

SECTION 2 LEADING CATEGORIES OF PSYCHOLOGY OF MUSICAL ARTS

2.1. The category of spirituality and the concept of artefact in the psychology of arts: the musicological aspect

Without fear of exaggeration, we can say that throughout the history of human thought, the concept of «spirit» and its derivatives (spiritual, spirituality) were accompanied by attempts to comprehend, to give to the names the level of being, which, being the highest for man, at the same time does not belong to him – it is beyond the limits of vital human capabilities, makes them aware of their inevitable limitations. But it is this circumstance, oddly enough, that has defined a completely positive attitude to the beginning, called as spiritual – as to a life-giving, literally charitable source. Truly, about the spiritual is either good or nothing, and this becomes his first enigma and creates the first difficulties for it to become aware of; another mystery is this realization: being an inaccessible divine attribute, the spirit, however, manifests itself as a wholly human relation to it, as a property of human consciousness.

If the «spirit» can be addressed to the divine principle, to recognize its inaccessibility and incomprehensibility, then «spirituality» as penetration of the spirit into human life, the attribute of the already human world requires explanation – as an expression of responsibility for the attempt of man to go beyond his life restrictions, for the desire of «being in the spirit». This can be explained by the words of M. Bakhtin: “Special responsibility is needed...; it cannot be created directly in the divine world, but this specialization of responsibility can only be based on a deep trust in *a higher instance that blesses culture* (hereinafter italics is ours – A. S.), the trust that *another – higher* – is responsible for my special responsibility, that I am not acting *in a value void*. Outside this trust, only an empty

claim is possible»⁷⁷. M. Bakhtin points to the central problem of the human being – the problem of value and semantic justification of human efforts to assert himself in this world, to unravel the fate he was given. Among the many known exonyms («external names») of the person, one is powerfully at the forefront: «a semantic person», that is, a person who conceives and embodies meanings, and therefore, in Bakhtin's words, «*is remembering, loving and understanding*»⁷⁸, capable of «*playing*» the «whole event» of sense, creating the «whole *play* of poetic symbol»⁷⁹. Thus, the concept of «spirituality» gives rise to its own range of meanings, capable of forming an independent conceptual series: value, sense, symbol, understanding, memory, love, play. However, these related concepts do not save the ontogenesis of spirituality from mystery. Today's definitions of spirituality do not save from it, though they claim the final categorical result.

Summing up the most accepted approaches, it must be said that contemporary authors (philosophers, cultural scientists, sociologists, psychologists) most often find in the spirituality an integral category expressing moral and axiological, theoretical and cognitive, artistic and creative activity of man; the way of human self-building and finding his life vocation; a person's choice of his own image, his destiny and social role. Philosophers tend to define spirituality as the person's attitude to world ideals, general human and national ideas, and the degree of human involvement in general human, cultural, world (universal) values. Psychologists emphasize the importance of spirituality as a special essential characteristic of subjectivity (subject relation), produced by the subject of activity after the mechanism of reflexive generation. These and some other, similar, attempts at defining spirituality, if used in the words of a Chinese philosopher of the XII century (addressed to another Chinese philosopher, Xun Kuang), give the impression of a person trying to scratch his foot through his boot – they are so turned away from the general

⁷⁷ 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. 189-190.

⁷⁸ Там же. С. 70.

⁷⁹ Там же. С. 141.

principles of human life. Undoubtedly, spirituality is an interdisciplinary category, not completely belonging to any field of humanitarian knowledge; most likely, it should be attributed to the field of epistemology of culture – in that sense, the doctrine of the a priori foundations of different historical types of culture, which we find in the works of M. Foucault. However, what determines such its position?

Two points in contemporary evaluations of the phenomenon of spirituality deserve special attention: firstly, the possibility of its manifestation in a sign symbolic form – and only in this way; secondly, as the article in the modern Ukrainian philosophical dictionary points out⁸⁰, its connection with existentials (in this case it is «faith, hope, love»). One thing is undoubtedly connected with another – and for these reasons.

Iranian philosopher of XI-XII centuries Abu Hamid Al-Ghazali calls the spirit «a Divine commandment, the essence of which cannot be understood by most minds and judgments; but he, considering the meaning of the human heart, calls the «spirit» a divine gift, which is the essence of man: it is that which «comprehends, knows, realizes in man», «”«speaks, controls, rebukes and needs»”⁸¹. Thus, the spiritual in man is the work of consciousness as the only instrument that resonates in response to the movements of the world, first of all, in response to the movement of time – in time, with time. Most clearly, this understanding of the spirit is evidenced by the words of St. Augustine: “Time exists only in our soul. The past is in memory, the future is in waiting...; the essence of the present is contemplation...; in you, my soul, I measure time. The impression of passing by remains in you, and its – is what is now, I measure, not what has passed and left it. I measure impressions by measuring time...; it seems to me that time is nothing but a certain length. But I

⁸⁰ Філософський енциклопедичний словник. *Гол. ред.: В. І. Шинкарук; ред. кол.: С. К. Бистрицький, М. А. Булатов, А. Т. Муратов та інші.* К.: Абрис, 2002. С. 179.

⁸¹ Таранов П. *Анатомія мудрости. 120 філософов: В 2-х тт.* Симферополь: Таврія, 1996. – Т. 1. С. 575; 574.

do not know for sure the extent of what, although it is unlikely that it would be anything other than the length of the spirit itself”⁸².

It is time that acts as the principal existential of man and the human community; relationships over time form deep «impressions» – experiences that are saved in memory. M. Bakhtin wrote about this kind of experience: “Experience is *a trace of sense in life...*; from within itself it lives not by itself but by this sense of being removed and caught...; it becomes a value that *is considered in addition* to the meaning of sense, becomes *a valuable form, and sense becomes a content*. The sense is subordinated to the value of the individual existence of the mortal flesh of experience”⁸³. Becoming a «contemplative value», brought out by the effort of awareness of sense, experiences of this kind and constitution of spirituality, condemning it to an indelible duality – the contradictions of self-consciousness, which are caused by the relation of man with time. E. Fromm defined this duality as existential dichotomies, the main of which is the dichotomy of life and death, and derivative from it and the most painful for the human being is the contradiction of the short life expectancy of man and the historical generic time of mankind: «... A person could participate in the process of historical human development only if the life time of the individual equals the life time of all mankind. Human life, which begins and ends at random moments in the historical development of mankind as a whole, is in constant conflict with the potential assigned to each individual, which is to realize all its possibilities”⁸⁴. A person cannot eliminate existential contradictions, Fromm writes, but he may react differently to them; «he can fill his life with sense», «become happy through the full realization of the gift, which is a human feature – the gift of reason, love, and work for the benefit of man and for the sake of man”⁸⁵. Thus, spirituality as a self-contradictory dichotomous phenomenon reflects the antinomies of human comprehension of time, and rises time to the level of the main value, to hold and save

⁸² Там же. С. 471.

⁸³ Бахтин М. Автор и герой в эстетической деятельности. *М.М. Бахтин. Эстетика словесного творчества*. М.: Искусство, 1986. С. 108.

⁸⁴ Фромм Э. *Человек для себя*. М.: АСТ; Мн.: Харвест, 2006. С. 62-63.

⁸⁵ Там же. С. 67-68.

which, even beyond the limits of individual physical existence, to ensure infinite duration of which as «the duration of the spirit» becomes general human goal. After all, in Lotman's words, if a person wants to live, then humanity seeks to survive, and this existential need of the human community directly, though paradoxical ways, depends on the semantic orientation of the individual»⁸⁶.

No wonder considering the content of the original antinomies of the human microcosm, P. Florensky tells the two initial positions of the personality (human consciousness): «the wish of boundless Reality and the demand for unconditional Truth». The first is related to the “limitless expansion of its titanic basis” with the “overcoming of every norm, every sense”; the second means «the steady liberation of oneself from all reality, every being». The first leads to the basis of Sense as such, to “encroach” on it and see the “Supreme Meaning” (we would say – the Spirit) as “the Might itself”. The other leads to the basic Reality in order to demand from it the evidence of its rights for being and to make sure that the «Supreme Reality» (we would say – spirituality) is the Sense itself. The first ends with the absolute victory of the titanic (being, real), but also the absolute defeat: because the peak of truth of the Earth is the truth of Heaven and man, «... having filled up the affect of its titanic anger, it illuminates and reconciles». The other ends with the recognition that the Supreme Reality, as an absolutely solid point of being, is the Absolute Sense, because the truth of Heaven is the same truth of the Earth that man struggled with: “Then the thirst for the spirit will be extinguished and despair will reap the joy of finding the Truth of reality. Both ways are needed»⁸⁷.

Thus, Florensky, in his own terminology, describes the dual movement of human consciousness – to and from the spirit; the point of intersection of these two ways, the moment of meeting a person with himself as with a spiritual – feeling and thinking – being – makes sense – the Absolute sense that gives rise to the «great symbolics» of culture. The incarnation of meaning as the main

⁸⁶ Лотман Ю. Семиосфера. Культура и взрыв. Внутри мыслящих миров: Статьи. Исследования. Заметки (1968-1972). СПб.: Искусство, 2000.

⁸⁷ Флоренский П. Из богословского наследия. *Богословские труды*. Т. XVII. М., 1977. С. 142.

witness of human spirituality into the artistic form, that is, its representation by means of art, leads to the isolation of *the phenomenon of artifact*.

Artifact is not yet a sustainable art concept, as it is more a part of anthropological terminology. Contemporary art criticism more and more often meets with the need to test such concepts, and this approbation is not simply an adaptation of ready-made conceptual forms. Rather, it is carried out as an addition, even a substantive modification of some categories. These include a category such as «artifact», which departed from the lexical range of traditional anthropology and found a new meaning in the works of aesthetics, semiotics, cultural scientists, and finally, art critics. Perhaps it is the updated relevance, the widespread use of the concept of artifact that led to its obtaining of terminological instability. The contradictions in the interpretation of the phenomenon of artifact are explained by the fact that, on the one hand, there is still no unified «theory of artificial object», and on the other – artifacts of culture are characterized by a high degree of «symbolic and semantic variability»⁸⁸.

In addition, the artifacts are diverse and each of them is a complex functional creation, which is reflected in the definitions of the phenomenon adopted today. Actually, it is possible to find in it «any artificial formation, both physical and ideational»; «Abstract carrier of cultural semantics»; «Interpretive embodiment of any cultural form in a particular material product, behavioral act, social structure, informational message or evaluative judgment»; art works in their unique form (author's opuses), quotations and borrowings, remakes, performance of musical compositions; research, critical, philosophical and other texts, even personal judgments about the cultural phenomenon of individuals⁸⁹. The resulting expansion of the concept leaves the impression of the arbitrary, which follows the independent, autonomous from research judgments, existence of the phenomenon. This impression is due to a truly free – or involuntary – change in the scale of the artifact measurement. The mobility of the criteria for the study of the artifact, in turn, is explained by

⁸⁸ Артефакт. Артефакт культурный. Культурология. XX век. Словарь. Сост. статей А. Красноглазов, А. Флиер. Спб.: Университетская книга, 1997. С. 44; 46.

⁸⁹ Там же. С. 44; 45; 46.

differences in the limits of this phenomenon, which are opened in accordance with the method of its study.

One way or another, the phenomenon of artifact reflects a person's ability to create «artificial instruments» (L. Vygotsky's term), in order to transform both the external living environment and its own consciousness, that is, to control the experience of human interaction with the world and with himself. Therefore, it seems appropriate to find certain sign formations in artifacts – holistic sign conglomerates, which allow the sign structures to be considered as some artifacts – the result of material and ideational intent of the relationship of man to the external and internal conditions of his existence. The special sign nature of the artifact corresponds to the need for a person to inhabit, to fill his living space with objects created by him and for his own purposes; this is, in fact, the creativity of cultural attributes.

However, such a *sign attributivity* of human experience is not so much external as psychologically motivated; it expresses the immanent features of human consciousness, the need for self-knowledge, reflection. Thus, signs – in their various forms and features – can be regarded as psychological artifacts, that is, as functional peculiarities of human consciousness, which are obtained in the course of the historical development of human mental apparatus and mastered by the personality during his individual formation. In other words, the secondary higher mental functions of the person, which are formed in the circle of processes of signification, what was revealed and appropriately named in the writings of L. Vygotsky⁹⁰, are the generators of sign structures. Among these features of particular importance are the so-called «social emotions», including ethical (cognitive) and aesthetic «feelings». It would be more correctly to call the latter as integrating states of consciousness, equally addressed to rationally-logical and irrational subconscious structures, so, about the holistic realization of man in resonance with the world, as to the feeling of feelings and thoughts in their correlation with external objects of perception and assessment.

⁹⁰ Виготський Л. Історія розвитку вищих психічних функцій. Л.С. Виготський. Собр. соч. в 6-ти томах. Т. 3. М.: Педагогіка, 1983. С. 5-328.

Psychological artifact or artifact as a psychological phenomenon are those thoughts, feelings, sentiments-perceptions, judgments-concepts about them that are significant to the person, so, those that express the symbolic arrangement of the personal consciousness. They fix and make available for reproduction – transmission such features of the mental activity of the subject, as abilities, needs, attitudes, intentions, and “views”, some other. From them grows the sense of art and consciousness in their interdependence; each of these «senses» has its own object, which correlates with the external and is free from it. The similarity of these «senses» arises, therefore, due to the fact that their external subject conditions create art and consciousness themselves, based on their own interests. This fact makes one think of a rule that was discovered in ancient times (by Protagoras), which states that man is the measure of all things...

Known semiotic categories, namely – sign, sign system, meaning, image, symbol, text – obtain the necessary conceptual completeness and adequacy to the facts of artistic creativity only when considering the psychological side of the phenomena indicated by them. Unfortunately, in most semiotic works, this aspect remains without special attention. And then the study of the sign nature, more broadly – the «artifactness» of the communication processes, in our opinion, can only stall – «rest» in the structural and material limitations of the sign or in the boundaries of the closest formal context. On the other hand, it would be equally wrong to confine ourselves to the psychological characteristics of artistic artifacts without leading them to determine the material properties of the artistic form as its sign conditions.

Turned away from concrete precedents, in particular, from genre and style compositional definiteness and stylistic designations of an artistic concept, discussion of the meaning of a composition (image, techniques, etc.) loses its evidence, moreover, deprives the object of study of another, after «artificiality», defining quality phenomenon of artifact – skill, that is, the skill of perfect form. Thus, the problem of the artifact, being connected with the problem of the sign and being projected into the field of art as a set of artistic forms, reveals a duality in accordance with the «dual» nature of the phenomena that interest us. It requires an approach both from the side of the structural and functional features of personal consciousness, and from the

standpoint of autonomous subject matter of art. The interacting, two of these parties reveal the inverse movement of psychological and artistic sign systems, more precisely, allow to identify this movement as sign, that is not accidental, but purposeful and systematic, which implements the rules of ordering the meaningful activity of man.

The significance of consciousness opens to the human with too much power, since it remains an immanent phenomenon that relates only to itself. The importance of art, on the contrary, manifests itself at once, because it relies on the isolation, conditionality of the artistic form, which does not make it, however, easily accessible, because for the perception of an artifact as a sign formation requires a measure of the conditionality of the language of art. Psychological signs for a human are unconditional enough, so it is difficult to treat them as “not their own”, brought, artificially made, programmed by the historical human community; artistic signs are too conditional, so special efforts are needed to accept them as «their own» as the basis of «natural» living communion. The sense of art is just as difficult to accept as its vital psychological material, as the semantic intentions of consciousness are difficult to grasp as a socialized form of object-subjective communicative and subject-to-subjective «friendly» relations. However, it is these difficulties that are the main impetus for artistic reception and self-esteem. The reason for this paradoxical desire for difficulty can be seen in the need for a person to navigate in time and space – and not just navigate, but to possess them, to transform them from demiurgical principles, far exceeding the forces and capabilities of not only the personality, but the whole society, in the factors enhancing the value experience of both personal existence and the historical existence of culture.

The choice of material and its specification in each type of art is appropriate in terms of the possibilities of ordering, design of space and time. Not only the physical laws of the spatial and temporal factors of life and creativity are revealed, but also their conditional, metaphorical, symbolic, imagined – ideal – properties, that is, their special, human-invented, sign functions. The source material – specific means – in painting can be considered the line and color that serve the organization of space (it is no coincidence that the two symbolic formations «left» in their poetry representatives of the new painting – formal abstractionist school – early XX century,

abandoning all other additions of the painting form). A specific formative instrument of music is the «tonality» – sound, timbral and articulatory, rhythmic, aimed at solving the task of organizing a temporal process – to determine the processivity of time and the introduction of «distinctive signs» in this procedurality. It was no coincidence that Stravinsky believed that music exists solely for making order in time⁹¹. Agreeing with this idea, let us clarify that spatial factors are not alien to music (as alien temporal are not alien to painting), but they are subordinate, occurring after the ordering time conditions of the musical design, although in some cases they may be foregrounded, hide and remove time parameters of sounding.

Particularly noticeable are the spatial conditions of music in the general program – pragmatic performing – grounds of the genre, for which it is very important how and where the musical phenomenon “is placed”. In the moments of genre genesis of music, especially in the everyday ritual sphere, these conditions become leading as contextual, in such a way introducing the external environment as a necessary sign environment – an active semantic background – into the meaningful plan of the musical phenomenon.

The material and structure-forming beginning of literature are logofoms, that is, not just verbal expressions with their grammatical and syntactic connections, but special couplings of verbal syntagms based not only on conceptual, but also on emotional-associative, generalized semantic relations – to relations of words to the processes of personal awareness, mediating the spatial and time principles of equipment of the universe. In this capacity, the word – logofom – is addressed to the psychological dependence of man on these principles and regulates above all the internal «space» of human consciousness, which allowed Vygotsky to see the main purpose of art in its ability to bring harmony and order to our souls⁹². Literature thus mediates both ways – spatial and temporal, describing them, making them distant objects of image, expression, figurative reproduction, symbolizing, transcending the possibilities of pictorial and musical

⁹¹ Задерацкий В. Музична форма. В 2-х вип. Вип.1: *Підручник для спеціалізованих факультетів вищих музичних навчальних закладів*. М.: Музика, 1995. С. 19.

⁹² Виготський Л. Психологія мистецтва. М.: Мистецтво, 1968.

sign systems, leading them from the depths of personal realization to the sphere of verbalization – to the border of rational-logical knowledge. Hence the authority of the verbal factors for painting and musical creativity: verbal logofoms kind of «return» the semantics of other forms of art, passing it through its own sign system, in a clarified, refined form.

Creating its own special world, parallel to the real, invented from the point of view of object-material logic of life, intensely genuine – for psychological realization of personality, art not only has specific chronotopic dimensions; it models such spatial and temporal relationships that are not in reality but are desirable and therefore assumed to be possible. In other words, art is always utopian and aimed at those ideal forms of chronotope, which in human life are attained only through the ideational way, that is, are understood with brain and in brain. The utopianism of art can be seen as the desire of human consciousness beyond its own borders – in the inaccessible and therefore especially attractive world, in the world of hidden secret connections between phenomena as their real causes.

The peculiar sign nature of the artifacts is due to the fact that they simultaneously represent two, equally important for human experience, spheres of being: explicit, object-material; implicit, which is perceived in indirect ways, though it is felt. Two leading sides of the artifact in art are related to this; the first of them reveals the specific material and means of this type of art, hence its external sign form; the other, addressed to the psychological significance of one or another means, will receive, ultimately, striving for the transfer of the unity, integrity of being consciousness as completely independent sphere of being human in the world, according to L. Vygotsky. In this regard, different languages of art should be understood as different languages of human consciousness. Modern psychology has already agreed that verbal language as a language of rational-logical cognition is not the only one for consciousness, *nor is it the only logical one*: simply other languages have other logic. However, before considering the issues related to the specific logical ways of different types of art, artistic forms, it is necessary to define the general – both external and internal – conditions of creation of «artistic objectivity».

L. A. White points out that only in man as a species do we find understanding as a process of adaptation, done by symbolic means. Symbol, that is, a special artificial sign form, allows to develop a «metasensory mechanism of adaptation», «neuro-sensory-symbolic ability»⁹³. In this way, the person goes beyond the immediate sensory impressions – the feelings, turns his organs of perception into tools of symbolization. This process, due to the historical evolution of the human psychics, underlies the artistic perception and assessment. Artistic consciousness, developing, is differentiating and specializing in connection, first of all, with the main channels of perception and forms of assessment, namely, visual, audio and conceptual; secondly, in connection with the relation in time and space – as general superpersonal or as individualized. Syncretism distinguishes not only the primary forms of art, but also the generic thematic content of art. Initial epic forms suggest a further separation of lyrical and dramatic principles, exemplified by the evolution of choral in its foundations of Greek tragedy art. If the epic represents the unity, community and continuity of ideas about time and space, their indivisibility and infinity, then the lyrics, as a lone «voice from the choir», separated, associated with the awareness of individuation, limitedness, finality, brevity of human life, in such a way contributing to the introduction of one of the basic antinomies of social existence – the antinomy «WE» – «I», which is transformed into opposition «I» – «They» in the case of confrontation of individual and social consciousness. So, from the stratification of the epic to its own epic and lyrical, there grow the prerequisites for drama – the conflict of man with the outside world, first of all, with his ego social subjects.

Differences of epic – lyrics – drama for all kinds of art are realized as differences in the scale of artistic form. Of course, these differences are motivated by different substantive volumes of epic, lyrical and dramatic forms. However, it is important to emphasize that length (duration) – size – forms, methods of establishing compositional boundaries are active and significant sign factors. The big epic, small lyric and medium dramatic forms, finding their ways in each type of art, provide specific conditions of action and

⁹³ Уайт Л.А. Наука про культуру. *Антологія досліджень культури*. Т. 1. *Інтерпретації культури*. Спб.: Університетська книга, 1997. С. 141-142.

perception for each group of forms, including special relations with the context, their type of context as a «background» for the formation and functioning of the artistic object. For the epic form, the contextual beginning – the closest and necessary context – is human history in its ontological purpose, that is, the experience of existing states of being, the experience of being in the world, and the awareness of the expediency of that presence; the epic is always religious and canonical; in fact, we have the right to consider religious artistic forms or synthetic forms of «church action» to be «pure» epics, in the words of P. Florensky. About them, Florensky writes that “... being the purest phenomenon of ecclesiastical creativity, these forms prove to be the most cherished primordial forms of all mankind. ... It can be said that the more ontological a vision can be, the more general human is the form, which is to express it, just as the sacred words of the most secret are the simplest: father and son, birth, rotting and sprouting grain, bride and groom, bread and wine, the wind blew, the sun with its light, etc. The canonical form is the form of the greatest naturalness, something that you can not think of, while the deviations from the canonical forms are timid and artificial...”⁹⁴.

The background material for the epic genre is life itself, interwoven into which, bordering on which the epic accumulates its own artistic value-meaning experience. The epic «figure» is thus directed toward the broadest life-giving foundations of art, while at the same time opposing them to a new understanding of the cultural and historical unity of society, forming that understanding. Psychological objectivity of an epic work is determined in connection with the reproduction of the general binary relations that underlie the aesthetic experience and are continuous, constant and unstoppable, evaluative states, such as creation – destruction, openness – seclusion, peace – focus, well-being (finding, happiness) – adversity (loss, misery); the equilibrium of the components of these paired factors conveys a state of harmony, and the formation of artistic canons is connected with the transfer of this integrating state.

⁹⁴ Флоренский П. Иконостас. *Павел Флоренский. Христианство и культура*. М.: Фолио, 2001. С. 561-562.

Art, from its first epic genre «steps», is on the way of positively deconstructing the antinomies of being, above all, as the antinomies of *human consciousness being*. The purpose of the epic, through which the memory of it is stored in all derivative, later, genre forms, is associated with the discovery of aesthetic integrity and orderliness of the human experience, within which there are the prerequisites for more specific ethical and psychological reflexive relationships. The latter form a special subject area of dramatic and lyrical trends in the art. Continuity, generality of aesthetic states is counteracted by the discreteness of cognitive-ethical approaches, the specific and individual nature of personal self-esteem.

From the side of their psychological significance, the concept of good – evil, strength – weakness, confidence – fear, love – hatred (trust – jealousy, anxiety) and some others become leading. In contrast to the aesthetic antinomies that open to the epic consciousness, these antinomial pairs, implementing dramatic and lyrical settings, tend to exacerbate contradictions, to the indelible antinomial tension, to the disharmonious advantage of the conditionally negative side of antinomy. Both dramatic and lyrical are always fraught with tragedy complications and foresee the latter – even when demonstrating their overcoming, because such overcoming is somehow revealed as temporary. A true and effective removal of the self-contradiction of antinomy is possible only when achieving a «psychological synthesis» of epic scale, that is, when engaging the perfect unity of life and knowledge of this perfection...

However, the dramatic and lyrical trends in art have their advantages, namely: firstly, they allow to enlarge, bring closer the individual and unique, unique in the creative, including psychological and creative experience of man; secondly, they reinforce the value of the artistic form, turn it into an «artifact», an initiative of culture. Only the lyrical (which inevitably becomes dramatic) author becomes absolutely «the first person» on whose behalf and by the will of whom the artistic form is built, and therefore he becomes the «background» material for such author – his ability to understand – self-knowledge and assessment of his and another's psychological «walking into reality». The literal reduction of the lyrical form corresponds to the narrowing of the subject sphere of the author's interest – from the macrocosm of the unified life to the microcosm of

personal consciousness, but such reduction – narrowing requires a new semantic depth of form, adding and transforming, that is, quantitative and qualitative changes in the content functions of a sign.

The lyrical form always gravitates to the symbolism that goes from the deep sign structures of personal consciousness, clearly demonstrating the psychological nature of artistic artifacts. Seeking to identify this law of lyrical form as starting for all artistic creativity (but with varying intensity), P. Florensky writes that «art is an embodied dream» because dreaming is «completely teleological or symbolical»⁹⁵.

Noteworthy is the fact that the researcher makes relations of *time and space* the criterion of dream symbolism, and respectively the artistic form, thereby returning us to these phenomena as *the starting artifacts of culture*: «... in the dream time runs, and accelerates towards the present, against the movement of time of alert consciousness. It is inverted through itself, and thus all its specific images are turned out with it. And that means we have moved into the realm of imaginary space. Then the same phenomenon that is perceived from here – from the realm of real space – as real, from there – from the realm of imaginary space – it seems imaginary... ». Such a special «teleological time», which opens in the dream of the deep human consciousness, can be perceived as «living energy that forms reality», «as a creative form of life»⁹⁶. Thus, it is worth answering the question about the psychological conditionality of artistic artifacts and the creative expediency of the sign, symbolic construction of art.

2.2. Interdisciplinary tendencies of modern musicology and the noological conceptual sphere

Becoming aware, that is, referring to the semantic content of music and its symbolic capabilities, musicology is forced to look for specific verbal forms. It should be emphasized that musicology

⁹⁵ Флоренский П. Иконостас . *Павел Флоренский. Христианство и культура*. М.: Фолио, 2001. С. 530; 529.

⁹⁶ Там же. С. 528.

begins to look for a new language after the composer's creativity has fully mastered the idea of meta-music as a super-historical universal language. Does this reduce the innovative conceptual capabilities of science? It seems that no – and it is because of the appeal to the meta-lingual symbolological properties of musicological discourse.

The problem of the meta-language of musicology can be considered from two positions: from the standpoint of the logical foundations of musicological scientific activity and from the immanent logos of music.

Being the part of the circle of relevant common problems of culture, «meeting» in this circle other humanitarian disciplines, musicology manifests itself in a dialogical position, for which the interaction of «alien – own», «own – alien» is typical. It goes through different phases of dialogue: from subordination to the authority of related disciplines («alien») – through exploring their logical apparatus and subject choice – to self-legitimacy against them, to the transformation of others' initiatives into their own, exceeding the achievement of the discipline – the original addressee of the dialogue. In essence, this kind of dialogue, from his point of view, is considered by I. Kotlyarevsky when he characterizes the «extrovertedness» and «introvertedness» of musicological thought (we should notice, coming back to the previously nonspecific musicology, especially with regard to musicology, terminology). Yes, extrovertedness, in the opinion of the named author, can be manifested in two types – centrifugal and centripetal. Centrifugal is based on borrowing alien experience and projecting it to the own cultural problems of musicology; centripetal means an increase in the excess of the own experience and the desire to give it to others. An introverted orientation is formed between the two types of extrovertedness; it is associated with the conversion of the first into the other. For the current state of musicology, the importance of introvertedness as an initiative of renewing the position of musicology in the context of humanitarian knowledge is growing, leading it to occupy the place of the first – authoritative – subject of interdisciplinary dialogue⁹⁷.

⁹⁷ Котляревський І. Музично-теоретична україністика. *Українське музикознавство. Науково-методичний збірник*. Вип. 28. *Музична україністика в контексті світової культури*. К., 1998. С. 12.

In connection with the subject that interests us, let us say that entering into the phase of «own – alien», the growth of «own» authority, the formation of «own» musicological textology at the present stage are important preconditions for the transformation of interdisciplinary links of musicology into its interdisciplinary innovation.

For the interdisciplinary experience of musicology, that is, at the stage of its «extraverted» development, the following areas of humanitarian knowledge and relevant subject areas of musicological thought were leading:

philosophy, aesthetics – music as a form of reflection of reality, place of music in the family of arts;

literary criticism – theory of genre, style and composition, theoretical and historical poetics, lingual communication;

semiotics – the nature of the sign (with the advantage of rational logic and syntactic approach);

psychology – psychophysiological bases of perception of music and musical abilities;

sociopsychology – stratification of the audience, the recipient as a subject of society.

Even if the selected interdisciplinary subject communities do not exhaust the full range of substantive correspondences of musicology and related sciences, they give the opportunity to notice their leading feature – the reliance on the objective results of creative human activity, which allows to establish a fairly clear boundary between artistic texts and life. But the content of the musical symbol remains a constant object of the methodological concerns of musicology, otherwise it is the spiritual purpose of the musical form, since in music, as Stravinsky noted, the spirit disappears with the form; therefore, it is revived with the form. Stravinsky said about the compositional principles of music: the more restrictions you impose on yourself, the more you free yourself from the fetters that hold your spirit...

For the interdisciplinary tendencies of modern musicology, confidence in the subjective factors of the creative process, the idea of music and culture as phenomena of a holistic psychological nature, interest in changed states of consciousness as self-evident «signs» of artifacts of other reality dimensions becomes evident. In particular, the subject of musical and musicological reflection is the

phenomenon of silence – silence, as a sign of convergence to the last absolute sense, which is safer to be silent than to speak. It is with the help of this «silence», expressed not only in the power of sounding, but also in the unhurried deployment, that a feeling of the temporal moment fullness, «which must be exhausted by the end – as if gradually flowing into another moment» is determined. The music «simply runs out, disappears, fades, melts – even the silence begins to sound – from which it emerges and into which it returns...»⁹⁸.

Silence, pauses, breaks, after-sounding become «heard» and music, and musicologists, become a new spiritual reality of the musical text after the experience of defining the sounding and the techniques that ensure its fullness reach their semantic boundary. It is a paradoxical feature not only of the musical, but also of the individual psychological dialogue with reality: today, in order to be heard, it is not enough to speak out loud – it is necessary to «speak» extremely quietly.

Starting from V. Rudnev's opinion about the antinomy of the text – reality (as one of the basic for the personal, so to say, «hypostatic», in the concepts of P. Florensky, consciousness), let us conclude: when the text is silenced as artificial reality, invented by man, the sounding of Reality can be heard – like a text created by God. So spirituality as the “endurance of spirit” in human time reaches its last higher “blessed” (M. Bakhtin) instance.

«Meeting» with the sense becomes possible thanks to three fundamental (can be said, genitive) noological indicators of culture, which are manifested by its basic universals, meta-historical symbols – Memory, Love and Play. The constant need for their realization is supported by the constant dissatisfaction with this need, since «from the side of sense only infinity of assessment and absolute anxiety are possible»⁹⁹.

⁹⁸ Герасимова-Персидська Н. Нове в музичному хронотопі кінця тисячоліття. *Українське музикознавство. Науково-методичний збірник*. Вип. 28. *Музична україністика в контексті світової культури*. К., 1998. С. 32.

⁹⁹ Бахтин М. Автор и герой в эстетической деятельности. *Эстетика словесного творчества*. 2-ое изд. Сост. С. Бочаров; прим. С. Бочарова и С. Аверинцева. М.: Искусство, 1986. С. 37.

The concepts of memory, play and love become the leading, especially *responsible – noetic* categories in the works of M. Bakhtin, S. Averintsev, L. Vygotsky, Y. Lotman, E. Fromm, J. Huizinga and some other authors, are «breaking through» in such quality in musicological conception (E. Tarasti¹⁰⁰). However, their theoretical (aesthetic and cultural, psychological, art) approbation becomes possible because they are presented with creative, first of all, artistic realities of culture. They are manifested in the context of the semantic dominants of culture as the intersection of sense and personal value life orientations, as a universal noetic way of self-knowledge, which also implies the social and moral responsibilities of the «semantic person». W. Frankl calls conscience «the basic semantic organ of man»; therefore, the way to sense is being corrected, controlled by ethical attitudes. This explains the activity of moral representations in ideational structures of sense, the interconnection of aesthetic and ethical attitudes (indicated, in particular, by Bakhtin).

Noetic orientation of semantic values determines the «great» symbolics of culture. Ways of crystallization of this symbolics (as ways of mastering the sense), including specific musical ways, can be represented as *memorial-mnemonic*, *creative-play (playing)*, *familial-«love»*; they are consistent with the levels of poetics (semantic signifiers) in music. Thus, the first tendency is related to the strengthening of the genre origin authority as the main «memory keeper», the most direct expression of the «memory» of music due to the dependence of the genre on social-normative mechanisms. Another (play) tendency is reflected in the autonomy of the structural and compositional laws of music, the cognitive tasks of musical poetics, and the technology of musical form, hence in the formation of specific means of musical dramaturgy. The third – the «familial» («appropriating») dimension of music – reveals the iconic properties of style as a predominantly authorial phenomenon in the full extent of its intonation possibilities. The first way is the way of «great form» (opera, oratorical, symphonic), aimed at a broad genre and style synthesis and symbolics of «catholicity», which embodies the call for spiritual unity around a significant community (religious in the broad

¹⁰⁰ Tarasti E. Music as sign and process. Analytica. Stakholen, 1985. P. 97-115.

sense of the word) idea. The second peculiarly attracts typified and heuristic compositional techniques («canon» and «re-accentuation» in Bakhtin's terminology, which, produced by the protective eliminatory properties of music as genre and style memory, realize themselves as structural receptions «in the territory» of compositional plays”).

Play compositional path contributes to the development of programmatic factors of musical creativity, including a special type of paradoxical symbolic programmability; so, it fundamentally changes the nature of words and music synthesis, synthetic compositional forms.

The third – style – eat opens the special object of the lyric in music: its orientation to experience as the main «hero» of music and instrument of suggestion, persuasiveness. It is, however, a special experience – the ability of the whole psychological resonance of a person with the world, when «the whole world» and «the whole person» meet, when «the world and the personality are combined... in a single focus...; the objective world and the world of the human personality do not oppose... each other, because the other contains all things»¹⁰¹. In this experience there is the phenomenon of musical spirituality, which, however, assumes different semantic positions and requires special qualities of musical semiology.

These efforts determine the methodological search for musicology; at the same time, they discover a methodological paradox: musicologists have to take on the functions of broad-based humanitarians, first and foremost, cultural scientists, because otherwise they will not be able to be musicologists – the kind they expect from themselves.

The semantic approach in musicology reveals its paradox in connection with the necessity of extremely mediated, extremely «far» movement to the directly perceived, which is perceived (somehow) by the semantic reality of music. In other words, to avoid simplistic figurative values, too straight musicological definitions, it is necessary to move away from the compositional boundaries of a musical composition – to the noetic poetics of culture as a whole –

¹⁰¹ Бобровский В. О драматургии скрябиновских сочинений. В. *Бобровский. Избранные статьи и исследования*. М.: Музыка, 1990. С. 148-158.

with a subsequent return to semantic structures of music, rather of not ascertaining, but predictive character.

Musical sense (like any other) exists only in the form that bears it (in this respect music can be called the «supporting structure» of meanings), but *is understood* beyond its boundaries, including beyond the direct listening or analytical musicological examination. As a coherent formation, the meaning is not divided into musical and «non-musical». That is why musicologists have to search for what is *deeper than sense*, though it seems almost impossible... They have to search for universal grounds for unique semantic decisions, essentially eternal in random forms, in order to justify semantic evaluations of music. «In everything that is written by man, there is always something accidental,» asserted J. L. Borges. What is «deeper than meaning», manifests itself as a noetic (noological) universality of culture – a higher semantic essence of human relations, which is defined by the symbolic content of culture and the related nature of the artistic method, and much more broadly, and more precisely, from positions of traditional aesthetics.

The history of semantics in music can be understood and read as a history of relations between the experience of musical creativity and the experience of sense-making in general; it can be read as a kind of palimpsest, in which no semantic record is scraped to the end and through one designated sense something Wales inevitably stands out. Such mutual illumination of meanings is the only legitimate basis of semantic concepts of music.

To determine the conceptual basis of the noological concept of music, the following definitions emerge.

Noetic is a special value-semantic dimension of culture, which is formed by man himself and is the result of creative activity of human consciousness; it cannot be represented as just one, even if very responsible, “semantic paradigm”; it is a system of relations united by their common addressee (Over-addressee), the noosphere. This sphere is accessible only to the indirect – «side» – vision, just as understanding becomes available only in the «reflected» form – by clarifying and being pinned to knowledge. The latter inevitably simplifies, limits, but «calls» what we seek to understand, defines the boundaries of our comprehension – incomprehension and allows us to interpret the phenomena of the world from the standpoint of these

boundaries. Noetic also creates a special dimension of human «psychological reality», becomes a fundamental condition of phenomenological theory, goes to the concepts of noem, noes, noesis of consciousness, etc.

The initial concept of the noetic is linked to three sources: philosophical and religious doctrines of the universe, natural and scientific theories of the evolution of life on Earth and psychological conceptions of man. It is derived from the concepts of «Noosa» (Aristotle and the noological theory of catharsis in the interpretation of the teachings of Aristotle by A. Losev), «noogenesis» (T. de Chardin), «noosphere» (V. Vernadsky), «noetic dimension of consciousness» (V. Frankl). Each of these concepts in the context of an appropriate approach is conditioned by the decision of questions about the origin, organization (order) and expediency of a *reasonable* human life (Greek. «Noos» – «mind»), claims to denote higher (divine) consciousness, mind as a tool of awareness of everything, what happens to a person in the world, all creative conscious activity of a person. Thus, the noetic appeals to the human experience in its universal (common and unified) boundaries and, as a concept, can be classified as a «category of boundary fundamentals» (O. Kyrylyuk's term¹⁰²) of culture.

The noetic in culture exists as a problem of higher, «boundary» («last») semantic boundaries, therefore, and as a problem of the hierarchy of meanings, their correlation with meanings, choice of «semantic instance», the Third in dialogue (Over-addressee), in such a quality defining the type, form of dialogue. From this point of view, different kinds of artistic creativity have different possibilities, dictated by the nature of this or that kind of art.

The noetic dimensions of musical culture can be represented as *memorial-mnemonic* (as two poles of memory: protection, preservation, confirmation of authority – memories, updating of values, transformation into a new context); *conditionally-playing* (formally-creative instrumental relation «on the background» of memorial-mnemonic: it is possible to play also with memory); *familial* – «love» (approaching and development, immediate

¹⁰² Кирилук А. Универсалии культуры и семиотика дискурса. Миф. Одесса: Изд. Дом «Рось», 1996.

«meeting», opening the possibility of sympathy); they are agreed with the levels of poetics (semantic signifiers) in music.

The concepts of genre, style and composition, as already special musicological, reveal a new content, being included in the categorical sequence that was formed in the process of discussing the phenomenon of sense in culture and music. There are a kind of «stairs» of categories: culture – understanding – sense – symbol – dialogue – word – semantics – musical symbolics – semantic representation – text – aesthetic – poetics (form) – genre – composition – style. The last three concepts can be continued in such triads as «theme» – plot – image, «intonational stock of sounds and ideas» (B. Asafiev), «memory» – «learning» – «appropriation». In the last triad, it is easy to recognize the basic noetic tendencies (memorial, play, familial), but they are already connected with the processes of action and perception of music, from the memory of culture to the sphere of memory as an individual psychological, personal phenomenon.

Noetic antinomies are generated by the complex nature of higher semantic phenomena. Thus, the basic antinomies of the phenomenon of memory, in many respects decisive for the associated artistic symbolics, are preservation – oblivion; increase (of volume) – elimination; sacralization – profanation (familiarity); «remote» – close; long-term – fleeting; old – new; canonization – re-accentuation.

The antinomic structure of the phenomenon of love is manifested as the interdependence of life – death; gifts – losses; victims – conquest; praise – weeping, joy – pain; high – low; integrity – fragmentary (divine – human).

The antinomies of the play are extremely branched, because it corresponds to the immediate actualization (realization in action – form) of the need for a dialogue «I» – «Other», «mine» – «alien», is the creation and development of conventions, «artificiality», monopolizes the principles of repetition and the distinctions that are the cornerstones of human activity, including consciousness (and musical form). These antinomies include the order – freedom; conditionality – «inclusion», immersion; removal – acceptance; skill – naivety (adulthood – childhood); pragmatism – selflessness; efficiency – illusory; creativity – non-productivity, completeness –

openness; serious – laughable; imitation – invention (originality); incarnation – reincarnation and some other.

From the side of the textually attested signs of sense, memory is associated with the identity, repetition, reproduction, borrowing, broadcasting, restoration, «remake», quotation (stylization, allusion), so, the development of temporal parameters of sense; the play is expressed in fulfillment, adherence to conditions, dressing – transformation, competition (achievement), correctness (knowledge of rules), ordering (creation of order); love – in attraction, interest, personal motivation, integrity of relations, emotional state of what is happening, co-experience, in «non-alibi in being», to use M. Bakhtin's words, in the human authorship of life – exclusively in human form of involvement, co-existence.

Highlighting from the listed noetic phenomena the phenomenon and the concept of memory, we note that it itself has a complex systematic structure, corresponding to the complex arrangement of human and human life, human culture. Therefore, it obtains a separate epistemological position in the circle of musicological categories.

We should note that epistemology is one of the most capacious, possessing the ability of methodological integration, areas of humanitarian theory of cognition, for which in recent years the priority tendency has been the interaction of philosophical and art-based approaches, therefore, the convergence of conceptual and logical and aesthetic analysis. Since the epistemological apparatus of musicology is still being formed, and because of its breadth, it does not presuppose final definitions of methodical boundaries, it is possible to find at the present stage two major boundaries in the field of phenomenological representations (with their inevitable profundity in psychological problems) and noological and ecological ideas about existential specifics of a human and artifactual environment, created by him.

Conditional opposing of phenomenological and noological approaches, as an internal intentional and averted formal-external symbolic, is removed when studying those phenomena and categories that, firstly, obtain the value of universal, and secondly determine the a priori foundations of human culture and become paradigmatic for art creativity; thirdly, determine the specific value-semantic logic of the human consciousness development.

The need to clarify the phenomenon of memory from the standpoint of musicology reveals the need to combine cultural, textual and psychological approaches to this phenomenon, that is, actualize the internal methodological and disciplinary branch of modern music science, the systematic nature of musicological research. The main *aesthetic, semantic and cathartic functions* of memory are determined in the core of system-conceptual consideration, caused by the intersection of the above-mentioned approaches. So, the broad purpose of this phenomenon in the life and creative activity of a person is revealed, while at the same time three main levels of consideration of memory as the main “hero” of the musical world of culture are identified.

M. Bakhtin associates a semantic mechanism of culture with memory, believing that memory is *a value-driven past*, an industry of primary sources – «sacred texts», authorities that can only be joined, without changing anything in them. Such memory becomes a commemorative beginning of a culture focused on affirmation – strengthening, perpetuating...¹⁰³. However, memory is also a mnemonic beginning, *a remembrance of the past in the present*, the transfer of the past experience into new conditions, its actualization necessary for continuation – transferring the value experience of culture. Such a need gives rise to a «familiarity» – a living, today’s touch on values, relating to them without a distance, removing the ban on communicating with them, overcoming estranging self-esteem, appropriation, experiencing closeness – as the own living in sense¹⁰⁴.

At the heart of memory movement from the memorial pole to the familial-mnemonic there is the combined experience of personal consciousness development (and the development of personal consciousness – self-awareness – in man), which relies on «re-accentuation» in its broad meaning, on the restructuring of inherited knowledge. It is this approach to memory activity in the concrete application of it to the process of musical perception that E. Tarasti

¹⁰³ Бахтин М. Эпос и роман. *М.М. Бахтин. Вопросы литературы и эстетики. Исследования разных лет*. М.: Художественная литература, 1975. С. 458; 462; 464.

¹⁰⁴ Там же. С. 451; 457; 481.

proposes. Without exaggeration, his work on memory is still the most consistent in the psychosemiotic direction he develops. The phenomenon of restructuring Tarasti reveals in connection with the psychological epiphenomena of «expectation» and «tension», which correspond to the «density» – the semantic filling, the weight of the musical composition¹⁰⁵. It is easy to see that the «expectations» and its justification are interrelated with the phenomenon of *the tradition nature* of musical thinking (creativity) and perception.

Historical time is a constant basis for human activity, regardless of its representation degree. The subject of dialogue always turns out to be the subject of history – just at its different stages. Even a personal story – a biography – is not going away from social life, but motivating, heading for the latter. Therefore, the responsibility of artistic memory is related to the search for historical, that is, necessary for the moment of culture formation, *authorities*.

The reference to authority, the involvement of authoritative judgment on its part, is the citation – an important argument of artistic dialogue as a mechanism for the realization and development of cultural memory – in its real and conditional forms. In artistic creativity such a searched authority is tradition, and not only its own autonomous tradition of this type of art, but also the tradition of culture as a whole. It is tradition as the «embodied memory of culture» that becomes the regulator of the relationship between «sense» and «text», therefore, between «aesthetics» and «poetics» in artistic creation, but as a special «*semantic memory*».

Musical language and play deserve special attention and are related in their cognitive nature, always relevant artistic and psychological processes, so, dynamic and historically changeable phenomena.

Musical language is a system of signs and their meanings existing (actualized) in a sound form that implies a written fixed equivalent; it has no direct prototypes outside of music – in the extra-artistic sphere. The idea that music copies only itself and has common nature with the myth, because it is a value structure that is self-generated, develops in the works of Ortega-I-Gasset. The musical language is

¹⁰⁵ Тарасті Э. Музыка як знак і як процес. *Ното musicus. Альманах музикальної психології*. М.: 1999. С. 61-78.

symbolic in nature – under conditions of formation, that is, connected with indirect ways of semantic concretization and this complexity enhances non-objectivity, non-factuality, freedom from the external reality of musical meanings, their «non-imaginability» and «non-descriptiveness» – that is, extra-obviousness and over-conceptuality. Hence the peculiarities of associative perception of music, which, on the one hand, relies on intimate and psychological conditions – on the *experience* in connection with the leading emotionally-expressive values of musical sounding, on the other hand – restores *temporal* conditions – both historical and compositional, listener's memory as an aesthetic, that is, as a memory of aesthetically significant temporal relationships in music that were somehow reflected in the compositional form.

Musical symbols indicate the modality of the experience as a whole, «grasp» the aesthetic orientation of the experience, and allow the musical sounding to become a special «sign» of the state of human consciousness. Thus, music acquires a special objectivity – it indicates the holistic nature of the experience, hence – the special experiences, adequate to the sense integrity; turned to subjective-psychological reality, it is at once «understandable» and clarifies understood; being directly procedural, because it expresses the time and fullness of the experience flow, it creates a special emotional completeness of temporal moments of the psychological process – and through it sends to the world of objective processes, mediating and «appropriating» their content.

Time and experience become the main «heroes» of music, and if time – duration, temporal unfolding, fixedness of the musical composition – allows you to notice the experience (determine its mode and give it a «name»), then the experience allows you to see time as a movement, becoming its *through-living* and «coloring» the neutral time flow in «emotionally volitional, value-tense» tones (let us remember the favorite Bakhtin's words). Without such help – without «dressing» the temporal process into «clothing» of compassion – time is perceived as motionless (as «standing»), therefore, it goes unnoticed and unformed in the mind.

Symbolic intentions of music are manifested by its stylistic autonomy – «self-legitimacy» – and indicate the possibility of entering the «life world of culture» in the context of musical

composition (music as a form), the subordination of life logic to the artistic sense (auditory perception – feeling) of the world. The possibility of forming «own» musical symbolics depends on the semantic determination of sound, «meaningful» material of music – as the possibilities of musical style activity depend on its genre independence. Musical «signs» are the subjective and structural ingredients of music – twofold, “two-faced”: on the one hand, they are directed to genre definitions, on the other – to the style interpretation of known, real and possible genre content. Style signs, emancipated by the lingual activity of music, form a special branch of musical symbolics. Representing a set of stylistic techniques, a style sign is the most specific, «pure» form of «musicality», so, «self-talk» of music. Nothing in music achieves autonomy until it reaches style expression, hence stylistic self-talk, recognition in style. But at the same time, no matter how free style is, it always «remembers» the genre: it is its «secret» memory, «secret» name, hidden connection (no wonder M. Bakhtin claimed that where the style is, there is the genre). Thus, genre relations are involved in the orbit of musical symbolics, but in a deeply mediated form – as a special memory of the conditions, *the causes of the birth of this form of music and its accompanying type of musical expression, «sound-idea»*.

Symbol in music as a compositional structure obeys two trends. On the one hand, it strives for sign relief, subjective brightness, for accessible, «easy» to perceive emblematic, for laconicism, concise presentation, emphasizing «materiality», material «weight» and convincing acceptance of presentation. On the other hand, it is characterized by semantic duration, length, branching, and orientation towards the increasing historical coverage of the semantic functions of this composite reception, up to its universal significance as a carrier of spiritual value, «justified spiritual sense». In this way, the definition of the symbol proposed by S. Averintsev is confirmed by the music¹⁰⁶.

The multidimensionality of scientific explanation of the *play*, including its expansive interpretation, which seems sometimes unjustified, is manifested in the cultural direction represented by the

¹⁰⁶ Аверинцев С. Символ. С.С. Аверинцев. Софія-Логос. Словник. К.: Дух і Літера, 1999. С. 154-159.

works of J. Huizinga, and partly by G. Gadamer. Thus, Huizinga believes that the play is older than culture and is «occupation extraordinaire», has a cosmic origin¹⁰⁷, so it finds a source of culture in the playing activity of man, that is, offers the concept of the play genesis of culture. At the same time, Huizinga defines the aesthetic elements of the play (transforming it into a wonderful phenomenon), because the play is superfluous and self-interested, and for that it must do two things – bring to the order and be beautiful. These aesthetic elements, called by Huizinga, namely, tension, balance, alternation, contrast, variance, tie and outcome, resolution, as well as its two key features – rhythm and harmony (beauty) – can be taken as a characteristic of artistic, and also musical form. They can be applied to the latter as a play, because they indicate the first rule of the play: the creation of conventions, conditional artificial order, which replaces the real and even competes with it. This author calls the second rule of the play: its ability to release, «reincarnate» and thus open up new resources of the vital forces.

In this regard, the positive cultural conception of the play is opposed to the traditional psychological (empirical and psychotherapeutic), which proceeds from social programmability, limited personal consciousness and the need for protection in transactional behavior. Here the play is considered as role manifestations of personality, individual planning of human behavior (in everyday context), and its results include even such negative phenomena as alcoholism, suicide, drug addiction. Winning such a play is a temporary socio-psychological domination that allows you to maintain positive self-esteem artificially¹⁰⁸. Such a play is far from freedom; on the contrary, it demonstrates the dependence of human consciousness on social rules and orders, in many cases narrowing creative life possibilities, it cannot be considered productive for man in the full sense of the word.

However, one of the last definitions of the play indicates that «the play is a kind of unproductive activity the motive of which lies not in

¹⁰⁷ Хейзинга Й. Homo ludens В тени завтрашнего дня: Пер с нидерланд. М., Прогресс – Академия, 1992. С. 9; 13.

¹⁰⁸ Херсонский Б. Глубинная психология. *Справочное издание*. Одесса: Астропринт, 1998. С. 58; 41-42.

the results but in the process»¹⁰⁹; it is hard to agree with that. Recognizing the purposeful autonomy of the gameplay (play unselfishness, expediency without purpose, which after the Kantian theory of the aesthetic became a common place in art studies), one must also recognize its productivity – performance as a person attaining a higher («top», in L. Vygotsky's terminology) degree (and the stage) of self-realization (self-actualization, in A. Maslow's terminology), that is, the knowledge and liberation of one's essence, of a real life purpose, of joining the higher semantic order. Only such an approach to the play can be called noetic and *justifiably psychological*. Play as a noetic phenomenon leads to the rejection of all temporary winnings for the sake of the main one – *the winnings of oneself as a creative subject*; such a play is «taught» by art.

The artistic form realizes the basic antinomy of the play: conditional – unconditional (conventional – non-conventional, artificial, illusory – «true», real). Artistic influence – perception is equally required by knowledge and adherence to conventions (rules and boundaries of composition), ability to recognize it – as well as the ability to be directly involved in the artistic process, to become its participant, to absorb the idea of experience and to «bring» it into boundless (free) meaning. Hence there are the purpose of the play and the various play functions of composition (form of work) in music.

The importance of playing factors in music is reinforced by its performing side: a musical play is *literally* like performing on certain instruments (however, for a vocalist, voice is an instrument given by nature). The motor-dynamic sphere, the directly technological sphere of music is the first conductor of the artistic purpose of the artistic form and the prerequisite of indirect imaginative play, psychological dynamics, including the conditioned dramatization of the musical concept, its likening to theatrical action. Play – composition – motority form a related set of concepts that helps to determine the ways of becoming «pure» instrumental music.

The play of perception of musical material plays a leading *methodical* role in *neoclassicism* as a play with style models. However, musicologists approach the named «play» somewhat

¹⁰⁹ Гуревич П. Игра. *Культурология. XX век. Словарь*. СПб.: Университетская книга, 1997. С. 133.

unilaterally. They are more interested in the question of *why and how* composers “play” neoclassics, that is, what is the nature of the «style model» and under what new compositional conditions it manifests itself as it changes in comparison with the original source. In our opinion, the question should be posed a little differently, namely: what are the reasons and purpose of the neoclassical play, that is *why and what for* it occurs? In this regard, it should be noted that the concept of «style model» (as the subject of «play») is not entirely correct; it is impossible to «play» with style directly: aesthetic representations are reproduced – and then we are dealing with the separation of *the semantic plan* of the composer’s poetics, or the stylistic components of the musical language that served as the subject of the «mnemonic play» – and then before us *the self-sufficiency of the structural plan* of the composition. The latter is perceived most directly as a compositional-opus «surface» of musical design, becoming the beginning of a «big play» with sense, but not yet promising on the part of stylistic conclusions from this play, while the first is the author’s semantics with the aesthetic vision of reality contained in it is generalized and performed outside of a particular composition.

The given justification for the neoclassical method is confirmed by the following. First of all, the substantive basis (the choice of material as «co-speaker») in this type of musical dialogue is gradually expanding, which is connected with changes in the musicological terminology addressed to it. This play is more and more often called neoclassical, which should be an indication of the use of structural and semantic realities not only music of the period of European classicism, but of any historical period – from the most distant to the closest; in the latter case, the historical distance between the primary source and the initiating dialogue of the creative personality, the actual author, is artificially conceived (by means of art), re-created, as, for example, in the inter-authorial dialogue of B. Tyshchenko and D. Shostakovich. However, the last form of neoclassical dialogue, which forms (another term indicating the neo-classical musicologists’ interpretation) the *classifying* tendency of musical creativity¹¹⁰, is not

¹¹⁰ Варунц В. Музыкальный неоклассицизм. М.: Музыка, 1988. С. 7.

always perceived as such, since for the method of neoclassicism it is most important to understand the irreducibility of historical distinction, that is, *the loss* of the great musical personalities of the past *forever*. This paradoxically restores the interrupted «connecting thread» of times, and arises not from a dialogue with another creative personality in its real past time (the literal return in time is impossible), but dialogue with music both general and any time subservient to the text, with its *constant present*.

Therefore, the motivating cause and main purpose of the neoclassicist (neoclassical, classifying) play is «*dialogue of cultures*» – the highest form of meaningful – noetic – dialogue, the highest available to human consciousness and cultural creativity. It can give the impression of an interstyle, inter-authorial, but it occurs in an *inter-stylistic* way, by semantic deepening of the textological structures of music, thus serves to increase the sense in music by increasing these structures, serves to the self-increase of the musical «logos».

The stylistic carriers of style meanings available in the analysis can be defined as style signs. The «dialogue of cultures» proclaimed by neoclassicism is made possible by the separation of the stylistic sphere of music as self-sign, as the general material of music and its generalized text. The peculiarity of the neoclassical attitude to this significance of music is conditioned by the antinomy of «former» – «non-former» (recall, this is one of the leading memory antinomies in L. Vygotsky's theory). On the one hand, as a set of autonomous-logical forms of music, the musical text is «former»; what has already happened claims to be immutable, its own systematic ordering, and is quite accessible for direct reproduction – development. But it is this position, called the «new objectivity», that transforms «Ich – Musik» into «Es – Musik»¹¹¹. On the other hand, as a bearer of lively style intonation, personal senses, its («former» text) achievement in terms of «time difference» of musical creativity becomes a literal utopia, because in this capacity the musical text is the place from where we are gone and where will never be again («absolutely ready» and «closed» past, according to M. Bakhtin). Composers-neoclassicals do

¹¹¹ Варунц В. Музыкальный неоклассицизм. М.: Музыка, 1988. С. 7.

not assume that their present style position can be equated with the «former», because the phenomenon of «style memory» mediated by their creativity is revealed as the memory of the non-former, based on a special *imaginative*, that is, arising by means of imaginative imagination – imaginative play of imagination, semantics (a term borrowed from the theory of memory by L. Vygotsky). Thus, there are prerequisites for giving known structural formulas (stylistic signs) new meanings, which, as already stated, is preceded by the emancipation of the sign from meaning; but so does the own free sign neoclassical sphere, which, as a «memory of the non-former», does not yet have sufficient semantic recognition and is represented by «constructivism», logical play, «pointless» structuring, even to negative evaluations, as «wrong objectivity».

Indeed, from this point of view neoclassicism appears to be a play of «empty forms», a kind of simulacra, but in this way it justifies the latter, taking them out of the sphere of negative phenomena of culture, into which the phenomena of J. Baudrillard's simulacrum and postmodern aesthetics have been sent.

In the context of neoclassicism, «empty form», «pseudo-thing» is a sign of the composer's creativity advance of traditional musical consciousness, a kind of «memory of the future». (Today we are already convinced of how semantically «filling» formal compositional discoveries, for example, of I. Stravinsky, new-Viennese, some others ...). Imaginative way of musical semantics allows the composer's opus to take the main, starting position in the dialogue with the textual conditions of music, the consequence is that the composer's structural reception becomes a «graceful symbol»¹¹² of the genre and style content of music, that is, not only symbolic intentions of the content give rise to musical values, but also compositional logic. Music is able to generate new meanings of sense as symbolic.

A convincing example of the neo-classicist attitude to the text is P. Hindemith's work, above all, his dual experience of inter-style, that is, intra-stylistic, intra-textual dialogue – the cycle «Ludus tohalis» and «Symphonic Metamorphoses of K.-Weber's Themes»

¹¹² Холопова В., Рестаньо Э. София Губайдулина: Монографическое исследование. Интервью с Губайдулиной. М.: Композитор, 1996. С. 191.

(1942 and 1943, created in close proximity, suggesting a certain *methodical* unity). These works of Hindemith represent the two sides of his neoclassical method. On the one hand, in the Neo-Bahian cycle the composer seeks to reproduce the general idea of «Bahianism», which is for him a rather broad sphere of polyphonic music, that is, to find its semantic denominator. It becomes quite the author's (Hindemith) idea of «world harmony». Confirmation of his aesthetic position Hindemith finds in the work of Bach and the general polyphonic context of this work, expressing its correspondence with the semantics of Bahianism, that is, the «answer» to the semantic issues indicated by this semantics, by means of *structural differences* in the overall composition, in thematic, in part and so on) of its cycle from the summarized (understood and known) logic of Baha'i works. Thus, the composer seeks to «express» what defined the semantics of Bahian music, but «in its own words,» the original compositional way.

On the other hand, in the neo-Weber cycle, Hindemith relies on direct quoting of Weber tunes, but by means of this literal reproduction of Weberian thematicism, denotes a different, opposite semantic setting, that is, «in the same words» trying to «say» a fundamentally different meaning. Ultimately, this way also leads to a change in the compositional conditions from the original (to «metamorphoses»), but the starting point is still the differences in the semantic presumption of the data of the two composers and poets in their «external» musical-thematic similarity.

From the side of the musical-creative process, a factor of the play's beginning development is a special relationship between retrospection and heuristics, which allowed to rise to a new level of sense formation of *the method of style reflection – both as a dialogue with tradition and as a prognostic composer's self-dialogue*. In general, the problem of *noo-style dialogue* seems to be one of the most promising for the methodical enrichment, restoration of musicology, and from its semantic side, that is, due to the phenomenon of musical semantics.

Musical semantics is, first of all, a psychologically conditioned phenomenon, connected with the norms of perception and with the modes of action, influence of music. The discovery of musical semantics is the result of semantic representation, which is

manifested in the abstraction of musical meanings from sounding, creating in this way a new psychological reality for the sign-meaningful functions of music. Semantic representation is associated with the translation of musical meanings into a new system of measurement, with verbal and conceptual *explanation and clarification of sounding*. The latter gives an opportunity to enhance musical meanings and their programming, because it is the conceptual level of consciousness that enables the transfer of past experience to situations, which have not met before, that is, the ability to predict (including musicology).

The evolution of musical semantics as an «accumulation» of the symbolic possibilities of music can be represented in the form of a basic dialogue of genre and style, in which the desired third, «ideal Over-addressee», becomes a composition. This kind of dialogue correlates with the basic noetic dialogue of memory – love – play, which express the fundamental dependence of personal consciousness on the «memory of culture», at the same time, its freedom – just as dialogic and only in the dialogue achieved. The peculiarity of such dialogue is its internal *structural mobility*, caused by differences in *quality types of dialogue*. The reason for such differences can be seen in the change of the ideal Over-addressee – as in the change of epistemes. In the field of musical semantics, the mobility of dialogic relations is connected with the different orientation of the formation – towards confirmation and consolidation of the authority of the genre, towards the play will of the composition, to the sphere of free styling – the author's stylistic idea. Each of the above-mentioned beginnings of musical poetics can occupy the position of «perfect Over-addressee»; their consistent change and the nature of the new dialogic relationships that emerge at the same time testify to the evolution of the historical experience of music. Data initiating the beginnings of music can also be represented as its semantic dominant – in the «great» dialogue of music with the surrounding reality.

Musical semantics is an extremely broad phenomenon in which all forms and levels of a noetic approach converge, which allows one to judge music as a semantic context of cultural consciousness, to explain the nature of musical self-dialogue. Thus, *semantic analysis of music should cover all directions of formation of musical*

«*Noosa*» – aesthetic (proper anthropological), genre and style compositional, stylistic (directly textual); their separation is due to the superiority of any of them in the studied musical phenomenon, formalizing the course of analysis, but at any time of music being, they are present as a single unit, indicating *the noological integrity of sense in music*.

2.3. Tragic cognition and catharsis: from aestheti and psychological analysis to musical theory

Tragic cognition is an extreme case of human self-dialogue and human dialogue with the world. It is no coincidence that L. Vygotsky relies most on determining his nature, revealing the phenomenon of catharsis. In this position (as a tragic attitude and experience), this phenomenon disturbs the researcher insofar as the tragic (tragedy) in art is a marginal and strange case of artistic purification associated with the positive uplift of feelings. The viewer, the listener feels the highest aesthetic pleasure, the joy of the phenomenon that in his everyday world is the most awful for him and makes him flee. A. Malro pointed out – as at «weirdness» of tragedy perception – that after watching the tragedy (referring to the Oedipus tragedy with its healing final scenes), we try not to roll our eyes as Oedipus did, but again to go to the theater... What is an unbearable need for tragedy? The answer to this question is closely related to the definition of the role and originality of artistic (aesthetic) emotions and their inherent affective contradiction. At least, this is how it appears in the concept of L. Vygotsky.

We have to give a kind of translation of Vygotsky's thoughts, approaching the actual tasks of today, the language of psychology of arts, to conclude some of his thoughts in the interpretations, because, given the complexity of the problem of catharsis, the researcher did not claim its full elucidation. We should recall that finishing his research; he noted that the solution to this problem was left by him outside this book. The problem of A. Leontiev's catharsis was not solved – and it is understood why: for him, not only was it not solvable, but also a problem that could not be posed, the problem of the unconscious seemed.

In developing the problem of tragedy, L. Vygotsky meant that in our daily lives, the experiences we have, the feelings that penetrate our consciousness, are not sufficiently clear, defined; the same moments when they come to the fore are remembered as exceptional, not typical of everyday consciousness. When we experience something so intense that we notice the experience itself, it means either a very great joy or a significant distress, that is, something extraordinary.

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, it becomes clear that under artistic experience with his contradictory nature he understood the particular *opposite of the directions of emotions* in the recipient's consciousness. On the basis of this opposition, a kind of «dialogue» of consciousness and the unconscious is formed, in which each participant «draws» on its territory, on its own levels, which causes «affective contradiction». This contradiction assumes a cathartic nature in case if the movement initiated by both spheres of consciousness ends with a «sublime deepening» of consciousness, so, transfers the sense of the unconscious into the language of the conscious, and enriches the logic of awareness with the lingual capabilities of the unconscious. 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 experiences, namely the artistic experience is «changed state of consciousness», but one that always has a positive sign.

So, what is the movement of «opposite rows of emotions»? It is a movement in the opposite direction compared to how it might happen in everyday life, when the most direct and easy way is the direct discharge of lower emotions. The most complex dialogues we have in our lives are the dialogues with consciousness, or rather, with our unconscious. But these are the dialogues that, according to Vygotsky, help us to improve, that is, to reach a fundamentally different level of presence in life, to achieve co-existence in life.

After analyzing the fable, with its parable instincts and capabilities, the work “Psychology of Arts” offers a special way of

analyzing the novella (by genre definition of Vygotsky) – an analysis of I. Bunin’s story «Light Breathing»¹¹³. The main method of analysis is that Vygotsky contrasts as material and forms the «disposition» and «composition» of the novella, story and plot, that is, an event series that can be extracted from the content of the novella: at first, in the order in which it would be presented in life, in everyday experience; then Bunin, that is, already subject to the compositional logic of the novella. The very name of the novella – «Light Breathing» in comparison with its event series creates an unsolved contradiction, because what is stated in this novel can not be called in another way by «life turbidity». It is the method of compositional construction that gives Bunin the opportunity to turn this «muddy life» into «light breathing», which Vygotsky considers to be the main cathartic technique in the novella composition.

How does Bunin achieve this? The first technique, the most obvious, among which he uses, can be called «retrospective and mnemonic move». Events are not simply told from the end – from the moment of death that has already taken place, beginning with the funeral that has already taken place, with the absence of the life (and in the life) of the main character, a young high school student whose fate turned out to be extremely short. But they are presented as a *memento* of her classy lady, whose entire life is the exact opposite of the young heroine’s short but striking and challenging-free existence. There are no direct dialogues in the novella; Vygotsky does not pay attention to this, but suggests its possibility in connection with the characteristic of the general descriptive, narrative and mnemonic, even somewhat formalized verbal and intonational type of presentation. We are not present directly in the event chain, we are already out of bounds of these events and we cannot change anything in them; we do not participate in the events ourselves, but in the memories of them – and this fundamentally changes the aesthetic functions of the reproduced facts.

The plot of the novel is constructed in such a way that, starting with the death of a young high school student, we end with the presence when talking to her friend (this is the last episode of the

¹¹³ Выготский Л. Психология искусства. М.: Искусство, 1968. С. 187-208.

novella), that is, *the presence in her life*. In this conversation, the heroine mentions the qualities that must be in a real beauty (she long lists them), and also she assumes the need for «easy breathing» and asks her friend: «Listen to me: is it true, do I have it?» Thus, indirectly, Bunin points out that the heroine was such a «beauty», and not so much externally, but by the sense of *life – a way of life existence*, which was interrupted unexpectedly catastrophically. One way or another, but we go (after the writer) *from death to life*, and Bunin leaves us at the moment the heroine's death, and leads from it, leads persistently – to the image of «light breathing» as *a sign of immortality*, that forever will remain in the world after leaving the life of a young high school student; and that's how her class lady mentions her. For her, Olga Meshcherskaya remains forever vaguely vivid, brilliant, somehow «light breathing» of life – in comparison with the everyday life of the class lady. It is that attractive and impossible for her existence, which she remembers with sadness and, at the same time, with joy. And so Bunin writes that now that light breathing has dissipated in this world, in this frosty air, reaching eternity...

It would seem that a single technique of composition arrangement from the final life episode to its initial phases cannot organize a holistic aesthetic impression, but for the artistic form this technique proved to be extremely important. An essential feature of overcoming material by form is the arrangement of material in time, that is, the organization of artistic time as existing under its own rules. Our world and we exist in time. Our relationship over time is very complicated. Our usual condition is that we do not notice the time but do not keep up with it; it is ahead of us. We look at the clock, but do not think about the passage of time every minute, the more we do not record the relationship with the past, present and future at each moment of their existence, and in the meantime, this moment is determined by them.

One of the most difficult issues for human consciousness and art is the question of transformation and subjugation, development of time. Therefore, the main object of Bunin's story was time – in its artistic sense: as time that flows backward through the will and desire of the artist. The reverse of time creates the main cathartic effect of the novella; we can say that the leading theme of this novella is the theme

of immortality. What is immortality if we bring it closer to our value definitions? This is our opportunity to make time «flow back». It is not possible stop the progress of time, but it can be transformed, slowed down, speeded up, and quickly reversed; and *only memory can really turn back time*.

In this constitutional feature of the novella – in retrospect and mnemonic course – there is another very important genre condition. Novella is lyrical; its «reverse logic» is what the lyricist can afford, because the sphere of the lyrical is, by definition, the experience of internal reasoning, speculation, personal approach, that is already passed through the sphere of memory. Let us assume the courage to say, lyrical in art is always a sphere of memories, that is, a reproduction of what has already been and *has been exactly with us*.

The aesthetic law of tragedy, which is revealed at the culminating stage of the analytical section of L. Vygotsky's study related to W. Shakespeare's "Hamlet",¹¹⁴ is quite different. Even a formulaic one, like a retelling of a Bunin novella, retelling of Shakespeare's tragedy is quite difficult to do. But one feature of the tragedy cannot be overlooked.

Tragedy as a genre form requires a consistent, close to life – to real time process – unfolding of events, which should come to the death of the hero or to some *final stage* of his biography, life path, destiny – at the last moment, in the last scene, on the last pages. If this happens earlier, there will be no tragedy. Tragedy must prove – by the irresistible strain of the reader, the viewer, the listener, until the moment of a crisis event, to a crisis «point» in the fate of the hero and at that moment to «throw» it, to interrupt; therefore, remembering the tragedy is the most vivid, and therefore the perception, the experience of the tragedy is considered one of the most difficult. And the construction of the novella, which Bunin offers us, reveals a clarified and *claritative* – «*enlightened*» – *catharsis*. The difficulty of tragedy lies precisely in the fact that its catharsis, its cathartic idea are *difficult, hidden, veiled* – and not only because the very death of the hero must terrify us, but also because tragedy leads us to catharsis in the most difficult contradictory ways. It is these structural and

¹¹⁴ Выготский Л. Психология искусства. М.: Искусство, 1968. С. 209-246; 341-496.

semantic contradictions of tragedy that Vygotsky explores in «Psychology of Arts» on the example of «tragedy of tragedies», «Hamlet» by W. Shakespeare.

The researcher asks two main questions. The first is: why, throughout the tragedy, Hamlet is delayed when it appears that the nature and order of his actions – the necessary actions – are quite obvious? Second is: why, despite this slowness, does he make hasty, wrong, erroneous actions, accidental killings, behave inappropriately to what is happening around him?

How does Vygotsky answer these questions that he has been asked?

In the first case, he points out that Hamlet's slowness is what Shakespeare needed: Hamlet is afraid of what Shakespeare wants. It was this slowness, the irregularity of Hamlet's behavior that deeply angered L. Tolstoy in his time, as a sign of the wrong artistic construction of the tragedy. He believed that admiring the Hamlet tragedy as a work of genius was a conspiracy of mankind to refuse to see Shakespeare's play as a frankly bad, weak thing. He perceived the content of the tragedy rationally, abstracted from the sensual fabric, «literalism» of the plan. Meanwhile, Hamlet's slowness gives Shakespeare a great opportunity to saturate his text with lengthy monologues: if Hamlet had not been delayed, he would not have had time to say all that he had time to say. But most importantly, as it turns out at the end of the play, he did not express the most significant. An important line of reasoning for Hamlet, the terms of his behavior can be clarified by the phrase Shakespeare said in the comedy «Twelfth Night»: «We are such stuff as dreams are made on...»

So what are we made on? Dreams, somnambulistic states, visions and so on, as recognized by all psychologists, are the realms of the unconscious. Hamlet's problem is that he is trying to find a connecting thread between the two worlds; and it would be too naive to look for them outside. These are the worlds of consciousness of Hamlet himself – his day and night, his twilight consciousness. The day belongs to the court life, the Mother, the Queen; the night is completely in the ghost's power. The best thing about Hamlet is probably his skepticism, the fact that he does not fully trust any of these worlds. If he had obeyed the Ghosts and immediately did what

he said, the tragedy would simply not have happened (nothing to write about for Shakespeare). On the other hand, he also cannot ignore the ghost's command. In addition, let us look at another interesting moment of the tragedy: the ghost is seen with Hamlet guards, but only he hears it... That's how indirectly Shakespeare indicates the musicality, the auditory perception of the cherished sense of the tragedy. Coming out of his life, Hamlet says that he could still say so much, but death is a «strict prisoner», which makes him hurry, so «further – in silence...» (turning to Fortinbras – and it seems that because of this latest appeal by Hamlet Fortinbras was placed in the tragedy)

L. Vygotsky writes that the tragedy was born of silence – the silence of the Ghost, impaired by hearing, the ability to hear Hamlet – and then goes into silence. This silence is a vast sphere of hidden possibilities, a sphere of the unconscious, from which personal experience is formed and into which it is, ultimately, hidden. Where does this experience lead, which are the hidden forces of the subconscious, especially in its higher – top – capabilities; this question remains open: further – in silence.

Why, after all, does Hamlet do reckless acts? This line of tragedy (the accidental killing of Polonius, fighting, the enmity of Laertes, whom he loves as a brother, the «outrageous» behavior with Ophelia) – is Hamlet's defiant behavior, which does not inspire even the most condescending viewers; everything is used to make us hate him, a line of a hero, who does everything contrary to our positive attitude towards him, is built up. And this, too, is needed by Shakespeare, Vygotsky declares, in order to split the semantic meaning of the tragedy and evoke opposite rows of emotions.

The external plan of Hamlet's behavior, his actions, in isolation from the monologues – is that everyday experience, the involuntary, instinctive manifestation of the hero, which inevitably leads him to death. Hamlet programs his own death, and with each step we approach it together with Hamlet, and with each step our tension and associated negative, though artistically transformed complex of emotions – compassion, fear, regret, etc. – is growing. At the same time, listening to Hamlet's monologues and observing this *internal line* of tragedy, perceiving its *music*, we understand the main personal meaning of the tragedy – *Hamlet's capabilities, human capabilities*

as hidden, endless, enormous, grasping the inner beauty of man. And our passion for Hamlet is growing. So there is a double conditionality of our experience, two of its directions, which converge as in the solution of the cathartic line in the scene of King's assassination by Hamlet.

Vygotsky pays special attention to this scene because he notes the fact that has been missed by all other art critics. Shakespeare shows King's double murder: he's already poisoned, but Hamlet kills him with a sword. This double murder is necessary in order to take place on both sides, on the sides of two artistic lines of tragedy – internal and external. The tragedy closes, converges at one action point.

Of course, the important thing is that King's murder is carried out by Hamlet, who also dies. Life in him, as he says, remained for half an hour. And in these half an hour, he finally does what he was called to do in the beginning of the tragedy – he has time to do it all in those half an hour, which explains the particular tension of the denouement and its open character, since the main thing he sought to *express*, Hamlet leaves beyond the tragedy (for this he does not have time!).

Every time we reproduce the artistic model of the Hamlet tragedy, we are convinced of its semantic inexhaustibility, of the complete openness of its content and of the ability to embroider many more concepts in its fields. This breadth of understanding of the imaginary conflicts inherent in the content of the tragedy, determines that for Vygotsky the tragedy way of catharsis is the most interesting. In connection with it, he writes that the monotheme of death is the monotheme of tragedy. In our view, however, the monotheme of the tragedy, which really emerges from the death of the hero, brings the hero to a critical deadly situation, is still a monotheme of Eternity – that is, reached past time, unity of the past, present and future, so Eternity not as the future, but as a Sustainable Present. This tragedy realizes its monotheme due to the fact that it breaks into the most responsible and critical, into the highest moment. Everything else the viewer has to think of the author, so the perception of tragedy really comes «lane of silence» – as a lane of aftereffects.

And what happens in this «lane of silence»? Meeting with oneself, meeting with the reserves of one's own consciousness, one can say «memories of oneself», focusing on the complex and responsible mechanisms of one's personal consciousness work. Of course, the

tragic work illuminates our inner world most deeply; it confronts us with the problem of the finality of our personal existence, with the problem of our temporal limitedness – and there is nothing we can do about it. The only thing we have power over this problem is in the ways of understanding it, that is, in the ways of treating it, its experience, to which our consciousness is capable of imparting a transformative purifying power. That is why in art tragic cognition and experience of catharsis form an integral whole.

Thanks to the tragedy of aesthetic attitude embodied by artistic means, one can understand *the psychological nature of catharsis*.

Catharsis is a productive silence of understanding, which is achieved by the completeness and isolation of the artistic form; to find it, to identify the main purpose of the artistic form helps to study the principles of artistic completeness. Not by chance L. Vygotsky paid special attention to the final episodes, scenes. However, the artistic image at any time of its formation is the completion with the help of artistic composition of both «uncertain» life phenomena and revealed but ambiguous, open artistic and textual ones. Thus, the principles of completion form their *own logical system* that operates at different stages of the compositional realization of an artistic idea.

In the context of musical creativity, this system is considered by us to be a cathartic conventionality of a self-dialogue of music, based on the transitive properties of a composition of a musical composition. We outrun its characteristics with a number of generalizations that allow us to identify those issues and methodical «difficulties» that remain after discussing the concept of catharsis by L. Vygotsky.

Catharsis – purification (Greek) – is possible not only in artistic form but also in those relationships for which aesthetic is not dominant, for example, in religious experience. It can even be said that, first of all, catharsis is associated with religious experience, gradually emancipating itself from it – together with its aesthetic attitude – into the field of autonomous art. However, it should be noted that religious systems, for their part, have always used artistic elements, whereas art does not always refer to a religious theme and religious symbolics, and if it does, it provides them with a more free, fideistic interpretation (as, for example, in the works of M. Rimsky-

Korsakov) or «free-thinking» ethical interpretation (as S. Taneyev does in «On Reading the Psalm»).

The historical development of man in culture and with culture leads to a growing division of both forms of activity and forms of consciousness, to deepening specialization and increasing the distance between different cultural institutions, as well as between the specialized spheres of work of individual consciousness. The catharsis is formed in connection with the need to restore the integrity of consciousness, the unity of the fideistic, cognitive and «understanding» of its levels, directions. At the same time, the definitions of catharsis as «purification» by faith, knowledge and understanding in their isolation remain true, because each of these «purifies» has its historical and psychological way.

Thus, the way of knowledge is initiated by the objective reality of facts and thoughts, theories, logical circuits, and so on – «alien», but appropriated in the process of overcoming «own» non-knowledge. The way of faith, dictated by the need to strengthen it, proceeds from faith: unbelief does not generate faith, just as non-knowledge stimulates the search for knowledge. Faith is always «own», an inherent personal phenomenon of «spiritual inspiration», but it seeks to be realized in an increasing number of life objects. The way to understanding begins with equilibrium in «own», and in “alien” comprehension – incomprehension, forked, acquiring a dual logic – initial and reverse. Comprehension is always between own as alien and alien as own, that is, it implies instability, the transience of these boundaries, and therefore we have an urgent need for an aesthetic form of dialogue that transforms it from an act of communication into a semantic noetic phenomenon.

Dialogue engages in religious and cognitive relationships as an *understanding*. In general, catharsis, by removing contradictions, taking away opposites in a holistic experience, is anti-antinomic, but contributes to the identification of antinomic values of sense and *needs* them – to restore, expand, and integrate the «working zones» of consciousness.

Art is therefore, above all, an experience of understanding, and catharsis becomes for it the main «technique» (according to Vygotsky). The functions of catharsis that are formed in the process of artistic influence are revealed as experiences (emotional response

to imaginative and sensory stimuli), learning – memories, actualization of semantic memory with its logical operational capabilities and conceptual orientation, co-creation – perception of the whole, «psychology of the whole».

In the logic of musical and compositional endings, endowed with cathartic functions, as the leading factors there are distinguished: literal voice unity of the vertical – monodic statement, unison and tuttian constructions (for symphonic oratorical sphere), thematic endurance of horizontal, mastering of thematic ordering – polyphonic), development of the consonant sphere, stylistic significance of the composition, techniques of monotematism and polystylistics, quiet loud dynamics, pauses, methods of sound and sound matter production – articulatory techniques.

According to this set of logical receptions, determined by the leading genre forms of music, catharsis in music manifests itself in several compositional and semantic positions: as *declarative*, directly represented, stated by a number of known techniques; *clarinative* by comparing different sets of techniques, however, also by retaining elements of declarativity, for example, at the moment of final approval (tonic); *veiled, detached*, based on an awareness of the stylistic unity of the composition and the meanings of stylistic techniques (“play” with style) upon completion of the work; in this case, however, it is also possible to participate in claritative compositional functions; *eliminated*, which implies the complete avoidance of recognizable expressive techniques and the usual associative ways of perceiving music, originates «in the bowels» of previous ones, achieves independence in connection with a new understanding of musical dynamics.

Named types of catharsis, acting as components of the general compositional logic of music, correspond to the main varieties of semantic dialogue identified in the study of A. Samoilenko¹¹⁵, as a means of dialogical communication aimed at the detection of semantic Over-addressee. Thus, «dialogue of identification» and «dialogue of agreement» are characterized by a declarative form of catharsis, «dialogue of unidentification» and «dialogue of

¹¹⁵ Самойленко А. Музыкаведение и методология гуманитарного знания. Проблема диалога. Одесса: Астропринт, 2002.

difference» – by a clarinative, «nostalgic dialogue» and «dialogue of silence» – by veiled, «prognostic dialogue» and «dialogue of the deaf» – by eliminated.

On the whole, it must be confessed that the problem of catharsis brought together the efforts of many humanities – philosophy, aesthetics, ethics, psychology, ethnography of art criticism, but none of them found a convincing final solution. Methods of scientific and theoretical disciplines are unable to overcome the mystery of catharsis, the strange uncertainty of the phenomenon and the concept of catharsis, which is combined with the extreme importance of this psychological phenomenon. In our opinion, the reason is that the riddle of «purification» is connected with the ontological properties of man, with the unethical nature of human relations, culture. Therefore, it is subject, rather, not to rational scientific knowledge, but to spiritual entry – understanding. Therefore, the interest in catharsis is deeply supported in «Living Ethics» by N. K. Roerich – and not only in it, but in other books of this scientist and artist left for us.

The «Living Ethics» of N. Roerich suggest the legitimacy of a particular, with no appraisal, area of catharsis conception; it already suggests the strangeness, the transience of its form. «Living Ethics» is not a scientific work, but it is not a poetic work in the literal sense of the word; it cannot be regarded as an artistic opus. At the same time, it is a special text which contains such symbolic definitions that are closest to poetic and aesthetic in their form and influence. Roerich's «Living Ethics» could be called Living Aesthetics, Living Poetics, finally, Cathartic Poetics... Roerich himself considered it a «wayfarer» given «for the way of the far». What connects Roerich's teaching with the problem of catharsis, what place and why does the concept of «purification» occupy?

Roerich uses the Greek word «catharsis» in his Russian-language translation and saturates every page of «Living Ethics» with the concepts of «purity», «purification», lining with them the peculiar semantic paradigm of this work. By discovering the plural meanings of the word “purification”, he reaffirms his view that “the word contains a thousand thoughts. Too gross to attribute the word exact

expression»¹¹⁶. The ambiguity of purification is revealed by such verbal formulas as: «Pure phenomena create a miracle»; «It is necessary to work with a pure spirit, the rest will come without difficulty»; «... Poverty is a cover – a gift of purification»; «Pure thoughts of music help transmit stream»; «... the habits left are purifying the spirit»; «The purification of religions implies a new direct relation to the spiritual world»; «... Quality of action is a pure departure»; «Pure thoughts are like the ozone of space ...»; «... It is important to purify consciousness from the self»; «Only accelerated purification will enable the planet to save it...»; «Let people not complain but live cleaner» and many others¹¹⁷.

Roerich's peculiar manner of speaking is not even aphorisms, but sentences. It is difficult to agree with the researchers (despite the depth of knowledge of their life and work of Nikolai Konstantinovich), who considered Roerich's type of thinking as «parable». The parable tends to be limited to metaphors, comparing and bringing together, on the basis of the figurative meaning, two phenomena, giving the name one of them. Roerich's language is much more complicated: it turns from a parable to a myth. The concepts Roerich uses are no longer metaphors, but very complex symbols; they become symbols, owing to incomprehension, extraordinary brevity, down to a paradox: the smaller the words are, the more the content is, the more boundless this content is and the more difficult it is to decipher it.

Reading “Living Ethics” any reader, even the most prepared, faces the problem of overcoming abstractness, the conditionality of its content, for example, concepts such as Infinity, Joy, Beauty, Service, Sacrifice, Power as Sacrifice, Orientation, Oneness, Benefit, Holiday, High Light and others; moreover, all important nouns are written in capital letters, every word is an event. But the author presents this event as a given, without comment; all comments are hidden in the subtext, or in the context in which Roerich's thoughts were born. Continuous contextual and objectification of the concept of purification provides a broad understanding of this phenomenon. According to S. Averintsev, sense formation in its verbal forms can

¹¹⁶ Рерих Н. Живая этика. Избранное. М., 1992. С. 128.

¹¹⁷ Там же. С. 11; 15; 16; 17; 22; 54; 76; 99; 317; 331; 343.

occur in two ways – by «over-warming» and by «cooling». More often than not in everyday language, the meanings of the words «warm up» become mobile and malleable, just as they become warm when forging a metal billet, becoming soft, melting, able to take on a new shape. In the scientific and logical dictionary the word «cools», because here it must acquire a strictly fixed position of the concept and term. Significant regularity – the «firmness» of scientific categories, leads to the fact that many phenomena in the world can not be explained only with the help of such categories... Therefore, S. Averintsev saw the need to create a special «other-scientific symbolology», as the language of discussion of complex spiritual relationships (though he did not explain what he meant by that).

In Roerich's "Living Ethics", the concept of catharsis (purification) is in a state of «warming», enabling us to change its «form» depending on our need for its semantic interpretation. By «warming» the catharsis, Roerich creates new reasons for his understanding, leaving, however, the choice of the way to this understanding by the free, wholly conditioned spiritual gift of the one who chooses. In Aristotle's vocabulary, from where it came to scientific life, the concept of catharsis experienced a reverse transformation.

The formula of tragedy, proposed by Aristotle in «Poetics» («... tragedy is the imitation of important and complete action...») and so on), became famous, thanks to its ending: «... by the means of fear and pity the purification (catharsis) of such affects»¹¹⁸. Aristotle assumed some carelessness when he replaced the effect of catharsis, well known to the Greeks, into the sphere of emotional and psychological impact (perception) of tragedy. Most of the researchers who push away from the Aristotelian «Poetics» narrow the problem of catharsis to the limits of the partial question about the content of fear and pity affects and the possibility of overcoming, displacing (or rescuing them). Thus, there are numerous psychological, psychophysiological, even psychotherapeutic (Freud's method should be recalled) versions of catharsis that promised him to stay in this limited plane for a long time.

¹¹⁸ Аристотель. Поэтика (Об искусстве поэзии). М., 1957. С. 56.

It should be also noted that, unlike some Western psychologists and aesthetics that see the useful properties and even the necessary ontological characteristics of a person in a feeling of fear, N. Roerich treated this kind of experience unequivocally negative: «We constantly insist on overcoming all fear. This requirement is not abstract, but aimed at the nearest one of yours. Fear, like many negative properties, intensifying, form a kind of negative magnet... Therefore, it is useful for a person to realize the intactness of their spiritual essence, now he has freed himself from all fears. Because all intimidation is not significant ...»¹¹⁹

In order to understand what the catharsis was for the Greeks, it is necessary not to forget about Aristotle, but to some extent distract from his «Poetics», because in it the word «purification» «cooled» and took the limiting form of the term that it, as a whole, keeps nowadays. Even more important to the «complicated» fate of the problem of catharsis is that, because of Aristotle's authority, the phenomenon of purification seems to be forever entrenched in tragedy, in tragedy as a particular artistic phenomenon...

The source of «purification» and the sphere of understanding that determined the content of catharsis are, of course, not only the «Poetics» of Aristotle, not only ancient philosophy, but the whole life of the Greeks, all Hellenistic culture. And not only Hellenistic culture – the most ancient, constant and developed sphere of ritual practice of man were the rituals of purification, as evidenced by ethnographic, archeological, historical literature. Already an ancient person felt the need to draw the line between life and death, to get rid of the bad death and the things connected with it – from illness, infirmity, injury, and similar. The concepts of purity and purification are immediately connected with one's attempts to find immortality, or at least to postpone death. In order to get rid of the evils that can be transmitted from the individual as a whole and destroy it, there were rituals of «purification». Their history and structure are diverse, but they always retain one peculiarity: these rites involve sacrifice, which provides the necessary purification effect.

¹¹⁹ Рерих Н. Живая этика. Избранное. М., 1992. С. 239-240.

In ancient communities, such victims were first identified as “culprits-exiles” whose very choice is already to hold them accountable for all the bad things that have happened or may happen to the native (or in nature, for example, as long-running rain, or no rain etc). If the guilt of such victims is fictitious, then their fate is connected with a very real cruel violence against them: they were expelled with shame outside the settlement and killed there – with stones or canes.

From this rather bloodthirsty first form of sacrifice, the rites of purification rise to the second: there appear sacrifices-»choices», sacrifices-»saviors». If the individual who takes responsibility for the fate of the family guarantees this purity and immortality in all his affairs in the future, then he will become a reverent figure to be bowed to. The ritual killing for such a sacrifice, which is still preserved, creates a new problem for the genus – because it is no longer the carrier of «impurity» that is killed, but the carrier of «purity»; so the rites of purification create quite a precondition for the tragedy.

The third historical form of purification rites is related to the third type of sacrifice, which can be seen as a distant prototype of the Roerich’s understanding of sacrifice – with the sacrifice as spiritual authority or the Authority as the Sacrifice. This type is represented by victims – «witnesses», people who, because of their special spiritual gift, in the words of Paul Florensky, are «able to testify to the truth» and fight for it at any cost, to fight joyfully without fear of giving their own lives. Such an understanding of sacrifice in the future will turn to the Christian religion (perhaps not only to the Christian one), but it will also translate into the ancient Greek idea of the year, which defines the main content of the ancient tragedy.

The connection of the idea of the year with the ideas about the fate of the «World Mind» – Noosa emphasizes the expediency of the noological interpretation of the catharsis proposed by A. Losev and, it seems, the closest to the symbolic complexity of this concept. Losev goes beyond «Poetics» and notes that the concept of purification in Aristotle is closely related to the concept of Noosa’s self-development, and hence – to the concepts of mimesis (imitation, the key to all Aristotle’s aesthetics), good, joy (“harmless joy”, as its philosopher indicates in “Politics”), a self-sufficient enjoyment (bliss

that is superior to all available human feelings, since it is gifted with attraction to Noosa). The main point in the noological version of Losev's catharsis is that the chain of tragedy events – the tragedy itself – is revealed by only one episode – a stage in the cathartic self-assembly of the World Mind. At the same time, the whole world turns out to be a tragic whole, and from the tragic in its broadest sense, there is simply nowhere to go... Man exists “in a zone of constant tension”, “between Eternity and the vital determination of the mortal person” (M. Bakhtin). This is an aesthetic, spiritually generalizing experience available to man. At the tragedy stage, Noosa self-destructs, self-afflicts the most difficult and contradictory realities of life; but this self-destruction, as a distortion of Noosa's initial purity, is a prerequisite for a new finding of integrity and purity. From this (tragedy) moment, as from the point of the deepest loss of self, Noosa returns to self-sufficient bliss, a cathartic recovery.

One of the important categories used by Roerich is the category of Truth; it is in harmony with the concepts of purification, purity, cooperation, orientation, attentiveness, vigilance, cosmic pattern, the Hierarchy and others. However, Roerich does not disclose its content, but only symbolically indicates the ways to it, in this regard also picking up the principle of aesthetic incompleteness of the theme of the Year, which we find in the ancient tragedy. The contradiction of the final solution of the tragedy, at the same time, its emphasized cathartic orientation is explained by the fact of the death of the best of the heroes, the necessity of which Aristotle insisted on for the tragedy. The death of these heroes involuntarily contributes to the concealment of the Truth for which they sacrifice themselves; Truth is surrounded by unspokenness – *ineffability*, because it is «... sound not for the ears of the earth». Such an interpretation of the theme of Truth brings together the images of Oedipus and Hamlet, as well as the final episodes of both tragedies. In “Oedipus” by Sophocles, Truth is associated with inner vigilance, attentiveness to everything that goes on around, with the ability to penetrate beyond the superficial combination of events. Vigilance comes to Oedipus when he becomes physically blind, voluntarily giving up his sight (rolling his eyes). Thus, comparing himself with the blind prophet Tiresias, Oedipus counteracts the physical ability to see bodily injury and, at the same time, new spiritual freedom and vision. Blind Oedipus, in

the second part of the tragedy, begins to mature gradually, mastering his inner vision. The lonely way of Oedipus is the way of the victim-witness who leads his Battle in Solitude, affirms «purification from self» as a heroic action. Reconciled to the gods, perceiving Fate as a cosmic justice for which there is no division for good and evil, accepting it, expanding consciousness to Comparability with it, Oedipus reveals a secret knowledge that can pass to only one person – the hero Theseus. He does not take his children into consideration because they are too weak. The moment of his death underscores the mysterious significance of his departure, exacerbated by the horror that grips Theseus remaining. Oedipus's words, in which he conveyed his knowledge of Theseus, are not in the tragedy. Their content, on the one hand, was taken away by Oedipus, for whom there is no return; on the other, it will forever be kept secret by Theseus, who appears as a Witness... It seems that this final scene inspired Shakespeare as he finished his Hamlet by saying: "Further – in silence".

According to the word Truth, this symbol in Roerich "Ethics" also comes with silence, because that mysterious spiritual action, which must take place as the cathartic, always takes place in inner silence, in meditative peace.

«... Sound can be as inaudible as heart rate», Roerich wrote¹²⁰. The desire for cathartic symbolics as the Absolute Sense led to the emergence in the music of the XX century a special «music of silence» (the most directly and flamboyantly presented in the play by J. Cage «4.33»). The desire to translate the catharsis with the means of music is associated with new programmatic trends in the composer's creative work of the second half of the XX century, including interest in music as a «relevant and beautiful» sounding phenomenon. They are expressed, in particular, in the return to the prayerful purposes of music; in the development of its sonor-sonoristic properties; in neoclassical orientations (allusions, stylistic syntheses); in the transformation of the functionally harmonious foundations of music, in the «emancipation of consonance».

¹²⁰ Рерих Н. Живая этика. Избранное. М., 1992. С. 345.

The teachings of N. Roerich approach to understand the catharsis as an expression of the spiritual integrity of man and a sign of his involvement in the Higher Truth, going out on the Way, getting rid of being limited, from the tragic fatal conditionality of human essence. The symbolics of protection in catharsis is rotated by the phenomenon of post-tragic knowledge, which is expressed in the «pure sending of thoughts», «starry expectation», «expansion of consciousness», «comparability in Joy», aspiration to «Doors, Lights of beautiful expediency that shines» in opening the life that leads through the steps of Beauty, Happiness, in Thanksgiving (because “thankless is not noble”), in constant readiness as a harmony of consciousness. In the definitions of “purification”, Roerich has discovered and called many things with utmost directness, this leaving space for the not-understood... The words of N. Roerich himself may serve as some consolation: «The not-understood today will become understood tomorrow”.

2.4. Time category and psychological aspects of musical temporality

«Self-awareness, mind and imagination were not within the bounds of harmony inherent in animals and ultimately destroyed it. The appearance of these properties has made man an anomalous phenomenon, the whim of the universe. He is part of nature, the subject of its physical laws, to change which he can not, and yet he does not fit into the scope of this nature. Man is separated, being part of it, he is homeless, and at the same time is confined to the house, which he shares with other beings. Abandoned into this world, which he did not choose, with time and place to be accepted as they are, he finds himself thrown out of this world, out of place and space, and again not of his own volition»¹²¹.

These E. Fromm’s words seem to us to be a good start to discuss the complex and contradictory relations of man to the phenomenon of time, which express the first and fundamental «existential

¹²¹ Фромм Э. Человек для себя. М.: АСТ; Мн.: Харвест, 2006. С. 62.

dichotomy» – «disorder in the nature of man», which gives rise to the contradictions of its existence, «which man has no power to solve, but to which he may respond in different ways, depending on his character and culture»¹²².

Continuing from E. Fromm's argument, let us say that involvement in the historical time of the human race (hypothetical equation to the term of being an individual) does not save a person from the difficulties of mastering time and contradictions of his awareness, because taken as a whole ancestral «human time» opposition to «space time» (P. Ricoeur's term), a space and time universe that is not amenable to human interpretation and calculation. In this connection, U. Eco points to the difference between the Einstein concept of the world, according to which “everything that for each of us forms the past, present and future, given in unity, and the totality of successive (in our view) events, which determine the existence of a material particle, represented by one line, the line of the universe of that particle ... Any observer, as his time passes ... opens new pieces of space and time that appear to him new, consistent appearing aspects of the material world, although in reality the whole set of events that make up this space and time existed before it was known»¹²³.

If the connection with the understanding of the phenomena of life – death (beginning – end of human existence, infinity – limitedness, continuity – discreteness, interruption of human life as a reflection of the dichotomy of the common – individual in it, finally, eternity – transience, momentariness) determines the particular value-emotional tension of person's relations with time, their, so to say, aesthetic pathos, the inaccessibility of time to direct sensory perception, its impeccability and non-materiality for human reception, and hence – the impossibility of considering it and describing it as an object and assigning it to a class of objects, creates special conditions for rational and logical comprehension of this «phenomenon» (which, in fact, does not «appear» in front of man), and consequently his

¹²² Там же.

¹²³ Эко У. Поэтика открытого произведения. У. Эко. *Открытое произведение. Форма и неопределенность в современной поэтике*. Санкт-Петербург: Symposium, 2006. С. 97.

scientific knowledge, definition. With sufficient clarity these conditions are called by A. Pigalev, who, separating the concept of «time of culture», in particular, writes: «The specificity of time of culture is that, unlike material objects, it can not be perceived by the feelings, and so *its image* is intertwined with and determined by certain metaphors. This feature is inherent in the perception of all, without exception, phenomena and processes inaccessible to the feelings. As a result, the supersensory is replaced by something obvious, which, in fact, allows us to make a metaphor. The time of culture, in *principle not being a given perception*, is constituted by each culture in its own way. And this is not a trivial «marking» of some objectively existing time of culture, but rather a rationalization of *the processes of formation and change, which are only given to the organs of the feeling*» (*italics is ours* – A. S.)¹²⁴.

Thus, «the subjective perception of time and its objective presentations are closely interdependent, which is manifested not only in the objectification of subjective images of time, but also in the influence of theories of the time essence relevant to some culture ... on its perception by people, belonging to this culture»¹²⁵. A. Pigalev rightly concludes that since «... all its (time – A. S.) definitions are tautological and use the associated associations», so much as the essence of time tends to express with the help of features inherent in space. «The latter is not accidental, and the connection with space is one of the most significant common features of time»¹²⁶.

The insolubility (inexplicability) of the human mind with the antinomy of life – death is largely provoked by the mystery of the phenomenon of time (inaccessibility and unmanageability of time as an object, which does not eliminate assumptions about its objective nature – but only as a «superhuman») and leads to the emergence of an internal «existential dichotomy» of that time, leads to its self-contradiction as a recognizable (natural phenomenon) – unrecognizable (conditional, conventional cultural and historical object with a predominant reflective function); subjectified in image

¹²⁴ Пигалев А. Время культуры. *Культурология. XX век. Словарь*. Санкт-Петербург: Университетская книга, 1997. С. 81.

¹²⁵ Там же.

¹²⁶ Там же.

and experience – abstracted by rationalization in concepts and scientific categories; absolute, «pure», ideal, amorphous, that is, free from form – materially concretized, albeit partially hypostated in the material realities of the human world, structured by spatial coordinates.

Without even trying to present in a comprehensive way the general theoretical foundations of the problem of time, which is undoubtedly meta-scientific and interdisciplinary, we still note the two main, in our view, methodical prerequisites capable of going further – to determination of musical time originality:

– in all its forms time acts as an antinomic phenomenon – both because of its reflective nature and because of the tendency of universalisation, the tendency towards universal human time. In the latter case, the time category is particularly closely related to the antinomies of being – nothingness, life – death, Eternity – transience, eschatological result – rebirth. A fundamental internal contradiction in understanding the phenomenon of time is its «translation» into the language of spatial characteristics, that is, the purpose of time in space;

– the perception of time is the perception of ideas about it, and with the effect of double reflection – object and event reality (including the experience of social relations, the realization of man in society) and psychological meaningful «inner» reality of man, «consciousness as a form of being» (L. Vygotsky). Recovering from the inner human reality, time becomes a «free», creative and conceptual, intentional subject that expresses the human right to reconstruct the life process, to organize it on new intersubjective principles. *Therefore, the leading aspect of «human time» is the psychological, associated with the processes of comprehension of both the external life series, and the ways of its reflection in the human mind.*

These prerequisites allow us to formulate some approaches to musical time.

First of all, the necessary metaphorical concept of time determines the particular importance of its artistic understanding and the associated symbolics. In this regard, time in music is in no way inferior to other forms of temporal representations; it generates its own temporal patterns and chronotopic dimensions, the study of

which can clarify the general cultural concepts of time, such as its modal structure. And although U. Eco notes that «it is always risky to claim that metaphor or poetic symbol, sound reality or plastic form give more grounded means of knowing reality than that offered by logic,» he is also engaging in some controversy with himself, stating that «art does not so much *know* the world as it brings to it the additions *created by it*, its own independent forms that attach to existing ones, revealing their own laws and their original life»; and therefore, «any artistic form can be considered, if not as a substitute for scientific knowledge, as *an epistemological metaphor*, that is, in any century, the way of structuring artistic forms reflects (in the form of likeness, metaphorically, by putting the concept in an image), by which science, or, at any rate, the culture of one or another era perceives reality»¹²⁷.

It should also be noted that musical time is constituted by the total time of culture as a developed experience of understanding the relationship of man with time, a cultural and historical typology of temporal modality. But even more, it determines the relation of musical sounding to sense, and sense to sounding (including its «unmusical» structures, «weight», in M. Arkadyev's terminology) forms of music, representing a specific non-verbal form of musical thinking. In full agreement with N. Gerasimova-Persidskaya, we say that "... we must admit that there is also a *musical* thought – which is not expressed verbally, but therefore it is not less real. Then the «musical sense» will be clarified. We offer the following definition: *musical sense is an attribute of a musical expression (a composition, its parts, etc.), its essence does not have an adequate verbal form and can only be conveyed descriptively, metaphorically, by analogy, etc.*”¹²⁸

But in the same way – «metaphorically, by analogy» – the musical time, and the phenomenon of «human time» as a whole, can be

¹²⁷ Эко У. Поэтика открытого произведения. У. Эко. *Открытое произведение. Форма и неопределенность в современной поэтике*. Санкт-Петербург: Symposium, 2006. С. 89-90.

¹²⁸ Герасимова-Персидская Н. О восприятии музыки и постижении смысла. *Науковий вісник НМАУ ім. П. І. Чайковського*. Вип. 60: *Теоретичні та практичні аспекти музичного смислотворення*. Зб. статей. К., 2006. С. 6.

transmitted and reproduced in verbal terms. Thus, two conclusions emerge: first, sense and time in music are identified, and sense can be defined as the ratio of musical sounding to time and time to sounding with the same right as to define time as the relation of sense to sounding and sounding to sense; secondly, the sense, finding a symbolic form (not only in music and not only in art, but also in the semantics of culture), as subject to the phenomenon of hypostasis and spatialization (distribution), as time.

Thus, in time and sense in music, there are general dimensions – «deep structure» and «surface structure», if we use L. Hakobyan approach to the principles of rhythmic organization of music and its terminology. Moreover, the link between the data of two dimensions can be considered precisely as the rhythm, which thus becomes the main essential characteristic of both time and sense. Therefore, the definition of «rhythm of the deep structure» proposed by Hakobyan is equally effective for both (time and sense in music): «The rhythm of the deep structure should be understood as its characteristic, which determines the distribution in time of the paradigmatic and syntagmatic positions of the elements that are part of the surface (that is, in the words of Hakobyan himself, directly given the observation – A. S.) structure¹²⁹. In addition, Hakobyan emphasizes that «the fundamental difference between the rhythm of the deep structure and the rhythm of the surface structure (that is, from the category of» rhythm «in the more usual sense...) is that the first is continuous, while the second is discrete»¹³⁰.

Therefore, the rhythm, which is unique for sense and timing in music, also appears «visual» and «invisible, secretive»; installation and resultant moments that rise above (or go far in) with respect to the «surface» of the composition directly; at the same time, they are the very «surface» – as a set of textural and spatial techniques of musical text presentation. In other words, the rhythm, becoming musically pronounced, solidifies with the spatial form, although it does not end there – and precisely because of the determining role of the «deep» rhythm-sense.

¹²⁹ Акопян Л. Анализ глубинной структуры музыкального текста. М.: Практика, 1995. С. 88

¹³⁰ Там же.

It is no accident A. Losev singled out immanent factors of time that do not pass over the spatial conditions – rhythm, symmetry, metro-rhythmic accent – and called them necessary musical categories, which dialectically emerge from the expressive element of «pure number», if in the latter to consistently distinguish moving peace, self-identity difference and uniqueness¹³¹. Taken at different levels, in different volumes of the composition, they express the autonomous temporal idea of music, rather, the temporal factors of the musical composition lead to the meaning of «higher rhythm».

A. Losev's doctrine of musical time (musical temporality), outlined in his early work «Music as a Subject of Logic», deeply substantiates approaches to the temporal nature of music as meaningful preference, and also identifies the basic transitions of time – space in music and found criteria for exploratory evaluation of the relationship between these phenomena. Unfortunately, this work of Losev is still insufficiently studied by musicologists; we will pay attention to only two of its components, essential for the cognitive position of the psychology of arts.

As the central category of his system of theoretical ideas about musical time, A. Losev makes the concept of number as «poor quality» the main regulator of rationalization mechanism of the phenomenon of time, which has only one sign – reliance, assertion as «something» as «quality», thus, completely going from the need to contrast the quantitative and qualitative forms of time. Musical time, based on the connection of numbers with the vigor of a self-growing sense, conditioned by the nature of the number as a self-identical difference of being or «that sense», is always «qualitative», that is, creative and conceptual. Losev proposes to find «reasonable figure» in the number-eidos, which can be applied to any material, but is free from any material, and therefore is free from quantity, which is always material¹³².

The embodied, intended, sonorous musical time, revealing the illogical side of the temporal process (the logical formation of the number-sense), becomes its transition and hypostasis into spatial

¹³¹ Лосев А. Музыка как предмет логики. А. Ф. Лосев. Форма. Стиль. Выражение. Сост. А.А. Тахо-Годи. М.: Мысль, 1995. С. 552-553.

¹³² Там же. С. 530-531.

forms, because the pure alogical hypostasis of the number is its substance. Thus, A. Losev makes it possible to understand, firstly, how the transition from temporal factors to spatial factors occurs in music and why it is caused – while maintaining the basic temporal nature of music; secondly, the fact that the spatial conditions, the compositional substance of music, is a kind of hyponym for the temporal parameters of music, can only be considered on their basis and after them.

However, many authors, focusing on the phenomenon of time in music, focus their attention on the spatial properties of the composition, and, being limited to them, do not reveal the true essence of musical time and come to the methodical inaccuracy of erroneous conclusions. For example, V. Martynov, easily changing the category of musical time by spatial characteristics, does not return to the first one, which, obviously, compels him to write that time is absent in Palestinian music, since space is united and not dissected, and space in works of Beethoven, due to its infinity and continuity, ceased to play the formative role it played in Bach's music¹³³. There are many examples of this kind of musicological “weirdness”; however, that is not important now, but rather important is those concepts that confirm the comprehension of musical time as an ideational semantic phenomenon that becomes analytically accessible through a specific embodiment («real» expressiveness) of the spatial and compositional way – and A. Losev's conception is one of them.

The common concept of most music studies is the double concept of «time and space of music», which, when discussing or analyzing music material, often leads to the phenomenon of time or becomes an excuse to «lose» it in the territory of the musical space, that is, in fact, becomes «single», in connection with the above-mentioned features of musical time, suggests the replacement of the phrase «time *or* space of music».

At the same time, it is advisable that some of the paradoxes of the proposed wording are, at first, that it indicates the impossibility of simultaneously considering time and space in music – as it is

¹³³ Мартынов В. Время и пространство как факторы музыкального формообразования. *Психология художественного творчества*. Минск: Харвест, 2003. С. 130-144.

impossible to contemplate two sides of one coin simultaneously; at the same time, emphasizing their interchangeability and inseparable unity – which side does not come from, the medal remains a medal; secondly, precisely because musical time is accessible only on its hypostatic «surface», it requires a special prolonged study of its «pure» semantic form – on top of specific compositional and other techniques, starting from them – in the context of the symbolic possibilities of music and with return to its specific structural and semantic conditions.

Therefore, time in music is a projection of the musical creativity of the general principles of relations with time, ideas about it, quantitative and qualitative parameters of its characteristics. It is an expression of the time of culture, that is, subject to universal cultural and historical metaphors in defining time. And for music, the idea of time as a sequence and ordering of events, facts, phenomena, relationships, and of course, an idea of their causality, so to say, of the causality and teleology of the human world (which does not fit in «earlier – later», «before – after», «beginning – end» schemes).

Musical time brings its own order, establishes its own artistic conceptual sequence of time moments and their relationships, including rethinking different moduses of time. «Time control was not given to music. The principles of time management and awareness of this task have a long history. This process reflected the movement of human ideas and ideas about time – one of the most complex, painful mysteries of philosophy and religion – associated with the worldview of different eras and at each stage identifying some essential features of musical thinking and style. These words of Orlov want to be supplemented by the idea that, due to the essential features of musical thinking and style, «style of worldview» and leading ideas of culture are formed; in other words, music creates its own autonomous models of the temporal process, trying, if we recall the words of I. Stravinsky, to bring order to everything existing, including the relations of man with time.

From various points of view V. Sukhantseva wants to consider the temporal content of music, fairly paying attention to the importance of the processes of styling and stylistic modeling. Yes, she identifies three «circumstances» of musical intonation:

At first, «from lingual intonation musical intonation distinguishes because it represents the process of emotional and psychological states of man...; in this sense, concrete intonation really allows to *reconstruct the artistic and worldview entities of an era*. Thus, Beethoven's intonation is able to awaken all aesthetic associative series of Schiller's pathetics, Goethe's romantic rebellion, up to the grand constructions of Hegelian dialectics in the skilled listener»;

Secondly, "... musical intonation, in all its "brevity", is procedural, because the temporal side of the psychological process is always present in it. We can say that the musical intonation is constantly *the transition of cultural and historical time to the psychological time of the individual*: no matter how large and socially significant content, for instance, Beethoven's Ninth Symphony, their perception, finding in the process of listening of the personal sense is conditioned by the "inner" nature of musical perception. The point here is also that the panorama of social processes embodied in the symphony is revealed to the listener because of the composer himself, and the «intonational vocabulary» of the era finds a subjective meaning in the intonation as epochal as the author's»;

Thirdly, intonation "becomes a musical language, that is, a way of expressing and transmitting meaningful information when it is framed in time according to *the laws of musical logic* and musical rhythm. B. L. Yavorsky wrote about it: "Musical language is a person's ability to express him. This ability is exercised by a person through the dismemberment of an infinitely-disappearing time by sound design""¹³⁴ (here and higher *italics is ours* – A. S.).

Perhaps not with complete clarity, but the above-mentioned regulations testify to a «meeting» in music of three forms of time (as forms of its conception and presentation) – a historical «cultural time», personal psychological time and, actually, musical time – an immanent logic of the music and time process. Each of them contributes to the formation of musical symbolics; the latter is an integrative and final «effort» of the previous ones, which translates them into the level of «musical thought» (we should recall the statement of N. Gerasimova-Persidskaya).

¹³⁴ Суханцева В. Категория времени в музыкальной культуре. К.: Лыбидь, 1990. С. 131-132.

Thus, musical symbols can be regarded as a kind of metaphor of time, time both cultural and historical and individually-psychological, and these two sides of musical symbolics – as two hypostases of time in music – exist in a continuous mutual transition.

The problem of musical time has its implication in the historical life-world of culture insofar as it is not only a matter of communication, but (and this is much more important for symbolic artistic experience) the duality of the processes taking place in the world (at least as the conjunction of the beginning – the end, limitedness – infinity) and the ontological antinomy of man. In artistic creativity, this duality is expressed in the historical paradigm «tradition – innovation» and in the parity of phenomena – concepts of *genre and style*.

The relationship of genre and style form the «great» text and the «great» time of music – its *historical rhythm* as the order responsible for the musical sense-creation of the moments; the mutual arrangement of stylistic figures – style signs within an individual work forms a *compositional rhythm*, including the «higher rhythm» – the author's aesthetic idea as an individual concept of «great» temporal possibilities of music.

Thus, in musical stylistics it is possible to find a spatial expression of the laws of musical temporality caused by genre factors of musical creativity. But it, in a «big» dialogue with music, shapes time as a choice and distribution, coordination of significant moments of musical sounding, *rhythmization of sense manifestations*.

In music, both in composer's and in performing, style signifiers and stylistic signifiers, crowning the interpretation (perception or refutation) of genre conditions and canons of music, are signs of both historical (culture) and personal (psychological) time, depending on their level of generalization. On their basis, there may be a *conceptualization of time or – a semantic filling (fulfillment) of creative time in music* as an artistic expression of its (time) antinomic existential and dichotomous nature. It is no coincidence that G. Orlov offers a general definition of music in terms of its temporal parameters: "... Music can be defined as a way and result of the division, ordering and organization of time. Sound – the sensual material of music – materializes time, allows to put it under control,

give it all sorts of figurations, and then – to «stop» its elusive and inevitable flow in imaginary, conceivable crystalline structures”¹³⁵.

To these words of G. Orlov I would like to add: music is structured in sounding and thus meaningful time insofar as – and above – puts its «order» to the feelings and thoughts of a person, bringing its consciousness to the sense, and sense to the consciousness, carrying out the «secondary creative synthesis» of the emotional content of consciousness, due to the deepest need for the transformation of «lower types of energy, unspent and not found in the normal (everyday – A. S.) activity of the organism in higher species...». It can also be called the need to analyze the deep content of consciousness at its «top» levels, if we recall the words of L. Vygotsky about «the collision of unrealized subconscious desire with the conscious part of our behavior» as an expression of the need for creative self-realization¹³⁶.

Thus, from the «pure» musical time, the psychological aspect of cognition of this phenomenon is emphasized, which allows to find in it a kind of «psychological tool» of music, an internal technique of musical consciousness, which allows to understand musical sounding as a special «transformation of consciousness» – its achievement of “top possibilities” of catharsis.

Of course, it is difficult to consider all, worthy discussions, parameters of musical time. The main thing that I wanted to say: «time» is a methodically necessary category of psychology of arts and musicology in their subject and cognitive unity. This category allows to take a deep approach to the phenomena of genre, style, stylistics, composition, text and some others in music; the musicologist’s dialogue with «musical time» is of great benefit to both: time opens its true addressee in the human personality – in the personal consciousness, finds ways of communicating with it, and the musicologist – defines new possibilities of forming cognitive reconciliations with the phenomenon of time.

¹³⁵ Орлов Г. Структурная функция времени в музыке. (Исполнение и импровизация). *Вопросы теории и эстетики музыки*. Вып. 13. Л.: Музыка, 1974. С. 32.

¹³⁶ Виготский Л. Педагогическая психология./ Под ред. В.В. Давыдова. М.: Педагогика, 1991. С. 281; 282.