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## THE ETHNIC AND NATIONAL IDENTITY MATRICES OF UKRAINIAN ACADEMIC MUSIC: METHODOLOGY OF THE ISSUE

*The article discusses the peculiarities of modern aspects of hermeneutic reception of the Ukrainian musical work – on a proper philosophical and cultural basis. The problem is that under the guise of cultural legacy, they were overburdened not only with “losses” of the cultural memory, but also became victims of imperfections of the so-called “style analysis” algorithms. Though resembling formal instructions to “style features” and “stylistic parallels”, this method has created the ground for the spread of popular opinions about the category of “national” as “national coloring” of universal style processes.*

*Instead, it has been admitted now: the category of “style” is a formation of human dimensions, therefore, it is subject to the processes of micro- and macro-individuation when the following must be taken into consideration: the predominant vector of individual mental self-organization of the national culture; the socio-cultural context or the “spiritual situation” of a specific historical period; personal contribution of a composer to the formation history of the national school of composition, which is measured as the process of ethno-national identification of academic experience; personal priorities of a composer regarding selectivity of deliberate targeting the modality of ethnic (essentially “locked in itself” state) and national (in principle an open state for corresponding) forms of identities.*

*Accordingly, the proposed algorithms for comprehending the mental peculiarity of Ukrainian musical works will ensure their hermeneutical reception as a most likely specification of modeling principles of a nationally stipulated style system and their generalization in terms of the method of shaping this system. For example, according to the concept of “mixed” style, where the presence of “a style attraction pole” makes the principle of allusion the leading one (kind of indirect quotation of perceived borrowings). The latter, in particular, will reduce the addictive habit of appealing to any “influences” (the algorithm of influentology) and provide a root meaning to national phenomena – according to their mental structure.*

**Key words:** *modality of ethnic and national identity forms, ethno-national identification.*

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## ЕТНІЧНА ТА НАЦІОНАЛЬНА ФОРМИ ІДЕНТИЧНОСТІ ЯК МАТРИЦІ УКРАЇНСЬКОЇ АКАДЕМІЧНОЇ МУЗИЧНОЇ ТВОРЧОСТІ: МЕТОДОЛОГІЯ ПИТАННЯ

*У статті зумовлюються особливості сучасних аспектів герменевтичної реценції української музичної творчості – на належній філософсько-культурологічній основі. Проблема полягає в тому, що у вигляді культурної спадщини цей творчий масив був обтяжений не лише «втратами» культурної пам'яті, але також виявлявся жертвою недосконалості алгоритмів так званого «стильового аналізу».*

*Останній, власне, хибував констатацією формальних показників щодо, так би мовити, «стилістичних особливостей» та проведення «стильових паралелей», що загалом надавало привід для поширення шаблонних суджень щодо категорії «національного» під виглядом «національного колориту» універсальних історичних стилів в їх процесуальній логіці.*

*Однак нині визнано: категорія «стиль» є людиновимірною і тому з огляду на світосприймальні та світовідчуттєві пріоритети людини історичної є безумовно підпорядкованою процесам мікро- та макроіндивідуалізації. А це значить, що стосовно національної музичної творчості та пізнання її стильових образів безумовно необхідним є врахування: переважаючого вектора психічної самоорганізації національної культури; історично актуальний соціокультурний контекст або ж «духовна ситуація часу» історично конкретного періоду; особистісний внесок композитора до становлення національної композиторської школи, який визначається як процес етнонаціональної ідентифікації академічного досвіду; особові пріоритети композитора щодо вибору модальності або*

етнічної (принципово замкнена формація як «душа у собі»), або ж національної (принципово відкрита формація щодо резонування із собі подібними – також національно структурованими) формами ідентичності.

Відповідно, пропонувані у статті алгоритми осмислення ментальних особливостей української музичної творчості забезпечать їх герменевтичну рецепцію як найбільш вірогідну ідентифікацію принципів моделювання національно визначеної системи стилю та їх узагальнення з точки зору формування цієї системи як парадигми етнонаціональної ідентичності. Наприклад, відповідно до поняття «змішаний стиль», де попри наявність «полюсу стильового притягання» визначальним є алюзійний (вид непрямого цитування, натяк) спосіб розвитку стилю.

Визнання етнонаціональної матриці стилеутворення спричинятиме уникнення стереотипів щодо констатації будь-яких «стильових впливів» (алгоритми «впливології») й тим самим забезпечуватиме розпізнавання кореневого сенсу національних явищ – відповідно до їх ментальної структури.

**Ключові слова:** модальності етнічної та національної форм ідентичності, етнонаціональна ідентифікація.

**Formulation of the problem.** In Ukrainian musicological studies of the XX – XXI centuries the question of “national” (in addition to attempts to “return” to national memory and “lost” heritage) every time acquired more resonance. For example, it is enough to mention at least such a separate aspect as research of the development process of the national Ukrainian composer school in the “situation” of modernity (the end of the 19th – 20th centuries) – the decisive moment of the professionalization of Ukrainian musical works, which received, though very multi-lingual, but very productive articulations on correlations of national musical works in the pan-European style processes: “Westernization” (Yudkin, 1996), “Modernization” (Kostiuk, 1998), secession stylization (Karalius, 1998), avant-garde (Rzhevskaya, 352) and modernism (Humeniuk, 2001), polystylistic field “Game allusions” (Kyuanovska, 2000) and “semantic game with stylistic models” in the way of the leading ideas of the twentieth century – global cultural synthesis (Kozarenko, 2000). However, in spite of the undoubtedly expedient setting for the selection of a purely Ukrainian vector of style creation, this kind of articulation testifies rather to an orientation towards a certain common style model, from which so-called “style parallels” invariably draw. There is nothing else than the acquired habit to look for the so-called “style features” at the level of “stylistic resource” (the speaker’s specificity of musical expression) – what, so to speak, lies on the surface of phenomena, and therefore does not reach generalizations about the modal characteristics of the category «national».

**Analysis of recent research and publications.** In particular, the concept of the «stylistic evolution of Ukrainian musical works» arose in the regulations of just such an analytical method – behind regional ranges: the western (Kyuanovska, 2000) and eastern (M. Rzhevskaya [9]). However, although the initiators of the “evolutionary concept” give the fully justified conclusion that, in comparison with foreign experience, Ukrainian musical works unfolds in its own temporal rhythm of stylistic processes, the consolidating function of the installation is of crucial impor-

tance in relation to the typologically composed and unified cultural-historical paradigm, which actually absorbs the definition of the “national” itself.

**The purpose of the article** is to offer a methodologically verified analytical approach for an accurate interpretation of the mental content of the Ukrainian academic music based on the study of very specific forms of identity and their involvement in the creation of always historically relevant stylistic section of musical expression.

**Presenting the main material.** That is why the most unfortunate result of “such” an analysis is the acquired habit of formalizing the “stylistic device and denoting the quality of the “national” in the sense of the ethno-national “colouring” of the universal stylistic processes. Consequently, the essence of the remark is the author's reflection that the existing experience of solving such a general problem as the research methodology of the category of “national” suffers from an imperfect analytical technique that should testify to the ability to display the “in-depth expression of national style” (expression by Horiukhina, 1985: 84) and thus provide methodologically appropriate methods for designating the national specifics of musical works. In spite of this, the analytical way of understanding the processes of ethnic identification is to be recognized as methodologically adequate, since it takes not “influence of logic” as a basis, but real cultural competitions for identity and thus makes the understanding of the national originality of examples of Ukrainian musical works under the guise of self-sufficient quality clearer. Indeed, as evidenced by the newest ethno cultural studies, the universal (macro individual level of historical necessity) never loses its ethno national identity (E. Smith), which is a certain invariant of future transformations: social and ideological factors firmly establish the effect of the natural law of ethno-national identity, which leads to the creation of always an individual character of historical and cultural reality (K. Popper). That’s why speaking about the dynamics of the changes from the micro- to the macro-individual, we have to recognize the need to pay attention to those

temporal-spatial crossings of relations where (in the language of cultural studies) the potential vitality of the subject “flashes” (in our case, national musical works). Therefore, the essence of the question concerns the archetypal content and mental structure of the phenomenon “ethno-national identity”, that as a nationally special “physiognomic” expression is the desired result that is acquired by the ethno-national identification of common cultural property. Thus, today undoubted primacy in this approach (according to the “deep expression”) is taken by the theory of “national musical language”, which has the idea of “national intonation of composer works” (Kozarenko, 2000) and operates with archetypal models. However, as N. Horiukhina emphasized, “for the disclosure of national style uniqueness there are not enough “native” intonations; they must be “multiplied” by means of development, which, in turn, will be appropriate to the national specificity of thinking” (Horiukhina, 1985: 84). Therefore (following the researcher’s judgments), we can also add that national specificity of thinking is a modal specification of musical expression, which affects its manifestations from the structural side and therefore is to be articulated from the position of metalogics of the architectonics of a musical text as a cultural text. This means that the epicenter of the problem of understanding the national specifics of musical works is a question of algorithms for its analysis, the development of which in the musicological studies is impossible without a purely methodological aspect; namely, when it is necessary to take into consideration:

- 1) the dominant vector of the individual mental self-organization of the national cultural space;
- 2) the historical ideological paradigm and its leading type of world receptive sermon;
- 3) the socio-cultural context or the “spiritual situation” of a historically specific time relating to the mental characteristics of the type of cultural situation and historical type of personality;
- 4) a personalized contribution to the history of the formation of the national school of composition and its assessment as a process of ethno-national identification of academic experience;
- 5) personal priorities of composer works regarding the selectivity of the perceived orientation to the modal structure of the actual ethnic (fundamentally closed state of the model) and the national (fundamentally open for correspondence state of the model) forms of identity as evidence of micro- and macro-individualization processes;
- 6) principal lexemes in the form of genre-dominant works and a stylistic set of the stylistic system itself as its psycho-behavioral invariant.

After all, it is now accepted: the category “style” is an anthropical formation, it is – “a world perception that sounds” (the statement by V. Medushevskiy), the formation of judgments of which requires a precise methodological ability to explain the invariant of style for the method of creating a stylistic system. For example, as a concept of a “mixed” style, where, in the presence of a “pole of stylistic attraction” (in the form of the ethnic archetype, its mentally specific thought form, etc.), the so-called allusion way of style development is crucial, which implies “indirect citations” in the form of recognized borrowings. In particular, the understanding of allusions as “digestion” of the borrowings in the “body of the native language” will make impossible the addictive habit of appeals to any “influences” (algorithm of “influence of logic”) and will provide the root meaning for national phenomena in accordance with their modal structure. So, the phenomenological view on the “national” is the closest one to the methodological issue of the category of ethno-national identity – that is “a self-expression by oneself” (by Heidegger), which is perceived as “self-evident”. When applied to traditional meanings of musical-theoretical knowledge, such a position negates the rule of “standardization” of stylistic correspondences with respect to uniform matrices of style formation as culture formation: the algorithm of “drawing style parallels” is fatally “inconvenient”, because each time it is necessary to explain it about “national originality”. Moreover, at the beginning of the twentieth century, the pattern of coexistence of universal and national was stated as the goal “to find one’s own among strangers” (M. Hrinchenko, S. Liudkevych) and at the end of the same century it was approved: after all, there was not and could not be any “pure” manifestations of any stylistic model made up “from outside” in Ukrainian music (A. Kushniruk). Recall, for example, the fact that the founder of the Ukrainian national school of composition M. V. Lysenko persistently advised to “look around” – to look for examples for musical work, and present borrowed with a “national backlight”. Accordingly, the most important thing that Lysenko and his followers have succeeded is clearly structured national self-awareness of musical works. Phase-epoch of “volitional maturity” (according to the concept of B. Yavorskyi) of Ukrainian musical culture – the professional development of national composition works, which provided for the consistent mastery of “vocabulary” and “attributes” of academic writing experience, is connected with this classic’s sermon. Therefore, it is not surprising that the “Lysenko’s model” of the national musical language – having an extravert-extravagant sweep with respect to general

cultural mining (Kozarenko, 2000) – gives grounds to speak about the “textbook signs of Lysenko’s style” (Kyvanovska, 1999), its heterogeneous nature (Frait, 2004). It follows that an analytical “contact” with the lively flow of national musical works should get rid of the habit of unifying the stylistic paradigm – for example, on the basis of uniformity of stylistic support of the typological stylistic invariant. Because if the categories of universal world relations allow us to consider the history of musical culture as the highest type of movement, then the system of its ethno-national modes is a living movement of the history itself.

It seems, in particular, that the common-style paradigm is realized in ethno-national modes by means of discourse: they are always tended to non-normative, they emphasize subjectivity. In Ukrainian musical works, this is primarily the mentally specified “psychoanalysis of being” (expression by L. Rudnytskyi) with its predominant introvert direction that, as an ethno-national mode, is reinforced by the priority of the cordo-centric factor (episteme of “philosophy of the heart») and by means of the meta theme song (as a meta symbol) is as an “inspirational” factor (M. Verbitskyi, V. Barvinskyi, L. Revutskyi, M. Leontovych, V. Sylvestrov, etc.). Sometimes, this is the reformation of an archetypically given emotionalism into an extrovert type – when there can be dramatic perturbations (M. Lysenko, B. Liatoshynskyi) – or synthetic model of ambovert (S. Liudkevych).

In general, raising the question of the “style aura” of examples of Ukrainian musical works should receive proper correlates – in accordance with the type of “text” with its inherent communication mechanisms. Although before that, it is necessary to note that sometimes the concept of “national” is taken to be synonymous with the concept of “ethnic”, although in fact they are totally different modal forms. Thus, it should be understood that the ethnic form of identity is associated with the “primary state of identity” (according to K.-G. Jung) and this is why it is a peculiar axiom of the formation and structuring of the national musical style in the framework of the process of micro individuation.

This state (ethnic identity) encourages the method of an adequate ratio of thought forms of national cultural memory and lexical and grammatical forms of the academic model of musical thinking, however, with their correction in the direction of respecting the authenticity of folklore lexemes. In a contrary, the national form of identity is a fundamentally open form of ethno-national self-identification: the boarders of its action is the process of macro individuation, which relies on a rationally organized process of selecting the right and symbiosis with the matrices of

general cultural experience in the direction of reflection of its own self-worth.

Therefore, the observance of one of these forms of identity is always the private nature of works. For example, it is precisely the ethnic form of identity that professed the educational-cultural paradigm of the turn of the XIX – XX centuries (centripetal coordinate orientation of self-organization of culture) with its idea of national identity: each of the spheres of socio-cultural life was nourished by the “soul” of the ethnic identity form – a factor that provided resistance to cultural expansion and excessive innovations and was proclaimed as an effective means of exciting national memory.

Consequently, the meaning of ethnic identification determined its specific historical feature: the modal structure of the ethnic form of identity reveals an “immune” reaction with respect to alien cultural symbols and values – in accordance with the cultural-secessionist function, which borders on the instinct of self-preservation. In particular, one of the most stable and expressive matrices of structuring ethnic identity forms is morality (a cultural-genetic program of transferring the experience of past generations to the values of the present): its observance as a principle of ethnic authenticity of thinking (composing the theme of a folk song, quoting material or borrowing its vocabulary, the relevance of the genre of artistic processing of a folk sample and its stylization “in the spirit of the people”) is the primary level it and the necessary moment “coding” national style.

Thus, the eloquent expression of the algorithms of ethno-national self-identification of musical works at the level of the ethnic form of identity (mode “soul in itself”) is the coryphaeus of the Western Ukrainian music culture F. Kolessa. For the realization of ideas that would “equate” to the academic norms of musical thinking, the composer finds “pure” (root) mystical forms of manifestation of ethnic identity – for example, in the ways of cycling choir folk songs (an ethnic analogue of the academic form of vocal miniatures). In the author’s version it is: “V’yazanka” (“On Epiphany Eve”), which is an analogue of the academic type of the contrast-component cycle with the parabolic ratio of the segments of the concept; “set” (“Street” and “Obzhynky”, “Lemkivski singers”) is an analogue of the type of solid-cyclic form with the program-story (linear) type of compositional and drama organization; “Ethnographic picture” (“Hahilka”) – analogous to the academic type of the stage cantata; “Historical picture” in series and parts (“Quartets”, “Cossacks in folk songs”, “Our thought”) – a type of monumental genre form, which in the academic tradition was grammatically provided with the semantics of the sonata

symphonic cycle; typification of the customary form of the folk genre in the manner of female, male and mixed chorus – a special systematization of choir processing by the type of performing role. And the style of the thematic processing of the folk-song material by F. Kolessa is as close as possible to his authentic “physiognomic expression”, although at the same time it is extremely masterful and exquisite in melodicization of texture, line articulation and timbre-loud “direction” and others.

All this at the same time strengthened the mental-archetypal sense of the ethnic – in the introverted direction of self-organization as a coordinate orientation of the process of micro-individualization. Later, during the revival of the national culture (the second part of 60s – 90s of the XX-th century) – a similar attachment to the ethnic form of identity testified to the conscious archaization of the musical style, which, since it was at the same time firmly connected with avant-garde technologies creating musical matter, was not just “modernizing” ethnic matrices, but generally providing correspondence of times in the “space of eternity” according to the algorithms of the national identity of the new musical consciousness (intentionality “New folklore wave” / neo-folklorizm). In general, this means that the spiritual boundaries of ethnic autonomy that are transmitted as a definite natural state of understanding the world, at a certain stage develop into synthetic visions of the world, when the opening of “one’s own” in the coordinates of resonating with the “other” similar to oneself is the principle one – also nationally identical. Moreover, the violation of the rigidity of the ethnic form of identity occurs through reflexive self-identification, which, in turn, contributes to going beyond the limits of ethnically communicative functions towards poly-semantics.

At this very moment, when the type of culture is formed due to changes and complications, and the notion “national” form of identity appears, it is “over-ethnic”, but “not non-ethnic” formation; moreover, it absorbs the ethnic core of national culture, but is not limited to it; and it is not so much integrative (here – in the sense of adjunction), as a synthesized formation. So, with respect to the classical model of the national musical style (N. V. Lysenko) and, especially, its modern version (V. Barvinskyi, N. Nyzhankivskyi, M. Kolessa) we should talk about the conscious demand for such a way when, with reasonable preservation of ethnic (rigid) forms of identity on it were not only added other value-cultural stereotypes, but also transformed their own. After all, if constancy, continuity of the ethnic identity form is a natural necessity of existence, then national identi-

fication in the ciphers of transcendence of universal human experience (macro individuation level of historical necessity) has the ethical pathos of new self-realization – when the realization of the greatness of the possible is reached. For example, N. V. Lysenko’s piano Polonaise is, on the one hand, the choice of a well-known (thanks to F. Chopin) type genre form in Europe, the representation of which Lysenko really “entered” into the European context; and on the other hand, it was this “national” genre form that no longer emphasized the Polish, but the Ukrainian national idea, because it contained the original “national highlight” and the dramatic modality of the Ukrainian epic. Let us also recall numerous examples from the composer’s piano heritage, about which modern Ukrainian musicologists are generally inclined to see “numerous associations and influences” of “Western European romanticism” (Frait, 2004; Kyyanovska, 2000), although in spite of this it is true that “spiritual code” (here – the ethnic form of identity), which broadcasts the folk type of programming (Frait, 2004: 197–200).

In particular, in the Lysenko’s style model, ethnic matrices were deliberately “academized” – combined with certain historical-style allusions (type of indirect citation, a hint), which provided the power of the phenomenon of national genesis: a clear example of this is the numerous Lysenko’s quotation marks of folklore material that were used, for example, in baroque models (“Ukrainian suite in the form of ancient dances”, op. 2 and thus expanded the time frame for being of a Ukrainian song. Therefore, it is important to realize that for Lysenko this was a completely concrete way of adapting beyond the ethnic forms of culture as a specific lexical-technical experience, which in textology is explained as the development of the space between “We” and “They” – when under the guise of conscious “borrowings” and “imitations”, well-known matrices were “read” in the “signs” of national culture and individual experience of the world on the basis of the mentally-sensitive content of the episteme “philosophy of the heart” (cordocentrism, emotionalism, panesthetizm) and modal specificity of the “song” thought form, which is used as a meta-theme or meta-symbol. That is, in fact, the national classic carried out what in the language of modern ethno-psychological research is referred to as “reflection in the direction of one’s own self-worth” – the conscious self-identification of one’s own style with certain cultural phenomena (discursive formation). It was precisely at this moment that the support was needed no longer so much in the “authority of the ethnic” as in the personal moral qualities and creative abilities of the artist: in his cantatas, choirs and mono dramatic

romances on the texts of T. H. Shevchenko Lysenko achieved the goal of objectifying ethnic –including the effects of its idealization as a source of a certain quality. Thus, the path trodden by Lysenko (like his creative sermons) showed the space of national musical culture under the guise of a “field of choice”; and such that it should show the nature of national self-affirmation.

The meaning of this goal-setting is in the fact that the logic of national cultural arises from the ground of harmonization between ethnically dependent (not free affiliation) and national-free: for if an ethnic form of identity is due to objective pressure on the subjective, that is, a hard separation of “one’s” between “alien” (Peremyshlska School, F. Kolessa); then national, is the opposite attitude and relies on the activity of the subject, his freedom in conscious self-determination. In particular, Lysenko’s experience shows that this antinomy is decided in favour of the national form of identity, which reveals a direct dependence on rationalistic posture. The key to such a rationalization is the intellectual-minded synthesis of worldview and attitude, as well as the ability to actualize and substantiate the potentially existing meanings of the “national”.

By the way: at one time, S. Liudkevych was an opponent to the priority of the ethnographic level of consciousness (the construct of the educational-cultural paradigm), which protected the spiritual purity of the ethnic principle, had: excessive attachment to matrices of the ethnic form of identity he characterized as “routine stupidity” and instead called for “Europeanness” in this regard, the fact of the bold genre differentiation of instrumental music in the work of V. Barvinskyi is very indicative, which can be regarded as a conscious intention to weaken the feeling of cultural dependence on the ethnic form of identity (recall that at the turn of the XIX – XX centuries, song forms of folklore sample, “in the image” of which were written, in particular, piano miniatures). This means that comprehension of the methodological principles of interpretation of the ethno-national identity of Ukrainian musical works is provided by highlighting and diagnosing a certain form of identity, which always results from the manifestation of an ethno-national identification algorithm chosen by the composer; especially when it comes to forms of cultural synthesis, since examples of Ukrainian musical works indicate the presence of the ability to “re-implement” the rich empirical experience of ethnic culture in the “open” version of its (experience) self-realization. After all, the formative factors of national consciousness are, according to K. Jaspers, “transcendental subjectivity”, which has not so much purely natural (as in the case of ethnic conscious-

ness), but social and historical sense in possible “forms” of the future – like, for example, “Lysenko model” of national musical works, the uniqueness and, in fact, the historicity of which provides a clearly descriptive attribution of the national cultural memory: in the image of a light-perceiving installation on self-knowledge and at the same time “the selection of the expedient” (type of subject sermon) is carried out by selection of the positive content of historical memory and the transformation of this “selected” content (as the “spirit” of the tradition) in each next historically relevant reflexive sphere.

**Conclusions.** The general conclusion of the conducted research is the possibility of a relatively more general understanding of the process of national style formation that can be brought into a state of hierarchical coordination of the measurable projections of the ethno-national identity of Ukrainian musical works. These projections are the special formations to create the phenomenon of “national style”, which are specified as systemic conditions or paradigm. It contains such identification parameters: mentally-archetypal content of the national culture according to the natural norms of the universe of the ethnic group; reflexive world-perceptual sermon as worldview turnover and psychological reproduction of cordocentrism and emotionalism; the modality of the Ukrainian national idea – e state of awakening of the national memory and the manifestations of historical aspirations based on it; lexeme of singing as a typologically adequate thought-form of reproducing the episteme of the “philosophy of the heart” (after P. Yurkevych); the compositional and dramatic priority of song stanza (including thought tyriadity) and variability and variation as a technique of musical thinking.

Of course, in this case we are talking about the most general provisions of the ethno-national identity of Ukrainian musical works: in the regulations of such a paradigm place any style borrowing and innovations, because the initial meaning of individuation (beyond the phenomenon of identity), which is associated with ethnic identity as a kind of “common” (according to Jung, this is an unconscious imitation) further reinforces the individually-special. Finally, a separate aspect in the dimensions of the ethno-national identity of musical works constitutes the imperative of “personal value” of the “national composer” category: in the language of personalism philosophy, this category denotes the personal-subject principle, which is proved by reflection in the direction of self-worth – in the regulation of personified self-success, autonomy, self-identification; that is, how deeply unconditional the answer to the duty in relation to himself.

This is a specifically existential aspect (here the idea of volitional subjectivity, when a person is “entrusted to himself”): only this logic of experiencing moral duty provides the “bearer” with the title “national composer” with the necessary strength and energy to overcome the feeling of being lost in infinity Universe (syndrome of “non-communicability”). So, if in Lysenko there is a mentally “objectified” image of the romantic era with the power of thought forms of national identity as derivatives of the national idea (moralism of the national epic), then V. Barvinskyi has a cordial-centric view of self-awareness and self-awareness, which is concentrated in the personality dimension and individualism of the world perception. In addition, V. Barvinskyi discovered his own attitude to the ethnic form of identity – in the direction of modernizing (rather than archaizing – like M. Lysenko) ethnic matrices, which made one of the brilliant predictions about the last third of the twentieth century – ethno-national self-identification of the sound-intonation continuum (L. Hrabovskyi, L. Dychko, M. Skoryk), which

contributed to the high autonomy of the individual composer's style. However: both mentioned models of national musical style (classical – in Lysenko, modern – in Barvinskyi) are historically specifically correlated with awareness of the spiritual situation of the time, which was thought to be closely dependent on the civic position of cultural creation – as from the educational and cultural one (P. Kulish), and from the side of the nationalist (M. Drahomanov) paradigms.

Consequently, the next step in the perspective of further research in the direction of algorithms for analyzing ethno-national identity of examples of Ukrainian musical works is to think logically identification with matrices of an already personal form of identity, which is the highest expression of spiritual modality – a state of critical reflection in the direction of searching for one's own identity and meaning of being – that given the specificity of the new musical mentality pretends to be achieved under the guise of a universal intention of consciousness and thinking with the model of «mono-style».

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