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Traditions and Specifics of the Regional Culture of the Besarabian Lands of the Danube in the Context of European Paradigms

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Abstract: The article is devoted to the consideration of some traditions and specifics of the regional musical culture of the Besarabian lands of the Danube region, associated with the strengthening of European trends in Ukraine. This topic needs a multilateral study due to the reasons for the geopolitical transformations that are taking place in the 21st century. Previously, Besarabia was part of the Russian Empire, so its social, economic and cultural ties with Romania were interrupted. Today, the Besarabian lands belong to the Ukrainian state, so we can talk about the continuation and development of the cultural traditions of regional ethnic art in the difficult conditions of life in Ukrainian Besarabia. We are talking about the preservation of the national traditions of musical art, accumulated before the beginning of the 21st century on the lands of Besarabia and their development in the paradigm of a common European culture.

Keywords: ethnic musical culture; Besarabia; Ukraine; regional specifics and traditions of the Danube region; educational potential of musical folk; European context

Besarabia is a historical region in Moldova and Ukraine. It is located between the Black Sea and the Danube, Prut and Dniester rivers.

The territory of Besarabia was part of the Russian Empire from 1812 to 1917. In 1918-1940 it was occupied by Romania. In 1940, the Moldavian Republic was formed on the territory of Besarabia. Bujak and a part of Khotyn district, which

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were previously part of the Bessarabian province, became part of Ukraine. The smallest part of Bujak was included in the composition of Moldova.

The main population is Moldovans, Ukrainians, Russians, Bulgarians, Gagauz, and by the twentieth century, a significant part of the population was also Jews, Germans, and Turks.

Over the centuries, the people of Bessarabia have created a rich and diverse spiritual and material culture that reflects people's thoughts and hopes, their needs and mentality. Oral folk art, traditions, customs, crafts, literature, fine arts, music, theater, and in the 20th century cinematography reached a high level of development, as evidenced by outstanding works of art that became part of the national and European cultural heritage.

Modern Bessarabian culture, reaching deep into folk creativity, drew inspiration from this inexhaustible treasury, creating a large number of material and spiritual values, and became an integral part of European culture. Cultural achievements were widely reflected in fundamental scientific research, in numerous popularization works, reference and bibliographic literature and others.

The development of Moldova's culture was accompanied by history. It was influenced by Romanic roots dating back to the 2nd century AD, to the period of the Roman colonization of Dacia, as a result of which the majority of the population of modern Moldavia, the Moldavians, being descendants of immigrants to this region through the Prut (starting from the 14th century), have a common ethnicity with Romanians.

In the 19th century, after the accession of Bessarabia to Russia, the connection with Zaprutska Moldova, which remained under Ottoman rule, was not completely severed. This was especially evident in fiction. In the 19th century, such writers as Gheorghe Asaki, Oleksandr Donich, Konstantin Negrutsi, Alek Russo, Mihai Kogelnychan, Vasyl Oleksandra, Konstantin Stamata and many others wrote. The works of Derzhavin, Zhukovsky, Lermontov, Karamzin, and Pushkin were translated into Moldovan language.

During the years 1812-1917, when Bessarabia was part of the Russian Empire, Moldavian culture drew a lot from Russian culture.

After joining Romania, education was reorganized on the basis of the Romanian system. In 1930, compulsory primary education was introduced, and from the mid-1930s, compulsory seven-year education. A system of professional education was

established, the foundations of science were laid, and higher educational institutions were founded.

The Tiraspol Institute of Public Education (1930), the Tiraspol Fruit and Vegetable Institute (1932), and the Baltic Teachers' Institute (1939) were opened. Among the negative trends of the interwar period, it should be noted strict repressions (persecution of some writers, scientists and other cultural figures declared bourgeois), closing of churches.

Immediately after the accession of Bessarabia to the USSR in June 1940, the Soviet authorities assumed responsibility for providing universal free education.

A network of institutions of public education, printing, book publishing, cultural education, physical education and sports was created. By 1941, there were 1,896 schools in the Moldavian SSR, 70% of which taught in the Moldavian language.

In the autumn of 1940, unions of writers, composers, architects and artists were created, the state philharmonic society was formed, three new theaters and an opera studio were created. In 1940, 138 books with a circulation of 1.5 million were published, of which 1,2 million were in the Moldavian language. 56 newspapers and 3 magazines were published.

The development of culture was interrupted by the Second World War, but after the end of the war, rapid development began, as a result of which culture became the property of the broad masses of the population.

Meanwhile, the Soviet authorities were not interested in preserving the region's close cultural ties with Romania. Representatives of the local Romanian intelligentsia, as well as the part that arrived from the regions of the old kingdom after 1918, were forced to emigrate. Those who remained were expelled or even destroyed, which certainly could not but affect the cultural situation in Bessarabia.

For the development of the sphere of culture, education and science, the Soviet authorities at the first stage actively attracted qualified specialists. Later, with the help of personnel training in large Soviet scientific and educational centers, a national Moldovan intelligentsia was created.

During those times, the development of Moldovan cinematography began. The film studio "Moldova-Film" was created, which produced several full-length feature films per year, in addition to documentaries and animated films.

During the Soviet period, the culture of the Gagauz people, who live compactly in the southern regions of Moldova, also developed. An alphabet based on the Cyrillic alphabet was created, dictionaries, school textbooks, and books were published.

The collapse of the USSR and the independence of Moldova were accompanied by the announcement of the Romanian language as the only official language, the translation of the script into Latin, the introduction of the “History of the Romanians” course into the school curriculum, and other similar transformations that partially caused the Transnistrian conflict.

In 1992, a presidential decree was published, according to which in 1994 an exam on the knowledge of the state language was to be held for civil servants, and the examiners were given the right to decide on the dismissal of any employee. In 1994, a new constitution was adopted, according to which Moldovan was declared the official language of the country, and citizens were given the right to choose the language of education for their children.

Bessarabian music has deep national traditions. It is characterized by the use of such folk musical instruments as nai, flute, etc. In recent decades, modern musical trends have been developing. The musical rock groups “Zdob și Zdub” and “Hindul Mytsy”, as well as pop singers Aura, Rika Artezianu, etc., are becoming famous in the country and abroad. In recent years, Moldova has participated in the European song contest - Eurovision. Following Russia and Ukraine, the second edition of the “Factory of Starur” project (an analogue of “Star Factory”) started in Moldova.

The Orthodox Church had a significant impact on the safety of folk customs and rites. In the process of Christianization of pagan cults, customs and rites that were pagan in content were modified and later many of them were included in religious rites, for example: the consecration of the first fruits of the earth in the church - on the feast of the Transfiguration, Assumption, on the Day of St. Elijah, green vegetation - on Palm Sunday, on the Trinity; sprinkling vineyards with holy water - St. Tryphon (Tryphon-Zarezan), livestock - on St. George's Day and others. The form and methods of carrying out the rite of sacrifice underwent a significant transformation (the “sacrifice of mercy” became a common type of sacrifice, a bloodless sacrifice). Pagan-Christian syncretism was a characteristic feature of calendar and family rituals in many Christian nations. Folk holidays and rites, having undergone a certain transformation, are performed by Gagauz and Bulgarians even today.

In Bessarabia, family rites have been preserved quite completely, especially maternity and funeral-memorial ceremonies. The good security of the Bessarabian Gagauz and Bulgarians of traditional rites is explained by the fact that folk customs and rites were perceived by them as an integral part of their religion (3).

Common languages in Bessarabia include Ukrainian, Moldavian (Romanian), Russian, Gagauz, and Bulgarian.

The result of the Transnistrian conflict was the de facto independence of Transnistria, which led to a certain separation of cultures on different banks of the Dniester. The official languages in Transnistria are Moldovan, Russian and Ukrainian.

Among modern Bessarabian artists, S. Babyuk and his son Stanislav Babyuk should be mentioned. They created many paintings of different subjects. Many works are in private collections in Italy, Ireland, the USA, Russia, and Ukraine.

Among the official holidays of Bessarabia are the New Year, Christmas, Independence Day, National Language Day. A well-known folk holiday is Mercishore, a traditional spring holiday celebrated on March 1. The majority of the population celebrates a number of Orthodox holidays, among which Easter, Father's Day, and Trinity are especially widely celebrated. Among the new holidays are the National Wine Day, which was celebrated for the first time in 2002, Trifon-Zarezan and others. In the centuries-old history of cultural interaction of Bessarabia, there are excellent examples of cooperation between A. Kantemir and the Russian historian V. Tatishchev, O. Pushkin and Negrutsa, and many others, up to the present day and others.

It is known that the historical borders between Europe and Asia are mobile. Even in the 18th century, foreigners who were in the Principality of Moldavia and Bessarabia did not perceive them as part of Europe. The reasons for this were the primitiveness of the local economy, the archaic nature of spiritual culture and lifestyle, and the orientation towards the Ottoman "political fashion". The Europeanization of Bessarabia began in the 19th century and coincided with Russia's claim on the Danube (3).

The development of European and Bessarabian culture at the turn of the XX-XXI centuries. characterized by a combination of different forms and artistic directions. The turbulent course of globalization processes; dynamic development of science and technology; the compression of historical time, as a result of which the style of life and the appearance of reality radically change during the lifetime of one generation, which has never been observed before; unprecedented changes in the

political and socio-economic spheres - all this leaves a significant mark on the specifics of the modern culture of this European region. The natural processes of democratization and the liberation of the spiritual and creative life of European society from the suffocating shackles of the “Cold War”, primarily in the countries of Eastern Europe and the post-Soviet space, led to the restoration of the cultural unity of European civilization and influenced the development of material and beneficial action, the spiritual culture of all Bessarabia region, which is currently based on the principles of freedom and pluralism. Undoubtedly, the authoritarian legacy of the Cold War still affects the dynamics of cultural development of a number of states on the European continent, but these atavistic tendencies are no longer a determining factor in the cultural life of the region (Bitkova, 2008).

A huge influence on the evolution of public opinion, philosophy and artistic forms of European culture and art is provided by the wide distribution of the Internet and other mass media, which are increasingly forming a qualitatively new type of cultural space of modern Danube residents. Virtual Internet content has ceased to be only a reflection of information that is present in reality, and the World Wide Web itself has simultaneously turned into an original sphere of creative realization of a person of the XXI century, and a significant factor of influence on the cultural life of the entire modern Bessarabian-European society.

Moreover, the wide spread of the Internet, social networks and advanced communication technologies marked the entry of the Danube countries into a new, information era, one of the main characteristics of which was the sharp intensification of intercultural contacts both at the individual and societal levels. The immediate result of this phenomenon was the significant complication of the social structure of European society and the formation of an extensive network of global cultural interaction.

Information technologies have also determined significant transformations in the field of both European and regional education. One of the new forms of organization of the educational process has become distance learning, based on the principle of independent education of the pupil and student based on their use of educational materials from various information resources.

Thus, a qualitatively new trend in modern education is that students are distant from the teacher in space, but at the same time always have the opportunity to maintain a dialogue with him using new means of telecommunication.

The process of democratization of social life and the expansion of the pluralistic foundations of Bessarabian European culture allowed creators to turn to the search for new, unconventional and often extravagant artistic forms and ways of creative self-expression with redoubled force. One of the most striking manifestations of this trend was the wide spread of such a phenomenon as postmodernism in the art and culture of Bessarabia. The main value and fundamental basis of postmodernism can be called the absolute and unrestricted freedom of creative self-expression of a person, as a result of which, in practice, this direction can be characterized by the widest variety and eclecticism of artistic forms and styles. Sometimes postmodern works are a syncretism of previously created, ready-made forms that often contradict or are weakly combined with each other, for example, traditional art, widely known subjects of mass culture and others (Bitkova, 2008).

So, the cultural life of the Bessarabian lands of the 20th-21st centuries. became a kind of artistic reflection of the contradictions of the surrounding reality. The relentless search for a person's place and the creative side of his personality in the structure of the changed socio-economic and political realities of the post-bipolar world and the new, information age; ambiguity and fierce criticism of the concept of consumer society; finally, the vague future of the European region — all this could not help but affect the specificity of the worldview of modern man and prompted him to search for extraordinary, sometimes shocking artistic forms and creative solutions in various types of art and culture. The contradiction of postmodern trends, regardless of the subjective assessment of their content and aesthetic forms, testifies to the dynamism of creative and spiritual life and, most importantly, to the colossal cultural potential of the Bessarabian-European region. All this suggests that culturally, Bessarabia is alive in European paradigms, that it is impossible to talk about the “end of art” or the “sunset of Bessarabia”, and that in the bowels of European society there is also a “coal burning with fire” creative flame. I, from which more than one masterpiece of world art will be born in the future (Bitkova, 2008).

Just as a talented person, perceiving the thoughts of other people, develops them in his own way and comes to new original ideas as a result, Bessarabian culture, absorbing the achievements of the West, made a spiritual leap that led it to achievements of world significance. In architecture, painting, literature, music, public opinion, philosophy, science, technology - creative masterpieces appeared everywhere that brought her worldwide fame.

K. Skifirnets makes a fair conclusion: “European identity cannot be created spontaneously or because of institutional or group will. It is, like any other type of

identity, a process that is carried out over a longer or shorter period by specific human and social communities” (Schifirneț, 2009).

Openness, readiness for dialogue with other European cultures, the ability to absorb them and develop their achievements have become characteristic features of modern Bessarabian culture.

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