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LITURGICAL ANTIPHONS IN THE UKRAINIAN ORTHODOX TRADITION: PRACTICES AND PERSPECTIVES OF CREATIVITY

The article examines the varieties and modern practices of using liturgical antiphons in the Ukrainian liturgical practice. The specifics of the use of antiphons among all Orthodox Ukrainian denominations are considered. A unifying model of the use of established and newly created liturgical antiphons as one of the segments of liturgical reform needed by the Church is offered. It is stated that the integration of the latest antiphonal texts into the church practice will contribute to enrichment and diversification of the liturgical tradition. Taking into account the newly-formed antiphons among the variety of practices, the author's vision of the application of spiritual and liturgical heritage and Greek liturgical tradition of the new era in modern worship is presented. The author's diversifications of antiphonal practice are singled out to model the relevant section of the future Ukrainian Typicon of St Sophia of Kyiv

Keywords: divine liturgy, liturgical tradition, antiphonal practices.

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ЛІТУРГІЙНІ АНТИФОНИ В УКРАЇНСЬКІЙ ПРАВОСЛАВНІЙ ТРАДИЦІЇ: ПРАКТИКИ ТА ПЕРСПЕКТИВИ ТВОРЧОСТІ

У статті досліджено різновиди та сучасні практики використання літургійних антифонів в українській богослужбовій практиці. Розглянуто специфіку використання антифонів серед усіх православних українських конфесій. Запропоновано об'єднуючу модель застосування усталених та новостворених літургійних антифонів як один із сегментів літургійної реформи, якої потребує Церква. Вказано, що інтегрування новітніх антифонних текстів в церковну практику посприяє збагаченню та урізноманітненню літургійної традиції. Серед різноманіття практик (з урахуванням антифонів-новотворів) представлено авторську візію застосування духовно-літургійної спадщини та грецької літургійної традиції нової доби в сучасному богослужінні. Виокремлено авторські урізноманітнення антифонної практики з метою моделювання відповідного розділу майбутнього українського Типікону Святої Софії Київської.

Ключові слова: Божественна літургія, літургійні традиції, антифонні практики.

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ЛИТУРГИЧЕСКИЕ АНТИФОНЫ В ПРАВОСЛАВНОЙ ТРАДИЦИИ УКРАИНЫ: ПРАКТИКИ И ПЕРСПЕКТИВЫ ТВОРЧЕСТВА

В статье исследованы разновидности и современные практики использования литургических антифоном в украинской богослужебной практике. Рассмотрена специфика использования антифонов всеми православными конфессиями в Украине. Предложено объединяющую модель применения устоявшихся и вновь созданных литургических антифонов как один из сегментов литургической реформы, в которой нуждается Церковь. Указано, что интегрирование новых антифонных текстов в церковную практику способствует обогащению и разнообразию литургической традиции. Среди многообразия практик (с учетом новых антифонов) представлено авторское видение применения духовно-литургического наследия и греческой литургической традиции нового времени в современном богослужении. Выделены авторские разнообразия антифонной практики с целью моделирования соответствующего раздела будущего украинского Типикона Святой Софии Киевской.

Ключевые слова: Божественная литургия, литургическая традиция, антифонные практики.

Problem formulation. The heart of worship and life of the Orthodox Church is the Divine Liturgy: a sequence of prayers and sacraments, which is recorded in certain established forms. The early Church knew many local liturgical traditions. Gradually, all rites were unified. As of the XII century, St John Chrysostom's and Saint Basil the Great's Liturgies are approved in the Byzantine tradition, while all other forms are almost obsolete.

Naturally, in the process of formation and approval of the Divine Liturgy, the evolution of changes affected the liturgical texts, including liturgical antiphons. Antiphons belong to the common liturgical and cultural heritage of the Church from the times when it was still inseparable, but diverse in its liturgical versions, derived from a common faith, but based on different cultures and traditions.

The defining source for the liturgical tradition of Ukrainian Orthodoxy is the practice of the Church of Constantinople. Due to its mission, Ukrainians joined the family of Christian nations. Its missionaries formed and organized the Church on the lands that were subordinated to Kyiv. The monasteries of Mount Athos and the Churches of some Slavic states also influenced the Ukrainian liturgical practice.

Relevance of the article is in the need to explore the practice of using liturgical antiphons in Ukrainian Orthodox parishes and offer a unifying model. The study and understanding of these problems have both liturgical and scientific significance. Models of the usage of established and newly created antiphons are one of the segments of the liturgical reform needed for the Ukrainian Orthodox Church.

Analysis of recent research and publications. There has been no special research found with regard to the liturgical antiphonal practices of the Ukrainian Church. Some aspects of the general topic of the liturgical antiphon, with the varying emphasis on it, is reflected in the texts of the following Orthodox, Catholic, and Protestant theologians and professors: Hieromonk Miguel Arrans, Alex Dmitrievsky, Archimandrite Cyprian (Kern), Presbyter Juan Mateos, Archimandrite Robert Taft, anglican priest Hugh Wybrew, Nicholas Uspensky, Protopresbyter Alexander Schmemann, Joan Fundulissa, and others. The methodological principles of the authors are also important for the study.

Ukrainian practice is reflected in the liturgical books of the Orthodox Church of various jurisdictions, for example, in the Liturgicon, Apostle, Minei, Liturgical Instructions, etc. Ukrainian Orthodox parishes abroad, for example, in the United States, Canada, and the European Union, use the practice depending on tradition or administrative subordination. For example, the practice of the Ukrainian Orthodox Church in the United States (Patriarchate of Constantinople) is reflected in the annual liturgical instructions [Ustav, 2019, p. 70]. One of the ancient Ukrainian practices, which is partly used by some parishes of Western Orthodox dioceses, is pointed out by the Typicon of the Ukrainian Catholic Church. The texts of the modern feast antiphons are taken from the liturgical literature of the Greek, Constantinople, and Russian Churches.

The purpose is to study the varieties and modern practices of the usage of liturgical antiphons in Ukrainian liturgical practice, to propose a model of perspective development and application of antiphonal singing in liturgical creativity.

The methodology of studying this issue is based on the principles of historicism, systematic, scientific, and authorial objectivity. Research methods (historical, source, textual, semantic, comparative analysis, modeling) allowed to develop a sequence of historical and theological research of liturgical antiphons and their use, establish the boundaries of factorization of the object of study, identify the

priority and syncretism of antiphonal creativity in modern realities, show semantic, structural, temporal, and functional factors of liturgical antiphonal singing. The application of an interdisciplinary approach to the study of the phenomenon of liturgical antiphons, as well as a comparative analysis of different traditions of the usage of antiphons in the Liturgy, testify the validity of the research results.

The scientific novelty. This scientific study for the first time presents the liturgical antiphonal practices of Ukrainian Orthodox parishes with the author's attempt to model a new tradition.

Presentation of the main material. The term «αντίφωνος» is adapted to the Divine Liturgy from Greek musical culture. Antiphonal singing was used in ancient Greek tragedy, where the choir was divided into two parts, and possibly in ancient Hebrew worship. Thus, choral singing, in which two choirs alternately sound, is one of the oldest ways of liturgical singing. The Greek definition of "αντίφωνος" means sounding in response and successfully reflects the joyful thanksgiving and glorification of God as a response to His bounties.

"Liturgical antiphons" denote three short songs, separated by litanies. These verses have been borrowed from the Holy Scriptures and chants which has to be sung dialogically. The Orthodox tradition provides for the singing of antiphons at the Liturgy, the festive and Sunday Matins, the festive Vespers, etc.

The first mention of the use of antiphons in "non-liturgical" worship in Antioch and Alexandria dates back to the border of the II-III centuries. Their singing at the beginning of the Liturgy is first mentioned in the book written by St Herman of Constantinople (715-733). In his commentary, the saint noted that "the antiphons of the Liturgy are prophecies announcing the coming of the Son of God" [Saint Herman of Constantinople, 1995, p. 15, 57].

Today, four types of liturgical antiphons are common in the general practice of the Church: everyday, pictorial/blessed, festive, and combined [Tsebenko, 2019, p. 153-169]. However, local churches have different traditions of their use [Tsebenko, 2019, p. 153-169]. Various antiphonal practices, due to the historical specificity of the subordination of dioceses, were reflected in the liturgical tradition of the Orthodox Church, which was formed around the Kyiv metropolitan throne.

From the XIX century, the practice of creating new holiday antiphons intensified in the Greek church environment. Liturgical antiphons for the Feasts of the Mother of God (Christmas, Presentation of Mary, Annunciation, Assumption), Presentation of Jesus at the Temple, Circumcision of Jesus, two Sundays of Lent (Triumph of Orthodoxy and Adoration of the Cross), and St Nicholas of Myra.

At that time, the Ukrainian Church has been a part of the Russian (since 1686). The Church in Russia used this practice selectively only in the second half of XX century, and also tried to create their antiphonal texts for the holidays, which are geographically more connected with the Church in Kyiv. Antiphons for the Feast of the Assumption of the Mother of God marked "if the priest wishes to use" were placed in the Menaion of the Russian Orthodox Church for August [The Menaion. August, 2002, p. 49-50]. Other antiphons were only published in the Journal of the Moscow Patriarchate. [Igumnov, 1983, p. 64-68]. Antiphons of the Baptism of Russia (for the 1000th anniversary) and the Intercession of the Blessed Virgin are among the liturgical innovations [Divine service, 1988.].

In the conditions of an independent state, the church community began its way to the Local (independent) Church. On June 25-26, 1992, the Unification council of the Eastern Orthodox churches of Ukraine took place, at which the creation of the Ukrainian Orthodox Church - Kyiv Patriarchate was proclaimed by uniting the Ukrainian Orthodox Church - Moscow Patriarchate with the Ukrainian Autocephalous Orthodox Church. However, the liturgical reform, the process of ordering and adjusting the liturgical traditions and rites in various parishes in the United Church were not given due attention. Researchers name a number of different reasons. The achievements were not properly presented even at the academic level.

Consequently, neither Greek nor local newly-formed antiphons were introduced into the liturgical books of the UOC-KP, UAOC. Festive antiphons for the Baptism of Russia and the Intercession of the Theotokos were not included in the liturgical instructions of the Ukrainian dioceses of the Russian Church, in the environment of which they were created. After all, interest in these antiphons was not significant among all Orthodox jurisdictions in Ukraine.

On January 6, 2019, the Ukrainian Church joined the family of Local Churches in autocephalous status. The United UOC made some liturgical corrections in a short period of time. However, some hasty steps have been taken, including the publication of the Apostle and the liturgical instructions.

The book of the Apostles, which indicates the use of antiphons and has a church calendar (needs to be revised), is a reprint of the same book published by the Kyiv Patriarchate. The liturgical

instructions, without studying and taking into account all available practices and without dividing the practices into monastic and parish, etc., mainly reflect the translation of the liturgical instructions of the Ukrainian Orthodox Church of the Moscow Patriarchate.

To this day, the Orthodox Church in Ukraine is represented by several traditions of using liturgical antiphons. In the vast majority of parishes, the Antiphons of Easter are sung only during the Holy Week (Bright Week, or Renewal Week), from the Resurrection of Christ to the Saturday inclusive. It is also sung from the Sunday of St Thomas to Pentecost on Sundays, in the prefeast, afterfeast, and leavetaking of the Twelve Great Feasts of Jesus Christ and Theotokos' on the holidays with universal worship, Polyeleus, and Great Vespers, or when there are appropriate instructions in the Menaion to use «Pictorial / blessed» antiphons [Sunday Octoechos and General menaion (mineia), 2001; Liturgicon or Sluzhebnyk, 2005; The Festal Menaion, part 1, 2002; The Festal Menaion, part 2, 2002; Instructions for worship for 2018 for clergymen, 2018]. Between the verses of the third antiphon, troparions from the Octoechos or Menaion are prescribed to be sung, from eight to twelve on Sundays, and from six to eight on weekdays, which is rarely observed in parish practice. Everyday antiphons, according to these instructions, are used very rarely, on the days of commemoration of the saints, when there is no All-Night Vigil, Polyeleos, and Great Vespers.

In some parishes, in most western dioceses, on Sundays throughout the year, sometimes only from St Thomas Sunday to the leavetaking of Easter, the first and second Easter antiphons are used. The third is everyday with the refrain "Save us, O Son of God who rose from the dead, to You we sing: Alleluia". These antiphons can be called "Easter consecration" antiphons. By the same analogy, combined antiphons are sometimes used for the afterfeast of the Twelve Great Feasts (1st and 2nd antiphons — festive antiphon, 3rd - everyday antiphon, but with a feast song). They are sung from the day after the feast to the leavetaking. Festive antiphons are rarely used for the feasts of the Theotokos and the Baptism of Kyivan Rus'.

In the future, hoping for the prospect of dialogue at the level of church government and authoritative theologians, professional and practical environment, I propose the following model of the use of liturgical antiphons throughout the year:

on the day of the Resurrection of Christ and until the Wednesday before the Ascension, including Sundays and weekdays—use the so-called "Easter antiphons";

on the Twelve Great Feasts and on the Circumcision of the Lord, 1st and 3rd Sundays of Great Lent, Intercession of the Theotokos, St Nicholas Day, and St. Volodymyr the Great Day (Day of Celebration of the Baptism of Kyivan Rus'), etc. - use festive antiphons;

in an afterfeast of the Twelve Great Feasts - use author's antiphons, combined with festive ones (the so-called "Antiphons of Initiation"): 1st and 2nd antiphons - festive, 3rd - everyday ones with the chorus of the feast. However, author's correction should replace the refrain of the second antiphon: "Save us, O Son of God, [the refrain of the holiday], save us who sing to You: Alleluia" with "By the prayers of Your saints, Savior, save us"). This will eliminate duplication of the refrain of the 2nd and 3rd antiphons;

on most Sundays during the year, by analogy with some churches of the Greek tradition, it is possible to use a combination of pictorial / blessed antiphons - the so-called "Sunday" antiphones (1st and 2nd - two selected verses of Ps. 102 and Ps. 145 with their refrains; 3rd - two verses: Ps. 117: 24, Ps. 68: 35 and of the troparion) or, according to existing local practice, it is possible to use combined together with festive antiphons, the so-called "Afterfeast of the Resurrection" (from the Typicon of the Ukrainian Catholic Church of Fr. Isidor Dolnytsky known as "Sunday" antiphons). However, the author's correction which eliminates duplication of refrains should be taken into account;

on the 2nd, 4th, 5th Sunday and all Saturdays of Great Lent—use pictorial/ blessed antiphons without troparions;

on weekdays (Monday till Saturday), everyday antiphons should be sung. However, on the days of commemoration of the Ukrainian saints or the Temple Holiday, combined together with everyday antiphons, the so-called "Antiphons of the Commemoration of Saints" should be used (1st and 2nd antiphons - everyday, 3rd antiphon - two psalms with verses of that day (indicated by Menaion) with the troparion of the saint.

An important component of modeling changes in the liturgical practice is the discourse of the duration of the Liturgy, which also affects the structure of the antiphons. It is worth paying attention to the duration of the Liturgy on the Twelve Great Feasts or some days of the commemoration of the Ukrainian saints. In the majority of cases, they fall on weekdays. Then, in the morning Liturgy, some

fragments (antiphons and some litanies) could be shortened so that the faithful could be present at the whole Liturgy, and not at its parts.

For parish practice, instead of the common number of verses, 4/4 / 3-4 could be unified to 2.2.3 (1st antiphon - 4 verses, 2nd - 4 verses, 3rd - 3 or 4 verses). Instead, there is no need to reduce them for the patriarchal and other cathedrals, monasteries, and temples at theological schools (There are various variations in the number of antiphonal verses and their length in Greek liturgical books. For example, the books of the Ecumenical Patriarchate give short verses, the Church of Greece give longer ones).

After all, for the first few centuries, the presence of three antiphons was not considered as a necessary part of the Liturgy. It started with the singing of the Trisagion ("Holy God, Holy Mighty, Holy Immortal, have mercy on us") and the reading of the Holy Scriptures [Pechatnov, 2008, 97].

Antiphons were sung during the procession that accompanied the patriarch from the Church of St Sophia to the church where the Liturgy was celebrated. Besides, "until the XII century in Constantinople, the patriarch entered the temple when the third antiphon was being sung" [Wybrew, 2000; Mateos, Taft, 2006, p. 88-95; Uspensky, 2006, p.101]. It must be noted that the reflection should not be interpreted as a call to "abandon the use of antiphons", but rather as a call to academic modeling of the renewed liturgical order. For example, there could be one antiphon (with alternating verses, according to the holiday), organized and supplemented with new requests litanies, derived from silent to loud reading of priestly prayers , and so on.

Conclusions. The Divine Liturgy plays a fundamental role in the Orthodox Church. In some regions and countries, it has its specifics, which arise due to various influences and changes, as well as local and historical conditions. The phenomenon of changes taking place in the Liturgy and the local, historical, and cultural conditions of these changes can be seen in Ukraine as well.

The church realities in Ukraine reinforce the need to intensify research on the historical origins of Ukrainian liturgy, analysis of the reforms of the Metropolitan of Kyiv St Peter Mohyly, the experience of "modernization" of the first half of the XX century, and modern liturgical traditions of local churches.

The Ukrainian Orthodox Church, which combines different traditions, has a number of tasks, including the codification of practices and their division into parish and monastery.

The integration of the newest antiphonic texts into the church practice contributes both to the enrichment and diversity of its tradition and to the impetus for its own liturgical work. Among the innovations that are directly heortologically related to the Ukrainian Orthodox Church, it is worth mentioning the existing antiphons on the Day of Baptism of Kyivan Rus' and on the Intercession of the Theotokos, and in the future, the Day of All Saints of Ukraine could be celebrated with separate festive antiphons.

The diversification of antiphonal practices is offered: modeling only the relevant section of the future Ukrainian Typikon of St Sophia of Kyiv, whose creation should involve not only academic but also parish clergy, and the usage of the experience of service in both local church communities and Local Churches. The new Tipikon should reflect the creative synthesis of parish worship services, explain, and update ancient prescriptions, which are often impossible in the modern world.

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