no coincidence that each country creates samples of the protection of its culture by its own means.

Realising the importance of this problem, priority areas, in particular, cultural policy, began to be developed at the state level in Kazakhstan. It is based on the unique programme "Cultural legacy", the systematic approach of which to the preservation, development, and dissemination of the cultural gene pool in the country is implemented through the results of specific practical measures (Abuov, 2010). Cultural unity in the 21st century is becoming denser and more diverse than previously. It is seen and felt due to the establishment and strengthening of multi-vector political ties that are being created now. Then what is the general multi-vector? Evidently, this definition cannot be found in the modern political science dictionary. However, paying enough attention to the etymology of the word vector, it can be translated as a carrier or conductor, and this means a segment of a certain length and direction. However, this concept is important not only for foreign policy but also for establishing cultural contacts. After all, the very establishment of these foreign policy ties begins with the fact that representatives of one nation transmit internal spiritual ties to representatives of another nation through art (Laumulin, 2006).

After gaining independence in 1991, Kazakhstan, under the influence of many objective and subjective factors, was able to take a fairly strong place in the international arena in a very short time. Unlike other CIS countries, the Republic of Kazakhstan has not allowed the emergence of major interfaith and interethnic conflicts within the state. Therewith, the polyethnicity and polyconfessional nature of society were perceived as an advantage, not as a disadvantage of the country (Abuov, 2010). The Republic of Kazakhstan has joined the International Trade Organisation, and this has opened a great way to the further development of not only the economy but also the culture of the country by establishing comprehensive ties and integrating national values into the process of globalisation. The international exhibition EXPO-2017 is a large-scale cultural and economic event aimed at the global popularisation of culture, literature, national values, and art of the Kazakh people. Notably, over the years of independence, Kazakhstan has pursued a fairly balanced and cautious policy, which is based on a multi-vector approach.

The Republic of Kazakhstan should not remain an independent separate world in the 21st century, where people communicate with each other through global integration, establish cultural dialogues, and learn from each other. Since the territory of the country is quite large, the

population consists of representatives of different ethnic groups, there are plenty of natural resources, the capital is located in the centre of Eurasia, and from an economic standpoint, there is no direct access to any sea. Given these facts, it is important to correct the natural geographical disadvantages of Kazakhstan and strengthen multi-vector cultural ties to gain certain advantages. Multi-vector is defined by President N.A. Nazarbayev (Laumulin, 2006), as follows: "Multi-vector is the development of friendly relations with all states that meet the practical interests of our country and play a substantial role in world affairs. Kazakhstan should not be confined to narrow regional issues related to its geopolitical and economic potential. It would be incomprehensible not only to our multinational people but also to the entire world community." Later, on September 11, 1996, speaking at the expanded board of the Ministry of Foreign Affairs of the Republic of Kazakhstan, he confirmed "the rightness of the determination of the multi-vector nature of the international policy of the state at the time".

Since the proclamation of independence by the Republic of Kazakhstan (1991), great qualitative changes have begun in its cultural life. Firstly, its place and need for historical cultural legacy were determined and international relations began to develop. One of the global goals of this area is the development and revival of culture as the spiritual wealth of the nation. In the early 1990s, there was a special breakthrough in the cultural development of Kazakhstan. The figures of culture and art understood that not only their own creative successes were connected with these advances but also the state of development of the culture of the country as a whole. Many figures began to open their own schools, including the music college of the People's Artist of the Republic of Kazakhstan Jania Aubakirova, the art school of art critic Yevgeny Gutsalyuk, the eponymous dance school at the International Dance Festival "Art Therapy" by artist Bakhyt Talkambayev, etc. In general, the professional art of Kazakhstan combined European and local Kazakh traditions and themes, so in the 20th century, it developed in all fields and was already Eurasian in terms of the principles of thinking. It is based on the russian professional school of academic education, fully relying on the national flavour and cultural legacy (Irgengioro, 2022).

There are many museums and galleries that continue to contribute to the development of the cultural life of the country. To date, there are 103 state museums of various fields in the republic: historical and local history, art, literary-memorial, and music museums (Birkeland *et al.,* 2021). It is customary to hold international festivals and competitions in Astana, such as the "Festival of Friendship of the Peoples of Kazakhstan", the republican festival of talented youth "Shabyt", "Song Contest of Kazakhstan", "Astana Zhuldyzy", Kazakh song contest, etc. The material basis of all creative organisations – cultural structures is preserved and restored (Meirambekov & Abdkhodaei, 2022). Interstate relations in the field of culture have been revived. Today Kazakhstan has risen to the international arena of a high level in various areas of art. Based on individual comments of political researchers and experts investigating this subject, first of all, analysing the realities of the state's foreign policy activities, it can be concluded that the policy of establishing multi-vector cultural ties is the establishment of balanced and homogeneous relations with the world and regional players and various substantial centres of power.

Development of multi-vector cultural ties within the framework of the foreign policy of the Republic of Kazakhstan

The main goal of each nation, including the Kazakh, is to establish multi-vector cultural ties, aimed at maximising the protection of national interests and minimising dependence. In this regard, it is important to be able to follow a constructive geopolitical course, balanced and equal with various geopolitical centres of the modern world. As an example of the multi-vector cultural policy of Kazakhstan at present, allied relations with russia, cooperation and neighbourhood with China, strategic partnership with the United States, integration relations with Central Asian countries, and mutually beneficial ties with the European Union and Asian countries should be noted. Speaking about the multi-vector cultural ties in relation to the Central Asian states, it can be assumed that the state of mutual cultural ties of these countries is in the transition period of the era of globalisation. According to K. Mukhtarova *et al.* (2021), there are a number of factors explaining the need to develop multi-vector cultural ties within the framework of the foreign policy of the Republic of Kazakhstan:

1) the location of the Republic of Kazakhstan on a vast territory between such large states as the PRC and the russian federation;

2) unprotected borders and unresolved border issues;

3) implementation of direct access to the world's maritime communications only through the neighbouring states;

4) pressure from world power centres and regional powers;

5) the presence of minerals in the field of view of the countries of the near and far abroad;

6) the volume of the economy of Kazakhstan is smaller in comparison with its territory;

7) military weakness;

8) scattered location of residents.

Considering these factors, it can be concluded that the development of multi-vector cultural ties in foreign policy is a tool that allows correcting natural shortcomings using the advantages of modern Kazakhstan. Currently, a qualitatively new geopolitical and geo-economic situation in the world is emerging, forcing Kazakhstan to reconsider its place in the international arena. The factors determining the new situation are: the end of the transformational period in Kazakhstan, the growth of the regional influence of the state, the uncertainty and incompleteness of integration processes in the countries of the Commonwealth of Independent States (CIS) and Central Asia, the changing geopolitical situation in the world and the balance of international centres of power, the emergence of new hotbeds of threats, the aggravation of the crisis in the global economy. One of the main priorities of the policy of the Republic of Kazakhstan is the development of the cultural field of the country on a par with other developed countries in the context of globalisation, without losing national values.

The Republic of Kazakhstan currently does not consider itself a global player. The main interests of this state are concentrated at the regional level. However,

this does not leave Kazakhstan aside from taking part in solving modern global problems. Due to its location in the Eurasian space and the clarity of the strategic goals, the country will continue the multi-vector development of culture for centuries through cooperation and friendly relations with other states. Working in this area, Kazakhstan creates a solid foundation for interaction and open cultural ties, conducting conversations, and achieving stability in the region (Sultanov, 2011). Recently, the draft laws "On Culture" (2006) and "On Cinematography" (2019) were adopted, aimed at the development of culture in Kazakhstan. Legal acts will also be put into effect in this regard. In the country, much attention is paid to the training of educated, deep-thinking specialists. The main goal of cultural development is to create a unified cultural information space in multinational Kazakhstan. This space makes a great contribution to the world recognition of the nation, an increase of its spiritual wealth, and equality with the world community.

Along with the revival and development of Kazakh culture and art, the Ministry of Culture pays great attention to improving international cultural relations. The main area of Kazakhstan's cultural policy is the correct representation of the country in the global space, access to global development trends. Involvement in the global process and ensuring the existence of a separate communication space of the country is necessary for the common culture of Kazakhstan to be properly placed in society. Therewith, the "strengthening of friendship" in cultural life is not limited to holding festivals and concerts, and attention is also paid to the cultural education of the population of the country. The work is being conducted with many states to expand cultural and educational work, together with the Ministry of Education and Science of the Republic of Kazakhstan. According to the presidential programme aimed at investigating abroad, in-demand specialists in the field of culture and art are being trained (Laumulin, 2006). Currently, cultural and scientific ties are being established with Kazakhs living in the states of Germany, russia (city of Surgut), Bashkortostan, Kyrgyzstan, etc. Work is also underway to promote national musical art abroad. In addition to these festivals and concerts, it is planned to take part in international competitions, scientific conferences, and creative projects and establish contact between different generations and cultures in the post-Soviet space.

Neighbouring states also have a great influence on the development of multi-vector cultural ties. For example, to communicate with any country based on social relations, it is necessary to learn the language and culture of that country. Currently, various points of view are being developed through Internet communication. At one time, French speech and culture were promoted in russia, and now the customs of Asian countries, Korean and Japanese cultures are widely favoured (Zhang, 2018). Notably, even among Asian countries, the Kazakh people were very civilised, advocating respect for elders and caring for the younger ones. Considering the multi-vector culture, investigating the traditions of the countries of the world, and adopting their best sides, extolling local customs, the main goal of multi-vector culture is to form the personality of a new society that masters world culture. Therefore, a lot of research work is being conducted in Kazakhstan to examine applied crafts, poultry farming, horse breeding, aytys, technologies for the production of national food products, kumis, and even the art of Kazakh hospitality. Therewith, the value of family ties, the principle of "ata korgen ok jonar, ana korgen ton pisher", and the popularisation of a large family are the most important events of modern day. In addition, caring for the environment, protecting animals and plants is the duty of any person of Kazakh people. Careful attitude to nature, protection, global ecology, and demographic policy are the most massive problems of the modern period of globalisation. They are also certain branches and important branches of a multi-vector cultural connection.

CONCLUSIONS

The development of multi-vector cultural ties in foreign policy is a tool that allows for correcting natural shortcomings using the advantages of modern Kazakhstan. Currently, a qualitatively new geopolitical and geo-economic situation in the world is emerging, forcing Kazakhstan to reconsider its place in the international arena. The factors determining the new situation are: the end of the transformational period in Kazakhstan, the growth of Kazakhstan's regional influence, the uncertainty and incompleteness of integration processes in the countries of the Commonwealth of Independent States (CIS) and Central Asia, the changing geopolitical situation in the world and the balance of international centres of power, the emergence of new hotbeds of threats, the aggravation of the crisis in the global economy. One of the main priorities of the policy of the Republic of Kazakhstan is the development of the cultural field of the country on a par with other developed countries in the context of globalisation, without losing national values.

In conclusion, a multi-vector cultural connection is an objective necessity that has brought a lot of benefits on the path of gradual integration of the Republic of Kazakhstan into the world community since independence. One of its results is that Kazakhstan is a prosperous regional state, an initiator of regional integration processes, and an active participant in global and regional structures. Considering the multi-vector culture, investigating the traditions of the countries of the world, and adopting their best sides, extolling local customs, the main goal of multi-vector culture is to form the personality of a new society that masters world culture. Thus, the spectrum of multi-vector cultural ties is vast, and the area under study is very diverse and plays a special role in the upbringing of generations. The prospects for further research are to explore new areas for establishing cultural, trade, and economic ties with Kazakhstan.

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Райхан Казибеківна Досжан

Казахська національна академія хореографії
020000, просп. Улі Дала, 9, м. Нур-Султан, Республіка Казахстан

Багатовекторний культурний зв’язок в умовах сучасної глобалізації

Анотація. Культура є головною цінністю існування не тільки окремих народів і нечисленних етносів, а й держав. Існує таке поняття, як культурна єдність світу. Тобто необхідно усвідомлювати, що культурні цінності, накопичені народами впродовж століть, не належать одній певній інституції чи країні, а є спільними для всього людства. Саме з цієї причини, щоб встановити багатовекторний культурний зв'язок у світі загалом, варто почати з об'єднання всіх людей цієї культури. Багатовекторна культурна комунікація була змушена спиратися насамперед на раніше готові парадигми. Вона здійснювалася в усьому світі через антиномію «Захід-Схід». У статті досліджується світовий досвід встановлення багатовекторних культурних зв'язків. Термін глобалізація пояснюється і фокусується на поглядах нації в епоху глобалізації, коли за умов глобалізації товари, гроші обмінюються нескінченно. Розглядаються якісні зміни, що відбулися в культурному житті народу з моменту проголошення Республікою Казахстан своєї незалежності. Виникнення якісно нової геополітичної та геоекономічної ситуації у світі, яка змушує сучасний Казахстан переглянути своє становище у світі. Метою дослідження є розгляд багатовекторного культурного зв'язку як засобу інтеграції Республіки Казахстан у світову спільноту. У роботі використано метод аналізу правових документів, а також історичний підхід. Робиться висновок про те, що багатовекторний культурний зв'язок є об'єктивною необхідністю, яка принесла багато користі на шляху поступової інтеграції Республіки Казахстан до світової спільноти від часу здобуття незалежності. Одним із її результатів можна назвати те, що Казахстан є успішною регіональною державою, ініціатором інтеграційних процесів у регіоні, а також активним учасником глобальних і регіональних структур. Таким чином, спектр багатовекторних культурних зв'язків широкий, напрямок, що вивчається, дуже різноманітний і відіграє особливу роль у вихованні поколінь

Ключові слова: політика, міжнародні зв'язки, народні традиції, самобутність країни, світова єдність

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Svitlana Olianina*

National Technical University of Ukraine "Igor Sikorsky Kyiv Polytechnic Institute"
03056, 37 Peremohy Ave., Kyiv, Ukraine

Ukrainian baroque iconostasis and liturgical structuring of the monastery space

Abstract. Baroque iconostases of Ukraine with thematic iconographies have repeatedly come to the attention of researchers. This refers to iconostases that did not contain the composition Deesis and other images necessary for the year-round cycle of divine services. Instead of the traditional complex of icons, such iconostases contained images that fully covered the theme of the consecration of the altar. The preserved monuments are described in sufficient detail, but the motives and meanings of implementing such programmes have not yet been convincingly explained. The study offers a new look at the reasons for the appearance and symbolic meaning of thematic iconographic programmes of Ukrainian iconostases of the Baroque era. The meaning of introducing edited iconographic programmes is reconstructed using the hierotopic method. Its application identified that the development of thematic iconographies was based on a spatial iconographic concept in which the programmes of several iconostases interacted. The study showed that thematic iconographies were common in the iconostases of side chapels, while the main iconostasis contained all the necessary complex of images, including the Deesis composition. It is established that the introduction of thematic iconography for the main iconostasis was possible only for the monastery church, which in this case was understood as a chapel relative to the central iconostasis of the cathedral church of the monastery. In this carefully designed image system, the icon complexes of the iconostases of side altars and other monastic churches interacted with the iconographic programme of the iconostasis of the main altar in real space. The implementation of such a project expanded the liturgical space of the main church, covering the monastery complex. Therewith, symbolic meanings associated with the image of the temple in the Christian tradition were transferred to the monastery. The proposed reconstruction explains the lack of practice of creating thematic iconographies for the iconostases of the main altars in parish churches

Keywords: iconographic programme, thematic iconography, aisle, icon system

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INTRODUCTION

The classical iconography of Ukrainian iconostases of the 17th century necessarily contained a basic repertoire of images inherited from the Byzantine altar fence: images of Christ and the Mother of God, icons of celebrations and the Deesis composition. These icons formed the semantic core of the iconographic programme and remained in the structure of the iconostasis for all the polyvariativity of the icon composition of the iconostases of early modern times. Since the middle of the 17th century, when the Baroque period began in Ukrainian art, there was a substantial expansion of the iconography of iconostases. However, the Ukrainian Baroque iconostasis continued

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*Corresponding author

to develop within the Byzantine tradition, a sign of which was the presence of these basic images.

Simultaneously with the existence of such classical programmes with a mandatory set of icons, in the Baroque era, iconostases are distributed, the iconography of which is formed on a different basis and has fundamental differences from traditional iconographic programmes. This refers to thematic iconographies that did not contain the composition of Deesis, but were formed from images that covered the theme of the consecration of the altar.

Despite all the specificity of such iconographic programmes, there is no substantial interest in analysing this phenomenon in the literature. The existing papers mostly do not consider the theoretical aspects of the subject, offering descriptions of iconographic programmes with parallel solutions to the issues of attribution and dating of icons. Research in this area was conducted by J. Litvinenko (2007; 2012), I. Dorofienko *et al.* (2016), O. Ryzhova (2020), in papers of whom, thematic iconographic programmes of preserved iconostases of the 18th century are considered in detail. The information about the thematic iconography of the lost Kyiv iconostases is obtained from the descriptive papers of the end of the 19th – beginning of the 20th century, of which the most detailed are given in the papers of P. Lebedintsev (1882) and M. Zakharchenko (1888). Modern research that substantially expands knowledge about the icon composition of the lost iconostases of the Assumption Cathedral of the Kyiv Pechersk Lavra is the papers of O. Sitkareva (2000; 2006). The researcher published archival documents with descriptions of thematic iconographies of iconostases of side chapels of the Assumption Cathedral. Another aspect of the problem of thematic iconographies of iconostases is raised in the paper of N. Nikitenko (2000), which draws attention to the symbolic component of the thematic icon programme of the iconostasis created for the chapel of John the Baptist in Saint Sophia Cathedral in Kyiv.

These publications indicate that the problem of thematic iconographies of Ukrainian iconostases has not yet been the subject of special studies. The modern view of the reasons for the development of such iconographic programmes by default assumes their situational nature, the assumption is made that not the last place in this process was occupied by the customer's wishes (Nikitenko, 2000). Therewith, the prevalence of such iconostases in the Baroque period in the Kyiv region encourages us to understand thematic iconographic programmes as the implementation of an important theological project initiated by the hierarchs of the Ukrainian Church and not a local marginal phenomenon. A careful examination of examples of thematic iconographies identifies that iconostases with such iconography were developed not for parish churches, but for altars in monastery complexes. The reasons for this selectivity are difficult to explain only by chance. In addition, iconostases with thematic iconography were created in large numbers for the Saint Sophia Cathedral in Kyiv – the Metropolitan Cathedral and the Assumption Cathedral of the Kyiv Pechersk Lavra, which were not only the main monastery churches but also the main cathedrals of the whole of Ukraine. Given this, it is important to answer the question of the causes and meaning of this phenomenon, identify how nationally original it was, and finally, who was the author of the concept of introducing thematic iconographies of Ukrainian iconostases. Some of these questions will be answered in this paper.

The purpose of the study is to determine the symbolic idea and general meaning of the introduction of thematic iconographies for iconostases of side chapels in Monastery complexes in Kyiv during the Baroque period.

Specialisation of iconographic programmes

In the Ukrainian iconostasis during the 17th-18th centuries, there was an expansion of the repertoire of icons, which makes its programme structurally more complex and moves away from the laconic four-tiered scheme typical of medieval monuments with a basic number of icons. This process can be characterised as its enrichment simultaneously with the preservation of the semantic core of the structure (images of Christ and the Mother of God, icons of celebrations and Deesis, that is, images that represented the iconography of Byzantine altar fences), since the iconography of iconostases of the 17th-18th centuries, despite the expanded composition, developed within the framework of the Byzantine tradition. This is confirmed by the stable addition of the main images for the iconostasis, regardless of the number of additional tiers or icons that clarify and comment on the images.

The most expressive evidence of the imitation of Byzantine sources in Ukraine of the 17th century in the development of iconostases is the resolution of the church council, approved in Moscow in 1666-1667, which pays special attention to this fact. The document referred to the tradition of establishing the "Crucifixion" composition at the end of the iconostasis and the need to introduce this practice in Russian iconostases: "For it is decent to put a cross in the holy churches on Deesis instead of Savaof, that is, the Crucifixion of our Lord and Savior Jesus Christ. Because it has been held for a long time in the Eastern countries, Kyiv, and everywhere, except for the Moscow State" (Acts of the Moscow Council of 1666, 1995).

An example of understanding the Ukrainian iconostasis as an iconographic reference point in the 17th century actualises the question of interpreting the meaning of the images placed in it since the understanding of their meanings in the programme is the basis for preserving the traditional icon composition. The most important monument containing a detailed theological interpretation of the semantics of the Ukrainian iconostasis of the 17th century is the "Exposition of the Holy Church". This short work was written by the historian and spiritual writer, abbot of the St. Michael's Golden-Domed Monastery, Theodosius Sofonovich, and was first published in Kyiv, presumably in 1666, and later in 1667 (Sofonovich, 2002).

Explaining the various mysteries and causes of the Orthodox Church, Theodosius Sofonovich turns to the iconostasis and focuses on interpreting the meaning of the tier of prayer: "Why is Deesis, that is, Christ with the Twelve Apostles, painted in front of the altar? For the altar is the Majestat of Christ, so Christ is painted as a judge, and the Twelve Apostles are painted with him, for Christ Himself promised them this way: "when... the Son of Man sits on the throne of His glory, then you who followed Me will also sit on the twelve thrones to judge" (Matt. 5). Therefore, Christ, who sits as a judge, is painted over the

altar, so that when looking at the judge of The Last Judgment, we think about ourselves and begin the Divine Sacraments with fear...” (Sofonovich, 2002). From the text, it is concluded that this series of images were interpreted by the Ukrainian theology of the 17th century as the semantic centre of the iconostasis, its main tier, which dominates the rest of the icon programme. The latter is clear from the fact that Sofonovich omitted the explanation of the meanings of other tiers (only the symbolism of the royal gate is commented on). The most important role of images of the prayer tier is also evidenced by the ancient name of the iconostasis – Deesis, which was further used in Ukraine in the 17th century as the name of the entire iconostasis (Konstantynowicz, 1939). It directly indicated the essence of this pictorial structure, in which the main meaning belonged to the Deesis icon.

The eschatological understanding of the Apostolic tier, presented in the text of Th. Sofonovich (2002), was within the framework of the theological discourse developed by Ukrainian scribes since the 1620s, associated with the year 1666 and the expected end of time (Oparina, 2003). In the context of eschatological expectations that developed in the spiritual environment of that time, the theme of Christ the Judge in the iconostasis was perhaps the most important component of sermons. However, soon changes are taking place in the iconography of Ukrainian iconostases, which at first glance are incomprehensible, especially in the context of recent apocalyptic moods.

Evidence of the reinterpretation of the Byzantine tradition in the organisation of the iconostasis in the second half of the 17th century is a fundamental change in the iconographic programme, which was observed in the late 1680s. Since then, Deesis and the entire tier of prayer have disappeared from the icon programme of individual iconostases in Kyiv. Notably, such iconostases were originally intended only for side chapels, in the main iconostasis the Apostolic tier with Deesis, as before, retained its traditional place.

An early example of the introduction of a new programme was the iconostasis of the chapel of John the Baptist (later re-consecrated to Stritensky) in Saint Sophia Cathedral in Kyiv, installed there in 1689. The iconostasis was funded by hetman Ivan Mazepa and structurally it consisted of a basement and a namesake tier, above them, there was a solid shield of a semicircular shape, the entire surface of which was occupied by the Tree of Jesse composition (Fig. 1). The construction of similar-shaped side iconostases became a mass phenomenon from the end of the 17th century to the first third of the 18th century, their iconography at the level of local icons remained traditional, while the shield in the upper part was filled with images that changed from case to case. Therewith, the icons on the shield were not arranged in tiers but were dispersed in any order.

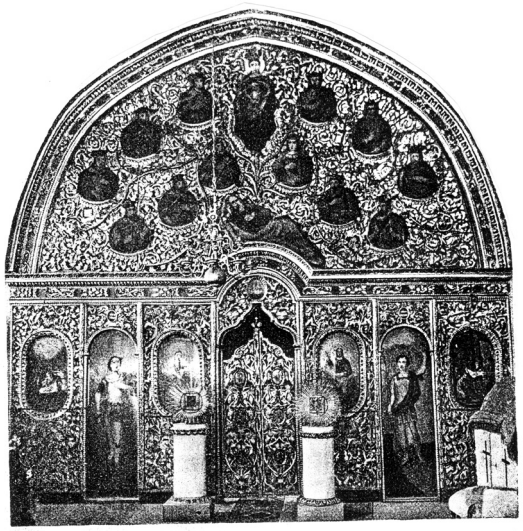

Figure 1. Composition “Tree of Jesse” in the upper part of the iconostasis of 1689 of the chapel of John the Baptist (Stritensky) in Saint Sophia Cathedral, Kyiv
Source: (Ivanchenko, 2006)

Two Kyiv churches of the grand ducal period had a particularly large number of chapels with similar iconostases: Saint Sophia Cathedral and the Assumption Cathedral of the Kyiv Pechersk Lavra. Notably, in Saint Sophia Cathedral in Kyiv, even under metropolitan Petro Mogyla, there were ten thrones: eight at the bottom and two in the choirs (Lebedintsev, 1882). A substantial number of those thrones consecrated under the metropolitan in Sofia, apparently, was not perceived by the Kyiv clergy of the 17th century as the final limit, since Archdeacon Paul of Aleppo in his diary retells the legend heard in Kyiv about the existence of seventy altars in Sofia in the past (Murkos, 1897).

The chronology of the appearance of altars that actually existed in Saint Sophia Cathedral is described by P. Lebedintsev (1882). He reports that in addition to the primary thrones: central, in the name of the Nativity of Our Lady, southern – of Archangel Michael and northern – of St. George, the throne in the name of St. Joachim and Anna was one of the oldest, which appeared no later than the 12th century. Under Petro Mohyla, thrones were added in the name of St. Anthony and Theodosius of the Caves, Assumption, St. Volodymyr, Annunciation – in the lower part, and St. Nicholas, St. Apostle Andrew – in choirs. P. Lebedintsev (1882) does not report on the time of the

consecration of the Apostolic chapel but believes that its iconostasis belongs to the middle of the 17th century. However, it is more likely that the iconostasis was created later. At the end of the 17th century, five more thrones were consecrated: John the Baptist (later re-consecrated to Stritensky), Epiphany, Passion, Transfiguration, Ascension were added to the existing ones. The iconostases created for the newly consecrated chapels of Saint Sophia Cathedral and the iconostasis of the Apostolic Chapel had in their programme above the local tier a variety of subjects, mostly thematically related to the devotion. In their description of the early 1880s, the following is written: "The drawings by Apostolic, Stritensky, Passion, Epiphany, Transfiguration, and Ascension iconostases are remarkable in the idea that they embody".

In the Apostolic iconostasis, above the lower tier of the icons, a plane is made inclined at an angle of 135 degrees, surrounded by twelve small tables (boards – S. Olianina), a yard high. On the plane itself, the New Jerusalem is depicted in large size, and on the tables surrounding it, the Twelve Apostles, according to the apocalyptic vision.

The upper part of the Stritensky iconostasis is a branched tree on an openwork, gilded field, the trunk of which comes out of the belly of the reclining Jesse, and on its branches are round images of the Kings of Judea, the ancestors of the Promised Messiah, called by the Prophet a rod from the root of Jesse.

In the upper part of the Epiphany and Passion iconostases, consisting of openwork carvings, are presented in the first – Epiphany of the Lord, and in the second is His crucifixion. The Iconostasis of the Transfiguration depicts Mount Tabor in its upper part, and the Ascension – Mount Eleon, with icons of the Savior and apostles on it, in the number indicated by the "Gospel" (Lebedintsev, 1882). The image of the upper part of the iconostasis of the Ascension side altar has been preserved, which allows for imagining the originality of this artistic solution (Fig. 2).

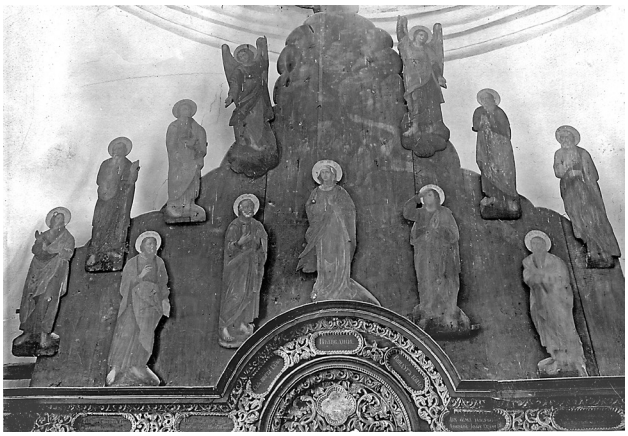

Figure 2. Composition "Ascension" in the upper part of the iconostasis of the end of the 18th century in Ascension side altar in Saint Sophia Cathedral, Kyiv

Source: (The "Negatives" fund of The National Sanctuary Complex "Sophia of Kyiv", n.d.)

Similar side iconostases were built in the Assumption Cathedral of the Kyiv Pechersk Lavra after the fire of 1718. Just like in Saint Sophia of Kyiv, the programme of these iconostases above the local tier was thematically connected with the dedication of altars. In particular, in the iconostasis of Stephen's side altar (Fig. 3), twelve great martyrs are depicted, in the centre, there is a scene "The stoning of Stephen" and above it – "Christ in glory" [17].

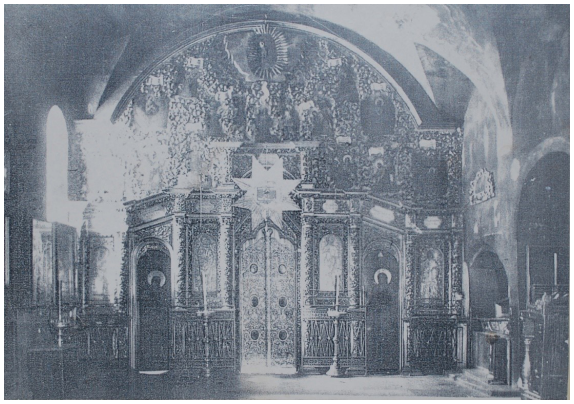

Figure 3. Image of martyrs and "Christ in glory" above them in the upper part of the iconostasis of 1727 St. Stephen's side altar of the Assumption Cathedral of the Kyiv Pechersk Lavra

Source (Sitkareva, 2006)

In the iconostasis of the chapel of John the Apostle, as can be seen in the painting of F. Solntsev, the torments of the apostles with the "Crucifixion" composition in the centre are depicted (Fig. 4). The iconostasis of the Transfiguration side altar ended with the "Transfiguration" composition (Fig. 5). In addition, according to the description, the iconostases of the altar of St. Anthony and the altar of St. Theodosius had special iconographic programmes (Sitkareva, 2006).

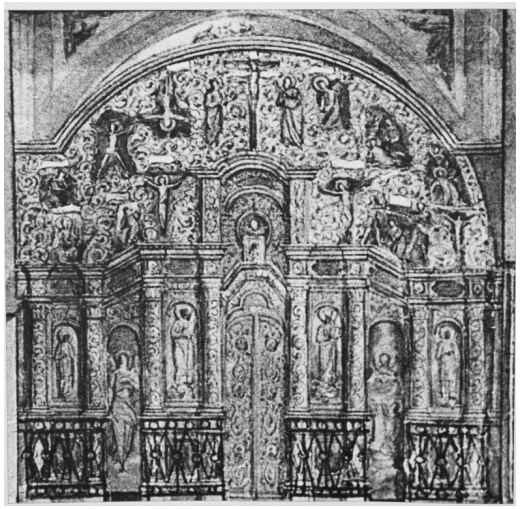

Figure 4. Depiction of the torments of the apostles and the composition "Crucifixion" in the centre in the upper part of the iconostasis of the 1727 side altar in the name of John the Apostle of the Assumption Cathedral of the Kyiv Pechersk Lavra

Source: (Sitkareva, 2006)

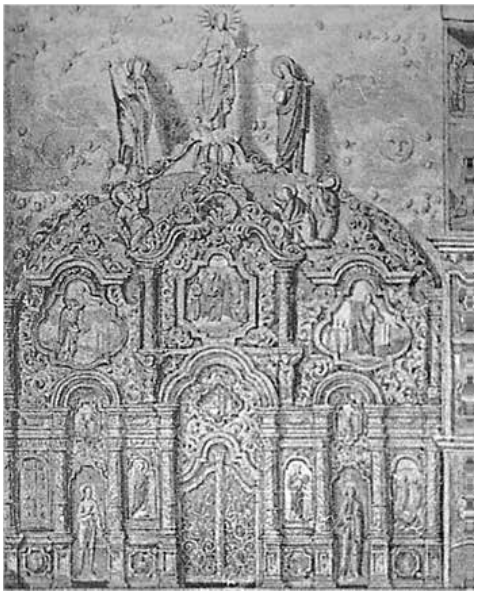

Figure 5. Composition "Transfiguration" in the upper part of the iconostasis of 1727 of the Transfiguration side altar of the Assumption Cathedral of the Kyiv Pechersk Lavra

Source: (Sitkareva, 2006)

Iconostases with thematic iconography were also installed in other churches in Kyiv. For example, it is known about two such iconostases in the Vydubitsky Monastery. One of them was located in the refectory Church of the Transfiguration and was created, presumably, simultaneously with the church at the turn of the 17th-18th centuries. Another, created around 1727-1733 (Olyanina, 2012), was installed in the Church of the prophet Daniel, located on the bell tower of the monastery. Subsequently, this church was liquidated, and the iconostasis was moved to the Annunciation Chapel (in the choirs) of the St. Michael's Church of the Vydubitsky Monastery (Ulyanovsk, 2009). The iconostasis from the Transfiguration refectory church is particularly interesting, because, according to the description, it was: "carved in the form of a family tree, ...among the branches of which the forefathers of Jesus Christ are depicted in the flesh in a recumbent position, and in the middle of them above the royal gate the Blessed Virgin with the Eternal Child" (Zakharchenko, 1888), that is, here the iconographic programme of the upper part of the iconostasis reproduced the Tree of Jesse. Therewith, it was not connected with the dedication of the side altar, just as the same composition had no evident connection with the theme of the chapel of John the Baptist (Stritensky) in Saint Sophia of Kyiv. This iconographic feature of the two mentioned iconostases is discussed below.

Undoubtedly, during this period, iconostases were built for side altars, in which the Apostolic tier with Deesis was preserved, but the iconostases with thematic iconography mentioned above were created for the main churches in Kyiv. In this regard, it is quite clear that such an innovation could not have occurred spontaneously. This is a well-thought-out step, and the plan not only got the approval of the highest priests but, most likely, belonged to them. The establishment by the church hierarchs of a new view of the iconography of side chapels is evidenced by another version of its transformation – the spatial concept of iconography, which was implemented at the end of the 17th century in St. Nicholas Military Cathedral in Kyiv. In this church, the iconostases on the choirs had full Deesis tiers with the twelve apostles along the three-figure Deesis, but in the festive tier of each iconostasis, there were only six icons – half of the celebration cycle, and on the deacon's gate in one iconostasis there was the Archangel Gabriel, and in the other – Michael. In addition, these iconostases had a mirror compositional structure. That is, even with the preservation of Deesis, the iconography of these iconostases was not complete and was thought of as part of a larger programme that formed into a single whole in real space.

Returning to the concept of thematic iconographies of side iconostases, an example of the distribution of such iconographic programmes outside of Kyiv, which is in the iconostasis of the Transfiguration Church in Velyki Sorochyntsi, is highlighted. Presumably, Hetman Danylo Apostol, who ordered the iconostasis, considered it impossible to bypass this practice, so special thematic programmes were developed for the Intercession and Trinity chapels. In the northern Intercession aisle, the theme of icons is dedicated to the glorification of the Mother of God. Instead of Deesis, the "Queen of Heaven" is placed there, and the remaining icons cover this idea in a way (Dorofienko *et al.*, 2016). In the southern aisle, iconography is built around the theme of the Holy Trinity.

Symbolic meanings

The changes that have taken place in the programme can be described as a fundamentally different view of the tasks of the iconostasis of side altars. The icon decoration of such side iconostases is no longer an image of the upper world, the entire church, and eschatological expectations (these ideas were embodied by the iconostasis of the main throne). This is the embodiment of a different, narrower theme, which is broadcasted through iconostasis. In the case when the top of the iconostasis is thematically connected with the dedication of the side altar, a huge icon appeared in front of the faithful, which served as a temple icon. Therewith, not only the completion of the iconostasis but also its entire iconography was formed in such a way as to maximise the theme of the consecration of the side altar. For example, from the preserved detailed description of the iconography of the iconostasis of the St. Stephen's Chapel of the Assumption Cathedral of the Kyiv Pechersk Lavra in 1886, we learn that, in addition to the "St. Stephen's Stoning" scene, images of martyrs in its upper part, the temple icon of St. Stephen, there was still an image of the Protomartyr Thekla, and on the deacon's door – the image of Bishop Cornelius and Abel (Sitkareva, 2000). The totality of all these images revealed before the eyes of believers the theme of martyrdom and suffering, articulating the martyrdom feat as an indisputable proof of the truth of the Christian faith.

Such thematic iconography indicates that there is a deliberate "specialisation" of iconostases in the chapels. They do not have an icon programme for the year-round cycle of divine services but are intended for a solemn service on the day of the kermesse or in memory of the saint to whom the side altar is dedicated. On such days, during

the liturgical action, the iconography of the iconostasis contributed to focusing only on a single theme of the celebration of the throne and was not obscured by other meanings. The painting programme interacted with the ritual that was taking place, enhanced its perception, affecting emotional experiences. Supposedly, it was the extraordinary fullness of sensations during the service from the sensual contemplation of images of such iconostases that stimulated the spread of thematic icon programmes. This explains the consecration of numerous chapels in the main ancient churches of Kyiv. On the one hand, their monumental architectural form and complex structure, with internal galleries like Saint Sophia of Kyiv, spacious choirs and side outbuildings, opened up the possibility of consecrating more altars in them than in any other church. On the other hand, new extensions and iconostases with a thematic programme installed in them allowed believers to stay in such a sacred space several times a year during the kermesse, which was not available in other churches.

However, in addition to the purely religious purpose, the appearance of side iconostases with iconography structurally different from the main iconostasis could have other reasons related to the wishes of the ktetor. Presumably, the Mazepa iconostasis in the side altar of John the Baptist (Stritensky) in Saint Sophia Cathedral belonged to this case. The Jesse Tree depicted at the end of the iconostasis has no evident thematic connection with the dedication of the chapel. However, hypothetically, such a connection could exist, since the image of John the Baptist was sometimes involved in the detailed iconography of this composition, when, in addition to the ancestors of Christ, some prophets and scenes were depicted that covered the themes of Christ's coming into the world and his devotion. However, such detailed paintings in iconostases are unknown, it was used in iconography (Ulyanovsk, 2009). Therewith, it is not known (since there are no high-quality photos of the entire upper part of the iconostasis) whether the image of the Forerunner was placed among the ancestors of Christ. It should be recognised that, since this iconography does not directly reflect the theme of the consecration of the side altar, it is likely that N. Nikitenko was correct, suggesting that the Jesse Tree in this case should have indicated "the noble origin of the Hetman and the charismatic nature of his power" (Nersesyan, 2000).

The undisguised desire of the customer to influence the iconography of the side iconostasis is observed in the refectory of the Transfiguration Church in Vydubychi. The church itself was built by funds of the monastery's ktetor, Colonel M. Miklashevsky, an eloquent evidence of which is his coat of arms over the entrance. Most likely, an iconostasis was also built at his expense. As is known from the description of this iconostasis, the programme of the upper part did not even remotely correspond to the dedication of the side altar, but frankly repeated the Mazepa iconostasis. The choice of this particular composition for the iconostasis, a reflection of the Colonel's rivalry with the Hetman can be assumed, which led to the repetition of the theme of the Jesse Tree with its accentuated semantics of the family tree (Ulyanovsk, 2009).

The trend towards creating thematic iconographies of iconostases reaches its climax in the 1730s, when it is no longer embodied in the side, but in the main iconostasis. An example of this is the iconostasis of the All Saints Church of the Kyiv Pechersk Lavra. Its construction was assembled from fragments of different times and placed in the church after the fire of 1718, and the painting was supposedly completed before 1741 (Ivanchenko, 2006). The composition of this iconostasis is designed for five tiers of images. Therewith, according to tradition, the second and fourth tiers (from the bottom) are reserved for the largest icons, in which the icons of Jesus Christ with the Gospel, Virgin Mary with baby Jesus, and the Apostolic Deesis are usually placed. However, in this iconostasis, the fourth tier does not contain icons of the apostles with Deesis in the centre. Here the central icon is the "Cathedral of Archangel Michael", to the left of it, there are three icons – "Faces of martyrs", "Faces of patriarchs", "Faces of kings", to the right – "Faces of martyrs", "Faces of forefathers", "Faces of saints" (Fig. 6).

Figure 6. The central part of the iconostasis is the first half of the 18th century of the All Saints Church of the Kyiv-Pechersk Lavra

Source: photographed by the author

In this iconostasis, the icons of the Cathedral of Saints are given the place of the main tier, and in the arrangement of other rows, traditions are observed: below are celebrations, a tier of Jesus and Holy Mary, and lower icons, and above – prophets.

Such iconography was not used in side iconostases. They either completely lack all the traditional tiers above the one with Jesus with apostles and Holy Mary, or one Apostolic tier remained of them, as, for example, in the iconostasis of the side altar of St. James' Assumption Cathedral of the Yeletsk Monastery, established around 1701. The iconostasis of the All Saints Church shows that the task was to replace only the place of Deesis and the apostles with new images. From this it can be concluded that the change in the theme of the iconostasis programme was associated only with the prayer tier, other tiers were not considered secondary. Notably, Deesis and the apostles are understood in this case not as an unchangeable programme of icons for the iconostasis, but as a thematic one, which can be replaced by other images (Nikitenko, 2007).

The question arises why such an interpretation of the tier could even be applied in the main iconostasis of the church, despite the fact that the presence of a Deesis-Apostolic tier was the structural basis of the programme in such iconostases. To answer this question, it is important to recall another iconostasis of the Lavra church, created around the same time as the All Saints one, which also has a fundamental deviation from tradition in the programme of the Apostolic tier.

This refers to the iconostasis of the early 1730s in the Gate Church of the Trinity. In it, instead of the central Deesis icon, there is a "New Testament Trinity" icon (Fig. 7), while on other icons of the tier, although the apostles are depicted, they sit on clouds, while usually the apostles are depicted in a standing position. As in the All Saints Church, this iconography is rightly considered as a desire to illustrate the theme of the consecration of the church. However, a convincing explanation of why the iconostases of these particular churches have a modified programme has not yet been proposed. This study presents the hypothesis that the change in the iconography of the iconostases of these two churches became possible only because both of them are monastic, and therefore are an integral part of not only the spatial whole (monastic complex), but also part of the general hierotopic project of the monastery. That is, the project of a specific sacred space, as defined by the concept of hierotopy, proposed by O. Lidov (2014). That is why the programme of iconostases of the Trinity gate and All Saints churches was conceived not as an independent one, with all the necessary repertoire of images, but as a thematic one related to the consecration of churches.

Figure 7. Central part of the iconostasis of the 1730s Trinity Gate Church of the Kyiv Pechersk Lavra

Source: Photo by Anatoly Biliay, 1980s

The possibility of such a hierotopic project and its implementation is connected with the unique situation that developed in the 1720s and 1730s in the Kyiv Pechersk Lavra. Then the monastery was restored after the devastating fire that engulfed the Lavra in 1718, when, among other things, the interiors of the Assumption Cathedral, Gate Church of the Trinity, and All Saints churches were destroyed by fire. The simultaneous restoration of a substantial number of iconostases for Lavra churches took place at a time when the idea of creating thematic iconostases in the side altars were already embodied in the design of Saint Sophia of Kyiv, and the idea of a spatial iconographic programme was implemented in the St. Nicholas Military Cathedral in Kyiv (Nikitenko, 2007).

This idea is also becoming a leading one during the restoration of interiors in Kyiv-Pechersk Lavra. But the

current situation, apparently, gave an impetus to its further development – understanding the programmes of all new iconostases as interconnected, interacting within a single whole.

In this spatial project, it was fundamentally important to focus on the symbolic centre of the entire Lavra complex – the main church of the Kyiv Pechersk Lavra, the Assumption Cathedral, and in it – on its main altar. The central iconostasis of the cathedral, which had a traditional iconographic programme with mandatory Apostolic Deesis, embodied the fundamental symbolic and dogmatic ideas, while the iconostases of the chapels of the Assumption Cathedral and other monastic churches created around the same time, had thematic iconography and covered only the theme of the consecration to the throne to a greater extent. Thus, the sacred space of the Assumption Cathedral extended beyond its material borders, covering the All Saints and Trinity gate churches, whose Thrones were probably thought of as side ones. The absence of Deesis in the iconostases of these churches clearly demonstrated their secondary importance and automatically oriented to the main church of the Lavra and its main altar.

Based on such an explanation of the features of the iconographic programme of the iconostases of the All Saints and Trinity gate churches, it becomes clear why there are no examples of the absence of Deesis and the Apostles in the main iconostases of parish churches. They simply could not have had such an iconography, since the lack of the main element of the programme was not compensated for by anything. In monastic churches, the implementation of the described hierotopic project, although possible, required a combination of many circumstances. The already mentioned iconostases of the Transfiguration and St. Daniel churches of the Vydubitsky Monastery testify to separate attempts to implement this spatial concept. However, such a large-scale project as in the Kyiv Pechersk Lavra, apparently, was implemented only once.

It is not known how long the church community has maintained an understanding of the general concept of iconographic programmes of such iconostases. However, the fact that such iconostases existed until the 20ty century, and the icon composition of the Lavra iconostases has been preserved to this day, indicates the favourable acceptance of thematic programmes by the highest priests of both times.

CONCLUSION

The study of thematic iconographic programmes of Ukrainian Baroque iconostases showed that they cannot be considered as an independent complex of icons. These programmes were focused on the theme of the consecration of the altar, and the traditional iconography in them was radically edited: even the most important tier (Deesis) from a theological standpoint was removed from it and images were placed that covered the content of the theme. Iconostases with thematic iconography were created for side altars and were not designed for a year-round circle of services. The most expressive idea of subordination of such programmes of iconography of the central altar is implemented in the main churches of Ukraine: Saint Sophia Cathedral in Kyiv and the Assumption Cathedral of the Kyiv-Pechersk Lavra, where the iconostases of numerous chapels did not have a Deesis-Apostolic tier, while the main iconostasis preserved traditional iconography.

In the Kyiv Pechersk Lavra, this idea was further developed and thematic iconography was developed for the iconostases of the main (and only) altars in the Gate Church of the Trinity and the All Saints Church. This was the implementation of a project of liturgical structuring of the monastery space, which focused attention on the symbolic centre of the entire Lavra complex – its main church, and in it – on the main altar, relative to which all altars not only inside the Assumption Cathedral, but also in neighbouring churches, were thought of as side ones. The scale of the spatial iconography project, in which the iconostases of the entire monastery interacted, indicates the intention to combine all its sacred zones into a single whole and present the monastery complex as a single temple space. This plan extended to the entire monastery, the Christian understanding of the temple as an image of the coming kingdom of God on Earth and the liturgical space where the Divine icononomy takes place. Reconstruction of the meaning of the project on the introduction of editable iconographic programmes explains their absence in the main iconostasis of parish churches and shows the impossibility of adequate interpretation of thematic iconographic programmes without considering the spatial iconography of iconostases within the monastery complex.

For an exhaustive disclosure of the subject in the future, it is necessary to establish the author/authors of the spatial iconographic concept of iconostases in Ukraine and identify the degree of originality of this phenomenon.

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Світлана Валеріївна Оляніна

Національний технічний університет України «Київський політехнічний інститут імені Ігоря Сікорського»
03056, просп. Перемоги, 37, м. Київ, Україна

Український бароковий іконостас і літургічне структурування монастирського простору

Анотація. Барокові іконостаси Україні з тематичними іконографіями неодноразово потрапляли в поле зору дослідників. Йдеться про іконостаси, які не містили композицію Деісус та інші зображення, необхідні для цілорічного циклу богослужінь. Замість традиційного комплексу ікон, такі іконостаси містили зображення, що розгорнуто розкривали тему посвяти вівтаря. Збережені пам'ятки досить докладно описані, однак мотиви і смисли запровадження таких програм досі не отримали переконливого пояснення. В статті пропонується новий погляд на причини появи та символічне значення тематичних іконографічних програм українських іконостасів доби Бароко. Сенс запровадження редагованих іконографічних програм реконструюється за допомоги ієротопічного методу. Його застосування виявило, що розробка тематичних іконографій спиралася на просторову іконографічну концепцію в якій взаємодіяли програми декількох іконостасів. Дослідження показало, що тематичні іконографії були поширені в іконостасах бокових вівтарів, тоді як головний іконостас містив увесь необхідний комплекс зображень, включно з композицією Деісус. Встановлено, що запровадження тематичної іконографії для головного іконостаса було можливим лише для монастирського храму, який в такому випадку осмислювався як боковий вівтар відносно центрального іконостаса соборного храму монастиря. У цій ретельно продуманій системі зображень, іконні комплекси іконостасів бокових вівтарів та інших монастирських храмів взаємодіяли з іконографічною програмою іконостаса головного вівтаря в реальному просторі. Реалізація такого проєкту розширювала літургійний простір головного храму, охоплюючи монастирський комплекс. Водночас на монастир переносилися символічні смисли, пов'язані з образом храму в християнській традиції. Запропонована реконструкція пояснює відсутність практики створення тематичних іконографій для іконостасів головних вівтарів у парафіяльних храмах

Ключові слова: іконографічна програма, тематична іконографія, боковий вівтар, система ікон

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