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FEMALE ARCHETYPAL IMAGES IN EAST SLAVIC MUSICAL CULTURE OF THE MIDDLE AGES

Tetiana Kaplun – Candidate of Art History, Associate Professor, Associate Professor of the Department of Musical Art and Sound Engineering at the International Humanitarian University, Odesa, Ukraine
<https://orcid.org/0000-0003-0367-5559>
DOI: <https://doi.org/kapluntatiana17@gmail.com>

The purpose of the study. The article is devoted to the results of the study of the peculiarities of the embodiment of female archetypal images in the East Slavic musical tradition of the Middle Ages – folklore and church singing.

The research methodology is based on historical, musicological, ethnomusicological, and musicological-medievalist approaches to the study of cultural phenomena of the musical culture of the Eastern Slavs. The article contains an interdisciplinary, synthetic approach that allows us to study folklore and monodic samples of the East Slavic area.

Key words: female archetype, East Slavic musical tradition of the Middle Ages, Mother archetype, Virgin archetype, folklore culture of the East Slavs, significant chant, saintly women of Ancient

With all the importance of the archetypal cultural model in modern science and culture, musicological studies have practically not touched upon the problem of existence and issues of embodiment of archetypal images in sound forms in musical art. The gap in this kind of research determines the relevance of this dissertation study. The study of women's worldview, women's experience of living and experiencing life allows us to look into the depth of domestic and Western European cultural history, to see the system of correlative links and ratios of women's and men's socio-cultural and existential experiences and to trace the extent to which the nature of this interaction has shaped the system of modern cultural attitudes and normative expectations. The study of the basic foundations of female identity, ways and practices of female value assumption in the past and present of East and West Slavic society, leading in turn to a new female identity and the formation of a new female culture, is undoubtedly of great relevance.

The range of interpretations of the category «archetype» in modern cultural-philosophical knowledge is very wide – from considering it as a biological phenomenon at the level of instinct to cultural-historical and symbolic-synergetic vision of the essence of the concept in question, in which the archetype acts as a transcendental scheme, a value dominant, providing continuity in the unity and diversity of cultural development, a socio-cultural universal and an algorithm of world order, acting as a system-forming factor. The existing variety of modifications of the category «archetype» in different scientific paradigms allows us to talk about this category as a cultural-philosophical universal that is associated with the idea of the ultimate foundations of culture and used to designate the basic and most stable of its primary elements.

Analysis of studies and publications. The concept of «archetype» was first recorded in the texts of ancient thinkers, then it was used in the works of medieval theologians, as well as in the works on classical and non-classical philosophy. This concept is widely used in social and cultural anthropology, linguistics, cultural studies, and ethnography. The study of the very phenomenon of archetypalism was first undertaken in the works of the Swiss scientist C. G. Jung, who interpreted the concept of «archetypes» as «primary images», «recurring patterns of experience», preserved in the collective unconscious of mankind and expressed in myths, religion, dreams, fantasies, as well as artistic works of various kinds of art. Lévi-Strauss presented a specific series of the most significant archetypal binary oppositions: male and female, earth and sky, good and evil, life and death.

The dichotomy «man-woman», «male-female» is universal and one of the most ancient. Each epoch and each national culture gives its own version of the answer to the numerous questions about the creative interaction of these concepts. In recent years, scientific thought has constantly returned to the question of identifying the essence and diversity of forms of manifestation of the gender principle. Much attention is paid to the archetypal foundations of the existence and manifestation of the feminine in the spiritual, cultural and social space. In recent decades, several articles by Ukrainian researchers have been published regarding the manifestation of archetypes in literature (works by I. Protsik [8; 9], N. Zubov [1]), female archetypes in fairy tales (V. Savchuk [10]).

Despite the numerous areas of research into the phenomenon of archetype, there are practically no works in musicology specifically devoted to the development of the problems of female archetypes in music history, with the exception of Julia Petrushevich's dissertation research on archetypal images of Rimsky-Korsakov's operas [6].

This article is a kind of a result of a number of author's publications in the field of musical medievalistics and ethnomusicology. Medievalistic research concerned the peculiarities of the embodiment of female holiness in the Old Slavonic church-singing tradition on the example of a number of services to holy wives [11, 12]. Regarding

the folklore tradition, the author published articles on female epic folklore images [13] and the genre range of ritual and non-ritual songs, in which the names of female deities of the ancient Slavs are indicated [4].

The medieval image of the feminine in the East Slavic tradition appears in the form of two main female archetypes – *Mother and Maiden*, which are embodied in the whole variety of their invariants (Goddess-Mother and Goddess-Maiden in the pre-Christian tradition, as well as holy Wives/Mothers and holy virgins-monks in the medieval tradition).

Since archetypal images of the nation are embodied most fully and actively in folklore works and myths, it is mythological consciousness that reveals the mechanism of the impact of archetypes of thinking on human behavioural acts. The image of woman in the Old Slavic tradition is the most ancient and chthonic, embodying, on the one hand, the personification of the birth force and associated with the theme of earth and fertility (the chthonic goddess Mother-Syra-Earth and her later modification – Makosh), on the other hand, aesthetic and ennobled (according to Jung's terminology), representing the sublime-sexual beginning of Slavic femininity, represented in the images of Lada and Lelya and embodying the creative-maternal aspect (Lada) and the maiden-ideal image (Lelya) [1; 224-235, 2; 63-64]. It should be noted that the image of woman in the Old Slavic mythological culture is active, it guides and directs the actions of the hero, so unlike the «individualistic» cultures of Europe, in the East Slavic tradition woman is not only equal to man, but also surpasses him in some parameters. The image of a woman turns out to be a link between the earthly world and the heavenly world. And the motif of the hero-demiurge's connection with the earth acts as a symbolisation of a special way of cultural self-identification. The female hypostasis of natural phenomena is represented by air (beregini, pitchforks), water, earth images, mythological birds and animals (Alkonost).

Ritual songs with the name of Lada are found in Eastern, Western (Poles and Slovaks) and Southern Slavic peoples. In addition, in Lithuanian folklore one can also notice the name of Lelia. This suggests that the characters Lada and Lelya belong to the oldest layer of Balto-Slavic mythology.

The concept of femininity occupies a significant place in the Old Slavonic period of history, embodying the originality of the female spiritual face of Ukraine, most vividly embodied in the Orthodox spiritual tradition of honouring East Slavonic saintly wives. The images of holy wives play a major role in Orthodox hagiology, embodying the archetypal level of the feminine in the Old Slavonic and native tradition as a whole. Hagiographic and literary material testifies to the peculiar spiritual and moral traits of medieval women of Rus, manifested both in the peculiarities of their spiritual path and in the content of the religious and moral ideal of the epoch as a whole.

The archetype of the Orthodox female ideal image of Old Slavonic is formed in life practice gradually – from the X to the XIII centuries, finally taking shape in the period from the middle of the XVI to the first quarter of the XVII centuries.

There are different types of Christian religious and moral women's ministry in Old Slavonic. A large group is made up of noble princesses whose ministry took place in the family (Equal-to-the-Apostles Princess Olga, Grand Duchess Solomonia). A common typological feature of this group of holy wives is the fulfilment of religious exploits in the context of power. Another type of service is represented in the lives of the venerable virgins Euphrosyne of Polotsk, Euphrosyne of Suzdal, and Princess Anna, whose monastic exploits are inextricably linked with active social service. The third type of service of the holy wives of Rus is represented by service exclusively within the family, which is formalised later and is represented by the Righteous Juliana of Lazarevskaya and the Monk Iona of Pskov-Pechersk.

The formation of the Old Slavonic female religious ideal was greatly influenced by the Byzantine tradition, which in turn was significantly influenced by the biblical images of women, as well as by the ideas of the Church Fathers and the cult of the Mother of God, resulting in two main models of positive female behaviour in Byzantine society: the virgin-monk and the wife-mother. The image of the virgin nun represented the most universal type of holiness in Byzantium. In the Old Ukraine tradition, from the first centuries of the formation of female holiness, the type of secular holiness of wives in the type of noble princesses came to the forefront, which is characterised by its own circle of leading female ideal spiritual qualities. Originating in the early centuries of Christianity in Ukraine and developing further, this type of Old Slavonic female holiness ultimately leads to the formation of the kenotic type of family piety, the essence of which was the 'humiliation' of one's own will and total obedience to the perfect will of God, which was achieved by the reception of grace and, ultimately, theosis, or deification, the main goal of the Christian path.

Princess Olga is the first woman in ancient Ukraine to be counted among the saints. The image of Princess Olga is central to Old Slavonic hagiography, becoming an archetype for the depiction of holy princes and princesses and Ukraine rulers in general. According to nine hook lists of the service to Princess Olga of the XII-XVII centuries, discovered to date, we restore the circle of archetypal spiritual qualities of the princess: divine wisdom, divine reasoning, wisdom; luminosity; maternal beginning; enlightenment; spirituality; the opposite of Eve; Christ-loving. I would like to emphasise that in her image the spiritual and maternal aspect of the first Old

Slavonic holy wife is formed and accentuated. The second aspect of Olga's image is connected with the theme of the saint's divine wisdom and chastity, which the annals denote as knowledge of God. But for all the significance of the above mentioned supreme feminine qualities, I will also note several masculine aspects in the characterisation of Princess Olga's image: the 'dominant attributes' of bravery, justice, inner strength, reasonableness, firmness and courage that she inherited from her Varangian ancestors-sailors and warriors.

It is also important that the image of Olga, a Christian woman, is connected with the male chronicle images of her son Svyatoslav and grandson Vladimir. I note that the whole palette of life experiences of an Old Ukraine woman is inscribed in the circle of relations with man (son, grandson, husband) and God. The idea of the inseparable connection between the sanctity of marriage and sacred royal authority became the essence of the female religious and moral ideal in the Old Slavonic period. This idea served as the basis for the hagiographies and services of Saints Peter and Fevronia.

The holy virgins of Old Slavic tradition – Euphrosyne of Polotsk and Euphrosyne of Suzdal – represent two cultural trends in female monasticism – prayerful-contemplative (Monk Euphrosyne of Suzdal) and prayerful-labouring (Monk Euphrosyne of Polotsk), associated with public service'. The hagiographical topoi of the Venerable Virgins are formed as early as in Byzantine hagiographies. The main topoi include: the topos of birth from noble parents, the desire for ascetic life, manifested from a young age, the reluctance to marry – the hagiographic topos, which can be conventionally labelled as the life of a saint in the world, the topos of temptation of the saint, the vision of her demise on the eve of death. Common to Byzantine and Old Slavic hagiographies of venerable virgins is the path of spiritual transformation of a person. This type has its own specific series of topoi, conditioned by the purpose – to show the gradual spiritual growth of the saint. In these hagiographies there are many miracles occurring in everyday monastic life.

The unmarked sources with the services of Euphrosyne of Polotsk and Suzdal date back to the end of the 16 th century and the first half of the 17 th century and are recorded in the znamenny unmarked (manuscripts of the end of the 16 th century) and marked, recognisable (the middle of the 17 th century) forms of notation. The comparative analysis systematised the following list of qualities and topoi characterising the spiritual world of Euphrosyne of Polotsk: mental purity, meekness, humility, God-love and Christ-love, patience, mercy, courage, spirituality. At the level of the verbal-singing line of the saint's chants, the key concepts of the saint's spiritual-religious life, labelled with special melismatic melodic turns - fitas - are revealed: «blessed», «Bogovi», «to the Creator», «rejoice», «unceasingly», «pray», «courage», «psalomensa» (chants) etc. [12; 694-696]. Thus, both the hagiographical and sung topoi of the service of the Old Russian saint reveal the key moments of her spiritual journey, associated with prayer and the most important number of the above-mentioned Christian qualities.

The non-menstrual text of the verses also uses significant fitno- singings structures that emphasise the spiritual qualities of the saintly venerable virgins expressed in the hagiographical texts: these are fitas and chants – kulizma, which in symbolic interpretation expresses propitiation, forgiveness, treatment of neighbours with love, povrotka, kakiza, grunka, klucha, mededinka, dolinka, khamila, kavichka, etc. (the explanation of the symbolism of the signs of hook notation and chants is present in Old Russian singing alphabets).

Fitas with their sufficiently developed melodic intrasyllabic chants mark the most significant words-symbols: «blessed», «is», «Bogovi», «radouisy», «moujeski», «praying», «to the Creator», etc., as can be seen from the following table of fits of the Old Slavic service of Euphrosyne of Polotsk [11; 21-24].

To summarise, let us point out the main points of our publication. As early as in the Neolithic period of the matriarchy, Indo-European peoples formed the archetypal image of the Great Goddess, which in the Bronze Age broke up into a number of female deities with the allocation of a number of specific qualities and functions. In the pantheon of the Eastern Slavs, the polyfunctional nature of the Great Goddess was shared by Makosh, Lada, Lelya, Mara and other female deities. In my study, I identify two leading Indo-European female archetypes – the Maiden and the Mother. I will point out the most ancient and chthonic character of the female image of the Mother, which is the personification of the birth force and is connected with the theme of earth and fertility. In the East Slavic tradition it is the image of the Slavic goddess Makosha. I will note that in the ancient Slavic culture the image of a woman is characterised by activity, she directs and leads the actions of the hero, therefore, unlike the «individualistic» cultures of Europe, in the East Slavic tradition a woman is not only equal to a man, but also surpasses him in a number of parameters. In the image of the East Slavic goddess Makosha there is an ambivalence of the archetype of the Mother, who acts as a deity who gives life and also takes it away. The archetype of Virgo in the East Slavic tradition is represented by the images of Lelya, the goddess of spring and youthful love, and Virgo the Goddess. Lelya expresses the female pole of the Virgo archetype. Whereas the female warrior appears as the embodiment of

the masculinity aspect of the archetype. Thus, the qualities represented in the Maiden Goddess and in the Goddess-Mother can be interpreted as a manifestation of the Jungian archetype of Animus (i.e. the embodiment of the masculine in the feminine). These female images represent an archaic type of heroes of «dark», chthonic nature.

The images of holy wives embody the archetypal level of womanhood in the Slavic tradition and native tradition as a whole. Chronicles, hagiographic and other literary material testifies to the originality of spiritual and moral traits of medieval women of Slavic tradition, manifested both in the peculiarities of their spiritual path and in the content of the religious and moral ideal of the era as a whole. The images of holy virgin monks and holy wives represent the development on Orthodox soil of the archetypal images of the Mother and the Virgin, which were formed in the pagan Old Slavonic culture. Both archetypes embody the ideal qualities of the Slavic feminine, which express the multifaceted nature of the image of the Great Feminine, rooted in the archaic layers of the Indo-European mythological system.

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ЖІНОЧІ АРХЕТИПНІ ОБРАЗИ У СХІДНОСЛОВ'ЯНСЬКІЙ МУЗИЧНІЙ КУЛЬТУРІ СЕРЕДНЬОВІЧЧЯ

Каплун Тетяна – кандидат мистецтвознавства, доцент, доцент кафедри музичного мистецтва та звукорежисури, Міжнародний гуманітарний університет, Одеса

Мета роботи. Стаття присвячена результатам дослідження особливостей втілення жіночих архетипних образів у східнослов'янській музичній традиції епохи Середньовіччя – фольклорній та церковно-співочій.

Методологія дослідження заснована на історико-музикознавчих, етномузикологічних та музично-медієвістичних підходах до вивчення культурних феноменів музичної культури східних слов'ян. В статті використано міждисциплінарний, синтетичний підхід, який дозволяє досліджувати фольклорні і монодійні зразки східнослов'янського ареалу.

Отримані результати. На основі вербального та музичного аналізу значного числа народно-пісенних і невменних рукописних джерел східнослов'янського ареалу виявлені провідні жіночі архетипи у музичній культурі Середньовіччя – Богині-Матері і Богині-Діви (фольклорні традиції), Діви-монахині і Жінки-Матері (богослужбова церковна співоча традиція).

Наукова новизна дослідження полягає у виявленні провідних жіночих архетипів у східнослов'янській музичній культурі (фольклорній та монодійній) – архетипів Матері та Діви.

Ключові слова: жіночий архетип, східнослов'янська музична традиція Середньовіччя, Архетип Матері, Архетип Діви, фольклорна культура східних слов'ян, знаменний розспів, святі жінки Давньої Русі.

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