

OLENA BEREHOVA, DIALOH KUL'TUR: OBRAZ INSHOHO V MUZYCHNOMU UNIVERSUMI [DIALOGUE OF CULTURES: THE IMAGE OF THE OTHER IN THE MUSICAL UNIVERSE]

Kyiv: Institute of Cultural Research, National Academy of Arts of Ukraine, 2020, pp. 304.

ISBN 978-966-2241-60-0

Olena Berehova's monograph was written within the framework of the core research project 'Dialogue of Cultures in a Postmodern World: Dynamics of Self-Organisation and Globalisation Challenges' conducted by the Institute of Cultural Studies of the National Academy of Arts of Ukraine. The author's main achievement is an imagological analysis of musical works in various genres by Ukrainian and foreign composers written around the turn of the twenty-first century. That approach inaugurated a new direction to comparative research in Ukrainian cultural studies and musicology, namely, musical imagology and engendered new assumptions about the relevance and prospects for further development of the issue of the Other and the Self-Other relationship in culture. Contemporary Ukrainian composers' works appear in the monograph as the Self, with foreign music portrayed as a generalised image of the Other ('heteroimage'). Just as a person's personality is formed through interaction with other people, so national cultural identity is formed in dialogue with other cultures. In her monograph, taking specific musical works as examples, Berehova shows that the imagological approach allows for the study of artistic images objectified in works of art, revealing the specificities of the figurative perception of some Other by different cultures, the development of relevant ideas about art, and intercultural dialogue.

The research tone of the book is set in the 'Preface', where the author considers and scientifically comprehends the dialogue of cultures through the prism of the imagological approach. In each of the five

chapters of the monograph, Berehova draws on a wide range of specialist literature, constantly dialoguing with authors of scientific papers on issues related to the main topic of her study. Numerous apposite references to fundamental philosophical, culturological, literary, artistic and musicological works give the theoretical positions and conclusions of the monograph soundness and persuasiveness. The structure of the monograph is conceptually oriented and progresses dynamically towards the realisation of the set goal: from the substantiation of the author's own position on the researched problem, through multilevel analysis, to the generalisation of basic ideas and conclusions.

In the first chapter, 'The imagological approach in the study of contemporary artistic phenomena' (pp. 13–64), Berehova sets out the imagological approach in the field of musical cultural studies and art history. For the first time in Ukrainian musicology, she offers a definition of musical imagology: 'Musical imagology is a branch of musicology and musical culturology that examines images of the Self and the Other in works of musical art in order to establish their identity, originality and specificity, their common and distinctive features' (p. 26). Berehova conducts her imagological analysis of the image of the Other in the musical universe by using the inductive method, from partial to general, applying empirical data and analysis to systematise, generalise and arrive at conclusions.

She aimed to study the latest trends in the art of music in terms of intercultural dialogue. Presenting the imagosphere of mod-

ern music as a peer-to-peer structure, actualised in composition on the levels of imagems, imagothemes and imagotypes, Berehova offers her own classification of these categories based on musicological analysis of a large number of works by Ukrainian and foreign composers.

In particular, Berehova highlights the image as a variety of cultural symbol that represents a country in objects and phenomena of traditional culture, such as folk songs and architectural monuments. She classifies images in the main genres of art music into historical (historical-traumatic), literary-poetic and musical. In turn, she divides literary-poetic and musical images into monocultural (mononational) and multicultural (multinational).

The author gives a thorough description of the content of works by Ukrainian composers. She finds that in opera, symphony and chamber music, especially in vocal repertoire, a significant number of works display tragic content. Works by Ivan Karabyts, Vitalii Hubarenko, Myroslav Skoryk, Yevhen Stankovych, Valentyn Sylvestrov, Hennadii Liashenko, Lesia Dychko, Ihor Shcherbakov and many other Ukrainian composers are based on historical images related to the traumatic experiences of the Ukrainian people in the twentieth century: the Holodomor of 1932–33, World War II, the Chernobyl disaster of 1986, Euro-maidan, the Revolution of Dignity, etc. She meticulously studied works by foreign composers and noted that their music also contains historical and traumatic images (related, for example, to the events of World War II, the testing of the first nuclear bomb, the catastrophic consequences of the terrorist attacks on the US World Trade Center, etc.), but in fewer works compared to Ukrainian music.

The second chapter of the book, 'The historical poetics of images in music theatre of the last quarter of the 20th and early 21st century' (pp. 65–150), describes modern

opera from a broad cross-cultural perspective, using the tools of imagology. Berehova meticulously studied a wide sample of world and Ukrainian modern opera and concluded that the latest operas are based on historical, mythological and biblical stories, fairy tales, tragic and comic plots, and masterworks of ancient and modern drama. At the same time, there is an expansion of the scope of primary sources for opera librettos, which include extracts from letters, diaries, memoirs, declassified government documents, films, etc. The classification of images is not limited to historical (historical-traumatic), literary-poetic and musical types. In the musical genres, Berehova found 'non-standard' images that expand our understanding of the imagosphere and sources of creative inspiration.

Based on imagological analysis of contemporary foreign and Ukrainian operas conducted on three levels (imagems, imagothemes and imagotypes), Berehova made certain conclusions. She found several imagems that could be perceived as cultural emblems and associated with Ukraine, its history and culture. For example, Taras Shevchenko's poetry became an imagem for Ivan Karabyts's *Kyiv Frescoes*, while the theme of the Holodomor in Virko Balei's opera *Red Land. Hunger* is an imagotheme of the tragic type (p. 103). Berehova highlighted the imagotypes of modern opera associated with the images of distinguished figures past and present: a pharaoh (*Akhenaten* by Philip Glass), a prophet (*Moses* by Myroslav Skoryk), a righteous holy man (*Job* by Illia Razumeiko and Roman Hrihoriv), a national hero (Glass's *Satyagraha*), a state president (John Adams's *Nixon in China*) and a scientist (Glass's *Einstein on the Beach*, Adams's *Doctor Atomic*), etc.

Berehova observed due diligence in her treatment of operas from the turn of the twenty-first century. In operas on love themes, she identified images of a troubadour (*Love from Afar* by Kaija Saariaho),

a betrayed man (*My Treacherous Light* by Salvatore Charrino), a lonely suffering woman (*Loneliness* and *Juliet Monologues* by Vitalii Hubarenko, *Lady Lazarus* by Ludmila Yurina). She also analysed operas by contemporary composers who borrowed so-called 'eternal images' from world literature: for example, Figaro and other characters from Beaumarchais's comedy in John Corigliano's opera *The Ghosts of Versailles*, Faust and Don Juan in Marian Cousin's *The Temptation of St Anthony*, Prometheus in Luigi Nono's opera of the same name, and Juliet in Vitalii Hubarenko's opera. A separate section of the monograph is devoted to analysis of the imagosphere and spatio-temporal transformations in modern ballet.

The third chapter of Berehova's monograph is entitled 'The imagosphere of the symphony in the last quarter of the 20th and early 21st century' (pp. 151–194). According to this study, the triad 'imagems-imagothemes-imagotypes' is fully present in all musical genres except the symphony. With the exception of the gallery of female images in the programme symphonies of the Belarusian composer Volodymyr Savchuk, no other imagotypes were found in either foreign or Ukrainian symphonic music. This allowed the author to suggest that imagotypes as an anthropocentric category are more common in musical stage genres (including instrumental theatre) than in symphonic music or the lyrical and intimate domain of chamber music.

The presence of national images is not so evident in Western musical cultures; folklore in the form of literary-poetic, musical and other images is used mainly in Eastern Europe and musical cultures of the East (China, Japan), although to confirm this idea it is necessary, according to Berehova, to develop a broader comparative study covering a wider range of musical cultures and their artefacts. The author sees this as one of the promising areas for the further development of the topic.

In the third chapter, the author came to the conclusion that the modern Ukrainian symphony is dominated by imagothemes related to tragic events in the history of Ukraine, including its most recent history. This opinion is confirmed by analysis of the content and images of the symphonic works of Levko Kolodub, Vitalii Hubarenko, Valentyn Bibik, Ivan Karabyts, Hennadii Lyashenko, Yevhen Stankovych, Volodymyr Runchak, Ihor Shcherbakov and many other composers considered and mentioned in this monograph. The global imagothemes in the Ukrainian symphony around the turn of the twenty-first century include the tragedy of life, states of prayer and ideas of repentance. There are also imagothemes of other types associated with brighter images and moods: lyrical-contemplative (Stankovych, Janna Kolodub), lyrical-romantic (Shcherbakov, Valerii Antoniuik, Yurii Laniuk, Oleh Bezborodko, Hanna Havrylets and others), lyrical and humorous (Yevhen Petrychenko), meditative (Valentyn Sylvestrov, Bohdana Froliak), etc. As for imagotypes, the author believes that this category of imagosphere is practically absent from Ukrainian and foreign symphonic music.

In the fourth chapter, 'Vocal and choral music of the last quarter of the 20th and early 21st century: images, concepts, symbols' (pp. 195–222), Berehova notes that in both foreign and Ukrainian compositional works, vocal and choral music is a conduit of deep philosophical ideas, a wide range of themes, ideas and images that reflect different, often tragic, aspects of human existence. She analysed the presence of literary and poetic imagems in contemporary music based on the synthesis of musical and verbal texts. In cantatas and oratorios, there is a variety of literary and poetic imagems from biblical texts (*Psalms of David* by Marian Kuzan), fairy tales (*Passions for a Girl with Matches* by David Lang), ancient layers of folklore (works by Lesia Dychko, Volodymyr Zubyttskyi, Volodymyr Runchak,

Oleh Kyva, Oleksandr Yakovchuk, Hanna Havrylets, etc.) to extracts from correspondence (Shcherbakov's *Cry of the Silent Maidan*) and original poetry and texts by Taras Shevchenko (*Neophytes*, *Message* by Marian Kuzan, *Hamaliia* by Myroslav Skoryk, etc.), Dmytro Pavlychko (*Babyn Yar*, *Funeral Service for the Starving* by Stankovych), Pavel Movchan (Stankovych's *Black Elegy*), Kateryna Motrych (Karabyts's *Prayer of Kateryna*) and others. It was quite surprising that the author discovered in cantata and oratorio music an imagem related to dance, namely the tango, which represents the image of evil in Alfred Schnittke's cantata *The Story of Dr Johann Faust*. Indicative in terms of the diversity of tragic imagems is modern Ukrainian vocal and choral music, which includes numerous works dedicated to such tragic events in Ukrainian history as the Holodomor of 1932–33 (works by Hubarenko, Karabyts, Stankovych, Levko Kolodub, Valentyn Bibik, etc.), the accident at the Chernobyl nuclear power plant (Kuzan's *Chernobyl Requiem*, Stankovych's *Black Elegy*), Euromaidan and the Revolution of Dignity (works by Sylvestrov, Skoryk, Dychko, Viktoria Poliova and others).

The last chapter, 'Chamber music of the last quarter of the 20th and early 21st century in the space of experiments and innovations' (pp. 223–289), presents a palette of chamber music composed in the last few decades, which is colourful, full of contradictions and somewhat eclectic. Its main features are a variety of concepts and ideas, a dialogue of epochs and styles, a search for a new quality of sound and non-traditional means of expression. Chamber music gives contemporary composers the opportunity to embody in their works the widest possible figurative content, as is borne out on the level of imagological analysis.

From the analytical sections of the monograph, we can conclude that in Ukrainian composers' works of recent decades there is a significant increase in anthropological

issues: the image of humanity can be discerned from a variety of perspectives. Like other musical genres, chamber music contains tragic images associated with the Ukrainian people's traumatic experiences during the twentieth century: the Holodomor (Lyashenko's *Lamento*) and the Chernobyl disaster (Stankovych's *Red Forest Music*).

The imagothemes inherent in Ukrainian chamber music of the late twentieth and early twenty-first century are striking for the variety and philosophical depth of the motifs and images found in the works. Anthropological issues are very much to the fore, the most relevant topics including life and death, repentance, the loss of humanity and spirituality, the conflict between the individual and society, and a lack of communication and understanding.

Modern foreign music, as the author notes, shares many imagothemes with works by Ukrainian composers. The tragic theme of the catastrophic consequences of terrorist attacks attracts the attention of American Steve Reich, the themes of life and death, eternity and infinity, and the meaning of human existence are of interest to the Japanese composer Atsuhiko Gondai, American Luther Adams explores music's capacity to draw attention to environmental aspects of human interaction, the macrocosm fascinates his compatriot George Kram, silence and emptiness as the basis of music conceptually attract Japanese composer Toru Takemitsu, while American Wirk Baley and Canadian Linda Kathleen Smith are drawn to the mysteries of dreams and meditative ideas respectively.

Olena Berehova managed to find imagothemes only in some programme chamber works, as well as in some examples of instrumental theatre. These are the imagothemes of the teacher and students (Karabyts's *Concert Divertissement*), the contestant and jury members (Runchak's *Homo ludens XI*), the poet (Stankovych's chamber

symphony *In Memory of the Poet*), the orator (*Samuel Beckett* by Serhii Zazhytko) and the seminarian (Serhii Yarunskyi's *Eyelashes*). A special group consists of religious imagotypes, such as the Divine Trinity, represented in the works of Oleksandr Shchetynskyi (*Prayer for the Chalice*) and Sofia Gubaidulina (*Seven Words*). Nationally defined imagotypes include the image of the Cossack Mamai (Balei's *Dreamtime*) and the characters of traditional Chinese opera (works by Tang Dun).

Taking numerous musical works from the turn of the twenty-first century as her examples, Berehova shows that universal human values developed over the centuries remain relevant for the modern generation. Thus, this monograph represents a continuation of the dialogue of cultures from a comparative perspective. Analogously to the characters and images of musical works, the Self gradually becomes spiritually closer to the Other. The operas, ballets, symphonic, vocal-choral and chamber works considered in the monograph reveal a picture of commonality, a spiritual closeness of worldviews between the Self and the Other. The range of musical texts and images invite the listener to enter into a dialogue, forming a polylogue of concepts, ideas, symbols, images and cultures that destroys the boundaries of Self and Other, own and others, and constitutes an open space of global spiritual identity.

New models of an artistic view and conception of the world act as ways to reveal the new integrity of human spirituality, expanding the boundaries of personal experience to the scale of general social and even universal experience. And yet, despite the obvious processes of globalisation in the spiritual sphere, the monograph emphasises the priority of the artist's individual, personal experience in auto and hetero images of musical cultures. Music as feelings gives way to music as experience, and its representative is the world of artistic images. Hu-

mans today live more and more immersed in the imagosphere, which seizes, inspires and fills us as a life-giving source, as the air we breathe.

This book emphasises the role of the artist's personality as a generator and translator of deep philosophical ideas in society, highlighting the procedural aspect of cultural and artistic transformations. The author argues that contemporary art is not limited to cultural and artistic forms, but extends to values and the type and way of thinking as individuals and as society as a whole; it forms a picture of the world and the ways in which it is developing, and determines the attitude of the individual to the Other, nature, society, the state and the universe.

Berehova emphasises that imagology as a new field of research is currently at the stage of intense development. That is evidenced by the steady increase in the number of works on imagological issues and by the number of dissertations that pursue a methodology based on imagological aspects. Some theoretical perspectives of this young branch of the humanities still remain underdeveloped, such as the categorical-conceptual apparatus, methodology, typology and the internal systematisation of research into the image of the Other. Promising areas of musical imagology are comparative studies of musical works that belong, for example, to different historical epochs or national musical cultures. But it is already obvious that imagological issues will continue to develop in culturology and art history, as imagological analysis allows us to build a model of national character, to identify significant features of a culture in the collective portrait of an ethnic group. In addition, imagological analysis not only provides a basis for characterising 'foreign' culture, but also adjusts the perception and understanding of the Self.

This monograph demonstrates that the imagological approach makes it possible to identify the specificities of the figurative

perception of the Other by representatives of different cultures, to reveal the ideas that participants in cultural dialogue form about each other and to find effective mechanisms for the positive representation of Ukrainian culture in the world.

It is worth noting the quality of the author's work; all the analysis, regardless of its scope, is complete and integral, demonstrating the researcher's great enthusiasm for the analysed material and high professional evaluation. The analysis of the works is excellently conducted and highly successful.

Berehova's monograph has both theoretical and practical value, as its central tenets can be applied when reading courses on the history of Ukrainian and world contemporary music and the history and methods of musical education in institutions of higher

education. Some aspects of the study may prove useful for the compilation of textbooks for teachers, students and applicants for degrees at institutions of higher education in the humanities, and for researchers in the fields of music, cultural studies, art history and philosophy of culture.

The research testifies to the high professional humanistic level of the author's thinking, which allows her to present broad analogies, to systematise and organise rather contradictory facts, and to enrich musicology with an innovative look at Ukrainian and world musical culture past and present.

Oksana Hysa

Ternopil Volodymyr Hnatiuk National
Pedagogical University

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***Archiwalne zeszyty „Muzyki”
2010–2022***

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