

CONCLUSIONS

To conclude the study, it should be noted that the «great» common experience of human culture is, first of all, the experience of symbolic definition of reality, the creation of different types of symbolic tools for managing it, but the most important thing is the creation of one's own *human semantic reality*. This reality involves norms of thinking and behavior, certain types of lifestyle, a variety of experiences and emotional reactions; in other words, it involves certain ways and varieties of psychological modeling, the material of which is generously given by art.

Out of the various artistic forms, especially close to the personal senses, the personal psychological world of a man with his unique «interpretative time» is music. At every stage of its existence, music opens new sides of person's psychological experience, while shaping and transforming it. Studying the artistic content of music, its intentional semantic capabilities are equal to revealing the psychological history of mankind. But it requires special methodological efforts.

Our research makes it clear that for musicological cognition the necessary constituent races are intentionality, contextuality and responsibility, as well as integrativeness, aesthetic and psychological profundity. They point to the *fundamental ethical importance* of musicological cognition and assessment that are capable of cognitive isolation and methodological universalization. Thanks to these initial cognitive conditions, modern musicology is capable of *new methodical and categorical interaction with the psychology of arts*, the formation of a new system of cognitive criteria in common with the psychology of arts.

Talking about the new methodical and categorical unity of the psychology of arts and musicology, the works of L. Vygotsky, which, collectively, can be assessed as the foundation of modern psychology of consciousness and the theory of artistic meaning, are a necessary component. Vygotsky's teaching is a necessary factor in general humanitarian conception of man, in addressing issues of human existence in the world around him, that is, in his existential problems. The psychological concepts offered by this researcher, which make it possible to explore the artistic form, including music, should be

regarded as broad «epistemological metaphors» that are effective at different stages of psychological and musicological cognition.

The actualization of the epistemological approach to the study of musical artifacts, together with the deepening of phenomenological and aesthetic positions, also allows to distinguish the noological approach – not only as a key and integrative, but also as the closest to the psychological semantic essence of artistic phenomena, especially musical language. The central category in this approach is the category of catharsis combined with the phenomena of artistic symbolics and with the discursive priorities of «other scientific symbolology».

The noological concept of catharsis offered in the monograph makes it clear that the complex symbolic meaning of aesthetic purification cannot be found only in tragedy. The catharsis is prepared by tragedy, but takes place outside it, one might say, even contrary to tragedy. It is no accident that its content is determined by such aesthetic categories as the Beautiful (Beauty), the Good, the Light, the Harmony, which oppose the catastrophic resolution of the tragedy. These categories are in themselves symbolic entities, which make them the subject of constant humanitarian disputes, and such disputes are fundamentally incomplete, because their subject is that which implies a semantic immensity and infinity. «The absolute is understood not “with the help” of the symbol, but “in” the symbol», as V. Frankl wrote¹³⁷. Thanks to catharsis, the monotheme of tragedy becomes not a «monotheme of death», as suggested by L. Vygotsky, but a monotheme of immortality...

This cognitive position is reinforced by the study of N. Roerich's work «Living Ethics», in which there are no concepts directed to the «dark sides» of being – to death, the year, the corruptible, although the author resorts to semantic antithesis (Darkness – Light; Fear, Disbelief – Determination, Direction, and similar). Using paired concepts-images, Roerich narrows down the negative definitions, abandoning the possibility of tragedy preparation of catharsis, immediately giving it «bright» symbolics. Such symbolics is most consistent with the completeness of the value-aesthetic relation as the

¹³⁷ Франкл В. Человек в поисках смысла. М., 1990. С. 128.

«relevant and beautiful» (according to G. Gadamer), in the broad cosmological meaning of the latter. The catharsis in Roerich's Poetics is the acceptance of cosmic Infinity as relevant and beautiful in that personal experience, the limits of which each individual sets for himself...

It is in this sense that catharsis becomes the leading aesthetic effect of musical action.

According to M. Bakhtin's observation, we have the right to behave freely about historical experience: to ask our own cultures our own questions, moreover, to find in their experience such questions that they did not even suspect. This is a broad form of cognitive psychological and artistic dialogue – such question-answering relationships that determine the structure of spiritual experience of people and seek a symbolic form of expression. If there was no symbolic openness of the spiritual content of each culture, then deaf walls would stand between the separate stages of human consciousness development.

The principal incompleteness, openness of the most important spiritual questions, to which the question of catharsis is related, is the key to their longevity. That is why the doctrine of L. Vygotsky and N. Roerich's «Living Ethics» and our study emerge as a kind of answer, at a tremendous distance, to the questions posed by ancient philosophy and to which many successors have been trying for centuries to answer, those, who inherit *cognitive tradition of studying the semantic construction of human consciousness*.

An important aspect of this tradition, as it is evidenced in this monograph, is the knowledge of the phenomenon of time and the predefined system of concepts. After all, the leading aspect of «human time» is the psychological, associated with the processes of comprehension of both the external life series, and the ways and methods of its reflection in the human mind. These prerequisites allow us to formulate certain approaches to musical time, noting that music is structured in sound and thus meaningful time insofar as it – and above all – infuses its «manner and order» into a person's feelings and thoughts, bringing his consciousness to the sense, and the sense – to consciousness, carrying out the «secondary creative synthesis» of the emotional content of consciousness, due to the

deepest need for transformation of «lower types of energy, into higher kinds ...» (L. Vygotsky).

Harmonization of methodical prolegomena of research with its categorical content suggests that the phenomenon of *semantic consciousness* remains the most fundamental for all levels of musicological psychology of arts, in fact, it initiates it.

The peculiar nature of musicological discourse arises from the reflection in it of the nature of *musical assessment* – in comparison with other cultural norms. *Musical semantic positions* are formed under the direct influence of *the always positive setting of aesthetic comprehension* (comprehension as an aesthetic phenomenon). Even all the objections (elimination – alienation) in the music are deeply positive; only the lack of implementation of its main cathartic idea can be negative. The latter in music (unlike other spheres of culture) clearly indicates its own holistic character with an emphasis on the ethical side.

Musicality as an in-depth psychological feature of music is subject only to the language of «other-scientific symbology» (S. Averintsev), which does not belong definitively (like the senses of music) to any one type of humanitarian discourse, but is most important for the psychology of arts and can be explained within its conceptual system; it is most intended in aesthetic and psychological terms, pointing at the same time to the unity of psychological and aesthetic nominations when discussing music and to the symbolic origin and purpose of aesthetic attitude. Thus, musicological projections of the aesthetic and psychological approach of L. Vygotsky are also revealed.