

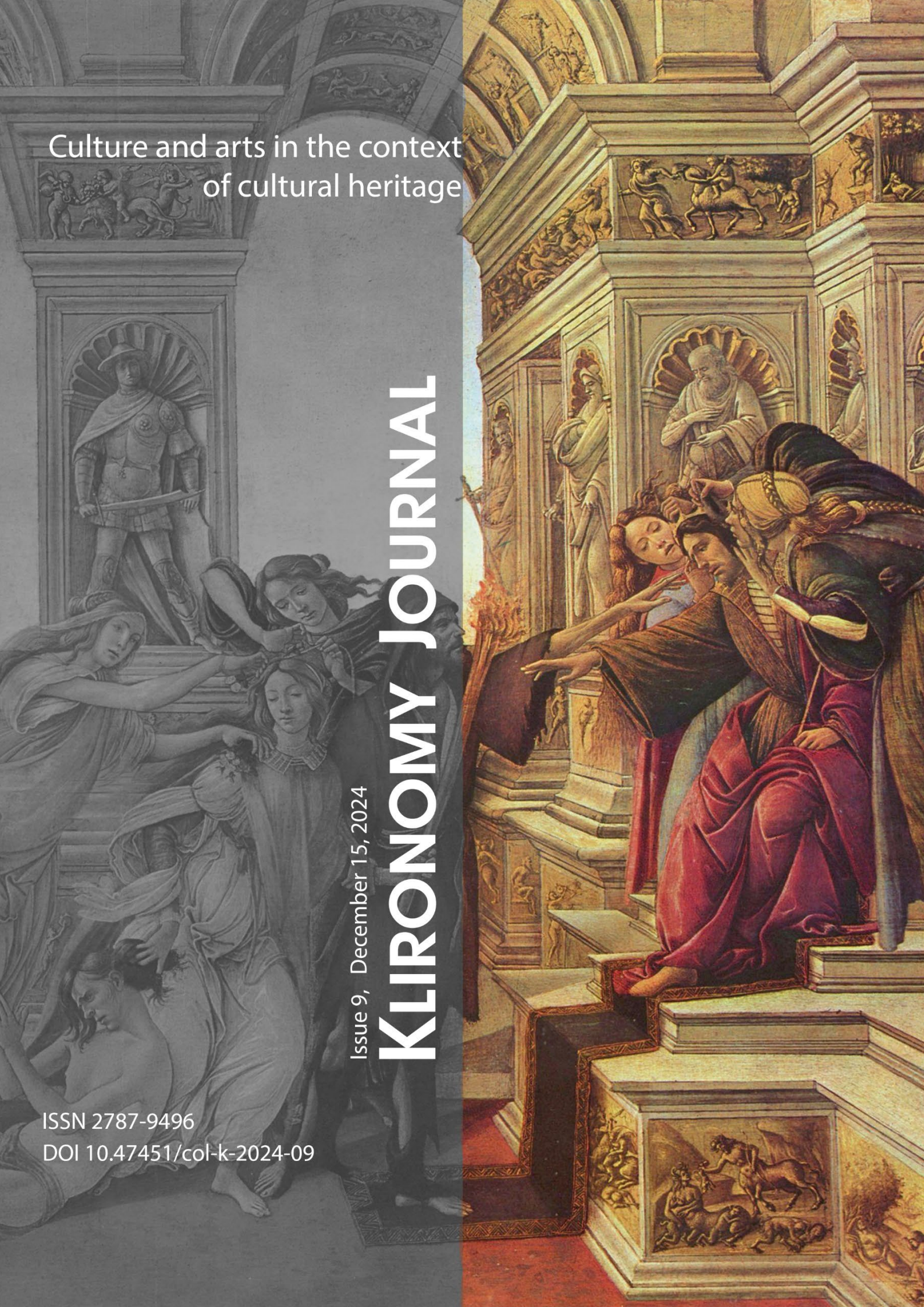
Culture and arts in the context
of cultural heritage

Issue 9, December 15, 2024

KLIRONOMY JOURNAL

ISSN 2787-9496

DOI 10.47451/col-k-2024-09



CULTURAL HERITAGE IS INTENDED FOR THE MEMORY OF THE FUTURE

KLIRONOMY JOURNAL

ISSN 2787-9496

ISSUE 9

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DOI 10.47451/col-k-2024-09

European Institute for Innovation Development
EU, Czech Republic
2024

Culture and Arts in the Context of Cultural Heritage. Klironomy, 9.
Ostrava: Tuculart Edition & European Institute for Innovation Development, 2024. – 69 p.

ISSN 2787-9496

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Against the background of revolutions, religious fanaticism, and pressures – satirical magazine (Iranian period of “Molla Nasreddin” magazine) ^[1]

Abstract: Azerbaijani cartooning evolved in close connection with European and Russian satirical literature and media, adapting to the local cultural environment and developing both national and international artistic forms. It occupies a unique place in the history of world caricature, positively influencing the formation of satirical press and graphics in Central Asia, Tatarstan, Crimea, the Caucasus, and especially Iran, and has played an invaluable role in the advancement of political satire. The research adheres to the principles of historicity and chronological sequence, utilizing historical-comparative and art analysis methods. It highlights the contributions of Azerbaijani satirical media, writers, publicists, and especially cartoonists, from the perspectives of enlightenment, national revival, progress, and freedom. The study analyzes cartoons that carry a deep social and political weight, educational content, psychological impact, national color, sarcasm, reproach, and criticism. The scientific and theoretical study of Azerbaijani caricature – an essential part of global visual art – alongside research into the artists who contributed to this field, the genre’s modern popularity, and its recognition within society, underscores the importance of this art form and confirms the relevance of this topic. Our main goals in this research are to: undertake a deeper study of Azerbaijani caricature and its sphere of influence; conduct fundamental research into this genre; assess the role of the satirical press in advancing the art of caricature; identify the key features of national caricature traditions; and analyze the work of artists in this field, with particular focus on the publication of the satirical magazine “Molla Nasreddin” in Tabriz in 1921, which boasted a rich tradition of caricature. Additionally, we aim to highlight the positive impact and prestige of “Molla Nasreddin” on Iranian satire, emphasize the press’s role in the development of caricature, and outline the main stages of this evolution in chronological order. The research covers the various forms and stages of development within satirical graphics and caricature, examining the content, form, style, and artistic techniques of caricatures published at that time. The creativity and works of Seyid Ali Behzad, Molla Nasreddin’s leading artist, are also a focal point. The research’s scientific novelty is underscored by the problem’s formulation, demonstrated through solid evidence and analysis.

Keywords: Molla Nasreddin, caricature, satirical graphics, an artist, publication, press, creativity, community.

Introduction

One of the key issues facing contemporary art is the research and systematic exploration of the caricature genre, which is an integral part of fine art. Examples of paintings containing elements of sarcasm, irony, grotesque, reproach and criticism could be found in the Azerbaijani miniature painting as early as the 15th and 16th centuries. Interest in satirical press in the Azerbaijani society, whether during tsarist Russia and the Soviet era, or in the years of independence, the popularity of the caricature genre, the successes achieved in this field in the modern era, made the deeper study and research of this art relevant as a separate research object.

The study of the history of caricature from a scientific and theoretical perspective allows us to trace the creative contributions of artists in this field, assess the role and significance of the satirical press in popularizing the art of caricature among the public, and recognize its development as an independent genre. Examining the historical trajectory and stages of

Azerbaijani satirical press and satirical graphics, defining their historical and artistic traditions, and evaluating their evolution in alignment with the current era is also essential.

The scientific novelty of this research lies in its unique problem statement. For the first time, the study examines the development of Azerbaijani caricature art, highlighting its integration of artistic elements from European and Russian fine arts at a national level, and its role in shaping the satirical press of neighboring countries. The influence of the Azerbaijani satirical press and graphics on Iranian satire, as well as the significance and impact of the “Molla Nasreddin” satirical magazine in the Middle East, particularly in Iran, is also noted. The research provides credible evidence to explain the magazine’s role in the evolution of the caricature genre and outlines the major stages of this process. Additionally, works by Azerbaijani and Iranian artists, including cartoons and satirical paintings published in periodicals, are included, evaluated, and analyzed from an art historical perspective.

The main objective of the research is to explore the period of “Molla Nasreddin” satirical magazine’s publication in Tabriz in 1921, and to define and characterize its role in the development of Iranian satirical graphics. To achieve this objective, the following tasks were undertaken:

- demonstrate the role of the press in the development of satirical graphics and caricature art, identifying the influence of Azerbaijani satirical press and the unique features of national caricature traditions;
- uncover the impact of “Molla Nasreddin”, the first satirical magazine in the Muslim East, on the satirical graphics and press of neighboring nations, particularly Iranian society, and emphasize the magazine’s broad reach and influence.
- explain the challenges, religious fanaticism, obstacles, and intense pressures faced during the publication of “Molla Nasreddin” magazine in Tabriz in 1921;
- identify the thematic diversity, content, form, style, and distinct artistic techniques in the satirical drawings and cartoons published in “Molla Nasreddin”; analyze the cartoons on various topics by Seyid Ali Behzad, the magazine’s leading artist, and illustrate the forms, manifestations, and developmental stages of these works.

The object of the research is the satirical press, specifically artist Seyid Ali Behzad’s satirical paintings and cartoons, while the subject focuses on the role of “Molla Nasreddin” magazine in the development of Iranian satirical graphics.

The degree of study

In the early twentieth century, Azerbaijani satire, shaped through interactions with European and Russian satirical press and graphics, significantly influenced the formation and growth of the satirical press among the peoples of the Near and Middle East, Central Asia, the Volga region, Crimea, the Caucasus, and especially Iran. Researchers from Europe, Azerbaijan, Iran, Russia, Türkiye, and beyond have provided valuable insights and commentary on this topic. In their works, scholars have recognized the influence, serious satire, and extensive reach of Azerbaijani media, particularly the international significance of “Molla Nasreddin” magazine. International significance and sphere of influence of “Molla Nasreddin” magazine.

English scientist E. Brown, German scientist V. Brands, French scientists A. Bennigsen and S. Quelqueger, Polish scientist V. Zayonchkowski, and Iranian scholars M. A. Tarbiat, A. Dekhoda, and A. Khayampur, along with Turkish scholars F. Koprulu, H. Qadri, S. Rafioglu, A. Govcha, and A. Atesh, and many other notable scientists and specialists, have contributed valuable perspectives on “Molla Nasreddin”, known for its sharp satirical focus. Their research highlights significant ideas and insights on the Azerbaijani satirical press and literature of the 20th century. Above all, they emphasized the magazine’s profound impact on Iranian political satire, as well as on the satirical press and graphics of Central Asia, Crimea, Tatarstan, the Volga region, the Caucasus, and beyond (*Alasgarova, 2011, p. 49; Hajizadeh, 2019, p. 300*).

Prominent poets from South Azerbaijan, such as Azeroglu, Afrashta, Ali Fitrat, Mir Mehdi Etimad, Mir Mehdi Cavushi, and Ibrahim Zakir, among others, regarded “Molla Nasreddin” as a major literary institution and drew inspiration from its legacy (*Mustafayeva, 2019, p. 102*). In his work *History of Iranian Press and Literature*, English scientist E. Brown provided a bibliographic overview of newspapers and magazines published in Azerbaijan and Iran, noting that Molla Nasreddin magazine served as a significant model for the Iranian press, particularly for satirical publications. While discussing publications such as Azerbaijan, Sure-Israfil, Bahlul, Ay Molla Ami, Bugalamun, and Hasharatul-erz, among others published in Iran in either Persian or Azerbaijani, he emphasized that these outlets drew inspiration from Molla Nasreddin. Brown included 11 cartoons from Molla Nasreddin in his study, which depict the social and political life of Iran, demonstrating that the magazine responded to Iranian social and political events more boldly and directly than local publications. These cartoons illustrated the magazine’s unique ability to present these events to readers with striking clarity and honesty.

It should be noted that the book resulting from the study by publicist Muhammadali Tarbiat, a prominent intellectual of his time, was translated into Persian and published in Tehran in 1958 by Muhammadli Abbasi (*Browne, 1914, p. 482*).

In his article titled “Molla Nasreddin and the Russian Muslim Satirical Press until 1917”, French scholar A. Bennigsen equated Molla Nasreddin magazine with the satirical publications of the French Revolution. Bennigsen provided details about the magazine’s staff and examined its influence on the satirical press of Muslim communities. He highlighted key elements that elevated Molla Nasreddin to a prominent level: its integrity, uncompromising stance against superstition and fanaticism, and its defense of truth. The article also featured the well-known cartoon “Freedom in the Caucasus” (*The Journal “Molla Nasreddin”, 1906, No. 8*), which depicted the peasants’ struggle against the ruling classes (*Bennigsen, 1962, pp. 505-520; Akhundov, 1968, pp. 351-352*) (*Figure 1*).

Researcher Nazim Akhundov, in his book *Azerbaijani Satire Journals*, notes: “In recent years, several publications in England have made efforts to inform readers about Molla Nasreddin and Azerbaijani satire of the twentieth century. The article “The Journal Molla Nasreddin and its Influence on Political Satire in Revolutionary Persia, 1905-1911”, published in London’s *Central Asian Review*, offers insights into Molla Nasreddin’s artistic and political directions, its satirical impact, and its historical significance” (*The Journal..., 1960, pp. 14-23; Akhundov, 1968, p. 348*). The article also drew upon the studies of Aziz Sharif and V.B. Klyashtorina.

In the first part of the article, which incorporates A. Sharif's studies, a brief overview of the magazine's history and its contributors is provided. The second part highlights the main aspects of "Molla Nasreddin" magazine's influence, along with the broader impact of the 20th-century Azerbaijani satirical press on Iranian political satire. It also characterizes the socio-political climate in Azerbaijan in the early 20th century and illustrates the core features of the ideological struggle between the democratic and bourgeois press. The article discusses the political nature of the divergence of views and the professional and ideological conflict between the literary movement "Fuyuzat" and the adherents of "Molla Nasreddin". Additionally, the article recognizes the contributions of "Molla Nasreddin" magazine's staff members.

Rahim Baggal Asgari, a renowned cartoonist and Head of the Iran Cartoonists Association, writes about the legacy of the "Molla Nasreddin" school, its influence on Iranian satirical graphics and press, and the continuation of its traditions today: "Molla Nasreddin" was not just an ordinary magazine; it was a socio-political revolution and a significant cultural event for the entire Middle East." Inspired by "Molla Nasreddin", numerous newspapers and magazines were established across various Iranian cities, including Azerbaijan, Hasharatul-erz, Anjuman, Naleyimillat, Mujahid, Shurai-Iran, Siratul mustaqim, Musavat, Istiglal, Bugalamun, Muhakimat, Ittifagi-Karigaran, and Saadat in Tabriz; Tofiq in Tehran; Faryad in Urmia; Najat in Khoy; Nasime Shomal in Rasht; and Kashkul in Isfahan, among others. In the following years, the spirit of Molla Nasreddin continued to resonate in publications such as Golagha, Keyhan Cartoon, Khorjin, Fokahin, Persian Satire, Cartoon and Satire, and Joval-Donuz. While many of these magazines are still published today, the influence and traditions of "Molla Nasreddin" are vividly present in the Tabriz Caricature Museum, Tehran Caricature House, the magazine Iran's Caricature, the journal Karikareh, and in international cartoon contests held in Iran (*Hajizadeh, 2019, p. 144*).

Certainly, the ideas mentioned above are entirely valid. In fact, these newspapers and magazines published in Iran extensively covered historical events related to the various stages of the national liberation movement of the Iranian people, expressing solidarity with revolutionary developments worldwide. Throughout their existence, these media organizations drew from the experience of Azerbaijan's democratic press, particularly the satirical magazine "Molla Nasreddin", and frequently adopted its methods of advocacy and resistance.

1921–Tabriz period of the "Molla Nasreddin" Magazine

The Russian Revolution of 1917, along with coups, wars, complex political circumstances, social contradictions, and societal issues, were widely covered in the media. Amidst this turbulent backdrop, "Molla Nasreddin" magazine, under the editorship of Jalil Mammadguluzade, was also compelled to halt its publication in 1917. Poet and publicist Aligulu Gamgusar, one of the magazine's editors, commented on this: "We do not intend to close "Molla Nasreddin", nor would we ever consider it; only the current unfavorable times have led to the temporary suspension of the magazine's publication" (*Newspaper "Basirat", 1915*). Despite these "unfavorable circumstances", Mammadguluzade worked relentlessly to revive the magazine, conducting meetings and seeking funding and financial support. Eventually, he decided to move to Tabriz, Iran, in 1920, with the hope of resuming Molla Nasreddin's publication. Notably, Mammadguluzade's relocation to Tabriz in South Azerbaijan coincided

with the first months of Soviet rule in Northern Azerbaijan. This move reflected both his own hesitations at the time and his longstanding support for the national liberation movement of Azerbaijanis in Iran. Throughout its history, “Molla Nasreddin” actively advocated for the Sattar Khan movement (the Iranian Constitutional Revolution, 1905-1911), supported the people’s movement, and backed the democratic struggles in South Azerbaijan, particularly the uprising led by Sheikh Mohammad Khiyabani. Mammadguluzade’s brother, Mirza Alakbar Mammadguluzade, who served as the magazine’s agent in Tabriz from 1913 to 1917, was a prominent member of the Sattar Khan movement and provided direct support to Sheikh Mohammad Khiyabani (*Akbundov, 1959, p. 210*).

J. Mammadguluzade’s arrival in Tabriz was met with great joy by democratic forces and the progressive members of the local population, as Mirza Jalil held significant influence in Iran, particularly in Tabriz. In her memoirs, Hamida Khanum, J. Mammadguluzade’s wife, described how hundreds of people from Tabriz visited Mirza Jalil daily and treated him with respect and reverence.

From the day he moved to Tabriz, J. Mammadguluzade began preparations to resume the publication of “Molla Nasreddin” magazine, holding meetings with various individuals regarding this endeavour. In response to the city governor and his advisers, who suggested publishing the magazine solely in Persian, Mirza Jalil replied, “I began publishing “Molla Nasreddin” in the Azerbaijani language fifteen years ago. Just as in Caucasian Azerbaijan, Iranian Azerbaijan is home only to Azerbaijanis. Here, only a few people speak Persian. I publish “Molla Nasreddin” not for them, but for the people. Even the Russian government permitted me to do this; yet you do not” (*Mammadguluzade, 1967, p. 120; Akbundov, 1959, pp. 214-215*).

The “efforts” of the city governor, Mukhbirussaltana – known for his ruthlessness, cruelty, and uncompromising stance against revolutionaries – played a significant role in the eventual closure of “Molla Nasreddin”. J. Mammadguluzade had long been aware of Mukhbirussaltana’s hypocritical approach toward the liberation movement. Mukhbirussaltana was depicted mockingly in a cartoon titled “Private (Personal)-Beginning-Azerbaijan,” published in the 24th edition of “Molla Nasreddin” in 1910, where he appears as a monkey with a rope around his neck, controlled by the “authority” of Tehran. It is likely that Mukhbirussaltana knew of this cartoon, and we would not be mistaken in suggesting that it may have contributed to the magazine’s closure.

In addition to the ruling authorities, local clergymen also opposed Mammadguluzade’s efforts, leaving his appeals regarding the magazine’s publication unanswered. With religious fanaticism prevailing in Iran, much of the population was influenced by clerics and superstitious mullahs. Moreover, government and official bodies viewed Mammadguluzade as a Bolshevik from Soviet Azerbaijan. “Molla Nasreddin” had been banned in Iran since 1906, and cartoons such as “Welcoming Mullah Nasreddin on the Iranian Border” (*1906, No. 8*), “The Two-Act ‘Sina’ Assembly in Iran” (*1907, No. 27*), and “Amara Quarter in Najaf” (*1908, No. 3*) led to a fatwa calling for Mammadguluzade’s death (*Christoph, 2011, p. 114; Slavs and Tartars, 2017, p. 117*) (*Figure 2*).

Despite living under constant threats and facing real danger almost daily, Mammadguluzade remained undeterred. He continued to petition the ruling authorities for permission to publish the magazine. After a long delay, permission was granted, with the condition that main articles

be printed in Persian. However, even after this hard-won agreement, challenges such as securing a printing house, lithography, paper, and experienced artists persisted. It is worth noting that during that period, only one government newspaper was published in Tabriz, with a circulation of just 100 copies. Printing facilities and lithography were in poor condition (*Mammadguluzade, 1967, pp. 120-121; Javanshir, 2023, p. 292*).

Once Molla Nasreddin's publication was approved, J. Mammadguluzade invited Azerbaijani artist Seyid Ali Behzad to collaborate with the magazine. Finally, on February 6, 1921, the first issue of Molla Nasreddin was released in Tabriz. However, immediately after its release, on February 7, Mammadguluzade received an order signed by the city governor mandating the magazine's official closure. The authorities, the city's wealthiest residents, and, of course, the clergy exerted considerable "power" to shut down Molla Nasreddin. Religious figures and clerics tried to discredit the magazine, even issuing special fatwas labeling Mammadguluzade a "kafir" (infidel) and threatening him with death. Muhammad Gasim Ordubadi, a clergyman known for his radical views, wrote: "Those who prepare such magazines and work for them are clearly infidels, and purchasing or supporting such a magazine is worse than aiding Ibn Ziyad. It is forbidden to read or listen to it" (*Akbundov, 1959, pp. 219-220*). Another similar fatwa declared, "They want Muslim women to walk around without hijabs like infidel women and behave as they do. How can one pay for, read, or even listen to such a magazine?" (*Azerbaijan SSR, Academy of Sciences, Republican Manuscript Foundation, Inv. No. 8793*).

It is worth noting that clergymen in Azerbaijan, Central Asia, and other Eastern countries had issued similar fatwas against "Molla Nasreddin" on multiple occasions. Information about these fatwas was published repeatedly in the magazine's issues from 1906 to 1917.

After the magazine's publication was halted, J. Mammadguluzade and prominent educational figures in Tabriz made significant efforts to print a second issue. Together with respected public figures Haji Ali Shabustari and Mohsun Khan Sartib, Mammadguluzade met with the city governor to request permission to resume the magazine's publication, which was eventually granted. Notably, all cartoons in this issue were created by Seyid Ali Behzad, the Azerbaijani artist.

Variety of themes in Seyid Ali Behzad's works

Having extensive experience collaborating with artists, Mammadguluzade provided new ideas to Behzad, working closely with him on the theme and plot of each cartoon. These caricatures exposed the widespread hunger, poverty, unemployment, and corruption in Iran, as well as the indifference and greed of "men of God" – clergymen, officials, and influential figures who exploited the public's illiteracy.

With J. Mammadguluzade's guidance, Seyid Ali Behzad quickly mastered the nuances of the caricature genre and achieved notable success in this field. J. Mammadguluzade's wife, Hamida Khanum, wrote about Behzad in her memoirs: "He studied in Italy and served as a court painter for the former Shah of Iran. His name was Seyid Muhammadali, and his pen name was Behzad" (*Javanshir, 2023, p. 292; Hajizade, 2008, p. 205*). However, various captions appeared beneath the cartoons in Molla Nasreddin's Tabriz issues, including "Behzad," "Seyid Ali Musavvirzade," and "Musavvirzade Seyid Ali Behzadi". All of these captions likely refer to the same artist – Seyid Ali Behzad.

Based on available sources, it can be said that Azerbaijani artist Seyid Muhammadali Behzad (Musavvirzade) lived in Tabriz, advanced his art education in Tbilisi, Moscow, Paris, and Rome, and served as a court painter for a time. In 1907, he collaborated with the satirical magazine *Azerbaijan*, and in 1921, when “Molla Nasreddin” was published in Tabriz, he worked as the magazine’s leading artist.

The illustrations created by Seyid Ali Behzad for “Molla Nasreddin” reveal his skill in achieving clarity of plot through accurately rendering local characters and crafting multi-figure compositions. Behzad’s use of hatching in his caricatures sometimes resembles the style of Josef Rotter, yet his unique style is unmistakable. The coloring in his caricatures is minimal and conventional, likely due to lithographic limitations. Nevertheless, each of Behzad’s cartoons published in the magazine stands out for its artistic quality. In short, Behzad’s collaboration with Molla Nasreddin in Tabriz is a valuable chapter in the history of Azerbaijani national art (*Najafov, 1977, pp. 20-21*).

Despite the sharp satire and painful humor in the Tabriz issues, Molla Nasreddin’s publication became a significant event in Tabriz and Iran as a whole. The main articles and feuilletons for these issues were written by J. Mammadguluzade himself, published under the pseudonyms “Dali,” “Hardamkhayal,” “Sarsaqqulubey,” and others. During the period known as Molla Nasreddin’s “Tabriz Period,” a total of eight issues with 18 cartoons were published.

For the magazine’s first issue, Behzad illustrated a caricature titled “Bikarkhanei-dovlatiyi-bazari-Shafi”, based on Mammadguluzade’s feuilleton “Singles’ Quarter,” which criticized idle officials who collected state salaries without performing any work. The authorities, indifferent to the plight of thousands of unemployed beggars on the streets of Tabriz, “supported” these officials because they were always ready to defend the Shah and his subordinates. In this caricature, a clerk holding 4,000 tomans is depicted with a beggar behind him, watching in horror as he extends his hand, silently pleading for money to buy bread – a symbolic representation of the poverty-stricken people in Tabriz (*Figure 3*).

Irony and bitter humor are masterfully intertwined in Behzad’s cartoons, such as “In the Bazaar of the City of Tabriz, the Second Capital of the Country of Iran” (*The Journal..., 1921, No. 4*), “Evidence of Mayors’ Effort and Anxiety...” (*The Journal..., 1921, No. 5*), and “Keep the Koran in a Pure and Clean Place” (“In the Streets of Tabriz”) (*The Journal..., 1921, No. 8*), which portray beggars, unemployment, and street anarchy, highlighting state officials’ indifference to these issues. Other notable cartoons include “Teachers Should Cut Their Hair and Put on the Aba” (*The Journal..., 1921, No. 2*), “I Bow to You, Animal of God” (*The Journal..., 1921, No. 4*), and “The Missionary Madrasa” (*The Journal..., 1921, No. 6*), which depict the hardships faced by unpaid teachers, the violation of their rights, and the poor conditions in madrasas. Additionally, irony and bitter laughter match together in the cartoon “I Have Come with All My Faith and Belief to Join Your Sect” (*The Journal..., 1921, No. 3*) and some others, which criticize those who frequently shift their beliefs, present themselves as intellectuals, and pledge allegiance to a new party daily. This irony and bitter laughter can be clearly felt in all Tabriz issues of the magazine (*Figure 4; Figure 5; Figure 6*).

S. A. Behzad’s graphic works such as “Girl Child is Sent to Madrasah to Learn to Write a Letter to A Strange Man,” “Bazaar Shop in Tabriz” (*The Journal..., 1921, No. 3*), “No, No, It Is Prohibited to Sit Together!”, “You, Muslim Brother, I Take People to the Doctor,” “Ill-

Mannered Phaeton Driver” (*The Journal...*, 1921, No. 6), and “Naming Children” (*The Journal...*, 1921, No. 7) vividly depict scenes from the life of Tabriz. These works address the daily life of Azerbaijanis, highlighting social issues, outdated customs, ignorance, religious fanaticism, and the absurd “decrees” of mullahs and clerics, as well as the unfortunate condition of women in Eastern societies. Each piece stands out for its sharp satire and dark humor (*Figure 7*; *Figure 8*; *Figure 9*).

The artist’s highly skilled caricature “The Situation of the Old Vizier (Ministers) in Tehran” (*The Journal...*, 1921, No. 5) portrays a corrupt official focused solely on enriching himself, illustrating his greed and self-interest. In a poster-like style, filled with rebuke, advice, and moral instruction, this caricature shows a government minister being forced to “return” the money he illicitly gained in office. The figure of this rotund man, depicted as indulging in food and luxury, is symbolic of officials who abuse their positions for personal gain. At the top of the cartoon, hands symbolizing truth and justice seize the “hero” by the neck, shaking him to retrieve the wealth he has accumulated. The phrase “People’s money is not your father’s gift” could easily accompany this cartoon, aptly capturing the message and aligning with situations observed in recent times (*Figure 10*).

Mammad Safar Jafarov describes the difference between the Tabriz issues of “Molla Nasreddin” magazine and those published earlier in Tbilisi and Baku as follows: “The spirit of the Tabriz issues does not resemble that of “Molla Nasreddin” published in Tbilisi and Baku. Here, the ‘master of laughter’ barely moves his lips. Mirza Jalil, a person with a broad spirit, cannot view the life of Tabriz without feeling deeply affected. In these issues, serious condemnation, anger, impatience, and heartbreak prevail over humor and satire, as they were written as an appeal to Tabriz” (*Akbundov*, 1959, p. 215; *Jafarov*, 1946).

Political Cartoons

In addition to satirical drawings criticizing superstition, religious fanaticism, outdated customs, and the greed of fraudulent mullahs, state officials, and the nation’s “fathers” indifferent to the people’s suffering, “Molla Nasreddin” featured caricatures that addressed international events with serious socio-political messages. Notable among these are cartoons like “You Will Return What You Ate (Stole)”, “Where Are You Going?”, and “Turkish-Greek Issues”. The cover cartoon of the magazine’s 8th issue in 1921, titled “Ottoman-Greek War”, addresses the Turkish-Greek conflict. Created by Seyid Ali Behzad, this cartoon portrays the grim reality of two neighboring countries at odds within the global political arena, like the true faces of those who welcome this turmoil. In these multi-figure compositions, Behzad skillfully captures each character’s essence through their facial features and dynamically structured compositions. The movements, gestures, and expressions are effectively highlighted through the use of local color (*Figure 11*).

Seyid Ali Behzad’s cartoon “Where Did This Bloodsucker Cling to My Leg”, published in the 7th issue of “Molla Nasreddin” magazine in 1921, stands out for its sharp satire, topical relevance, and the courage displayed by the artist (*Karimli*, 2018, p. 44). The central male figure has the word “Azerbaijan” written on his chest, symbolizing a generalized representation of Azerbaijan. His clothing and cap suggest he is from South Azerbaijan. With facial muscles strained in pain and fear, he tries to remove a leech-like bloodsucker from his leg using tweezers.

The satire intensifies as the bloodsucker, symbolizing Azerbaijan's suffering, is depicted in the garb of a mullah, sucking blood from the man's limbs. The character's form and facial features are rendered with fine, smooth lines, and shadows are created through delicate, dense strokes – demonstrating Behzad's professional skill. The background, drawn with black ink, is shaded with a reddish-brown pencil, adding depth to the composition. This cartoon, with its strong ideological undertone, brings to light a socially relevant issue. Through the image of an Azerbaijani in traditional attire attempting to fend off a bloodsucker, Behzad portrays Azerbaijan as a land burdened by superstition and backwardness, symbolized by the leech clinging to his leg. Believing in Azerbaijan's potential for growth and self-determination, the artist identifies fanatical mullahs and uneducated religious followers as the primary obstacles to the nation's free and prosperous future, highlighting the true source of this tragedy (*Figure 12*).

In the Tabriz issues of "Molla Nasreddin" magazine, several cartoons appear to be the work of non-professional artists. Compared to the cartoons by Seyid Ali Behzad, these drawings reveal a noticeable weakness. This raises the question: "Was there a second artist contributing to the magazine in Tabriz?" According to Ali Minayi and Taghi Shahin, an artist named Seyid Arabzade may have collaborated with "Molla Nasreddin" at the time (*Najafon, 1977, p. 21*). While it is challenging to verify this claim, there is strong evidence that two different artists contributed cartoons to the magazine. Cartoons like "Siyasat Alaminde" (In the World of Politics) (*The Journal..., 1921, No. 1*), "Urmide" (In Urmid), "Sarabdan-Ardabile" (From Sharab to Ardabil) (*The Journal..., 1921, No. 2*), and "Tanzilin bin Rabbul-Alameen" (*The Journal..., 1921, No. 8*) are artistically weaker and noticeably different from Behzad's works. Although some of these cartoons bear the name "Behzad", anyone familiar with his style can recognize they were not created by Seyid Ali Behzad (*Figure 13*).

Despite "Molla Nasreddin" being referenced in the encyclopedic dictionary *Danishmandani-Azerbaijan* by South Azerbaijani scholar Muhammad Ali Tarbiat, Seyid Ali Behzad, the magazine's artist, is not mentioned in the dictionary (*Nahmatova, 2012, p. 52*). Regrettably, little is known about Behzad's later work or career. However, a closer study of Behzad's cartoons in "Molla Nasreddin" supports the assertion that this professional artist, who made invaluable contributions to Azerbaijani satirical press and graphics, merits further scholarly attention.

The Tabriz period of "Molla Nasreddin" magazine, known as the first satirical publication in the Muslim East, marks an important event in the cultural history of the region. Through this magazine, the prominent figures of the time were able to view political events and pressing issues in Iran and the Middle East through the perspectives of respected writers, poets, and artists such as J. Mammadguluzade, M.A. Sabir, and S.A. Behzad. During his time in Tabriz, J. Mammadguluzade not only served as a journalist but also as a public figure and influential intellectual. He frequently spoke at Democratic Party meetings, held discussions with various prominent and progressive individuals, and offered valuable advice.

While Mammadguluzade was in Tabriz, Nariman Narimanov, Chairman of the Council of People's Commissars of Azerbaijan, repeatedly invited him to return to Soviet Azerbaijan to continue publishing "Molla Nasreddin" in Baku. Ultimately, he returned to Soviet Azerbaijan on May 21, 1921, after printing the magazine's final, 8th issue in Tabriz. The people of Tabriz bid farewell to Mirza Jalil with great respect. On his journey back, Mammadguluzade stopped

in Tiflis for a few days, reuniting with old friends. Upon his arrival in Baku, he immediately began preparations to resume the publication of “Molla Nasreddin”.

Inspired by the rich traditions of the “Molla Nasreddin” literary school, intellectuals, educators, writers, poets, and artists associated with the press in Iran and South Azerbaijan encouraged the public toward education, enlightenment, and progress. They used their talents to strengthen the people’s resolve to resist outdated customs, intellectual darkness, religious fanaticism, and ignorance. The country’s political tensions, social injustices, illiteracy, and religious fanaticism, along with the indifference of civil servants and officials to the suffering of the people, were sharply criticized in the artists’ cartoons published in the press.

Discussion

The theoretical insights from this research can contribute to the study of the history of both the global and Azerbaijani satirical press and fine arts. These findings can be integrated into specialty courses for students studying art and graphics in art-focused educational institutions and can inform the development of relevant teaching materials.

Conclusion

From the above, a general conclusion can be drawn as follows: the scientific and theoretical study of caricature, which has maintained its modernity and relevance across eras, and the accurate assessment of the influence and reputation of the Azerbaijani satirical press and graphics – enhanced by European and Russian artistic techniques – underscore the international recognition of Azerbaijani caricature, particularly in Europe, Russia, Iran, Central Asia, and other regions. This widespread appreciation demonstrates that Azerbaijani caricature possesses international qualities alongside its strong national identity.

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Appendix



Figure 1. “Freedom in the Caucasus” (“Molla Nasreddin”, 1906, No. 7)



Figure 2. “Amara Quarter in Najaf” (“Molla Nasreddin”, 1908, No. 3)



Figure 3. “Bikarkhanei-dovlatiyi-bazari-Shafi” (“Molla Nasreddin”, 1921, No. 1)



Figure 4. “Evidence of Mayors' Effort and Anxiety...” (“Molla Nasreddin”, 1921, No. 5)



Figure 5. “I Bow to You, Animal of God” (“Molla Nasreddin”, 1921, No. 4)



Figure 6. “The Missionary Madrasa” (“Molla Nasreddin”, 1921, No. 6)



Figure 7. “No, No, It Is Prohibited to Sit Together!” (“Molla Nasreddin”, 1921, No. 7)



Figure 8. “Naming Children” (“Molla Nasreddin”, 1921, No. 7)



Figure 9. “Ill-Mannered Phaeton Driver” (“Molla Nasreddin”, 1921, No. 6)



Figure 10. “The Situation of the Old Vizier (Ministers) in Tehran” (“Molla Nasreddin”, 1921, No. 5)



Figure 11. “Ottoman-Greek War” (“Molla Nasreddin”, 1921, No. 8)



Figure 12. “Where Did This Bloodsucker Cling to My Leg” (“Molla Nasreddin”, 1921, No. 7)



Figure 13. “Sarabdan-Ardabile” (From Sharab to Ardabil) (“Molla Nasreddin”, 1921, No. 2)

Goffredo Petrassi, Nonsense no. IV. Ideational subtlety, sound expression, and solutions for conducting approach ^[2]

Abstract: The music of the twentieth century is characterised by stylistic diversity, given by “the unprecedented complexity of structural composition, the extremely heterogeneous character of artistic creation and the fast change of writing technique” (Niculescu, 1986, p. 12) of “...ardently searching for the new, based on the development of tradition, sometimes on its denial” (Comes, 1994, pp. 194-195), such as the trend of scientific substantiation of the creation process. One of the features of each European musical culture faced with the pressing trends of modernity was to keep a balance between assuming a “high level of writing technique and the appeal to national and universal traditions” (Batovska et al., 2020, p. 206). In this context, the secular choral composition of Goffredo Petrassi offers a synthetic picture of the infiltration and adaptation of the composing options of modernity in the Italian interwar and postwar musical space. The conducting approach of the songs dedicated to vocal ensembles is influenced by many factors, including the understanding of the sound language used by the composer, the compositional and writing techniques, or its reference to the poetic background to which it appeals. The present study proposes several solutions for the conducting interpretation of the madrigal *Nonsense IV* by Goffredo Petrassi, starting from the stylistic analysis of the score and the reporting of music to the semantic content of the text.

Keywords: Goffredo Petrassi, *nonsense*, conducting approach, analysis.

Introduction

Petrassi considered art a spiritual autobiography (“autobiografia spirituale”) (Macaluso, 2017, p. 2). In a creation as vast as his own, there are times when the search for the new and the desire to question everything are felt more acute. The heterogeneity of musical production regarding the choice of genres and styles has often led to comparing Petrassi and Stravinski. The evolutionary path of his aesthetics was influenced by the heritage of the Renaissance and Baroque, by the music of Stravinski, the composers of the Modern Viennese School, the harmonic language of Casella and Hindemith, but especially by the political events witnessed by Italy in the years 1930-1950 (fascism and the constraints of the regime), his creative journey through the interwar and postwar period representing “an equally political and artistic journal” (Macaluso, 2017, p. 9).

The aesthetic category was considered to belong exclusively to the Victorian era (Prusaki, 2016, p. 13), and *nonsense* was later considered a universal gender without time and space (Malcolm, 1998, p. 4). In his work “*Nonsense. Aspects of Intertextuality in Folklore and Literature*”, Susan Stewart identifies five types of manifestation of the concept of nonsense (Stuart, 1979, pp. 57-171): reversals and inversions, playing with boundaries, playing with infinity, the uses of simultaneity, arrangement, and rearrangement within a closed field.

Temporally placed between “*Noche oscura*” (1951) and “*Mottetti per la Passione*” (1965), the two opuses dedicated to this aesthetic category, *Nonsense* and *Sesto Non-Senso* are also distinguished by their titles unrelated to the mystical and religious world, which emphasises their lack of belonging to the entire choral production (Prusaki, 2016, p. 61).

Nonsense IV. Ideas and style

Nonsense IV is part of the cycle of the five madrigals of the opus with the same name, in which Petracchi demonstrates his ability to juggle the conquests of the serial space and outside it. “The elegant concision of writing, the fine irony, and the spirit and imagination of these five *a cappella* choirs are among the best demonstrations of the expertise with which Petracchi treats the choir” (*Godoy Tapia, 1965, p. 19*). Considered a revival of the madrigal genre, Petracchi takes over from the Renaissance genre to which symbolic images, onomatopoeia, and sound descriptivism appeal, outlining bookish characters.

As the lyrics also say, the first important segment of the song with number IV is a “it was once,” a malicious introduction, a dialogue between the commentators of history, represented by the four voices of the ensemble. The comic to the grotesque sensation is created by the effect of clusters, which, by imitation, give the impression of distorting the sound. Moreover, the long note within the rhythmic-melodic formula, on a *crescendo* dynamic, followed by the *staccato cluster*, is mainly plastic. The dissonant character causes an ambiguity of the sound centring without a clear outline of a gravitational centre (*Figure 1*).

Next, in section A (m. 10-22), we are told about a young lady from Pozzilo, whose chin was like the tip of the clothespin. This story begins with an isorhythmic construction, which is repetitive in terms of sound material. The immovable aspect of the melodic scheme is aimed at highlighting the dissonance, the sound ambiguity, and the presence of the lowered octave (D/D flat), being particularly effective in creating a slight discordance that the alto voice brings to the light cantilena of the other voices. The elements of the song are made up, by summation, of a pentachord scale with the mobile second stage, which imposes an apparent modal character on the discourse (*Figure 2*).

The economy of melodic means is compensated at an expressive level by the timbral parameter (the tenor falsetto of m. 13) and by the vocal effects: *staccato*, obsessively repeated notes, arpeggios followed by long notes, like outbursts. These dialogues between voices lead to a storytelling, good-humour atmosphere (*Figure 3*).

The cluttering of the voices in the free imitative discourse of the planes is finally resolved in the spirit of the Renaissance polyphony on a unique sound, *D* (without predictive harmonic cadence). The process is transferred to the macrostructure level, the first articulation being achieved similarly, in unison on the same sound *D*, which is also the incipient of the successive section. Choosing the unison represents, on the one hand, the antipode of the uncertain centrality that dominates the entire section and, on the other hand, the way to obtain the density/rarefaction contrast at the level of writing and implicitly of the general dramaturgy.

The second section (B, measures 23-41) differs from the previous one in several respects. At the structural level, the articulation can be defined in three phases: b (ms. 23-27), b1 (ms. 28-33), and b2 (ms. 34- 41).

The composer Mosso’s indication of *disinvolto* is reflected in the construction of each of the four disjoint sound planes in the first segment. Despite intonational differentiation, the melodic and primarily rhythmic cores are similar, thus connecting the four overlapping melodic lines.

Moreover, each layer has its gravitational centre and implicitly its modal structure, the overlapping of voices generating a divergent polymodalism: Soprano – *B*, Alto – *E*, Tenor – *F#*, Bass – *B*. The extreme planes functionally cover the middle layers, representing the two dominant poles of the *B* centre: upper (*F#*) and lower (*E*). The modal superposition generates a succession of unresolved dissonances, achieving the first stage of the paternal construction in the median section (*Figure 4*).

The second phrase of section B (b1) introduces the strict variant of polyphonic writing, the imitative one, made by the successive entry of the idea with the role of theme in Alto and Bass, each exposure being continued with a free counterpoint deployment. In the second stage, the other two voices, Tenor/Soprano, expose in unison a melodic line used in the previous phrase of this section, the composer thus aiming for continuity at the sound level in this multivocal and multiplane ensemble.

At the level of literary semantics, the main female character runs arpeggios with the harp that she bought, the game of syllables: “blan, blan, blan”, suggesting the pinching of the strings. Over this, the onomatopoeic plane overlaps a cantilena with modal sonority. At the level of the paternal evolution, the end of the segment follows a descending path, marked by the dynamics that gradually decrease, ending on a *falsetto* at Tenor. This vocal effect highlights the word *spillo*, a descriptive illustration of the character’s sharp chin.

The last phrase (b2) is a polyphonic play of *piano pizzicatos*, a dialogue between the discourse voices, each with its individuality: the discant uses fragments of the bass theme, the alto voice focuses on a repeating ostinato cell (*D#*, *F#*, *G#*), and the Tenor and Bass use deadbeat arpeggios to communicate. Imitative writing effectively shapes the harp’s resonance, a process typical of the Renaissance madrigal.

Towards the end, all the voices focus on the same sound landmarks in a close dialogue lost in a double-hypostasis chord of the third (*C#*, *E*, *E#*, *G#*, *B*) (*Figure 5*). The presence of the octave lowered in the chord.

The alternate measures throughout the second section generate a dynamism of pulsation, a kaleidoscope of images, which contributes to the paternal accumulation of articulation.

If initially the lines corresponding to the soprano and alto voices, by relatively small intervals (up to the fourth) contrasted with the tenor and bass, whose main characteristic is represented by octave, seventh, or fifth leaps, towards the end, the construction of voices evolves towards homogeneity, reaching a unit of intervallic organisation. It is also worth mentioning the idea of unity of the whole by resuming the discourse of the first section and the idea of polymodalism.

The conducting approach of Nonsense IV madrigal

In the first eight measures, a segment in which successive voice inputs prepare the atmosphere of the general picture of the madrigal, the tapping must be very precise and rhythmic, aiming that the inputs are on time and on the time side can be observed. The hand next to the part that opens the discourse, namely the right hand for alto and bass and the left hand for soprano and tenor, will be used to achieve this objective. The *staccato* gesture will accompany the entry on the side of time in a slight nuance, and the entry on time will be preceded by the impetus in the nuance suggested by the composer.

For the situations where the female voices are grouped (such as measure 5), we can use both hands at the lower conducting level, with the narrow gesture of the tuning fork, also given the slight nuance. The same phenomenon is found in measure 6 in male voices, which are grouped simultaneously with the dynamics change. In this situation, we will also change the level of the plane and the diapason. After the attack, the gesture must simulate a slight pressure by pressing to suggest the *crescendo* with emphasis on the end of the intervention of each voice.

In the second system, in addition to the change in nuance, we notice the indication *poco affretando*, concentrated only throughout two measures, preparing the next section by diminishing the nuance and the tempo.

The words used in the dialogue of the voices of the first measures are extremely few, not focusing on the literary sense but on how these interventions, which are placed more on the vowel *e*, can create emotions or images. It creates a sound effect rather than a clear message. That *c'era*, which means *was* or *was once*, prolongs the story's beginning, creating even higher tension, primarily through that rise completed with the accent. Starting from the significance of the text, the image of the lady who pointed her chin is outlined, the exact text later alluding to the fact that she pointed it for a long time – *lo fece limare per ore*.

In the second section, by changing the measure, the nuance and slightly the tempo, the elegant lady is brought to the stage: *C'era una signorina di Pozzillo il cui mento era a punta di spillo*. Short notes, breaks, and the cumulation of voices in small nuances offer a hint of elegance. The interventions of bass, alto, soprano, and tenor suggest a wonder of those present at the main character's appearance.

Apart from the input of voices and the dialogue they created, this section does not address other technical conducting problems in a slight nuance. Instead, we will follow both the clarity of the text rendering, pronouncing the consonants accurately, simultaneously, and with simplicity, and the control of dynamics. There are measures in which no voice should stand out, creating a compact sound effect. Also, all the voices will sing the eights briefly so as not to tarnish the elegance of the sound specific to the madrigal.

Without further preparation, we are witnessing a sudden change of nuance, returning to the measure of 2/4 (only for a measure), followed by a large segment (13 measures) in which the organisation is in 4/4. The balance of pulsation is temporarily interrupted by introducing a single measure of 5/4, and the discourse will also be completed in 4/4.

Suppose that, until this moment, it is recommended that small and very accurate gestures be used. In that case, the legato's significant nuance and presence involve more tension in the arm, more significant, detached gestures, and amplitude in movements.

The diversity of dialogues between voices is noted, both in *staccato* on the lyrics imitating the harp and in the *legato* version on the text: *ed arpeggio colmento / colmento per Pozzillo* – “and arpeggiated with the chin” (refers to the fact of using the chin to produce sounds on the harp).

As is the indication in the score, *staccato (ma facendo risuonare la n)*, special importance should be given to the pronunciation of the word *blan*, which appears both on an arpeggio drawing, as well as on the simultaneous intonation of several voices. The sound effect to be obtained will suggest the young lady's interpretation of a melody on the harp.

Towards the end, the dynamic plane evolves along the decreasing intensity line without a tempo thinning. The final chord is placed precisely, in the slight nuance, and with the left hand,

according to the secondary entrances, will indicate the last intervention of the bass. We will let the final harmony bring the state of tranquillity, preparing the closing of the sound of all voices by impetus, just like at the beginning of the musical performance, in the nuance and character of the play or moment.

Conclusion

Stupidity and faith (however strange the association may seem) are the two supreme symbolic statements of truth that revealing the essence of things with a syllogism is as impossible as catching Leviathan with a hook” (Cuddon, 1999, p. 557).

The reintegration of Petrassi’s choral creation into concert programs involves a deep understanding of all the subtleties that determined the options on the genre and language, such as the stylistic intentions of the composer. The penetration of the intrinsic message of the score is a mandatory primordial stage in the conducting study, the entire process of “reconstruction” of the work in front of the choir and public having as a basis the understanding of the significance of music from the perspective of the creator (Restagno, 1986, p. 9).

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Mosso, disinvolto

quasi f

lo fe - ce li - ma - re per o - re, com - pe -
 So sho had it made sha - larp And then sho

quasi f

lo fe - ce li - ma - re per o - re, com - pe -
 So sho had it made sha - larp And then sho

quasi f

lo fe - ce li - ma - re per o - re, com - pe -
 So sho had it made sha - larp And then sho

quasi f

lo fe - ce li - ma - re per o - re, com - pe -
 So sho had it made sha - larp And then sho

Figure 4. Goffredo Petrassi, Nonsense IV, mm. 23-25

dim. senza rall. *Solo pp*

blan blan blan blan blan blan blan blan blan
 blan blan blan blan blan blan blan blan blan

f *2 Soli pp*

blan blan blan blan blan blan blan blan blan
 blan blan blan blan blan blan blan blan blan

f *2 Soli pp*

blan blan blan blan blan blan blan blan blan
 blan blan blan blan blan blan blan blan blan

pp *2 Soli pp*

blan ... per l'oz-zil lo. blan blan blan blan
 blan ... sha Ner. ebra...

Figure 5. Goffredo Petrassi, Nonsense IV, mm. 38-41

Alexandra Ivanova ^[1]

Three monuments, one fate. Research on the cultural heritage of socialism in Bulgaria ^[1]

Abstract: The socialist regime in Bulgaria left behind many monuments whose fate is a problematic issue for any government to resolve after the democratic changes. This study examines three of the most representative monuments of this legacy in Sofia – the Mausoleum of Georgi Dimitrov, the monument of “1300 Years of Bulgaria” and the Monument of the Soviet Army. Their fate is similar in many respects. All three monuments have been removed from the urban environment, but this does not solve the issue of the empty spaces left behind, which continue to be associated by Bulgarian society with places of historical memory. They have failed to transform into sites of other significance, and their historical, cultural and touristic potential remains untapped. To address the issues presented in the study, it is crucial to refine the legal framework and state strategies related to preserving cultural heritage. In the study, a comparative analysis of documents on the three monuments is made, using sources from state archives, the official website of the Sofia Municipality, the monographs of N. Paskalev, G. Gergov, etc. The study continues the author's monographic work on the significance and perspectives of the Mausoleum of Georgi Dimitrov in the contemporary urban environment.

Keywords: preservation, monumental heritage, socialism, urban environment.

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Три паметника, една съдба. Изследване на културното наследство на социализма в България

Резюме: Социалистическият режим в България оставя след себе си много паметници, чиято съдба е труден въпрос за всяко правителство след демократичните промени. Настоящото изследване разглежда три от най-представителните паметници на това наследство в София – Мавзолея на Георги Димитров, монумента “1300 години България” и Паметника на съветската армия. Съдбата им е сходна в много отношения. И трите паметника са премахнати от градската среда, но това не решава въпроса с празните пространства, останали след тях, които българското общество продължава да свързва с места на историческа памет. Те не са успели да се превърнат в обекти с друго значение и техният исторически, културен и туристически потенциал остава неоползотворен. За справяне с проблемите, представени в изследването, е изключително важно да се прецизират правната рамка и държавните стратегии, свързани с опазването на културното наследство. В изследването е направен сравнителен анализ на документи за трите паметника, като са използвани източници от държавните архиви, официалния сайт на Столична община, монографиите на Н. Паскалев, Г. Гергов и др. Изследването е продължение на авторски монографичен труд за значението и перспективите на Мавзолея на Георги Димитров в съвременната градска среда.

Ключови думи: опазване, монументално наследство, социализъм, градска среда.

Introduction

The similar fate of three monuments of the cultural heritage of socialism in Sofia is an issue that deserves attention. In fact, they no longer exist in the urban environment. The period of socialism in Bulgaria lasted 45 years and dates from September 1944 to November 1989. The totalitarian regime established at that time had a great need for visual propaganda, so the government commissioned and financed many monuments dedicated to socialist heroes and messages throughout the country. Ideology influenced art by creating a personal style, which in the first few decades came to be known as “Socialist Realism”. Inevitably, the style of state art changed over time, and by the end of the period, it was characterised by a much more abstract vision and the artists’ free play with form. What remains a characteristic feature of socialist art monuments is their monumentalism and representativeness. In most cases, these monuments are the work of the best sculptors and architects in Bulgaria and are characterised by a high level of artistic value. As such, facts from the controversial history of the *Mausoleum of Georgi Dimitrov*, the monument of “1300 Years of Bulgaria” and *The Monument to the Soviet Army* are examined here. All three monuments were placed in iconic locations in central Sofia. They were removed at different times after the democratic changes began in 1989. In society, this issue does not seem to be satisfactorily resolved, and opinions continue to divide into two opposing camps on whether the architectural and plastic heritage of socialism is valuable, whether it is worth preserving and protecting, and what its significance for the urban environment and the historical memory of the Bulgarians.

In the study, a comparative analysis of the documents found for the three monuments is made, using sources from the state archives, the official websites of the Sofia Municipality, the monographs of N. Paskalev, G. Gergov, N. Trufeshev and other researchers of the monumental and plastic heritage of socialism in Bulgaria. The study continues and extends the author’s monographic work on the significance and perspectives of the Mausoleum of Georgi Dimitrov in the contemporary urban environment (*Ivanova, 2023*). Because of the importance of the discussed topic for Bulgarian society, the conclusions reached by the author would be relevant for planning future strategies concerning the preservation, display and presentation of this cultural heritage for future generations.

Research and analysis of sources for the Mausoleum of Georgi Dimitrov (1949-1991)

The Mausoleum of Georgi Dimitrov is the second modern mausoleum in the world containing an embalmed body built after Lenin's in Moscow. The primary source for its construction and functions is the monograph of the last commandant of the mausoleum from 1980 to 1989, Georgi Gergov, published a year after its destruction (*Gergov, 2000*). In the following lines, brief facts shared by Gergov regarding the creation of the mausoleum will be presented. After the death of the Bulgarian Prime Minister on 2nd July 1949, the cult of his personality created during his lifetime reached its culmination. The Central Committee of the Bulgarian Communist Party decided that his body would be laid in a mausoleum on July 10 at the “9th of September” Square (now the “Knyaz Aleksandar I” Square). The Central Architectural Design Organisation made the plan overnight with Georgi Ovcharov as chief architect. Architect Nedelcho Paskalev is the author of the monograph, which is a valuable source for understanding architect Ovcharov’s contribution to modern Bulgarian architecture (*Paskalev, 1982*). Georgi Ovcharov (1889-1953) graduated in architecture from the Technical University of Munich in 1912. He designed many emblematic public buildings, such as the House of Labour (1935), the Ministry of the Interior (1936) and many others. These

projects are characterised by their monumental scale and plasticity, just like their free play with architectural classics. All these monuments and complexes can be seen today, clearly standing out with their stylistic unity and uniqueness among the city ensemble, and the Mausoleum of Dimitrov is one of the most famous works of architect Ovcharov (*Figure 1*). Gergov reports that architect Ovcharov's project has been assigned to implement the Main Directorate of Labour – Sofia Construction District. Together with the architects, engineers, technicians, sculptors, artists, and workers of various specialities (600 people), they are distributed in four shifts of six working hours. At the same time, the plumbing, electrical and special air-conditioning systems were installed. On 10 July, the mausoleum was almost finished and decorated. The project called for the building to be completed in 170 hours, but the builders managed it in a record 138 hours. The building is a pure cubic volume of classical order, 12 metres high, with walls 1.2 metres thick, and occupies 560 square metres, including the tribune. The building consists of two interconnected chambers. There is an air conditioning system between them. The inner hall has a volume of 1000 cube metres, surrounded by an insulating corridor about two metres wide. The outer walls are 1.2 metres thick. In the middle of the hall, in a niche slightly below the square level, a coffin for the body is placed on a pedestal. Four spotlights illuminate the centre of this space. The air conditioning system maintains a microclimate with a temperature of around 16 degrees and a humidity of 75%. According to Gergov, the visible part of the building occupies only 1/3 of the volume, while the more significant part is located on two underground levels.

The totalitarian cult of Dimitrov developed in much the same way as that of Lenin and was nourished by similar rituals. Gergov reports that foreign delegations have been paying tribute by laying wreaths for decades, and the party-state leadership has been accepting parades and manifestations on public holidays from his tribune. He reports that between 1949 and 1989, 18 million people visited the mausoleum.

After the end of the socialist regime, the mausoleum was emptied of its contents by the decision of the Council of Ministers for the burial of Dimitrov's body. The Bulgarian society has not yet decided what to do with the building. In this connection, the Scientific Documentary Archive of Immovable Cultural Heritage materials, presented here in a summary, have been studied (*Scientific Documentary Archive...*, 2023). A commission was formed, comprising representatives of the main political forces, scientists and intellectuals, chairmen of unions and organisations, and specialists from the Sofia City People's Council. The commission's task is to perform the necessary studies, consult with experts and submit a reasoned proposal to the Council of Ministers. After the completion of the work of the Commission on the future functions of the mausoleum, the following decisions were published:

1. The Commission considers that the building of the mausoleum is worth preserving as it is of unquestionable architectural, artistic and material value.
2. The Commission recommends that the Sofia City People's Council announce. The Union of Architects in Bulgaria and the Union of Bulgarian Artists organise a national competition open to all architects, artists, sculptors and public figures for a functional rethinking of the building of the former Mausoleum and its adjoining spaces, just like their humanisation to reflect the coming social changes. The competition participation conditions will be announced to the public by 15 August this year.

3. All materials and opinions of individuals and organisations will be available to the competition's organisers.
4. The Commission proposes to the Sofia City People's Council to take rapid measures to temporarily change the character of the square in front of the Mausoleum.

The Commission's decisions were partially implemented, and the building was preserved until 1999, but its function was never reconsidered. In the years that followed, the controversy over its fate continued. In February 1992, the Sofia Municipal Council met to discuss the report on the former mausoleum that the Mayor of Sofia presented. The report instructs the Mayor to perform the necessary procedures for the preparation and implementation of a project for the demolition of the mausoleum or parts of it by auction, including the sale of the property located therein (*State Archive..., n.d.*). The debate was polarised along political lines. Speakers from the Union of Democratic Forces fully supported the removal of the mausoleum as "one of the symbols of a dark age" that had no artistic or architectural value. However, if it remained, it would remind generations of the past. Bulgarian Socialist Party members believe the opposite: the building is a monument of architectural and cultural significance and is not worth demolishing because it is part of the city's history. The solution was approved and put to the vote. From 1992 to 1999, the institutions continued to debate the fate of the mausoleum while the building gradually fell into disrepair, was covered in graffiti, and became a venue for open-air operas, happenings, a film set, and so on. At the end of August 1999, without prior notice, the mausoleum was demolished by the Minister of Regional Development and Public Works of the Government of the Union of Democratic Forces. As a result of an official request to the State Archives, the experts did not find any documents related to the implementation of the decision to demolish the mausoleum. An empty platform remains in its place, but the underground levels of the building have been transferred to Sofia Municipality ownership. The mausoleum site has become a place for many random urban design ideas: landscape projects, summer cinemas, beer gardens, bazaars, art events, etc.

To this day, art critics are divided between those who condemn the destruction of the mausoleum and those who support its removal. In the last two decades, the issue of transforming the mausoleum site into an interactive art space has continued to open up for Bulgarian artists. The first institutionally supported work at the mausoleum site was organised jointly with the Austrian Embassy and the Sofia Municipality with the "Bronze House" project (*Figure 2*) by the artist Plamen Deyanoff in honour of the Bulgarian Presidency of the European Union Council in 2018 (*Bronze House, 2021*). Contrary to the expectations expressed by the Sofia Municipality, the "Bronze House" became a polemical centre of public debate about the choice and specifics of exhibiting contemporary art in a public space, even during the project's preparation.

As a result of the controversial experience with the "Bronze House", caused by the inconsistency between procedures, declared intentions and achieved results, Sofia Municipality promptly reconsidered its policy for creating an interactive art space at the mausoleum site. In 2018 and 2021, the Sofia Municipality, through the Directorate of Culture, announced open "Outside" programme sessions to support temporary art installations at the mausoleum site (*Outside program..., 2018*). The programme has been adopted in implementing the strategy "Sofia – Creative Capital", financially supporting the realisation of innovative works of contemporary visual arts in the public space, which will support the creation of new public spheres and open discourse for encountering art. The Creative Commission of the Culture Directorate of Sofia Municipality, composed of visual

arts and urban planning experts, will evaluate the submitted competition proposals. The main requirements for the works are high artistic value and innovation, which will contribute to greater diversity and dynamism in Sofia's cultural life.

In 2019, the installation "One Man" by Venelin Shurelov was chosen to be installed on the mausoleum grounds. The installation is a 13-metre-tall figure with a modular steel truss structure and two-sided LED screens (*Figure 3*). The screens are fed with dynamic content generated by a specially designed algorithm in two modes. "One Man" was installed and officially opened at the end of November 2020 and will remain in Sofia until the end of April 2022. The author's design is at its best in low light when it stands out through its lighting effects. The surrounding urban environment, saturated with architectural landmarks and the proximity of busy traffic along the boulevard, primarily absorbs the ambitious project idea.

Sofia Municipality will hold the next competition for temporary artistic interventions at the mausoleum site in 2021. The Creative Commission proposes to Sofia Municipality to exhibit the work of Krassimir Terziev at the mausoleum site in 2022, entitled "*Between the Past Which is about to Happen and the Future Which has Already Been*" (*Outside program... 2022*). The temporary art installation is composed of volumetric double-sided illuminated letters inscribed in a circle with an outer diameter of 12 metres and a height and depth of the letter 50 cm – dimensions that allow the installation to be inhabited and visitors to stay in the space of the circle (*Figure 4*). The horizontal installation solution can be seen as an attempt to calm the passions and thus democratise the space. The question is whether the art installation will be able to highlight topologically by transforming the mausoleum site into an inhabited urban space. In 2022, the Sofia City Council approved the extension of the project's implementation deadlines and the transfer of the amount for the targeted project financing for 2023 (*Stolichen obshtinski syvet, 2023*). The project was not implemented until the end of 2023, and the mausoleum site continues to sit empty.

In recent years, the underground has been wholly abandoned and severely damaged (*Figure 5; Figure 6*). Following the destruction of the building by a series of controlled explosions in 1999, parts of the underground have collapsed or been filled in with earth. There are many structural and load-bearing deficiencies. Part of the interior and specific objects were transferred to the Museum of Art of the Socialist Period and the Museum of Sofia, but the more voluminous ones, such as the hoist and embalming bed, electric generators, installations and other technical equipment, were left underground.

Given the many unresolved questions about the fate of the mausoleum, in 2023, Sofia Municipality initiated public discussions to find an appropriate solution for a new function of the mausoleum underground. In this context, Sofia Municipality held discussions among three focus groups of artists, architects, and historians to study their attitudes towards the fate of the underground building. The author of this study participated in the expert group of artists. Each focus group met for a specialised discussion of the issue, after which the three groups held a general meeting to summarise the leading suggestions. Concerning the functions of the space, the prevailing opinions of the experts are in the direction of creating a "place of historical memory" that will talk about the time of the totalitarian regime. Here, the experts are divided: some insist on a broader narrative about the regime since society has not understood and experienced the period. Another part of the experts proposes a narrative focused on a single theme – "the cult of personality", aggravated by the risk of blurring the theme, just like considering the limited area of the space.

Regarding the means of presenting the functions of the place, the majority of experts offer an objective narrative without rehabilitation when exhibiting selected artefacts with more narrative. The possibility of continuing the practice of exhibiting contemporary art as a metaphor for duality: “above-contemporary” and “below-past” was discussed at the mausoleum site. In summary, it is proposed to prepare a brief for a competition for a visionary architectural project, with an interdisciplinary team to analyse the history and the environment and to present an author’s view of what and how to preserve and what to change in the underground.

Research and analysis of sources for the monument “1300 Years of Bulgaria” (1981-2017)

The monument “1300 Years of Bulgaria“ was erected in Sofia between 1981 and 2017, commemorating 13 centuries since the foundation of the Bulgarian state. The main author of the monument is the sculptor, Prof. Valentin Starchev. The monument was placed in the park in front of the National Palace of Culture at the place known as Bulgaria Square. The plastic monumental complex comprises a main concrete body and brass sheets that form the plastic forms. On the insides, the sculptures are 7 metres high, while the entire monument is 35 metres high. The composition reveals the main theme of the competition: The unity of the “Past”, the “Present” and the “Future”, which was expressed through a figurative composition of three groups symbolising literacy (representing the Golden Age of Bulgaria), the “Pieta” – an image of a grieving mother, as an expression of honour to the fallen for Bulgaria, and Creation (“The Creator” – an image of the ordinary worker). Contemporary, modern and abstract have been articulated in huge tree blocks following an ascending line and ending with a wing – a symbol of the flight of thought, the freedom of the good spirit and the relentless human pursuit of perfection. Famous quotations from Bulgarian writers have been inscribed on the faces of the monument (*Trufeshev, 1981*).

Before the complex was assembled, a parcel was allotted to the Vitosha Barracks. During the Second World War, the barracks were bombed, so the existing monument to the fallen of the First and Sixth Infantry Regiments, built in 1934, was partially destroyed (*Draganov, 2017*). The “1300 years of Bulgaria” monument was erected on the dismantled military memorial site in a record-breaking eight months in 1981. The short deadlines led to many compromises in using the construction technologies of the time. As can be seen from the photographs, the monument was in a very poor state long before 2017, with a haphazard mix of materials being used over the years to protect it from falling chunks. While the public polemic for or against its restoration was going on, the monument ironically began to endanger passers-by in the very heart of Sofia (*Figure 7*).

In 2012, the monument became part of a European Cultural Route initiative based on selected totalitarian sites approved by the European Commission and the International Institute of Cultural Routes in Europe. In the middle of the first decade of the 21st century, literature activists held a discussion, whereof they demanded that The monument “1300 years of Bulgaria” be necessarily considered in the context of communist monuments and, as such, alongside The Monument to the Soviet Army in Sofia to be preserved as a remembrance of the epoch. In 2012-2014, members of the Union of Bulgarian Artists, the Union of Architects in Bulgaria, the Institute for Historical Research at the Bulgarian Academy of Sciences, just like the Ministry of Culture, the Sculpture Department of the National Academy of Fine Arts and the Sofia Regional

History Museum expressed their firm opposition to the demolition (*Borisov, 2015*). On December 18, 2014, the Sofia City Council decided that the monumental complex should be dismantled, while the monument to the soldiers who fell for the country, which stood there, is worth restoring in its place (*Electronic register..., 2021*). The dismantling of the “1300 years of Bulgaria” monument began again on July 3, 2017, without any prior announcement, and ended on July 28, 2017.

Today, the site of the former monument seems relatively empty. Despite the formal decisions taken six years ago to restore the original monument, only a disproportionately small sculpture of a seated lion, almost swallowed up by the surrounding rose bushes, has been placed there. The sitting lion is a detail of the Monument to the Fallen of the 1st and 6th Infantry Regiments, but without the plaques bearing the names of the 4,000 soldiers, it seems out of place (*Figure 8; Figure 9*).

Research and analysis of sources for The Monument to the Soviet Army (1954-2023)

The monument was built in 1954 and is the work of a large collective of authors headed by architect Danko Mitov (*Electronic register..., 2021*). At the beginning of the solemn approach, two multi-figure sculptures were placed on the theme of the welcome of the Soviet Army. A team led by the professor created them. Ivan Funev. The central part of the monument is 34 metres high. It is crowned with a three-figure composition – a Soviet fighter in the centre, a Bulgarian worker on the right, and a mother with a child on the left (*Figure 10*). The authors of this group are the sculptors Mara Georgieva and Vaska Emanuilova. On the main body of the monument, on the three sides of the polished granite pedestal, there are three bas-reliefs: “October 1917” by Prof. Lyubomir Dalchev, “The Great Patriotic War of the Soviet Union” by a collective led by Vasil Zidarov and “Everything about the front, everything for the victory” by a team led by Petar Doichinov. The authors of the monument are great Bulgarian sculptors whose work is of national significance.

Like Dimitrov’s mausoleum, in the 1950s-1980s, the space became popular for Sofia’s residents and guests to visit, just like it was used for official ceremonies. After the fall of the totalitarian regime, the monument followed the fate of all the socialist monuments. The Monument to the Soviet Army was the site of a political struggle between the Bulgarian Socialist Party (BSP) and the Union of Democratic Forces (SDS). In 1992, the SDS-dominated Sofia City Council attempted to move the monument to its periphery and later dismantle it (*State Archive..., n.d.*). In April 1993, by order of the Mayor, scaffolding was erected around the monument, and a construction team was called in. The Minister of the Interior stopped a verbal order after the intervention of the Russian ambassador. While the political discussions about the monument’s fate continue, the space around it becomes a real visual art scene. Graffiti artists from Destructive Creation repeatedly painted the monument, transforming the sculptural groups into Disney comics (2011), colouring them with the national colours of Ukraine (2014-2015), writing political slogans (2017), etc.

Finally, on March 9, 2023, the Metropolitan Municipal Council instructed the Mayor to request the State to relocate the Monument to the Soviet Army and the permanent exhibition of sculptures and bas-reliefs to the Museum of Art of the Socialist Period or another suitable public site outside the central urban area of Sofia, subject to compliance with all relevant

mediation procedures (*Stolichen obshtinski syvet, 2023*). Thus, the monument dismantling began on December 12, 2023. The Museum of Art of the Socialist Period declared no room for the monument's figures. The dismantling of the monument provoked a sharp reaction from Moscow and left-wing political parties. During the monument dismantling process, it was challenged in court as illegal. On December 14, 2023, the Ministry of Culture issued an order to stop the monument dismantling, citing a lack of coordination with the minister responsible for cultural monuments. The Inspectorate for the Protection of Cultural Heritage at the Ministry of Culture notes that The Monument to the Soviet Army is included in the immovable historical cultural heritage list. Despite the order, the sculptures were cut up piece by piece and craned into the ground. On December 19, the Sofia City Administrative Court ordered the unconditional cessation of the dismantling of the monument, which was not being performed according to a submitted administrative act or the law (*The court..., 2023*). Paradoxically, at the time of the Administrative Court's decision, all the sculptures had been dismantled from the monument and taken away for storage on December 23. At the time of this dismantling, there is no information on what the municipality intends to place on the empty obelisk and how this key urban space for Sofia will be transformed (*Figure 11*).

Discussion

The history of these three monuments has been marked by many vicissitudes and contradictory social attitudes towards their fate. There is no doubt that the presence of the mausoleum is a traumatic fact for many people. However, its demolition has not succeeded in erasing the physical and psychological trauma of its presence and subsequent destruction. The research considers that collective memory is linked to dynamic political, cultural and social processes, so analysing the history of all these empty but not forgotten places can help decide the fate of the hundreds of monuments from the socialist past across Bulgaria. A recent study by G. Nazarska and N. Debrune concludes that most of the communist monuments in Sofia remain active “realms of memory” and work in favour of the totalitarian past without liquidating the “difficult legacy”. The authors argue that in this respect, the “Bulgarian case” differs from the Visegrad Four and the Baltic states, where the strategy is first to reach a national consensus on the “difficult legacy” and only then to work together to dismantle it through state institutions and society (*Nazarska & Debrune, 2021*).

Raising the issue of the state of the mausoleum's underground can engage the public and experts to uncover potential resources for developing the urban environment. There is a real opportunity for Bulgarian society to recognise the underground as a potential for building a place of historical memory. According to experts, they can be used functionally and become an attractive tourist site, combining a museum underground with a space for contemporary art above. If this happens, a hard-to-accept page of Bulgarian history will be turned, and perhaps the trauma of the socialist past will be revised.

The study expands beyond the frames of the monumental heritage from the socialist regime and draws the public focus to the global question – what do we do with our past? The forlorn fate of the monument “1300 years of Bulgaria” in a strangely identical way repeats the doom of the Memorial to the Fallen of 1st and 6th Infantry Regiments, presenting no groundbreaking solution that may turn useful to exit that vicious circle of creating-then-tearing-down

monuments. The recent case of dismantling The Monument to the Soviet Army shows that this act is being performed without any real plan and willingness to preserve, restore and exhibit its sculptural groups. Moreover, specialists' opinions on protecting Bulgaria's cultural heritage do not play a unique role in the fate of the three monuments examined. At the same time, what determines their future is mainly a political issue.

Conclusion

Many such monuments of the socialist past can be found throughout the region of Eastern Europe, and the study of these issues can make a contemporary contribution to understanding a common historical and cultural identity. Looking at the vicissitudes of the three monuments, it is possible to summarise several correspondences that predetermine their fate.

1. There is no national consensus on the removal of the monuments, which divides large groups of Bulgarian society into pro and *contra*.
2. Removing the monuments appears to be a hasty, half-concealed and somewhat illegal act, instilling a sense of violence in its supporters and powerlessness in its opponents.
3. There is a lack of a national strategy for using the vacated urban space and for preserving the sculptures and artefacts that are essential to the monuments.
4. The government commissions for cultural heritage do not develop a transparent and consistent policy for preserving the plastic-monumental heritage of the socialist regime.

Despite all the mistakes made regarding the monuments of Bulgaria's socialist regime, there are also some positive examples, such as the Buzludzha monument (officially called the House Monument of the Bulgarian Communist Party). The preservation and interpretation of this monument are the subject of public debates organised by non-governmental organisations. It inspires hope that society has the potential and desire to transform itself without destroying the controversial monuments of its past.

Art is one aspect of how we reflect on and make sense of our own history. A highly professional and ethical approach to heritage is also a commitment to our future actions and decisions in relation to the wider urban environment. Understanding the causal relationship between past and present and developing continuity in cultural heritage preservation shows the extent to which a nation has matured to develop into the future.

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Appendix



Figure 1. The Mausoleum of Georgi Dimitrov. A look from 1950s



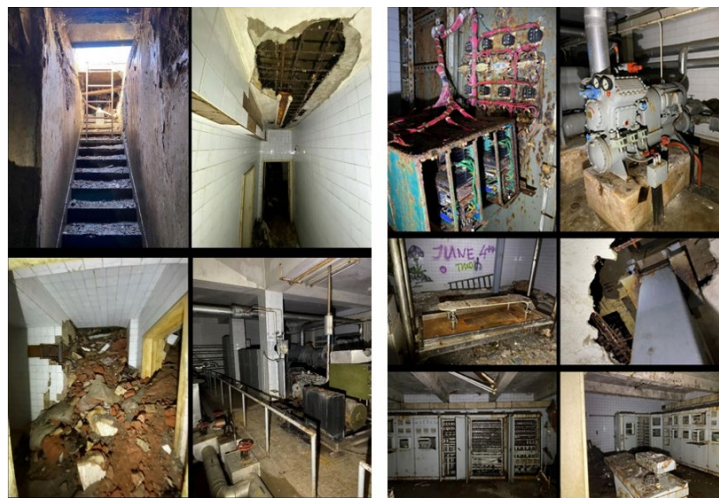
Figure 2. Bronze House



Figure 3. “One Man”, author’s photo



Figure 4. “Between the Past Which is about to Happen and the Future Which has Already Been”



Figures 5, 6. The mausoleum undergrounds in 2023 (author’s photos)



Figure 7. The monument “1300 Years of Bulgaria” in 1981 (left) and 2015 (right)



Figure 8, 9. The monument “1300 Years of Bulgaria” in 2023 (author’s photos)

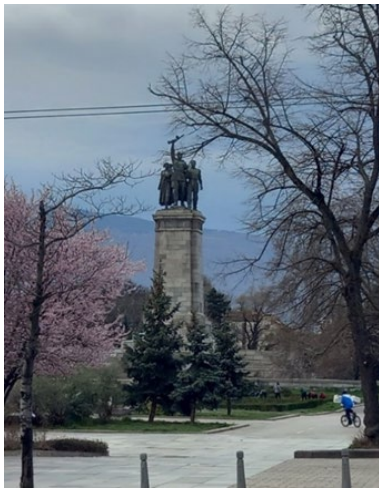


Figure 10. The Monument to the Soviet Army in March 2023 (author’s photo)



Figure 11. The Monument to the Soviet Army in December 2023 (author’s photo)

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Czech musicologist Karel Dichtl ^[4]

Abstract: Karel Dichtl is a Czech musicologist whose scientific works are mostly unavailable to the public and, therefore, little known. During his professional career, Karel Dichtl worked as a teacher in primary schools and lectured at 13 universities in the Czech Republic and abroad. However, the focus of his tireless activity lies in creating musicological scientific writings, primarily focused on opera works between the 18th and the 20th centuries. In addition to scientific texts, he also writes pedagogical and poetic studies. Sophisticated language expression, meaningful stylisations and logical structure characterise his work. His original works gained recognition and appreciation in foreign scientific communities and should also be known in the domestic academic musicological environment.

Keywords: Karel Dichtl, musicology, opera, pedagogical and poetic studies.

Maria Strenáčíková, Maria Strenáčíková, Sr.

Český muzikológ Karel Dichtl

Abstrakt: Karel Dichtl je český muzikológ, ktorého vedecké práce sú pre verejnosť väčšinou nedostupné, a preto málo známe. Karel Dichtl počas svojej profesionálnej kariéry pôsobil ako učiteľ na základných školách a prednášal na 13 univerzitách v Českej republike a v zahraničí. Ťažisko jeho neúnavnej činnosti však spočíva v tvorbe muzikologických vedeckých spisov, ktoré sú primárne zamerané na operné diela medzi 18. a 20. storočím. Okrem vedeckých textov píše aj pedagogické a básnické štúdie. Jeho tvorba sa vyznačuje sofistikovaným jazykovým vyjadrením, zmysluplnými štylizáciami a logickou štruktúrou. Jeho pôvodné diela získavajú uznanie a uznanie v zahraničných vedeckých komunitách a mali by byť známe aj v domácom akademickom muzikologickom prostredí.

Kľúčové slová: Karel Dichtl, muzikológia, opera, pedagogika a poetika.

Úvod

Od polovice 19. storočia sa v oblasti českej hudobnej vedy profilovali koncepčné a erudované osobnosti, ktoré významne rozvíjali české bádanie v súlade s trendmi vyspelej európskej muzikológie. Postupne sa formovali ďalšie a ďalšie generácie muzikológov. Rozširoval a prehľboval sa výskum v špecializovaných perspektívnych disciplínach a širokospektrálny prístup k hudbe sa metodologicky obohacoval. (*Lébl, Poledníák, 1988*)

Bohatá história a dynamický rozvoj českej muzikológie sa v súčasnosti zúročuje v pevnom inštitucionálnom zázemí, v etablovaných relevantných výskumných a vzdelávacích centrách, v rozsiahlej medzinárodnej spolupráci a interdisciplinárnom poňatí hudobného umenia a hudobnej kultúry. Českí muzikológovia prezentujú svoje vedecké výsledky doma i v zahraničí na konferenciách orientovaných na konkrétnu problematiku, vo vedeckých zborníkoch, muzikologických časopisoch a monografických publikačných výstupoch. V komunite svetových muzikológov vzbudzujú rešpekt a uznanie.

Reálny obraz o súčasnej úrovni českého muzikologického výskumu a bádania však dokresľujú aj výnimočné osobnosti, ktoré výsledky svojich aktivít zverejňujú len sporadicky. Širšej verejnosti sú často takmer neznáme, pretože ich sofistikované texty a tvorba ostávajú vo veľkej miere uchované v súkromných archívoch.

Jednou z takýchto osobností je Karel Dichtl. Všestranne rozhladený autor tisícov strán textov, ktoré sú k dispozícii prevažne úzkemu okruhu jeho najbližších spolupracovníkov a priateľov. Väčšinou ostávajú v rukopisnej podobe a o ich distribúciu poštou sa stará sám autor. Prinášajú originálny muzikologický pohľad na hudobné artefakty, objavné informácie a hlboký vhlad do procesu kompozičnej práce. Odozvy na Dichtlove štúdie sú vždy priaznivé a ich vysokú vedeckú kvalitu ocenili odborné kruhy v desiatich krajinách a na trinástich univerzitách doma aj v zahraničí, ktoré navštívil ako konzorciálny prednášateľ. Aktuálne je v tlači vo vydavateľstve Akadémie umení v Banskej Bystrici monografická práca autoriek predloženej štúdie *Orbis musicus Karla Dichtla*.

Informácie o uvedenom autorovi vedeckých, popularizačných a recenzných textov prinášame na základe autentických výpovedí samotného K. Dichtla, ktoré sme získali počas osobného stretnutia, početných telefonických rozhovorov, vzájomnej súkromnej korešpondencie a štúdia jeho prác.

Hlavná časť

1. Karel Dichtl (1972)

Pochádza z Velešína, malého mesta v južných Čechách, ktorému je celý život verný. Nikto z najbližších ani vzdialenejších príbuzných sa žiadnou formou hudbe nevenoval ani nevenuje. K. Dichtl (*Obr. 1*) rád spomína na prvú návštevu Juhočeského divadla v Českých Budějoviach, kde ako 10-ročný sledoval Dvořákovu Rusalku. Operné predstavenie ho doslova fascinovalo a okrem hlbokého emocionálneho zážitku v ňom vyvolalo intelektuálny záujem o hudbu.

Uvádza: „*Od tretej triedy základnej školy som si začal intenzívne nakupovať platne. A už vtedy som si začal budovať vlastnú fonotéku, ktorá teraz ráta asi 800 nahrávok. Gramoplatne som počúval stále buď doma alebo vo vedeckej študovni českobudějovickej knižnice. V piatej triede som začal študovať hudobné encyklopédie, slovníky, odbornú hudobnú literatúru a vysokoškolské učebnice ako napr. Jirákovu Nauku o hudebních formách. Tá ma doslova uchvátila, lebo prinášala informácie o množstve krásnych kompozícií. Myslím, že na základnej škole som mal už preštudované materiály, ktoré sú dnes používané na vysokých školách*“ (*Telefonický rozhovor autoriek s K. Dichtlom, 2023, 5. máj*).

Ako žiak 5. triedy základnej školy trávil prázdniny s rodičmi v prímorskom letovisku Heringsdorf (vtedy Nemecká demokratická republika; NDR), kde sa stretol s dr. Ludmilou Dvořákovou z Ústavu hudobnej vedy na Filozofickej fakulte Karlovej univerzity v Prahe. Spomína: „*... hovorili sme spolu o finálnych partoch mojich obľúbených opier Cosi fan tutte a Figarova svadba od Mozarta. Pani doktorka sa vyjadrila, že debatu s dieťaťom o takých vážnych témach ešte nezažila a sprostredkovala mi stretnutie s profesormi univerzity v Lipsku. A ja, ako piataak som s tými profesormi nadšene diskutoval*“ (*Telefonický rozhovor autoriek s K. Dichtlom, 2023, 10. jún*).

Už počas návštevy základnej školy začal o hudbe rozprávať a hlavne písať a dnes, s odstupom času vyznáva: „*Hudba pre mňa reprezentuje život a písanie o hudbe je môj vlastný život*.“ (*Telefonický rozhovor autoriek s K. Dichtlom, 2023, 3. júl*) Ako študent Gymnázia v meste Kaplice sa stal víťazom celoštátnej súťaže SOČ (Stredoškolská odborná činnosť) s projektom

Českokrumlovská Mozartiana (1991) a vysokoškolské štúdiu na Pedagogickej fakulte v Hradci Králové úspešne ukončil obhájením originálnej diplomovej práce o opere hudobného skladateľa českého pôvodu Florianu Leopolda Gassmanna *La notte critica* (1996). V nasledujúcich rokoch sa intenzívne venoval štúdiu partitúr, bádaniu v oblasti historiografie, analyzoval archívne dokumenty, počúval nahrávky a skúmal rozporuplné písomné informácie o F. L. Gassmannovi. S vrodenu precíznosťou a systematickosťou sa zaoberal gassmannovskou témou v historických materiáloch zo 102 českých a zahraničných vedeckých inštitúcií, muzeálnych zbierok, dobovej tlače, súkromnej korešpondencie a matričných záznamov a vytvoril rigoróznu prácu *Biografie F. L. Gassmana v kontextu hudební publicity* (2009). Rudolf Pečman ju označil za „najlepšie pramenné dielo, ktoré vzniklo v posledných desiatich rokoch“ (Bobadlo, 2016) a Dana Soušková ocenila „celý rad cenných a nových poznatkov obohacujúcich medzinárodné gassmannovské bádanie“ (Bobadlo, 2016). Na pedagogickej fakulte Univerzity Palackého v Olomouci mu v roku 2010 udelili titul PhDr.

Niektoré muzikologické texty K. Dichtla boli už v tom čase publikované v renomovanom hudobnom periodiku *Opus musicum* v Čechách a v konferenčných zborníkoch univerzít v Ostrave, Ústí nad Labem a nemeckom Regensburgu. Svojou objavnosťou a originalitou naznačili nové vývinové tendencie analýzy hudby, ktoré smerujú k hlbšiemu porozumeniu štruktúry a výrazu konkrétnych diel a k prijatiu hudby ako symbolickej reprezentácie komunikácie.

2. Muzikologická spisba

K. Dichtl sa v muzikologickej tvorbe prioritne orientuje na operné diela 18.-20. storočia, ale venuje sa aj hudbe symfonickej a koncertnej. V jeho vedeckej dielni vznikajú s obdivuhodnou rýchlosťou erudované texty, ktoré momentálne prekračujú 3 500 strán. Enormný objem je prejavom autorovho invenčného potenciálu a nevšednej tvorivej aktivity. V autorskom rozsiahlom zborníku *Musica Miscellanea* uvádza, že doposiaľ „analyzoval takmer 450 operných partitúr, recipoval viac ako 350 operných CD kompletov, „napočúval“ viac ako 3 400 titulov klasickej hudobnej literatúry, preštudoval tisícky strán českých a cudzojazyčných relevantných publikovaných prameňov, dešifroval archívne materiály... bol v priamom kontakte s významnými osobnosťami muzikologického sveta“ (Dichtl, 2022). Termín „napočúval“ ozrejmil v telefonickom rozhovore: „Ku konkrétnym dielam sa často opakovane vraciam. Niekedy dokonca 50-krát alebo aj 60-krát. Napr. keď som písal o Massenetovi, Mahlerovej 8. symfónii alebo Dvořákovej opere *Čert a Káča*, počúval som nahrávku znovu a znovu, najmenej päťdesiatkrát. Vždy som objavoval nové jary a hlbšie som prenikal do diela. A potom som dokázal viac o téme napísať“ (Telefonický rozhovor autoriek s K. Dichtlom, 2023, 18. apríl).

K. Dichtl píše o svojich objavoch a skúmaní percipovaných diel, detailne analyzuje hudobnú materiu, vkladá interdisciplinárne kontexty. Komunikuje s výnimočnou autenticitou a striktnie individualizovaným jazykom. Čerpá z vlastnej poznatkovej databázy, ktorú si vybudoval rozsiahlym štúdiom, pričom formu komunikácie a jazykový štýl prispôsobuje plánovanému cieľovému prijímateľovi. Jeho prejav sa vyznačuje plasticitou a rešpektuje úroveň, záujmy a potreby čitateľov.

3. Vedecké texty

Vo vedeckých textoch určených odbornej komunite a prispievajúcich k rozvoju muzikológie je jeho prejav presný, logický, dôkladne premyslený, bez významových konfrontácií. Operuje faktami, uvádza analógie, komparácie, systematizuje s použitím bohatej lexiky, internacionalizmov a novotvarov slov. K niektorým témam sa opakovane vracia, napr. o spomínanej opere Čert a Káča vytvoril tridsaťtri výpovedných štúdií, v desiatkach analytických statí sa venoval opere J. Masseneta Sapfó, v mnohopočetných prácach priblížil stvárnenie symbolu nebeského telesa Mesiaca v javiskovo-dramatickom odkaze A. Dvořáka, B. Smetanu, V. Nováka, K. Orffa, P. Hindemitha, F. Schrekeru... Na ilustráciu uvádzame úryvok zo štúdie K intelektové emancipácii pri procese duchovne entelechické sebereflexe v senzoriálnych obrysoch smetanovských a dvořákovských operných hrdinů z rukopisného zborníka *Muzikologické kontemplácie II* (2023): „...Dvořák aj Smetana sa v typizácii charakterov svojich hrdinov vyrovnávajú s autenticky univerzálnou reflexiou štýlovo emočne reproduktívnu profilaxiou, s autenticitou, v ktorej sa obrysy decentralizovanej mravnej očisty stávajú nositeľmi eticky pokorných ideí krásy, lásky a emočne euforizovanej pokory. Charakterovú typizáciu je možné deskribovať nasledovne. Ide o:

- katarzne fluidný asketizmus,
- meditatívne sebareflexný, duchovne entelechizujúci intelektualizmus,
- sekundárne podmienený indiferentne scel'ovaný duchovný patrimonializmus,
- multifikáciu mikrovnemu do polysenzoriálne koncipovanej duchovnej typizácie,
- hegemonizovanie psychoregulatívnych extáz,
- ezotericko-reflexívny elegizmus,
- emočne centralizovaný subjektivismus,,
- affetuózne koncentrovaný extrovenoralizmus
- pluralitne scel'ovaný multisyntetický individualizmus,
- intelektuálnu emancipovanosť zmyslovo-univerzálnych extáz,
- multireflexívne aposteriorizovaný introvenoralizmus,
- profilaxný socio-psychoderegulatívny funkcionalizmus,
- multišpecifikovaný, multiobrazne koncentrovaný charakterovo typizačný introvenorálny afektivizmus” (*Dichtl, 2023, s. 11-12*).

4. Pedagogické texty

Pedagogické texty K. Dichtla poukazujú na jeho absolvované vysokoškolské štúdium a získané kľúčové kompetencie, ktoré sa stali predpokladom efektívneho vedenia výučby a podporovania hudobného rozvoja žiakov. Do edukácie na základnej škole priniesol kreatívne metódy, inovatívne prístupy, bohaté všeobecné vedomosti, empatiu a hlavne lásku k hudbe. V liste uviedol: „*Deti ocenili nielen môj záujem o hudbu, ale aj to, ako som ich dokázal zaujať. V niektorých triedach som dokonca nemusel nikoho upozorňovať ani raz za celý školský rok*“ (*List K. Dichtla autorkám príspevku, 2023, 30. január*) (*Obr. 2*).

Ako pomôcku pre učiteľov navrhol a popísal o. i. 112 kreatívnych etud uvedených v pentológii *Mozartovský medailonek*, kde používa pre mladú populáciu atraktívne útvary hovorového štýlu, univerbizáciu, expresívne a slangové slová a pod.

5. Poetické texty

Pozoruhodnou oblasťou sú Dichtlove poetické texty, v ktorých sa „vzácnne synchronizujú dva profily autora: K. Dichtl – poeta par excellence s osobitým vyjadrovaním a poetickou silou prenikajúcou do podstaty ľudského bytia a K. Dichtl – muzikológ s nepriestrelnou logickou argumentáciou a vedeckým zdôvodňovaním“ (Strenáčiková, st., Strenáčiková, ml.). Ich vznik podnietilo počúvanie hudby a pramena v autorových vnútorných myšlienkach, pocitoch, skúsenostiach a introspektívnych procesoch, ktoré prebiehajú v mentálnom a emocionálnom vnútri. K mimoriadne sugestívnym patria napr. meditácie nad symbolikou matky. Vznikli 19.12.2023 a poslednou vetou v texte je venovanie Na pamiatku mojej drahej milovanej maminky, ktorá nás opustila 10.12.2023 vo veku nedožitých 71 rokov. Večne milujúci syn PhDr. Karel Dichtl.

Autor medituje nad skladbou Josefa Suka o matince: „Autobiografický klavírny cyklus... sa svojou milostnou lyrikou a symbolikou vznáša nad svetom duše drahej matky. Vznáša sa nad tým splínom života a sna, kde sa inotaj citu, prívetivosti a dobrosrdečnosti krásli do perlete ako duch života. V ňom sa úsmev drahej maminky zračí ako lístok okvetia, ako stebielko cnosti... Áno, skladateľova mamička je v diele zobrazená ako úctyhodná bytosť, ktorá neútláhajúcou láskou obklopuje milovaného syna a ktorá sa v nežných tónoch milostnej Sukovej lyriky uspokojuje lúbezným spevom milosti“ (List K. Dichtla autorkám príspevku, 2023, 19. december).

6. Specimen z muzikologickej tvorby

Publicita Dichtlovej práce je veľmi malá v pomere k jej reálnemu objemu, prínosu pre muzikologickú vedu a významu pre kompozičnú a interpretačnú prax. V printovej alebo elektronickej verzii sú dostupné len vedecké štúdie v recenzovaných časopisoch a medzinárodných vedeckých zborníkoch a niektoré tematické zborníky prác. Datované sú rokmi 1996 až 2023 a početne dosahujú číslo päťdesiat. Radia sa k nim aj zborníky: dekalógia *Muzikologické reflexe I-X* (Obr. 3), z ktorých polovica nie je voľne prístupná a je uložená v súkromnom archíve K. Dichtla. Rovnako ako pri všetkých opusoch, autor ich vydanie financoval na vlastné náklady.

Ďalšou kolekciou prác, ktoré sú dostupné výlučne v súkromnom archíve autora sú autonómne vedecké štúdie z rokov 2018-2019. V jedenástich tematicky rôznorodých textoch prinášajú charakteristiky operných postáv a koncertnej literatúry R. Straussa (*Kaleidoskop Richarda Strausse I-II*), detailnú analýzu symfonickej básne *Praga* Josefa Suka (*Sukovské Kontemplace*), poznatky z hudobnej teórie (*Vybrané kapitoly z hudební teorie I - III*), podrobné informácie o dielach D. D. Šostakoviča (*Fenomenologické hermeneutikon I-IV*) a muzikologické glosy (*Muzikologický glosář*). Každý z textov je recenzovaný, vytlačený samostatne vo formáte A5 v Tiskárni PROTISK v Českých Budějoviach, no s absenciou bibliografických údajov. V autorovom archíve ostáva aj 200 vedeckých brožúr z rokov 2018-2020 disponujúcich kompletnými bibliografickými záznamami, ktorých tlač zrealizovali copycentrá v Českých Budějoviach a v Táboře.

Najrozsiahlejším a najaktuálnejším prejavom Dichtlovej hudobnovednej práce sú autorské multiplexné zborníky z rokov 2020-2023. Prezentujú nové výsledky výskumu kompozícií z aspektu interdisciplinárnych kontextov a nových perspektív, odkrývajú zložité vzťahy a prvky v rámci jedného diela a komparácie s tvorbou iných autorov, pregnantne interpretujú získané dáta. Dva diely zborníka *Musica Miscellanea* sú podľa autora jeho opus magnum. Zaradil do nich 106

exaktných štúdií. *Muzikologické kontemplácie I-II* so svojimi 25 štúdiami prinášajú hlbokú sondu do opernej literatúry 18.-20. storočia. *Muzikologické variácie I-V* sú polytematickým spektrom fundovaných statí. V roku 2023 vzniklo aj sedem dielov samostatných zborníkov prác *Muzikologický kaleidoskop*. Autor plánuje v roku 2024 rozšíriť *Muzikologický kaleidoskop* o ďalších 22 zborníkov, čím vo finále skompletizuje impozantný dvadsaťdeväťzložkový cyklus (*Obr 4*).

Mnohočlenný súbor zborníkov z rokov 2020-2023 je kompletne neprístupný širšej verejnosti. Rovnako ako majoritná časť prác sú zborníky uchovávané v súkromnom archíve.

7. Blízke vízie

V posledných dvoch rokoch žil K. Dichtl v nadštandardnom pracovnom vypätí s minimálnym odpočinkom a relaxáciou. Napriek tomu jeho tvorivé úsilie neustále graduje a mentálna aktivita narastá. Dichtlova myseľ generuje nové a nové originálne nápady a vízie a systematický vedec ich implementoval do perspektívneho plánu na roky 2024 a 2025. Prioritou sú dve monografie v anglickej mutácii: *Verdiho Attila. Nové poznatky z výskumu* a *Massenetova Sapfó. Vrchol francouzské lyrické opery*. Ďalej plánuje pripraviť do tlače monografiu o „nápěvkoch mluvy“ Leoša Janáčka, 300-stranovú monografiu o 3. klavírnom koncerte Bohuslava Martinů, dokončiť zborníky *Muzikologický kaleidoskop VIII-XXIX*, pripraviť viaceré príspevky do konferenčných zborníkov a zrealizovať pozvané prednášky na univerzitách v Hradci Králové a Banskej Bystrici. Dôležitým cieľom sú online prezentácie výsledkov vlastného muzikologického výskumu na renomovaných univerzitách v Cambridge, Bostone a Los Angeles. A samozrejme sa v každej voľnej chvíli zahľbí do partitúr a nahrávok milovanej a obdivovanej hudby. Veď ako sám proklamuje „*Hudba je pre mňa obrovský duchovný životný fenomén (Telefonický rozhovor autoriek s K. Dichtlom, 2024, 18. január)*“.

Záver

PhDr. Karel Dichtl vstúpil na scénu českej muzikológie ako všeobecne rozhladený a hudobne fundovaný, ambiciózny mladý vedec, ktorý sa prioritne orientoval na výskum opernej tvorby. Už jeho prvé publikované štúdie vzbudili pozornosť a získali uznanie, čo ho motivovalo k celoživotnej intenzívnej činnosti. Na osobnom konte má tisíce strán preštudovaných českých a cudzojazyčných odborných textov, bádanie v historiografických inštitúciách, kolegiálne kontakty s erudovanými muzikológmi a hlavne precíznu prácu s hudobnou materiálou. Vo svojom portfóliu uvádza obdivuhodné číselné parametre: analýzu 450 operných partitúr, recepciu najmenej 350 operných CD kompletov a 3 400 nahrávok klasickej hudby, tvorbu viac ako 3 500 strán pregnantne štylizovaných textov. Dichtl skúma analógie, paralely v medziach tvorby jedného a viacerých skladateľov, objavuje synkrézy medzi hudbou, filozofiou, psychológiou, históriou, zapája vyššie úrovne myslenia, čo ho často vedie k formulácii abstraktných teórií. Konštatuje: „Do hudby sa dokážem absolútne vcítiť a včleniť. Hudba mi dáva pocit, že som sám so sebou, ale aj s jej tvorcom, poslucháčom, s celým ľudstvom.“

K. Dichtl doposiaľ publikoval približne 50 prác. Zaznamenali veľmi pozitívnu odozvu. Napr. na texty uverejnené v rokoch 2017-2019 v medzinárodnom recenzovanom časopise *Musicologica Brunensia* obdržal v 26 mailoch ocenenie z redakcií amerických vedeckých časopisov vychádzajúcich v New Yorku. Všetku ostatnú tvorbu si na vlastné náklady dáva zviazať do tvrdej väzby bez udania vydavateľa a ďalších povinných bibliografických záznamov

a uchováva ju v osobnom archíve. Tým sú unikátne štúdie a rozsiahle zborníky k dispozícii len úzkemu okruhu odborníkov z hudobno-vedeckej a akademickej komunity. Širšia publicita Dichtlových originálnych postojov k hudobnej matérii by obohatila súčasné trendy v oblasti výskumu a dynamicky sa rozvíjajúcu muzikológiu.

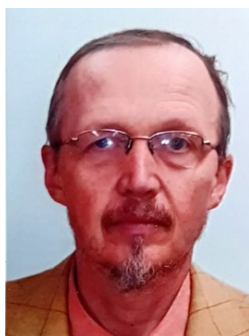
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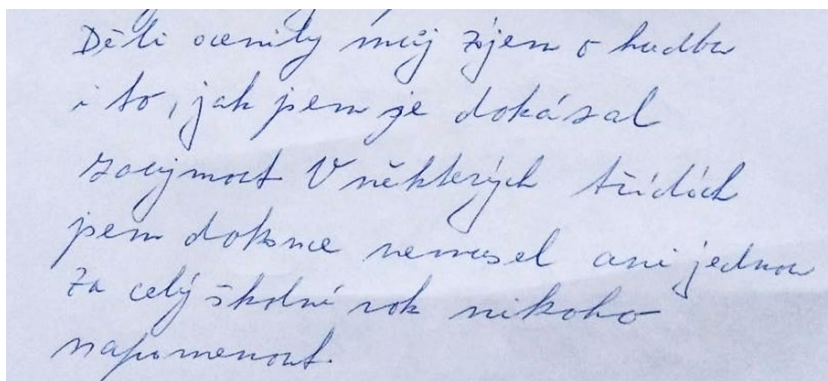
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Žiadosti



Obr. 1 Karel Dichtl. Zdroj: Súkromný archív K. Dichtla



Obr. 2 Fragment listu K. Dichtla. Zdroj (*List autorkám příspěvku, 2023, 30. január*)



Obr. 3 Titulné listy Muzikologické reflexe I-X. Zdroj: vlastní



Obr. 4 Titulné listy zborníkov Muzikologický kaleidoskop I-VII. Zdroj: vlastní

Serge Lebedeau ^[6]

Creation and preservation of cultural heritage in the past and present: A philosophical study ^[5]

Abstract: The problem of preserving cultural heritage is one of the “eternal”, always urgent problems of scientific thought. Currently, the urgency of this problem is reinforced by the fact that the era of vandalism and the deliberate destruction of cultural heritage has not disappeared at all. The so-called “cancellation culture” leads to such phenomena as the demolition of monuments to “wrong” historical heroes. The article is devoted to the phenomenon of the emergence and preservation of cultural heritage. It is shown that the cultural heritage itself is constantly changing during historical processes. It is demonstrated that intangible cultural heritage plays a huge role in the lives of countries and peoples. Reliance on cultural heritage creates the foundations of an ethnic group’s national identity. At the same time, professional artists have often created people’s cultural heritage in historically recent times. The article provides examples of the creation of cultural features of the Scots and Basques, European peoples with strong self-awareness. The features of preserving the cultural heritage are shown.

Keywords: klironomy, cultural heritage, philosophy of culture, vandalism.

Introduction

The problem of preserving cultural heritage is one of the “eternal”, always urgent problems of scientific thought. We can only understand what the “present” is compared to what was inherent in our ancestors when there was a “past”. Moreover, our desire to know what awaits us in the future is also based on understanding the past and the present. Cultural heritage is understood as the totality of all cultural achievements of a society, both material and spiritual, the profound ideas of the people about themselves, such as the historical experience of society, which has been deposited and permanently fixed in the national memory (*Lebedeau, 2018*). As modern researchers note, it is “based on achievements of various ages that are passed on to new generations in new epochs” (*Lebedeau, 2013*). Most often, cultural heritage refers to ancient architectural monuments of the past, the memory of glorious military victories and the work of great poets, writers, and composers. The Science of Klironomy has recently emerged, specifically in studying cultural heritage (*Buychik, 2019*). We are talking not only about the heritage in the form of preserved ancient buildings but also about the intangible heritage of the nation, its everyday culture and the country’s folk art. Therefore, this article focuses on intangible cultural heritage.

At the same time, it is immediately necessary to consider what exactly and when to become a cultural heritage. For this reason, the concept of “creation” of cultural heritage is also used in this article.

Currently, the urgency of this problem is reinforced by the fact that the era of vandalism and the deliberate destruction of cultural heritage has not disappeared at all. Not only the Nazis, not only the Chinese Red Guards of the time of Mao, but also the current “fascist” intelligentsia continues to destroy, or at least distort, the cultural heritage of their own countries. The so-called “cancellation culture” leads to such phenomena as the demolition of monuments to

“wrong” historical heroes. Not only is history being rewritten, which turns into a list of crimes, but also literature. As Norman Davies, a professor at the University of London, notes in his study “The History of Europe”: “The list of 39 mandatory texts in the Europe I, II and III programme shows us a selection that allows us to draw far-reaching conclusions.... There is no Italian author later than Balthazar Castiglione, who died in 1528. There is one writer from South Africa, but none from Ireland, Scandinavia, anyone except Germans from Central Europe, none from the Balkans, from Russia. The funny thing (for the history department) is that there is not a single text on history later than Herodotus” (Davies, 2010). As a result, potential red guards come out of the walls of educational institutions, ready for an immediate cultural revolution with the best intentions.

Against this background, the desire to appropriate someone else’s cultural heritage looks completely innocent, significantly different for the “young democracies” from the post-Soviet republics.

If there is a phenomenon of cultural heritage, then a scientific study and philosophical understanding of this phenomenon should be performed. Philosophising asks about the original and ultimate meaning of a given. It reflects on the nature of a given phenomenon. Philosophical thinking is a special type of thinking distinguished by features such as reflexivity, logical integrity, analyticity, and criticality.

Can the preservation of cultural heritage be considered a philosophical problem? Undoubtedly, the philosophical problem is, figuratively speaking, knowledge about ignorance and some subjective assumption about an unknown phenomenon to be disclosed. In this sense, klironomy will finally become a “real” academic science after philosophy examines the object of its research. The object of any research is a part of reality that can become the subject of research in a wide variety of sciences, highlighting aspects and characteristics that are interesting and significant for their research purposes. The objects of philosophical research are often not the objects of our daily practical activities. They are consistent with them only with the help of the scientific picture of the world. In our case, the object of research is the cultural heritage of the world’s peoples in all its forms of origin, development and modern existence.

What functions can the philosophy of klironomy perform in our time?

First is the cognitive function. Each philosophical system offers its knowledge acquired in culture and is based on the experience of ethnic groups, states, classes, and social groups. Based on this knowledge, philosophy creates its model of the history of human society and the place of that ethnic group, state, and social group in it. Only by looking back into the past can we comprehend the significance of our people’s cultural heritage. As the prominent twentieth-century German philosopher Karl Jaspers noted, “There is no way around the world, the way goes only through the world, there is no way around history, the way goes only through history” (Jaspers, 1953, p. 280).

Second, the value (axiological) function. Each philosophy is based on its system of values – aesthetic, cultural, political, economic, legal, moral, etc. An individual’s recognition of cultural values usually also contributes to the assimilation of norms and rules of behaviour, such as preferences in daily activities.

This implies the following function of the philosophy of klironomy: programme-target. It shows the goals that must be achieved to celebrate cultural values and create works of art.

Next, we can single out philosophy's organising function. People with similar cultural preferences come together in an organisation to achieve their goals. Often, such groups of like-minded people turn into stable social communities of people with their traditions, behavioural traits, unique worldviews, and even specific language that is not always understandable to outsiders.

It is also possible to single out a mobilising function when competing with representatives of other artistic trends.

Finally, this philosophy has a predictive function. It models the future society, encouraging its supporters to strive for.

The growing importance of klironomy in the modern world is explained simply. Any country stands on a specific national identity based on religion, language, historical memory, and historical traditions. Of course, there are variables among the features of identity. What was previously considered the most significant national achievement may become shameful. Nevertheless, national culture is the basis of national identity in the broadest sense of the word. The era of globalisation, with its imposed patterns of Western mass culture, could not but cause an identity crisis. Moreover, it is no coincidence that the struggle in the field of culture (and not at all street demonstrations or parliamentary votes) defines the era's essence.

The last century, with its wars, genocide, and environmental problems, had a heavy impact on art and philosophy. The titles of the most significant philosophical works devoted to the state of art are indicative: "The Decline of Europe" by Oswald Spengler (1918), "The Dehumanisation of Art" by Jose Ortega y Gasset (1925), "The Moral Man and the Immoral Society" by Reinhold Niebuhr (1932), "The Dying of Art" by Vladimir Weidle (1936), "The End of the New Time" by Romano Guardini (1950), "The Courage to Be" by Paul Tillich (1952). The central theme of philosophy was the problem of the crisis of arts and culture in general and the search for the root causes of this. Klironomy can offer answers to these questions.

The results of the study

It is necessary to systematise the subject and object of klironomy in a philosophical concept. Folk art exists as a phenomenon. Recall that in philosophy, the word "phenomenon" (Greek: φαινόμενον, from φαίνεσθαι – to appear, to be visible, also – to appear) is a phenomenon, an object given in sensory contemplation. Recall that a phenomenon is an object of our perception. For example, the Moon is a satellite of the Earth, representing a spherical body devoid of atmosphere. The moon is an object. However, the crescent moon is a phenomenon. Thus, cultural heritage is a phenomenon. Therefore, we study how cultural heritage manifests as a part of culture.

No "high" classical art or traditional folk art can exist without relying on society's cultural heritage.

However, art is based on artistic traditions. Traditions are necessary for the very life of the nation at all times. Traditions also have an integrative character for ethnic communities, singling out "their own" and, at the same time, separating them from "strangers". In early societies, traditions regulated all spheres of life of an individual and society. It is no coincidence that many researchers call the human society of the pre-industrial era traditional. The Industrial Revolution

led to the disappearance of many traditions of the former society, and those traditions that remained were subjected to a kind of “erosion”, turning into a set of customs and rituals that often do not make sense in the eyes of ordinary citizens.

Conservation, restoration and renovation are the main directions for preserving the material cultural heritage and developing traditional applied art. Conservation (from Latin. *conservatio*, *conservatio*) refers to actions aimed at the long-term preservation of any objects. Restoration (from Latin. *restauratio* is “restoration”) is a set of measures aimed at preventing subsequent destruction and achieving optimal opportunities for further long-term preservation of monuments of material culture (*Vygonaya et al., 2000, pp. 6-7*).

Renovation can be considered very important for the development of traditional applied art. T. Lonchinskaya, speaking about the renovation in lace making (which is valid for all other types of art), notes that “renovation (Latin *renovatio* is “renewal”) in the traditional applied art of lace-making is recreation, renewal artistic works with their comprehensive study. Renovation of works of folk art includes mastering cultural heritage, studying the historical period, comprehending technological and technical traditions, analysing compositional solutions, studying technology and materials, assimilating the experience of previous artists, using the collective nature of work, fully preserving the spirituality of folk-art tradition and, as a result, educating the artist in artistic Russian lace-making, the bearer of this type of art” (*Lonchinskaya, 2009*).

Finally, the pinnacle of art’s preservation and development is its revitalisation, that is, the resumption of art life. Preserving the “old” traditional art forms and developing new ones revive art in new forms.

Conservation, renovation, and revitalisation are also possible concerning intangible heritage. Revitalising national traditions after a long period of neglect is also revitalisation.

Any country and its people exist based on a specific national identity based on religion, language, historical memory, historical traditions, and finally, folklore and folk art – in other words, on the people’s cultural heritage.

Therefore, a person who feels like a Frenchman should not only speak and think in French. Historical traditions of ancient epics and the memory of great ancestors (Joan of Arc, ancient kings, French Revolution leaders, Resistance heroes, great poets, writers, and composers) are worth sacrificing to him. At the same time, cultural heritage elements such as folk cuisine and antique costumes play an equally important role.

For countries and peoples experiencing identity problems, cultural heritage is the basis of self-awareness. An equally important part of the cultural heritage of any ethnic group is also the historical tradition, the register of what is included in the cultural heritage. This issue has become highly confusing because it is often a historical tradition that has become an integral part of the cultural heritage of a nation while being a reasonably new, artificially created tradition. Indeed, very often, the historical tradition that has become part of the national identity is reduced to glorifying the ancestors’ exploits (which are highly exaggerated or even invented much later) or to the “ancestral” rituals, customs and holidays created historically quite recently. At the same time, small ethnic groups that are just becoming nations have a special need for the great traditions of the past. To feel like “small but proud” nations, the intellectual elite of these ethnic

groups, especially those suffering from the complex of “ancient civilisation”, is trying to create a great “ancestral heritage”.

They are desperately trying to find in the past some evidence of the great kings and conquerors of the past, such as ancient ruins symbolising the glorious past and evidence of great antiquity. At the very least, if there were no medieval kings in history, no ancient ruins would be left, and language and ancient folklore traditions could form the basis of identity. The publication of the Finnish epic *Kalevala* in 1835 by a Russian officer of Swedish origin, Elias Lenrot, played a massive role in forming the Finns as a nation. In principle, “*Kalevala*” was an author’s work based on ancient legends. However, the source of Lenroth’s poetic inspiration was the Finnish folk epic. This is how the Finns, who had no great past, gained the basis of their national identity.

For the Baltic nations of Estonians and Latvians, the work of national poets played a similar role. Estonians acquired a similar national epic thanks to Friedrich Kreutzwald, who published the poem “*Kalevipoeg*” (son of Kalev). The publication of “*Kalevipoeg*” caused not so much literary as political controversy. Many critics deny the work’s nationality and originality, emphasising that it is the author’s poem by one person and does not have high literary qualities. The Estonian intelligentsia strongly emphasised the antiquity of the “*Kalevipoeg*” and found many artistic advantages, comparing it with the *Iliad*. However, by the beginning of the 20th century, “*Kalevipoeg*” was accepted as a great folk epic, which still underlies the Estonian identity. Many reworked motifs have entered the oral tradition of Estonians, and thus, “*Kalevipoeg*” has become a folk epic.

Similarly, the image of the hero *Lacplēsis* (*Lacplēsis*, translated as tearing a bear) plays in Latvian self-consciousness. There is a holiday of *Lacplēsis* and an order named after him. The image of *Lacplēsis* is also the work of one author, but now it has become part of the national worldview. Andrei Pumpur, a Tsar’s Army staff captain, participated in the Russo-Turkish War of 1877-78. In 1888, Andrei Pumpur created the poem “*Lachplēsis*” based on folk legends.

In addition to oral folklore (even if professional writers created it), national clothing plays a massive role in identity, especially when emphasising one’s “specialness” in front of strangers. Moreover, quite often, the “original” outfit is very late in the historical sense. For example, it is necessary to take the history of the kilt, a men’s skirt that is the most important element of the Scottish identity. Historically, the Scots, who had not yet formed a single people until the 19th century, were divided into numerous clans, the English-speaking Lowlanders and the Celtic-speaking Highlanders. In addition, the Scots professed various branches of Protestantism. Moreover, they all did not wear a kilt. After the Scottish king became king of England in 1603 (i.e., Scotland annexed England, not the other way around), and in 1707, Scotland lost its parliament, the Scots experienced a specific identity crisis. On the one hand, they were part of the British elite, giving the British Empire many politicians, administrators, generals, travellers, businessmen, and scientists. However, on the other hand, the Scots were increasingly losing their distinct features from the English. Such prominent Scots of the 18th century as Adam Smith, the founding father of classical economics, and David Hume, a prominent idealist philosopher, felt like Englishmen who hid their Scottish roots (*Kalyar, 2023*). Following the intellectual elite, ordinary Scots began to join the British ranks. The processes among Highlanders, who were increasingly losing their Celtic language and customs, were especially

revealing. By the end of the 18th century, Scotland had become a geographical concept in the literal sense of the word. In such conditions, there was an urgent need to create something native, ancient and different. As modern researcher Hugh Trevor-Roper notes, “The creation of an independent “Highland tradition” and the transfer of this new tradition, with its identifying marks to all the Scots, was the work of the late 18th and early 19th centuries” (*Trevor-Roper, 2014*). Initially, the ancient poetry of the Celts was “discovered”. Thus, the activities of the talented poet and no less talented forger James MacPherson, who allegedly discovered and translated the tales of the ancient Celtic bard Ossian in 1760-63, played a massive role in the formation of not only Scottish culture but also the literature of Romanticism in Europe. The result was the emergence of a whole literary “Ossianism” that influenced European literature until almost the mid-19th century. However, Ossian played a much more significant role in developing Scottish self-awareness. As H. Trevor-Roper notes, “previously equally despised by the lowland Scots as violent savages, and by the Irish as illiterate poor relatives, they were now accepted by the whole of Europe as Kulturvolk, a people who, at the very time when England and Ireland were plunged into primitive barbarism, had already promoted from their ranks an epic poet of exquisite a sophistication equal to or even superior to Homer” (*Trevor-Roper, 2014*). Since Ossian supposedly lived in the third century, the artists who illustrated the texts of the Ossian cycle depicted their heroes in pseudo-antique clothes, which unexpectedly took the form of skirts. These illustrations quickly spread among the Scots, including the illiterate, and Ossian’s attire became associated with the concept of “kilt” that originated earlier in Scotland.

Quelt is mentioned in one of the descriptions of Scotland. The word kilt comes from Scandinavian dialects of Germanic languages and means “tucked in, tucked in” (*Voevoda, 2019*). However, the kilt is not a separate outfit but simply, as E. Voevoda notes, a unique way of wearing “a plaid gathered in folds and belted at the waist to make a short skirt that covers the hips up to half; the rest is thrown over the shoulders and fastened there... so it turns out to be very similar to the poor women of London, when they lift the hem of their dresses over their heads, wanting to hide from the rain” (*Voevoda, 2019*). However, the kilt attracted the attention of entrepreneurs. An Englishman named Rawlinson started producing a kilt in order to save time and materials that would have gone into making trousers. The products of the Rawlinson factory began to be purchased by the Scottish regiments of the British army. For convenience, kilts were divided into colours depending on the clan from which the soldiers who made up the individual military units came. In 1815, after defeating Napoleon at Waterloo, kilted Scottish regiments paraded through Paris. Thus began the worldwide recognition of the kilt as a truly Scottish costume. In 1822, King George IV of England and Scotland arrived in Scotland, greeted by crowds of loyal subjects, many of whom wore kilts. The king, demonstrating his love for his people, also wore a kilt. This was the official recognition of the Scottish costume.

The Scottish national musical instrument, the bagpipe, was created similarly. Strictly speaking, bagpipes appeared in the Middle East as early as the 3rd millennium BC. However, bagpipes appeared in Europe only in the 13th century, initially in Spain. At the end of the next century, it was known that the bagpipe had appeared in England. Bagpipes spread even later among the Scots. During the rebellion against the British Crown in 1745, the Scottish rebellious highlanders transmitted signals to each other using bagpipes, the sound of which was widely distributed in the mountains. However, for this reason, the British authorities banned bagpipes

after the defeat of the uprising. Of course, this is precisely what made bagpipes popular among the Scots. Unsurprisingly, the bagpipes became an invariable attribute of the Scottish units of the British army in the next century.

Finally, a “truly Scottish” drink appeared – whiskey. Strictly speaking, whiskey was first produced in Ireland (where the creator is considered the Baptist of St. Patrick’s Island). However, at the beginning of the 19th century, Scottish entrepreneur Robert Stein created an improved still and began to produce whiskey as a Scottish drink.

Along with Ossian, the work of two great writers, Robert Burns and Walter Scott, played a massive role in forming “Scotland”. Thanks to them, English in a unique Scottish version began to dominate among the Scots, almost entirely replacing the Celtic languages.

Nowadays, the concept of “Scotland” is associated with the kilt and whiskey. In all historical films about ancient Scotland, the characters wear skirts, play bagpipes, drink whiskey, and speak literary English. Scottish identity is impossible without the kilt and whiskey, which have recently appeared among the Scots. Thanks to them, the Scots have turned from disparate clans and social groups into a nation with a strong identity.

This is how the nation’s identity was formed, which would have been impossible without turning to cultural heritage (and in this case, it does not matter that this cultural heritage was artificially created).

There are many similar examples. If the Scots had their state since the 9th century, then such a truly ancient people as the Basques, who never had traditions of their statehood, had to compose their cultural heritage, as they say, completely. The Basques played a prominent role in the Spanish Reconquista. However, at the same time, the Basque identity was characterised by loyalty to the Catholic religion, devotion to the Spanish monarchy and close ties with their provinces (Asturias, Alava, Navarre, Biscay, Gipuzkoa). The Basques spoke various mutually intelligible dialects, gradually switching to Spanish. Basques emigrated in large numbers to Latin America, where a third of the entire ethnic group moved. Many prominent figures of Spanish and Latin American history and culture came from among the Basques. The Basque lands were experiencing an economic upswing, which caused rapid urban growth and the influx of many immigrants from the Spanish provinces. It seemed that the dissolution of the Basques into the Spanish nation was only a matter of time.

At the end of the last century, a particular journalist, Sabino Arana, created the National Basque Party. However, for a party that declared itself the defender of the Basque people, the main difficulty was the lack of a common Basque identity. Moreover, Arana began to invent a separate Basque symbolism, a unique “folk costume” and “national traditions”; they came up with “Purely Basque” holidays. In his work on the need for independence in the Basque lands, Arana wrote about various ancient battles and the influential leaders of his people. There was nothing like this in the ancient chronicles; it was all a subjective interpretation of ancient legends, but this did not bother the fanatics of the “national idea” of the Basques. Arana learned the Basque language at an advanced age (a circumstance common to many figures of the nationalist movement at all times). However, this did not stop him from writing the text of the Basque national anthem. Arana also worked on creating a literary Basque language from many dialects, diligently cleansing the language of borrowings from Spanish. Following Arana, Basque nationalists continued to produce their “pure” language only in the 1960s. The literary norms

of the unified Basque language were developed. Arana gave this language the name “Euskerra”. Together with his brother Luis, Arana created the Basque flag. He also came up with his name “Euskadi” – the name for the entire territory of Spain and France, inhabited by the Basques. Arana and his followers began to invent national types of folk games. In particular, the rules for the Pelota game were invented. This is the name of the handball game, widespread throughout the Mediterranean under various names. The Basque Pelota has some rules of its own. It is played in every corner of the world where there are Basques.

This fictional “cultural heritage” formed the basis of Basque nationalism. As we can see, cultural heritage, even if artificial, is generally one of the basic foundations of national identity for any emerging nation.

Speaking about the formation of the “cultural heritage” of the nation, it is necessary to pay attention to such a historical detail – all of the above regions were highly industrialised. Scotland became the cradle of the Industrial Revolution at the end of the 18th century (let us recall that Scotsman James Watt created the steam engine), and the world’s first steamships were built in the Clyde River Valley. The University of Edinburgh, which originated in the 16th century, thanks to a large number of outstanding graduates, created the reputation of the city of Edinburgh as the “Athens of the North”. The Scots are still the most educated nation in Europe – about 45% of the Scottish population aged 25 to 64 have higher education or academic degrees (Named..., 2014). The Scots also became the top three world leaders in labour productivity. At the same time, according to public opinion polls in Scotland, 61% of respondents indicated that they consider themselves exclusively Scottish, 27% of respondents indicated that they consider themselves British and Scottish equally, and only 8% identified themselves as more British than Scottish (Kahyar, 2023). Interestingly, 16% of Scotland’s population are immigrants from all over the world. In other words, almost half of the immigrants with British citizenship consider themselves Scottish. Even the Scottish National Party leader, Hamza Haroon Yousaf, comes from a family of Pakistani immigrants. The most striking thing was that, despite attempts to form a “pan-European” identity, the number of Scottish residents who called themselves “Europeans” was very small, at the level of statistical error.

Similarly, Euskadi, the Basque country, has been one of the most industrialised regions of Spain for a century and a half, standing out across Spain in terms of GDP and population education. Today, the share of the autonomous region of Euskadi, the Basque Country, which occupies only 1.4% of the territory of Spain and accounts for 5% of the population, accounts for 10% of GDP, 18% of national income and 9% of the value of industrial products in Spain. In some sectors of the economy, e.g., metallurgy, this figure reaches 32% (Davies, 2010, p. 73).

During the formation of local nations, the Slavic Baltic States belonged to the most developed regions of the Russian Empire. 95% of the inhabitants of the Livonia province could read and write, 88% of the Courland province. In terms of industrial output, these two provinces in the territory of modern Latvia produced 5.3% of the total industry of the Russian Empire. The trade turnover per inhabitant of the Latvian territories of the Russian Empire was 312 rubles (the average for the entire empire was 20 rubles) (Bleier et al., 2005, p. 43).

National cultural heritage was formed in an entirely similar way, based on which the folk culture of the Slavic ethnic group developed, which, in turn, determined Slavic identity. The main attributes of Slavic folk culture (balalaika, accordion, matryoshka, kosovorotki, samovars,

etc.) appeared in their modern form in the second half of the 19th and early 20th centuries. Russian folk songs, still sung at home and in respectable concert halls, were written mainly by composers simultaneously and almost completely replaced the old ones (*Nemensky, 2014*). To a large extent, what is now considered the people's cultural heritage took on final, "canonical" features during the Soviet era.

Of course, the origins of Slavic culture go back centuries. However, in a country that occupies vast areas, the folk art of the peasants of the steppe and forest provinces, Ural metallurgists and Volga boatmen, Old Believers of various "interpretations" and "concordances", the Pomors of the Tersk coast of the White Sea and the Cossacks of the Tersk Cossack army in the Caucasus had huge differences. Russian society was characterised by strong class and social stratification, which affected folk art. The everyday culture of the burghers, nobles, clergy, and artisans was very diverse but had almost no points of contact with the everyday culture of other classes. The folk-art crafts products did not go beyond the borders of the province or even the county. However, after the advent of the railway network, which immediately brought previously remote regions of the country sharply closer, the spread of literacy and increased social mobility, handicrafts began to spread throughout the country, gradually becoming "their own" for all residents.

The abolition of serfdom had an inspiring effect on all thinking Russian people. Until recently, serfs were "baptised property", as they were called then, but now they have become personally free. It is no coincidence that the 1860s were an excellent time to discover Russian traditional art and folklore. Slavophile philosophers have discovered the invisible continent of Russian folk art. In those years, editions of A. Afanasyev's folk tales, Russian songs collected by P. Kireevsky, four volumes of northern epics collected by P. Rybnikov, and a collection of lamentations by E. Barsova, Slavic songs recorded by P. Shein, collections of songs, fairy tales and riddles by I. Khudyakov, A. Hilferding recorded 318 northern epics. Somewhat later, scientists turned to the material culture of the Russian people (*Lebedeau, 2013, pp. 136-137*).

Not only the study and collecting but also an unsuccessful attempt to create a new national art was performed by an informal association of the Slavic creative intelligentsia (artists, musicians, theatre workers, scientists), who formed the so-called Abramtsevsky circle (Mamontovsky Circle). This circle operated in the 1870s and 90s in Abramtsevo, the estate of entrepreneur and philanthropist S. Mamontov. The Abramtsevo Art Circle became a unique creative laboratory where new ideas and artistic forms were developed, which played an important role in the development of Slavic art.

Interestingly, the artist S. Malyutin, associated with Mamontov, later an academician of painting, painted a toy created by turner V. Zvezdochkin in about 1898, which became the famous Nesting Doll. The birthplace of the new original toy, which quickly gained fame as a national souvenir, was the workshop – shop "Children's Education" by A. Mamontov in Moscow, where, since 1898, the turner V. Zvezdochkin worked. In 1900, at the World's Fair in Paris, the matryoshka doll created a sensation. Since that time, the rise of this genuinely Slavic symbol and souvenir began. By the way, there is a version that the prototype of the matryoshka doll was a sculpture of the Japanese god Fukuruma. However, V. Zvezdochkin knew nothing about this Japanese toy at the time of his work. In Russian folk crafts, detachable wooden

products have always been very popular (for example, wooden collapsible Easter eggs with a surprise), so they could inspire the creation of a matryoshka doll. (Lebedeau, 2013, pp. 138-139)

Like Abramtsevsky, another art circle has formed in Talashkino. The village 18 km from Smolensk, the former estate of the philanthropist, collector and artist Princess M. Tenisheva, became one of the largest centres of Slavic artistic life at the turn of the 19th and 20th centuries (Lebedeau, 2013, pp. 138-139).

Thus, professional artists, inspired by folk-art crafts samples, created the basis of Slavic folk art. M. Glinka's famous statement, "The people create music; we, the composers, only arrange it," is quite suitable for folk music and all types of folk art crafts.

During the Soviet era, there was an inevitable unification of Russian folk culture. Many artistic crafts have not disappeared; moreover, lacquer miniatures have even been developed in the works of former saints Palekh, Mstera, and Lackey. Many "ancient crafts that had almost disappeared by the beginning of the 20th century (Velikoustyuzhsky silver blackening, Rostov finifing, etc.) have been revived again". All areas of Russian folk art crafts have taken on a modern form.

Conclusion

In this article, it was intended to bypass what can simply be called the restoration of historical and cultural monuments. In other words, klironomy is not worth limiting only to the technical methods of restoration work concerning a crumbling historical structure. Cultural heritage is the foundation of ethnic identity. In the age of globalisation and the "coca-colonisation" of culture, cultural heritage prevents humanity from becoming something average. That is why the global elite is trying to introduce a "culture of prohibition", i.e., the destruction of culture as such. Moreover, this is precisely what klironomy, which is acquiring the features of classical science, should resist.

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The studies in preserving cultural heritage: The methodological apparatus of the new sciences of theoretical klironomy ^[2]

Abstract: At the beginning of the 21st century, it became apparent that the formation of separate sciences corresponded to the basic directions of preserving cultural heritage. However, the classical trends – restoration, conservation, renovation, revitalisation and reconstruction – only solve tangible heritage problems. The study subject was the development of the klironomic sciences' complex in preparing the second edition of the author's monograph on klironomy. The study object was the methodological apparatus of theoretical klironomy. The study aimed to identify additional theoretical klironomic sciences in jurisprudence, ethnology (social anthropology) and futurism. Analytical, historical and comparative research methods were used to achieve the set purpose of the study. The study used scientific articles by experts in cultural heritage, philosophy, archaeology, and law, as well as some works by the article's author. The article presents the methodological framework of three new theoretical scientific fields of klironomy, the science of cultural heritage – juristic (legal), ethnic and futuristic klironomy. The author concludes that these new scientific directions require their development and inclusion in the complex of sciences on cultural heritage to train specialists in these fields of human activity.

Keywords: klironomy, klironomical outlook, methodological apparatus, cultural heritage, the law in culture, law in ethnic culture, culture of future.

Introduction

At the beginning of the 21st century, it became apparent that the formation of separate sciences corresponding to the basic directions of cultural heritage preservation, e.g., restoration or revitalisation, was becoming insufficient to cover all areas of heritage. Cultural heritage is divided into tangible and intangible, so it is necessary to consider both areas (*Buychik, 2019b*). However, the classical trends – restoration, conservation, renovation, revitalisation and reconstruction – only solve tangible heritage problems.

This also applies to protecting cultural heritage. Jurisprudence mainly deals with preserving objects and items of cultural heritage. Safeguarding intangible cultural heritage is still at a very low level in the vast majority of countries around the world. At the present stage of society's development, it is necessary to differentiate the field of jurisprudence in cultural heritage and define it in the system of klironomic sciences, referring it to theoretical klironomic sciences.

Preserving national cultural heritage in the regional and general globalisation era is also significant. Despite some of the advantages of globalisation, such as the simplification of border controls for citizens, trade routes for the economy, technology transfer for industry, and the possibility of nostrification of educational standards, it bears enormous damage in the form of the emasculation of ethnic characteristics of peoples. This is happening, e.g., in the European Union, Russia, Ukraine and other world regions. The problem becomes apparent not only for small-numbered people who disappear almost every year but even for numerous people whose cultural heritage is being transformed and gradually disappearing. Preserving the tangible and intangible cultural heritage of individual ethnic groups is becoming crucial for the 21st century.

Preserving unique objects and cultural elements, which are being formed at the present stage of developing national and world civilisation and will be fundamentally significant for future generations, is also being updated. Defining principles and methods for preserving objects, items, and elements of individual peoples' cultures is worth elevating to the rank of scientific understanding by experts in preserving cultural heritage.

Thus, the study subject was the development of the klironomic sciences' complex in preparing the second edition of the monograph on klironomy.

The study object was the methodological apparatus of theoretical klironomy.

The study aimed to identify additional theoretical klironomic sciences in jurisprudence, ethnology (social anthropology) and futurism.

Based on the purpose, the following tasks were defined:

- investigate and define the methodological apparatus of legal klironomy as a separate science within the group of theoretical klironomic sciences;
- investigate and define the methodological framework of ethnic klironomy as a separate science within the group of theoretical klironomic sciences;
- investigate and define the methodological framework of futuristic klironomy as a separate science within the group of theoretical klironomic sciences.

Analytical, historical and comparative research methods were used to achieve the set purpose and solve the developed tasks.

The study used scientific articles by experts in cultural heritage, philosophy, archaeology, and law, including some works by the article's author ([Buychik, 2019a](#); [Buychik, 2020](#)).

The results of the study

Definition of Juristic Klironomy

Juristic (Legal) Klironomy is a klironomical science that studies the national and international legal aspects of the preservation of cultural heritage. Juristic (Legal) Klironomy is an independent science of the Theoretical Klironomy direction in the system of the klironomical sciences. Juristic Klironomy has close connections with the following sciences:

- Jurisprudence is a set of legal knowledge and science that studies the properties of the state and law ([Marmor & Sarch, 2015](#); [Murphy, 2006](#));
- Political science is the science of politics, i.e., about a unique sphere of people's lives related to power relations, the state-political organisation of society, political institutions, principles and norms, the action of which is designed to ensure the functioning of society, the relationship between people, society and the state ([Bevir, 2022](#); [Chaturvedy, 2005](#));
- History is the humanitarian science, which is engaged in studying the person (his activity, condition, worldview, social communications, etc.) in the past; in other words, the science studying various sources about the past to establish the sequence of events, the objectivity of the described facts and to draw conclusions about the reasons of events ([Stearns et al., 2000](#)).

The main task of jurisprudence is the rule of law in society. Legal aspects often play a crucial role in preserving heritage and character. The legal field protects the concept of inheritance and belonging of an object, item, or element to a physical, legal person or state. It regulates the main

parameters and criteria for inheritance and belonging. The same applies to objects, items, and elements of society's cultural heritage.

Therefore, Juristic (Legal) Klironomy plays an important role in forming a theoretical and practical approach to the development of klironomical sciences on the preservation of objects and items of tangible cultural heritage, like elements of intangible cultural heritage, and recreating the socio-legal picture of views on culture and cultural heritage in individual states and civilisations of the past.

The science research subject is the set of laws and other legal documents regulating the attitude of the state or society toward cultural heritage. The object of science's research is legal regulation in preserving cultural heritage. The science aims to form a correct legal framework for preserving cultural heritage and society's attitude to it. The tasks of the science are to analyse the legal field to optimise the legal framework for preserving cultural heritage, modernise the legal system to prevent phenomena of vandalism, and determine the direction of legal activity in preserving cultural heritage at the international level in relations between states and within supranational organisations.

Functions of the science are worldview or methodological function, i.e., to search, develop and select approaches for studying state legal phenomena in preserving cultural heritage; epistemological, i.e., to perform a unique mechanism of cognition relying on a reliable and correct understanding of the essence of cultural heritage only, and predictive, i.e., to predict the development and trends of the legal field in understanding the value of particular objects, items or elements of cultural heritage.

Definition of Ethnic Klironomy

Ethnic Klironomy is a klironomical science on cultural heritage that determines the patterns of forming tangible and intangible heritage depending on the characteristics of an individual nation or ethnic group. Ethnic Klironomy is an independent scientific direction of the transboundary area between the Facile and Tactile Klironomy in the system of the klironomical sciences. Ethnic Klironomy has close connections with the following sciences:

- Ethnology is a science that studies ethnic processes, which are understood as various aspects of ethnic groups' lives, like other ethnic communities, or is the branch of anthropology that compares and analyses the characteristics of different peoples and the relationships between them (*Ethnology, 2013*);
- Cultural anthropology is the science of culture as a set of tangible objects, ideas, values, and behaviours in all forms of its manifestation at all historical stages of its development (*Just & Monaghan, 2000*);
- Ethnocultural landscape studies are the direction of the science of landscape studies studying the structure, origin, functioning and transformation of terrestrial landscapes for human influence on them, like the interdisciplinary direction of geographical research developing at the intersection of geographical and non-geographical sciences (*Jones, 2003*);
- Archaeology is a branch of the science of history that studies the past of a person through tangible sources (*Hicks & Beaudry, 2006; Hodder, 1992*);

- History is the humanitarian science, which is engaged in studying the person (his activity, condition, worldview, social communications, etc.) in the past; in other words, the science studying various sources about the past to establish the sequence of events, the objectivity of the described facts and to draw conclusions about the reasons of events (*Stearns et al., 2000*).

Ethnic Klironomy works closely with the Philosophical Klironomy and Historical Klironomy.

The main task of ethnology is understanding the phenomena, formation and development of ethnic (national) communities. The science of ethnoses presents a general picture, which is the foundation for other sciences, e.g., ethnogeography and ethnopsychology. In culture and art, ethnic creativity and its heritage are a separate subject of analysis. The preservation of the cultural heritage of each nation is also the most important task of mankind. Ethnic klironomy can become a link between ethnology and cultural studies.

Therefore, Ethnic Klironomy plays one of the most significant roles in forming a theoretical approach to develop the klironomical sciences on preserving tangible cultural heritage objects and intangible cultural heritage elements and the re-establishment of a unified picture of social life and nations as in some moments of history and temporal changes.

The science research subject is the set of tangible objects and items and intangible elements of the cultural heritage of an ethnic group. The science research object is the ethnic features of forming and preserving cultural heritage. The science aims to identify and substantiate ethnic patterns in forming cultural heritage. The tasks of the science are to analyse the patterns of influence of an ethnic group on forming its cultural heritage, identify the peculiarities of the influence of each ethnic group on forming its cultural heritage, and define the principles of an ethnic approach to preserving cultural heritage.

The functions of science are to preserve various ethnic groups' cultural heritage, define all features of forming ethnic and cultural heritage, reconstruct the lost components of tangible and intangible ethnic and cultural heritage, and popularise fundamentals of ethnic and cultural heritage.

Definition of Futuristic Klironomy

Futuristic Klironomy is a klironomical science on cultural heritage that determines the patterns of forming tangible and intangible heritage of the immediate future in the next 50 years. Futuristic Klironomy is an independent scientific direction of the transboundary area between the Facile and Tactile Klironomy in the system of the klironomical sciences. It has close connections with the following sciences:

- History is the humanitarian science, which is engaged in studying the person (his activity, condition, worldview, social communications, etc.) in the past; in other words, the science studying various sources about the past to establish the sequence of events, the objectivity of the described facts and to draw conclusions about the reasons of events (*Stearns et al., 2000*);
- The history of science and technology examines the development of understanding the natural world and humans' ability to manipulate technology at different times (*Bunch & Hellemans, 2012*).

- Cultural anthropology is the science of culture as a set of tangible objects, ideas, values, and behaviours in all forms of its manifestation at all historical stages of its development (*Just & Monaghan, 2000*);
- Archaeology is a branch of the science of history that studies the past of a person through tangible sources (*Hicks & Beaudry, 2006; Hodder, 1992*).

The main task of this direction is to understand the features and principles of the formation of cultural heritage at the current stage of society's evolution. An important factor in preserving cultural heritage is the definition of a potential object, item, or element that needs to be preserved for posterity as a unique specimen or a typical specimen that differs in the primacy of its creation compared to similar ones.

Therefore, Futuristic Klironomy plays one of the most significant roles in forming a theoretical approach to develop the klironomical sciences on preserving tangible cultural heritage objects and intangible cultural heritage elements and the re-establishment of a unified picture of social life and nations as in some moments of history and temporal changes. Also, Futuristic Klironomy will create a unique fund of promising objects, items and elements of the cultural heritage of mankind.

The science research subject is the set of objects, items and elements that have a special significance for the world community and individual peoples as cultural heritage of the future. The science research object consists of specialised features that determine, form, and preserve objects, items, and elements of future cultural heritage. The science aims to identify and substantiate the unique patterns of forming the cultural heritage of the future. The tasks of the science are to analyse the patterns of influence of the world community and individual peoples of the world on forming its cultural heritage, identify the peculiarities of the influence of each nation on forming its cultural heritage on the modern stage of society's evolution, and define the principles of preserving the tangible and intangible cultural heritage of the future.

The functions of science are to preserve all kinds of special and unique objects, items, and elements of cultural heritage for the future, define all features of determining and forming cultural heritage of the future, create a worldwide database and repository of objects, items, and elements of world cultural heritage of the future, and popularise fundamentals of cultural heritage to serve the cultural heritage of the future.

Discussion

Forming cultural heritage sciences complex is becoming increasingly relevant in the 21st century due to the gradual loss of many objects, items and elements that were significant for the history of mankind, individual countries and peoples (*Buychik, 2021*). With the development of these three scientific areas, their total number has reached 19 separate klironomic sciences, combined into three essential areas – tangible, intangible and theoretical klironomy.

In this regard, it is necessary to develop in-depth materials for the methodological apparatus of each new klironomical science presented in the research study results to form textbooks for training specialists in these areas.

Therefore, according to the author, developing the terminological apparatus of each new klironomical science in the future and systematising the existing knowledge and experience for forming a database is necessary.

Conclusion

Thus, legal, ethnic, and futuristic klironomies are an integral part of the complex of sciences on cultural heritage. In the study course, the methodological apparatus of three new economic sciences on the legal sphere in preserving cultural heritage, the principles of preserving the culture of ethnic groups, and new cultural values for future generations were developed.

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Citations in APA

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<https://doi.org/10.47451/her2024-09-01>

Klironomy Journal

EU, Czech Republic, Ostrava

Publisher

Tuculart Edition, Tuculart s.r.o.

Scientific Supervisor

European Institute for Innovation Development

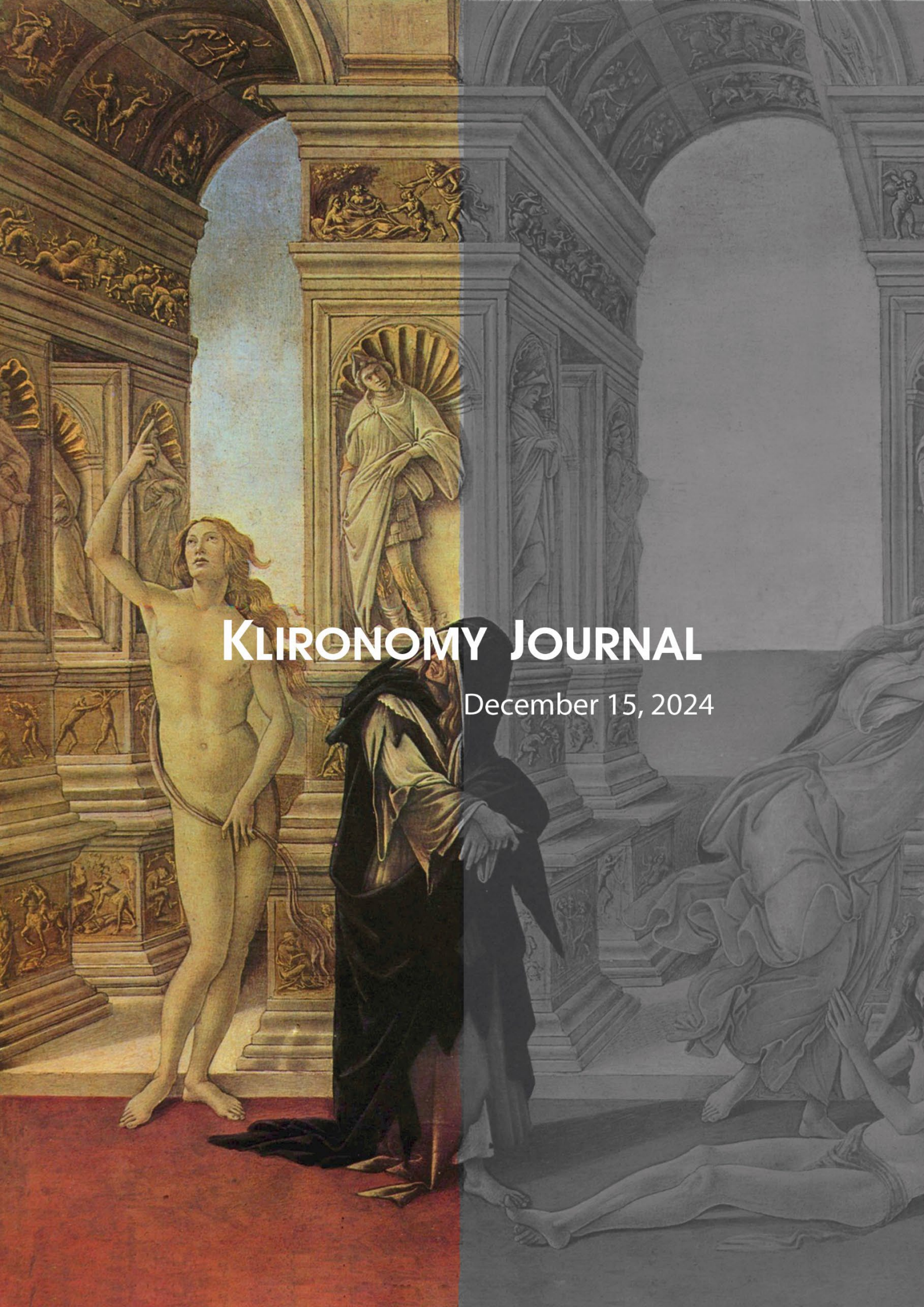
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IČ: 14207052

Issue 9

Date of Issue

December 15, 2024



KLIRONOMY JOURNAL

December 15, 2024