

THE JAGIELLONIAN CULTURAL COMPLEX IN THE INTELLECTUAL BIOGRAPHY OF OLEKSANDR KOZARENKO

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Abstract: The article analyzes the activities of Oleksandr Kozarenko regarding the implementation of the Jagiellonian principles in the construction of their intellectual biography. The methodology of the research consisted in the application of the cultural method for understanding in the general cultural circle special lines of creative and organizational, scientific and artistic, pedagogical and educational activity of Oleksandr Kozarenko. Biographies - to outline the figure of Oleksandr Kozarenko. Musicological-analytical method-for the study of a separate stylistic typology and historiographical assets. The scientific novelty of the work lies in the discovery of the cultural phenomenon of Jagiellonianism in the construction of the intellectual biography of the most outstanding representative of culture and art of Ukraine Oleksandr Kozarenko.

Keywords: Jagiellonian cultural tradition. Oleksandr Kozarenko.

Resumo: O artigo analisa a atuação de Oleksandr Kozarenko no que diz respeito à implementação dos princípios jaguelônicos na construção de sua biografia intelectual. A metodologia da pesquisa consistiu na aplicação do método cultural para a compreensão no círculo cultural geral das linhas especiais da atividade criativa e organizacional, científica e artística, pedagógica e educacional de Oleksandr Kozarenko. Biografias - para delinear a figura de Oleksandr Kozarenko. Método musicológico-analítico - para o estudo de uma tipologia estilística distinta e de ativos historiográficos. A novidade científica da obra reside na descoberta do fenômeno cultural do Jagiellonianismo na construção da biografia intelectual do mais destacado representante da cultura e da arte da Ucrânia, Oleksandr Kozarenko.

Palavras-chave: Tradição cultural jaguelônica. Oleksandr Kozarenko.

1. Introduction

In the musical art of Ukraine of the first half of the 20th century, the Jagiellonian factor was clearly manifested. As a historical and cultural phenomenon, Jagiellonianism has a long tradition in the cultural life of Poland since the Middle Ages, which included Russian (Ukrainian), Lithuanian and Belarusian lands. On the territory of Jagiellonianism, the foundations of Ukrainian national thinking were laid as a borderland, in the understanding of M. Hrushevskyi, the Orthodox culture of the Lithuanian magnatery, the West Slavic achievements of Old Catholic and Catholic Poland, as a result of the heritage of the Old Catholic tradition, which lives to this day in Poland (mainly in the South), Lithuania (more in the East) and Ukraine (including in its Central and Eastern regions).

It was under the auspices of Jagiellonianism that the conditions for the flourishing of Orthodox fraternal schools in Lviv and other cities of Russia-Ukraine were created, which played a very significant role in the formation of national self-assertion of Ukraine in its separation from Polish Catholicism and in the direction of the latter to split the Slavic cultural kinship.

The Jagiellonian cultural and political idea saved the Slavic world from the German invasion at the beginning of the 15th century: the defeat of the Teutonic Order in the Battle of Grunwald in 1410. This victory forever glorified the Grand Duke of Lithuania and the King of Poland Jagiello (Jagail), who, having established parity at the state level in the Diet of Catholics and Orthodox, Catholic Polish and Orthodox Lithuanian and Russian (Ukrainian) nobility, showed the only in the European world of the XV-XVI centuries. an example of the coexistence of different religious and ethnic communities within the boundaries of a powerful state that is friendly to knightly freedoms.

The great Taras Shevchenko wrote with admiration about this recognized status of Ukrainianness and about this significant historical era in his famous poem "To the Poles":

Even when we were Cossacks,
And there was almost a union,

It was a fun time there! We were brothers with the free lyakhs, We were proud of the free steppes...

Jagiellonianism is the age of freedom of the Cossacks, who sanctified the Cossack age with high education and singing energy, which is the center of high honor and pride of the Ukrainian nation, its thoughtfulness (in Old Ukrainian and Old Polish languages, *duma* means honor). For the Polish tradition, Jagiellonianism is the time when the capital was

Krakow, and not Warsaw, which, due to its ethnic and cultural advantages, was and remains the custodian of the Old Catholic traditions, originating from the time of the undivided Christian Church and in the awareness of kinship with the East Slavic world. It was Jagiellonianism in Poland that contributed to the construction of the Zaporizhzhya Sich, which became an essential pillar of defense against the military expansion of the Crimean Khanate (since the 13th century) and Ottoman Turkey. Crimea is the last of the Greek colonies, the birthplace of Eastern Slavic Christianity, the place of activity of the "Orthodox brothers" expelled by the Anglo-Saxons from Catholicized Britain (XI century) (Podobas, 2012), transformed in the XIII-XIV centuries. to the stronghold of Islam.

Central, Eastern and Southern Ukraine, not to mention Western Ukraine, were preserved until the beginning of the 20th century. socio-religious and everyday traditions of Old Catholic culture. And this allowed one of the most influential historians and ethnographers of the first half of the 19th century. O. Skalkovsky confidently used the term "Orthodox nobility" to characterize the descendants of the Zaporizhzhya Cossacks who inhabited the then Novorossiysk region, despite the fact that this term was erased from official use in the Russian Empire by the events of Haydamachchyna in the 18th century.

What has been said unequivocally leads us to the significance for the history of Ukrainian culture of the events related to Jagiellonianism, which were hushed up by historians of Austria and Russia, but which are a historical reality that deeply influenced the directions of the development of cultural life in Ukraine. Jagiellonianism itself gave birth to the so-called "Lithuanian in Polish" (A. Mickiewicz is an outstanding representative of this cultural phenomenon), was based on the "Sarmatian" layer of the cultural existence of Poland (Muravska, 2010), which related not only Western and Eastern words. Jan, but also Hungarian cultural heritage, being in contact with the pro-Orthodox traditions of Galician France of the XIII-XVIII centuries. (Muravska, 2010).

Slavic musical culture of the 19th-20th centuries has a rich history with national ramifications in art, which have their own unique characteristics of manifestation and development. Many of these national schools were in overlapping interactions, diverging at a certain historical stage and contacting each other at another. Thus, many Polish performers and composers, including Witold Malyszewski, Karol Szymanowski, Ignacy Paderewski, Boguslav Schaeffer, Emil Młynarski, Pavlo Kohanski, Anton Rubinstein, and many others, were an influential stratum of musical forces in Ukraine and were directly related to it. At the same time, Ukrainian composers, performers and musicologists - Mykhailo Zavadskyi, Borys

Lyatoshynskiy, Boleslav Yavorskyi and others - were formed in comparison with the Polish cultural tradition.

Let's not forget that in the 19th and early 20th centuries, the Lviv Conservatory was an educational institution focused on Vienna, and from the end of 1918 on Warsaw; the first rector of the Odesa Conservatory was an ethnic Pole, V. Malishevskiy, originally from Mogilev-Podilskiy in Ukraine, later a great Polish composer and organizer of the Fryderyk Chopin Competition. This, of course, does not exhaust the cross-cultural ties of Ukraine and Poland, which historically did not develop in simple proportions of relations, but which characterized some essential moments of the formation of national traditions and cultural values of these and other countries.

Oleksandr Kozarenko (Kozarenko, O.V., 2001), Daryna Androsova (Androsova, D., 2005), Olena Markova (Markova, E.N., Smirnova, L.A., 1994), Stefania Pavlyshyn (Pavlyshyn) dealt with the problems of avant-garde music and Ukrainian-Polish relations), Hysa Oksana (Hysa O., 2023) and others. Oleksandr Kozarenko's creative activity is highlighted in the writings of Komenda Olha (Komenda, O., 2013), Melnyk Lidia (Melnyk, L., 2002), Pavlyshyn Stefania (Pavlyshyn, S., 1993), Chekan Yury (Chekan, Yu., 1996)), Shvets-Savytska Natalia (Shvets-Savytska, N., 2005) and others. However, this problem is not sufficiently studied in Ukrainian and foreign musicology and needs a deeper understanding.

The purpose of the work is to analyze the activities of Oleksandr Kozarenko in relation to the implementation of Jagiellonian principles in the construction of their intellectual biography.

2. Methodology

Theoretical analysis of psychological, pedagogical and musical literature on the problem of research, its generalization, definition of basic concepts, modeling, establishment of initial conceptual positions; pedagogical experiment, pedagogical observation, questioning, testing, collection and processing of diagnostic results, monographic method.

3. Results

The Jagiellonian idea was born from the unifying energy of the Lithuanian-Polish princes in unity with the Rus-Ukrainians in relation to the Slavs in opposition to the Teutonic

invasion. These events of the 15th century formed the basis of the great rise of Poland in the following two centuries to the level of Great Poland, in fact, an empire that put a military and political veil of aggression against the Germanic race, which during the previous two centuries - the 13th and 14th - conquered all the West Slavic principalities that inhabited Europe south from the Baltic to the English Channel. This historical feat of the Lithuanian-Polish state, in the bowels of which Cossack Ukraine rose as an essential part of the military and cultural power of the Polish-Lithuanian Commonwealth, was preserved by the memory of a single, undivided church. And in it, Orthodox and Catholics did not constitute religious oppositions, their unity protected achievements of cultural and artistic significance, absorbing non-Slavic factors as well (Markova, E.N., Smirnova, L.A. 1994).

And this cultural openness, born of history, was dear to Oleksandr Kozarenko, who often reminded the people of Odessa about the memorable dates of creative contacts with the East of Europe, demonstrating, according to the covenants of Lviv, the memory of the heritage of the German world in its solidarity with the Slavs, the best which was embodied by Sviatoslav Richter, whose father's German origin was organically combined with the princely root name, which, according to Tamara Sydorenko-Malyukova, who was close to the pre-war Richter family, was replaced by the Slavic name Svetik at home.

It should be noted that O. Kozarenko saw in Jagiellonianism and the Sarmatism born in it a program of consolidating the forces of the Slavs in the cultural and building expansion, a landmark of which is the Jagiellonian University, which became the prototype of the University of Lviv, and which was based on Byzantine and ancient Russian models of universities and academies. It was from these centuries of Jagiellonianism, XV–XVI, that the tradition began in Poland to consider the possessions of Kyivan Rus as direct sources of cultural achievements of both Poland and Ukraine – the Slavic world in general. And it is in Ukraine, parallel to the binational Austrian image of Ferenc Liszt (Hungarian-German artist - he even had a weak command of the Hungarian language), that we have the Ukrainian composer of Polish origin Mykhailo Zavadskyi (Markova, E.N., Smirnova, L.A. 1994).

4. Discussion

In the 20th century, there was a rapid development of the directions of its national music in Poland with the "Warsaw Autumn" festival and others; Poland has become one of the influential centers of modern music in Europe. And this despite the fact that already at

the beginning of the 20th century, Polish musical culture was going through a crisis: the romantic age was passing, and its high national symbol - Chopinism - was becoming a stylistic anachronism. The return took place in connection with the activities of "Young Poland" led by a native of Warsaw, professor Zygmunt Noskowski, who began to write Krakowiaks as opposed to the mazurkas of the Romantic era, and the nomination of Karol Szymanowski, born and raised in Ukraine and accepted by the Odessa artistic center much earlier than it happened in native Poland.

Also, the "Krakow" branch of Polish art, which maintained pan-Slavic aspirations for contact between the Western and Eastern Slavic worlds, was distinguished by obvious views on the connection with national culture. The above shows the special significance of the events in Polish music of the second half of the 20th century for world and national art, as the Polish avant-garde combined indicators of artistic achievements of a planetary level, which, accordingly, have significant relationships with the Ukrainian tradition.

The pan-European context of the presentation of Polish culture highlights the significance of Poland-Ukraine musical intersections, as the domestic contribution autonomously interprets the connection with the anti-traditionalist aspirations of the West, in addition to the interconnection of Polish music with Ukrainian, Baltic, German and French musical culture (Gliński, M., 1931). The French avant-garde of the second wave (the second half of the 20th century) claimed world leadership, and the Polish avant-garde claimed leadership in the countries of the then so-called "socialist camp". Many avant-garde techniques, for example, serialism, sonoristics, which were used by Polish and Ukrainian composers, were previously borrowed by French composers - often from East Slavic origins.

Considering the essence of what constituted the essence of Jagiellonian Poland, let's not forget that the Renaissance Polish-Lithuanian Commonwealth was not only a center of a certain inter-confessional harmony and already a good exception among other European states of that time, but also a place of Slavic cultural and scientific expansion of world importance (Hysa, O., 2022).

This idea of the Jagiellonian purpose of Polish, Lithuanian and Ukrainian culture in the artistic explorations of the Slavs of the 20th-21st centuries greatly worried O. Kozarenko. The materials I am preparing for the following publications are dedicated to the memory of the maestro and are based on his musicological developments of language-speech in music, as it follows from music with words or in the instrumental independence of the embodiment of specifically musical means of generalization and sound symbolization of meaning.

Jagiellonianism fertilized the cultural and artistic life of Poland and Ukraine in the second half of the 19th and early 20th centuries. The spread of pan-Slavic ideas, whose sincere confessors were the Polish writer Boleslaw Pruss and his compatriot, the famous historian Kazimyr Valishevskyi, the outstanding Ukrainian scientist-humanitarian, professor of Kharkiv University Oleksandr Potebnia and other prominent figures, oriented the Polish "pro-Krakow" inclination. Thus, Z. Noskowski, a sincere admirer of F. Chopin's creative heritage, refers to the folklore layer as such, which is in no way reflected in the "Westerner" F. Chopin, namely: to the Kraków dance folklore. I. Paderewskyi, who was born in Ukraine, has the same folklore orientation. And this interest in the Kraków-Jagiellonian center had its continuation in the Polish musical culture of the first half of the 20th century in the leading creative activity of the natives of Ukraine K. Szymanowski, P. Kohanski, I. Paderewski, V. Malyszewski and other leading artists (Hysa, O. , 2022).

5. Conclusion

Musicological and pedagogical achievements, as noted in the work of Svitlana Miroshnychenko, were manifested by the construction of the Encyclopedia course at the Odesa Conservatory, which became a pillar of the autonomous musicology department, and in Warsaw, such a metaphysical continuation was the course of humanitarian training of performers and composers at the conservatory and later at the Fryderyk Chopin University of Music.

The multi-national manifestation of the creative work of O. Kozarenko, a composer, with a strong emphasis on co-Slavic contacts, was a clear continuation of the Jagiellonian preferences in the Slavic nations on the eve of the First World War. And in this regard, the activity of Oleksandr Kozarenko, whose family comes from Kirovohrad Oblast and is rooted in Kolomyia and Lviv, deeply gravitates towards the Odesa musical aura of the latter.

Eternal memory to a brilliant musician who decorates the musical space of Ukraine!

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