

# SECTION 1

## METHODICAL INTERACTIONS OF MUSICOLOGY AND PSYCHOLOGY OF ARTS

### 1.1. Psychological prerequisites for art analysis: considerations about the method

Turning to the question of the role of psychological knowledge in the modern world and the psychological aspects of musicology as a certain cognitive field of art, we can see that in recent years, the projections of L. Vygotsky's works to the theoretical platform of humanitarian thought have clearly increased and even were determined for the first time. However, this happens not so much in the works of domestic authors, but as foreign – American, English, first of all, psychologists, linguists, semiotics, specialists in philosophy of language, some others. Today, Vygotsky's theory is perceived as a necessary psychological component of general humanitarian concepts of man, the solution of issues of human existence in the world, that is, its existential problems. This word – existential – is quite often found on the pages of psychological and musicological studies of the second half of the XX century, and beyond the «eschatological» meaning, which it acquired in the philosophical and aesthetic literature of the first half of the last century – in the works of A. Camus, S. de Beauvoir, J.-P. Sartre and some others. If for these authors the concept of the existential destination of man was the concept of hopelessness, irreparable living condition of man, of despair per se, then for psychologists of the second half of the century – for E. Fromm, V. Frankl, A. Maslow, B. Rogers, for the domestic researchers who were attached to the field of humanistic psychology, the word «existential» indicates the conditioned consciousness and human behavior by the practice of his existence in this world, the experience of his relations with the world – not accidental relationships, but those that define the state “human in man”.

Western authors, for example, J. Shotter<sup>4</sup>, use L. Vygotsky's name as a kind of instrument – a «key» to various transitional concepts that link psychology and literary criticism, linguistics and communication theory, and so on. In recent years, a multidisciplinary approach has become characteristic of Western humanities; domestic researchers more often use the concept of interdisciplinary method. The plurality («multi»), hence the transience, of the approach indicates that humanitarian science is increasingly concerned with borderline phenomena, which involuntarily forces to recall M. Bakhtin's words that culture – all – operates on the boundaries... To this we can add that man is formed by boundaries; it is about the internal boundaries of human relations to the world, what he can do with them, how he can know and manage them (take care of them, shift them, and so on). Particularly significant in the works of Western authors is that they not only identify and develop psychological aspects of Bakhtin's theory, but directly link Bakhtin's and Vygotsky's concepts, making the names of these researchers related in the context of the problems of psychosemiotics and the semantics of culture.

We have to admit that, in the theory of M. Bakhtin, many domestic authors look like a person who bites a small slice of a large tasty pie, carefully chews each slice with the hope of understanding what the pie is made of – instead of trying to find out the recipe right at that moment. That's how Bakhtin was «bitten» (otherwise you won't say) from different sides. That even caused a peculiar reaction – the appearance of work with the characteristic name «Leave Bakhtin alone!»<sup>5</sup> There were no such appeals to Vygotsky, possibly

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<sup>4</sup> Shotter J. Bakhtin and Vygotsky: internalization as a boundary phenomenon. *New Ideas in Psychology*, 11, 1993. P. 379-390.

Shotter J. Harre, Vygotsky, Bakhtin, Vico, Wittgenstein: conversational realities and academic discourses. *Journal for the Theory of Social Behavior*, 23, 1993. P. 459-482.

Shotter J. Vygotsky's psychology: activity in the developmental zone. *New Ideas in Psychology*, 7, 1989. P.185-204.

Shotter J. Vygotsky: the social negotiation of semiotic mediation. *New Ideas in Psychology*, 11, 1993. P. 61-75.

<sup>5</sup> Босенко А. Власть времени, или Оставьте М. Бахтина в покое. *М.М. Бахтин и перспективы гуманитарных наук: Материалы науч. конференции*. Витебск, 1994. С. 83-85.

because this author is already classified as a «classic», an academic tradition that has a respectful, distant attitude, and therefore no immediate renewal is a continuation of creative thoughts. In the meantime, for the necessary resonance of Vygotsky's ideas, it is very important to try to have a direct and close contact with his scientific thought; therefore, in connection with the fate of this researcher's inheritance, the claim «do not leave Vygotsky alone!» would be more relevant today. Anyway, both authors have identified those problems of art psychology that still remain open and form one of the leading areas of humanitarian thought, combining interest in the three phenomena that are the most difficult to understand and explain: human consciousness, sense of being, semantic content. The territory in which these phenomena and the methods of their study can be combined is the territory of «comprehensive art».

For modern psychological thought, the removal of the humanitarian knowledge, including aesthetic and artistic, the popular cultural psychology, ethical and theological concepts, and so on, has become commonplace. But it is carried out spontaneously, without showing sufficient unity of approaches, theoretical endurance. A wide zone of «dissent» also arises in relation to Vygotsky – as a change of position with regard to the subject which he was offered; in the meantime, no one is able to do it deeper than Vygotsky. Due to the complexity of Vygotsky's concept, the «circles of reading» that arise when referring to his works and to the works of contemporary authors are not comparable. Any work of Vygotsky is a text that requires special and deep interpretation, theoretical and logical readiness, a complex conceptual construction, requires «understanding inclusion» in his theory as a whole, and this theory is, ultimately, *the theory of human consciousness at its various historical and semantic levels*.

The semantic context of a number of works by L. Vygotsky allowed us to come to the conclusion that consciousness speaks to us not in one but in many languages<sup>6</sup>. In order to hear and understand these languages, one verbalization experience is not enough. The verbal form is only one of a number of possible lingual forms (forms of expression and communication). Vygotsky came up with this idea

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<sup>6</sup> Выготский Л. Психология искусства. М.: Искусство, 1968. С. 200.

when he discovered that, In addition to verbal mediation, verbalization, there may also be other forms of mediation. He did not specifically study them; he only raised the question that extra-verbal forms of communication, sign structures, extra-verbal branch of consciousness is a very promising subject of study, the subject that can open up new possibilities of psychological science.

The three distinctive Vygotsky's aporias that reveal the content of his approach are as follows. The first: Vygotsky states that we remember the meaning of what was said, and not the word;<sup>7</sup> the «mystery» of this formulation is that it attests to two memory tools at the same time. The first known tool is the logical memory of words. But another tool that addresses the sense of “over the top” – what is it? There may not be an unambiguous answer here, but the direction of Vygotsky's thought suggests that this instrument is a special deep emotional unconscious memory, which, in fact, represents the spiritual content of human consciousness. (According to V. Frankl, the spirit and the spiritual rest on the unconscious).

Vygotsky's second aporia indicates that meaning is not about thinking, but about all consciousness<sup>8</sup>. In the interpretation of Vygotsky thinking and memory appear in the mind almost as antagonists in a certain respect, in any case – as antinomic principles. If a person is focused on the logical side of consciousness, on ways of rational work – on what is traditionally called thinking (and Vygotsky connects thinking with the processes of verbalization), then he is no longer able to deal with the entire volume of his memory. The problem with attention is – according to Vygotsky – that by focusing on one, the person is losing focus on the rest. But when a person dives into the deep meaning of his memory, he begins to coexist with it spontaneously, he loses the ability to act, that is, to plan his actions, to look at himself, to create himself from afar, and he loses the possibility of mediating his own life. A truly serious alternative to human existence is an alternative to expediency and spontaneity. This alternative is discussed by psychologists because expediency is

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<sup>7</sup> Выготский Л. Лекции по психологии. *Л.С. Выготский. Собр. соч. в 6-ти томах.* Т.2. Под общей ред. В. Давыдова. М.: Педагогика, 1982. С. 388.

<sup>8</sup> Выготский Л. Проблема сознания. *Л.С. Выготский Собр. соч. в 6-ти томах.* Т.1. Под ред. А. Лурия, М. Ярошевского, М.: Педагогика, 1982. С. 167.

necessary for a person to answer the question «why» – the central question about the meaning and sense of life. But, being extremely expedient, a person lives in two dimensions – in the past and in the past, losing the ability to be «here and now», so there is a problem of returning him to the present, the problem of presence, inclusion and immediacy, spontaneity of experience. According to A. Maslow<sup>9</sup>, one of the features of a self-actualized personality is the ability to react relatively quickly and with sufficient completeness to what is directly happening, that is, to be involved in the process – and this is fair: because relevant is what is happening now, today and for the sake of today's implementations.

Vygotsky's third aporia sounds like this: every language is an allegory<sup>10</sup>. This thesis indicates that the verbal forms – with all the conceptual fixation of the word and the verbal fixation of the concept – are not identical to any semantic instances.

Vygotsky points that semantic meanings are not identical with verbal ones; sense is identical neither with sign nor meaning – it exists between them. Therefore, the word (verbal expression) as a sign structure cannot be regarded as the final and completing form of comprehension; there is always some subtext left, that is, something to which the word sends, becoming a sign of this «something», but not literally being the expression of it.

Vygotsky's approach is defined as psychosemantic, and it is supported by a triad of concepts: consciousness – unconscious – memory, consciousness – imagination – attention, consciousness – thinking – memory, meaning – sense – sign. The third of them reflects the antinomic nature of thinking – the memory of consciousness; the fourth closely brings to the art (aesthetic) aspects of Vygotsky's works. Vygotsky developed, as he called it, a «semantic» analysis of the word, «... which is the only adequate method of analyzing the systemic and semantic structure of

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<sup>9</sup> Маслоу А. Дальние пределы человеческой психики. *Пер. с англ. А. М. Татлыбаевой. Научи, ред., вступ. статья и коммент. Н. Н. Акулиной.* СПб.: Евразия, 1999.

<sup>10</sup> Выготский Л. Проблема сознания. *Л.С. Выготский Собр. соч. в 6-ти томах.* Т. 1. Под ред. А. Лурия, М. Ярошевского. М.: Педагогика, 1982. С. 162.

consciousness»<sup>11</sup>. Later, he called this analysis semantic, thereby entering the way of semiotics and semiology, the way of science of sign systems and sign functions that enter into these systems, assuming that a person can be studied as a sign system, adding – as a self-actualized system.

The traditional semiotic approach focuses more on the external form of the sign and its structural characteristics; for it, it is typical to address lingual systems – the organization of the so-called natural languages. But the semiotic approach is also applicable to artificial lingual systems, among them to the process of artistic communication. In a number of positions Vygotsky is ahead of semiotic characteristics in this area. Yes, he notes the double function of the sign as communication and generalization (mediated communication). From this he makes out the main law of «life» of the sign, the sign structure: what form of communication is, such is the generalization. The following should be added to the above-mentioned. The formation of signs, which are generalizing structures, are generated by meanings («echoes» of sense), but also generate them. It is possible according to the scheme «man – man», «man – thing – man», but not according to the scheme «man – object»; the sense-generating sign process is always a subject-to-subject relation. So, without using the concept of «dialogue», Vygotsky comes to the theory of dialogue with all certainty: subject-to-subject communication is specific and dialogical, and its semantic side allows to distinguish, as an independent subject of study, common for a number of humanitarian sciences, *conditionally-semantic dialogue*.

The creative functions of man are manifested not only in any particular forms of his activity – in the arts, in science, in technical production, and so on. The most general and integrative creative function of a person is his or her orientation in the world, ability to have dialogue with the world and self-dialogue. In addition to all other creative tasks, man has one constant – creativity of life, therefore, creativity of oneself. Nowadays, psychologists regard this position as the single and common human position of life, as the most important one, thus, not dividing the man into some of his individual

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<sup>11</sup> Выготский Л. Проблема сознания. Л.С. Выготский Собр. соч. в 6-ти томах. Т.1. Под ред. А. Лурия, М. Ярошевского, М.: Педагогика, 1982. С. 166.

aspects, areas of manifestation, but trying to see the factors of centering, gathering, attraction to one whole. As a matter of fact, it is precisely through the methods of centering and the internal psychological focuses of relationships with the world that people differ. Of course, one must also take into account the fact that there are social canons of centering, that is, personal self-realization, including those defined by society. One of the main problems (antinomies) of personal being is the correlation of social and individual, programmability and freedom.

Personal position – what can be called a life position – is determined by the correlation of external and internal conditions of formation of valuation approaches to the world. The tasks of such a formation are what can be called personal effort or psychological strain. Psychological tension is a direction of activity of the person, a vector of activity of consciousness, a psychological modality; one way or another, it is said that the cause and nature of the psychological tension indicate the sphere of making efforts. Effort is a force coming to somewhere, finding with some force, moving in one direction with it; it is not indifferent to its subject and always arises in relation to something. The vital position is the coordination of external and internal sides of an effort, the external subject side of the effort and its psychological conditioning, but it is always a dynamic manifestation of personal consciousness, that is, tension. In M. Bakhtin's works the concept of «emotional-value tension» is found; another concept is synonymous to it – “emotional-volitional effort”<sup>12</sup>. With these words Bakhtin defines the meaning of the vital position within, which can also be called the intentional form of human existence in culture.

External object and factual plan of personal expression and «deep semantics» of human consciousness, with all their interdependence, find different ways of sign design as ways of «portraiture» of man. When we talk about portraiture, we mean that it reproduces,

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<sup>12</sup> Бахтин М. Автор и герой в эстетической деятельности. *М.М. Бахтин. Эстетика словесного творчества. 2-ое изд. Сост. С. Бочаров. Прим. С. Бочарова и С. Аверинцева. М.: Искусство, 1986. С. 9-191.*

Бахтин М. К философии поступка. *М.М. Бахтин. Работы 1920-х годов. К.: Наукова думка, 1994. С. 9-68.*

remembers one or another human world, real or perfect; it is the reproduction of those bonds that exist in the individual with the surrounding continuum. For example, the so-called ceremonial baroque portrait was oriented to reproduce the image of the subject (as a certain «character»), not in a casual or everyday situation, but with the presentation of the full weight of his social status. The baroque portrait is therefore called ceremonial because the person depicted on it and transformed into a character of a social play, appears in the best, the most perfect of its appearances. The «hero» of the portrait must look good, be in a wig, an indispensable attribute of the social appearance of a baroque character, in a ceremonial uniform (uniform): all his social awards, insignia and so on must be depicted. This tendency is kept by the portrait for a pretty long time – until the XIX century, in the Baroque era every other image of a person was not considered as a portrait. Baroque portrait is a good example of the boundary expressiveness of the external type of portraiture. In this case, the specific personality traits of a person – a characteristic facial expression, the most peculiar look – were no longer relevant, although the similarity with the prototype remained; the character had to develop himself, but he had to look at the world literally with the view that was adopted at a given time in this society, to have the facial expression corresponding to the social expectations. If he did not have it, then the painter simply «added» it – and that is how his skill was assessed. With all the need for a portrait resemblance, the portraitist was the least copyist («photographer»); he reflected not so much the appearance of the subject as a given, psychologically programmed, social model.

When we talk about internal portraiture, it means that the iconic model of a person can completely free himself from the external appearance, from the realities of contours, in fact – from any contours; it reproduces what the Greeks called entelechy – the inner essence or the eidos – the perfect prototype of the real object, which most reveals its essence. The internal psychological model is in its purest form abstracted from the external conditions of being of the subject. Hence the boundary conditionality of internal portraiture, its right to freedom and, speaking of fine arts, the increasing musicality («musicalization») of visual technique, the increasing «intonation» and a departure from external cruelty. A good example is a canvas



that has become a manifestation of expressionism – E. Munch's «The Scream», which depicts a conditioned human face with floating contours that have nothing to do with real outlines. The subject of the image is a state of despair, a borderline state of consciousness, a psychological crisis, protest and other similar psychological phenomena. The name itself suggests that this canvas should be not seen as much as heard. The veiling of the lines, the blurry image, the approximation of the image, the amorphousness of the subject part forces the viewer to complete the picture in the imagination, to perceive its sign structure as allegorical, which refers to what is not shown in the picture because it cannot be shown, but can only be heard – the scream. Undoubtedly, the tendency of internal psychological portraiture with its interest in the borderline manifestations of a person's psychological arrangement is most evident in the art that we consider to be the latest – from the late romantic period to the XXI century; but its prerequisites are in late medieval paintings and in the paintings of F. Goya; there have always been breakthroughs in the arts to a field that would later be called expressionist and surreal.

It is the interest in internal psychological portraiture that expresses the right of art to change, deform, transform reality, to transform the human image, appearance, to the new conventionality of the artistic sign system, and so on. In this regard, we denote the two poles of psychological modeling of man, known to the arts, they can be called genre and semantic. One pole is utopia, the construction of an ideal world and a man who is nearing perfection in this ideal world. The so-called idyllic literature, the idyllic genres of painting, are connected with this utopian direction, and one can speak of an idyllic tendency in musical art. Utopia generates an idyll closely linked to it, because idyll is only possible in Utopia – in a place that is not present, so where a man cannot stay. The place where it is impossible for a man to stay, but to which he is striving so hard, becomes a place of idyllic communication of people. In the psychological literature, idyll is regarded as one of a kind of psychological situation; it is related to the wish for the ideal and the belief in the achievement of the ideal – at least beyond real existence.

Another pole is the tragedy worldview – the antipode of utopia. In a utopian-idyllic world, everything is safe and free from real time

dependence; in the world that is tragedy for man, everything is irreparably dramatic, lasting conflict and irreversible in the sense of physical short-term life and the futility of efforts to prevent his passing away from this world. In the world of tragedy, everything obeys the law of the year, which reigns over a man who cannot be saved, and therefore the state to which a person comes while in tragedy is a state of loss of hope and hopelessness. By its artistic task, tragedy (when it is really a tragedy aesthetic phenomenon, so it implements all the rules of tragedy) must confront man with this – with the hopelessness of human presence in the world and human attempts to change it for the benefit of man. Why does tragedy set itself such a challenge? Because awareness of this fact annoys people the most. Nothing with such force leads a man to a state of activity, or vice versa – to a total rejection of all activity.

The tragedy claims to find two ways of considering it in a psychological aspect. The first, positive one – is heroism; the other, existentialist, – is suicide. So the tragedy situation exacerbates all the contradictions of human being in the real world. Therefore, tragedy, whatever material it is based on, whatever it appeals to, must always rely on a specific life experience, maintain the rule of vitality. What happens in a tragedy must be easily designed by the subject for personal experience: it must be something that can happen to each of us at any time. Tragedy in some respects always reproduces the idea of E. Hemingway's famous novel, «For whom the bell tolls» (considering that the author «hears» the bell as the sound of funeral, the sign of disaster, as an alarm – a danger signal): wherever and whenever the bell rings, you should remember that it is tolling for you... There is no danger signal in the world that would be irrelevant to each of us, and you need to live with that in mind. This is a tragedy and a lesson that should be learned from the tragedy.

So, two polar models of man – the utopian man and the tragedy man: a man who is in a world without contradictions and conflicts – and a man completely enslaved, torn by irresistible antinomies of being. There are several transitional models between these polar models, but in our opinion the most semantically responsible of them is melodrama – as a genre and semantic branch of art, as a kind of aesthetic phenomenon, finally, as a type of interpersonal (subject-to-subject) relations and a form of self-expression, self-esteem. The

importance of melodrama is due to the fact that, on the one hand, staying in a state of utopian bliss for a long time is dangerous: there is a separation from reality, which in turn can lead to the development of one form of autism. But being in a state of tragedy for a long time can be terrible. The tragedy experience has a high intensity, but it is brief: tragedy emotion cannot last long; it immediately seeks for some rest – unlike lyrical emotion. The melodrama combines dramatic and lyrical experience, points to those situations, psychological relationships, when there is some opposition between the external circumstances and the internal settings of the subject, but this opposition can be resolved in each of the parties. Subject is given the right and opportunity to change his setting, to understand himself, to empathize to himself and to discover special internal forces; and external circumstances also allow their change. The difference between drama and tragedy is that drama offers a happy ending. A happy ending in a tragedy – even assuming its possibility – destroys the tragedy. The drama does not require the death of the best character – unlike tragedy. Rather, it builds the instincts and practices of self-preservation and survival of the individual, including by enhancing the experience of *emotional* reaction, and this is why it becomes a *melodrama*.

A compulsory attribute of the melodrama is a fairly convincing long-term disclosure of character's emotional state, his experience. This is how the lyric component is put into the melodrama. Long-lasting individual emotion, motivation of the plot by personal experience, the opportunity to dive into this experience and discover its beauty is the necessary moments of melodrama. That is why the equivalent of melodrama in music is *operality*; as a melodrama, opera justifies all expectations of human consciousness. It can be said that opera, as a synthetic genre, though predominantly a musical one, is a genre branch, most satisfying the current constant psychological inquiries of a person, which explains its success in the history of culture. Strictly speaking, we do not know any era associated with the development of musical art (that is, music as an autonomous area of professional activity), when opera was not among the leading genres. But also the «pre-opera epochs» or, in the words of R. Roland, «opera to opera», which include mysterious, liturgical forms, referred to music as a way of achieving emotional involvement (empathy as a

necessary side of communication), finding emotional self-sufficiency the moment when it is a prerequisite for relations with external reality.

Melodrama, as one of the general and basic forms of artistic poetics, establishes psychological capabilities of a man, first of all, his experience of experiencing, with actions, with the ability to come, to be included in the event life series. In this way, melodrama combines the ideal and real human worlds, not staying in either of them forever, but pointing to the possibility of transition from one to another, which is its dialogical nature. Melodrama as a certain position – both artistic and psychological – has a high level of transience, in particular, it is a connecting branch between elitist and mass art. For the latter, for the mass genres, utopian and tragedy directions are not typical. But mass, applied, everyday, semi-professional, amateur genres have always been and will be necessary precisely in that they form the basis for melodrama and melodramatic entry into reality, melodramatic perception of the world; they create the habit of emotional reaction, include individual emotional experience to the conventional, produce typified forms of experience, and so on. We can say more sharply: mass genres in all kinds of art are turned to the banal experience, without which there would be no original. The reverse interaction is also possible, by which we assume that the banal is the original, which has become ubiquitous.

Considering the different positions regarding the psychological models of man, distinguishing from them those that significantly influence the genre directions in art, we note two more factors. The relation of man to his own capabilities, his *activity of comprehension* – the definition of reality and himself in it, has always been projected into two spheres – the sacred and the profane. The sacred – the profane is the through antinomy of human culture, revealing an important positive opposition within cultural semantics. At the same time, the profane absolutizes the external material-bodily, carnal, earthy, «bottom» manifestations and interests of man; the sacral, on the contrary, is based on the desire to release the spirit, on the inner secret «anagogical» meaning of human consciousness, absolutizing the invisible higher, «upper» being. In the process of cultural evolution, both of these common forms of human experience are equally necessary...

## 1.2. Cognitive attitudes of modern musicology as methodical factors of psychology of arts

The immanent integrity of contemporary musicological research is determined by the combination of three methodological approaches: formal and logical discursive modeling; empirical definition – nominations; phenomenological reflection (discussing music in the «language» of the consciousness intentions). But the epistemological musicological style breaks out when the subject of cognition becomes personality, when «the entire person who remembers, loves, understands ...» is needed, and a dialogue between the consciousnesses in the projection of the problem of human life-creation is carried out. So, when the dominant factor of scientific logic becomes the «inner form» of the musicological word.

It should be recalled that O. Potebnya called the inner form of the word the relation of the content of thought to consciousness, through which a person becomes subject to his own thought; he believed that in our soul there is a special carrier of senses, which has various features and provides a holistic image of the object by which unconscious thoughts express themselves. The features of this image form an internal modal form of the word – modal because it indicates the way the word is included in the discourse, its relation to another word, its ability to become a «word about word», and, thanks to new conceptual connotations, a word about sense, that is, to gain symbolic completeness<sup>13</sup>.

D. Leontiev's research positions make it possible to state that in the analysis and the means of representing the sense, according to E. Husserl and according to the tradition of the phenomenological approach, the noetic (noesis) or description of the experiencing act, and the noematic, or a description of «what is experienced» are distinguished<sup>14</sup>. E. Husserl understood noesis as comprehending intentional orientation of consciousness to an object, and noema – as

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<sup>13</sup> *Див.про це*: Камчатнов А. М. А. А. Потebня и А. Ф. Лосев о внутренней форме слова. *Русский филологический вестник*. 1998. № 1-2. С. 16. URL: <https://sites.google.com/site/kamchatnoff/> Дата доступа: 15.10.2015.

<sup>14</sup> Леонтьев Д. Психология смысла: природа, строение и динамика смысловой реальности. 3-е изд., доп. М.: Смысл, 2007. 511 с.

an experienced object itself as a sense bearer. The first is connected with comprehension as awareness of reasons and expediency, forms of sense presentation; the second – with logisation as a choice of explication principles of sense, its definition. The internal form of the word is a mediator between the process of comprehension and the possibility of embodiment the noetic experience in a symbolic form; «external», conceptual form captures the received intentional message in the chosen communicative and cognitive context.

Obviously, these two characteristics – *intentionality and contextuality* – should be considered as two indispensable attributes of musicological knowledge, invariant to specific definitions and concepts. But there is a substantial need to add to these two dimensions of musicological thinking one more, which points to the fundamental ethical importance of musicological knowledge and assessment, organically entering the nature of style in its general aesthetic and cultural sense. It is *responsibility* that is a key word in M. Bakhtin's philosophy of life as a «philosophy of action»; it is derived from «correspondence» («responsibility») and already in this capacity, it shows dialogicity as the starting position of the personality in the world. M. Bakhtin's words: "The correct, not self-proclaimed content of all the old questions about the relationship between art and life... the true pathos of them is only that both art and life seek to facilitate their task, to remove their responsibility, because it is easier to create without answering for life, and easier to live in spite of art. *Art and life is not one thing, but they must become one in me, in the unity of my responsibility (italics is ours – A. S)*"<sup>15</sup>.

Let us continue quoting M. Bakhtin's statements, because of them it is possible to get the main essential purpose of speech and thinking style: «The very definition of style in general and individual style in particular requires a deeper study of both the nature of expression and the variety of speech genres...»<sup>16</sup>; style is combined with a person by

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<sup>15</sup> Бахтин М. Искусство и ответственность. М.М. Бахтин. Эстетика словесного творчества. 2-е изд. Сост. С. Бочаров; прим. С. Бочарова и С. Аверинцева. М.: Искусство, 1986. С. 8.

<sup>16</sup> Бахтин М. Проблема речевых жанров. М.М. Бахтин. Эстетика словесного творчества. 2-е изд. Сост. С. Бочаров; прим. С. Бочарова и С. Аверинцева. М.: Искусство, 1986. С. 254.

«persuasiveness» because «it is determined by the essential and creative relation of the word to its subject, to the speaker himself and to the far word; it seeks to organically attach the material to the language and the language to the material...»<sup>17</sup>

For Bakhtin, it is undoubted that the artistic *lingual* style expresses the creative activity of the author's consciousness and, as a branch of techniques, that is, from the textual stylistic side, is subordinated to the following expression: "What makes the language concrete and not completely translatable worldview is the style of the language as a whole (in communication with an alien language the «worldview side is illuminated and objectified»<sup>18</sup>; "... Style either straightly and directly penetrates the subject, as in poetry, or refracts its intentions as in fiction (after all, the novelist does not teach an alien language but builds its artistic image)"<sup>19</sup>; «*In fiction* ... individual style is directly part of the very task of expression, is one of its leading goals ...»<sup>20</sup>

Thus, defining musicological cognitive style as a semantic or noetic phenomenon, one can find in it the expression of ethical unity of thinking and language – a figurative, rational and logical, intuitive and formalized plans of consciousness in the process of answering compatible questions of art and life, in the process of their responsible implementation one to one. Therefore, the category of style of thinking can have a special scientific function, become a key in the study of the history, ethical and aesthetic essence of musicology, it also helps to prove that for the musicologist, the semantic world is the main addressee and intentional object, but the nature of this subject makes it come closer to it from afar, by

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<sup>17</sup> Бахтин М. Слово в романе. М.М. Бахтин. *Вопросы литературы и эстетики. Исследования разных лет*. М.: Художественная литература, 1975. С. 189.

<sup>18</sup> Бахтин М. Из предьстории романного слова. М.М. Бахтин. *Вопросы литературы и эстетики. Исследования разных лет*. М.: Художественная литература, 1975. С. 427.

<sup>19</sup> Бахтин М. Слово в романе. М.М. Бахтин. *Вопросы литературы и эстетики. Исследования разных лет*. М.: Художественная литература, 1975. С. 189–190.

<sup>20</sup> Бахтин М. Проблема речевых жанров. М.М. Бахтин. *Эстетика словесного творчества*. 2-ое изд. Сост. С. Бочаров; прим. С. Бочарова и С. Аверинцева. М.: Искусство, 1986. С. 254.

complexly mediated contextual way, sometimes moving through almost the entire history of music, maintaining a personal point of view, as it was suggested by N. Savitskaya in her research<sup>21</sup>.

The personal point of view, or what can be called a life position, is determined by the correlation of the external and internal conditions of the formation of valuation approaches to the world. The tasks of such a formation cause what can be called personal effort or psychological strain. Psychological tension is the concentration and orientation of the energy of consciousness that form a certain psychological modality. The effort leads to its object; actually, it is intended in the dynamic action of the personal consciousness, becomes noticed by it due to emotional-value coloring. No wonder, M. Bakhtin generously uses the concepts of «emotional-value tension» and «emotional-volitional effort». In these words Bakhtin defines the content within such a vital position that becomes an ethical act – the declaration of «not-alibi-in-being».

It is from such personal value-volitional tension that three conceptual and methodical directions of N. Savitskaya's scientific theory emerge, conditioned both by the multidimensional nature of discursive orientations and by the extraordinary ability of the author not to deviate from the chosen way of comprehension and conceptualization. They act at the same time, although they exhibit some hierarchy in the structural logic of musicological discourse. They can be defined and nominally presented as follows: personality-psychological; chronotopically age-old as a gateway to life-giving sense or personal temporal and semantic; acmeic and style. The symbolological orientation of the first is consistent with the factual background of the second and ends in the axiological plane of the third, allowing the formation and verbal and discursive presentation of a completely new, discovered by the researcher, *author's* musicological subject: the chronicle of composer's life creation.

The first direction is most and closely related to the problem of comprehension, which is the main prerequisite for «second-class symbolology» in modern humanitarian knowledge. We should recall A. Maslow's view that the symbolic language of theology emerged as

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<sup>21</sup> Савицька Н. Вікові аспекти композиторської життєтворчості. Дис. ... докт. мистецтвознавства; спец.: 17.00.03 – музичне мистецтво. Київ, 2010. 385 с.



a system of metaphors for describing and broadcasting boundary experiences, therefore, the language of the great mystics is nothing more than an attempt to describe the knowledge of experience, that is, holistic states of consciousness that have a completely «earthly» real nature. According to N. Savitskaya, who explains the author's own way of defining the subject of the study, «it is impossible to understand the motivation of profound changes of consciousness and the way of artistic thinking, the psychological and mood spectrum that prevails within the various stages of the creative cycle, while remaining in the subject field of musicology. Leading scientists have returned their faces to a man as a supreme integrating substance, and in the realm of intellectual and creative activity – to the personality of the artist in an unprecedented range of emotional, reflexive and creative manifestations, in particular, in being involved to God, the Cosmos, Mankind, in the awareness of the finitude of being»<sup>22</sup>. Still, the researcher notes, «The concept of “creative personality”, which becomes identical at the intersection of existential and professional evolutions, goes only partially under formalization because it coordinates a wide range of marginal aspects. These include the dynamics of personal and age changes, socio-cultural and national mental situation of artistic self-realization and others»<sup>23</sup>.

When the sensory work of consciousness joins the subject area of research, the meaning of experience as the main source of sense («experience is the trace of sense in life», as M. Bakhtin writes), the question of the nature emotions (psychology of emotions), the musicological word acquires aesthetic generality, which not only does not interfere with the conceptual accuracy and prudence, but on the contrary, promotes the definition of new subject-cognitive boundaries of the term. These features of *verbal musicological creativity* are confirmed by the following method of reasoning and verification of thought, suggested by N. Savitskaya: «The monologue of the author organically combines philosophical abstraction and intimacy, and still, the world of the soul triumphs over the objective reality. High culture of reflection increases the importance of individual existential

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<sup>22</sup> Там же. С. 56

<sup>23</sup> Там же. С. 55.

space; the initial emotional and mood setting, creative activity – its optimal implementation becomes a priority.

The powerful force of psychological experiences gradually begins to be realized as a priceless heritage of the era, a treasure trove of inspiration that gives continuous impulses to creativity. Individual, sincere, sensual comprehension of the world is enriched by such emotional states as expectations, premonitions, longing for the ideal, flare of imagination, insight, creative exaltation, catharsis. Music reflects these ephemeral states, becoming a «cry of the soul».

N. Savitskaya manages to explain why «the phenomenon of personality is at the center of psychic, age-old, philosophical, anthropological, gerontological, cultural and art studies»<sup>24</sup> in two vectors – both on the part of the composer and on the part of particular musicological interests. Firstly, “sometimes the identity of the artist is more interesting than his heritage that lives an independent life – at other times. The subjective and personal impulse is always at the epicenter of creativity, developing synchronously with professional activity”; secondly, «modern musicological thought, aimed at comprehending the psychological structure of the composer’s personality, continuously deepens and at times radically rethinks the most important categories of its own scientific arsenal, which is intensely enriched with concepts borrowed from other fields of knowledge»<sup>25</sup>.

Choosing as a key concept «*the structure of the composer’s personality in dynamics*», the musicologist focuses on the «image of the author», «which reigns at the epicenter of all the fields of artistic activity».

The second conceptual and methodical direction, opened by N. Savitskaya, is combined with the phenomenon of creative forces of consciousness, with the creativity of personal consciousness, including the phenomenon of psychological time; it leads to the recognition of consciousness as the most important form of being (L. Vygotsky), the development of psychosemantic aspects of the theory of chronos, and, finally, to the creation of a chronotopic theory of musical creativity – as creativity, conditioned by time, including

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<sup>24</sup> Там же. С. 74.

<sup>25</sup> Там же. С. 4.

age, aimed at the equation of time and ideas about time with constant semantic meanings of culture. In this direction, the importance of the theory of self-actualization of A. Maslow, the theory of «personal senses» of A. Leontiev, and the «acting psychology» of V. Roments, and the age typology of musical styles in their personality and author's embodiment and meaning grows.

It is thought that in this direction the leading question is the «language of consciousness» (the ways and forms of awareness – rationalization), including the meaning of verbalization process – words as a sign form, in general about semiotic functions and the semantic structure of consciousness, about empathy and catharsis. Therefore, the affinity of this area of research with the first is also revealed. The main thing here is the recognition of the active role of individual personal consciousness in time and in relation to different forms and dimensions, means of conceptualizing time. N. Savitskaya writes: “Time as an attribute and concept of the real world is a measure and formative factor of human being, in particular, a measure of the past; objective *chronological* time is one-vector, linear, translational, subjective *psychological* time is many-vector, reverse. This set of characteristics is very indirectly correlated with the external event series and can only be understood in the projection on the inner world of the artist. Time passes through consciousness in the form of memory of the past (*memoria*), experiences of the present (*intelligencia*), foresight of the future (*providencia*); it, as an elusive sign, marks the most significant events of creative biography, waves of emotional exaltation, dramatic situations of spiritual crises, the stage of transition from being to no-being”<sup>26</sup>.

From the definition of the temporal conditionality of human consciousness («psychological age») the category of *creative age* – «scientific universal that is derived from the *chronos*, which serves to specify the temporal coordinates of individual development»<sup>27</sup>, is separated; rather paradoxical, significantly twofold, because it indicates at the same time defeat and victory of a man in a duel with time. The duration of the creative age, which makes it possible to periodize it, in particular, the identification of a fruitful «blessed» late

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<sup>26</sup> Там же. – С. 109–110.

<sup>27</sup> Там же – С. 111.

period and style, according to N. Savitskaya, is not always enough. But there are special cases where a short creative journey has such an amazing intensity that the author manages to complete all his artistic (or any other) fateful tasks, to see not only his own achievements from the top of style self-realization, but also the next stages of personal development of style consciousness, so to say, to reach with consciousness to the late-styled coordinates of creative age, without having time and forces for natural physical aging in a life reserve...

The concept of creative age implies the definition of acmeic chronotope of personal style, so the musicologist leads to the development of acmeological criteria for the assessment of artistic personality. This is related to the third area of research, which is especially relevant to the search for modern age psychology, not only the psychology of consciousness, but also the psychology of the unconscious (in the words of L. Vygotsky, «the unconscious is potentially conscious»). It is the degree and duration of the productive interchange between the conscious and the unconscious that determines the completeness and personal heuristic style of thinking, leading to a special «age of acme» (N. Savitskaya), which emerges as a timely metaphysical dimension of human creativity, allowing to give a new noetic sound to the “«mental silhouettes» of real acting people” and to form “a new scientific perspective – the creation of a kind of microhistory of a macro-human»<sup>28</sup>, to condition its confident modulation to the acmeological» tonality of interpretation «(term of V. Demiankov). After all, “acmeology studies the age at which people in the creative professions reach the peak of their abilities; it explores the preconditions and motivations for the interval length of the prosperity period. The vast majority of acmeologists stand in solidarity that a mature, formed personality is the one that has a clear idea of its own sense in life. Thus, the age of acme gives impetus to the formation of a special psychological field of integral knowledge about the creative personality in the peak phase of professional activity»<sup>29</sup>.

The third direction of the author’s musicological discourse of N. Savitskaya forms the general acmeic intoneme of the study,

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<sup>28</sup> Там же. С. 377.

<sup>29</sup> Там же. С. 71-72.

revealing its orientation to the «top-semantic» characteristics of composer's life-creation. Like some other categories, the concept of acme and acmeological approach is of symbolic importance because it meets the need for symbolization – metaphorical exteriorization – the psychological content of human consciousness in its totality. By integrating all its subject intensions and contextual interferences in the top phase of the study, the acmeological interpretation opens up special methodological projections of the psychology of arts in its new current disciplinary significance.

The acmeological approach points to three possible and predictable by research structure of N. Savitskaya's components – sections of psychology of arts: psychology of consciousness, psychology of creative process, which includes psychology of artistic creativity, psychology of musical thinking. Psychological theory of consciousness most requires the definition of criteria, methods of assessment, lingual description of personal and semantic phenomena, the formation of basic concepts, terms, and the choice of concepts – the creation of appropriate to the subject discursive field.

The study of the creative process, including its artistic forms, resonates with those ideas of L. Vygotsky, which are concentrated in the «Psychology of Arts», as well as with his theory of signification, which is included in the doctrine of higher psychic functions of a man. In other words – it is directed to the sign activity of man; in turn, it depends on the creative and semantic tasks and needs of a man, and most of all, on those who «crown» and complete cognitive human efforts, represent the highest historical experience of humanity as a single evolutionary organism.

The third component of the psychology of arts is already specific, but of broad theoretical action: it is the specificity of musical thinking that allows you to penetrate most deeply into the processes of awareness and to clarify the meaning of the «internal form» of the sign construct, to identify the dependence of thinking on types of communication. On the other hand, the psychological approach allows us to look differently at the process of musical communication and to reveal the peculiarities of interpretative approaches in music and to music, to explain the peculiarities of musical language, which is created through self-dialogue, and finally, to reveal a particularly close connection between the musical and the unconscious, which

allows the human consciousness to attain its own aesthetic acme, transposing the content of the unconscious into the top thinking forms.

Therefore, we are convinced that *sense and language* are obligatory aspects of human activity, which, depending on its forms, are based on different levels of culture (in different spheres of it), but come to life only with personal touches. The place of their descent – mutual recognition, harmony, harmonious resonance – is the ethos of culture (in the primary quality and symbolic purpose of the word). From such a cognitive and methodical standpoint, the nature of musicology is initiated by: the need to find differences between the immanent-musical, implicit sense of music and the non-musical way of comprehending musical content, the explicit theoretical tasks of music science. Musicology exists in a rather difficult situation of self-dialogue; because it must overcome the non-agreement between the sense and its linguistic realities (discursive meanings) embedded in the music itself, identify the duration and volume of the «semantic history» of the symbol, thus meaningful over-accentuation, motives of value choice, which is the leading side of human cultural consciousness.

In other words, musicology is inevitably confronted with the need to explain why music is either «greater than its fate» (the possibility of individual expression, the meaning of a separate compositional embodiment) or «less than its musicality» (the idea of music as a fundamental openness of the process of semantic formation of a person in being). The latter forces to draw attention to the self-dialogue of music as to its true knowledge of itself, which has the character of answering not to temporal, but to constant, time and space perspective, existential questions. Musicological discourse arises from the effort of expression, responding to musical «questions»; one can even say that the semantic overflow of a musical text leads to its musicological interpretation and translation and reveals a *fundamental difference between musical and musicological languages*.

The main focus of the first, including historical evolutionary – from the whole (semantic) to its detailing cognitive components, which, in fact, carry the function of specific musical discursiveness, based on the structural and functional multiplicity of musical text.

*The architectonical feature of musical language is the reproduction of sense as the leading aesthetic idea of human being.* To make the play distinct, that is, ready for perception, «understandable» – an instrumental function of the musical form as a way of designing the «sound matter of being» in the conditions of composition is checked every time once again.

Following M. Bakhtin's position, we may suppose that the non-musical way of the aesthetic extends from the completeness – the separation of its significant fragments – to the non-completeness and the impossibility (anagogicity) of the semantic whole. Its musical way is from the instant embodiment, hence the completeness of the implementation of the whole in each of the fragments, but as open, incomplete in their artistic values. Extra-musical completes the aesthetic, dissolving, losing it in «verbosity» and pragmatism of everyday life. The musical transforms the aggregate moments of life experience into an aesthetic idea, presenting the experience of empathizing with the integrity of spiritual search, crystallizing the aesthetic in its «methodical purity»... Everything that exists outside is alien to music, so, this way or another appropriated for the purpose of revealing oneself (musicality) through the rest. Undoubtedly, its only the fact of acting through sound that does not allow the direct interpretation. However, music has its own interpreting mechanism, which can be alienated in theoretical categories, also in more or less specific concepts-images.

The idea of music is formulated as a system of logical space and time – chronotopic – rules that combine procedural and structured principles in all plans of compositional formation. This is the logic of music's own responsibility, its ethical assessment, if we recall Bakhtin's thoughts. The nature of musical assessment – in comparison with other cultural norms – changes markedly under the influence of the always positive attitude of aesthetic comprehension (comprehension as an aesthetic phenomenon). Even all the rejections (elimination – alienation) in the music are deeply positive; only the lack of implementation of its main cathartic idea can be negative. The latter in music (unlike other spheres of culture) clearly indicates its own holistic character with *an emphasis on the ethical side*. Music transforms the catharsis of a vague psychological phenomenon into the responsibility of ethical choice, and makes it through its ability to

appropriate the experience of moral cognition and give it unconditional character, absolute – not externally authoritative, but internally convincing, aesthetically experienced.

But this is why there appears a *fundamental theoretical opposition of musicology to itself*, which is also explained by the contradictory nature of music, in which integrity of sounding that cannot be separated without losing the unity of its sense, and the compositional and textual fragmentariness of the experience of musical creativity conditioned by its internal differences (which contradicts the unity of musical consciousness) is always near. The difficulty that always remains is the definition of a justifiable interpretative connection between music as a specific form of knowledge and knowledge about music, a specific form of musicological experience.

Relying on the concepts of *integrity, fragmentariness and conditionality* contributes to the objectification of the semantic, compositional and dramatic functions of music, each of which expresses the interaction of alien – its own as a non-musical – musical and reveals, through this antinomy, *the natural musicality of the main noetic texts*. There is nothing else for musicology than to stay between the named partners in the dialogue as a «third voice», «Over-addressee» (M. Bakhtin's concept), striving for an ideal world... This position for musicology is revealed as intended «disposition» by the musical nature (if we approach the terminology of M. Bakhtin), which obliges to find metatheoretical disciplinary companions, in particular in the philosophical, cultural and psychological fields of knowledge.

The question of why musicology with its broad claims to theoretical modeling of musical sense (let us recall G. Hesse's statement: if there is sense in music, then it does not need us...), which arose in connection with the musicological "crisis of identity", provokes a reformulation: music does not need a musicologist, but *it is necessary for him* as a material and a factor of discussion – «saying» of the musicality of the main intentions of Being-In-Man and Man-In-Being, symbolic and symbolizing, and in the process of interpretation symbolically submitted senses the music itself is interested, defending not only its immanence of sense, but also its ability to be perceived.



In the great symbolics of culture, there is always musicality, because it must be heard and experienced, not only conceptually but also figuratively, not only as artistic allegory, but also as a *voice unity of reality* (both conditional – and unconditional, both unidentifying – and complicity-total, as a whole-to-whole action perception).

Musicality as a co-being of music can be ruled by the language of «other-scientific symbolology» (S. Averintsev), which does not belong (as well as the senses of music) definitively to any one humanitarian discourse, but is important for everyone and indirectly rules everyone; it is mostly objectified in aesthetic terms, pointing out, at the same time, the privileges of aesthetic criteria when discussing music and the ambiguity, multidimensionality (breadth, depth) of the phenomenon of aesthetic in culture and its symbolic origin.

The aesthetic for musicological cognition is wholly its (and most perfect), but it is alienated by the experience of life and culture, from where it comes in a weird form. In removing this weirdness and returning to its aesthetic «methodical purity» (M. Bakhtin), one can find a common *cathartic function of musicological dialogue* with music, the performance of which, however, requires long explanations, both in connection with the concept of methodical purity and regarding the specifics of the musical method. The «long way to catharsis» in music forces musicologists to build up patience and endurance as companions of scientific and theoretical mediation...

The return («the festival of sense revival», according to M. Bakhtin) of the essence of the aesthetic in music is determined by the instantness of its understanding and acceptance, as confirmation of its semantic over-giveness. Musical and aesthetic and non-musical and aesthetic are distinguished as ways and levels of comprehension, that is, as the correlation of meanings and sense, interrupted and continuous in meaning realization, as the basic noetic boundaries of the comprehension of dialogue, which, however, are locked on the common activator, on the human personality.

The fact of creating a musical sense, that is, a sense said by musical sounding, becomes the task of bringing exclusively the immanent quality of the musical image to the extra-musical

assessments tested by the reality of life and culture. Extra-musical factors in music become mediators of semantic meanings, reinforcing the conventionality of the musical – not only as alien to it, but also as its fragments, its explicative parts. According to Bakhtin, this is a special sign of the form penetration into the content, the form realization in the sense formation: “... in the process of creativity there are alien objects: musical instruments, a cutter, etc. <...> Having passed through these alien intermediary objects, the activity of the author and creator specializes, and becomes one-sided and inseparable from the sense it has formed”<sup>30</sup>.

Not finished, this Bakhtin’s observation seems to be very productive in many aspects of musical intonation as an experience of «alien appropriation,» such as timbre, articulation, rhythmization, and so on, to consider the various possibilities of musical sense indication. It is the factors of the conditionality of music that can become the subject of musicological attention, after the musicality – the idea of music as an object of musicology. Symbols reproduced by music and in music, combining its object content, can be determined on two sides: from the noesis of culture and from the external realities of musical language. The way from musicology to the range of humanitarian sciences, including psychological, seems more productive in this respect than the other way around.

### **1.3. Musicological perspectives of «psychology of arts» by L. S. Vygotsky**

The main question that arises today at the meeting of musicological thought with the «Psychology of Arts» by L. Vygotsky, as well as attempts to explain the concept of this work, is the following: what is the reason why the contemporary musicologist is interested in the named work and what the musicological approach to the psychology of arts can serve to?

Leaving aside the fact that this relatively early work of Vygotsky undoubtedly reveals the methodological basis of the psychology of

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<sup>30</sup> Бахтин М. Автор и герой в эстетической деятельности. *М.М. Бахтин. Эстетика словесного творчества*. М.: Искусство, 1986. С. 71.

arts as an independent, albeit transitional, disciplinary humanitarian direction, and still remains unrealized in this aspect. Our present task is to show the importance of Vygotsky's thoughts for solving the key problem of musicology, which is only growing with time, namely, the problem of music as an artistic form, which becomes not only a guide, but also a generating context of the main (starting) cultural senses.

Usually, the interest of art critics and aesthetics in the «Psychology of Arts» of Vygotsky (and its popularity) is determined by the definition of catharsis in the pages of this book in connection with the nature of artistic emotion. And the gaze of the musicologist also mainly turns to the ninth section of «Psychology of Arts», which directly explains the concept of catharsis. The fact that this view omits more than two hundred pages of previous text is justified by the fact that this text is dedicated to critiques of various aesthetic theories and that is why it may seem preliminary. Indeed, the sections of the work that develop the question of catharsis are completely independent and give a comprehensive coverage of the emotional basis of catharsis in art (in literature, above all). In addition, the content of these sections is quite revolutionary, since Vygotsky more clearly than other authors, arguing the course of his analysis with specific literary works, proves that catharsis is not only a tragedy, but is obligatory for all artistic genres, it characterizes the aesthetic nature of art in general.

L. Vygotsky pays attention to three qualitative features of artistic emotion. The first is related to the fact that artistic emotions represent «emotional thinking», that is, «reasonable», «central», manifested in the heightened work of consciousness, but not in external action. Let us recall that, according to Z. Freud, if in life, when a person feels fear, it is useful that he escapes, then in art it is useful that he does not escape, but feels fear. The effect of art in comparison with the everyday situation is the exact opposite because in art a person finds himself in a special position: he is the subject of artistic communication.

Another feature of artistic experience is its specific intensity; Vygotsky examines it in connection with the question of economy and expenditure of feelings. He asks: do artistic emotions help us conserve our strengths or, conversely, waste them? Vygotsky also

reproduces the famous question from Shakespeare's Hamlet, given by Hamlet himself in the Mousetrap scene: «What's Hecuba to him, or he to Hecuba, that he should weep for her?...» Being rhetorical in Hamlet's mouth, this question does not remain rhetorical for Vygotsky. He gives the following answer: artistic emotion is the «lose of forces» that turns out to be their considerable savings. To understand the meaning of these words, we should turn to the third feature of artistic emotion, namely: this emotion becomes the highest productive economy of mental strength and preparation of our consciousness for the future, in some respect – the prediction of this future, with the focus of all emotional work of consciousness, because it leads to increased imagination, fantasy. And at this very moment, in connection with the work of fantasy, there is a need for «something huge», although indefinable. This third sign of artistic emotion draws attention to the fact that imagination always activates the reserves of the unconscious or the unconscious as a reserve of special forces, abilities of consciousness; but it does not explain how these forces work and what they represent.

This should be facilitated by the fourth decisive feature of artistic emotion, which is associated with the most direct definition of catharsis: it is an «affective contradiction», a «transformation of feelings», which is possible insofar as the material of an art work and its form evoke opposite rows of emotions. However, this is where the greatest ambiguity arises: any experience (any sensory process) for us, in the internal flow, is holistic and unidirectional. The opposite, of which Vygotsky writes, is caused by the difference in the origins of emotions, from the «turbidity of life» or from the «light breathing» of art, is conditional and in the art work is overcome, removed. In addition, the researcher considers the material of a literary composition“... everything that the poet has taken for granted – life relations, stories, cases, domestic situation, characters, everything that exists before, regardless of the story – if it is clear and difficult to tell in words”; the form is «the location of this material under the laws of artistic construction...»<sup>31</sup> However, as far as music is concerned, there is nothing «ready» to exist «before» it, especially in the «intelligent»

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<sup>31</sup> Выготский Л. Психология искусства. М.: Искусство, 1968. С. 187.

and «coherent» form; such material of music can only serve itself as already known system of principles of artistic sign creation. And in the literature, if we take into account the ideas of the conditional polyphonic word of M. Bakhtin, the material is, from a certain historical moment of the evolution of verbal and genre forms, not only the actual reality, but also the existing experience of its literary reproduction, which causes an enhanced style self-dialogue (reflection) of literature. In other words, the material in art also includes artistic «building» material (genre, style, compositional, stylistic conditions), which is especially essential for the music being.

Thus, a first look at the psychology of arts – according to Vygotsky – reveals, as its really first reference point, the phenomenon of catharsis in its connection with the particular quality of artistic (including musical) experience arising from the «confrontation» of material and form the art work; however, first of all, it does not yet allow us to speak with confidence about the content and psychological role of artistic experience. Secondly, the question of the material of art in its relationship with form – especially in connection with music – remains controversial.

The development of the way to discover of the necessary completeness of catharsis and its artistic mechanism, that is, its form in art, is facilitated by another, broader, view of the «Psychology of Arts» (in its entirety), which, at the same time, leads to going beyond this work, to the other, already quite psychological works of Vygotsky, first of all to his «Educational psychology».

Vygotsky finds a particular figurative comparison for the artistic form, pointing out that the true art work resembles a «car heavier than air», which «falls every minute»; «it always selects matter as heavier than air as its material, that is, something that from the very beginning, because of its properties, seems to contradict the flight and prevent it from developing. This property, this weight of the material, constantly counteracts the flight, pulls down all the time, and only with the overcoming of this counteraction does the true flight emerge»<sup>32</sup>. So, resistance of material and form, according to Vygotsky, can not be reduced only to affective contradiction, the

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<sup>32</sup> Выготский Л. Психология искусства. М.: Искусство, 1968. С. 288.

collision of opposing emotions or even to «contrafeeling», another term of Vygotsky); you need to explain how this emotional counteraction is overcome.

The preconditions for such an explanation arise when the scientist addresses the phenomenon of the unconscious; the concept of the unconscious becomes the second reference point, perhaps the main one, in the psychology of arts. After all, what is unconscious, according to Vygotsky? Here are the words directly addressed to this phenomenon: «Some great and indefinite need», «unclear but enormous forces», «something beyond that». «Any, somewhere, something» is vagueness, indistinctness, ambiguity of a place: as «the unconscious», speaking in Vygotsky's words, is «complete uncertainty»; «complete uncertainty» is the «address» of the unconscious. Vygotsky contrasts this «complete uncertainty» with the «complete certainty» of an art work. So he creates a central antinomy, one might even say, the central aporia of his psychology of arts: «the possible is the true». The complete uncertainty of the unconscious is the possible content of art, its possible material; the whole certainty, reality and effectiveness of an art work is the result of overcoming this material by constructing a particular form – and according to the specific laws of artistic composition.

Vygotsky's aporia is that we understand that the transition from the «complete uncertainty» of the unconscious to the «complete certainty» of art is possible, but we do not know how it happens. If we can observe processes that take place in art, and study them on the basis of the material and object subject “surface” that art really represents, then we cannot clearly answer the questions, what shifts, what processes occur in the unconscious, which of them encourage the formation of compositions that complete the creative process and are associated with the perception of artistic form. In the interval between these extreme positions – the uncertainty of the unconscious and the certainty of art – Vygotsky placed the phenomenon of catharsis, that is, the purification with the help of art, emotional lifting, the transition into higher spheres of consciousness, and so on.

There is much to say about the phenomenon of catharsis, giving it a great number of definitions, but the difficulties of the problem of catharsis lie in the fact that all these definitions form only the environment of the cell – the essential nature of the phenomenon, but

none of them gets into this cell (center). It is a kind of «black hole», a semantic funnel, which tightens in itself, without allowing «to come to the surface» of conceptual judgments.

Vygotsky's following statement seems to us to be a concise confirmation of the above-mentioned and an indication of the further direction of thought: "The central idea of the psychology of arts is the recognition of overcoming material as an artistic form, or, moreover, the recognition of art as a social technique of feeling. We consider the method of this problem investigation as objectively analytical method, which precedes from the analysis of art, in order to come to the psychological synthesis – the method of analysis of the artistic systems of irritants"<sup>33</sup>. What does Vygotsky mean by «social technique of feeling», what art should be?

Referring to music, he notes that it «acts categorically», «revealing and bringing to life *huge and previously suppressed and compressed forces* (italics is ours – A. S.)», «an indefinite and enormous need for some action», itself «acts like an earthquake, exposing new layers to life»<sup>34</sup>. Thus, music, as well as art in general, invokes the possibilities of man, by himself the most unknown, not realized, but predicted on a sensual level. At the same time, showing these possibilities in one form or another, it indicates the ways of their realization – transition into an effective plan. About the latter, there are the following words of Vygotsky: «Everything that art makes, it makes in our body and through our body ...»; art, therefore, is realized in the person and with his help; this is its main reality, which also gives rise to special possibilities of artistic influence: we recall that Vygotsky chooses Spinoza's words as the epigraph for all his work – «what the body is capable of, no one has yet determined...». Therefore, he states that «... art is the most important focus (cathartic focus – A. S.) of all biological and social processes in society, that it is a way of balancing a person with the world in the most responsible and critical moments of life»; it carries out «remelting of a man» and such «*social technique* (italics is ours – A. S.) of feelings... by which it draws into the circle of social life the most intimate and personal aspects of our

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<sup>33</sup> Выготский Л. Психология искусства. М.: Искусство, 1968. С. 17.

<sup>34</sup> Там же. С. 320; 321.

being...»<sup>35</sup>. At the same time, art is “... the organization of our behavior for the future, its setting in advance, a demand that may never be fulfilled, but which forces us to strive above our lives for what lies behind it”<sup>36</sup>; therefore, it is able to become a precondition for meaningful discoveries – as discoveries of new possibilities of human consciousness – it is able to become a new «power over communication».

L. Vygotsky writes: «My thought was being created after the words of Spinoza... and after him I tried not to give into surprise, not to laugh, not to cry – but to understand»<sup>37</sup>. In these words, he – as the co-author – quotes Spinoza’s famous aphorism, with its help pointing to the starting point of the problem of comprehending the theory of the psychology of arts.

The same co-author’s with regard to the direction of Vygotsky’s thought, in our view, are the statements of some other philosophers. So, Aristotle’s words stand out in this connection: «What the man is in possibility, that his creation is in reality”, which continue Plato’s view that «all that causes the transition from no-being into being is creativity”<sup>38</sup>.

Here is another thought that seems to distract from the mainstream of research, but actually clarifies it. Vygotsky writes: «All comprehension is incomprehension. That means, the processes that awaken in an alien language almost never coincide with those processes that occur in the speaker’s head»<sup>39</sup>. This quotation testifies not only to Vygotsky’s interest in the problem of comprehension, but also to his assessment of comprehension as a *dialogical* process, as well as his concern with the degree of unity in comprehension, as his possible common objects and goals.

Thus, the «social technique of the senses», which is art, is nothing more than the «technique of comprehension,» and this technique is dialogical because it is prepared by the general dialogical nature of comprehension. The «Psychology of Arts» contains quite perspective

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<sup>35</sup> Там же. С. 331; 317.

<sup>36</sup> Там же. С. 332.

<sup>37</sup> Там же. С. 18.

<sup>38</sup> Там же. С. 279; 247.

<sup>39</sup> Там же. С. 62.



from this point of view three aphoristic remarks of Vygotsky: all comprehension is incomprehension; we do not remember words but thoughts; in the sculpture, the negro may be white. There is a deep interconnection between these three statements, which does not open immediately but the analysis of which makes it possible to understand Vygotsky's author's logic. This connection can be explained as follows.

On the one hand, Vygotsky believes that the closest causes of artistic effect are hidden in the unconscious; on the other hand, he notes that the art works themselves should be regarded as those objective facts in which the unconscious manifests itself most clearly, and therefore they become the starting point for the analysis of the unconscious. Thus, it simultaneously indicates the secrecy and objectivity of artistic experience. The nature and originality of the unconscious may, to Vygotsky's mind, be clarified on the basis that the processes that begin in the unconscious have a continuation in the mind and vice versa; the subconscious (in Vygotsky's terms subconscious is synonymous with the unconscious) is not separated from consciousness by an impassable wall; a live dynamic connection is made between the *two spheres of consciousness*, which «does not stop even for a minute»: «The unconscious influences our actions, manifests in our actions, and through these traces and manifestations we learn to recognize the unconscious and the laws that govern it»<sup>40</sup>.

Thus, the unconscious is accessible to «recognition», being the same sphere of consciousness as the conscious. However, at the same time, Vygotsky points to the impossibility of adequate unconscious (to the full extent of its content) knowledge about him, linking this provision with the thought of interpreting the sense of art: «Every conscious (hereinafter italics is ours – A. S.) and reasonable interpretation given by the artist or reader to a particular composition should be seen as a later *rationalization*, that is, *some self-deception, some justification before one's mind, an explanation made after the fact*»<sup>41</sup>. Consequently, we can assume that comprehension is *the degree of representation of the unconscious in consciousness, that is, the depth of awareness* that penetrates through the «layers» of

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<sup>40</sup> Там же. С. 96.

<sup>41</sup> Там же.

rationalization into the «thicker» pre-logical, verbatim; therefore, such representation occurs through a particular experience that opens the way of the self-dialogue of consciousness. It, however, remains not only an «internal affair» of consciousness, but seeks to be represented in some form, seeks to be expressed – and always achieves this only partly because of the difficulty of penetration, to the «stocks» of the subconscious – as to *meaningful reserves of memory*.

Vygotsky points out (in «Educational Psychology»<sup>42</sup>), that human memory has a special imaginative capacity, that is, the ability to create new sensual images and new ideas based on these images. Imaginative imagination, according to Vygotsky, is the memory of «non-former», something that in the human mind was not represented before. Feeling experience is not just the material of the unconscious; it is also the material that initiates the creative beginning of memory associated with the «play of imagination». Thus, in the scientific poetics of Vygotsky, a knot of concepts about cathartic exaltation that purifies the feelings, about banishing nature of higher emotions – as about the action of the unconscious, invisible, or felt, and about memory. As M. Bakhtin wrote, in art we learn about everything and remember everything, and according to B. Pasternak, history and art are children of one mother, memory.

Vygotsky emphasizes that in everyday life, the experiences we love through, the feelings that penetrate our consciousness, are not clear, certain enough, they remain the background for our actions and relationships; the same moments when they come to the fore are remembered as exceptional, not typical of everyday consciousness: when we are experiencing something so strongly that we notice the experience itself, it means either a very great joy or a significant distress, that is, something extraordinary: «Emotions are the points of imbalance in our behavior when we feel overwhelmed or triumphant over it»<sup>43</sup>. He regards artistic perception as a «secondary creative synthesis» of the emotional content of consciousness, due to the deepest need for the transformation of «lower types of energy, not

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<sup>42</sup> Выготский Л. Педагогическая психология. Под ред. В.В. Давыдова. М.: Педагогика, 1991.

<sup>43</sup> Там же. С. 249.

wasted and those that did not find exit in the normal (everyday – A. S.) activity of the organism to higher species...“<sup>44</sup>. One can call this the need to realize the deep sense of consciousness at its «top» levels, if we recall Vygotsky’s words about «the collision of the unrealized subconscious desire with the conscious part of our behavior» as an urge for creative self-realization<sup>44</sup>.

Thus, in the artistic confrontation of emotions, the different directions of consciousness activity are expressed as a kind of «dialogue» of the awareness and subconscious, in which each participant «pulls» to its territory, to its own levels. This causes «affective contradiction». This contradiction becomes cathartic in nature if the movement initiated by both spheres of consciousness ends with a «sublime deepening» of consciousness, translates the meaning of the subconscious into the language of the conscious, and the logic of awareness enriches the semantic possibilities of the subconscious. The interaction of material and form, as the basis of artistic emotion, is carried out in such a way as a dialogue of thinking and memory – thoughts and sensory experience, namely, artistic experience is «changed state of consciousness» – but one that always has a positive sign.

«Top psychology», in the words of L. Vygotsky, seeks to discover what can and should happen to a person, seeks to show the way to the «liberated person» and to life as a «aesthetic rite», thanks to the penetration of the material shell of life and the exit for the subject from the restrictions of rationalization, penetration into the deep content of the artistic form – that which opens in this form, but never coincides with it. Thus, the idea of the «white negro» is addressed to discuss the specifics of the artistic form, its right to independence, to choose its own way, to not just reflection and reproduction, but the transformation of the world around. «White negro» – this is the sense that does not depend on the form in which it is enclosed, and which is enclosed in it insofar as we remember it and realize it...

Vygotsky clearly demonstrates that psychology as an independent science can exist only with the introduction of the concept of the unconscious. Finding in the unconscious the central concept of

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<sup>44</sup> Там же. С. 281; 282.

psychology, which allows to fill the gaps of the mental life, to establish its causal connections, he puts forward the basic thesis, in our opinion, for his teaching that the *unconscious is potentially conscious*, therefore, the unconscious can be considered as the initiatory beginning of consciousness, its «building material»<sup>45</sup>. Hence Vygotsky's approach to the psychics as an independent *sphere of being*, which eliminates the juxtaposition of being (material, object and social) and consciousness and the basic primary meaning of the first.

Thus, the process of awareness as a constant transition from the feeling reserves of the unconscious (deep memory) to conscious thinking forms (rational thinking and operational memory) is the primary and main material of art, namely, it acts as a special «language of consciousness», in agreement with contradictions and difficulties of the latter, therefore – a special kind of sign activity of man.

Thus arises a third contextual circle of consideration of the concept of Vygotsky's catharsis, which requires a new – a third look at his psychology of arts – already fully focused on his psychological writings. However, such a view provokes Vygotsky himself when he notes on the pages of «Psychology of Arts» that, as a whole, he leaves the solution of the problem of catharsis outside the scope of this book. It should be said that the final solution to this problem did not take place in other works of Vygotsky, despite the fact that he had found all the necessary for this issue and prerequisites; did not take place, as Vygotsky (like all psychological science of the first half of the XX century) associated the symbolic expression of the content of consciousness mainly with the processes of verbalization.

According to Vygotsky, the complete uncertainty of the unconscious is counteracted by the complete definition of consciousness expressed in sign forms, first of all, in verbal and conceptual rationalization and in the forms of literary creativity. The special role of verbalization as an awareness for Vygotsky is also explained by the fact that he explores (from the point of view of the art critic) the experience of literature, without resorting to specific

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<sup>45</sup> Выготский Л. Психика, сознание, бессознательное. *Психология сознания*. СПб.: Питер, 2001. С. 31; 44.

forms of other forms of art, other, non-verbal, sign systems, although, as we have noted, he often calls for «musical», including in the literary work, but just as to the «comprehension», therefore, not dependent on the rational consciousness.

Meanwhile, criticizing traditional empirical psychology (psychophysiology) with its claims to objectivity and explanatory character, also describing phenomenological «eidetic» psychology with its efforts to become «understandable» by classifying the phenomena of mental life without addressing behavioral issues, Vygotsky sees the main disadvantage of these disciplinary areas in the identification of the mental with the conscious, in limiting the psychological content of the sphere of the directly conscious. Although in these areas the concept of the unconscious is used either in connection with the clinical pathology of consciousness (in the first) or in connection with the field of mystics (in the second). Compared to this, which he calls «old» psychology, Vygotsky finds the benefits of the teachings of S. Freud in that the Austrian researcher embarks on the «third path» of synthetic psychology, trying to describe the connections between the conscious and the unconscious, recognizing the right to exist and the importance of the last.

However, Freud proceeds from the facts of consciousness, moreover, facts that indicate the violation of its normal activity, that means, it goes from conscious plan of mental functioning of the subject to the unconscious, seeing in the latter pathogenic factor and reducing this factor to sexual attraction. As the latter is motivated by the human natural biological need, Vygotsky considers Freud's position as «tacit materialism», and *therefore does not agree with it*. At the same time, he emphasizes that Freud's theory remains one of the most complex concepts in the field of the unconscious, does not lose relevance, because this author reveals the paradox of the nature of the unconscious as real-unreal, *unconditionally*-conditional, really-possible. On the one hand, the unconscious of Freud is quite real, because it causes obsessive actions, certain (painful) states of the human body; on the other hand, he cannot determine the actual nature of the unconscious (comparing it with the invisible «ether», with the mathematical concept «-1»), proposing a system of conditional

concepts for describing it because of the inability to describe it as known facts<sup>46</sup>.

In our view, this is a very important aspect of the unconscious, not discussed by Vygotsky, namely: the unconscious is not amenable to «direct» description, reproduction; it finds its way into the life of culture in symbolic forms formed by consciousness for the sake of what words are not found; or *in other words – symbols*, that means, it is indirectly revealed. Therefore, Vygotsky was “dissatisfied” with the practice of rationalization as a “self-deception of consciousness”. Generalizing the productive approaches of «old» psychology, he seeks the opportunity to present the unconscious in connection with the typological properties of mental phenomena, thus considering it as the general basis of these phenomena, and therefore as the conscious sub-basis (as to potentially conscious).

Agreeing that, as Freud said, the unconscious are precisely those ideas that are detached from the words (or not related to them – A. S.) and that in the verbalization there can be seen the distinctive sign of the conscious, Vygotsky leaves *without an unambiguous assessment the sign of non-accountability of the unconscious due to its extra-verbal rational consciousness and thinking*. He only notes that «the faithful grain, which is laid in this connection between the unconscious and the non-verbal..., can receive true realization on the basis of dialectical psychology»<sup>47</sup>; the latter remains the «psychology of the future» not only in Vygotsky’s time, but also today.

Thus, the question of accountability of consciousness, that is, *the sign expression of the unconscious, which does not cancel its wordlessness*, remains open. At the same time, it can be seen as a question of the specific sign of music; it is no coincidence that Vygotsky mentions the «music of tragedy» as its main invisible sense, its «atmosphere».

It is no coincidence that Vygotsky writes that, as a semantic phenomenon, «consciousness has a *systemic structure* (italics is

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<sup>46</sup> Выготский Л. Психика, сознание, бессознательное. *Психология сознания*. СПб.: Питер, 2001. С. 36; 42-43.

<sup>47</sup> Выготский Л. Психика, сознание, бессознательное. *Психология сознания*. СПб.: Питер, 2001. С. 47.

ours – A. S.)»<sup>48</sup>, that is, it is not one-dimensional; it contains different levels, spheres, *states*, and different modes of awareness – different forms of lingual expression. So, consciousness speaks to us not in one (verbal), but in many languages, one of which is the language of music.

In this regard, it should be noted that music really selects the most difficult material, seeking to express what is not amenable to verbal rationalization, although it is included in the artistic word as its secret knowledge, non-verbalized content. Therefore, becoming material (genre, style, compositional), «technique of the feelings», so, making the secret explicit – audible, music simultaneously becomes a cathartic transformation of sound matter – this is the specificity of its aesthetic form. «Overcoming material», according to Vygotsky's words, in music, as its «possible – real», is not deobjectification-extraction of content by means of form (compositional construction, as in a literary composition), but its objectification-attraction with the help of a new one (concerning the life series) content, namely, with the help of *temporal ordering of the musical sounding*, its new temporal duration, and its new spatial and sound expressiveness; this is how *the sense is calculated by sound-image*.

Based on the above-mentioned, we note that the interaction of material and form in music is in the different order, in comparison with literature: it is not an artistic composition that overcomes the sense of life events, but the *event of sense* that transforms sound matter into an artistically significant phenomenon. In other words: the aesthetic form of music, as self-sufficient, determines the logic of object and material expression, the compositional arrangement of musical meaning. Thus, music becomes an expression of the cathartic work of human consciousness – as an independent sphere of human being.

Strictly speaking, it is because of the originality and mystery of this sphere of being, the given reality of man, which, however, is always only *offered* – as a certain possibility, a musical expression, a musical catharsis has no need to be in the struggle and in overcoming

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<sup>48</sup> Выготский Л. Проблема сознания. Л.С. Выготский Собр. соч. в 6-ти томах. Т.1. Под ред. А. Лурия, М. Ярошевского, М.: Педагогика, 1982. С. 165-166.

that includes affective contradictions, which are characteristic of other forms of art.

The «difficulties» of meeting music with its material – in its two hypostases, internal-sense and external-sound – are mostly related to the finding of their formal semantic and content and subject relations, so, their union, merger. Moreover, the first and main vocation of musical expression, as *an expression of semantic content*, is determinative in the form-creating aspect. In this way, the struggle for material in music turns into *a struggle for one's own material* as for the right of consciousness to express itself in the language which its semantic construction expects from it.

In this way, musicological thought can complete that direction of study of the cathartic nature of art, which was started by L. Vygotsky in «Psychology of Arts», supported by the content of his other psychological works; it is formulated as *a theory of the cathartic activity of the human consciousness as a whole*.

#### **1.4. Psychological foundations of musical thinking and semantic principles of musical language**

The category of musical thinking is one of the leading in ordering the formal, logical and semantic qualities of musical art. Its main feature is the transitivity and the medial-transfer function in the sphere of realization and the boundaries of the process of thinking, as able to organize the interaction (qualitative unity) of consciousness and lingual significant environment of musical creativity. Therefore, this category always remains the subject of interdisciplinary dialogue, even forming its own specific conceptual interdisciplinary branch, the main components of which, apart from musicology, are phenomenology in its noological direction and psychology of arts.

In recent years, it has been affirmed that the musicological concepts of this phenomenon (process) emerge from the study of the nature of *creative thinking* – or the *creative nature of thinking* – as one that subordinates biological factors of human existence to social



cultural and semantic needs, thus testifying to the advantages of man as a socio-historical creature over biological environment<sup>49</sup>.

Of course, not only musical thinking, but any thinking manifestation of human consciousness attests to its sign organization and semic origin, that is, the correlation of the sign and semantic beginnings of consciousness. More than that, there is no separate form of musical thinking; the very concept of it is neologism, because it indicates specific dynamic and qualitative indicators of the process of perception and action associated with musical creativity. Musical thinking, or as it was defined by M. Bonfeld, *thinking with music*, is subject to those patterns of consciousness functioning that determine its creative (autopoiesis) resources<sup>50</sup>.

Therefore, it is fair to say that human thinking, like human consciousness, is not divided into musical and non-musical, although, indeed, certain processes occurring in consciousness provide appropriate modes and structures of explication, sign expression, and broadcast. Conditions of musical perception and influence also become conditions for thinking about music – musical means; they are the closest to the biodynamic and sensual fabric of consciousness, in its constant movement and search for internal balance. The figurative imagination becomes the argument for the latter, generating figurative and cognitive models. Conceptual models of musical sounding – logical instruments of music itself – are formed from the latter.

Musical thinking is preceded by the contamination in the consciousness, in its reflexive sphere (V. Zinchenko<sup>51</sup>) of those meanings which accumulate and crystallize immanent sensual qualities, actualize intentional properties. Thus, preconditions for combining methodological levers of psychological and musicological approaches and attracting noological concepts to them are avoided. After all, it should be recalled that noology, leading to modern

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<sup>49</sup> Кирнарская Д. Психология музыкальной деятельности. Теория и практика. М, 2003.

<sup>50</sup> Бонфельд М. Музыка. Язык. Речь. Мышление. Опыт системного исследования музыкального искусства. СПб., 2006.

<sup>51</sup> Зинченко В. Миры сознания и структура сознания. URL: <http://development2005.narod.ru/books/zin.htm>

science from the time of Aristotle, is the doctrine of the *impregnation* of all existing (existential) impulses of the Mind, in which the human speculative and worldview experience appears at the same time constant and mobile, free and limited by self-indulgence, generalizing and individualized, fleeting and eternal. The antinomies of the noological plan of human existence only reproduce the contradictions on which human subjectivity is based as a necessary component of cultural and semantic reality. Therefore, it is understandable that the phenomena of thinking – sense – awareness are interconnected, among which the basic is *the sphere of consciousness, which provoked to lingual expression (self-expression)*.

According to S. Rubinstein, out of language there is no consciousness; language is a key condition for awareness. Rubinstein, like most other authors, saying this, implies verbal language, verbalization, which can be objectified in a word form. To what extent is the problem of «language of consciousness» fundamental for musicology? Is it legitimate and in what aspects does the problem of “musical consciousness”, which in the context of the marked psychological approach, become the problem of “music as a language of consciousness”?

First of all, we should try to answer the question: Is there enough *consciousness of one language*, even if it is generally recognized and multifunctional as verbal? Already a variety of subject orientations of words, including focus on «untold» and «secret», which contributes to the growth of suggestiveness, rhetoric, indirectness and so on, indicates the limited form of verbal and lingual expression that the word is trying to overcome.

According to G. Gadamer, «language is not identical with what it says in it...; ... The lingual form is not simply not accurate and does not simply need improvement – it, no matter how successful it is, never has time for what it awakens to life. Because *deeply within the language* (here and more italics is ours – A. S.), there is a hidden meaning that can only emerge as a deep foundation of meaning that *immediately escapes as soon as it is given any form of expression*”<sup>52</sup>. Gadamer finds the criterion of the functional feasibility of language

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<sup>52</sup> Гадамер Х.-Г. Семантика и герменевтика. *Актуальность прекрасного: Пер. с нем.* М.: Искусство, 1991. С. 65.

in its orientation to sense, which makes it necessary to point out the incomplete detection of sense in a word, the «non-accountability» of a word to the whole scope of understanding; although the latter for Gadamer is inseparable from the verbal and lingual form. He comes up to the process of comprehension as a “lingual event”<sup>53</sup>, but notes that this event is not *the whole event* of comprehension. At this moment of his thoughts, Gadamer concludes that he reveals the closeness of his research position to L. Vygotsky’s theory.

So, Gadamer writes: «If, by grasping the phenomenon of language, to go not from isolated expression (meaning or compositionally delimited set of meanings – A. S.), but from the unity of our worldview, the unity that *represents life in dialogue*, it will be easier to understand why this phenomenon is so mysterious, so attractive and at the same time inaccessible. Language is a *deep unconscious* phenomenon, but it is performed by conscious beings”<sup>54</sup>. “Mysteriousness», “attractiveness” and “inaccessibility”, thus, is conditioned by its attempts to present the unconscious, to define it, thus defining *the place* of comprehension in the consciousness. Therefore, the verbal manifestation of comprehension, «... always has difficulties, obstacles to establishing consent. The intense effort of the will to comprehend begins with the feeling of being confronted with something distant, which is provoking, disorienting. The Greeks had a great word to indicate a situation where we understand to meet an obstacle, they called it *atopon*. This means, in fact, «deprived of space», that is, what does not fit into our expectations and is therefore confusing»<sup>55</sup>. The connection between comprehension with the unconscious and the initiating role of the latter in the process of comprehension cannot be made clearer...

Gadamer’s proposed «hermeneutical circle» of comprehension from a psychological point of view extends to the boundaries of the processes of awareness – from the boundaries of the process of cognition as concrete and effective in its verbal and logical conceptual forms. Probably the particular limitation of the latter made

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<sup>53</sup> Гадамер Х.-Г. Язык и понимание. *Актуальность прекрасного: Пер. с нем.* М.: Искусство, 1991. С. 44.

<sup>54</sup> Там же. С. 59.

<sup>55</sup> Там же. С. 45.

Rubinstein notice that «not only does man's awareness of objective reality not exhaust everything that exists, but it does not encompass all that directly surrounds and influences man»<sup>56</sup>. Once again, we are convinced that the problem of comprehension borders on the problem of sense, and the latter, as related to the issues of awareness of sense, is part of the problem of consciousness, and therefore the problem of the unconscious.

In this form, this problem requires recognition of two circumstances: in the words of L. Vygotsky, «consciousness as a whole has a semantic construction ... The sense-forming activity of meanings leads to a certain semantic definition of consciousness itself»; «Consciousness has a *systematic structure*» (hereinafter italics is ours – A. S.)<sup>57</sup>, that is, it is not one-dimensional, it contains different levels, spheres, states, and different modes of awareness – different forms of lingual expression.

So, we would say, *consciousness speaks to us not in one language but in many languages*. The difficulty of comprehending in this case is explained by the fact that it requires a «language of unspeakable», special «musicality» of thinking, the concept of which becomes synonymous with the concept of comprehending completeness in Vygotsky's poetics. The inequality of the processes of *awareness and comprehension* is also evident; the first represents the level of knowledge with fixed, stable meanings that can alienate from the subject, move from the sphere of the unconscious to the accountable sphere of consciousness – «float» to the surface of sense. The other is caused by the boundary of the unconscious and the comprehension associated with the search in the deep realms of consciousness, with immersion in their hidden possibilities, which reveal the variability of sense due to its inaccuracy with meaning, with the activation of the unconscious as the most general boundaries of consciousness by means of consciousness, with the extension of comprehension sphere with the help of “ray of consciousness“ or “light spot” from a

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<sup>56</sup> Рубинштейн С. О сознании. *Психология сознания*. СПб.: Питер, 2001. С. 52.

<sup>57</sup> Выготский Л. Проблема сознания. *Л.С. Выготский Собр. соч. в 6-ти томах*. Т.1. Под ред. А. Лурия, М. Ярошевского. М.: Педагогика, 1982. С. 165-166.

“lantern” (I. Pavlov), which can be defined as “*memory of knowledge*”.

If the first process has a predominantly one-sided orientation, then the second requires dialogicity as a self-dialogue of the subject made in the space of sense. This dialogue is implemented as a contradictory interaction of sense and meaning (meanings). In verbal form, this leads to expression duality. The response to Gadamer is Vygotsky’s opinion: «Every language is an allegory» (has a back opinion)<sup>58</sup>.

Thus, the psychological aspect of the phenomenon of *meaning* is defined – it is one of the leading in modern conceptions of consciousness. This phenomenon is associated with semic (later called semantic by him) analysis of Vygotsky word, which he considers as *the only adequate method of studying the systemic and semantic construction of consciousness*<sup>59</sup>. He defines meaning as a way from thought to word, emphasizing the inequality of meaning with both word and thought, since «meaning refers not to thinking but to all consciousness.» The meaning does not coincide with the logical construction (it is wider than it), but it does not reach the volume of the whole meaning, it is not equal to it, because “the meaning is assigned to the sign. Sense is something that enters into a meaning (the result of a meaning) but is not fixed by the sign”; «Meaning remains frozen, sense changes»<sup>60</sup>.

Thus, Vygotsky views the meaning as a kind of «psychological instrument» (in its terminology) – artificial adaptations aimed at mastering one’s own mental processes, the internal, though socially conditioned, formed, technique of consciousness<sup>61</sup>. The way of meaning from thought to word is the way of understanding – the creation of sense. Vygotsky views it as such a «work of thought» which is a transition from *the feeling* of the task of comprehension – through the construction of meaning – to the unfolding of the thought itself (which is, therefore, felt or premonition); and this is the way

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<sup>58</sup> Выготский Л. Проблема сознания. *Л.С. Выготский Собр. соч. в 6-ти томах.* Т.1. Под ред. А. Лурия, М. Ярошевского. М.: Педагогика, 1982. С. 162.

<sup>59</sup> Там же. С. 167.

<sup>60</sup> Там же. С. 165; 160.

<sup>61</sup> Выготский Л. Инструментальный метод в психологии. *Л.С. Выготский. Собр. соч. в 6-ти томах.* Т. 1. М.: Педагогика, 1982. С. 103-108.

from «obscure desire to indirect expression through meaning that leads to the improvement of thought in the word»<sup>62</sup>.

What Vygotsky calls in «Psychology of Arts» as «emotional thinking» is connected to any work of thought, to the work of consciousness as a whole. The importance of such work for the subject is revealed in the following words: “What I think of things that are beyond me changes nothing in them, and that I think of affects, that I put them in other relationships to my intelligence and other instances, changes a lot in my mental life. In other words, our affects operate in a complex system with our concepts...”<sup>63</sup>

Due to the connection with «emotional thinking», meanings are «communicating meanings» according to the «scheme»: man – man, man – thing – man, but not «man – thing», that is, have a communicative and dialogical nature. Hence their function of generalization as mediated communication, which gives rise to a dual functional orientation of the sign (communication – generalization, generalization – mediated communication). Vygotsky derives the main law of meanings: what form of communication is, such is the generalization. Thus, he allows to find the way of musical semantics – generated by the «emotional thinking» of musical meanings – as a transition from the real conditions of musical creativity (performing genre forms) to the conditionality of compositional decisions, and in musical text – correlation of generalization levels of musical meanings, and these levels represent the style and the stylistic consequence of the separation of communicative genre forms of music (forms of communication with music). The above-mentioned also allows to find certain “sets of meanings” in the textological levels of music, both levels of musical comprehension, style, and at the same time mobile-changeable conglomerates of musical and lingual creations that enter both within themselves and in relation to each other in complex dialogical forms of equivalence and transitivity, thus organize the transmission of the semantic content and the symbolic nature of such transmission.

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<sup>62</sup> Выготский Л. Проблема сознания. *Л.С. Выготский. Собр. соч. в 6-ти томах.* Т.1. М.: Педагогика, 1982. С. 162.

<sup>63</sup> Выготский Л. О психологических системах. *Л.С. Выготский. Собр. соч. в 6-ти томах.* Т.1. М.: Педагогика, 1982. С. 126.

Thus, the connection of the unconscious is revealed with the sensual subtext (or context) of all work of consciousness. Vygotsky insists on such possibilities of this work, which define «peaks of personality», calling his psychology «top», not «deep». The latter appeals to such levels, «changed states» of consciousness, which demonstrate pathogenic factors that suppress the psychics, «descent», rather than the rise of the conscious work of subject; it makes treat the unconscious with distrust and fear. Vygotsky also interprets *the sublimation* phenomenon differently, not as bringing out the negative processes of the subconscious, but as a creative transformation of the «energy» of the unconscious, the transformation of lower energies into higher kinds. According to him, “our capabilities outweigh our activities...”, causing «the collision of unrealized subconscious desire with the conscious part of our behavior... For the unfulfilled in life there are only two exits – either sublimation or neurosis»<sup>64</sup>.

Thus, the meanings have an “understanding” side that addresses the subconscious as the realm of meaning generation. This sphere is defined as sensual – but as a special sensual transformation of consciousness, the achievement of «the top possibilities of changed states» – the achievement of catharsis.

From this point of view, a new content of concepts introduced into the scientific life by A. Leontiev, such as «sensual fabric of consciousness», «personal sense» in their projection to «meaning», opens. Leontiev uses these concepts as a trinity, but significantly narrows the functions of «meaning» in comparison with Vygotsky. In his view, meaning is «the ideal form of the subject world existence, its properties, relationships and connections, transformed and collapsed into the matter of language»; since meanings depend on social practice, they are «not psychological»<sup>65</sup>.

Limitations of A. Leontiev’s theory are overcome in modern psychological works, which carry out on their pages the «return» of L. Vygotsky’s thoughts and thus «re-examine» the trinity of the sensual fabric of consciousness – meaning – personal sense. Thus,

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<sup>64</sup> Выготский Л. Педагогическая психология. Под ред. В.В. Давыдова. М.: Педагогика, 1991. С. 282.

<sup>65</sup> Леонтьев А. Деятельность. Сознание. Личность. Психология сознания. СПб.: Питер, 2001. С. 78.

V. Petrenko considers it possible to speak about the sensual fabric of *meanings and personal senses*, considering that it is this «fabric» that defines the imagery of not only «vital» but also scientific abstract concepts, that is, the latter – as meanings – are projected to sensuality, and have a certain «subjective image»<sup>66</sup>.

Based on Vygotsky's opinion that the degree of meaning development is determined by the nature of its system organization, the presence of relation chain of this meaning with others, first of all, the conceptual chain, the author concludes that there is a need for the theory of types of relations, the theory of «generalized predicate», also as a theory different types of generalization. The latter forces us to refer to meanings as forms of generalization “not only in the form of concepts, but also in a system-organized figurative plane – to analyze the form of the existence of non-verbal meanings in human consciousness”<sup>67</sup>. The question is to ask about a fundamentally different, in comparison with verbal and conceptual, «psychological structure» of meaning, about other functions of non-verbal meanings, about *non-verbal semantics*. In connection with this semantics, the researcher considers it necessary to introduce the concept of «psychosemantics of consciousness», interrelated with non-verbal – «iconic, symbolic» systems of meanings.

V. Petrenko interprets the term “iconicity” in the semiotic plane rather loosely, identifying “iconicity” and symbolism, which is a justified finding of a *possible* common feature of iconic and symbolic signs: preserving relations with the displayed object. However, the difference between the objects for the iconic and symbolic reflection, as well as the degree of dynamism of the named characters is not taken into account, but in this case it is not so important. More importantly, the author notes that “the iconic semiotic systems to which we refer to non-verbal communication, painting, architecture, ballet, music, etc., are characterized by the fact that the expression plan and the content plan are interdependent and purely structural methods cannot fully reveal the content of the iconic sign”; «For the iconic semiotics the oppositions, “*meaning – personal sense*” and

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<sup>66</sup> Петренко В. Проблемы значения. Психосемантика сознания. *Психология сознания*. СПб.: Питер, 2001. С. 172-173.

<sup>67</sup> Там же. С. 178-179.



“*knowledge – art*”, they appear to be withdrawn”<sup>68</sup>. Thus, in this system, meaning is capable of initiating a «personal meaning» (experience of understanding), to create one’s own object and to redefine external data of perception. However, the author does not indicate why this is happening, and in our opinion, in the cited work this deficiency is explained by the absence of questions about *the mnemonic nature* of symbolic signs, about *memory* as a tool, an «instrument» of meaning formation. Each mnemonic function has its own lingual form. But in non-verbal, including in musical, communication, they take a leading and especially deep, «directorial» organizational role, because this system of communication – generalization in meanings requires immediate empathy, immersion in meaningful linguistic material, changing the everyday state of perception, the transition to another, in comparison with everyday life, reality, or rather, another dimension of this reality – closer to its semantic intentions. Without this, nothing will happen – neither with the perceiving subject, nor the meaning offered to it by the sign, so the act of communication will not take place, meaning will not find its way from sense to sign. V. Petrenko notes, however, that the study of symbolic meanings requires the active modeling (researcher) of emotions and images of the communicator (even if not present in person), which, in our view, *is a necessary side of semantic analysis*. The final conclusion of this author is connected with the call to synthesize objective and subjective methods of analysis, since in the case of symbolic semiotics the main subject of analysis becomes not the text but «real verbal and non-verbal behavior of the person», that is the person himself<sup>69</sup>.

Let us note another important achievement of the psychosemantic approach on the way to possible gradations of the semantics of non-verbalized meanings – predicted by Vygotsky’s «justification» of «changed states of consciousness» (CSC in psychological nominations). These states are no longer characterized as destructive (though they may be), but as “other constructive” – as changes in the “form of categorization of the subject, accompanied by the transition from socially normalized forms of categorization to other non-

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<sup>68</sup> Там же. С. 181; 180.

<sup>69</sup> Там же. С. 182.

standard ways of ordering internal experience and experiences; this process involves *the transition from the dominant support to verbal and logical, conceptual structures to reflection in the form of visual-sensory (pre-verbal) images* (italics is ours – A. S.)<sup>70</sup>. For these states, the only and special language becomes the «language of experience» – the «language of understanding», because it is an extremely intense, holistic experiences that integrate consciousness, bringing it to a state of new spontaneity; they open up «new layers of mental reality».

*Summarizing the above-mentioned*, we note that in the context of the works of Vygotsky the trinity of «meaning», «sensual fabric of consciousness» and «personal sense» is revealed as a dialogical triad of functional (from the psychological side) basics of *memory* (owning the meanings depending on past experience of perception and experience) – a positive sensual lifting of consciousness, utterly expressed in *a state* of love (the higher positive state of accepting the world as a subject, that is, empathy with it as «its», removing the boundaries in experience) change of consciousness due to shift of its internal borders – *play* with borders of conscious – unconscious.

Art is always an experience of «changed states of consciousness», due to its special significance in the phenomenon of memory, first of all, as *a cognition*, then – as *a transformation in memories*, as Bakhtin pointed out, saying that «in art we learn everything and remember everything»... This Bakhtin's "everything" deserves special attention; it holds the key to the mystery of creative memory, which brings together the past and the future in the «endless present» of an art work. Thus, in music it becomes possible to have a prognostic dialogue as a kind of “memories of the future”, and a dive into the past – a “future memory of the past”; between these extreme poles of music over time there take place all other forms of musical dialogue as cultural memory.

Artistic musical memory is not limited to logical possibilities – just like «memory of understanding» (as opposed to logical «memory of knowledge»). This is connected with the division of memory into

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<sup>70</sup> Кучеренко В., Петренко В., Россохин А. Измененные состояния сознания: психологический анализ. *Психология сознания*. СПб.: Питер, 2001. С. 410.

memorial and mnemonic (familial) directions<sup>71</sup>. At the heart of these directions, as their psychological implication, there are the reproductive and imaginative forms of memory – primary memory, inseparable from perceived material, assigned to it, which identifies with it the act of perception-assessment – and – conscious special, internally motivated reproduction associated with the processing and separation of impressions, estimates from the primary source material. In other words, it is the memory of the «former», it is imitative, and the memory of the «non-former», which turns on the imagination<sup>72</sup>.

In its second capacity, memory develops «the ability to forget unnecessary», that is, to make a choice of material for the formative work of memory – unlike primary memory, which by virtue of its main property – plasticity – keeps all traces of influences, all impressions, becomes a kind of «plant living ornament». The transformation of this ornament into a background for one's own «figures» of consciousness takes place in the process of the development of the human consciousness from its infant state to the adult. According to Vygotsky, a symptom of growing up memory is that «if for a young child to think is to remember, then for a teenager to remember is to think»<sup>73</sup>. In other case, from which the mechanism of creative memory grows, thinking is the basic principle in the functioning of memory, consciously directing it in the desired way. The involuntary distortions of reality (when reproducing in “primary” memory) become a conscious, meaningful and purposeful play of fantasy in the creative mnemonic form of memory. Vygotsky even notes that «... between the play and the imaginative behavior one can draw a sign of equality»<sup>74</sup>. Such a play is a way of «knowing from the non-former,» that is, «lying deep and often remaining undetected for consciousness,» though rooted in reality. The point here is not in the

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<sup>71</sup> Самойленко А. Музыкаведение и методология гуманитарного знания. Проблема диалога. Одесса: Астропринт, 2002.

<sup>72</sup> Выготский Л. Педагогическая психология. Под ред. В.В. Давыдова. М.: Педагогика, 1991. С. 181-183.

<sup>73</sup> Выготский Л. Проблемы общей психологии. Л.С. Выготский. Собр. соч. в 6-ти томах. Т.2. Под общей ред. В. Давыдова. М.: Педагогика, 1982. С. 394.

<sup>74</sup> Выготский Л. Педагогическая психология. Под ред. В.В. Давыдова. М.: Педагогика, 1991. С. 186.

weakness of impressions or forgetfulness, but in the fact that the main thesaurus of humanity is formed in the *unconscious mental sphere*; first of all, these are the «lowest» instinctual trains and *the «highest» semantic desires*; the first find themselves there because of their biological nature automatism, the others – *because of the distorted, conditionally-substantive transcendental, that is, metaphysical essence* (low and high energies in Vygotsky's interpretation). A way of revealing the deep content and transforming it into the top, that is, the integration of all the «memory» material of consciousness in the higher levels, as a kind of «convergence» in the consciousness connected with the work of emotional imagination, experiences. They give the «non-former» (and unforgettable) real character, make a real «connection with reality»<sup>75</sup>, and create the effect of reaching the desired spheres and «peaks».

Experience is the mediator between memory and play-  
imagination. *Thus, there arises the unity of memory, which is conditioned by the nature of memory – the exalted experience – of figurative play, as the dominant unity of human consciousness.* As the reason for this dominant unification Vygotsky finds the need for the growth of conscious human forces, the realization of life as a «aesthetic rite», in the evolution of consciousness towards the «liberated man» – a higher socio-biological type of man: «Man seeks to capture his own feelings, raise his instincts to the top of the consciousness, make them transparent, ... thereby raising himself to a new stage»<sup>76</sup>. In musical creativity, which relies on a specific non-verbal symbolic system of meanings, “understanding” and “knowing” consciousness reveal a strange closeness, almost an identity, which causes the perception of music as the only artistic form, as “relevant and beautiful” (G. Gadamer).

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<sup>75</sup> Там же. С. 183.

<sup>76</sup> Там же. С. 372.