

**THE ISSUES OF CULTURE AND ARTS  
IN THE INTERPRETATION  
OF MODERN HUMANITIES KNOWLEDGE**

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## **PIANISM AS A CATEGORY OF PIANO PERFORMANCE**

**Genkin A. A.**

### **INTRODUCTION**

Until now the study of piano performance issues has created a special direction of musicology with many branches, each of them being characterized by consistency and inheritance, which provides the integrity and continuity to the localized disciplinary traditions. Among them: the history of creation and improvement of the mechanism and acoustic properties of the piano as a music instrument; piano music, its composers and performing musicians; the interpretation theory; the problems of methodology and pedagogics. In the context of pianism, at present it is hard to set it apart into a separate scientific field with a special conceptual and categorical framework, parameters and attribution. Of course, it would be wrong to affirm that scientists sidestep the problem of pianism. There is a great number of works the authors of which, in the majority of cases active performing musician and teachers, generalize their concerto and teaching experience of playing the piano and teaching how to play it. No wonder the authors mainly focus their attention on specific problems related to finger notation; the dynamics; pedalization; texture, or their totality with the exit to the sphere of piano performance as it is broadly defined, including interpretation tasks. Theoretical aspects of studying pianism are traditionally related to interpretation of virtuosity as a factor of pianistic mastery; piano prominence, style of performance, reevaluation of works of the representatives of anatomico-physiological school and putting some of their ideas into practice. However, the numerousness of works different by nature, promoting, undoubtedly, the appearance of a wide cognitive space, the creation of which was caused by pianism, does not provide by itself the integrity of understanding this phenomenon because of its dispersion, niche nature of study vectors, and, eventually, fuzziness of its content and nominative definition. To establish the boundaries for contextual-semantic field of the term for «pianism» let us refer to the classic and contemporary papers.

## 1. State of study of the problems of pianism

At the present stage of the piano performance issues development the book by G.Kogan *The Problems of pianism*<sup>1</sup> still engages the readers and remains interesting from the scientific and educational perspective. No doubt, the most valuable is the chapter called *The theory of performance*, which contains a deep analysis of historic formation of the research experience in giving the meaning to the phenomenon of piano playing. The author consistently considers the movement of a scientific thought from generalizing the practical activity of teaching musicians, starting from «classical» treatise of Carl Philipp Emanuel Bach to the formation of a theory of pianism, the foundation of which, from his perspective, was laid in the works of R.Breithaupt, F.A. Steinhausen and C.A. Martienssen, whose merits in this direction were especially honoured by the scholar. It is worth mentioning that the articles mentioned in this Chapter refer to the end of 1920s – the beginning of 1930s, and therefore do not cover the theory of pianism in its entirety.

The evolution of the insights in pianism is conceptualized by G.Kogan in a form of hereditarily connected stages, marked by a domination of different concepts of piano performance and aspects of its study. At the first stage, the scholars were engaged in systematization and explanation of the adaptive and timeserving activities of the pianist; at the following stages there was comprehended the interdependence of a specific movement and a specific moment of a playing act, there was realized a sensemaking role of motor skills, giving to the artistic and aesthetic qualities; finally, the notion of «technique» was referred to the area of performing interpretation.

As it appears from definitions and terminology of G.Kogan, pianism appears as an all-embracing phenomenon, connecting art with interpretation through the series of mediations, though in reality the above-mentioned phenomena refer to different types of activity: practical and spiritually-intellectual, respectively. Pianism is identified by G.Kogan with the art of piano performance, and the terms marking it appear to be synonymous.

Fuzziness of the term for «pianism», unable to give it a categorical sense, is observed in a book of Samuil Feinberg «Pianism as an Art»<sup>2</sup>, a kind of «catechism» for those who are writing about piano performance. Significant

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<sup>1</sup> Коган Г. М. Вопросы пианизма. Вып. 1 : избр. ст. М. : Совет. композитор, 1968. 452 с.

<sup>2</sup> Фейнберг С. Е. Пианизм как искусство. М. : Музыка, 1965. 516 с.

are the discrepancies in interpreting its name and content in different sources. For example, B.Smirnov considers that the name of the book means «the piano playing technique as an mastery», putting an equality sign between «pianism» and «technique»<sup>3</sup>. On the contrary, V. A. Natanson, the author of the preface to the book of Samuil Feinberg sees in it a work on «the theory of performance», leaving the question of the relation between pianism and piano performance<sup>4</sup> outside the brackets.

It makes sense to present the considerations of M. Kagan concerting the specificity of performing music as a kind of musical art. Having primarily stood out from «syncretism in folklore music», it has separated from the process of creating the music due to possessing the following characteristic features: «<...> firstly, the specific nature of the musician's talent and a special type of profoundly specialized mastery (a singer or a pianist or the violin player or a conductor etc.); secondly, its two-layer structure, which appears from the fact that the performance of a piece created by a composer is to some extent its interpretation and in such a way it enriches the composer's masterpiece with a new "content layer", born in the course of performance <...>». Keeping it in mind the scholar sums it up as follows: «consequently, the perception of the art of performance is focused on imaginary "widening" of a piece of music by a listener with the purpose to compare its main "layers", belonging to the composer with the one belonging to the performing musician (s)»<sup>5</sup>.

From this we can deduce that if the art of performance is characterized by a certain autonomy, and the pianist is its independent subject, it means that there exists a specified instrument, with the help of which there is created a musical reality. That is to say, a pianist is a creator of musical reality, the sonic identity of which has been stipulated by phonico-acoustic and mechanical-technical properties of the piano. Pianism is the instrument he uses to achieve such goal.

The experience of giving the meaning to pianism from theoretical and methodological perspectives was reflected in the dissertation abstract of Yan Venian<sup>6</sup>. According to the author's definition, the subject of his

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<sup>3</sup> Смирнов Б. О художественной технике дирижера : (теорет. заметки) // Муз. академия. 2004. № 3. С. 145–147.

<sup>4</sup> Фейнберг С. Е. Пианизм как искусство. М. : Музыка, 1965. С.26.

<sup>5</sup> Кagan M. C. Морфология искусства. Историко-теоретическое исследование внутреннего строения мира искусств. Л. : Искусство, 1972. С. 348.

<sup>6</sup> Ян Венянь. Категорія піанізму у контексті виконавської типології фортепіанної творчості : автореф. дис. ... канд. мистецтвознавства : спец. 17.00.03 / Одес. нац. муз. акад. ім. А. В. Нежданової. Одеса, 2017. 19 с.

research is «pianism as a cognitive and epistemological style (thinking style) and criteria for the typology of piano performance»<sup>7</sup>. The candidate for a degree calls pianism «a category», without mingling with a notion of piano performance, but does not differentiate between their conceptual fields. Yan Venian also does not define the term for pianism, however, points to the fact that this category «is central among the issues of piano performance», as long as it «points at its unique nature»<sup>8</sup>. Yan Venian features the “language” of pianism, which the scholar sees in a broadly developed movement formulae palette. From these perspectives he analyses the piano pieces of Franz Liszt, impressionists, Joseph Maurice Ravel (in his thesis abstract), Sergei Rachmaninoff. In such a way, the author considers pianism through the lens of «general movement forms», which assume thematic importance in the context of this phenomena. Multiplicity in understanding the concept of pianism and the notion, which stands for it, produces a question of adjacent phenomena and their names, including piano performance, piano performance activity, the art of piano performance. As long as in their hierarchy piano performance holds the highest position as the most generalized one, it makes sense to start reviewing the sources, dedicated to it.

A. Iglamova considers piano performance as a cultural phenomenon: «<...> it is a closed system with its special language, conceptually distanced from everyday routine, which for quite a long time has been protecting itself from outside influences, perfect and consummate in its forms (a piece of music)»<sup>9</sup>. According to the above-mentioned author, the piano performance is characterized by properties inherent in art form, it belongs to. Being focused on interpretation of a content, graphically recorded by a composer in a score, and, consequently, on the production of new contents, on the assumption of the established traditions and concrete-historical moment, as well as the possibilities of the individual self-reflection, it has developed its own «language», the mastering of which requires certain specialized methodology. Besides, according to

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<sup>7</sup> Ян Веньянь. Категорія піанізму у контексті виконавської типології фортепіанної творчості : автореф. дис. ... канд. мистецтвознавства : спец. 17.00.03 / Одес. нац. муз. акад. ім. А. В. Нежданової. Одеса, 2017. С.2.

<sup>8</sup> Ян Веньянь. Категорія піанізму у контексті виконавської типології фортепіанної творчості : автореф. дис. ... канд. мистецтвознавства : спец. 17.00.03 / Одес. нац. муз. акад. ім. А. В. Нежданової. Одеса, 2017. С.1.

<sup>9</sup> Игламова А. А. Фортепианное исполнительство как феномен культуры : дис. ... канд. филос. наук : спец. 24.00.01 «Теория и история культуры». Казань, 2006. С.15.



her point of view, pianism appears as the informative and conceptual field, within and through the mediation of which there is recoded the composer's «message» into a concrete text to be performed.

Scientific literature considers piano performance not only through the lens of culturological and hermeneutical positions but also as a kind of artistic activity. In particular, from such standpoint it is studied by V. Belikova. Even though the name of her thesis research includes the concept of «music performance», from the context of her work, references and offered definitions it becomes clear that she means piano performance<sup>10</sup>.

Self-sustainability of pianism in its role, laying foundations for piano performance, is confirmed by the history of its formation, including in the sphere of pedagogics and salon-concerto practice of virtuosi, as well as by the relentless focus of the audience and musicians themselves on this side of playing the piano. To pianism, as a holder of aesthetic component of the piano performance activity there may be applied the concept of «artistry» within the meaning that includes the limit of «perfection of a piece of art, a degree of its ability to have more or less strong emotionally-aesthetical effect on people. In the structure of the piano performance activity there are distinguished *playing, interpretation (hermeneutical) and merely aesthetical* vectors. The above-mentioned affords the ground for the distinguishing between the notion of «the piano performance» and «piano performance activity» with the help of the following definitions.

***Piano performance*** is a kind of instrumental art, based on thinking in terms of aesthetically polished sound realities, rationally organized in the integral text with the help of laws and rules, which have been historically composed in general music and piano performance practice, where “pianism” is the nominal part.

***Piano performance activity*** is a complex of psychological, emotionally-energetic and rationally organized practical, piano playing activities directed to the creation of musical – aesthetic values.

If the insight in the piano performance as a culture (cultural tradition) is seemingly locking it on own historical and practical-artistic experience, and its understanding as an activity unlocks it in the

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<sup>10</sup> Беликова В. В. Музыкальное исполнительство как вид художественно-творческой деятельности : автореф. дис. ... канд. искусствоведения : спец. 17.00.02 «Муз. искусство». Киев, 1991. С. 10.

aesthetical sphere of life-sustaining activity as such, then seeing in it one of the kinds of art leads to the domain of individual's reflection and self-reflection, taken in the system of subject-object relations with reality – including the artistic one. Having survived the stage of its self-differentiation, separation from the composition, the formation of own actively-playing, technological, expressive means in the period of transfer of the modern European artistic consciousness from traditionalistic to individually creative, the piano performance nominated a special type of the subject of art – a pianist, for whom playing the grand piano has become a way of self-expression, revealing own, unique spiritual strengths and creative abilities. Communication with the instrument «for oneself» and «for others» appeared to be the reliable means of lyric or artistic expression, giving the meaning to and representing «oneself» irrespective of whether the musician strove for reflection of the fantasy world and images or the demonstration of phenomenal technical equipment. It was the way of self-affirmation of a person as an individual and at the same time a dialogue with others, his/her notification of him/herself. Such type of a subject of piano performance art, which appeared alongside with it makes possible talking about their genetic unity, the degree of coalescence, which in the event of transformation of one of them drags down the destruction of another.

In the XXth century the art of composition and piano performance lost the interdependency and aesthetical unity they had in the previous century. If the first of them was marked by an explosive innovation, the creation of new intonation dictionary, which met the changed characteristics of the view of life, the other, on the contrary, demonstrated persistent conservatism, which you can't help but tie in with the fact of unity of piano performance and own traditions that have become rooted in circumstances and direction of its formation, in its first seeds. To a large extent the conservatism of this kind of art is manifested in the repertoire of masters, representing it, where in the same way as before the patters of classical-romantic origin maintained the priority positions. It is clear, such position is promoted by social demand, preferences of the general audience as well as academic programs of music educational establishments. Nevertheless, the confluence of pianistic tradition with specific musical and historical styles, primarily the romantic one, was a key factor of performance conservatism. Symbolically, «the Last Romanticist» of pianistic tradition, Vladimir Horowitz was considered to be so, finished his creative career and died in the final third of the XXth century, long after not only the first but also the second wave of composers'

avant-garde left far behind. In the research literature there is explicitly advanced an idea about the necessity of including the piano both to the communication triad «a composer – a performing musician – a listener», to the structure of piano performance. The experience of communication with it creates a special culture (cultural tradition); piano-playing process at all its stages – training, analytical, demonstrative – determines the activity nature of the piano performance; thinking in terms of musical and sound patterns, called forth both by creative fantasy of a pianist and its acoustic concepts, which are originated with the grand piano phonics – reveals the properties of piano performance as the art. Thus, the structurally-semantic field of piano performance consists of culture (cultural tradition), activity, and art.

## **2. System specificity of pianism**

The correlation between the concepts of «piano performance» and «pianism», contextual contents of the latter, the differences in understanding the essence of the phenomenon it marks, allow offering its scientific definition.

*Pianism is a multielement system, which includes adaptively adjusting kinesis of the pianist, directed to professional mastering the instrument, the specific pianistic means of performance expressiveness, tactile and hearing relation, reflected in specificity of the pianist's communication with the instrument, peculiarities of interpretations, his emotionally-intellectual activity, revealing musical, artistic, cultural, general spiritual experience of the performing musician.*

In the general sense pianism appears as a two-layer structure, which is stipulated by its two-vectors nature. As long as pianism is presented as special at the same time self-sufficient formally meaningful and ideally material phenomenon, it includes both adaptively-adjusting, technological, formula-kinetic elements and the components, directed immediately on settlement of interpretation tasks. The correlation of these two structural levels is expressed by the concepts of basis and superstructure. Alongside with that there are created verticalized interactions between them within the limits of separate components of the integral structure. For example, the organization of sound reality, specifying pianism in its immanent quality is carried out with a help of piano texture as a holder of this reality. At the same time the texture in its composer's dimension needs «instrumentation» in performance, and therefore, appears to be the most important interpretation moment. Transcendent motor skills may be the goal to achieving perfect

mastery – and serve for expression of various passions, both those included in score-graphical impression of the composer and performing ones that interpret them. Proficiency in using a pedal may enchant with sensual winsomeness and be a component part of interpretation of the imaginative world of the piece of art through the lens of performance. That is to say, the components of the pianism structure are characterized by bifunctionality, and the meaning of each of them in a specific process of performance is mobile. Nevertheless, there is a possibility of relative division of the structural units, attributing each of the levels of pianism.

The basic level of pianism is directly associated with a sphere of phenomena created using performance technique. At first glance, «pianism» and «technique» may seem identical, as long as both of them suppose asking the question «How to play the piano». In reality the concept of «technique» is multicomponent and is included in the structure of pianism as its subsystem.

H. Ahariova distinguishes between «technical» and «musical». It is important, however, that the author points at an ability of technical daily routine to affect the performance design<sup>11</sup>. On the contrary, Y. Levin, considering the problem of sound extraction to be the most important in technique, asserts that the playing approach and sound result make an indissoluble unity<sup>12</sup>. Y. Levin made an important remark concerning objectively existing physical speed limit, which consists «not only in nerves and muscles but also in thinking»<sup>13</sup>.

A. Birmak approaches the technique from extremely broad positions. She declares the dependency of methods and techniques of the pianist's work on artistic goal – that is to say demands to «escape from musical concepts», however, at the same time – «be aligned with convenience and freedom of movements», in other words, – «adjust to individual psycho-physiological peculiarities of pianistic apparatus»<sup>14</sup>. To sum up, the art technique contains two interdependent components: virtuality of intonational and aural presentations and a complex of resources and

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<sup>11</sup> Агарева Г. М. Работа над фортепианной техникой [Электронный ресурс]. URL: <http://eorhelp.ru/files/%20над%20фортепианной%20техникой.doc>.

<sup>12</sup> Левин И. Основные принципы игры на фортепиано : пер. с англ. / ред., предисл. и примеч. Г. М. Когана. М. : Музыка, 1978. 76 с.

<sup>13</sup> Левин И. Основные принципы игры на фортепиано : пер. с англ. / ред., предисл. и примеч. Г. М. Когана. М. : Музыка, 1978. С.69..

<sup>14</sup> Бирмак А. В. О художественной технике пианиста: опыт психофизиологического анализа и методы работы. М. : Музыка, 1973. С. 103–104.

techniques of movement, with the help of which there is performed a target «tuning» of the pianistic (playing) apparatus. Obviously, in differentiation of the technic into artistic and net motor skills there is present a polemic note, an aspiration of A. Birmak for contraposition the old and new schools of playing the piano, their understanding of the technique in the structure of performance.

The idea of an indissolubility of «technical» and «aesthetical» is discernible in the dissertation abstract of D. Diatlov. The scholar points out «a clear, emphatic, heavy touch» and absolute purity «even in the most complicated places» as an ideal of pianism, peculiar to K. Chernia, «power, evenness, velocity, independence of fingers» and «complete concert sound» – Muzio Clementi, «fine sense of fingers through and through» and «pearly» playing of Johann Nepomuk Hummel<sup>15</sup>, that is to say, points at individually conceptual potential of the technique, being uncovered in pianism of one or another performing musician. Besides, D. Diatlov considers «technological universals of playing the piano», distinguishing interpretation instruments, attributed by intonation, metro rhythm and agogics, the identity of sound and articulation; manual issues and style aspects, where the attention is paid to the ways of organization of harmonious vertical structure and polyphonic horizontal structure; the elements of interpretative unity (based on synergy). In such a way, by «technology» of playing the piano and its «technique» the researcher means the whole complex of activities performed by pianist from elementary to structural and sense-making, which are the gist of the art of performance, in other words, the interpretation. Especially important is the fact that even technical approaches in such context appear to be involved in interpretation “whole” as one of the factors of artistry.

Based on scientific literature under consideration there may be drawn a conclusion that the piano performance technique is: 1. a complex of adaptively adjusting and kinetic -motor means of achieving maximum close contact of a patient with an instrument aiming to get the desired graphic and audio quality; 2. a complex of techniques and figures («fundamental» or «basic» formulae) as «an alphabet» of instrument performance; 3. one of the guises of art; 4. an integral part of interpretation, one of its instruments. It appears that the technique – as a

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<sup>15</sup> Дятлов Д. А. Исполнительская интерпретация фортепианной музыки: теория и практика : автореф. дис. ... д-ра искусствоведения : спец. 17.00.02 «Муз. искусство». Ростов н/Д., 2015. С. 3–4.

phenomenon and a concept – arises in the scientific cognition as a multidimensional phenomenon and is endowed with polysemantic meaning. «Fuzziness of the technique between «motor skills» and «interpretation» as end points in an amplitude of insights in it, in our opinion, is explained by two reasons. The first one consists in target tasks of the researcher, the direction of his interest towards special studying of the technique with inevitably appearing recommendation and methodological inclination or, from much wider positions, which cover the sphere of piano performance in general, or by projecting its attributive properties on personal pianistic system. The second reason for the disagreement of opinions about the essence of performance technique lies in its structural and functional multiplicity. In our opinion, *the technique* as a phenomenon and concept includes *mechanics, motor skills, sound formation techniques, «fundamental» («basic») formulae. «Mechanics»* in this particular case includes adaptively adjusting factors, which directly appear from physiological (muscular, strength, kinetic) properties of the human body and, first of all, hands. The competence in mechanics come out an ininitial condition for the pianist’s making free use of the whole keyboard topography and possibilities of his body to provide a comfortable contact with the instrument and behavior at it. «*Motor skills»* - a complex of movements, which provide with meaningfulness of space-time conceptions of the player and his activities. «*Sound formation»* coordinates locomotor and hearing relations, bilateral by nature: reasonable movement provides aesthetically verified sounding, a specific sound image requires appropriate movement. «*Fundamental» («basis») formulae* objectify the whole complex of technical means in specific structures, having potential graphically-expressive sense. As a result there is organized a logic chain «mechanics → motor skills → sound formation → “fundamental” (“basic”) formulae (or figures)». All its elements functionally stipulated, as long as only their complex guarantees high-quality piano-playing result. Certainly, such chain with its elements separately distinguished is possible only in analytics; in a real piano-playing practice all of them form a simultaneous unity. Alongside with that, at certain stages of study and training activity there is possible a significant concentration of attention on separate of them. The organized by us structurally–functional model of a technique brings an opportunity to suggest the following definition.

*Pianistic technique is a complex of universalities providing the maintenance of culture of playing the piano.*

We intentionally replaced a possible detailing of «piano technique» with the concept of «pianistic», as long as the technique as a culture of playing the piano is inherent not only in great masters and performing musicians on a smaller scale, but also the students at all stages of their mastering this activity.

This definition isolates the technique to relatively autonomous system of playing techniques, activities, figures, without which giving a meaning to it as a phenomenon is impossible. At the same time it allows taking the issue about oppositions “net motor skills – artistic technique”, “technique – graphically emotional expressiveness” off the table, as long as it soaks up both components. Alongside with that, turned to the side of pianism and interpretation activity, broader – piano-performance art, it enters into system relations with them, is included in them, however, not in hide and hair. In doing so it appears to be an equal part of the unified artistic-creative system.

Does the above-mentioned mean that the technique itself in piano performance is pianism? If to judge from understanding the technique as a complex of universalities, then it will become obvious that it performs a function of pianism’s instrumentation, not its strategy, which is the prerogative of pianism itself. If to bear in mind all the ideas presented in the previous subsection concerning the essence of pianism, then it is conceivable that it is a special kind of instrument-performance art. The idea itself, turned both to the side of merely pianistic notions, and directed to the settlement of interpretation issues, in general, is stipulated by strategic goals of pianism, which consist in creation using communication from piano specific aesthetically sensible sonorously-acoustic world. The achievement of this strategic goal results from settlement of specific creative issues with the help of the system of universalities, joined by common concept of piano technique.

Thus, the technique makes a complex subsystem of pianism, which nourishes other layers of its structural hierarchy, including the sphere of finger notation, bowing, pedalization, and key touch. In reality, the sense of comfort the pianist feels under any textures and conditions of ultrahigh-speed in many respects depends on properly selected finger notation; degree of accuracy in bowing – on appropriateness of movements in their combination with acousto-visual concepts and eurhythmics of a gesture; the art of pedalization – with finger “verbiage”, adroitness in performance of wide jumps; the quality of key touch – from the moment hands touch a keyboard, a sense of touch etc. In such a way all the available components «mirror» each other, are

interdependent, which organizes them in structurally- functional unity, which forms a lower layer of the two-layer structure of pianism. Its upper layer, which comes in immediate contact with an interpretation sphere of the piano-performance art, includes intonation, metro rhythm, agogics, the identity of sound as a holder of emotionally-semantic content, adequate to the composer's, and an articulation – as an organization of the articulated speech. As long as intonation and agogics one way or another are related to phrasing, it certainly is included into the field of interpretation tasks.

With all these interrelations of the upper and lower levels of pianism, its specifying part is its basic part, as long as it provides the connection of the musician with an instrument and determines the degree of managing it, «class» of playing and professional competence of a player, and to a significant extent – his performance culture. In that respect pianism serves as a warrant of maintenance of the piano performance in all three capacities, which stands guard over those artistic-aesthetical values, which appeared in the fold of special tradition – playing the piano.

### **3. Musical-historic determinants of pianism**

Throughout history, pianism has been experiencing a continuous evolution – from individual changes to dramatic metamorphoses. In this respect, its look, essential properties, aesthetic trend have permanently determined by a complex of determinants, eventually forming the characteristic properties of pianism of the epoch. As long as pianism is on the bottom, elementary level of playing the piano, *the instrument itself serves as one of its determinants*. The improvement of piano and even its involvement in the active of the composer's attention during the period of transition from harpsichord, exploration of technical capabilities of the instrument and development of adaptively adjusting activities concerning it influenced on its qualitative factors. That is to say, at some point of its evolution the piano to certain extent “had the upper hand” towards the performing musician, within the framework of which he could practice the selected art form. Demonstrative is the interest of modern science to the study of history of musical instruments, which led to the appearance of its special branch called organology. In 2010 there appeared the second collection of articles under a common title “From Baroque to Romanticism”. Musical epochs and styles: aesthetics, poetics, performance interpretation», one of the important sections of which was



dedicated to the such issues<sup>16</sup>. For example, I. Rozanov based on a large amount of works, predominantly foreign ones, discovers the history of early piano during the period of Baroque and pieces of art meant to be played. In the view of the scholar, the first of them were sonatas of Lodovico Giustini published in Florence in 1732, in the title of which there was directly indicated that they must be played with the instrument with hammers. The recording of the composer's instructions, as I. Rozanov puts it, leaves little doubt in author's desire to «show the necessity of gradual decrease of sound power»<sup>17</sup>, inaccessible, as you know, when playing the harpsichord. A. Mofa undoubtedly connects stylistic features of London School of Piano with peculiarities of English piano. Broadening the question, the musicologist writes: «To come to grips with the aesthetics of the performing musicians of the past, it is necessary to know the system and the way the instruments they played sounded»<sup>18</sup>. It is worth mentioning one more and the most essential circumstance, which stipulated the musicians to search for new aesthetic possibilities of the piano. It is contained in the sphere of historic, epochal development of the music under the aegis of Romanticism, when on the agenda there was put the need, firstly, for the most adequate form of embodiment of individually personalized and artistic consciousness, and secondly, for approaching «the life of the soul» to the active of the present-day values, which required the creation of a special intonational-acoustic image. Not coincidentally, considering the evolution of klavier - piano, D. Diatlov refers to the intonational theory of V. Medushevsky<sup>19</sup>. The recognition of the two-sidedness of the process of the instrument and pianism improvement from the standpoint of the epochal picture of the world and realization of personal self-expression leads to understanding

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<sup>16</sup> От барокко к романтизму. Музыкальные эпохи и стили: эстетика, поэтика, исполнительская интерпретация / отв. ред. С. В. Грохотов. М. : Моск. консерватория, 2010. 288 с.

<sup>17</sup> Розанов И. В. Барокко и раннее фортепиано // От барокко к романтизму. Музыкальные эпохи и стили: эстетика, поэтика, исполнительская интерпретация : сб. ст. М., 2010. С. 145.

<sup>18</sup> Мофа А. В. Английские фортепиано и некоторые стилевые черты лондонской фортепианной школы // От барокко к романтизму. Музыкальные эпохи и стили: эстетика, поэтика, исполнительская интерпретация / отв. ред. С. В. Грохотов. М., 2010. С. 149.

<sup>19</sup> Дятлов Д. А. Исполнительская интерпретация фортепианной музыки: теория и практика : дис. ...д-ра искусствоведения : спец. 17.00.02 «Муз. искусство». Ростов н/Д, 2015. С. 40.

of two more *determinants of pianism: its subject and piano literature*. The romantic XIXth century revealed a special type of the performing musician, who using the means of pianism strives as fully as possible to inform the interlocutors about own spiritual and intellectually emotional world. Strongly-pronounced individualism of piano-performance subject, according to the formula offered by V.Chynaiev, gave birth to such stylistic constants as poetically elevated intuitionism, suggestive expression of the narrative process, and autobiographical character<sup>20</sup>. Taking into consideration the placed in the center trends in the art of the XIXth century, stipulated by the domination of the individually–creative artistic consciousness over traditionalistic and rhetorical, it is worth paying attention to the multiplicity of specific manifestations of the above-mentioned epochal stylistic constants. Therefore, there are detected different individual embodiments of the single for the romanticism subject of pianism with own interpretation of the instrument and its sound image. In the golden age of romantic pianism every great performing musician demonstrates an individual «image» of the piano, and thus is developing own strategy and tactics of pianism.

It has become a tradition to oppose the pianistic ideals of Frédéric Chopin with Franz Liszt, their peculiar features as the subjects of piano performance activity. The first was the poet, the second – an orator and thinker; for F.Chopin the instrument is an interlocutor, sensitively responding to the smallest movement of the soul; playing the instrument is the most intimate act, on the other hand for Franz Liszt – it is the confession and sermon, a possibility to inoculate his ideas into public, infect it with energy of thought, spirit and passion. Therefore, even in his most fiery statements the Polish romanticist remains within the limits of chamber; from here comes soft dipping into sound; delicate key touch; masterly pedalization, which in combination with the details of texture reveals overtone nature of the instrument; preference that is given to small appliances; development of wrist movements, which enable making the string of notes flexible and plastic; naturalness and agogical will of the musical-performance language. On the contrary, efficiency and affectivity of Liszt’s expression, understanding of piano «image» as «the cosmic space» of sounds, big concert halls have bright concert

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<sup>20</sup> Чинаев В. П. Исполнительские стили в контексте художественной культуры XVIII–XX веков : автореф. дис. ... д-ра искусствоведения : спец. 17.00.02 «Музыкальное искусство». М., 1995. С. 8.

nature. Here from is an active use of major chordal and octave appliances, trills and tremolo, imitation of the symphony orchestra instruments, cascades of playing techniques, frequent appeal to high power dynamics of loudness. By way of example of the interrelation of pianism with a pair «an instrument – a subject» let us also provide the work of Johannes Brahms. In the performance role of German late romanticist there is easily recognized lyricism and confession, which approaches him to Franz Liszt. Nevertheless, he is deprived of Liszt's advancing in communication with the audience, desire to take the audience by storm. Johannes Brahms is absorbed in music so much that that his autobiographic «I» seems to smooth over.

The integrity of artistic statements, inherent in Johannes Brahms<sup>21</sup>, his understanding of pianism as a dialogue with music via the piano moves him within touching distance with the world contemplative trends in the culture of the XXth century, when personality, remaining the subject of artwork, breaks free of being its «hero», the subject of aesthetical meaningfulness by means of artistic phenomena. The change of the subject of pianism, who stopped striving for self-expression and even self-affirmation in the field of playing activity drags down – here the role of cause and effect is clearly outlined – other, in comparison with the romanticism, hearing and sense of the instrument.

A symptom of reconsidering the views on former values in pianism and in general – in piano performance, are the searches for the alternative both for the instrument and its «image». The experiments of V. Landovska, in the field of «historic performance», the reconstruction of antique models of piano – indicate of the arrival of a new stage of pianism development. Equally important is the commitment of musicians to the creation of un-romantic and even anti-romantic piano-sound space. Considering the ways of development of piano music near the origins of culture of Contemporary times and its first decades, L. Gakkel points at coexistence of pedal free play alongside with illusory-pedal interpretation of the instrument. The researcher connects the first one with neoclassical, neo-baroque trends of time – that is to say pre-romanticism and actually pre-piano periods of klavier performance, as well as with the practice of contemporary jazz playing the piano. As for

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<sup>21</sup> Садовникова Е. С. Авторский стиль И. Брамса (теоретико-методологический и аналитический аспекты) : дис. ... канд. искусствоведения : спец. 17.00.03 «Муз. искусство». Харьков, 2007. 200 с.

the texture the scholar distinguishes between pedal free containing a harmonic sequence of chords and linear; in motor-acoustic – percussion-noise-induced and manual, finger-type of pianism<sup>22</sup>. Both of them are targeted at the creation of the sense of short-term sounding of the instrument: «repetition martele technism and *non legato* articulation prevail»<sup>23</sup>. The researcher also mentions that the appeal to the ragtime model led to jazzy manner of playing with the help of vertical movement of fixed wrist<sup>24</sup>. It is necessary to add that in the music of post-war avant-garde, the piano became to be the subject of different manipulations, which was reflected in the terms of «prepared piano», the play of which is out of touch with ordinary understanding of pianism, and at the same time the pianist.

Prolonging the line from the instrument and the performing musician, we detect one more pair of phenomena: the performing musician and *piano literature*. It is natural that alongside with the question «How to play?» the representatives of first schools of piano arranged for the solution of the question of «What to play?». As long as over extended periods both of them were a prerogative of composer-performing musicians, there was such a close relation between them, even accretion, that it was not always possible to determine which of the above-mentioned tasks is the primary one. In other words, it is difficult to say with full confidence, which of its guises either the composer's or the performing musician's defends the musician, creating a piece for the piano. The examples of such inseparable unity of two kinds of artistic activity are easy to find not only in the XIXth but also in the XXth century, it would be enough to mention the names of Sergei Rachmaninoff, Béla Bartók, Sergei Prokofiev, at the tender age – Dmitri Shostakovich, quite apart from Igor Stravinsky, who was even composing music at the piano, as he once confessed. It is natural that under such circumstances the composer who appeals to piano music, judges from his pianistic thesaurus but the creative fantasy at the same time needs its expansion, enrichment or correction. In such a way, two kinds of the art of music, in the course of their interaction, promote it by means of progress and innovation. The union of the composer and a pianist gives birth to one more

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<sup>22</sup> Гаккель Л. Фортепианная музыка XX века : очерки. 2-е изд., доп. Л. : Совет. композитор, 1990. С.9.

<sup>23</sup> Гаккель Л. Фортепианная музыка XX века : очерки. 2-е изд., доп. Л. : Совет. композитор, 1990. С.12.

<sup>24</sup> Гаккель Л. Фортепианная музыка XX века : очерки. 2-е изд., доп. Л. : Совет. композитор, 1990. С.11.

consistent pattern. Playing a part of the composer, the subject of pianism, having own distinctive features, searches for the most adequate for of expression – not only by means of a language but also with the help of genre. It can be demonstrated by the «boom» during the golden age of «the Brilliant Style» and the art of virtuoso of exercise and transcription (fantasy), almost all the most famous masters of the time were fond of. Moreover, both above-mentioned genres got a toehold in the piano literature of the XIXth century, and to some extent of the XXth century. Franz Liszt never drew the line with different kinds of transcription. He came a long way in this genre from merely virtuosic interpretation of it to the creation of solid, conceptual opuses, preserving all the attributes of transcriptions, in the long run – Sergei Rachmaninoff, pianists Leopold Godowsky, Vladimir Horowitz and others.

Other direction of pianism of the first decades of the XIXth century, is related to sentimental-sensual lyrics cultivated a special type of this genre. In parallel with the improvement of the instrument, expansion of the means of expression of pianism, crystallization of the individually-creative consciousness by pushing music boundaries as the way of humanitarian perception, with attraction to its orbits different extramusical, both vital and artistic realities, the repertoire of piano literature gradually broadened, proposing the performing musician not only specifically pianistic but also interpretational tasks, focused on spiritual and intellectually –emotional contact with the author. Due to this there appears the *fourth element* in the organized chain of *pianism determinants – a school*, as a multifunctional body which includes wide range of tasks: from learning how to play the piano, behavior at the piano to the cultivation of preferences and a sense of style; from formation of traditions to their maintenance and provision of continuousness of the pianistic culture development. Zhanna Dedusenko distinguishes the following parameters of the structure and content of the school of performance (piano), expressed in the form of a system of dual relations: the performing musician and the instrument (motor skills), the performing musician and the public (a prodigy), the performing musician and a piece of music (performance and interpretation)<sup>25</sup>. Commenting the offered by the researcher opposing pairs, it is worth mentioning that the

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<sup>25</sup> Дедусенко Ж. В. Исполнительская пианистическая школа как род культурной традиции : дис. ... канд. искусствоведения : спец. 17.00.01 «Теория и история культуры». Киев, 2002. 208 с.

first pair is directed to the learning of pianism as «thing in itself», according to Immanuel Kant, the second pair – as «thing-for-itself», the third – as a holder of personality, which accumulates in the performance activity the individually-collective spiritual experience, impersonated with the help of piano music – the aggregate product of the composer's and the pianistic practice. When one looks at the school through the lens of the following model: «the instrument – pianist – piano literature», it will appear as a phenomena meant for upbringing of the pianist through the cultivation of the high-quality contact with the instrument and mastering the piano-performance repertoire.

All the presented parameters make a sustainable complex of pianism determinants, unchangeable and independent of time. The qualitative characteristics of each of them and the whole system of their relations are subject to change, as a result of which there is provided a historical dynamics of pianism and its individually- stylistic features.

## CONCLUSIONS

The piano-performance branch of music has not developed the unified network of definitions used within the limits of its terminology, including the concept of «pianism». It is treated in different contexts either extremely narrow, being actually identified with «the technique», or maximally wide, merging with «piano performance». To distinguish these and other concepts there were considered in this section possible approaches to their interpretation and there were offered the corresponding definitions. As a result, there have been revealed the properties of pianism as poetics of piano performance and a special kind of instrumental-performance thinking. At the same time, it is seen as «a nominal», specifying part of piano performance, thanks to which pianism keeps «the memory» of it as a special kind of music performance. As a result, the piano-performance art in its content-target layer is directed not only to the settlement of interpretational issues – spiritually-graphic reading of the composer's text, but also to merely pianistic, that is to say, to the creation of musical-graphical and immanently-pianistic sense. Neither this nor that has the aesthetic base, however, it is different in each of them. In the first one it consists in compassion, in the second one – in the enjoyment of perfection. Hence, in the settlement of interpretational issues pianism serves as external form, the way of realisation of musician's personal potential, his attitude to the masterpiece he plays; in settlement of issues related to virtuosity – the internal one, in other words, such that holds a conceptual impulse. There

appears a bivalence of pianism, which determines the two-layer nature of its structure and multiplicity of functional relations and elements, forming a complex, dialectic system. At the same time, they attribute those relations, which appear in morphology of piano performance, where pianism is the centerpiece. Its determinant is the piano, the mechanic-acoustic properties of which are defined both as adaptively adjusting activities of the pianist, and as a sound «image», which appeared resulting from the contact of the performing musician with the instrument; the performing musician himself as a subject of piano performance; piano literature as a spiritually-material embodiment of pianism in its intersection with the composition; a school as a warranty that the pianistic experience will be preserved and multiplied. Putting for a total the sustainable structure, the above-mentioned determinants are historically mobile, determining qualitative characteristics of pianism at different stages of its development.

### **SUMMARY**

In the monographie devoted to the study of the peculiarity of pianism in *Études and Exercises* by Carl Czerny. On the grounds of examination of numerous researches the conclusion has been drawn that modern musicology lacks commonly accepted definition of pianism, that resulted in this phenomenon being unrecognised. For the purpose of separating the term «pianism» from related to it terms such as «piano performance art», «piano performance activity», «piano performance culture», «piano performance», «music performance», «performance art» their semantical differentiation has been made. That allowed to explain the content of the term «pianism» as a category of piano performance and suggest its definition.

According to the given definition, pianism being phenomenon is considered as multipartite system, whose elements condition each other and function in cooperation. In the most general portrayal this system is represented by two levels correlating in such a way that the lower one, basic level, provides the unity of pianism as a factor specializing the piano performance. At the upper level of the regarded system pianism becomes a mode of realization of interpretational activity.

It is stressed that defined levels of pianism as a system are connected by the principle of feedback. The level of pianist's proficiency guarantees a realisation of interpretational tasks, preconditioned by performed work. On the other hand, complexity of these challenges demands a set of pianistic devices to be corrected and extended. In the historical aspect it is possible to reveal interdependence of the general

state of pianism, sets of didactic methods («schools»), sound thinking of given period, modern aesthetical ideas, stylistic tendencies in music art, including piano performance, and innovative processes in composers' creativity.

The factors, a sum of which throughout different periods of establishing and development of phenomenon of pianism defined its invariable features are characterised. These are: an instrument itself, existing piano repertoire, a pianist-performer, and the school of the piano performance, in traditions of which the last one was nurtured. Combined, they create an aggregative structure, all elements of which are interdependent, which condition and reflect each other. The factors mentioned above are linked to stylistic, aesthetic, artistic paradigms of given period as well as to the worldview, thus enabling mobility of their qualities in historical time.

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## INFORMATION SPACE OF THE MUSIC THESAURUS

**Kalashnyk M. P.**

### INTRODUCTION

As a cognition-related phenomenon, a music thesaurus can be considered as both a process and a structure. Its first property is conditioned by the constant expansion of the flow of information generated by social experience and “collective intelligence” as it accumulates. The essence of the second feature is characterized by an objective need to stabilize knowledge through their incorporation into a particular system, that is, structuring. Due to the fact that the process of cognition is also structured according to the general laws of human activity or its individual sphere, a specific relationship defined in G. Shchedrovitskyi’s<sup>1</sup> formula as follows: “structure is a static image of the process”, emerges in the “process-structure” opposition, and there is a category of “becoming-constant”, and on the other hand, time and space. In terms of a music thesaurus, this means reflection of various “firm” norms of temporal communication of an individual or a group with the aesthetically, emotionally, psychologically, sensually, and rationally mastered intonation-sound environment. In other words, a music thesaurus shall be understood to mean a spatial dimension of the process of cognition. Therefore, it has certain tectonics, a structure of knowledge, a semantic “territory” that forms the musical “worldview” of the collective and the individual. We shall consider in more detail the means of storing musical information, based on the thesis about the interaction in music of the musical and the non-musical, that is, *what* the music thesaurus involves as a result of knowledge of reality through music itself and the *way* this result is structured in a music thesaurus. Please, note that it is considered in the plane of consciousness rather than in a fixed form. At first glance, this coincides with the ideal form of a music thesaurus, however, such origins and components of the musical material are disturbed, such as sound in its physical and socio-cultural

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<sup>1</sup> Shchedrovitskyi G.P. Selected works / Edited by A.A. Piskoppel, L.P. Shchedrovitskyi. – M.: Shk. Kult. Polit., 1995. P. 131.

dimensions but, in this sense, it appeals us from its entry into own thesaurus of the group and the individual, where it appears ideal.

### **1. Music thesaurus acoustic layer units**

We shall study the preservation units of a music thesaurus. The world of things that is specifically involved in music as a physical phenomenon, belongs to the realm of the material, but exists in the oral form, that is, does not have a visual and graphic fixation or is transmitted through an auditory communication channel. In contrast, the classification of forms of the musical thesaurus proposed in the previous section includes some verbal by the means of existence units in their material form. It primarily concerns sound as such itself and a composition.

Considering the non-musical as a significant component of a music thesaurus, we shall note that it is divided into two layers, one of which appeals to the empirical in its essence of perception, the other – to abstracted representations, which, in turn, have specialized (directly referred to music) and non-specialized nature (knowledge that encounters music but relates to things located in another plane, primarily the so-called background or general humanitarian). Changing the perspective of the study of musical thesaurus causes the predominant attention to the acoustic-sound gist of music, because it is a natural conductor of phenomena of life reality and ideas about it to the human consciousness and at the same time the point of intersection of the physical and psycho-intellectual worlds. At the same time, the “music-related” part of the extra-musical is only mentioned and presented in general terms. A. Bendytskyi, Ph.D. Physics and Mathematics, says that “Listening to music, the listener <...> improves its predictive ability, which involves identification of important patterns of real life”.<sup>2</sup>

Taking up and developing the scientist’s idea, M. Aranovskiy opens in his musical forms a kind of model of life processes, approaching them in terms of the temporal significance of music: process-permanence (fugue), process-alternation (two- and three-part forms, rondo), preservation and variation-based process, the process of prevailing

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<sup>2</sup> Bendytskyi A.A. On the question of the modeling function of music: music and time / A.A. Bendytskyi, M.G. Aranovskiy // Music as a Form of Intellectual Activity / Ed. M.G. Aranovskiy. – M.: KomKniga, 2008. P. 144-145.

change (sonata).<sup>3</sup> The classification of life processes created by the music itself, defined by the author, belongs to the abstract system of concepts and ideas. However, this is only one extra-musical (more precisely, extrasound) mode in the structure of a music thesaurus. Its second modus is music material. M. Bonfeld asks: “What is musical material? Where is the line between musical and extra-musical?”<sup>4</sup> On the first question he confidently answers: “<...> everything that sounds and pauses can be music, that is, it can be a material carrier of a musical language (its matter).” We shall note that, including the pause to the “body” of the sounding music, the author did not fail, since a short moment or a long break of real sound does not mean the discretion of the movement of the composer’s thought. The remarkable characterization of pauses in the works by R. Wagner and A. Bruckner as carriers of dramaturgical (and emotional-psychological) sense is given by O. Mikhailov, defining them in the first case as pauses of waiting, and in the second – as pauses of silence.<sup>5</sup> Therefore, M. Bonfeld’s view of the first question can be considered quite clear. He provides a more generalized answer to the second question, seeing the line between music and non-music in that ideal content implemented in a work of art.<sup>6</sup>

The expediency of including an extramarital music in a thesaurus is conditioned by the fact that its origin is rooted in auditory activity and in the auditory experience of the individual and the collective, endowed by nature in combination with sociocultural practice. A person lives not only in the world of things, but also in a specific acoustic environment, which is changing dynamically, not only on a wide historical or spatio-temporal basis, but also on a small scale, making it one of the most important factors of everyday life, routine, and finally pictures of the world. It is pertinent to talk about the acoustic landscape, the acoustic interior, the modern acoustic atmosphere, all with their own system of

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<sup>3</sup> Bendytskyi A.A. On the question of the modeling function of music: music and time / A.A. Bendytskyi, M.G. Aranovskyi // *Music as a Form of Intellectual Activity* / Ed. M.G. Aranovskyi. – M.: KomKniga, 2008. P. 152.

<sup>4</sup> Bonfeld M.S. Semantics of musical speech / M.S. Bonfeld // *Music as a Form of Intellectual Activity* / Ed. M.G. Aranovskyi. – M.: KomKniga, 2007. – P. 96.

<sup>5</sup> Mikhailov A.V. Refusal and retreat. The space of silence in the works by Anton Webern / A.V. Mikhailov. *Music in Cultural History: Selected Articles* – M.: Moscow State Conservatory, 1993. – P. 120–121.

<sup>6</sup> Bonfeld M.S. Semantics of musical speech / M.S. Bonfeld // *Music as a Form of Intellectual Activity* / Ed. M.G. Aranovskyi. – M.: KomKniga, 2007. – P. 97.

symbols. The sound of the sea surf, generous summer or sad gloomy autumn rain, the mysterious whisper of trees, of lonely heels in the night silence – all these acoustic signals are formed in the perception of a person as knowledge of the surrounding world and thus make a special non-verbal, no-writing thesaurus spontaneously and unconsciously engraved in the memory of the individual and the group. The same is true of the acoustic signals of the mechanisms – the hum of the plane, the knocking of car wheels, the rustle of car tires on wet asphalt, the distant hum of a locomotive, etc. Within a certain space of time, these signals are transformed into a single acoustic “symphony”, allowing the hearing to navigate the changing weather, terrain, premises, etc. The temple’s loud phonics differs significantly from the different vocabulary of train station Babylon or the concentrated silence of the library hall. Moreover, the constant immersion in a specific acoustic environment allows, according to Ye. Nazaikinskyi, to reconstruct the sound atmosphere of the historical era and human existence.<sup>7</sup>

It is important to emphasize that even the artificial signals, getting into the zone of reflection, acquire the properties of psychological factors, emotionally colored, because the things once heard always generate a bundle of associations on the principle of metaphor – the transfer of values in terms of violation of their rarity, or metonymy - characteristics. Associated with universal existence, the acoustic environment is always placed on the “own-alien” axis, becoming, after all, part of the inner life of the individual, rooted in consciousness as “own”. Ye. Nazaikinskyi sees in “daily range with its night and day tetrachords” and “polyphonic voices of different latitudes and seasons” the “sound alphabet”, which allows him “to capture a variety of life states and impressions in their entirety”.<sup>8</sup> The scientist emphasizes that “due to the activity of associations, any sounds heard once and somewhere are overgrown with emotional and visual images for the person, awakening the memory of the aroma of events, times, and places”.<sup>9</sup> Thus, the acoustic thesaurus is involved in the musical due to a single material and type of signs, a direct effect on emotional and sensual

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<sup>7</sup> Nazaikinskyi Ye.V. The acoustic world of music / Ye.V. Nazaikinskyi. – M.: Music, 1988. – P. 146.

<sup>8</sup> Nazaikinskyi Ye.V. The acoustic world of music / Ye.V. Nazaikinskyi. – M.: Music, 1988. – P. 148.

<sup>9</sup> Nazaikinskyi Ye.V. The acoustic world of music / Ye.V. Nazaikinskyi. – M.: Music, 1988. – P. 148.

onset, manifestations of non-verbosity, associativity, generality, although due to the subject matter, they are easily subject to verbalization (rain, rustle, hoot, etc.). The acoustic thesaurus also includes verbal language, which is returned with its phonetic and melodic side and causes a certain emotional-associative reaction.

The units of the acoustic layer of the thesaurus are characterized by multiple properties inherent in musical sound: space (registers), timbre, volume (dynamics), qualitative characteristics (piercing, soft, silvery, thick, transparent, warm, cold, etc.), division (disconnectedness), and quite often the pitch of tone (horns of cars, locomotive beeps, messages in the subway and train stations, etc.). We shall also point to the real music sound coming from windows, passing cars, TV and radio programs that serve as the backdrop for a home feast or picnic, etc. Attention should also be paid to the peculiar aleatory music of a symphony orchestra preparing for a performance, or to the atmosphere of a higher education institution. The real acoustic environment and cognitive activity reflected in and through it is the “acoustic reality”, beyond which, according to M. Bonfeld, the emergence of music itself is impossible.

## **2. Acoustic environment of the music thesaurus**

The acoustic environment forms a deep, subcortical layer of the music thesaurus, its subconscious “underground” and, at the same time, the “raw material” for music as a form of art. It is not conceptually processed in the mind (more precisely, the subconscious of the subject), although it acts in a certain way. An acoustic thesaurus can be regarded as related to a “household word” that “has no fixation inherent in the term but <...> has a fixed existence in life”.<sup>10</sup>

As music relies on the sound (acoustic) environment, one of the factors of its sociability, accessibility to a wide audience finds its expression. B. Asafiev draws attention to the interconnectedness of “everyday musical word” and serious academic art, revealing the secret of the particular popularity of homophonic music. According to the academician, her musical language is relatively easily absorbed by hearing and thus close to folklore, that is, caught on the auditory

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<sup>10</sup> Averintsev S.S. Two births of European rationalism and the simplest realities of literature / S.S. Averintsev // *A Man in the System of Sciences*. – M.: Nauka, 1989. – P. 334.

experience. According to the scientist, “the phenomenon of amateurism has acquired the widest, almost mass development, when homophonic music has been already established everywhere and held dominant positions”.<sup>11</sup> B. Asafiev also notes that the homophony itself was crystallized on the basis of the samples of folk art of Central Europe.<sup>12</sup>

Despite the somewhat different aspect of the consideration of the basic principles of music in the musicologist’s opinions, we think that the author’s thesis about the connection of high art with reality through an acoustic environment, in whatever forms it would be presented, is in harmony with them. This relation not only ensures the soundness of the music, but also guarantees its communicative and cognitive functions. The greatest recognition is enjoyed by works of musical classics, including its performers. Can anybody imagine today, for example, a pianist whose programs would not be guided by the works by S. Rachmaninov, O. Skriabin, F. Chopin, F. Liszt, L. Beethoven? Given the broadcasts of special music channels on television, music of the XX – early XXI centuries is in less demand, which appeals mainly the music elite. The exact diagnosis of this phenomenon was made in the 1930’s by Jose Ortega-i-Gasset in the famous essay “Dehumanization of Art”. As the philosopher writes, “for most people, aesthetic enjoyment does not differ in principle from those experiences that go hand-in-hand with them in daily life. <...> As soon as <...> the aesthetic elements themselves begin to prevail, and the audience does not recognize the familiar history of Juan and Mary, it is confused and does not know how to go on with a play, a book or a picture”.<sup>13</sup> Translating the thought into the language of a music thesaurus, we are already faced not only with the phenomena that sound, but also with the diverse world of personality and collective, including its emotional, sensual, psychological, social, and intimate facets. The consciousness (if it goes about high art and its perception by the individual) or subconscious (if we consider the acoustic environment) records a complex system of impressions, postponed in the potential memory layer, which nourishes the actual and

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<sup>11</sup> Asafiev B. Musical form as a process: a book. 1-2. / B. Asafiev. – L.: Muzyka, 1971 – P. 25.

<sup>12</sup> Asafiev B. Musical form as a process: a book. 1-2. / B. Asafiev. – L.: Muzyka, 1971 – P. 25.

<sup>13</sup> Ortega-i-Gasset H. Aesthetics. Philosophy of Culture / H. Ortega-i-Gasset; introduction. Intr. H.M. Friedlander; Comp. V.E. Bagno. – M : Iskusstvo, 1991. – P. 223.



serves as a guide for the subject's life: both social and private. In other words, acoustic-sound reality is, metaphorically speaking, the story of Juan and Mary, that is, "life as it is" (M. Tsvetaeva), which arouses the constant interest of the general public whom art works are created for.

Speaking of acoustic-sound reality as a "subcortical" zone of musical art, its "subconscious", requires clarifying that modern science interprets the concept of "consciousness" too broadly. According to V. Maksymov, any knowledge is the product of a conscious act, or awareness, whereby, regardless of the way it is obtained, as a result of long efforts or spontaneously, it lies in the sphere of consciousness.<sup>14</sup> In this plane, the acoustic-sound environment is absorbed by the subject as a result of conscious activity. The "subcortical" form of knowledge arises in the projection of the whole experience of reading and listening, including art as something primary thereto. The environment itself has two levels of awareness in this context: active and passive. In the second case, it is perceived as a noisy background, which is internally little differentiated by some impressions; in the first, it distinguishes significant elements that have a certain pragmatic or emotional-psychological content. For example, rain sounds may signal the use of appropriate protective equipment or cause a chain of associations and a certain mood. It is obvious that acoustic-sound reality is meaningful for the individual in a wide range of values, the orientation and modus of which depend on the "angle of intersection" of the environment and consciousness. This also applies to the "noisy" space and relief: here there is an intersection of "figure and background", that is, the primary and secondary.<sup>15</sup>

Thus, material-subject and acoustic-sound reality is given acquires in the process of socio-cultural practice and knowledge of the individual not only "embodiment" (materiality), but also spiritually-ideal values, and due to this duality, it is also associated with musical art. Against this background, it is important to emphasize the delineation of acoustic-sound phenomena already mentioned above to those that have a certain height and those that don't. The former includes predominantly artificial signals, including applied musical instruments (shepherd's tuft, hunting horn, etc.) and musical fragments from mobile phones and passing vehicles used in commercials, etc. A special layer is the music that

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<sup>14</sup> Maksymov V. An analysis of the situation of artistic perception / V. Maksimov // Perception of music: Collection of articles. – M.: Muzyka, 1980. – P. 63.

<sup>15</sup> Kholopova V.N. Music as a form of art: a textbook / V.N. Kholopova. – St. Petersburg: Lan, 2000. – P. 72.

sounds during a particular activity and is intended for dance entertainment. By entering into an acoustic-sound environment and being in direct contacts with the non-aesthetic sphere, it is simultaneously included in the concept of “music”. Phenomena with uncertain pitch include acoustic symbols of nature, although the musical, in a certain way cultivated, the ear is able to hear certain techniques of playing the musical instrument of the academic arsenal in the nightingale songs (for example, the finale of R. Schumann’s First Symphony), tessitura localization in the roar of thunder (a famous fragment of thunder imitation by the increasing tremolo timpani in “Scene in the Fields” from G. Berlioz’s “Fantastic Symphony”) or the roar of waves (the first part of F. Scott Mendelssohn’s “Scottish Symphony”), and even the pitch of discordant singing of birds (“Scene by the brook” in Beethoven’s “Pastoral Symphony”). As transferred to music, they constitute, by V. Kholopova’s classification, the sphere of subject signs<sup>16</sup> and object-representational intonations<sup>17</sup>.

The acoustic-sound environment is chaotic, fragmentary, variable, flowing and is an endless emerging phenomenon. However, consciousness is able to distinguish in it such constant values and patterns, which allow it to be perceived as a kind of integrity, where the prerequisites for musical and artistic thinking occur. In fact, in an acoustic-sound environment, it is easy to find sound fields with a constant set of features that determine our whereabouts (city or countryside), change of seasons, days. The resulting attribute units are assembled into a specific system of signs, differentiating the acoustic-sound environment into various “sections”. We would like to remind about the theme loved by composers of different epochs and national traditions (A. Vivaldi, J. Haydn, P. Tchaikovsky, O. Glazunov, etc.) of a particular period of year and the day (“Morning” from the suite “Per Gynt” by E. Grieg, symphonies “Morning”, “Noon”, “Evening” by J. Haydn, “Sea from dawn to noon” by K. Debussy, night landscapes and sunrise paintings in M. Romansky-Korsakov’s operas, “Night plays”, op. 23, and other works by R. Schuman, “The Sounds of the Night” by B. Bartok, etc.). We shall note that the landscape in these compositions often appeals to visual excitements, however, sometimes it includes

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<sup>16</sup> Kholopova V.N. Music as a form of art: a textbook / V.N. Kholopova. – St. Petersburg: Lan, 2000. – P. 65-66.

<sup>17</sup> Kholopova V.N. Music as a form of art: a textbook / V.N. Kholopova. – St. Petersburg: Lan, 2000. – P. 71.

extremely indirect acoustic ones. For example, in Grigev's *Morning*, playing off the degrees of a diatonic anemitonic tone series resembles a shepherd's tuft play – one of the acoustic signs of a newly born summer day, and in K. Debussy's "Sea from dawn to noon" trumpeted pipes and horns, through a large number of associations, create a romantic fascination with the distant appeals of the "worlds of others" that lie beyond the horizon. In other words, the attributes of an acoustic-sound environment are, after all, a meaningful key to the musical landscape.

Stable and mobile elements stand out in the real-world picture of everyday life. The former refers to signals (in the broad sense) that are specific to a particular type of time and localized space, while the latter refers to a specific place at specific times of the year and day. For example, the urban environment is always associated with the sounds of transport, but in the historical past it was animal transport, in the XX century it was replaced by vehicles, which brought to life other signs of an acoustic thesaurus. The same can be said about the differences between the northern and southern nights: the latter is a true "symphony" of natural sounds that give the landscape the properties of a wonderful, exciting-beautiful, clearly heard by M. Ravel in the night landscape of lyrical fantasy "The Child and the Spells". We should emphasize again that, through the utilitarian function of human orientation in time-space, the acoustic-sound environment and its signs in the individual's consciousness are painted in an emotional-aesthetic tone. Its cognition as an act of entering the outside world and appropriating this world at the expense of a deeply intimate experience takes place throughout the life of the subject and reproduces, according to V. Maksimov's striking expression, its personal history<sup>18</sup>. As we can see, since the set of features of the acoustic-sound environment changes periodically and in a consistent sequence to another to return again, its existence is cyclical and obeys the general laws of nature and social development.

We shall note that the mobility of the acoustic-sound environment (routine thesaurus) in the mind of the individual and the group is conditioned by its variability over time, not only during shifts in daily or annual cycles, but also on a daily basis, so that the auditory picture never repeats. Thus, another of its properties stands out – variability, the essence of which lies in the daily renewal of the sound landscape. It is

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<sup>18</sup> Maksymov V. An analysis of the situation of artistic perception / V. Maksimov // Perception of music: Collection of articles. – M.: Muzyka, 1980. – P. 65.

related, firstly, to different combinations of stable and mobile elements, and secondly, to the exclusion of some and the emergence of new ones. It is combinable, a kind of game. We will accept both of these named qualities (variability and combinability) as extending to the whole course of contact of the individual with the external environment during the day. At the same time, they close with cyclicality, because, repeating themselves, the cyclic complex is never identified with itself.

Considering the questions of the principles of the internal existence of the acoustic-sound environment, it is easy to establish that it reveals, first, the montage in the sequence of sound units (temporal coordinate) and, second, a kind of counterpoint, that is, the simultaneous imposition of fragments (spatial coordinate). This can also include the previously distinguished combination of “figure” and “background”. Montage provides kaleidoscopic variability of auditory impressions, and disposability – their completeness. Thus, the acoustic-sound reality is endowed with qualitative characteristics, also inherent in the art of music, which leads to the establishment of isomorphism properties between them.

### **3. Acoustic-sound environment as a prerequisite for general musical ideas**

We are far from trying to imagine music and the extra-terrestrial environment as simple reproduction of one another or a cast: their relations are much more complicated and appear indirect, not to mention that the auditory impressions are, first, only part of the cognitive fields of the individual and the collective, and secondly, they are often syncretic and are perceived by our consciousness in the indivisible unity of various sensory-emotional reactions. It is about a subordination of the auditory consciousness that arises in the process of contact with the thesaurus environment, which sounds the same as the objective laws located on the border of the natural, socio-cultural and mental, which govern the musical art. However, the differences are that the acoustic-sound environment has *prerequisites* for the emergence of *general musical concepts* (Yu. Tiulin), as well as auditory activity in general serves as a condition for the perception of musical sound and their operation. Therefore, we can list some interesting facts about the childhood experiences of I. Stravynskiyi, presented by B. Yarustovskiyi<sup>19</sup>. Among

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<sup>19</sup> Yarustovskii B. Igor Stravinskii / B. Yarustovskii. – Ed. 2nd, Rev. and ext. – M.: Sov. kompositor, 1969. – 320 p.

such impressions, besides literary, pictorial and picturesque and actually musical, the researcher names sound ones: church bell, noise of the riding horse-drawn tram, shouts of street vendors, the hum of the festive crowd walking the Mars field, rings of the flat phone, folk dances, songs. He says that “all this has been remembered for a lifetime and somehow has been reflected in the works”.<sup>20</sup> But it is a composer whose aesthetics, even the famous aesthetic nature, were too far from the elements of routine life! Recall, however, the special aroma of “Parsley”, where the imitation of the exclamation of the clicker, the reproduction of the sounds of the bellboy and the bout of harmonica, popular in the urban environment, uncover acoustic aura of elegant and at the same time indifferent to the far-endless suffering of the hero of St. Petersburg, and the quickly changing “frames” (manifestation of montage), repeated alternation of the same thematic units (variants and combinations, which are interpreted quite broadly) give the impression of the variegated and fragmented audio (and visual) “strokes”; all this in general forms an intonation-acoustic ensemble, precisely tuned by the master’s hand.

Continuing the St. Petersburg theme, we shall recall the sound of the dawn in the phantasmagoric fifth work of *The Queen of Spades* by P. Tchaikovsky and calls of the guards on the Palace Square staying silent in anticipation of the horrific events in the Eleventh Symphony by D. Shostakovich.

Due to the fundamental importance of the pragmatic function of the acoustic-sound environment, which is one of the conditions for the existence of an individual in the outside world, memory plays a special role in its knowledge. By capturing any signals coming from outside and associating them with certain phenomena, the subject not only delays them in his mind, but also encodes, that is, creates an auditory code of reality that makes it easy to contact him through its languages”. As a result, a “vocabulary” develops, which creates opportunities for an operative “reading” of a picture of objective reality, a simultaneous “grasp” of the essence of a situation and an instant response to a changing living space. Since one cannot fall out of this space, even when deeply immersed in one’s Self, the acoustic-sound environment, including the silent one, constantly accompanies it, then taking an active form, breaking into its consciousness and needing the latter of some

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<sup>20</sup> Tiulin Iu.N. On programmability in the works by F. Chopin / Yu. N. Tiulin. – 2nd ed. – M.: Music, 1968. – P. 17.

reactions, then retreating to the periphery of perception, but in this case, without losing their maturity. In this respect, it is possible to speak of the objective continuity of the acoustic-sound environment and the discretion of its ways of existence in relation to the subject.

Memory not only stores the units of the sounding world, but also those that have arisen at any time in reaction to them, as well as the overall picture, namely, various types of meaningful connections, including sensual, emotional, and psychological. As a result, the outside world enters the inner world, is subject to a kind of “cataloging” and forms a complex knowledge about them both in their unbreakable unity. Thus, an acoustic-sound thesaurus with deep-rooted personal content is created. The transfer of its “lexical units” and modes of existence to the sphere of musical art involves the mechanism of imposing the unknown on the known, generating understanding, and subsequently – experiencing. The relevant opportunities arise also because the individual not only responds to the sound world, but contemplates it, listens to it, sets with it the “solemn distance” beyond which the awakening of the aesthetic is impossible. Thus, another prerequisite arises for the combination of acoustic-sound environment and artistic creativity.

Determining the perception patterns of music, V. Medushevskiy reveals in this process two symmetrical operations: sound-semantic folding and deployment<sup>21</sup>. Memory keeps knowledge in a collapsed form; from the first sounds of a work, this knowledge is extracted and gets a temporal dimension and a kinetic form. Similarly, during the action of the environment, the collapsed knowledge of its sound modus and its hidden values flow into the desired action or emotional reaction. And the unfolding of knowledge is instantaneous in both directions: both in the present (current situation) and in the past (experience that has already occurred). Their imposition provides an understanding of external circumstances and themselves. Equally significant is the other side of perception. Let us turn to the authoritative opinion of V. Medushevskiy.

Based on the studies of the physiology of the human brain, the scientist supposes the simultaneity of the action of both of his hemispheres in the process of listening to music: using the left –

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<sup>21</sup> Medushevskiy V.V., The duality of the musical form and the perception of music / V.V. Medushevskiy, // Perception of music: Collection of articles. – M. : Muzyka, 1980. – P. 184.

analytically, distinguishing in sound height, volume, duration, timbre, articulation; using the right – syncretically, that is, as a coherent, multidimensional and expressive intonation. Each of the two facets of the musical form that emerges on this basis, namely analytical and intonational, is given priority parameters. If for the first, according to V. Medushevsky, the height and duration are especially important, then for the second – all the properties of sound are crucial. Moreover, there are no significant inherent, constructive-logical connections between these properties: they merge in a single sense or sound image. The same phenomena are observed in the perception of the acoustic-sound environment. In particular, by distinguishing a signal from it, the consciousness differentiates it, that is, performs an analytical operation; the signal itself is audible at once in all its characteristics as a retrieved memory in a kinetic form.

The question naturally arises: is it legitimate to use the term “intonation” in relation to the acoustic-sound environment? To answer it, we ask two more. Is there any sense in the individual units of this environment? Does it have a sound form? If so (and it is doubtless), then the answer to the first question will be positive. Another thing is that the “intonation” of sounding reality can be testified under two conditions: excluding the author’s artistic will of the creator and not identifying with the musical. By analogy with the concept of “proto-intonation” by V. Medushevsky<sup>22</sup>, one should offer the concept of “proto-musical intonation”, which is a certain energy clot, generated by the most everyday socio-cultural and natural reality, which, under certain conditions, produces the intonation of musical art.

Music fosters *a culture of hearing* that allows you to hear characteristic of the phenomenon of art in an extra-musical (extra-terrestrial) environment. For example, good hearing effortlessly establishes a downward major three-tone in the signals of turning on messages in the subway and on the railway, and in the pure quartz interval alarms in alarming rapid response services. Quite accurately (from a pitch point of view), the voices of birds are intoned in music – from K. Zhannecken, A. Vivaldi, L. Beethoven, R. Schuman to

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<sup>22</sup> Medushevskiy V.V., The duality of the musical form and the perception of music / V.V. Medushevskiy, // Perception of music: Collection of articles. – M.: Muzyka, 1980.

O. Messian. It is not just a “translation” of the non-musical into a musical one, but “natural” sounds heard by cultivated hearing.

#### **4. The category of “artistic” as a factor in the aesthetic ordering of the acoustic-sound environment**

What kind of feature fundamentally differentiates the acoustic-sound environment from the musical art? This is the category of art. O. Markov proposes the following transcript of the named category: “<...> *artistic* is a type of integrity of a work of art, characterized by the unity of formal and semantic components and provided by the *correlation* of aesthetically ordered and life-specific display”.<sup>23</sup> There is no doubt that the artistic connection with the central concept of art – a work, made in accordance with the aspirations of one’s will and creative imagination, is an unprecedented world, which reflects the existing reality in a special form, caused by the thesaurus of artistic culture and its creator, as well as objectively formed rules and laws.

Adjusted to musical art, the “artistic” referred to by the scientist is formulated as “intonational-figurative integrity of semantic and formal components, due to the unity of individual-style intonations with the intonational fund of the era and the dialectics of normative and non-normative, expressive and recognized generalized in their expressiveness of intonations at the level of musical vocabulary, syntax, architectonics and themselves in relation to each other”.<sup>24</sup> Such a capacious, multifaceted definition incorporates the notion of intonation, formal and semantic unity, the thesaurus, the author and the common, the specific and the generalizing and, ultimately, the structural and hierarchical one. The listed parameters of the artistic in the music give it the status of art. As for the acoustic-sound environment, it neither is a product of individual-creative will, nor depends on the aesthetic orientation of perception nor acts as a complete intonation-shaped structure, although characterized, as we have seen, by a specific intonation. Having no properties of the artistic, it is included in the “body” of music as a reality and a sound representation, however, it is quite clear that it is wrong to

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<sup>23</sup> Markova E.N. Aesthetic aspect of intonation theory and analysis of musical works: Author’s abstract, Candidate of Studies of Art. 17.00.02 – Musical Art / E.N. Markova. – K. – P. 4.

<sup>24</sup> Markova E.N. Aesthetic aspect of intonation theory and analysis of musical works: Author’s abstract, Candidate of Studies of Art. 17.00.02 – Musical Art / E.N. Markova. – K. – P. 4.



identify it by itself with art. It is important to emphasize that the dominant function of art, which fully reveals its specificity, is aesthetic, which is the cognition of the beautiful, for the purpose of cognition, that is, “uninterested” (I. Kant). Contrary to this, the acoustic-sound environment, first of all, pursues pragmatic goals (in the human mind). According to this, in the first case, auditory activity involves spiritual, emotional, and intellectual operations, in the second, first of all, practical, i.e. utilitarian.

A kind of “bridge” between acoustic and musical thesauruses is the generalized sound images that already belong to aesthetic phenomena. The very phonics of an electric guitar, organ, symphonic or chamber (string) orchestra, harpsichord, or vibraphone are capable of immediately signaling a particular musical context, referring to different layers of the present, distant or recent past. Indeed, the sound of strings is perceived as an emblem of the Baroque or Neo-Baroque era of the XX century, and saxophone conjures up a picture of jazz improvisation. It is clear that the sound “appearance” of the instruments changes historically: the “romantic” piano is completely “degenerated” in its hard-hitting interpretation by composers of the last century or in the erotic blues plasticity. Yet, the instrument or voice fixes implications in consciousness: it is indicative, for example, that the inclusion of piano and vocals to the climax and part of B. Tyshchenko’s Third Symphony immediately translates the arrow of perception into the sphere of deeply intimate personal expression. It should be noted that the operatic or chamber singer’s singing phonics are immediately recognized as belonging to “serious”, academic music, radically different from folk, jazz or pop. This kind of differentiation is often used for dramatic purposes, as, for example, it happens in R. Shchedrin’s “Dead Souls”, where the chorus, which sings in a folklore manner, forms a special figurative and semantic plan of the work.

As we can see, the nature of sound has the ability to generalize a large number of specific phenomena, which gives it a function of the concept, though expressed in a non-verbal form. The set of sounds understood in this way is one of the fundamental layers of a musical thesaurus. It is not only a material manifestation of music, but also its folded image, its potential meaning. We emphasize that it is a matter of aesthetized, cultivated sound that belongs to artistic reality. It is also part of the acoustic environment, but as something *other*, compared to natural and created by engineering fantasy. Therefore, there is no irresistible contradiction between acoustic and musical thesauruses, so that they freely exchange their constituents and corresponding values. For example,

ringing bells, moving into the realm of the musical, extracurricular, lose the “circumstantial” character, rotate their aesthetic and emotional sides, as happens, for example, in the works by S. Rachmaninov, where various semantic bell faces (part of the national landscape, relativity, religious, the Orthodox liturgy, etc.) are combined at the same time into the grand image of the Motherland and personal worries for its fate. Cases of direct or indirect sounding should be considered more trivial, but no less significant – from imitation of bird singing in L. Daken’s “Zozulia”, L. Beethoven’s “Pastoral Symphony”, G. Mahler’s “First” to the motion of the locomotive in A. Honegger’s “Pacific-231”, or even the use of sirens in K. Penderecki’s “*Dies irae*”. In turn, the pieces of music get a second life in commercials, mobile phones, the sound background of the modern city.

The art of music has well-known examples of embodying the surrounding world, both in a folded form (through generalization through genre or individual character details), and in an expanded, tangible form that become, over time, a “documented” picture. The very possibility of these operations is brilliantly illustrated by the choreographic poem “Waltz” by M. Ravel. There is a famous comment by the author to the play: “I conceived this work as a genus of apotheosis of the Viennese waltz, to which the impression of a fantastic and fatal whirling is mixed in my mind,” which can be seen as the obvious prism of romantic interpretations of waltz as a sign of the carnival in R. Schuman’s *Danse macabre*, in F. Chopin’s the Second Sonata for Piano, and F. Liszt’s “Mephisto Waltz”. Romantic fleur, like the dance itself, also generalizes the image of the XIX century and Vienna – once cheerful, and during the years of creating a choreographic poem (1914-1918) that resorted to “fun on the bluffs”. This work has a special stage note: “The circulating clouds form gaps, through which waltzing couples are visible. Clouds are slowly dispelling; a huge hall filled with a swirling crowd is visible. The scene becomes lighter. The light flashes. It is an imperial court; date – about 1855”.<sup>25</sup> From other very common references to dance and dance nature by composers of the classical-romantic era, the example is characterized by the fact that M. Ravel creates an image of dance as a simultaneous symbol of a certain historical time and its “portrait”, which is personified in the thesaurus of the culture of Vienna as the “capital of waltz”. Thanks to the phantasmagoric prism, a combination of time arises, and the

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<sup>25</sup> Alshwang A. Works by K. Debussy and M. Ravel / A. Alshwang. – M.: Muzgiz, 1963. – P. 162.

emerging picture acquires a double dimension: from the standpoints of the past and present, on the one hand, and two cultural traditions, on the other. This sense of concert piece (regardless of stage notes) is only possible due to the crossing of two levels of thesaurus in the memory: acoustic-sound and musical. The first causes the movement of the code of the sound image of reality, known through books, movies, opera works of the XIX century, and the second – the code of actual musical impressions. Significantly, for other composer of the XX century – S. Prokofiev, dance formulas, including waltz, became the color that localized a certain historical time in the epic opera “War and Peace”. It should be noted that both cases apply double optics since the “documented” reality of the past already reproduces the artistic impressions of the listener of the following epochs. However, the key effect is the effect of the transfer to another dimension of true reality and the illusion of complicity created by the composer of the sound picture. The idea of reproducing the historical era through the presentation of its musical phenomena was impressed by R. Shchedrin in the ballet “Anna Karenina”. Being implemented through the confrontation of “two musicians” (R. Shchedrin), connected, respectively, with the external and internal worlds, with the life of society and the life of the soul, it becomes the main dramatic “nerve” of the work. Due to quotations from Tchaikovsky’s Second String Quartet and the Third Symphony, the stylizations of music of daily life (in particular in “Horse Racing”), as well as the solo expression of the piano, the composer immerses us in the acoustic-sound environment of the XIX century, which gives poetic “aroma” to “romantic” music. M. Tarakanov writes: “Listening to the sound of the piano (meaning *quasi Cadenza-impovisato di Romanse* in a scene that takes place in the Betsy Tver salon. – M.K. is easy to imagine a completely different picture: a modest cozy house, a welcoming host, guests musing at the fireplace”<sup>26</sup>, in short, the Russian Biedermeier. In the example above, the musical signs of the past become a means of reproducing the “sound interior” of the era, its acoustic reality, which is characterized by its inherent value and at the same time a meaningful tuning fork to the lyrical drama that takes place. Here, in the listener’s feeling, we also have two layers of thesaurus, which can be characterized as interdependent and interpenetrating.

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<sup>26</sup> Tarakanov M. Creation byf Rodion Shchedrin / M. Tarakanov. – M.: sov. kompozitor. 1980. – P. 62.

Similar experiments can be found in the works by other opera composers: V.A. Mozart's "Don Juan", J. Verdi's "Rigoletto", A. Berg's "Wozzek", for which their authors widely used to quote popular contemporary tunes (V.A. Mozart), stylization (J. Verdi), allusion (A. Berg), while all three examples use the technique of combining stage and symphony orchestras. All this creates an "illusion of presence", immersion in a real external environment. It is clear that the composer's idea achieves the goal only if it falls to the fertile soil of the listeners' thesaurus. In this case, there is a double mediation: the audience gets into the heart of the concept through the knowledge of relevant samples obtained from the musical experience, where they are associated with sound everyday life. The audience must also understand the purpose of the technique itself in order to understand the imitation of the surrounding reality. In other words, it needs to understand that the stage orchestra plays not only in the auditorium, but also in the reality that is represented by musical and stage means.

The reproduction of the sound environment, localized in the cultural-historical time-space, with the same success implements decorative-applied and generalizing functions. In each of these examples, it acts as a side character trait, motivating their feelings and actions. In these examples, a musical thesaurus retains knowledge of the origins of cult songs, their semantics, and the circumstances of their routine existence. There is a production of "music from music" – an artistic sample from part of the acoustic-sound environment.

Particularly close, similar in the acoustic-sound environment and music distinguishes are the works by G. Mahler, including a conceptual genre such as a symphony. I. Barsova notes the banal thematic invention inherent in the composer, which goes directly to real prototypes, to "nature". Describing the intonation structure of the mourning march of J. Mahler's "Fifth Symphony", the researcher draws attention to the author's remarks – "With measured steps. Strictly. As a mourning march, as well as the attributes of the funeral procession: chanted rhythm, features of vocabulary, the role of timbre of the copper "gang" in instrumentation and drums, where the party of the small drum is distinguished<sup>27</sup>. The interpretation of the figurative content of this music by the musicologist as a plexus of the tragic and the banal is very accurate: "<...> life and death

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<sup>27</sup> Barsova I. Gustav Mahler's Symphonies / I. Barsova. – M.: Sov. kompozitor. – P. 173–174.

are considered to be only meaningful to us, but look – all this is rather banal”<sup>28</sup>.

More revealing is another example of Mahler’s work – the Scherzo (third part) of the Third Symphony. The key to its world lies in what is later called “What the animals tell me”. The composer seems to have opened the window to the unmanageable elements of nature – an impression that is generated both by the attributes of the “peasant” idyll (up to the introduction to the score of the postal horn), and sophisticated process form, far from the classical-romantic samples and analytic-grammatical norms. According to I. Barsova, “all this is like an untreated piece of living life embedded in a work of art”<sup>29</sup>. The researcher finds an ally in the face of P. Becker, saying that the German scientist “noted a certain risk in this transfer without artistic treatment in a trio of melodies of a national character, but the risk was successful”<sup>30</sup>. Interestingly, the mail horn plays the theme of Aragon jota.

## CONCLUSIONS

Hence, we can conclude that the deep layer of the music thesaurus creates memory, which preserves the experience of auditory activity and various contacts of the individual and the group with the acoustic-sound environment, which is a special mode of existence of reality. This creates the basis for defining it as the acoustic-sound level of the musical thesaurus, which contains prerequisites for the actual musical ideas. It reveals patterns close to musical art and rooted in the general laws of perception. As we can see, given the obvious utilitarian nature of the “language” of the sound environment, it rather can generate in the mind differently directed reactions, including those that perceive the object in a contemplative, emotional and aesthetic way. However, this does not mean the identity of the phenomena of acoustic-sound everyday life and art but merely an indication of the related traits of isomorphism, which help establish a kind of “feedback”.

Thus, the musical sounds that make up part of the acoustic environment form a deep, mostly unconscious layer of the thesaurus. We

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<sup>28</sup> Barsova I. Gustav Mahler’s Symphonies / I. Barsova. – M.: Sov. kompozitor. – P. 173–174.

<sup>29</sup> Barsova I. Gustav Mahler’s Symphonies / I. Barsova. – M.: Sov. kompozitor. – P. 122.

<sup>30</sup> Barsova I. Gustav Mahler’s Symphonies / I. Barsova. – M.: Sov. kompozitor. – P. 122.

emphasize once again that the individual elements of this environment and their totality can seize consciousness, draw attention to themselves as external stimuli, or, under certain conditions, serve as a source of various experiences.

## SUMMARY

In the monographic thesis the notion of music thesaurus is defined as a vault of music knowledge, which has never been done before. Various forms – ideal and material, oral and written are defined and considered separately. The structure of musical thesaurus is studied, where acoustic sound ambience, intonational artistic creative activity and music as an object of cognition are considered separately. Principles are developed for structuring a music thesaurus-dictionary, and its various levels (background, basic and superstructural) are distinguished, and a system of topic blocks fully covering music knowledge is developed, the latter being distinguished as knowledge of music and knowledge about it. Comparative characteristic of thesaurus and culture, thesaurus and school as of different methods of storing the knowledge is given.

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## SYSTEM SIGNS OF A KAPELMEISTER'S ACTIVITY

**Loshkov Yu. I.**

### INTRODUCTION

The conductor's performance as a kind of professional music activity is a peculiar form of the "artificial" cultural tradition reproduction. Through the ages, the conductor's performance has been a part of a kapellmeister's activity, the peculiarity of which is stipulated by the evolutionary processes in the sphere of professional music. The attempts to define the term as "control over the process of collective orchestral performance" has been made since the XIXth century. Hugo Riemann formulated a term for "a kapellmeister" as («a vocal chapel conductor or an orchestra conductor») and for "a conductor" as («the one leading an orchestra, a choir, or an opera show»). At the same time, the German musicologist added to the conductor some creative characteristics of an interpreter, "the one who interprets the concept of the piece of music and unites the members of the band by this idea for joint implementation whilst performing"<sup>1</sup>. Hugo Riemann was specific about the term for the conductor as a performing musician and creative personality, nevertheless, the term for the kapellmeister was not duly explained and even, to some extent pointed at the identity of the abovementioned terms. In the Brockhaus and Efron Encyclopedic Dictionary, M. Soloviov the Russian composer and the education specialist defined the term for the kapellmeister referring to a person being at the head of a chapel, conducting it during the performance and having the rehearsals, and who was also formerly composing<sup>2</sup>. In such a way, it is possible to trace the widening of the scope of the kapellmeister's activity and determine the process of professional differentiation.

Further attempt to define the term for the kapellmeister as a kind of professional activity was also marked by vagueness. I. Yampolsky considered the concept of "kapellmeister" – a choir conductor or an

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<sup>1</sup> Энгель Ю. Краткий музыкальный словарь. Москва, 1907. С. 61, 80.

<sup>2</sup> Н. С. Капельмейстер // Ф. Брокгауз, И. Ефрон. Энциклопедический словарь. Т. XIV. СПб., 1895. С. 146.



instrumental chapel master, – as a synthesis of two German words: *Kapelle* – a choir, an orchestra and *Meister* – a master, a head<sup>3</sup>. M. Bahrynovskyi, interpreting the term for *Meister* as a master, maestro, an artist, a teacher, provided a well-considered definition of a term for *Kapellmeister* – a teacher at chapel<sup>4</sup>.

For the most part, contemporary researchers have not studied the problems of improving the conceptual framework. L. Sydelnykov did not differentiate between the term for “kapellmeister” and “conductor” and functionally identified them<sup>5</sup>. H. Makarenko confined himself to the definition of the term for kapellmeister taken from Soviet Music Encyclopedia<sup>6</sup>. The problem of differentiation between the kapellmeister’s and conductor’s activity is considered in the thesis written by V. Pluzhnykov, who differentiating between these categories, functionally traced their antinomy within the limits of musical science, which does not give an opportunity of impartial characteristics and precise definition of kapellmeister’s activity as a sociocultural phenomenon<sup>7</sup>. In this context, the goal of the research is to clear up the system features of kapellmeister’s activity, which have been showing up in the course of the evolution of professional music. The stated objective resulted in the following scientific and research tasks:

- to determine the specificity of the development of the kapellmeister’s activity,
- to characterize the system features of the kapellmeister’s activity as a part of professional music activity,
- to distinguish the factors leading to the formation of the kapellmeister’s activity as a system.

The methodological comprehension of the kapellmeister’s activity as a system component of professional music activity was carried out by employing the system and activity approach, described in the papers of

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<sup>3</sup> Музыкальная энциклопедия. Т. 2. Москва, 1974. С. 707.

<sup>4</sup> Багриновский М. Дирижерская техника рук (практическое руководство к изучению основ мануальной техники дирижирования). Москва, 1947. С. 7.

<sup>5</sup> Сидельников Л. Симфоническое исполнительство. Исторический очерк. Москва, 1991. С. 120-138.

<sup>6</sup> Макаренко Г. Творчість диригента: Естетико-мистецтвознавчі виміри. Київ, 2005. С. 68.

<sup>7</sup> Плужников В. Профессия дирижера и пути ее формирования в западноевропейской театрально-концертной практике XIX века : дисс. ... канд. искусствovedения : 17.00.03. Х., 2006. 237 с.

H. Shchedrovytskyi<sup>8</sup>. Extrapolating his analytical presentations related to professional sphere of activity of a person as a process to music activity, “the professional music” appeared as a kind of artwork on the grounds of application of a peculiar “system of norms representing cultural tradition»<sup>9</sup>. In this context, the norms are both the elements of statistics and dynamics («the objective composition and activity structure»), which were differentiated by H. Shchedrovytskyi between “natural” and “artificial»<sup>10</sup>. The main factor affecting the specificity of application of “natural” norms of professional activity is the living condition of a person in the environment; “artificial” norms include specific ways, means, forms and relations, being created and implemented through educational system and organization of music performance<sup>11</sup>. Thus, the logic of presenting the material under study is based on gradual clarification of specific features of the kapellmeister’s activity as a system component of professional music activity.

### **1. The kapellmeister’s activity and professional music art**

An important role in the process of formation and functioning of normative system plays music creative practice, which “gives the pitch, rhythmic formulae, harmonic passages, types of structures certain, sometimes specific, more often generalized meanings, which are assigned to them in social music consciousness and live special life»<sup>12</sup>. In other words, it is within the context of performance evolution analysis that there is uncovered the fundamental of differentiation between folklore and professional sphere of music – the application of various types of reproduction of the cultural history: in the first one – mainly “natural”, in the second one – mainly “artificial»<sup>13</sup>. The peculiarity of this differentiation causes system distribution of music generally into two components: folklore and professional music. Therefore, H. Holovynskyi

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<sup>8</sup> Щедровицкий Георгий Петрович. Избранные труды. Москва, 1995.

<sup>9</sup> Лошков Ю. Профессиональное музыкальное искусство европейского типа // Мистецтвознавство ХХ століття. Херсон, 2017. С. 38-39.

<sup>10</sup> Щедровицкий Георгий Петрович. Избранные труды. Москва, 1995. С. 51.

<sup>11</sup> Лошков Ю. Профессиональное музыкальное искусство европейского типа // Мистецтвознавство ХХ століття. Херсон, 2017. С. 38-39.

<sup>12</sup> Назайкинский Е. О психологии музыкального восприятия. Москва, 1972. С. 17.

<sup>13</sup> Лошков Ю. Профессиональное музыкальное искусство европейского типа // Мистецтвознавство ХХ століття. Херсон, 2017. С. 38-39.

the Russian musicologist, defining professional music and folklore as two systems of artistic thinking, firstly, traced the aesthetic foundation for differentiation («satisfaction of certain spiritual needs of society», «life purpose»), secondly, pointed at difference of structural elements («language semantics of professional European music», «means of expressiveness» etc.)<sup>14</sup>

The fundamental components of “the system representing the norms of cultural tradition” of the professional music are as follows: music text as an object of representation, musical instruments as the means of text reproduction, technique and means of expressiveness as a way of text reproduction, music theory as a form of texts creation, systematization, preservation and transmission, the aesthetics of performance, based on interrelation between “a performing musician and an audience” (place of performance, behaviour onstage, appearance etc.)<sup>15</sup>. Clarification of the peculiar features of normative system functioning allows uncovering, on the one hand, the specific character of the kapellmeister’s activity; on the other hand, the signs of kapellmeister’s activity as a part of professional music.

The position of a kapellmeister appeared in the XIth century at the court of the King of France. It was held by the most influential clergyman at court, called the master of the Chapel Royal<sup>16</sup>. In particular, the chapel choirmasters of Notre-Dame de Paris Léonin and Pérotin (the second half of the XIIth century – the beginning of the XIIIth century) were the masters, in other words, held specific hierarchical positions<sup>17</sup>. Alongside with this, the term for “chapel” in about VIIIth century meant the place for church service and clergymen serving at court, including choirmen<sup>18</sup>.

Thus, the origin of the kapellmeister’s activity is related to Medieval church culture, where music was a part of divine service. The kapellmeister’s activity was forming when professional music performance had already branched out on the system level from traditional one based on “artificial” type of cultural tradition

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<sup>14</sup> Головинский Г. Композитор и фольклор: Из опыта мастеров XIX – XX веков. Очерки. Москва, 1981. С. 50.

<sup>15</sup> Лошков Ю. Профессиональное музыкальное искусство европейского типа // Мистецтвознавство XX століття. Херсон, 2017. С. 16.

<sup>16</sup> Музыкальная энциклопедия. Т. 2. Москва, 1974. С. 707.

<sup>17</sup> Грубер Р. Всеобщая история музыки. Москва, 1965. С. 216-217.

<sup>18</sup> Музыкальная энциклопедия. Т. 2. Москва, 1974. С. 706.

reproduction. It touches upon both universal cultural situation (norm creating in the church while struggling against heresy), and specifically musical one (the formation of the professional liturgical chant since the IVth century.). That is, if solo and joint performance has revolutionized from folklore forms of music-making with an inherent “natural” type of the cultural tradition reproduction, then the kapellmeister’s activity, one of the functions of which was control over the process of collective representation of a music text, originates exclusively from professional music activity based on creation and practical application of particular norms for this activity.

For a long time, the duties of music chapel master were combined with the duties of a minister<sup>19</sup>. The syncretic character of the devotional art caused multifunctional peculiarity of the chapel master’s activity, whose fundamental monastic education enabled settling different issues, related to service. The focus on the quality of the music background of divine service caused gradual narrowing and specification of the kapellmeister’s duties, however, the availability of order remained one of the main criteria for obtaining such a rank. The representatives of the Netherlands Polyphonic School (the XVth century) Johannes Ockeghem and Orlande de Lassus worked their way of professional becoming up from choristers to music directors of the leading chapels; the career of Guillaume Du Fay, whose music was recognized as “the greatest beauty of the time”, from a chorister of Sistine Chapel in Rome to the music director in Cambrai, was facilitated by the activity in the sphere of theology, where the musician took a Bachelor’s Degree in Paris<sup>20</sup>. The chapel master of St Mark’s Basilica in Venice Gioseffo Zarlino the famous music theorist apart from music was actively engaged in theology. Francesco Cavalli and Pietro Marc’Antonio Cesti the founders of Venetian Opera School were actively cooperating with ecclesiastical chapels in Venice and Rome<sup>21</sup>. Besides, at the beginning of the XVIIIth century in Hanover, the music chapel was headed by a bishop A.Stefano, who in 1710 entrusted the kapellmeister’s position to George Frideric

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<sup>19</sup> Глинский М. Очерки по истории дирижерского искусства // Музыкальный современник. 1916. № 3. С. 31.

<sup>20</sup> Грубер Р. Всеобщая история музыки. Москва, 1965. С. 287.

<sup>21</sup> Ливанова Т. История западноевропейской музыки до 1789 г. Т. 1 : От античности к XVIII веку. Москва, 1986. С. 230-234.

Handel<sup>22</sup>. Thus, fruitful professional activity in combination with religious devotion gave the opportunity of career development to the highest position – the music chapel master – and public recognition.

Following the church tradition within the context of temporal court chapel's activity became the characteristic feature of aristocratic culture. Showing the diversity of sociocultural life in comparison with the life of the church affected the specific character of chapels' functioning as music organizations, which could consist of some bands of the specified purpose. Music of King Louis XIV consisted of three subsections: "Large Stable", which united the bandsmen of hunting music and wind music and was meant for the events taking place in the open air; "Chamber" included solo-instrumentalists, big orchestra "The King's 24 Violin-Family Instruments" and a small string orchestra, performing at dinner time, at the parties, balls etc.; "Chapel" was only vocal and was meant for the performance of wind music<sup>23</sup>. In Eisenstadt (the middle of the XVIIIth century) a chapel consisted of string and wind orchestras and a vocal group<sup>24</sup>.

The increase in functional duties of chapels and gradual complication of the musical language caused professional differentiation under which the decisive criterion for the appointment to the position of the court chapel master became the quality of professional music activity, the recognition of which by the chapel owner determined the level of the kapellmeister's material support. In particular, Jean-Baptiste Lully, thanks to his activity at the head of court chapel of Luis XIV, was becoming rich and accepted a title of nobility<sup>25</sup>. In 1740 Charles VI the emperor conferred a title of nobility to Georg Reiter a kapellmeister in the chapel of St. Stephen's Cathedral (Vienna). Franz Joseph Haydn, whose kapellmeister's activity was related to the family of princes Esterházy, in his correspondence, expressed his indignation at the fact that Wolfgang Amadeus Mozart had not been engaged in any emperor or

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<sup>22</sup> Ливанова Т. История западноевропейской музыки до 1789 г. Т. 2: XVIII век. Москва, 1982. С. 94.

<sup>23</sup> Ромен Роллан. Музыкально-историческое наследие. Вып. 3: Музыканты прошлых дней. Музыкальное путешествие в страну прошлого. Москва, 1988. С. 106.

<sup>24</sup> Новак Л. Йозеф Гайдн. Жизнь, творчество, историческое значение. Москва, 1973. С. 157.

<sup>25</sup> Материалы и документы по истории музыки. Т. II: XVIII век (Италия, Франция, Германия, Англия). Москва, 1934. С. 253.

royal court<sup>26</sup>. In other words, the professional activity at the head of ecclesiastical or temporal music chapel for a long time had been the most prestigious among artistic occupations, which was stipulated not only by the feasibility of full uncover of creative potential but also by securing individual wealth.

Almost until the XVIIIth century, the kapellmeisters' professional activity had a decisive effect on the formation of the music culture of the developed European countries, which was related to the specific character of chapels' functioning. Just based on the analysis of kapellmeisters' professional activity Romain Rolland drew an inference of predominant influence of Italian music in the German music culture of the XVIIth century.<sup>27</sup> It was related to the fact that, unlike solo and ensemble music-making of that time, the performance of music chapel was stable and social-oriented, while being limited to selected circles. Such situation promoted constant presentation of the pieces of music performed by chapel masters or the authors honoured/respected by them.

Prestige value of the kapellmeister's activity was stipulated by cultural demands of noblemen of the highest rank, which consisted in demand for universal specialist being able to carry out full control over a chapel as a music organization. That means that the authority of such individual among interested groups depended not on the level of skills possessed by the performing musician or exclusive giftedness of the pieces of music created by such person but on his/her universality – an ability to personally settle a wide range of issues, related not only to music. In particular, Romain Rolland considered that Jean-Baptiste Lully was successful only due to his fruitful diversified activity, and marked that the artist, when managing Paris Opera was an organizer, a conductor, a producer, an education specialist who also formed an orchestra and a choir<sup>28</sup>.

Since the end of the XVIIIth century, new historical conditions, related to bourgeois revolutions and formation of capitalist relations in

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<sup>26</sup> Новак Л. Йозеф Гайдн. Жизнь, творчество, историческое значение. Москва, 1973. С. 107, 358.

<sup>27</sup> Ромен Роллан. Музыкально-историческое наследие. Вып. 1: История оперы в Европе до Люлли и Скарлатти. Истоки современного музыкального театра. Москва, 1986. С. 191-192.

<sup>28</sup> Ромен Роллан. Музыкально-историческое наследие. Вып. 3: Музыканты прошлых дней. Музыкальное путешествие в страну прошлого. Москва, 1988. С. 121.

Western Europe, led to professionalization in the music industry and, in particular, the differentiation within the kapellmeister's activity. It was primarily related to the formation of the composer's professionalism. The improvement and complication of the musical language against the background of ideological extension of the content made the composers demanding of the art quality of the performance within the context of upgrading the professional skills of music groups' performers. Those changes led to the appearance of professional musicians-education specialists, whose principal activity was the high-quality training of performing musician. At the same time, the aspiration for self-development led to the gradual concentration of musicians on specific kinds of professional activity, in particular, the musical piece and collective performance management.

Therefore, the formation of kapellmeister's activity was taking place within the limits of the Medieval church's culture, where the management of the music chapel was among the syncretical duties of clergymen. The differentiation of music activity in the European culture, which in the context of professionalization had been carrying out for centuries, stimulated gradual division of functions, inherent in sociocultural polyfunctional kapellmeister's activity, into separate kinds of professional activity and, in particular, the formation of the conductor's performance as an artistic form of carrying out control over the process of collective representation of the music text.

## **2. The kapellmeister's activity and the aesthetics of performance**

System features of the kapellmeister's activity stipulated by its polyfunctionality: the kapellmeister's duties included organizational, pedagogical, the repertoire creator's, educational, performer's and conductor's functions<sup>29</sup>. Such peculiarity made direct kapellmeister's effect on the aesthetics of performance of the music group under his control. To be appointed to the position of a music chapel master, a musician should have a corresponding professional image. The more authoritative was the chapel, the greater should be the musician's authority and experience. Christian Friedrich Daniel Schubart, mentioning that the genius was greatly manifested in the composition

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<sup>29</sup> Лошков Ю. Капельмейстерська діяльність та професійне музичне мистецтво європейської традиції // Традиції та новації у вищій архітектурно-художній освіті. Харків, 2009. № 5. С. 29–32.

and conducting a large orchestra, required from the kapellmeister, except for the ability to control the process of performance, solid theoretical knowledge and personal practice as a composer; the knowledge of “human hearts to be able to touch in masterly fashion its strings, like playing the favourite instrument»<sup>30</sup>.

The artist was invited to provide the music organization functioning. The kapellmeister, following the purpose of the music group, performed an organizational function, in particular, was recruiting the performing musicians, was organizing the educational and rehearsal processes, in the course of which he was teaching music, implementing own methods and techniques, therefore, the professional quality of the music group depended on his effectiveness. For a long time, pedagogical skills were the mandatory requirement for the universal musician: the author of anonymous treatise of the XIIth century demanded from the musician to possess the skills to be able to teach others<sup>31</sup>, and at the end of XVIIIth century Joseph Haydn was training professionally the members of the Esterházy chapel.<sup>32</sup>

Correcting the repertoire policy of a group, rehearsing, explaining the figurative content and peculiarities of performing the pieces of music, the kapellmeister was actively affecting the formation of its conception of the world and promoting its level of culture. The kapellmeisters representing different periods such as Gioseffo Zarlino, Johann Mattheson, Giuseppe Tartini, Johann Joseph Fux and others known as prominent music theorists, who undoubtedly were sharing their aesthetic opinions while communicating with the members of the groups headed by them.

For a long time, the ideological inspirers of aesthetic bases for collective music performance, and hence the kapellmeister’s activity, were represented by clerics and aristocrats, whose peculiarities of moral education were stipulated by an aspiration for spiritual perfection. Focus on education of spiritual adviser for the congregation led to implementation in the Medieval period the fundamental education, which promoted conscious many-sided self-education of a person. Such

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<sup>30</sup> Музыкальная эстетика западноевропейского Средневековья и Возрождения. Москва, 1966. С. 337-338.

<sup>31</sup> Музыкальная эстетика западноевропейского Средневековья и Возрождения. Москва, 1966. С. 53-54.

<sup>32</sup> Новак Л. Йозеф Гайдн. Жизнь, творчество, историческое значение. Москва, 1973. С. 206.



education, including the music, allowed to the clergymen to improve the divine servicing and, in particular, the background music. Later on, fundamental education became the prerogative of aristocratic circles. Following Antiquity and Medieval period, aristocracy as a form of government recognized the moral and educational significance of music: musicianship both in theory and in practice became a necessary element of secular education. Baldassare Castiglione an Italian writer in his treatise “The Book of the Courtier” (1518) wrote that a person cannot become a courtier if he is not a musician, does not play and knows nothing about the instruments<sup>33</sup>.

If in the medieval culture the spiritual authority belonged to the church, then in the secular culture the aristocratic circle became its “lawmaker” as an example for ambitious aspirations. Therefore, the solid education of a creator became the standard requirement for the creative work. Gioseffo Zarlino, an Italian theorist in his treatise “Le Dimostrazioni Harmoniche” (1558) insisted on the fact that, except for the knowledge of music theory and practical skills (know how to play and tune the instrument), the composer should be knowledgeable in Geometry, Numeracy, Grammar, Dialectics, History, and Rhetoric<sup>34</sup>.

The attention paid to the management of collective performance as a professional kind of music (first of all due to its constant increasing effect on the level of orchestra music representation), is illustrated by the chain of papers published during the XIXth century. In particular, a book by F. Hasner “Dirigent und Ripienist” (1844) was the first attempt of comprehending the peculiarity of the process of control over the collective performance and distinguishing the professional features of the conductor – the performing musician. In the second half of the XIXth century, there were published the papers of the founders of aesthetics of the conductor’s activity such as Hector Berlioz, Richard Wagner, Franz Liszt. The specific character of creative works of famous romantic-masters, who personified splendid talents of composers, performing musicians and thinkers, caused the aspiration for detecting a perfect, in their view, image of a conductor – the main mediator in bringing the author’s message to the perfect hearer. Ideological basis for the aesthetics of performance in 1840 was formed in a work called On

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<sup>33</sup> Музыкальная эстетика западноевропейского Средневековья и Возрождения. Москва, 1966. С. 75-76.

<sup>34</sup> Музыкальная эстетика западноевропейского Средневековья и Возрождения. Москва, 1966. С. 78.

German Music by Wilhelm Richard Wagner: “To be a conveyer of an artist’s idea, a true representative of a creating composer – this role imposes on him special duties to keep art serious and clean in general: he, the performing musician, is a kind of a crossing point for an artistic thought, which, to some extent comes, true only through him...»<sup>35</sup>.

Alongside with this, the romantic thinkers were the first to bring up a problem of educating the listening public as the main task of the conductor’s creative work. In the world of music for a long time, the relationships between the performing musician and the hearer were insignificant. At the early stage, the music-making was a part of the syncretic activity (religious, labour etc.), the content of which was clear even without background music. In the times of the European Medieval period, the hegemony of Christian church determined oration as the main theme of music. Praying of those present in the church united the priests – the leaders in the religious tradition and believers, blurring the spiritual boundaries between them. Thus, during the communal prayer, the congregation served as an active joint-performer, who understands the figurative sphere of music. Such syncretism was distinctive at the beginning of formation and joint instrumental performance, which was coming into the world in choir service within the XV-XVIth centuries.

From the moment of music formation as an educational art, and in particular its liberation from a religious cult, each music era was formed, was given figurativeness, and was herded by creative geniuses, it had given birth to. For a long time, it had been stipulated by the syncretic character of music activity, the peculiarity of which consisted in personifying the author of the artistic image and his representative. Johann Sebastian Bach and George Frideric Handel were popular as organists. François Couperin and Joseph Haydn were prominent harpsichordists etc. Thus, the prominent “universal” musicians, on the one hand, were forming the music performance style of the epoch, and on the other hand, were educating the listening public. And still, the music theorists of the XVIIIth century who were touching upon the subjects of the conductor’s performance (J. Quantz, K. Juncker), paying much attention to the problem of interaction between the composer and the performing musician, actually omitted the phenomenon of a hearer. The attitude to the hearer, as to the “interlocutor”, who understands the musical language at first glance, was inherent in that time composers. It

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<sup>35</sup> Вагнер Р. Избранные работы. Москва, 1978. С. 71.

was promoted by circumstances related to the cultivation of music in public life – high art was a prerogative of the elite both in the sphere of performance and in “consumption”.

The evolution of “musical language” led the composers of the XIXth century to the attempts to reproduce through the music not the “outer” but the “inner”. The flight of the composer’s thought to ethically-moral pinnacles had a tremendous bearing on the performance as well. The creative works of romanticists promoted the development of piano and strings performance, the formation of the contemporary conductor’s activity. Essential is the fact that for some time the musician combined the author and performing musician all in one, continuing the traditions of the previous epochs. It is worth mentioning the names of Ludwig van Beethoven, Felix Mendelssohn, Franz Liszt (composers, conductors, pianists), Louis Spohr (a composer, a conductor, and the violin player) and others. Alongside with that, the formation of bourgeois relationships was promoted by the accumulation of listening public with the middle-class representatives, who were not knowledgeable in the sphere of music. Such circumstances, on the one hand, and complication of “the musical language”, on the other hand, set a task of musical education before the progressive composers and performing musicians.

Thus, the prominent musicians of the XIXth century against the background of romantic aesthetics formulated in practice the principles of new artistic occupation – the conductor’s performance, which were theoretically generalized in the works of Hector Berlioz, Richard Wagner, Franz Liszt. The educational principle became the basis for the aesthetics of the conductor’s activity: the conductor is interpreting the music text following the author’s conception, comprehended enough to be able to deliver it to the group of performing musicians, and then in the collective creative urge – to the public. In other words, the conductor, interpreting the piece of art, is engaged in self-education (personal comprehension), professional (practical reproduction of interpretation while working with a music group) and general aesthetic education (public performance of interpretation of the piece of music).

### **3. The kapellmeister’s activity and music text processing**

Constantly controlling the process of professional development of each performing musician and being aware of their technical capacities for some time the kapellmeister was performing the function of the repertoire creator. Regular actual practice with a music group optimized

the process of the music text creation. The level of performance of the piece of music depended not only on the composer's skills of the creator but also on the intensity of composing music and the period of preparation for the public performance. Emphasizing the outstanding kapellmeister's abilities of Georg Reiter, who in the middle of the XVIIIth century was simultaneously heading the music groups of St. Stephen's Cathedral and the one at court of Charles VI in Vienna, Leopold Nowak mentioned that in a short period the musician had written many pieces, where "one could gradually start feeling a kind of lightness"<sup>36</sup>. There is an interesting opinion expressed by Robert Schumann in this text, who in his review of the performance of a young composer said: "...Should I persuade him to write more? He is not rich enough and could become an artisan..."<sup>37</sup>. Therefore, the intensity of writing the "customized" pieces of music led to a casual, industrial attitude to the process of creation.

The industrial approach to the function of the repertoire creator was stipulated by the specific direction of music texts for the collective performance in the church or court environment, where following of deep-rooted traditions was the prerogative. This is the fact which is related to the following situation. When in exclusively individual creativity (painting, sculpture, etc.), also related to the church and court culture, much earlier there had been uncovered an individual element, the kapellmeister's music for a long time was within the limits of medieval aesthetics. However, like any system, the kapellmeister's activity allowed the personal fulfilment of people with outstanding abilities. Confirmation of this fact was the creative work of Joseph Haydn, who within the limits of kapellmeister's activity realized his potential as an ingenious composer, personally producing his pieces in the Esterházy chapel.

Just within the limits of the kapellmeister's activity the choral and orchestric performance evolved from freestyle composition to well-structured and systematized kinds with specific forms of the music text reproduction. The peculiarity of the functional distribution of instrumental composition of "Baroque orchestra" was stipulated by the application of the composer's technique called "basso continuo" by the

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<sup>36</sup> Новак Л. Йозеф Гайдн. Жизнь, творчество, историческое значение. Москва, 1973. С. 107.

<sup>37</sup> Роберт Шуман. О музыке и музыкантах. Т. 2-А. Москва, 1978. С. 131.

kapellmeisters until the end of the XVIIIth century, while performing the functions of the repertoire creator<sup>38</sup>. The formation of the symphony orchestra as the functional system means for the music text reproduction was related to the creative work of the representatives of Viennese Classics, the most prominent of which were directly engaged in the kapellmeister's activity, and Joseph Haydn was one of them.

Immediately in the course of the performance, the kapellmeister was performing the function of the performing musician and a conductor. The application of different means of conducting was mainly caused not by the search for new forms of carrying out control over the collective performance, but an urgent practical necessity. It is known that Jean-Baptiste Lully a prominent Italian when heading the Royal Academy of Music in Paris (1770-80s) was conducting an orchestra holding the violin in his hands<sup>39</sup>. Alongside with that, there is often recollected the fact causing the death of the artist (gangrene resulted from hitting the toe with battuta, which Lully used as a means of conducting the collective performance), which occurred during the performance of "Te Deum" in Feuillants the Paris church<sup>40</sup>. Wolfgang Amadeus Mozart during the concerts was conducting an orchestra with the violin, and at the premiere of the opera Don Juan in Prague, he was with the harpsichord.<sup>41</sup>

At the same time, when Jean-Baptiste Lully was performing kapellmeister's activity in many cases the duty of performing musician and a conductor was performed by three assistants of the Italian: J.-F. Laluet, P. Collas and M. Mare<sup>42</sup> [14, p. 121]. Robert Schumann mentioned that in the absence of Felix Mendelssohn – the kapellmeister of Leipzig Gewandhaus the orchestra was conducted by Ferdinand David

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<sup>38</sup> Лошков Ю. Засоби керівництва колективним виконавством в історії музичного мистецтва // Проблеми сучасності: культура, мистецтво, педагогіка: зб. наук. пр. Харків-Луганськ, 2005. С. 235-246.

<sup>39</sup> Ливанова Т. История западноевропейской музыки до 1789 г. Т. 1: От античности к XVIII веку. Москва, 1986. С. 253.

<sup>40</sup> Ромен Роллан. Музыкально-историческое наследие. Вып. 3: Музыканты прошлых дней. Музыкальное путешествие в страну прошлого. Москва, 1988. С. 105.

<sup>41</sup> Сидельников Л. Симфоническое исполнительство. Исторический очерк. Москва, 1991. С. 128.

<sup>42</sup> Ромен Роллан. Музыкально-историческое наследие. Вып. 3: Музыканты прошлых дней. Музыкальное путешествие в страну прошлого. Москва, 1988. С. 121.

the leader of an orchestra<sup>43</sup>. Such practice was recorded in the references of the end of the XIXth century M. Solovyov stated that the leader of an orchestra – the first violinist, whose part contains the entrances of other instruments and singers, “in the event of oscillation in the orchestra during the performance should be the first to show the entrance by his play” and may even conduct the orchestra instead of kapellmeister<sup>44</sup>. Such situations occurred in the specific functioning of the military chapels in the XVII-XIXth centuries. The process of performance on the move (on the march) could be conducted by so-called “drum-major”. The peculiarity of collective performance in this particular case consists in a loud and rhythmical play of marches, which does not require any special music talent from the one conducting the process, except for the maintenance of clear metro rhythm. Therefore, the drum-major was always a tall man, wearing a special uniform and holding a special twirling baton<sup>45</sup>. Thus, the evidence suggests that the kapellmeister could not perform the function of the performing musician and a conductor, in other words, the immediate control over the process of performance was not the main criterion for the professionalism of the chapel master.

It is necessary to mention the fact that a term for “conducting”, as a control over the process of performance, was used by the artists in the XVIII-XIXth centuries not only within the context of orchestral performance. Joseph Haydn, describing his impressions of England, stated that while music-making “a trois” he was conducting the performance of his symphonies playing the piano<sup>46</sup>. Niccolò Paganini in the letter to his friend expressed the hope that the latter would like the last quartets of Ludwig van Beethoven when the violin player would conduct them<sup>47</sup>. In other words, the control over the process of music-making for a long time was understood not within the context of conducting the choral or orchestral performance but in an aesthetic sense of leadership in interpreting specific music text; the number of performing musicians was of no importance.

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<sup>43</sup> Роберт Шуман. О музыке и музыкантах. Т. 2-А. Москва, 1978. С. 278.

<sup>44</sup> Н. С. Концертмейстер // Ф. Брокгауз, И. Ефрон. Энциклопедический словарь. Т. XVI. СПб., 1895. С. 360.

<sup>45</sup> Музыкальная энциклопедия. Т. 5. Москва, 1981. С. 406.

<sup>46</sup> Новак Л. Йозеф Гайдн. Жизнь, творчество, историческое значение. Москва, 1973. С. 356.

<sup>47</sup> Тибальди-Къеза М. Паганини. Москва, 1981. С. 116.

Alongside with this, the polyfunctionality of the kapellmeister's activity prevented from immediate dealing with creative issues: creating a certain performing interpretation. This process, as is commonly known, requires the concentration of all intellectual reserves of the brain, which in the ideal case is possible only due to special concentration, not overburden by the understanding of the necessity of performing other duties. On the other hand, the specific character of chapels' functioning, which consisted in a long-term stability of the composition, let the talented kapellmeisters achieve significant creative results. Aleksey Pleshcheyev a Russian aristocrat and a musical amateur, after listening to the performance of serf orchestra in Oryol in 1816 was delighted with the performance: "...Great musicians! Such a rare thing in today's Europe! It is so natural! People, who are playing together since early childhood, must be much better –coordinated than those coming from the South and the North, gathered together in the evening, performing today, to anybody's liking..."<sup>48</sup>

Thus, within the limits of the kapellmeister's activity, there was formed an orchestra as the universal means, able to perform highly artistic tasks based on the representation of the music text recorded in the details. The evolution of the composer's creative work promoted the formation of a large creative repertoire, the quality of performance of which has become a criterion for excellence both the music group and its leader. This, in its turn, caused the negligence of the function of the repertoire creator and brought the performance function to the leading position, which stimulated the distinguishing of the conductor's activity as an equal kind of music performance.

#### **4. The kapellmeister's activity and music theory**

The universal musicians-kapellmeisters played an important part in the establishment of European scientific-theoretical thought in the sphere of music, in the development of the so-called Doctrine of the affections. In the XVIIth century René Descartes, the founder of Rationalism, a philosophical movement in his works "Compendium Musicus" (1618) and "Les passions de l'âme" (1649) offered the notion of the goal of art, which is a stimulation and harmonization of physiologically stipulated

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<sup>48</sup> Глумов А., Доброхотов Б. Александр Плещеев // Музыкальное наследство. Сборники по истории музыкальной культуры СССР. Москва, 1976. С. 28–72.

affections, and the rational cognition of reasons initiating such excitation is made through philosophy and aesthetical theory<sup>49</sup>. Athanasius Kircher, a German mathematician, philologist, physicist and music theorist attempted to systematize affections, who in his book “Musurgia Universalis” (1650), based on three general passions: happiness, condonation and charity, developed the affections of joy, lust, anger, fear, hope, bravery, sympathy etc.<sup>50</sup>

In the next century, these ideas were approved by the kapellmeisters, who were applying the Doctrine of the affections in musical practice. In the XVIIIth century, the performance of not only own pieces of music (in a case of the orchestra– the pieces of music written by its leader) but also those created by other composers became a new standard of professional music-making. This process brought up before the musicians a problem of adequate reproduction of somebody else’s intention in the course of performance. The abovementioned problem was one of the main factors for bringing attention to the Doctrine of the affections as a starting point for all the works of the time touching upon the issues related to the practice of music performance. The Doctrine of the affections formulated a new attitude to the tempo, destroying a specific length of notes inherent in the Medieval mensural notation, which necessitated the verbal marking that mainly referred to the nature of music. In the middle of the XVIIIth century, there was established a certain correlation between such marks and tempo<sup>51</sup>, in this regard the adepts of the Doctrine of the affections paid special attention to the problem of revealing the tempo as a decisive factor of successful performance of the piece of music. Therefore, the artists who were actively involved in the performance of music were trying to settle these issues in their theoretical works. Among them, there were the following prominent kapellmeisters of the time: Johann Mattheson (1681-1764), Friedrich Wilhelm Marpurg (1718-1795), Carl Philipp Emanuel Bach (1714-1788).

In 1739 there was published a work written by Johann Mattheson a German kapellmeister and musical theorist “Der vollkommene Cappellmeister”, which summed up the process of author’s comprehension of phenomenon called “an orchestra»: during the first

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<sup>49</sup> Музыкальная эстетика Западной Европы XVII-XVIII веков. Москва, 1971. С. 341.

<sup>50</sup> Музыкальная эстетика Западной Европы XVII-XVIII веков. Москва, 1971. С. 35.

<sup>51</sup> Музыкальная энциклопедия. Т. 5. Москва, 1981. С. 491-493.



quarter of the XVIIIth century there were published the works written by the above-mentioned author “Das neu-eröffnete Orchestre” (1713), “Das Beschützte Orchestre, oder desselben zweite Eröffnung” (1717), “Das forschende Orchestre” (1721). Johann Mattheson as an innovative composer considered the most difficult task for the one representing somebody else’s piece of music the necessity to direct all mental capabilities to “...make sense of somebody else’s thoughts. Those who do not know the way the author of the piece of music would personally perform it, are not likely to be able to do it well, otherwise, they will ruin its blood of life and beauty ...»<sup>52</sup>

In the second half of the XVIIIth century, there were published the famous works of German musicians Johann Joachim Quantz (1697-1773) “Versuch einer Anweisung die Flöte traversiere zu spielen” (1752) and Karl Ludwig Junker (1740-1797) – “Einige der vernehmsten Pflichten eines Kapellmeisters” (1782). The main principle for revealing the tempo by the conductor, according to K. Junker, was not “too poor” marks of the author, not the notion of down– or up-tempo itself, but only goal-orientation and an individual feeling – the only thing which necessitates the rate limiting of two opposite groups of affections – Allegro or Adagio. German musicians were making practical suggestions on how to reveal the exact tempo. For example, J. Quantz uncovered and offered in practice the tempo distribution of the main affections based on human heart rate. To reveal the exact tempo K. Junker suggested exclusively practical way: to follow the nature of the instrument, in other words, its technical characteristics, and while singing – his vocal capacities<sup>53</sup>.

The analysis of the works of musicians of the XVIIIth century, lets us make a conclusion regarding the absence at the time, at least on the theoretical level, the problem related to aesthetics of conducting the joint performance, nevertheless, each of the authors faced the collective performance in practice. It was stipulated by syncretism inherent in the sphere of the music of the time: the notion of “a musician” included almost everything related to the sphere of music – the writing of the piece of music and its performance, the educational process, the professional organization of the music group. This purpose, except for

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<sup>52</sup> Лайнсдорф Э. В защиту композитора: Альфа и омега искусства интерпретации. Москва, 1988. С. 61.

<sup>53</sup> Гинзбург Л. Дирижерское исполнительство: Практика. История. Эстетика. Москва, 1975. С. 38, 64.

the talent, also required solid knowledge in the sphere of music. Thus, Johann Mattheson in his treatise called “Der vollkommene Cappelmeister” paid much attention to the following aspects: in the Introduction – to the necessity and benefits of music, the meaning of the melody; in the first section – to the nature of a sound, review of styles of music; in the second section – to the analysis of the rules on how to write the tunes; in the third section – to the problems of harmony, the rules of counterpoint, characteristics of some instruments<sup>54</sup>.

In such a way, the evolution of theoretical thought in the sphere of music worked its way from the application of the Doctrine of the affections by the thinkers of the XVIIth century to understand the music as a science industry, to processing of the Doctrine of the affections by professional kapellmeisters of the following century as a basis for further formation of the European music.

## CONCLUSIONS

The conductor’s performance as a kind of professional music activity, which is based on the representation of the author’s text through the immediate control over the process of collective music-making, was formed within the limits of the kapellmeister’s activity as a form sociocultural practice. The formation of the kapellmeister’s activity as a gradual phenomenon in the history of music culture was stipulated by the process of professional differentiation and is characterized by polyfunctionality, which on the European music-making at the first evolutionary stage was considered to be highest manifestation of talents: creation and management of the music group was the main criterion for practical application of the talent possessed by a musician, which caused an aspiration for kapellmeister’s activity among the artists, choosing the music as their occupation.

The kapellmeister’s activity as a kind of professional activity was functioning based on a specific system of standards, which had to be followed. In particular, during the performance of the function of the performing musician and a conductor, the standard included the means of carrying out control over the collective performance, which under certain conditions were clear to all the members participating in the process. At the same time, the informality of other standards – a composition of an

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<sup>54</sup> Музыкальная эстетика Западной Европы XVII-XVIII веков. Москва, 1971. С. 234.

orchestra, its location, a position of a conductor during the performance, aesthetic principles of reading the music text etc., caused the diversity of the applied means of carrying out control over the process. Only putting the above-mentioned standards in good order made the formation of a special mark system possible – the conductor manual technique as the professional language of communication among the members of the process of performance – a leader and a music group.

The formation of the music group, organized following the principle of comparison of groups, as a form and means of the music text reproduction, was taking place within the limits of kapellmeister's activity. The dynamics of the process of system formation of the music group was provided by comprehension of the music text by the kapellmeisters – the universal musicians. In this context, the conductor's activity evolved as a system of marks, focused on the best possible transmission of the information («the performer's model») for the reproduction of the text by the music group. Based on the kapellmeisters' professional experience, who realized in practice the philosophical comprehension of the music, there was formed a theoretical opinion as a form of creation, systematization, preservation and transmission of music texts. The final formation of system components of the kapellmeister's activity promoted the distinguishing of the conductor's performance as an art of a single manager of collective representation of the music text.

The necessity to study the kapellmeister's activity as a static and dynamic system phenomenon speeds up uncovering of the specificity for the formation of representative norms of the kapellmeister's activity on various stages of its formation, which will promote scientific comprehension of the kapellmeister's activity as a structural element of music culture.

## **SUMMARY**

The subject of the study – the kapellmeister's activity as a systemic phenomenon. The methodological comprehension of the kapellmeister's activity as a system component of professional music activity was carried out by employing the system and activity approach. The goal of the research is to clear up the system features of kapellmeister's activity, which have been showing up in the course of the evolution of professional music. Clarification of the peculiar features of normative system functioning allows uncovering, on the one hand, the specific character of the kapellmeister's activity; on the other hand, the signs of kapellmeister's activity as a part of professional music. The

kapellmeister's activity as a kind of professional activity was functioning based on a specific system of standards, which had to be followed. In particular, during the performance of the function of the performing musician and a conductor, the standard included the means of carrying out control over the collective performance. The informality of other standards – a composition of an orchestra, its location, a position of a conductor during the performance, aesthetic principles of reading the music text etc., caused the diversity of the applied means of carrying out control over the process. Only putting the above-mentioned standards in good order made the formation of a special mark system possible – the conductor manual technique as the professional language of communication among the members of the process of performance – a leader and a music group. The formation of the music group, organized following the principle of comparison of groups, as a form and means of the music text reproduction, was taking place within the limits of kapellmeister's activity. The dynamics of the process of system formation of the music group was provided by comprehension of the music text by the kapellmeisters – the universal musicians. In this context, the conductor's activity evolved as a system of marks, focused on the best possible transmission of the information («the performer's model») for the reproduction of the text by the music group. Based on the kapellmeisters' professional experience, who realized in practice the philosophical comprehension of the music, there was formed a theoretical opinion as a form of creation, systematization, preservation and transmission of music texts. The final formation of system components of the kapellmeister's activity promoted the distinguishing of the conductor's performance as an art of a single manager of collective representation of the music text.

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## **JEWISH THEATER AS A MICRODYNAMIC MODEL NATIONAL CULTURE: THE PARADIGM OF RESEARCH**

**Ovcharenko T. S.**

### **INTRODUCTION**

The problem of evolutionary processes in the theatrical art is one of the global in the theory and history of culture, in particular in theatrical culture. The solution to such problems is to diagnose and predict cultural crises in theater culture, to find ways out of them. Theatrical culture is a complex system that changes in space and time. The analysis of socio-cultural life proves that the development of theater culture is an unstable process. Her level can rise (progress), fall (regress) or stop reaching (be in a cultural stagnation).

Choosing the topic of the study “Jewish theater as a microdynamic model of national culture: paradigms of research”, we consider it necessary to consider the “peaks of development” of Jewish theater culture, the history of the theater, its formation and functioning, tendencies and causes of long “stagnation” of Jewish theatrical art of modernity.

The definition of the term “Jewish theater” is controversial today. Some of the artists (directors S. Imas, V. Bassel) believe that “Jewish theater” should be theater in its essence, that is, with Jewish repertoire, but actors should not be Jewish. It is desirable that they be interested in Jewish traditions, culture, language. Some, like L. Tanyuk, tried to revive a purely Jewish theater by ethnicity, meaning that all actors were Jewish, and the repertoire could remain classical. We agree with the first definition, because it is the only, in our opinion, the right solution to the problem today.

The study of culture is not about the analysis and classification of artifacts of culture, but the understanding of the content, significance of a particular culture. In the first place are methods that allow you to “get on” in the culture and analyze the choice of particular characters in the culture. Such methods are analytical and observational. The methodology of contemporary Ukrainian and world cultural studies enables us to analyze the historical conditions of the emergence of any cultural phenomenon as an integral part and culture of a particular people, its

structure and forms of development, mechanisms of functioning in relation to other cultural phenomena; to identify common and partial, variable and sustainable, ways of cultural continuity; to reveal patterns of formation of cultural characteristics; to predict the model of further broadcasting of the traditions and values of Jewish theater art.

Culturology, like any other humanities, uses different approaches to study cultural phenomena and examines culture through the prism dominant in one or another period of paradigm development. In our article, we have considered both traditional paradigms of culture (anthropological and symbolic-symbolic paradigm), and specific (psychological paradigm, paradigm of everyday life). By the methods of research in the study of Jewish national culture in general, and theatrical separately, we chose the biographical and interview method, historical and comparative, the method of modeling (to identify the forms of translation and continuity of Jewish theater, to develop a conditional model of national Jewish theater).

### **1. Analysis of publications on the topic of the study**

Theoretical foundations of the dissertation research are laid in the works of specialists in the theory, history of culture, art criticism: O. Granovsky, M. Evreinov, V. Ivanov, M. Kagan, L. Kurbas, E. Leiter, S. Michoels, M. Reinhardt, K. Stanislavsky. The soundness of mastering the theme is due to the use of works of contemporary art historians A. Bakanursky, V. Bokan, P. Grechanovskaya, P. Gurevich, O. Klekovkin, N. Kornienko, O. Krivtsun, Y. Lotman, E. Markaryan, M. Naydorf, A. Ovchinnikov, L. Tanyuk. The substantiation of the choice of cultural paradigms is covered in the works of foreign researchers P. Berger, F. Boas, F. Brodel, K. Geertz, A. Kreber, K. Levy-Strauss, T. Luckman, B. Malinowski, A. Radcliffe-Brown, L. White.

It is traditionally considered that theater has the following components: dramatic work, director's work, stage skill and audience, and each of these parts is entitled to independent study. A. Lunacharsky believed that the only correct point of view on the theory of art should unite: the physical side when considering the elements of art with the help of experimental and mathematical means; the physiological side, exploring, above all, reflexology, the work of the nervous system and the



psyche of artists; the social side, studying art as a social phenomenon and a social factor.<sup>1</sup>

Russian researchers of the history and theory of theater (G. Boyadzhiev, A. Gvozdev, Yu. Zavadsky, S. Mokulsky, V. Meyerhold) proposed to study the conditional model of theater from the creative process, the results of the creative process and the perception of these results.<sup>2</sup> Ukrainian cultural scientist and theater expert N. Kornienko believes that “theater is a strategic, ancestral art”.<sup>3</sup> It preserves the cosmological memory of the whole ethnic group, its moral code, has a database of personalities of the behavior of the nation. To the viewer the theater appears as three components: as synthetic art, in which a person can open himself from all sides; as public art that requires the players to play sincere and natural; as a subjective art, because the viewer perceives the action based on the level of his own experience, moral values, education, and therefore the actor brings to each role his own experience, his own feelings.

Right now, when there have been significant changes in the ethnopolitical policy of the Ukrainian state, when the cultural situation in the country contributes to the national self-expression of Jews, their involvement in national culture, spiritual values, history, theoretical substantiation of the features of Jewish theater, its possibilities of revival, cultural and cultural studies. As an evolutionary system is needed as never before. We propose to consider Jewish theatrical art as the focus of certain cultural knowledge. For our study, we have selected three major historical periods that looked at from different angles: the stage of the emergence of Jewish theater art (from antiquity to the eighteenth century), the stage of becoming a Jewish national professional theater (XVIII-XIX centuries) and the third – the development of Jewish theater in the twentieth century and in the present. At each of these stages, a corresponding level of cultural development is traced, indicating the

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<sup>1</sup> Луначарский А. В мире музыки. Статьи и речи. М.,1971. 146-147 с.

<sup>2</sup> Мокульский С. С. Изучение специфики театр. Наука о театре: Межвузовский сборник трудов преподавателей и аспирантов / Отв. ред. А. З. Юфит. Л.,1975. 534 с.

<sup>3</sup> Корнієнко Н. М. Театр як діагностична модель суспільстваю Деякі універсальні механізми самоорганізації художньої культури: автореферат дис. на здобуття наук. ступеня д-ра мистецтвознавства у формі наук. доп.: 17.00.01 / АН України. К., 1993. 77 с.

unstable processes in Jewish theater art, the presence of “peaks of development”.

The term “peaks of cultural development” was first coined by American cultural scientist A. Kreber, who explored the directions and advances of cultural development. He concluded that such “peaks of development” some cultures had more than one. Periods of spiritual development did not coincide, in his opinion, with periods of economic development of the country, and were of “short-term, spasmodic character”.<sup>4</sup> For our study, it is important that such periods of development, according to A. Kreber, are carried out due to the activities of “cultural heroes” or especially talented, gifted people who are in any culture, but their abilities are realized only in favorable conditions. The “peaks of development” of the Jewish theater coincide with the beginning of the activity of talented directors, playwrights, entrepreneurs, actors: the first stage (from antiquity to the eighteenth century) – the emergence of dramatic works in Yiddish, the main role is given to the work of playwrights; the second stage (XVIII-XIX centuries) – appearance of the first theatrical groups, actors, directors, entrepreneurs; the third stage (the twentieth century. and present) – the creativity of the directors, the emergence of the theater unions, the role of cultural institutions and organizations in the activities of Jewish theaters. This stage is clearly visible in modern society. It is in Odessa that Jewish theater groups emerge only with the support of charitable organizations and sponsors. National teams work in the premises of the Children’s Cultural Centers of the city.

Cultural changes have always been influenced by external and internal factors. External factors include: contacts with carriers of other cultures (F. Boas, A. Kreber) and natural and environmental factors (J. Steward). Internal factors include: demographic, geographical, religious, economic, political and others (L. White, K. Geertz). Evolutionary changes in Jewish theatrical art, in our opinion, were influenced by internal factors, namely: economic crises in society, political changes, geographical and demographic factors. Confirmation of our research we found in the writings of the scientist A. Radcliffe-Brown, who believed that “culture is always inherent in the internal tendency to change, which ensure the restoration of equilibrium socio-cultural systems”.<sup>5</sup>

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<sup>4</sup> Кребер А. Л. Избранное: Природа культуры. Пер. с англ. М.: “Российская политическая энциклопедия” (РОССПЭН), 2004. 704 с. (Серия “Культурология. XX век”).

<sup>5</sup> Герчанівська П. Є. Культурологія: Навч. посібник для студ. вищ. навч. Завкладах. За ред. В. І. Панченко. К.: Ун-т “Україна”, 2004. 298 с.

The study of the phenomenon of Jewish theater has led to the choice of both traditional paradigms of culture (anthropological and symbolic-symbolic paradigm) and specific (psychological paradigm, paradigm of everyday life). We believe that the last two paradigms are specific to our study because the Jewish people are born theatrical. He brings some elements of theatricality into his life (gestures, accent, melodiousness, improvisation, humor, elements of clothing, behavior, elements of gait and movement), and so it seems to us that it is impossible to explore Jewish theatrical culture separately from everyday and psychological characteristics.

1. The anthropological paradigm makes it possible to reconstruct elements of culture in relation to the means of meeting human needs.<sup>6</sup> Culture is a collective product that reflects a person's social life. Social utility, reasonableness and functionality come as cultural criteria. The most detailed expression of the anthropological paradigm was found in the activity approach to the analysis of culture and the structural and functional. In our study, the activity approach is traced to the possibilities of adaptation of Jewish theatrical collectives during their development to the conditions of existence in the territory of the former Russian Empire and the modern CIS, in particular Ukraine («border of residence», replacement of the Hebrew language in performances for German authorities, performances for orders to other countries, transition to Ukrainian or Russian theaters). The origins of such a cultural approach are traced in the works of E. Markaryan. The scientist wrote: "Understanding culture as a specific means of human activity, a means of human existence, has a finite adaptive nature and can serve as a starting point for methodological solutions to problems in the theory and history of culture. Ethnic cultures are the means of activity through which the adaptation of different peoples to the environment and social environment is ensured".<sup>7</sup>

2. For a deeper analysis of the object of study, we propose to use a psychological paradigm. F. Boas is considered the founder. A special role in the study belongs to the study of mechanisms of cultural contacts. Also important for our study is F. Boas's "theory of models". In our research, we

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<sup>6</sup> Завершинский К. Ф. Культура и культурология в жизни общества: Учебное пособие. Под научн. ред. В. П. Большакова. Великий Новгород: НовГУ, 2000. 92 с.

<sup>7</sup> Маркарян Э. С. Об исходных методологических предпосылках исследования этнических культур: Материалы симпозиума. В кн. Методологические проблемы этнических культур. Ереван, изд-во АН Арм.ССР, 1978. 8 – 9 с.

propose a psychological paradigm based on the following points: Representatives of the Jewish ethnic group have particular character traits that, in our opinion, may be a prerequisite for the emergence of theatrical art in Jews. Therefore, we propose to consider such psychological categories as “temperament”, “national character”, features of mental processes: Subjective and objective factors contributed to the emergence and spread of Jewish theater in Ukraine. Therefore, we propose to consider the spiritual and daily life of the Jews of the selected region (Southern Ukraine, namely Odessa).

3. The symbolic-symbolic paradigm examines the world of symbols that unite people into spiritual communities. For Jews, the symbol of such a combination could be considered the circumcision ritual, which, by their beliefs, helps the Jew to join God himself. One example of Jewish unity is the text of prayers that are sung in synagogues. The synagogue is a kind of symbolic symbolic building for modern Jews. It is where the theatrical action takes place and everything that happens there carries meaning. But the synagogue is not a museum or a theater. Visiting is a special art. First, while praying, one feels united with all the representatives of the Jewish nation, with all the people. Scientist B. Anderson points to this fact: “There is a special kind of community that consists of songs and poetry. While reading national hymns and prayers, music and singing, there is an experience of simultaneity. At this time, different people, unfamiliar with each other, utter the same words under the same tune. At this very moment there is a feeling of physical connection. Nothing binds them except sounds”.<sup>8</sup> Second, the material symbolism of the synagogue – the altar, the mezuzah at each door, plays an important role; menorah; talits and booms on their heads; a special wall that separates women and men, and in the middle stands the rabbi and controls the process of reading the prayers (accent, poses, gestures, movements).

Auger, this example proves that in Jewish theatrical art, characters can act as both a person and any thing (language, movements, gestures, stress, use of masks, clothing, temperamental and dynamic play of actors). Within this paradigm, the choice of methodology for the study of cultural phenomena is addressed. The symbolic-symbolic paradigm, like the anthropological one, began to take shape in the eighteenth and nineteenth centuries, but spread only in the twentieth century. It does not describe,

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<sup>8</sup> Андерсон Б. Воображаемые сообщества. Размышления об историках и распространении национализма // Б. Андерсон / Пер. С англ. В. Николаева; Вступ. ст. С. Баньковской. – М.: “Калон-пресс-Ц”, “Кучково поле”, 2001. – 288 с.

analyze, disseminate ideas about culture. The theoretical basis of these directions are the ideas of K. Levy-Strauss, L. White, A. Kreber, T. Parsons, K. Hirtz, who understand culture as a social reality, manifested in symbolic forms.

According to the well-known theorist of symbolic anthropology K. Hirz, “the existence of culture is a process of interpretation of symbols, and to be a carrier of culture means to have the ability to interpret it”.<sup>9</sup> The content of K. Hirtz’s semiotic approach is that “culture seeks to help us access another person’s conceptual world and learn to engage in dialogue”.<sup>10</sup>

4. The last layer of theoretical and methodological justification for our study is in the sphere of everyday life. The specificity of the object of study led to the choice of this paradigm. Theater is one of the means of self-discovery of everyday life. Theatricality manifests itself in life. Confirmation of this is the presence of play and artistic elements, entertainment, improvisation, the use of theatrical terminology. According to Y. Lotman, theatrical manifestation is manifested in the following forms: “mass events having a scenario (carnivals, sports competitions, parades, meetings), etc., in local procedures of life (beauty contests, dissertation protection, fashion show)”.<sup>11</sup>

As an independent science, the study of everyday life began in the 1960s. The ideas of P. Berger and T. Luckman became the theoretical basis. They propose to study “face-to-face meetings”, considering that such “meetings” (social interactions) are the main content of daily life”.<sup>12</sup> Broedel understood everyday life as alternating periods of “long dure”. He proposes to consider two levels of “structures»: “the life of the material and the life of the intangible, which encompasses psychology and the life of the everyday”.<sup>13</sup>

Research methods in studying the culture of everyday life, we included not only actors, but also directors, entrepreneurs, composers, artists,

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<sup>9</sup> Гирц К. Интерпретация культуры / К. Гирц // Пер. С англ. – М.: “Российская политическая энциклопедия” (РОССПЭН), 2004. – 560 с. – (Серия “Культурология. XX век»).

<sup>10</sup> Лотман Ю. М. Театр и театральность в строе культуры нач. XIX в. Избранные статьи. Т.1.Таллин, 1992. 274 с.

<sup>11</sup> Бергер П., Лукман Т. Социальное конструирование реальности. Трактат по социологии знания. Московский философский фонд “Academia – Центр”, перевод Е. Руткевич. Москва:«МЕДИУМ”, 1995.323 с.

<sup>12</sup> Бродель Ф. Структуры повседневности: возможное и невозможное. Пер. с фр. д-ра ист. наук Л. Е. Куббеля. Вступ статья и ред.. д-ра ист. наук Ю. Н. Афанасьева. М. Прогресс, 1986. Т. 1. 622 с.

<sup>13</sup> Уриэль Акоста. О смертности души человеческой [Электронный ресурс]. Режим доступа к журналу: <http://abuss.narod.ru/> / Biblio / akosta1.htm. М., 1958. 20 с.

playwrights in the category of “cultural heroes”. Rich in talent was the “Old Jewish Theater”. Almost all the actors were born into poor families, received education in school, had a wonderful voice, sang (Rudolf Zaslavsky, M. Meyerson, M. Epelbaum, J. Mindlin<sup>14</sup>, V. Schwartzner,<sup>15</sup> L. Bugova).

Very often the question arises as to what the Jewish theater of the present should be: whether it should only play actors – Jews, and the director should also be Jewish, or should it be a different national theater staff, and the repertoire should remain purely Jewish. It seems to us that in today’s context the second option is more realistic.

And so there is confirmation that actors of other nationalities have successfully, professionally, clearly, frankly accurately played the role of Jews in theaters. And in this line comes the figure of the Ukrainian actor, who is considered to be the main Jew of Ukraine, who played the role of “Teveye-milkman” – is B. Stupka. In 1947, this role was played by the luminaries of the Ukrainian scene Marian Krushelnysky, in the eighties – by Moscow actors M. Ulyanov and E. Leonov. But in the performance of Bohdan Stupka, Tevier remembered the viewer the most. In the Or Sameah newspaper, the author wrote: “more than three hundred times when Stupka appeared – Teveye, with his famous cap in his hand, paused for a round of applause. This was the case in Kharkiv, Chernivtsi, Munich, New York, Moscow, and Voronezh. And everywhere – sold-out»<sup>16</sup>. What is the talent, mystery, and the phenomenon of Mortar – Tebel? He tells himself that all this goes back to childhood. Sholem Aleichem’s first book, Meetings and Meetings with Jewish Guys, Concerts by Jewish Actress Sidi Tal. Another reason for the success, according to Bogdan Stupka, is in the harmonious cast, the talent of the director (S. Danchenko), the artist (D. Leader), a vivid translation of Mykola Zarudny. But, there is another reason for the success, it is in the very content, the text of the play. “There is one important episode in the play when Menachem orders Fyodor to write a poem for Laser, who is about to marry Zeitl. Fedor proposes to choose one of the suitable heroes, in his opinion. There is a dialogue between him and Menachem: Othello. – “Jew?” – “No, Moor.” – “Not suitable”. Dr. Faust. – “Jew?” – “German” – “Does not fit”. Hetman Mazepa. – “Jew?” – “No, Ukrainian”. – “That’s about it”. Teveye was born on Ukrainian soil, and his author, Sholom Aleichem, also grew up here. They are close to us because they belong

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<sup>14</sup> Потоцкий І. Полубабутий світ єврейського ГОСЕТу. Одеський вісник, 1994. от 20.08. 1994. 3 с.

<sup>15</sup> Фауст М. Каждый выбирает для себя. Одесса: “Мигдаль Times”, 2008. № 99. 5 с.

<sup>16</sup> Хандрос Б. “Or Sameah”. № 410 от 12 мая 2004. 5 с.

equally to the Ukrainian and Jewish people, and this is the secret of Tevye's success".<sup>16</sup> So, we can conclude that it is not necessary for a Jewish theater to consist only of Jewish actors. It is important that it goes beyond Jewish topics only. This can be done if the professional director introduces classical plays into the repertoire, national plays where the actors can show their talent, and with the help of natural abilities (voice, intonation, ability to translate, expressiveness, emotionality and musicianship), and new opportunities for the viewer. Only once was an attempt to open a course for Jewish students, and this was done by director L. Tanyuk<sup>17</sup>, but without the support of the state and without the interest of the Jewish nation itself, such a project is impossible.

Changes in the choice of hero led to changes in the choice of genre of plays. In turn, the plays also underwent relevant evolutionary stages (from simple and easy to complex and deep). The choice of plays depended not only on the "state" order, but also on the wishes of the audience. There are times when in Odessa the viewer needed only comedic plays, not deep psychological dramas. It is possible to classify Jewish dramatic works that have been presented in Jewish theater art.

The third universal of culture is the "chronotope". We understand this term as a reflection of our cultural world in space and time. Studying the history of Jewish theater, its forms of existence, mechanisms of inheritance, functioning in different historical periods, ways of translation into social life, connection with other types of art, we came to the conclusion that theatrical art can be regarded as a formal-temporal or evolutionary aspect of ethnoculture,<sup>18</sup> which have both a temporal sequence and an evolution of forms and functions.

The conditional model of Jewish theater as a space-time phenomenon is given in Table 1.1. Analyzing this table, we can conclude that the Jewish National Theater went from magical practicalism to artistic generalization and, like any other theater, Jewish theater begins with ritual-ritual forms and contains ritual-magical actions. The conditional model of the Jewish National Theater visually proves that its formation is an unstable process: under certain conditions its level increases (during the Renaissance in the countries of Western Europe and in the twenties of the twentieth century. In Russia and Ukraine); falls (during the Greco-Roman occupation of the Middle East, during the Middle Ages); ceases to exist, stopping at what has

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<sup>17</sup> Хандрос Б. "Ор Самеах". № 410 от 12 мая 2004. 5 с.

<sup>18</sup> Владимирская Г. Лесь Танюк как деятель еврейской культуры. "Одесский вестник", 1993, 21 октября. 8 с.

been achieved (in imperial Russia at the end of the twentieth century, from 1948-1949, when national Jewish theaters ceased to exist in the territory of the former USSR; there are small-form theater collectives in the present period). It is interesting that, having emigrated abroad almost in full composition, the theatrical troupes of A. Goldfaden and N. Zmach («Habima») were not able to elevate Jewish theatrical art to the level that they had in Russia and Ukraine.

### **1. Jewish theater as a microdynamic model of national culture**

Microdynamic models view culture in a narrow time span – from several years to tens of years. The theory of cultural models was developed by students of F. Boas – R. Benedict, M. Mead, A. Kreber and K. Clackhon. F. Boas himself, by the term “model of culture”, understood: “cultural forms are more stable than their meaningful content, which may change over time”.<sup>19</sup> He believed that “every culture has its own unique path of development. Culture is a collection of patterns of human behavior. Not only language, but our emotions are the result of public life and the history of the people”.<sup>18</sup> We agree with the scientist that culture is a historical phenomenon, which is characterized by unstable processes, and they must not always be progressive. Jewish theater culture should be regarded as a historical phenomenon, which is characterized by evolutionary processes.

We believe that for the representatives of the Jewish ethnos it is necessary to take into account individual psychological characteristics (temperament, emotions, behavioral reactions). The study found that Jews by nature are endowed with emotional temperament, musical ability, loud voice, aptitude for artistry, improvisation and theatricality.

M. Mid did not develop theories of modeling, but created approaches to the study of empirical material, substantiated the model of behavior of the researcher with representatives of foreign cultures, formed the standard of field research, which in our case is represented as “use in foreign culture”.<sup>20</sup> Examples include the following forms: individual conversations with representatives of the Jewish ethnic group, participation in traditional holidays, acquaintance with the traditions, life of the Jewish people.

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<sup>19</sup> Герчанівська П. С. Культурологія: Навч. посібник для студ. вищ. навч. Закладах. За ред. В. І. Панченко. К.: Ун-т “Україна”, 2004. 298 с.

<sup>20</sup> Боас Ф. Методи етнології. Антологія дослідження культури. Т. 1. Інтерпретація культури. [Електронний ресурс]: [http:// socio.msk.ru / lib.html](http://socio.msk.ru/lib.html)



The main theoretical provisions of the concept of “cultural models” were systematized by A. Kreber and K. Clackhon. A. Kraeber identified the models of culture with the concept of cultural values and regarded them as abstractions that allow the researcher to see all elements of culture in unity. Interesting in the works of A. Kreber and K. Clackhon are the ideas about the existence of “hidden culture”, which inhibits or accelerates the action of the constituent elements, and “culminating periods” during which the culture reaches its peak<sup>21</sup>.

There are different classifications of cultural models in the theory and history of cultural studies. G. Kirilenko and E. Shevtsov propose to distinguish three models of culture: classical, non-classical, postmodern.<sup>22</sup> Universal models were developed in the nineteenth century. L. Morgan and G. Spencer, B. Malinowski, V. Sumner, and A. Keller, K. Wissler contain different approaches to the study of culture; Universal models are the result of comparative analysis of different cultures.

Considering Jewish theater from its components: dramaturgy – directing – actors – viewers, which can be considered as a simpler model of any theater, we have come to the conclusion that none of these components has been researched. Therefore, we believe that further study of the conditional model of contemporary Jewish theater by the creative process and its results, on the examples of the existence of “small forms” of Jewish theater art in Odessa, would be appropriate. In the present, the financial assistance of charitable organizations and cultural centers to theater studios and collectives plays a significant role – it is also an unexplored component of theatrical art.

Thus, we have proposed the following models of Jewish theater art: the “conditional model in space and time” and “the model of the modern Jewish theater collective”. Analyzing the feasibility of the selected models, we will rely on the classification of V. Kaziev. It offers the following classification, and states that models should meet the following characteristics: adequacy, informativeness, simplicity, completeness, approximation<sup>23</sup>: 1. By types of models distinguish – cognitive, pragmatic, instrumental; 2. By the level of

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<sup>21</sup> Мид. М. Культура и мир детства. Избранные произведения. Пер. с англ. и коммент. Ю. А. Асеева. Сост. И послесловие И. С. Кона. М: Главная редакция восточной литературы изд-ва “Наука”, 1988. 429 с.

<sup>22</sup> Кириленко Г. Г., Шевцов Е. В. Философия. Три модели самосознания культуры. М:Филол. Об-во “Слово»: ООО, Изд-во “ЭКСМО”, 2003. 672 с.

<sup>23</sup> Казиев В. М. Введение в системный анализ и моделирование [Электронный ресурс]. Режим доступа к журналу: <http://www.Kbsu.ru/~sage/imoas/kaziev>

“depth” of modeling – empirical, theoretical, mixed; 3. By the level of activity of the elements of the model – statistical, dynamic, discrete, simulation, continuous.

The models presented by us according to these criteria can be defined as: pragmatic, empirical, dynamic, discrete, continuous. They are complete and informative. The specificity and peculiarity of the chosen model of the Jewish theater group is that it is universal (and these elements can be used in any national theater), relevant (today only thanks to charitable organizations and sponsors, Jewish theater groups exist), meaningful (regardless of the elements models, the subject matter of the performances should reflect the national idea), interchangeable (practice proves that the director and actor of the Jewish theater can be one person. For example, in Odessa Jewish actor F. Mindlin solo performances put on the works of Isaac Babel. In them he speaks as an actor and as a director. In other cases, the author of the plays can be very theatrical collective actors).

In our opinion, it is more important that the theater traces a bright national origin in the forms and methods of theater. This was discussed by the poet P. Potemkin, who appeared in 1920 at the experimental performances of Sun, on the pages of the Paris-based Jewish magazine “Rassvet”. V. Meyerhold at the Miniature Theater “Jewish Mirror” in Paris: The birth of the Jewish Mirror Theater made me think about the possibilities of Jewish theater. And I came to a few conclusions: What was good about the old Jewish theater? Nothing! He was compared to the Little Russian Theater and was limited to operetta and melodrama. The downside was not the sound of the language. The intelligentsia attended performances for the sake of one actor or another. In my opinion, any theater should be a box of national culture and wisdom. The older this wisdom, cult, and experience, the more valuable this theater is. Its success depends on a bright national start in choosing ways and methods of work. What prevented the Jewish theater from becoming a theater? Only the absence of right paths and methods of detection. The definition of these ways was complicated by the existence in the Jewish literature of two “styles” – “high” and “low”, or rather two languages – spoken and ancient, book. Sometimes it seems impossible to listen to the tragedy of Yiddish or the operetta of the ancient Hebrew language, but it is the best form for national expression. The Jewish Mirror Theater has found a true method of detection, which is revealed better in short and

short plays than in old forms of long plays. Theater is not just a language – pantomime is also a theater”.<sup>24</sup>

## **CONCLUSIONS**

Therefore, it can be argued that Jewish theater art is undergoing the same stages of evolution as any other national theater. The model of the Jewish National Theater is presented to us as a complex system in which all the links (playwrights’ work, choice of plays, acting, director’s work, functions, forms of existence, etc.) are interconnected, dependent on each other, and provide for a single replacement the whole system.

Summarizing the above, we can point out: we have proposed paradigms for the study of Jewish theater. On the one hand, this is an anthropological and symbolic paradigm that focuses on the study of cultural phenomena and proposes to consider Jewish theater in the context of world and European culture. If the anthropological paradigm directs us to search for commonalities, then the symbolic and symbolic emphasizes the uniqueness of the chosen culture. On the other hand, we offer a psychological paradigm and a paradigm of everyday life that allows us to analyze the internal processes in culture (psychology, behavior, character, life).

## **SUMMARY**

The research is aimed at outlining some of the problems of creating a universal model of national theater (for example, the existence of Jewish theater), for the purpose of further research in the field of national minority theater arts. The methodology of the study consists of a comprehensive study of the phenomenon of Jewish theater, which led to the choice of both traditional paradigms of culture (anthropological and symbolic-symbolic paradigm), and specific (psychological paradigm, paradigm of everyday life). By the methods of research in the study of Jewish national culture in general, and theatrical separately, we chose the biographical and interview method, historical and comparative, the method of modeling (to identify the forms of translation and continuity of Jewish theater, to develop a conditional model of national Jewish theater). The scientific novelty is that for the first time: typological differences between Jewish theater and other national theaters have been

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<sup>24</sup> Тименчик Р. Сад двоящихся путей. “Лехайм”. Ноябрь, 2006. [Электронный ресурс]. Режим доступа к журналу: [www.lechaim.ru/ARHIV/175/tim.htm](http://www.lechaim.ru/ARHIV/175/tim.htm) – 20 Кб.

identified; the functioning of Jewish theater in the context of Ukrainian culture through the interplay of Jewish and Ukrainian theater arts; Jewish theater is presented as a moderator of Odessa city culture.

<b>Forms of Jewish existence theater</b>	<b>Chronotope (spatio-temporal boundaries) of the emergence of Jewish theater</b>
1. The Protestant From ancient times	(3rd century - 2nd century BC) to the first millennium BC (land of Mesopotamia and Palestine)
2. Ritual and ritual theater. Ancient theater. The emergence of the first actors and dramatic works under the influence of Hellenism.	From the X century. to the XIII century. (territory of the Roman Empire).
3. Liturgy (sacral theater); “Theater of one actor” (badhani).	IV – XIII centuries. not. (Western European countries).
4. Purimshpil People's Theater.	XIII – XVIII cr. (Western European countries).
5. Professional theater companies.	XVII – XIX cr. . (Western European countries).
6. Theater of Broadensers.	XVIII century. until 1876 (the territory of Galicia).
7. Professional mobile theater	1876 to the twenties of the twentieth century. (Eastern European countries).
8. State theaters (HOLD). Expressive Theater.	1917 – 1949 of the twentieth century. (USSR countries).
9. Independent theaters, amateur theater groups, studio studios, theater circles. .	End of XX - beginning of XXI century. (countries of the former USSR).
10. Jewish Theater in Emigration and Repatriation	From the late nineteenth century. (countries of the world, Israel).

**Picture. 1.1. Conditional Model of Jewish Theater Art in Time – Space**

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## ON THE DYNAMIC OF PUBLIC SPEAKING IN THE WORLD AND UKRAINE

**Ovchynnikova A. P.**

### **INTRODUCTION**

The ability for deliberate and comprehended communication is the first and foremost feature which makes us, human beings, different from all the other creatures living on our planet. Since a man learnt to use the word (spoken and written) in order to convey ideas, and thus influence the community around him, speaking has been the tool and the weapon no less powerful than a hammer or a sword. It is verbal communication which can start wars and lead to peaceful agreements, which may ruin peoples' lives and let them achieve unbelievable success and prosperity, which can cure one's hurt feelings and make a person feel distraught. A spoken (or written) word can be used both for good and for bad, so it is essential to know how to direct this unique power for good purposes.

We often treat the ability to speak as an innate gift that we were born with and that does not need any refinement. However, there is hardly any adult who has never found him/herself in a situation when it was necessary to make a speech and who has not felt anxiety in such a case. On the other hand, everyone can recall listening to someone's speech and having to put a lot of effort in order to hear (or/and understand) what the orator is talking about. Remember when you were listening to a politician, lecturer or even a well-known TV personality's speech, and had to try hard to get the idea: why did this happen? Sometimes we could not take the message in easily due to the speakers' poor enunciation or to their very soft voice or unusual manner of talking. In other case it was really impossible to get the gist because the talk was not organized properly, or there were not enough examples to support the main speaker's points. We can think of a lot of reasons why comprehension of a speech was not complete, but if one wants to become a **successful speaker** and avoid making these errors in presentations, he/she should learn **HOW to speak successfully**.

Good orator's skills are vital for politicians or lecturers, but not only for them. We all heard that people judge by appearance, and while your looks is what the others first see about you, your speech is "the mind's

appearance”, it is what allows people to make some first conclusions about your personality and inner world. We never get the second chance to make good first impression: whenever you meet people for the first time, you have to say at least a couple of words, so the people first see you – make some judgments from the way you look and then hear you – get some idea about what kind of person you are.

It is even more essential when you present your ideas to a group of listeners – audience (have to make a public speech). The way you pronounce the words, have (or do not have) eye-contact with the listeners, put the ideas in order, give some supporting information, affects the audience’s perception of your speech and you as an orator. Mastering public speaking skills provides anyone with the great advantage of open and effortless communication, as in this day and age, communication is one of the most important and crucial ingredients to success.

It is undeniable that speech communication has always been an essential part of the humanity progress. Along with such not less important aspects of mankind’s development as scientific and technical advancement, improvement and sophistication of speaking skills lead people forward to the present state of civilization. Public speaking is studied and taught in lots of educational institutions all over the world. The significance of the academic study of speech, for example, is illustrated by the fact that in 1978 in the USA speech training was mandated by the federal government, in the Primary and Secondary Education Act [9, p.5].

Nowadays it is time for individuals to stop viewing public speaking as something that happens as frequently as a holiday, and to recognize the opportunity that exists for communication to drastically improve their lives, grow their business, help them land better jobs, enhance their relationships. Thus, the skills of good speaking have become vital for any educated person, no matter which sphere he/she is occupied in.

Public speaking is one of the liberal arts; its subject is structure and proper use of speech in order to carry out social coordination, and express opinions. There are two main aspects of studying this subject which, despite their principle difference, are closely connected and constantly affecting each other: 1) historical aspect or learning what the mankind has done in the sphere of speaking publically (analysis of experience gathered by generations), 2) practical aspect or training, acquiring skills necessary for becoming a successful speaker.



So, studies on public speaking, first of all, imply introduction students to the spiritual heritage of the remarkable speeches accumulated by previous generations. In this great conception, the study of human speech is the study of such disciplines as the ethics, practical philosophy, and most eloquent expressions of the human spirit: the essence of the liberal arts. The great creative potential of public speeches is revealed by the experience of many generations; the historical view on this subject allows us to see both its contemporary pragmatic value and its immanent contents which have been accumulated in the art of speaking since it was born in the world of an Ancient man.

However, getting to know the best samples of the public talk that proved their importance and influence on listeners over the years, learning the genesis of speech communication and analyzing the role of outstanding speakers in the history of the world not only allows us to understand importance of public speaking but also enables us to learn the technicalities of making our own speeches, i.e. of being “*vir bonus, decendi peritus*” (The good person, speaking well) (Cicero) [6].

So, on the other hand, the academic studies on public speaking involve analyzing HOW TO, ACTUALLY, MAKE SUCCESSFUL SPEECHES. In this aspect one should learn how to organize the material chosen for the speech, which techniques to use to make your talk impressive, how to practice the talk in order to present it successfully or what to do to combat your stage fright and other [8]. Moreover, to be an expert in speech making one should also become a sophisticated receiver of public talk.

## **1. Evolution of Public Speaking in the Ancient World. Rhetoric in Ancient Greece and Rome**

### **1.1. Prominent orators in Ancient Greece**

The basis for public speaking as the social phenomenon was created by the need for public discussion as the way of solving problems that are significant for the society.

Vital condition for genesis of the speech art was the emergence of democratic rule along with the citizens' participation in the political events of a country. That is why the crucial moments in the life of nations were also the most prolific time for the progress in public communication. The necessity for good public speakers increases whenever it is essential for the great number of people (the society) to

take part in making important historic decisions. Thus, we see the appearance of public speaking as art in Ancient Greece and the growth of interest in public talks at the time of the Renaissance, when the wide mass of people were involved into social changes.

The art of speaking in public originated, obviously, at the epic times when there was a need for retelling the myths to the wider circle of listeners. However, it is impossible to see any theoretic analysis of this art earlier than *Rhetoric* as a sphere of mental activity emerged.

According to A.A. Averintsev, the phenomenon which we normally refer to as *culture* was called *Pandea* (*i.e. upbringing or rearing*) by the ancient Greeks, and in this word they indicated the sum of all the skills that a child was trained [1]. The core of *pandea* consists of two forces which, though contradict each other, are in the constant interaction, contact; they are: nurturing the thought, or teaching of philosophic search of truth, and nurturing the word, that is teaching rhetoric, in order to acquire persuasiveness. So, philosophy and rhetoric which were placed in the centre of culture by the Ancient Greeks have more in common than we could imagine at the first sight: they have one root that derives from the archaic mental-speech culture.

In Ancient Greece public speaking flourished in the 5-th century B.C., then it became an essential part of public life and means of achievement of fame and prosperity. The famous speakers were known by everyone and everybody wished to acquire good speaking skills.

At the initial stage public speaking was influenced by the works by **Aristotle, Gorgeus, Lisyus, Isocrates, and Demosthenes.**

The earliest attempts to develop Rhetoric were made in Sicily, where the first theories of judicial speech and of the ways and typical methods of argumentation were formulated. The purpose of argumentation was to demonstrate the “truthfulness” of presentation in the dispute to the benefit of one of the conflicting sides.

The crucial role in creation of the theory and forms of the prose writing style is attributed to a Sicilian sophist **Gorgius** (about 483-375 B.C.). He is credited with making the first code (set of regulations) of rhetoric techniques, systemizing the rules for making orations and writing the first “guide for speech-making”. As all sophists, Gorgius believed that the essential task of a speech was to achieve some practical effect, regardless of whether it (a speech) resulted in truthful or false conclusions at the end. He supposed that the aim of the Art of Speech is *deception*, “making believe” or illusion of creating an unrehearsed, impromptu speech at the sight of the audience. A speech should enchant its listeners by means of *style*. *Style* is a range of

techniques and rhetorical means used in order to express an idea within communicative practice. The most characteristic features of Gorgius' style were numerous metaphors or so called "Gorgius's figures of speech". He also employed the method of breaking a sentence into the parts, related to each other on the basis of contrasting ideas and/or repetitive sounds, especially often at the end of each part so that they could form a kind of a rhyme. So, he chanted his speeches, used non-verbal means of communication and directed his prose to a poetic, rhythmical talk. Gorgius' speeches belong to epideictic type.

**Lisius** (459-380 B.C.) was a qualified "logographer", i.e. a person who wrote speeches for the others, used to make speeches "on the order". He was the first to pay attention to the necessity for making reference books of typical orations and pioneered structuring speeches. He defined such stages of a judicial oration as:

1) introduction, aimed on getting the judges' approval and attracting their attention;

2) presentation of the factual part of a case;

3) proof of the accuracy in presentation of facts;

4) disputing with an opponent, who must be demeaned by any means (here we face the problem of culture)

5) conclusion that should contain the answers to all the questions raised in the speech (summarizing).

**Isocrates** (436-338 B.C.) was Gorgius' disciple. Due to his quiet voice he could not be a successful orator, so Isocrates decided to become a logographer. Later he founded a school in Athens where he taught public speaking. He shaped the scheme which was used to write biographies: 1) glorification of the person's ancestors; 2) the biography itself; 3) description of the personality; 4) apotheosis (veneration) of the person.

**Demosthenes** (384 – 322 B.C.) was a prominent orator, as a child he had a very weak, indistinct voice and mispronounced some sounds, so his first public talks were predestined to failure. However, thanks to hard work and determination, Demosthenes managed to turn his weaknesses to the advantages. There is a legend that he practiced reciting poems standing at the sea shore shouting as loud as he could into the winds of the Aegean Sea; he also loaded his mouth with pebbles to practice articulating around them.

He placed a special accent on intonation, Plutarch in the speaker's biography recalled the anecdote: "It was said that once a person came to Demosthenes and asked to present him in the law court as he had been assaulted. "Nothing like that has happened to you," – the orator doubted.

Then the requester raised his voice and shouted outraged: “How can you say it has not happened to me!” – “Now, I hear the voice of the humiliated one,” – Demosthenes said.”

His speeches were characterized with dynamism, humour and appropriate argumentation. He exploited all the expressive means which were accumulated in Greek public speaking tradition, skillfully finding proper style for any circumstances.

**Aristotle** (384-322) was the greatest Greek philosopher who treated rhetoric as a special form of art and knowledge that deserved profound analysis. He described some aspects of rhetorical art, such as logical and political ones. It was the time when the term *rhetoric* was first applied to the art of persuasion. On the whole, Aristotle defined rhetoric as the ability to find methods of persuasion with regards to any possible subject. He distinguished several types of speeches and means of persuasion which depended on the speaker’s moral features, the audience’s disposition, the character of a talk and other. Aristotle divided special speaking techniques to psychological and logical ones. He supposed that success of a speech is guaranteed not only by an orator’s talents and contents of a talk, but, what is more important, by the techniques used by a speaker.

In the early dialogue entitled “**Grullus**” Aristotle put forward the argument that rhetoric cannot be an art, but the evidence for this in the dialogue is too tenuous to support any strong conclusions on Aristotle’s idea of Rhetoric. What has come to us are the three books which are known as “Rhetoric”. The principles of effective speech-making were presented in the third book of Aristotle’s book.

The structure of the “**Rhetoric**” parts 1 and 2 is determined by two tripartite divisions.

The first division consists in the distinction of the three main means of persuasion. A speech can persuade the audience through the character of a speaker through the emotional state of the listeners or the argument itself (logo).

The second division concerns three aspects of public speech: the deliberative speech (it takes place in the assembly), the judicial speech (which takes place in the court), and the epideictic speech (the speech which praises or blames someone, it tries to describe the deeds of a person as honorable or shameful ones).

The third book discusses the several questions of style. According to Aristotelian idea of a good style, the style in the speech should be clear in a manner that is neither too banal nor too dignified, but appropriate to the subject matter of the speech. The use of usual and common words is

fundamental for speech. However, to make a speech pleasant and avoid banality, the author should reasonably exploit non-familiar means, such as metaphors and borrowed words.

Aristotle writes that rhetoric is closely connected to dialectics. The rhetorician who wants to persuade by arguments can adapt most of the dialectical equipment. Nevertheless, persuasion that takes place in the face of public audience is not only a matter of arguments and proofs? But also of credibility and emotional attitudes, which make it different from dialectics. While dialectic tries to test the consistency of a set of sentences, rhetoric tries to achieve persuasion of a given audience.

Aristotle defines a rhetorician as someone who always manages to be persuasive. The rhetoric is centered on the rhetorical kind of proof, or the enthymeme. Enthymeme is a form of a “syllogism”, deductive arguments a set of sentences in which some sentences are premises and one is the conclusion. Since people are most strongly convinced when they suppose that something has been proven, there is no need for the orator to distract the audience by the use of emotional appeals. Aristotle’s rhetoric relies on the project of persuasiveness of pertinent argumentation.

After Aristotle the term *rhetoric* was used with reference to both practical speaking skills and to a special area of theoretic knowledge.

By the 3-rd century B.C. the contents of Rhetoric as a separate discipline was outlined. Rhetoric theory included 5 parts.

Part 1 prescribed how to select the material for a speech (to use typical ideas, common points, and “general” thoughts);

Part 2 explained how to organize this material (structure the speech);

Part 3 was teaching of the styles of speech, ways of speech enrichment;

Part 4 advised on how to memorize the speech;

Part 5 taught artistic speech presentation, performing art (the students wrote texts on behalf of famous people or mythological heroes, created orations in admiration of a place or a person, competed in recitals etc.).

## **1.2. Famous orators in Ancient Rome: Cicero and T. and G. Gracchus**

In the 2-nd century B.C. Rome was famous for the exceptional public speakers and theorists of rhetoric, such as Cicero, Quintilian and T. and G. Gracchus.

In the heritage of Roman Public speeches we can see three types of speeches: law court speeches (of prosecution and defense), politic speeches which were performed in the Senate or at other public

meetings, and appraisal speeches which were not as frequent in Rome as they were in Ancient Greece.

In the 1-st century B.C. Rome was as well-developed in the terms of culture and knowledge as Greece and even influenced the latter in some ways. Due to the Roman Republic crisis, the art of political eloquence became really essential. Moreover, law court speeches turn out to be more important as a lot of trials had political background.

The most famous public speakers of the time were brothers **Tiberius and Gaius Gracchus**, especially the latter who even asked a flutist to accompany the speeches in order to amplify his voice. Gaius Gracchus's orations were distinguished by the intense emotional potential, persuasiveness, bright images and variety of speaking techniques. He was known for his rhetoric questions.

Though, most of the roman prominent speakers enjoyed this method of attention-getting, rhetoric questions were especially important for Gaius; in one of his speeches which he made after his brother's death he exclaims: "Where do I dash now, where do I turn to? To the Capitol? But it is soaked with my brother's blood. To the home of mine? To devastate my lamenting miserable and humiliated mother?"

Rhetoric questions addressing the listeners and various exclamations were abundantly used by public speakers afterwards. These "tools" are exploited by the modern lecturers and other orators, as well. Questions directs audience's attention to the essential information in the speech, make the listeners think the words of an orator over, analyze the data, they simplify the process of mental co-operation between a speaker and the audience. It is also effective to employ rhetoric phrases of addressing to the listeners. They help a speaker approach to the audience in a more personable way; allow him/her to keep the listener's attention.

**Cicero, Marcus Tullius** (106-43 B.C.), a famous Roman thinker and orator, was one of the best-educated people of his epoch. Cicero is considered one of the most significant rhetoricians of all time, charting a middle path between the competing Attic and Asiatic styles to become considered second only to Demosthenes among history's orators. His works include the early and very influential "De Inventione" (On Invention), "De Oratore" (a fuller statement of rhetorical principles in dialogue form), "Topics" (a rhetorical treatment of common topics, highly influential through the Renaissance), "Brutus" (Cicero) (a discussion of famous orators) and "Orator" (a defense of Cicero's style). Cicero also left a large body of speeches and letters which would

establish the outlines of Latin eloquence and style for generations to come [6].

He championed the learning of Greek (and Greek rhetoric), contributed to Roman ethics, linguistics, philosophy, and politics, and emphasized the importance of all forms of appeal (emotion, humor, stylistic range, irony and digression in addition to pure reasoning) in oratory. But perhaps his most significant contribution to subsequent rhetoric, and education in general, was his argument that orators learn not only about the specifics of their case (the *hypothesis*) but also about the general questions from which they derived (the *theses*). Thus, in giving a speech in defense of a poet whose Roman citizenship had been questioned, the orator should examine not only the specifics of that poet's civic status, he should also examine the role and value of poetry and of literature more generally in Roman culture and political life. The orator, said Cicero, needed to be knowledgeable about all areas of human life and culture, including law, politics, history, literature, ethics, warfare, medicine, even arithmetic and geometry. For Cicero a public speaker is first of all a politician, so an orator's preparatory course should include the sum of knowledge necessary for the political career and ought to be based on the philosophical grounds.

He believes that **the type of speech depends** on the circumstance, background, situation in which the particular speech is made, so there are different "shades" of a speech. Perfect eloquence means that an orator is skillful in all types of speaking presented in traditional theory of Rhetoric. There are three main tasks an orator has to complete:

- 1) To prove his provisions;
- 2) To please the audience;
- 3) To influence their spirit.

Each of the tasks corresponds with one of the three basic styles: 1) the "discreet", calm (low) style is suitable for persuasion; 2) the "medium" style was created by the expressive sophists, and is characterized by elegance and sophistication, while the magnificent power of the 3) "grand" style captivates and charms a listener. The essence of an orator's skillfulness is his ability to use any of the styles when necessary, however, the most important is to attain the "grand" style.

Cicero's orations were full of exclamations, pleas, active gesticulation, appeals to the gods; he used rhythmic form of speech, combined seriousness and jokes, affectionate expressiveness and calm straightforwardness. His speeches were characterized with wit and

vivacity. Cicero supposed the Art of public speaking to be the best tool of influence on the mass.

## **2. Contemporary Trends in Public Speaking. Studies on Speech Communication in Europe and the USA in the 19<sup>th</sup> – 20<sup>th</sup> centuries**

### **2. 1. Development of Rhetoric before the 19<sup>th</sup> century**

Most of the academic disciplines, including rhetoric, derive from Ancient Greece. From that time rhetoric as the Art of speaking has gone a long way and has had to hold out a lot of modifications.

Rhetoric was first considered as the teaching about rules of making a speech that can impress the audience. At that time scholars came up with the conclusion that rhetoric existed alongside with philosophy, and what is more, these two subjects competed. Sophists claimed that the main goal of rhetoric was its practical outcome – to persuade a listener – no matter whether the orator's conclusions were truthful or false.

Generally, after Aristotle Rhetoric was used to define not only practical skills, but also to describe the set of theoretical rules and knowledge for the Art of public speaking.

Socrates argued that Rhetoric is not an art, but more a kind of a skill compared to a skill of a good cook. However, he also said that the final goal of public speaking was to persuade judges in the court, politicians at public meetings or citizens at the forums.

In the Middle Ages Rhetoric turned into a completely normative scholastic discipline which included the studies of the natural sources of beautiful speaking (*natura oratoria*), learning the professional speaking skills (*ars*) and the training (*exercitatio*). Rhetoric included the theoretic knowledge on how to organize and structure the orations in accordance with the author's purposes and goals. It dealt with the art of argumentation and means of persuasive speaking. The emphasis was also placed on the rhetoric effects, techniques, pronunciation, body language and mimics.

At that period of time Rhetoric was one of the seven chosen arts. In the Renaissance Public Speaking was also a subject matter of some treatises.

Later scholars quite a few times claimed that rhetoric was subsidiary to philosophy. For example, R. Dekart, B. Spinoza, J. Locke did not think that rhetoric was a serious independent discipline. J. Locke supposed that communication was a spontaneous process and all the



rhetoric figures resulted from the incomplete and imperfect nature of the peoples' language.

In the middle of the 19-th century studying Rhetoric was eliminated in most Universities of Europe which was caused by a number of socio-political and economic changes, orator's prose was replaced by the creative writing.

In the 19-th century Rhetoric went through the period of crisis. It was considered to be only the studies of eloquence and was not treated as a significant discipline. There were serious doubts as for the importance of Rhetoric for the society of that time. For instance, in 1844 V. Belinskiy described rhetoric as the art of writing beautifully about something which the author didn't know a thing about.

As a result fewer books on Rhetoric were published at that time and rhetoric as a subject was eliminated from the curricula of the most universities. For about a hundred years Rhetoric, as an academic course, existed only in the religious institutions. At the same time rhetoric traditions were maintained in the majority of Western countries, where Rhetoric at that time was studied as a part of some other disciplines, for instance, public speaking, linguistics, and others.

Thus, Rhetoric lost its importance for some generations, which could not happen without negative effects. In our country it caused a dramatic decline in speaker's potential and orator's expertise of specialists in both Science and the Humanities. It is highly unfavorable for a new democratic state (which Ukraine is), where communication becomes more and more essential in all areas of public interaction – judicial, socio-political, academic, religious etc.

It is known, that Rhetoric is celebrated in any country at the times subsequent to the periods of economic or governmental conflicts, of the reformations, when the society has just found the solutions to some problems. That is why soon after the period of rejection; Rhetoric becomes interesting for the thinkers in the USA and Eastern and Western Europe again.

Within the latest decades the interest to rhetoric has been restored, this was first of all brought about by the growing significance of politics in the life of society. Public felt the need for educated and eloquent politicians, lawyers, lecturers that could persuade their listeners and make the ideas they present accepted by the audience. Moreover, in the jobs that involve teaching, acting, working with customers people faced increasing competition, when those who could speak well got the

advantage. The number of professionals who want to study rhetoric has been steadily growing in most of the democratic states.

That is why nowadays teaching students of different specializations the Art of speaking in public is a vital aspect of training undergraduates for their professional future, where public speaking is an important part of personal development and self-education.

## 2.2. Neo-rhetoric

In the second half of the 20-th century most of the academic disciplines accept anthropocentric paradigm of the research. Thus the interest to speech as the means of people's communication helped to renew the popularity of Rhetoric. At the same time, such new direction of language studies as semiology (theory of the signs) and structuralism appear. These two factors contribute to the formation of a new type of rhetoric – neo-rhetoric.

The term was coined in the 1950-ies by the Professor of the University of Brussels **H. Perelman**. Neo-rhetoric compiled the knowledge of linguistic, logic, philosophy, and in different countries the scholars studying rhetoric emphasized one particular of the abovementioned subjects. The representatives of neo- rhetoric suppose that any act of speaking has two goals – to inform and to influence; and any communication is rhetorical by itself. The pioneers of neo-rhetoric, Perelman defines Rhetoric as the theory of persuasive communication; this interpretation is based on Aristotle's understanding of Rhetoric as means of persuasion.

In France the Literary theorist **Roland Barthes** developed what is then became known as meta-rhetoric [2]. In his best known work "The Death of the Author" Barthes saw the notion of the author, or authorial authority, in the criticism of literary text as the forced projection of an ultimate meaning of the text. By imagining an ultimate intended meaning of a piece of literature one could infer an ultimate explanation for it. But Barthes points out that the great proliferation of meaning in language and the unknowable state of the author's mind makes any such ultimate realization impossible. As such, the whole notion of the 'knowable text' acts as little more than another delusion of the bourgeois culture. The author has to obey to the external laws, mysterious scenarios that are

imposed by a language, so not a person uses a language, a language itself uses people.

The French neo-rhetoric tried to restore the ancient Greek and Roman rhetoric traditions. However, unlike the traditional rhetoric, which was highly normative, French neo-rhetoric did not fix any strict norms. One of the key terms in neo-rhetoric is discourse. In the French new rhetorical studies it is seen as an artistic text; in Belgium new rhetoricians see a discourse as a coherent text analyzed in the light of pragmatic, socio-cultural and psychological factors.

Within the last decades, the term *discourse* has become one of the central notions in Rhetoric and Linguistic in most European countries; discourse is a coherent text viewed with regards to the extra-linguistic – pragmatic, social, psychological and cultural factors; it is a speech considered as a purposeful social act, as a component of people's interaction and of cognitive processes. The term discourse cannot be used with reference to ancient or historic texts, as they do not have direct connection with real life, extra-linguistic situation. On the one hand discourse is linked with a pragmatic situation, which is analyzed in order to assess its coherence and adequacy, or to interpret it. The "life" context of a discourse is structured in the form of "frames" (typical situations) or "scripts". Creation of different frames and scripts is an essential part of the theory of discourse. On the other hand, discourse deals with mental processes of the speakers: ethnical, psychological, social and cultural strategies of text production and interpretation (discourse processing); these strategies consider the circumstances which determine the pace of speech, level of its coherence, correlation between general facts and specifics, known and new information, the subjective and the common views etc. They prescribe which means to use in order to achieve the goal.

So, Rhetoric as the studies of discourse has evolved from the art of persuasive talking bordering with the art of deception to the art of critical thinking, when a speaker takes into consideration the historical, psychological and personal factors of any communication.

Generally, new Rhetoric is described by such **features** as: extensional characteristic – the potential audience is constantly growing, becoming as big as the whole mankind; intentional one – the range of topics of

communication is almost unlimited; psychological – rhetoric is becoming more and more personal, intimate, it appeals not to all the audience but to each of them; political – rhetoric has become more liberal, available for the mass; gnoceologic – computer teaches us to organize our communication in a more rational way; demonstrative – video aid introduced more non-verbal visual means of persuasion (indeed, “better seen told”).

### **2.3. Modern Visions of Rhetoric and the Art of Speaking**

U. Eco defines the main aspects of Rhetoric [7]. Firstly, it is the studies of the feature of an imperative discourse. Also, Rhetoric deals with making persuasive speeches, means of argumentation. Finally, rhetoric operates with some common techniques of effective speaking. The key feature of rhetoric is persuasive character of speaking.

Socrates accused the sophists of distorting the truth in favour of confident and persuasive talking. Yet, in the modern society, public speakers do not always strive for the truth struggling to make their speeches highly convincing and smooth. Politicians do not care much about the truthfulness of their arguments. Lawyers also place the emphasis on making the judges accept their points, i.e. on the persuasive aspect of a speech, although the main purpose of their oration is believed to be finding out the truth on a particular case. So, the aim of judicial speaking is actually to convince the listeners. Persuasive speaking is delivering a message that is intended to change a recipient’s opinion, but the result of persuasion is a belief, and a belief is hardly ever based on pure knowledge (the truth). Judicial speaking is, however, restricted by the domain of Law, it has some distinctive features which we are going to speak about later.

Public speaking as a part of acting (drama) should always be persuasive. On the other hand, an actor does not concentrate on the truth, he/she does not think about the correspondences between his /her words and a real state of affairs. The key to an actor’s success is the correlation between his/her feeling and the words that are pronounced from the stage. Remember, a famous “I don’t believe it!” by Stanislavsky. An actor will hear it if he does not make the audience believe that he is feeling what he is talking about. The truth is not the final goal of acting;

its purpose is make-believe impression of the truth, the things happening on the stage do not have to be the truth, they just have to look like the truth.

So, which conclusions can we make here? First of all, we should consider the ability of public speaking as the Art, the art of acting. Nobody doubts that in different types of talks in rhetoric – in public speaking, as well as in a judicial speech, or an academic lecture – there is one common basis, they are all very closely connected with drama, with the Art of speaking on stage. If we eliminate this common element – the essence which unites all these types with the Art of drama, will we still have any grounds to call Rhetoric an Art?

Then, speaking about Rhetoric as a subject, we should identify the differences between the central terms: language and speech. Language is the structure that enables us to make texts and understand them. Speech is the implementation of this system, the texts that we create and comprehend. The text is a verbal field; it exists as the combination of speech and written use of language.

Public speaking allows us to study the use of language in practice, to make some generalizations and accumulate the knowledge of the most flourishing representatives of public communication.

In the modern world rapid growth of interest to public communication was caused by many factors among. First of all, now we are all living in the “knowledge society” where, unlike in the previous centuries, the vast majority of people make their living doing intellectual (not manual, physical) work, so a word as a “tangible” cover of knowledge is more important that it has ever been. Secondly, the competitive nature of marketing economic raised the value of an effective word. Most successful people have one thing in common: they can speak.

However, the advance of modern information technology has made exchanging information a fast and simple process. At the same time, this jeopardized the Art of Speaking by replacing face to face conversation with all kinds of social network sites, text messaging and e-mails. So, nowadays we need to make more effort to preserve the genuine art of giving a meaningful, informative and expressive talk. Thus, successful speaking is taught all over the world.

In Ukrainian academic tradition, the Art of speaking has been studied within the scope of Rhetoric – the subject teaching to compose, deliver and use a speech appropriately. Classical Rhetoric includes Oratoric (epideictic speaking) and Homiletic (didactic speaking, clerical speaking).

In the USA the art of speaking is studied within a special course called Speech Communication. It is a separate independent sphere of knowledge which involves educational institutions, departments in colleges and universities, on which a wide range of research works and reference materials, as well as professional journals, are published. The subject embraces studying Rhetoric, Public Speaking, Artistic recital, Literature Interpretation, Drama, Directing, analysis of the sample orations etc. The structure elements of the Public Speaking theory in the USA are: composing speeches, presentation of speeches, types of speeches etc.

Speeches are classified according to the speaker's intention, goal, not on the basis of the sphere of communication (political, clerical, judicial, academic etc.), as it used to be in classic tradition. For instance, A. Monroe distinguishes speeches to inform (e.g. definitional and instructional speeches), and speeches to persuade and actuate (speeches of reinforcement, modification and actuation) [9, p. 295].

In the American books on Public Speaking typology of speeches is accompanied with very detailed descriptions of principles of speech-making, as well as recommendations and guidelines on how to create a successful speech of one or another particular type.

The emphasis is placed on using a person's voice and body to communicate. The human voice is the physical instrument that shapes the meanings of words and ideas. According to the modern American theory of Public speaking the manner of speaking and the speaker's moves should be absolutely natural, spontaneous. Memorizing and over-practicing is not approved of. However, learning about the characteristic of vocal quality and acquiring some vocal skills helps make a speech more expressive and affect the listeners. For instance, A. Monroe says that monotonous speaking, like a drug, declines concentration and impedes understanding, while varied pitch and rate keep audience's attention, stimulate their interest. Speaking of the vocal qualities the

American authors define such characteristics as volume, rate, pauses, and enunciation. They also notice that physical behavior (body language) help to express extra meaning and control listeners' understanding and attention.

#### **2.4. Neuro-Linguistic Programming**

Another contemporary branch of speech studies that is popular in most of the Western countries is called **Neuro-Linguistic Programming** (or NLP) [3]. This name encompasses the three most influential components involved in producing human experience: neurology, language and programming. The neurological system regulates how our bodies function, language determines how we interface and communicate with other people and our programming determines the kinds of models of the world we create. Neuro-Linguistic Programming describes the fundamental dynamics between mind (neuro) and language (linguistic) and how their interplay affects our body and behavior (programming).

NLP is a pragmatic school of thought – an 'epistemology' – that addresses the many levels involved in being human. NLP is a multi-dimensional process that involves the development of behavioral competence and flexibility, but also involves strategic thinking and an understanding of the mental and cognitive processes behind behavior.

NLP provides tools and skills for the development of states of individual excellence, but it also establishes a system of empowering beliefs and presuppositions about what human beings are, what communication is and what the process of change is all about. At another level, NLP is about self-discovery, exploring identity and mission. It also provides a framework for understanding and relating to the 'spiritual' part of human experience that reaches beyond us as individuals to our family, community and global systems.

NLP is not only about competence and excellence, it is about wisdom and vision. Through the years, NLP has developed some very powerful tools and skills for communication and change in a wide range of professional areas including: counseling, psychotherapy, education, health, creativity, law, management, sales, leadership and parenting.

### 3. Art of speaking publically in Ukraine

#### 3.1. Traditions of Liberal Arts in Ukraine.

##### Public Talk in Kyiv-Mohyla Academy

Ukrainian rhetoric tradition comprises the best of the public speaking heritage from Ancient Greece, Rome and Slavonic schools in Kyiv Russ.

The information about rhetoric works in Kyiv Russ is scarce; however, we can speak about Practical Rhetoric as the art of influence via the expressive and effective verbal means. For example, the work by **K. Turovskyi** (a prominent orator and representative of so called teacher's fine-speaking) "The Word on the new Sunday Following the Easter Day" is an illustration of a speech which was built due to the classical canons of the art of rhetoric. The whole speech is based on the comparison of the delighted Christian church with the nature; just awoken at the beginning of spring. The author uses metaphors talking of the similarity between the believers and lambs, a preacher and a teacher whose task is to affect his disciples with a word. This oration is illustration of a light, radiant speech; K. Turovskyi supposed that a speech should not be gloomy, but full of light and joy.

Formation and development of Ukrainian Rhetoric is connected with works by Mytropolit Makaryi, M. Spapharyi and educational movement in Orthodox Christian fraternal schools, where the youngsters were taught grammar, poetic, dialectic, music, arithmetic, languages and rhetoric. Those schools had been established at the end of the 16-th – 17-th centuries. The best-known schools of that time were located in Lviv, Vil'no, Kyiv and Polotsk. The first guide books on speech – making were created in such schools. One of the first text -books on public speaking is supposed to be "**The Tale of the Seven Free Wisdoms**" which was the preliminary course for those who intended to enter high schools at that time; and contained some information on grammar, music, geometry, astronomy and rhetoric. Rhetoric was regarded to be one of the superior subjects; and students were allowed to study it only on completing the course in grammar, reading, music, basics of the Greek and Old Slavonic languages etc. In the 17-th century such texts as "The Tale..." were not only read but also performed on the stage (e.g. in Kyiv Seminary) for some special occasions. Thus, so called



“school drama” starts to develop. The orators, for instance Petro Mohyla, begin to use theatric performance as a method of teaching rhetoric and poetics.

The author of the first “Rhetoric” written in our country remained unknown; in fact, it was not his original writing but only the interpretation of the work by a German thinker F. Melanchthon. It contained two books: “On the case invention” and “On the word adornment”; the ideas of the book were presented in form of a dialogue between a teacher and a student.

Rhetoric in the 17-th century mainly followed the footsteps of the Ancient tradition, however, a new component – didactic (teaching) speech, was added, the scholar and clerical rhetoric were united under the title of “**homiletic**”. In the 17-th century **Kyiv Mohyla** academy, which was founded in 1632, became the centre of education in Ukraine; 127 books on Rhetoric that were used at the academy are still preserved in the archives, mostly they were written in Latin. Among them are: “The Orator Of Mohyla” (1635-1636) by I.Kpnonovych– Gorbatskyi, “The Chamber of Tullius’ Eloquence” (1683) by I. Krovovskyi, “On the Art of Rhetoric” (1706) by Th. Prokopovitch.

An important role in the development of Ukrainian Public Speaking was played by the rector of Kyiv-Mohyla Academy **Ioanikiy Galiatovskiy** (his work is “The Brief Science or on the Means of Writing a Speech”). He defined the reasons for studying Rhetoric, such as: 1) in sake of the Ancient time, 2) for dignity, 3) in sake of the truth, 4) for pleasure (words can beautify), 5) for usefulness. The tasks which were attributed to rhetoric works of the time were:

1) to teach a person to consider, to compose a speech, to garnish it and to learn to express the ideas by means of a clear (light) speech;

2) a speaker had to demonstrate himself as an individual of a particular nature, because the personality of a speaker was of great importance (moral aspect);

3) the texts that helped to learn the art of word were recommended, the speeches of congratulation, political debate and others were presented; the issues that were actual at the time were held;

4) the competitions in epistolary art were organized, the great attention was paid to the style of writing.

In 1708-1709 the course of Rhetoric in Kyiv– Mohyla Academy was read by **Theophan Procopovich**. He divided his course into such parts as: 1) introduction to the speech (the first phrase effect), 2) substantiations (teaching how to formulate the proofs), 3) material arrangement, 4) speaking style (format of speech), 5) feelings and emotions, 6) historical aspect of the issue, 7) types and kinds of speeches, 8) epideictic speech, 9) clerical speech, 10) memorizing a speech and performance or delivery of a speech. Here we should notice that some of these aspects (such as importance of the introduction, typology of speeches, arrangement of the facts, memorizing techniques etc.) are regarded as essential and described in detail in the majority of modern work on Public Speaking.

Th.Prokopovich thought that Rhetoric does not have distinct limits of its subject, as it has supplementary functions. The Art of Speech helps to find and give answers to many questions in various spheres of knowledge and can even change an opponent's opinion.

**I. Kononovich– Gorbatskyi** taught rhetoric, dialectics and logic in the Academy. The area of his interests included such issues as: Is rhetoric a kind of Art? What do an orator's tasks include? He knew the Ancient Rhetoric well and believed that the most important qualities of an orator are activeness, ability to react to the current events, to raise the questions which would make the people interested. He gave tips on how to compose greeting and farewell speeches.

### **3.2. On the Issue of Public Speaking in Modern Ukraine**

In the 17-18-th centuries Rhetoric in Ukraine developed on the basis of teaching Antique and Western-European public speaking traditions as a part of school education.

And in the beginning of the 19<sup>th</sup> century the tradition of teaching Rhetoric as a subject gradually declines in most European Universities, and thus in Ukraine public speaking as an academic subject gives way to prosaic fictional writing. The number of educated people who can not only speak well but also teach the others to speak declined during the period of more than 150 years.

In the 20<sup>th</sup> century development of public speaking was defined by the Soviet ideology, spontaneous or artistic speech presentation was

replaced by making unnatural text aimed on promoting the political ideas of the ruling party. The *method of the Soviet orators*, which most of public speech presentation were based on, involved learning the whole speech by heart and giving the word for word presentation. This method had an obvious disadvantage: it was difficult to deliver your speech sincerely and emotionally when the speaker concentrated too hard on recalling the exact sentences of the script.

With the advance of the new era of ICT and development of new means of communication people faced the danger of “getting out of use” of speaking well. In Ukraine these major changes coincided with the crucial political change: decline of the previous political regime and getting the status of an independent state. On the one hand, the bureaucratic slang of soviet leaders that filled the sphere of public speaking for years and years was consigned to oblivion, and nothing was invented to fit in that niche. On the other hand, numberless borrowed words rapidly entered the speech of ordinary Ukrainians, as well as of famous politicians and other public people. And if in the past epochs the process of assimilation of newly borrowed lexis took years and allowed speakers to find for it the right place, nowadays, abundant “lexical foreigners” often make orators’ presentations sound at least unnatural, not to say awkward.

What is more, the post-soviet linguistic space encountered another problem: so called “swear vocabulary” which used to be tabooed in the past, changed its status of language of villains and became commonly used both in common speech and in public speaking situations. It is obvious that when there is a gap and people have nothing decent to complete this gap with, it will be filled with some worthless substratum. So, public speeches of our modern orators are often a silly mixture of post-soviet clichés with the excess of borrowed words that not every listener will understand and a couple of “strong words”.

In such circumstances, it is vital to develop liberal art education and create solid courses in public speaking that are aimed on teaching young people speaking in the conditions of our country taking into account the requirements of modern life.

## **SUMMARY**

The article deals with the issues of history of Rhetoric and problems that public speaking as one of academic disciplines and liberal arts has faced in Ukraine. The author outlines the main historical stages of development of the Art of speechmaking, and demonstrates how they

resulted in the modern trends in Rhetoric. The peculiarities of modern Ukrainian public speaking are also described, the necessity for studying Public Speaking as academic subject is highlighted.

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## **MENTALITY AND CULTURE**

**Uvarova T. I.**

### **INTRODUCTION**

The last decades of human existence have one clear tendency – the increase of ethnonational activity in many countries of the world. These processes are also connected with Ukrainian culture. The wave of ethnonational activism is not extinguished even in the conditions of intensive implementation of the ideas of the international community and European integration. Therefore, in recent years, the mentality has been the object of scrupulous attention connected with the formation of a new order in society, which is accompanied by significant changes in the way of life and conscience. A great deal of interest in issues relating to mentality became demanded by the life itself. For the first, it is attributable to the fact that the features of the current transitional stage in Ukrainian culture require an in-depth study of the phenomena associated with solving the issue of human self-identification in the era of globalization, and secondly, the national identity of the Ukrainian people continues to evolve. Attitudinal aspects of life that are directly related to mentality are becoming more relevant.

In this case, the science of culture claims the status of a methodological strategy, method, and toolkit for explaining global transformations and is required to maintain the sustainable development of civilization as never before.

The category of mentality in cultural studies is still unexplored. A number of methodological and theoretical issues remain unresolved. Not only the introduction of the term “mentality” into scientific circulation is problematic, but there is also a terminological inconsistency in the definition of this term by scholars. This can be explained by the fact that mentality is a complex, multi-layered and integrative phenomenon of one’s spiritual existence. Therefore, by using an interdisciplinary and cultural method of research, we aim to trace the history of the emergence and introduction of this term into scientific circulation, to consider the study of the category of mentality as a complex, multi-level cultural phenomenon, to highlight the connection

between mentality and culture, to find out the components of culture forming parameters of Ukrainian mentality.

### **1. History of the formation of “mentality” category**

First of all, it should be noted that the category “mentality” derives from the term “mentalis”, which appeared in the fourteenth century and denoted mind, reason and intelligence affiliation in medieval scholasticism. In science, the emergence of the term came gradually from spoken language. It began to be used in ethnology, psychology, anthropology.

“Mentality” was introduced into the scientific usage by the American philosopher R. Emerson in the 1840 s-1850 s. His interpretation of this concept had, first and foremost, a mystical meaning and had little to do with its subsequent use in philosophical and cultural literature. This is probably why it has not been used in science for quite some time.

Further development of this direction owes to the work of German scientists H. Steinthal and W. Wundt, who published the book “Lectures on the Soul of Men and Animals”, which is based on Hegel’s ideas about “objective spirit”; to the widespread notions of “supra-individual psyche” and “popular spirit” in Germany at that time<sup>1</sup>; and also to the representative of the historical school of law, the German geographer and the historian K. Richter, who pointed out the conditionality of history on the people's spirituality in his writings<sup>2</sup>.

In 1860, M. Latsarus and H. Steinthal characterized the “folk spirit” as a special, closed entity that manifests itself in the psychology of the similarities of individuals belonging to a particular nation, as well as features of their consciousness, the content of which can be revealed by comparative language, mythology, morality and culture studies. At the beginning of the XX century, these ideas were developed and partially implemented in W. Wundt's “The Psychology of Nations” by<sup>3</sup>.

The scientific development of the term “mentality” and its introduction into widespread use is considered an achievement of the representatives of the French historical school “Annales” (M. Bloch, J. Le Feuvre, J. Le Goff, M. Proust, G. Duby). French scientists and their

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<sup>1</sup> Брокгауз Ф.А. Энциклопедический словарь. Философия и литература. Мифология и религия. Язык и культура, Москва, 2003. 405

<sup>2</sup> Брокгауз Ф.А. Энциклопедический словарь. Философия и литература. Мифология и религия. Язык и культура, Москва, 2003. 555

<sup>3</sup> Вундт В. Психология народов: Сборник, Москва, 2002. 119

followers have developed the category of “mentality” within anthropological research and in many ways contributed to its acquisition of the general scientific status.

In the 1920 s, the notion of “mentality” was actively explored, first of all in France, in particular by M. Proust (the third volume “Hermant” of the epic “In Search of the Lost Time”, 1921). In 1922, the representatives of the historical psychology and cultural anthropology resorted to the analysis of two types of mentality – paralogical and logical, in particular in L. Lévy-Bruhl’s monograph “Primitive mentality”.

The works of L. Febvre (the `30s) became prominent in the study of mentality issues, which distinguishes the concept of collective and individual mentality as specific constants of human thinking, determined by the biological laws.

The systematic development of mentality issues began solely in the 1940 s (“Anthology of History, or The Historian’s Craft” by M. Bloch and “The Problem of Unbelief in the Sixteenth Century. The Religion of Rabelais “by L. Febvre). Mentality appears as a kind of correlation of ideology and utopia, as a way of mass-scale individual historical thinking, a vision of history, a particular historical form of the “collective unconscious”.

The “mentality” category shows great research potential in the works of representatives of the social sciences and humanities. In the studies of Lévy-Bruhl and K. Lévi-Strauss, the mentality is regarded as a collective consciousness. C.G. Jung, J. Campbell, K. Kerényi, E. Neumann, M. Heidegger considered the issue of the relation of mentality and extra-rational. M. Foucault considered the mentality to determine the experience and behavior of the individual. Freud insisted that the individual’s own life did not explain his forms of mentality. Thus, this term has been widely used in humanistic knowledge, because it has integrated the new ideas introduced by human science.

## **2. Study on Ukrainian mentality**

Considerable attention to the study of mentality is also paid by Ukrainian scientists. Back in the XIX century, active social processes attracted the attention of social philosophical thought in Ukraine. The concept of national character became one of the most relevant issues of the time. Methodological, ideological bases of Ukrainian mentality research are revealed in the works of V. Vernadsky, B. Grinchenko, M. Hrushevsky, M. Drahomanov, D. Dontsov, O. Dukhnovych,

M. Kostomarov, P. Kulish, V. Lipinski, G. Skovoroda, T. Shevchenko, I. Franko.

Mentality as a factor of revival and formation of national consciousness of the Ukrainian people was considered by V. Shinkaruk, V. Kasyan, M. Popovich, V. Gorsky, A. Bychko, I. Bychko, I. Starovojtova, O. Kirichuk, V. Moskalets; linguistic and cultural aspects of the concept of mentality – by I. Bratko-Kutinsky, O. Kolisnyk, L. Yasnitsky; the influence of mentality on the everyday basis of the nation – E. Bystritsky, V. Proleev, V. Ivanov; psychological basis of the existence of mentality – V. Yaniv, O. Kirichuk, O. Kulchitsky, M. Shlemkevich; the issue of mentality modeling was considered by Yu. Kanigin.

The achievements of these and many other scientists, whose scientific interest is the issue of mentality, shed light on important aspects of this contradictory and complex phenomenon. But we can say that there are many definitions of mentality among Ukrainian scholars that are not always consistent with one another. Analysis of the literature showed that the concept of “mentality” is associated with “national character”, which is sometimes called “mindset of the nation”, “national consciousness”, “soul of the people”, “national temperament”, “national wisdom”, “Ukrainian national features”, “ethnic self-consciousness” and so forth. But in our view, it should be distinguished between these concepts and the mentality.

Concerning the relation of national character and mentality, it should be noted that already in the nineteenth century, the concept of national character became perhaps the most relevant issue of socio-philosophical thought, chiefly as a result of the active national processes that took place at that time. The philosophy of the Ukrainian national idea began to develop, which was connected with the analysis of the specifics of the Ukrainian life-world and culture as factors of the formation of peculiarities of the Ukrainian national character. From activities of the Cyril and Methodius Brotherhood, (M.Kostomarov) onwards, the concept of Ukrainian national character has received the status of a scientific, ideological issue. At the same time, the development of the methodological, ideological basis of the Ukrainian mentality research begins.

The identification of mentality with the national character is one of the most common topics in the scientific literature. The scientist



A.P. Sadokhin believes that the national character is not inherited from ancestors, but acquired in the process of education<sup>4</sup>, that is, the author does not assume any mechanisms of preserving and transmitting of culture. N.V. Nebylitsa: “In contrast to the national character, the mentality goes back to the very foundations of social life. The mentality is by no means identical with the national character since it includes self-awareness, self-identification, the perception of the past and future of the social environment where one lives, as well as social orientations, habits, traditions, professional activity”<sup>5</sup>.

The national character is “the specific, historically formed system integrity of the persistent diverse properties and characteristics typical for a particular national community that provides it with the qualitative definition that enables to distinguish between the psychology and nations”<sup>6</sup>. Today, scientists primarily define national character as “the set of socio-psychological traits or constants inherent to a particular nation at a certain stage of its development”<sup>7</sup>.

Modern research has shown that the phenomenon of a national character spans different levels of social reality. It is manifested not only in the activities of various social agents, ranging from large social groups (nation) to an individual representing this nation, but also in dominant social attitude, systems of moral requirements, social norms, guidelines, basic values, forms socialization, principles of education, in the nature of human interaction and environmental influences, in the originality of the group's picture of the world, forms of organization of life, relaxation, recreation, etc. I. Fedorchenko writes that “traits of a national character are most clearly manifested in cases where their representatives are not individuals, but groups and communities”<sup>8</sup>. But, as distinct from the national character, it is important to understand that mentality is a worldview matrix, a picture of the world in a person's mind and its

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<sup>4</sup> Садохин А. П. Этнология, 2002. 144.

<sup>5</sup> Небилиця Н. В. Менталітет як світоглядна та теоретична проблема. *Культура народів Причорномор'я*, Сімферополь, 2004. 127

<sup>6</sup> Федорченко І. Становлення національного характеру українського народу: теоретико-методологічні засади. *Вісник Київського національного університету імені Тараса Шевченка. Серія: Українознавство Випуск 11*, Київ, 2007. 18

<sup>7</sup> Гримич М. Два виміри національного характеру. *Наука і суспільство*. 1991. № 8. 15

<sup>8</sup> Федорченко І. Становлення національного характеру українського народу, Київ, 2007. 18

involvement in this picture. This is the norm of representing the human environment and humans` place in it.

I. Gabdulgafarov studied the relation between mentality and national character. It concluded that “the national community is characterized by some unique worldview, thinking, way of behavior, value system, spiritual creativity, caused by many factors, and it would be wrong to single out any of these features as a primary, priority. And this whole set of features that distinguishes one ethnocultural community among others, which puts it into a peculiar macrocosm of human individuals, some unique community, can be expressed and most fully characterized by the concept of mentality”<sup>9</sup>. Therefore, national character is the most important component of the mentality of the nation, the core of its psychology.

Identifying the “national character” with the “mindset of the nation” is also not accurate, since the national character is only a component of the mindset of the nation, and the mindset of the nation includes not only the national character but also the national consciousness and self-consciousness, national feelings, national traditions, customs and so forth. This was clarified in the early 1980 s during a rather meaningful discussion on national issues. S. Arutyunov, Y. Bromley, V. Kozlov, I. Kon, L. Drobizheva and other well-known scientists supported A. Dashdamirov’s position regarding the categorical separation of the concepts of “national character” and “mindset the nation”. In the understanding of these scholars, national character is a more stable component and basis of the nation’s mindset.

Scientists propose to consider “mentality” as the common psychological equipment of representatives of a particular culture, which allows the chaotic flow of various impressions to integrate consciousness into a certain worldview. It determines, after all, the behavior of a person, a social group, a society, which results in the “subjective cross-section” of social dynamics being organically incorporated into an objective historical process.

In the 1920 s, prominent Ukrainian sociologist V. Starosolsky introduced the concept of “ethnic identity” (“Theory of the Nation”, 1922). I. Grabovskaya reminds a short history of terminological concepts

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<sup>9</sup> Габдулгафарова И.М. Национальный характер. О проблеме национального характера и менталитета URL: [http://www.region.orenburg.ru / Sosios](http://www.region.orenburg.ru/Sosios) (дата звернения: 08.11.2019).

development: “The notion of “national or people’s character” is a definite analog of the concept of “mentality” in the Ukrainian tradition, which has been established in diaspora historical-philosophical schools quite long ago. Today, many Ukrainian researchers are in favor of such a widespread interpretation of the term “mentality”. “The national character, or “character of the people”, as defined by the professor of the Ukrainian Institute of Social Studies in Prague N. Gregoryiv in the special issue “Ukrainian National Character” is the common thing that “everyone has, which unites them into one human type, and in relation to other peoples, to all mankind – is the thing that distinguishes peoples from one another”<sup>10</sup>.

The concept of “mentality” is also associated with the concept of “folk wisdom”. E. Makarenko writes that “in folk wisdom, as well as in mentality, everything is interdependent: aesthetic and moral regulations, philosophical” insight “and practical skills that are also united and can be separated only for analytical purposes”<sup>11</sup>.

For the characterization of a people, along with the term “mentality”, the concept of “national temperament” is used. Some authors consider the term “national temperament” as unscientific. Thus, in 1983, the scientist O. Leontiev questioned the expediency of using “such a quasi-scientific category, considering that such a concept is most likely a metaphor”<sup>12</sup>, as well as the concept of “national needs”. After all, the type of temperament is related to the properties of higher nervous activity and the type of human nervous system (therefore these signs may not be characteristics of the community).

In addition to the concept of “Ukrainian mentality”, the concepts of “Ukrainian national consciousness” and “national self-consciousness” are used. Consciousness, in general, is the understanding or, more precisely, the awareness of one as a subject of his own actions, needs, interests, feelings, thoughts, motives of behavior and ideals, his position in the natural and social environment. The national consciousness indicates the commonality of national origin, the common belonging to the native land, the unwavering interest in relation to the historical past

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<sup>10</sup> Грабовська І. Проблеми засад дослідження українського менталітету та національного характеру. *Сучасність*. 1998. № 5. 59

<sup>11</sup> Макаренко Е.М. Ментальність і формування політичної культури нації (соціально-філософський аналіз), Київ, 2000. 6

<sup>12</sup> Леонтьев А. А. Национальная психология и этнопсихология. *Советская этнография*, Москва, 1983. № 2. 81

and present. National consciousness is the set of traits of an individual, group or community that emerged in the process of communicating with representatives of other national communities. Researcher I. Kresina identifies three levels of national consciousness: everyday, theoretical, state-political, and covers various manifestations of biogeofactors at all levels of national consciousness. “The everyday level is characterized by the unity of conscious and unconscious, mental and archetypal elements of national consciousness: established, relatively stable customs, mental priorities, and attitudes, features, stereotypes, fixed by a long intergenerational tradition, as well as dynamic and transient needs, dynamic and transient values. The theoretical level of national consciousness is scientifically grounded or artificially conceived ideas, concepts, programs, worldviews that characterize the intellectual potential of a nation, it’s capacity on the basis of reflection to self-mastery and self-affirmation. It is at the theoretical level where the national idea and ideal, are formed and substantiated. Finally, the state-political level is the level of national consciousness at which national interests, political demands, state policy are directly fixed and formed”<sup>13</sup>. Therefore, the term “national self-consciousness” should be understood as a whole set of ideas of the nation about itself (including the awareness of its representatives about their own identity to it), its conscious interests, values, orientations, and attitudes towards other nationalities.

The emotional side of national self-consciousness is a national feeling. In the national self-consciousness, the idea of the historical destiny of its people, its traditions is very important. National consciousness, including national feelings, always imbued with historicism-national ideas and feelings of new generations are formed both on the basis of direct impressions and experiences of each person, and (it is often decisive) as a result of the development of already existing national ideas and national psychology of the whole nation. The structure of national self-consciousness includes views and ideas related to the self-determination of the national community, with the awareness of social, socio-political, moral, aesthetic and many other values, including psychic mindset, national character, norms, preferences. Due to self-consciousness, the nation gains the capacity for self-protection, self-development.

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<sup>13</sup> Кресіна І. Українська національна свідомість і сучасні політичні процеси (Етнополітологічний аналіз), Київ, 1998. 57

Therefore, the concepts of “national character”, “mindset of the nation”, “national consciousness”, “soul of the people”, “national temperament”, “folks wisdom”, “Ukrainian national character”, “ethnic self-consciousness” and others are close and interrelated. Of course, they are important for the understanding of the mentality but are not identical to it.

### **3. The category “mentality” in research practices**

Despite a number of thorough studies, there is a methodological and terminological difficulty in research of mentality. Analysis of the works of foreign and domestic scientists makes it possible to distinguish between the study approaches in this category.

The definition of mentality can be divided into several types. In his article “The issue of defining the concept of “mentality”<sup>14</sup>, R. Dodonov says that there are six types of definitions. The first one is descriptive definitions. In this group of definitions, the focus is on the enumeration of everything included in the mentality (mentality is a set of representations, ways of behavior and reactions, unconscious and unreflected (G. Tellenbach)). The second type is psychological definitions. They, for their part, are divided into two types. The first group focuses on the unconscious level of the psyche (the concept of “mentality” means a certain set of unconscious forms of worldview that have already developed and are specific to a certain group of people, and determine common traits, attitudes, and behavior of these people in relation to the phenomena of their existence (V. Nesterenko). Psychological definitions reflect the idea that mentality is a manifestation of the conscious level of the psyche (mentality is a generalization of all characteristics of the mind (J. Chaplin); mentality is the feature of the mind, which characterizes one individual or class of individuals (most English-speaking psychologists). The third type is the normative definitions that define the mentality as the reaction norms specific for a particular social or ethnic formation (mentality is a concept that defines the system of habits of consciousness (A. J. Toynbee). The fourth type, structural definitions, focuses on the structure of mental processes (mentality is filling quantitative explanation of reality structure with deep sense (F. Sellin); mentality is the structure, composition of the human

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<sup>14</sup> Додонов Р.А. К проблеме определения понятия “ментальность”. *Придніпровський науковий вісник*. 1999. № 14 (25). 11-15

soul, society, ethnicity, the ratio of its elements and the state of the latter (Yu. Kanygin, M. Kholodna); the last two types of definitions of the mentality are genetic and historical. Genetic definitions focus on the origin of this phenomenon. Researchers list the factors that determine the process of emergence and further development of ethnic mentality and note that innate and social factors are transmitted genetically providing mental continuity (mentality is an ethnic and cognitive code (E. Shulin)). Historical definitions refer to mentality as a manifestation of historical memory (mentality is a kind of memory of the people's past, a psychological determinant of the behavior of millions of people under all circumstances true to their code, which has evolved historically (I. Pantin)).

The search for the reflection of the specific existence of the nation can be traced in the definitions of linguists. They carry out the research on the main factors of linguistic mentality<sup>15,16,17</sup>. In their works, they adhere to the fact that, on the one hand, the language of the people, their worldviews affect the language, each people explicates the peculiarities of its worldview into the linguistic formulas, on the other hand – language always embodies the identity of a whole people.

This is close to the standpoint of psychologists' concept of mentality as a national character, psychological type of community, national psycho-cultural phenomenon. The specificity of the psychological approach, according to the researcher's definition, is "first, the disclosure of mentality as a characteristic of individual consciousness, second, the reflection of the surrounding reality by the individual as the main way of mental manifestation, and third, emphasizing the role of culture in this environment as the main factor that shapes the mentality. Researchers-psychologists are proposed to add the concept of "subject" to the concept of "mentality". "The indefinite term" mentality "is practically understood

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<sup>15</sup> Макаренко Е.М. Ментальність і формування політичної культури нації (соціально-філософський аналіз), Київ, 2000.

<sup>16</sup> Додонов Р.А. К проблеме определения понятия "ментальность". *Придніпровський науковий вісник*. 1999. № 14 (25).

<sup>17</sup> Федорченко І. Становлення національного характеру українського народу: теоретико-методологічні засади. *Вісник Київського національного університету імені Тараса Шевченка. Серія: Українознавство Випуск 11*, Київ, 2007.

as” the mentality of the subject’s activity”<sup>18</sup>. The idea of a subject-activity approach to the issue of mentality, according to T. Ivanova, consists in the level of “subjectivity”, which determines the level of generalization at which the term “mentality” is used<sup>19</sup>. That is, each level has its own specificity, additional names, and characteristics of the level. For example, if the subject is understood as humanity in general, the mentality of humanity is civilization. If the subject is a people, the mentality of the people is culture. Consideration of the nation as a group subject is defined as the character of the nation. If the subject is a country, it is a mentality of the country, which is characterized by public consciousness. Such a scheme can be regarded as a classification of mentalities.

The anthropological approach proposes to consider mentality as a system of relatively stable stereotypes that reflect the statistical features of the social type formed in the process of human behavior establishment. The peculiarity of this interpretation is that the mentality is has a function of an interpretative model, which expresses one of the sides of social communities’ existence<sup>20</sup>.

The philosophical understanding of mentality as a natural and social phenomenon implies that all branches of social science appeal to this process. The peculiarity of philosophical understanding of mentality has two positions: in terms of ontology – as a real phenomenon that objectively exists, and in terms of epistemology – as a theoretical construct, a tool of the researcher, modeled with the purpose of clarification of social complex<sup>21</sup>.

There is also a cultural approach to the interpretation of mentality. If the psychological approach emphasizes the psychological features of thinking, the perception of the world at the level of ethnicity, class or any other social community (also professional), then the cultural one, while ignoring the psychological component, pays more attention to national, historical and cultural traditions. The cultural approach views mentality

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<sup>18</sup> Иванова Т.В. Ментальность, культура, искусство. *Общественные науки и современность*. 2002. № 6. 168

<sup>19</sup> Иванова Т.В. Ментальность, культура, искусство. *Общественные науки и современность*. 2002. № 6. 168-170

<sup>20</sup> Небилиця Н. В. Менталітет як світоглядна та теоретична проблема. *Культура народів Причорномор’я*, Сімферополь, 2004. 126

<sup>21</sup> Небилиця Н. В. Менталітет як світоглядна та теоретична проблема. *Культура народів Причорномор’я*, Сімферополь, 2004. 126

as some integral characteristic of people living in a particular culture. This characteristic allows us to describe the originality of the vision of the world by these people and to explain the specifics of their reaction to it. That is, the cultural interpretation of the mentality is based on the position of the person as part of the culture. Hence the mentality is a set of ways of production of society, its interaction with nature, activities of social institutions and other regulators of social life, as well as beliefs, the hierarchy of values, morality, peculiarities of interpersonal behavior and expression, language, a way of passing experience on through generations.

All these types of definitions complement each other in some way but do not fully embrace the complex mentality phenomenon. Very often they ignore such objective characteristics as geo-environment, economic, social, political factors of social development.

Therefore, in the analyzed scientific works, there is a considerable number of definitions of the term, in which there are disciplinary features of the formulated definitions, that is, attempts to give a definition of mentality are interdisciplinary. Contrary to the quest for universality, the accents make it possible to characterize the specific vision of the object under study by the representatives of each direction.

#### **4. “Mentality” as the category of culture**

The issue of mentality as a category of culture causes a great deal of interest among domestic and foreign professionals. Under mentality, they understand the cultural and psychological phenomenon; psycho-cultural image of the nation, direct-procedural layer of national culture; psychological inheritance that determines behavior and experience (O. Donchenko); “Thinking tools” of a human being and society; joint psychological equipping of representatives of a particular culture, enabling to integrate the chaotic flow of various impressions into a certain worldview with consciousness; the level of social consciousness, at which thought is integral to emotions, latent habits and techniques of consciousness (A. Gurevich); the collective unconscious; the social character and individuality of the ethnic group (nation); socio-psychological self-organization of representatives of a certain cultural tradition (A. Ruban). They also believe that mentality is connected with spirituality, culture, and existence (substantive reality), and therefore determines the deep sense of human actions, historical events, and epics



(V. Znakov); mentality is a sensory-thinking toolkit for environmental development that determines human behavior (Starovoitov).

Gurevich also researched the mentality in culture<sup>22</sup>. From his point of view, mentality appears as one of the layers of social integrity. Mentality features such as the perception of time, space, relation to the nature of the extraordinary, labor morality, relation to wealth and poverty, rights, emotions – are expressions of the human personality. Without their interpretation, one cannot approach the issue of mentality. The scientist is not referring to a set of values, but rather to an understanding of mentality as a phenomenon of culture. He understands mentality as a category of culture as a relatively stable characteristic of the conscious-unconscious worldview and behavior, due to the deep national historical and cultural traditions<sup>23</sup>.

In his fundamental work “The History of Mentality in Europe. Essays on major topics” edited by P. Dintzelbacher the list of the big topics that should be addressed by the mentality involves: individual, family and society, sexuality and love, religiosity, body and soul, illness, age, death, fears and hopes, joy, sadness and happiness, work and holiday, communication, others’ and their own possessions, power, rights, nature and environment, space, time and history<sup>24</sup>. According to P. Dintzelbacher, the mentality is a “combination of the ways and meanings of thinking and perception that define the particular group. Mentality manifests itself in action, its history is more than a study of the intellectual conditioning of the elites or individual figures and thinkers, it is more than a history of religion and ideology, it is more than a history of emotions and ideas, because all of the above is a kind of ancillary disciplines for the study of mentality. Only when the results obtained within these disciplines give a unique combination of characteristic interrelated elements, we can say that a certain mentality is mentioned”<sup>25</sup>.

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<sup>22</sup> Гуревич П.С. Культурология, Москва, 2002.

<sup>23</sup> Гуревич П.С. Культурология, Москва, 2002. 239.

<sup>24</sup> Динцельбахер И. История ментальности в Европе. Очерки по основным темам. *История ментальностей. Историческая антропология*, Москва, 1996.

<sup>25</sup> Динцельбахер И. История ментальности в Европе. Очерки по основным темам. *История ментальностей. Историческая антропология*, Москва, 1996. 97-98.

Mentality as an integrative characteristic of culture is covered in the work of Getalo T.<sup>26</sup>. The author believes that mentality always implies socio-cultural content, so his typology is determined by the typology of the cultural and historical processes<sup>27</sup>.

The concepts of “mentality” and “culture” were compared by scientist T. Ivanova<sup>28</sup>. The author concludes that mentality is a temporary agreement and the inevitability of existence in a common society. The mentality is related to art through the concept of culture. “Art, according to T. Ivanova, is a part of the culture, and culture is the main and best phenomenon developed in the mentality”<sup>29</sup>. The author also analyzes the relations between art and mentality. Art can be called “specific mentality and it organically enters into the mentality of any level of generalization”<sup>30</sup>.

The issue of mentality as a cultural category prompts us to consider the main directions in the definition of this term. The cultural concept is based on the concept of cultural archetypes (K. Jung), “cultural-historical theory” (L. Vygotsky), “symbolic interactionism” (J. Cooley), and on ideas of M. Barga about culture as a value-symbolic system and spiritual intention to vital activity, who believes that mentality is a compilation of symbols that must be formed within each particular cultural and historical era.

In domestic cultural studies, the mentality is usually used to denote the national characteristics of peoples, the features of culture. The mentality is also understood as deep structures of culture, historically and socially rooted in the minds and behaviors of many generations of people that combine different historical epochs in the development of national culture.

The cultural approach to the interpretation of this concept is focused on national, historical and cultural traditions. Within the scope of cultural

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<sup>26</sup> Гетало Т.Є. Онтологія ментальності: філософсько-культурологічний аналіз, Харків, 1999.

<sup>27</sup> Гетало Т.Є. Онтологія ментальності: філософсько-культурологічний аналіз, Харків, 1999. 4

<sup>28</sup> Иванова Т.В. Ментальность, культура, искусство. *Общественные науки и современность*. 2002. № 6.

<sup>29</sup> Иванова Т.В. Ментальность, культура, искусство. *Общественные науки и современность*. 2002. № 6. 170.

<sup>30</sup> Иванова Т.В. Ментальность, культура, искусство. *Общественные науки и современность*. 2002. № 6. 175.

interpretation, it is customary to distinguish historical types of mentality (ancient, medieval, Islamic, etc.), ethnonational (Slavic, Scandinavian, Latin-American, and others).

The cultural approach interprets mentality as an integral characteristic of people living in a particular culture. This characteristic allows to describe the originality of their vision of the world and to explain the specifics of their reaction to it. That is, the cultural interpretation of the mentality is based on the idea of a person as part of the culture. Hence the mentality is a set of ways of production of society, its interaction with nature, activities of social institutions and other regulators of social life, as well as beliefs, the hierarchy of values, morality, features of interpersonal behavior and expression, or language, a way of passing on experience through generations. Thus, the cultural aspect of the theory of mentality is to research the ways and methods of studying the social and civilizational structures of the historical process as a whole.

Therefore, the concept of “mentality” is much broader than the concept of “culture”. Mentality incorporates culture as the most valuable thing, which becomes the purpose of society’s existence and development. Culture is the highest level of development of mentality. The concept of “culture” is individualized in the sense that the culture of the people consists of the cultural traditions and culture of each person. Mentality changes much faster than culture. Culture is more inertial, fundamental. Mentality and culture are close concepts, but qualitatively different categories.

The mentality is not only logical constructs but it also organically includes ethnic, national, cultural, image-emotional components. Mentality involves a certain level of fostering the culture, as well as a sense of historical and religious affiliation and distance from something and from someone. That is why the mentality grows as a complex combination of such components as ethnos, culture, religion, science, morality, art and cannot be reduced to any of them, that is, it always has an integrative and holistic character. The synthesis of all these components is usually done at the subconscious level.

As already mentioned, the mentality is a multifaceted phenomenon of culture. In order to master the issue, it is necessary to consider the important aspects of mentality as a cultural category. This is, first and foremost, the connection of mentality with ideology. In the scientific research there is a separation of the outlook of different social groups – the first one consists of clearly understood and declared perceptions and norms, the second is formed by poorly understood or unconscious (or at

least not formulated) perceptions and norms; the first component was called “ideology”, the second was called “mentality”<sup>31</sup>. Scientist J. Kohan believes that mentality should be viewed in tandem with ideology. The distinction between mentality and ideology, in his understanding, “is based on the identification of patterns in worldviews and behavior of a sufficiently large number of people – who form communities of people, whose mentality may be of great interest to the researcher”<sup>32</sup>. Fr. Grous says that in general, it’s hard to distinguish between culture or ideology in the concept of “mentality”. From his point of view, the mentality is “the general tone of long-term behaviors and attitudes of individuals within groups. The mentality can not be monolithic, it is very often contradictory and creates specific patterns of use, stereotypes of thoughts and actions, it manifests itself in the inclination of the individual to certain types of reactions and is their mechanism”<sup>33</sup>. The mentality is different from the doctrines, ideologies because it can never be reflexed and formulated. “The question ‘What is your mentality?’ makes no sense. The mentality is not identical to the thoughts and actions expressed, it changes over time, and different opinions and patterns of behavior do not have the same vitality.

Another important aspect of understanding the mentality is that this phenomenon is inextricably linked to a particular community. Provided that, first, the members of this community have a certain commonality in their worldviews and, second, in their behavior, patterns related to the commonality of their worldviews can be identified. “Mass phenomena are characterized by mass (aggregate) patterns that arise on the set of local varieties of patterns that characterize the behavior or the inner world of individual”<sup>34</sup>. For the issue of mentality, this means that only by describing the outlook and behavior of a single individual one can conclude about the mentality of the community.

The phenomenon of mentality is directly connected with the human being, and in the most general sense, it is commonly defined as features

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<sup>31</sup> Левинсон К. А. Ментальности и средневековье. Концепции и практика. *История ментальностей. Историческая антропология*, Москва, 1996. 110

<sup>32</sup> Левинсон К. А. Ментальности и средневековье. Концепции и практика. *История ментальностей*,<sup>34</sup> *Историческая антропология*, Москва, 1996. 110

<sup>33</sup> Стадник І. Б. Українська ментальність у контексті відродження національної духовності, Одеса, 2003.

<sup>34</sup> Левинсон К. А. Ментальности и средневековье. Концепции и практика. *История ментальностей. Историческая антропология*, Москва, 1996. 111

of thoughts, mindset, mind that characterize a certain socio-cultural community on a scale of a certain era. But the main point is that the basis of this phenomenon is the basic relation of a human being and culture. In this context, the mentality is a category that defines the contemporary context of a human ontology in culture, human's worldview through the prism of one's own ethnic group (nation) or social community.

The mentality is a worldview matrix, a picture of the world in the mind of a human being and human's involvement in this picture. This is the norm of representing the human's environment and human in it. Hence the mentality is a compilation of ways of production of society, its interaction with nature, activities of social institutions and other regulators of social life, as well as beliefs, the hierarchy of values, morality, features of interpersonal behavior and expression, or language, a way of passing on experience through generations.

Culture defines different types of status descriptions. In this case, the bearer of a particular ethnic culture creates numerous variants of understanding the environment, which depends on specific situations, environment, status, demographic and other positions. Therefore, the study of mentality is also linked to the study of ethnic cultures. In this case, the orientation of the mentality of each person and, accordingly, his ethnic culture, will correspond to the type of mentality that is most evident in the religious and philosophical doctrines that create a certain type of general mentality of his ethnic culture.

Culture, and therefore mentality, are associated with archetypes. The culture of the people has its roots in the invisible peculiarity of the mentality, the core of which are particularly important key archetypes. Therefore, mentality as a complex invariant system includes archetypes. The nature of the archetypes is stable, they are not often affected by collisions. Therefore, the mentality is quite stable.

Each culture (mentality) can be identified with only its own set of archetypes, on the basis of which the cultural identity of a way of life is formed and traditions are preserved. The task of grasping the essence of mentality involves, first of all, the elucidation of the key peculiarity of archetypes. It is the archetypes that give the culture bearers samples of behavior. Due to archetypes, everyone behaves traditionally in standard situations. Archetypes are more subconscious and instinctive phenomena; they provide algorithms for typical behavior. The archetypal motivations of the actions become intuitively visible when there is a need for a manifestation of belonging to traditions – involvement in one's ethnicity. That is, the mentality is a historically reworked archetypal

concept, through which the perception of the basic aspects of reality: space, time, art, politics, economy, civilization, religion – that is, culture – takes place.

In the methodology of science, the terms “mentality” and “culture” do not have a clear algorithm for interaction. Those who consider mentality as of new knowledge do not fail to mention the culture that emerged such a definition. The researchers of culture as a whole phenomenon include mentality in the composition of culture, integrating new knowledge, into the term “mentality”. In any case, the mentality is not limited by culture; it includes the way of thinking, national character, values, mental processes, activities that make it a general term.

But one cannot regard the relation between culture and mentality as one and the whole. Culture is a concept of mentality, and there is a downside – mentality is reflected in culture. “The culture of the historical era is the highest level of development of the mentality of this era, which creates the basis for the emergence of a new culture of a new historical period. The mentality is not a formed culture, but a certain intermediate stage of culture formation. Something socially and historically significant, entrenched in mentality becomes a culture”,<sup>35</sup>.

As an example of the fact that mentality creates culture, the processes that take place in Ukraine may be evidence. Under the influence of Western propaganda, new mentalities are born: political, economic, and so forth. It is not about changing the culture, although new layers are certainly influencing it. Only time will tell which of the new mentalities will enter the culture of the people.

## CONCLUSIONS

Mentality is a many-sided interdisciplinary concept, and correlation of mentality and culture has not defined yet. On such state of affairs influences also circumstance that there is plenty of determinations of the phenomenon of culture, and consequently problematical character of understanding of the phenomenon of mentality is kept. Such situation exists in any difficult interdisciplinary sphere of research. All this testifies about multidimensionality and ambiguity of mentality as categories of culture, that makes impossible unambiguous judgment about it. In addition, such category of culture as “mentality” is new

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<sup>35</sup> Иванова Т.В. Ментальность, культура, искусство. *Общественные науки и современность*. 2002. № 6. 173.

enough. Culturology has not yet fully developed the experience of its thorough and consistent study. Cultural studies are already at the stage of their formation, hence the categorical inappropriateness of this concept.

However a number of problems of the culturological aspect of mentality remain outside the scope of this study. But such problems as: mentality in the cultural life of youth; the destructive influence of postmodern mentality on humanity; mentality as a cultural resource of science; the role of mentality in the life of society; mentality and the formation of the political culture of the nation, etc., we consider promising for further research work. We believe that at the crucial stages of the development of mankind, it is necessary to take into account the concept of mentality. We believe that at the crucial stages of the development of mankind it is necessary to take into account the concept of mentality, since it is not a decisive condition for overcoming the problems of cultural science, nevertheless, it can help to achieve positive results in most of them.

### **SUMMARY**

The article traces the history of the appearance and use of the term and “mentality. The article considers the category of “mentality” as an object of study in culturology. Cultural science is the methodological basis of this research. It has been found that there is a widespread use of this term in humanitarian knowledge, but the definitions of the term “mentality” in the works of domestic and foreign researchers do not always agree with each other. It is established that the concept of “national character”, “mental composition of the nation”, “national consciousness”, “soul of the people”, “national temperament”, “folk wisdom”, “ukrainian national attitude”, “ethnic self-consciousness” and others are close and interconnected. They are important for understanding the mentality, but not identical to it.

Research approaches to defining mentality as a category of culture have been analyzed. It is established that, despite the desire for universality, there is no exhaustive definition of this complex phenomenon. The features of the relationship between mentality and culture are explained in the article. Culture is a concept of mentality, and mentality, in turn, is reflected in culture. Mentality appears as a multifaceted phenomenon of culture – as a worldview matrix of man – the carrier of culture.

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## **CREATIVE INTERPRETATIONS OF I. STRAVINSKY'S BALLET "THE RITE OF SPRING" AT THE MARIINSKY THEATER IN THE LATE 20<sup>TH</sup> – THE EARLY 21<sup>ST</sup> CENTURY**

**Yanyna-Ledovska Ye. V.**

### **INTRODUCTION**

"The Rite of Spring" by I. Stravinsky is of an outstanding importance in the cultural history of the twentieth century. This score had the character of a true manifesto proclaiming the new ways of musical thinking and gave an unprecedented boost to the further development of choreography. The author of the libretto and stage setting of "The Rite of Spring" Nicholas Roerich, the choreographer (known to most as a dancer) Vaslav Nijinsky together with the composer paved new ways of artistic avant-garde, the importance of which is only interpreted in these latter days.

Despite the fact that the first night of "The Rite of Spring" was held in Paris, V. Nijinsky was a representative of the St. Petersburg Ballet School and its tradition bearer, following Michael Fokine. They eventually developed the traditions and reoriented the aesthetics of ballet performance, taking into account the expressive means of the related arts, thus anticipating the emergence of contemporary choreography. In addition, the Mariinsky Theater is one of the world's leading ballet theaters, and "The Rite of Spring" is one of the most popular ballets until today. Therefore, the study of interpretations of "The Rite of Spring" at the Mariinsky Theater is very necessary, because these productions have played a significant role in the history of transformation, not only of the plot and choreographic text of the ballet itself, but also in general in the development of the plastique language of modern ballet. The late 20<sup>th</sup> – the early 21<sup>st</sup> century is a period of time when the Mariinsky Theater varied the interpretations of "The Rite of Spring" in the performances of such famous directors as E. Panfilov (1997), D. Pandurska and M. Shemyakin (2007) and S. Waltz (2013).

Thorough understanding of the artistic value of the ballet interpretations of "The Rite of Spring" at the Mariinsky Theater in the late 20<sup>th</sup> – the early 21<sup>st</sup> century partly held in the candidate thesis by O. V. Gryzunova "Choreographic Ballet Interpretations by

Igor Stravinsky of the “Russian Period” (2017), in the scientific articles by O. Kirpichenkova, N. Chumina, as well as in periodicals, where the reviews of S. Avvakum, L. Barykina, M. Yeliseyeva, O. Ignatieva are presented. The study of these sources indicates a lack of scientific studies of the designated theme, in particular in the field of Ukrainian choreology.

Thus, the purpose of the article is to determine the features of the ballet interpretations by I. Stravinsky “The Rite of Spring” at the Mariinsky Theater in the late 20<sup>th</sup> – the early 21<sup>st</sup> century.

### **1. Features of the score “The Rite of Spring” by I. Stravinsky: innovation, uniqueness, timeless relevance**

The very first version of “The Rite of Spring” (1913) was aimed precisely at the reformist movement, as pagan themes had not still appeared on the ballet stage.

The leading idea of “The Rite of Spring” is the instinct of procreation, the sacred center is the circle – a symbol of the sun, where one sacrifices for the sake of life and the renewal of the soil, the basis of the ballet dramaturgy is the reproduction of a certain ritual. The plot in the traditional sense is absent here. Both the music of I. Stravinsky and the radical choreography of V. Nijinsky at that time became unusual and unexpected. All this caused a controversial and even negative attitude towards this ballet, which lasted for many years (until the interpretation of M. Bejart in 1959).

American Choreographer, Ballet Reconstruction Specialist Millicent Hodson, along with the artist Kenneth Archer, resumed the ballet in 1987 at the Joffrey Ballet. By that time, the audience had already experienced the perception of modernist and postmodernist performances, so the restored “The Rite of Spring” successfully took its rightful place in the repertoire of the world theaters. At the Mariinsky Theater this reconstruction was carried out only in 2003.

The value of “The Rite of Spring” lies especially in its musical score. I. Stravinsky abstracted the folklore material to such an extent that its source became invisible. Folk tunes were “woven” by the composer into the musical texture to such an extent that the generalization of stylistic elements of folk music became the basis for the development of musical thinking. The composer “sought in folk songs something more fundamental to his musical language and technique, using them as part of

his own liberation from the basic artistic tendency – and even a complete rejection of it”<sup>1</sup>.

I. Stravinsky showed a rite in which the race conjures the deifying forces of nature, saturating this action with energy and drama, which gave a multiple meaning to the pictorial representations of pagan Rus and created allusions with modernity. V. Smirnov identifies the leading factors of I. Stravinsky’s musical thinking in “The Rite of Spring”: handling of melodies that are reduced to simple, archaic contours, that is, melodic formulas and an extremely effective, dynamic rhythm<sup>2</sup>.

The theme of “The Rite of Spring”, according to the musicologist, is based on the invocative calls of spring folk songs, three-chord carols, some intonations of wedding songs. The composer is interested not so much in individual differences of tunes, but in their typing, a reduction to a certain symbolic archetype. He turned this technique into a creative principle.

V. Smirnov pays special attention to the rhythm as an important way of imaginative expression: the composer “gives the rhythm a conjuring function in the “Dancing Earth” and especially in the “Great Sacred Dance”. The rhythm overturns the “barrier” of the barline, breathes in freely alternating metres, forming a complex polymetric background”<sup>3</sup>.

There are such innovations in the score of “The Rite of Spring” that are related to the art movement of “neofolk”, for example: the appeal to the unseen layers of traditional culture and the creative freedom of the composer (or an interpreter), their development on the basis of the latest technologies and compositional means. There are significant features of avant-garde thinking. The heuristic potential of “The Rite of Spring” was so powerful for the further progress of art that its score can be considered the manifesto of music of the 20<sup>th</sup> century. Everything that became characteristic of modern composer’s thinking was programmed here (the works by Ch. Ives, B. Bartok, A. Webern, S. Prokofiev, A. Schoenberg). The upgrade charge contained in this score was related to qualitative shifts and a break from previous traditions. “The Rite of Spring” fixed the birth of a new world, a sharp break in the way of life, a radical

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<sup>1</sup> Kirstein Lincoln. Four centuries of ballet. Fifty masterworks. New York : Praeger, 1970. 290 p.

<sup>2</sup> Смирнов В. В. «Весна священная» И. Стравинского. *История зарубежной музыки. Начало XX века – середина XX века*. URL: <http://www.classic-music.ru/bzm023.html> (дата обращения: 23.12.2019).

<sup>3</sup> Там же.

change in every area of life, which was partly to identify the complex aggressiveness as one of the most important impulses of the early 20<sup>th</sup> century. Dark instincts and negative motives, such as resentment, violence, and mass extremism make a break for the open existence.

It is clear that not everything in the “The Rite of Spring is reduced to unambiguous manifestations. There are also episodes here that embody the feminine, contrasting with the dominant male. Both poetry and lyrical expression, and even a touch of idylls are found in music. But such episodes are more likely to be short-lived moments of aggressive manifestations of energy. In the process of deployment, it acquires more tension, conflict, expansive coloring, and menacing, frightening nature.

The image of the Chosen One, created by I. Stravinsky, appeared in the early 20<sup>th</sup> century and was related to the myth-creation of W. B. Yeats, T. S. Eliot, and S. Freud. The latter, in his book “Totem and Taboo” also addressed the theme of human sacrifice. At the centre of the recreated myth there is the image of the “female” artist, which was a weakness of the literature of symbolism, painting and drama. However, in “The Rite of Spring” this image was softened, devoid of androgyny and acquired the form of a “safe” appearance for a young girl – the traditional ballet means of atoning sacrifice. The Chosen One was first and foremost the product of the male carnal desire of the 20<sup>th</sup> century. Thus, the state of consciousness was reflected: more psychological side – the unknown mysterious Other than reality was determined. For some, the Other was expressed in the image of a woman, for others – in the unconscious. If modernized Europe sought all this in exotic countries, then for the European periphery, this consciousness manifested itself in their own national identity – in the Old Slavic culture. In the aesthetics of primitivism, these two worlds came together and bore the fruits of modernism.

Such innovation and uniqueness of the musical work of I. Stravinsky and his extraordinary choreographic incarnation and artistic design led to many choreographic interpretations of “The Rite of Spring”, which according to the “Stravinsky the Global Dancer” database has more than 200. The reason for the demand for O. Kirpichenko’s ballet is substantiated by the ideological, semantic and structural and stylistic features of the work: the proximity of the artistic views of the authors of the original and the artists of the next generations, the programmatic nature of the ballet, which allows you to interpret the artistic images

freely; a suite form, the triumph of a rhythmic beginning in all its diversity and the absence of a plot dictate<sup>4</sup>.

Some versions have gained worldwide recognition of “The Rite of Spring”: ballets by L. Horton (1937), M. Wigman (1957), M. Bejart (1959), N. Kasatkina and V. Vasilyov (1965), J. Neumeier (1972), P. Bausch (1975), M. Eco (1984), M. Graham (1984), R. Obadia (2003), S. Waltz (2013) and many others.

S. Waltz’s interpretation is also the most successful attempt at the Mariinsky Theater, but the versions of E. Panfilov and D. Pandurska – M. Shemyakin have also been represented.

## **2. The meaning of the “Chosen One” in the interpretation of “The Rite of Spring” by E. Panfilov**

The Renowned Permian choreographer E. Panfilov staged the ballet “The Rite of Spring” at the Mariinsky Theater in 1997 (conducted by Valery Gergiev) in the stage setting of the Australian artist I. Caruso (1956-2002). It was an ambitious decision, as E. Panfilov was never a ballet master who relies on the academic traditions, in faith and testimony whereof were his projects significantly distant from the traditional ballet art (“Ballet of the Thick”, “Fight Club”), however, it was he who became the first ballet dancer in Russia to create a professional modern dance theater and, consequently, one of the founders of contemporary dance in this country.

The choreographic decision of “The Rite of Spring” differs from the preceding productions in that it involves only male performers, among whom are the Chosen One, the Young Men, the Idol and the Oldest and the Wisest. L. Barykina writes about it, “In their plastique interaction, there is a dynamic and tension of the performance, where there is no plot as such”<sup>5</sup>.

In the “The Rite of Spring” by E. Panfilov, this meant, in fact, the engagement, the reverse of which is solitude, and the fatality of death time that catches everyone, regardless of the unique qualities or capabilities. The ballet master gave the soloist dance strength, confidence

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<sup>4</sup> Кирпиченкова О. В. «Весна священная»: страницы из века истории. Вестник Академии Русского балета им. А. Я. Вагановой. Санкт-Петербург, 2013. № 29 (1). С. 375–385.

<sup>5</sup> Барыкина Л. «Весна священная»: Панфилов в интерьере Мариинского театра. Балет. 1997. № 93. С. 18–19.

and, at the same time, extraordinary softness and flexibility, and to the corps de ballet – assertiveness and brutality, using the principle of synchronous movements as the motive of masculine unity and strength (thanks to stylish costumes this is perceived as a contemporary situation). As referred to in O. Gryzunova: “The Chosen One gave way to the ensemble of the trained dancers. Their dance, which gave rise to the brutal pressure, was mesmerizing with synchronicity. They came out on stage with stools in their hands and made quick simple manipulations with the objects in the whole act (“Spring Divination”)...”<sup>6</sup>. In E. Panfilov’s decision, the episodes traditionally regarded as lyrical (for example, “Girl’s Circle Dance”) had a fantastic character, some of them have been resolved as a hidden parody (like the scene “The Kingdom of the Shades” from *La Bayadère* (meaning The Temple Dancer or The Temple Maiden)). “The performance is full of hints, allusions and memories of the ballet theater of the past, as referred to in L. Barykina, but from that its philosophical significance and emotional elevation are more likely to be lost than persuaded”<sup>7</sup>.

In 1997 E. Panfilov’s production seemed extremely radical with computer projections, a male troupe, with aggressive plastique at the Mariinsky Theater. However, much looked unusual and spectacular.

For example, the dance of the long-haired “Siamese twins”, whose costume did not allow them to break away from each other, but the harmony of the duo’s work, the singular synchronicity of their dance performance, made a tremendous impression. The ballet was full of power movements, acrobatics, and tricks on the ropes. The stage director produced “The Rite of Spring” on the contrasts of colour, everyday and theatrical costumes, classical choreography and contemporary dance, movement and statics, running and walking. His ideological principles were the clashes of an energetic male community and the lonely Chosen One, emphasized by his solo parties, which at no time coincided with the corps de ballet dances. His party was dominated by the most complex pirouettes and classic jumps one second; and the next, on the contrary, he lost rhythmical expressiveness and walked on the stools to his fate with everyday movements, and in the final, he remained motionless while the

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<sup>6</sup> Грызунова О. В. Хореографические интерпретации балетов Игоря Стравинского «русского периода»: дис. ... канд. Искусствоведения : 17.00.09. Саратов, 2017. 200 с.

<sup>7</sup> Барыкина Л. «Весна священная»: Панфилов в интерьере Мариинского театра. Балет. 1997. № 93. С. 18–19.

boys performed intricate expressive combinations with the stools, then the Chosen One stretched his arms forward and fell, whereby the traditional sacrifice was represented, but there he was probably an outsider, the only one not accepted by the society. But the public was not ready for such an encrypted and irrational action. Just like the ballet dancers who in 1997 could not fully feel and subordinate their body, brought up solely on the classical dance, to new choreographic style, stunning pa, and unusual and uncomfortable dance poses. However, not only the lack of recognition of this version caused its failure: although the director attempted an innovative interpretation, E. Panfilov failed to convey the depth of the idea of I. Stravinsky's score and to create the choreographic dramaturgy and the plastique matching the music. The performance quickly came off the stage. Only today it is possible to realize the importance of the innovative ballet by E. Panfilov that enabled the St. Petersburgers to look at ballet art from a new angle, offering a radical vision of "The Rite of Spring" at that time and to establish the style of contemporary at the Mariinsky Theater.

### **3. Features of the ballet interpretation of "The Rite of Spring" by the creative tandem of M. Shemyakin and D. Pandurska**

After the return of V. Nijinsky's version in the reconstruction of M. Hodson and K. Archer at the Mariinsky Theater, the theatre invited a creative duet familiar to the people of St. Petersburg to create a ballet premiere: the artist Mikhail Shemyakin and the choreographer Donvena Pandurska. The authors transferred the action of "The Rite of Spring" to the world of insects. In the fairy tale of M. Shemyakin and D. Pandurska elves, ants, butterflies, etc. become the victims of the insidious Spider who hypnotizes them and controls their will. Extremely large for a 40-minute ballet, the libretto recalls the best traditions of a thriller production.

O. Makarova gives the following quote from it: "The Spider strikes the deadly sting into the heart of the Elf. The crowd triumphs, and then everyone runs away in a scare, feeling that it is time to choose the next victim. Only Sylphide, escaping from the Beetles, runs into the centre and bends over the Elf's body and mourns her beloved. On the stage there is a colourful fashion show of costumes, as referred to in O. Makarova, – the eye barely has time to get used to the next batch of diversity of colours, you barely have time to decide who is big-eyed or what kind of red-tailed creatures with tails are, as there is a new company



of characters. And here it is no longer about dancing, the attention simply does not focus on the movements: the characters have too few choreographic lines, and the characters themselves are too many. Apparently, only the Spider has a recognizable, villainous, viscous plastique during the action”<sup>8</sup>.

M. Shemyakin does not consider his work a fairy tale for children, and it is clear: I. Stravinsky’s music is not designed for the children’s adaptation. But this version of “The Rite of Spring” was perceived as a cartoon story. This is not a solitary case. It is known that Igor Stravinsky had a negative attitude toward W. Disney’s cartoon “Fantasia” (1940 film), with the story direction by Joe Grant and Dick Huemer (musical director Edward H. Plumb). The animator came up with the idea of a film ever since his work on “Funny Symphonies”, in which the plot was closely intertwined with musical works.

“Fantasia” is a cartoon interpretation of “The Rite of Spring” – an ambitious experiment with sound, colour and image, an attempt to convey music in lines and colours, subordinating the drawing to the music context. There are nine differently illustrated music episodes in the film. In particular, against the background of “The Rite of Spring”, a colourful plot of the creation of the world unfolds – first material, then animal. In I. Stravinsky’s music W. Disney heard the echo of the pre-human, primary and cruel world that first emerges from cells, and then develops into various forms of animal life that learn to crawl, walk, fly, fight and finally die, not so much in this struggle as in planetary cataclysms.

In the 1960s “Fantasia” got a second life – when all sections of society began to involve massively the works of other genres in classical music. The same fate has befallen “The Rite of Spring” by I. Stravinsky (i.e. a piece of music). If in 1913 it was perceived as a challenge to common sense and music tradition, then in the 1960s (especially after I. Stravinsky’s tour in the USSR), it was already in the time-tested classics of the twentieth century, which was performed throughout the world.

I. Stravinsky said that the paint is the enemy of the sound: “... excessive diversity of colours, fancifulness of scenery and costumes

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<sup>8</sup> Макарова Ольга. Мультяшки для взрослых. Петербургский театральный журнал. Санкт-Петербург, 2006. №4. С. 43.

hinder the perception of music, distract from it”<sup>9</sup>. However, M. Shemyakin as a set designer, judging by the peculiarities of his design, holds the opposite opinions. And this applies not only to the colour of the scenery and costumes, but also to the formative approach to the choice of the performance space.

I. Stravinsky’s “The Rite of Spring” was the third part of the ballet evening by D. Pandurska and M. Shemyakin at the Mariinsky Theater. Also included are “A Gentle Creature” (sometimes also translated as “The Meek One”) by F. Dostoevsky for the music of the Second Symphony of S. Rachmaninov, “Metaphysics” for the music of the Second Symphony of S. Prokofiev.

I. Stravinsky recalled that the original impetus of music for the ballet “was born out of the picture that he had had a dream: the wise old ancient priests watching the dance of a girl convicted by them for the ritual murder”.

At the same time, the composer emphasized that “... there is no certain plot in his ballet”<sup>10</sup>. In fact, this is not true. In order for spring to come, a sacrifice is needed. And such a young girl is chosen. She dances with a fanatic joy, even with pleasure, until death. In contrast, an amazing tale of the life of insects was shown at the Mariinsky Theater, a magical story of an evil Spider that had subjugated insects, but the courageous Sylphide eventually defeated the villain. That is, the libretto with a view of classical ballet during the feminist preferences turned everyone familiar from the childhood of “Mucha-Tsokotukha” (“Buzzy-Wuzzy Busy Fly”) by K. Chukovsky into a creature that deals with the Spider without the help of Komarik (Gnat).

In the version of Shemyakin-Pandurska, the set design played a key role, as it is often typical for the ballets, where M. Shemyakin stands in as an artist: “...There is a variety of grasses on the stage, with giant emerald gobbled frogs on the sides. On the stems of grasses there are ridiculous caterpillars with funny faces from the Soviet cartoon about Neznayka (“Dunno in the Flower City”), on the background there is a deliciously painted dried barrel with three black holes. It is a cartoon, but not a Disney one at all. Shemyakin is the most ace deuce of all contemporary artists. All his horrors are not horrors, but children’s

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<sup>9</sup> Стравинский И. Диалоги. Воспоминания. Размышления. Комментарии. Ленинград : Музыка, 1975. 415 с.

<sup>10</sup> Стравинский И. Диалоги. Воспоминания. Размышления. Комментарии. Ленинград : Музыка, 1975. 415 с.

“horrors”, writes one of the critics. Shemyakin is a kitsch genius. Everything that is in this genre of living, childish, magical is all Shemyakin”<sup>11</sup>.

As for the choreography, D. Pandurska staged not the archaic dances, as the composer envisioned in the early 20<sup>th</sup> century, but an ancient ballet of the eighteenth century, which is not characterized by the serious content, and the costumes and stage effects play a pivotal role. In this sense, the genre of the ballet must be defined as farce extravaganza. Whereas the girls and boys circulate in ceremonial dances in I. Stravinsky’s, the cheerful insects idle and dance in D. Pandurska’s and M. Shemyakin’s. The classic dance suddenly turned to the parterre, and the corps de ballet dancing emphasized the decoration rather than performed the dramatic function. In the climax, tiny green frogs (the children from the Vaganova Academy of Russian Ballet) ran out on stage. These characters have huge, popping heads – like in Disneyland.

That is, the audience is not watching the movements of the dancers, but the costumes and stage effects, rising the most successful ones in applause, as it was in the eighteenth century. Instead of the Wise Old Man, who condemns the girl to a great sacrifice, D. Pandurska and M. Shemyakin have a villain who weaves the insect kingdom with a web. On the stage, it is this web that is faithfully portrayed. “From top to bottom, the net woven from the ropes stretches. With curiosity, the audience watches what the director and the artist will invent again. It can be assumed that the Disney characters and attractions are better than ritual sacrifice for them. And it is possible that there is a wise irony in this story: “Everything starts with a sinister myth of how sweet it is to die young for the sake of the future spring, <...> and ends with a fairy tale of how to kill a goddamn villain”<sup>12</sup>.

So, the impression of the musical “deafness” of the producers of the performance somewhat balances the colourfulness of the stage design, although, in general, these qualities do not compensate for the lost meaningfulness. “It is unclear, the critic writes, what it is the fault of this autistic act – Shemyakin’s penchant for colour dreams, Pandurska’s susceptibility to the hypnosis of a strong personality, or her own glamorous ideas of “metaphysics”, because Stravinsky’s all-consuming

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<sup>11</sup> Елисеев Н. Как убить злодея. Эксперт Северо-Запад. 2006. URL: [http://expert.ru/northwest/2006/44/muha\\_cokotuha/](http://expert.ru/northwest/2006/44/muha_cokotuha/).

<sup>12</sup> Там же.

avalanche of music has become the backdrop of these “children’s scenes”, the baseless reason for the senseless dancing of elves, sylphids and various small entomological living creatures”<sup>13</sup>.

However, in the middle of the “scenes of pagan Rus” decorated with felt-tip pens the burgher virtues of the standard dance pa have changed at least with some irony (though borrowed from comics). Many liked the “Spider-Man” – a clone of the same film character – performed by M. Lobukhin quite flexible and in a frightening way. The Spider will after all drive asunder the living creatures (and together a croaking marsh land) that is silly humming, to the predicted by I. Stravinsky centrifugal speed, and the absurd variety of the cabbage festival is finally mixed into a swirl of shimmering colours”<sup>14</sup>.

Despite its controversial emotional content and ideological orientation, the critics suggest that the performance is a continuation of the new ballet extravaganza genre, because M. Shemyakin is actually the head of other artistic projects at the Mariinsky Theater – “Nutcracker” (2001), “The Magic Nut” (2005), where the striking component of expressive means is the impressive decoration and original costumes, along with the lack of logic of plot development and imaginative choreographic decision.

#### **4. “The Rite of Spring” by S. Waltz: a generalization of previous experience**

In May 2013, one of the most famous contemporary choreographers Sasha Waltz (Germany) showed her version of “The Rite of Spring” at the Mariinsky Theater to the 100<sup>th</sup> anniversary of its premiere. Her creative style comes from one of the pioneers of German expressive dance – Mary Wigman, after all, S. Waltz studied dance in Karlsruhe with Waltraud Kornhaas, a pupil of Mary Wigman. In 1983-1986 S. Waltz continued her studies in Amsterdam, in 1986-1987 – in New York. And in 1993, she founded her own company, Sasha Waltz & Guests. Later, in 1999–2004, she, together with Thomas Ostermeier, directed the Schaubühne Theater in Berlin. O. Gryzunova in her research considers this ballet master as a significant personality in the choreographic world, and her “The Rite of Spring” as an important

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<sup>13</sup> Елисеев Н. Как убить злодея. Эксперт Северо-Запад. 2006. URL: [http://expert.ru/northwest/2006/44/muha\\_cokotuha/](http://expert.ru/northwest/2006/44/muha_cokotuha/).

<sup>14</sup> Там же.

milestone in the development of contemporary choreography: “Modern criticism honored Waltz with the title of master of the dance avant-garde, equally in demand for work both on the new productions of the ancient operas, and on the new-fashioned performances of the performative character. Her “The Rite of Spring” at the Mariinsky Theater was the generalization of the experience of all-European contemporary dance”<sup>15</sup>.

The critics who wrote about the new version of I. Stravinsky’s ballet rightly noted that all the rage Diaghilev-Stravinsky-Nijinsky’s ballet had been in the world art was hardly heard in their hometown – in St. Petersburg – even a restored version of the 1913 performance was staged only in the early 21<sup>st</sup> century. That’s why, S. Waltz’s performance is perceived as staged for the artists and viewers, who do not have any associations and who cannot evaluate, what is distinct in M. Bejart’s and V. Nijinsky’s versions, or in J. Neumeier’s and P. Bausch’s versions. At a time when choreographers around the world were in the throes of a re-look at the ballet, comparable only with the “Nutcracker” for its popularity, S. Waltz created an amazingly beautiful form of the performance, which includes many allusions created by the predecessors, as evidenced by S. Waltz herself in one of her interviews on the eve of the premiere. In particular, she confirmed that she had invited M. Hodson and K. Archer to join her troupe. They were engaged in the reconstruction and transference of the “The Rite of Spring” by V. Nijinsky to the theatres of the world. S. Waltz wanted to establish a counterpoint to her own and the original version. Her dancers studied the original version of the production. But later S. Waltz decided that that ballet should not have been performed by a modern dance troupe. At first it was the first extreme performance with a new sense of body-control for the classical ballet dancers. The performers of the “modern” dance already possess all the qualities that V. Nijinsky only envisioned. This requires some research and rethinking. Together with M. Hodson and K. Archer, S. Waltz gave the master classes and deconstructed the original version in detail. The ballet master, together with the dancers, enthusiastically plunged into a musical score. Later S. Waltz sought support in music, as in the old version, especially, as the Mariinsky Theater dancers are well familiar with it, because it is included in the

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<sup>15</sup> Грызунова О. В. Хореографические интерпретации балетов Игоря Стравинского «русского периода»: дис. ... канд. Искусствоведения : 17.00.09. Саратов, 2017. 200 с.

repertoire of the theater. But, after all, according to S. Waltz, her version is not so much connected with V. Nijinsky's interpretation.

"The idea of sacrifice is both in libretto and in music, says S. Waltz. As far as I know, all the creators of this ballet initially worked precisely to create a literary libretto. Then I. Stravinsky began to work on the music, M. Roerich on the stage setting, and V. Nijinsky on the movement. In addition to the idea of sacrifice, the idea of the collective, the idea of the community, is important to me. But this is not a situation where a person is completely dissolved in the mass. The focus is all the time directed at someone individually, and we realize that everyone can be chosen. It goes on for a long time until it becomes clear that only the woman will be the Bride (the Chosen One)"<sup>16</sup>.

S. Waltz tries to approach the subject primarily proceeding from music, explaining that "... The music is even more archaic, it is not formalized, and it is harsh, even rough. It is filled with pure energy. Here I go from the elements of music to form, and not vice versa. It is alien to me and very different from all my works. Everything should be as if it was not artistically crafted, as if we participated in the dance of the Earth. It is like a volcanic eruption"<sup>17</sup>.

This is the origin of the choreographic language. The ballet dancer is interested in new strategies in dance, the inexhaustible potential of the human body, the incredible space for its study, for example, "... The study of physical personality, of how one body moves to another, breaking down boundaries. This is how a new language is born. You should not try to make everyone the same. You need to connect one particular character with another and create a new space, as in a laboratory. That is how the scientists work when they set up experiments. Only in this way the new forms of choreography are developed..."<sup>18</sup>. It is important for her to give artists the freedom to express themselves, to use them not as material entities, but as artists, co-authors; to create a system, in which all creative components are in an unbroken unity, complementing and developing each other.

S. Waltz's performance begins with the scene of the crowd scattering natural sand on stage, like in Pina Bausch's performance. In general,

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<sup>16</sup> Вальц Саша: «Потенциал тела неисчерпаем». Мариинский театр. 2013. № 5–6. С. 7.

<sup>17</sup> Там же.

<sup>18</sup> Вальц Саша: «Потенциал тела неисчерпаем». Мариинский театр. 2013. № 5–6. С. 7.

S. Waltz's interpretation invokes "The Rite of Spring" by P. Bausch in many respects, whose production became a cult performance of the second half of the 20<sup>th</sup> century. S. Waltz imitates impressionable stylistics, laconic design, and certain naturalistic and expressionistic features by P. Bausch as well as constantly argues with her, offering her own rhythmical and scenic findings. Thus, in P. Bausch, violence and fear became the main theme of this performance: the characters acted upon the principle of suppressing the weak with the strong, forming a deep relationship that ended in the death of the Chosen One. That is, the creative principle of the producer of play was the desire to understand not the movements of the dancers, but the reasons for these movements<sup>19</sup>. Feelings of fear and violence are also at the heart of S. Waltz's performance, but causes a strong association with war and (or) repression in accordance with the history of the country. When the music breaks, and in the sound emptiness, men take off their T-shirts and hug as before the death, and then they fall down, so that the group becomes a pile of half-naked bodies, the association is finally fixed.

Concerning the ideological and flexibility and stretching solution, one can generally see a certain leading idea between the ballet of S. Waltz, P. Bausch and V. Nijinsky, which emphasizes a certain continuity of the tradition of the first performance. Thus, the choice of "primitive" dance vocabulary corresponds to the violent ancient rite, which takes place in real time right in front of the eyes of the audience. The body languages of S. Waltz as well as P. Bausch resemble V. Nijinsky's technique: rhythmic stepping, chest tremors, shortness of breath, swings of arms facing the sky, etc. The physical efforts in the dance are not concealed, but emphasized to convey an internal effort (or powerlessness). Wild jumps, in unison repeated by St. Petersburg dancers and performing artists of the troupe "Sasha Waltz & Guests", – are similar to the dance of V. Nijinsky's Chosen One with its curbed power, and his attraction to the mass action of ornamental rearrangements and asymmetric figures originally transformed by S. Waltz into the chaotic abrupt movements of the performers around the stage, clusters and breakups into small groups. This is complemented by discouraged rotation, frantic tension, that embodies many courses of life of the society, probably depending on the

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<sup>19</sup> Пина Бауш (Pina Bausch). Современная хореография. Культура и искусство. URL: [http://www.cult-and-art.net/dance/233-pina\\_baush\\_pina\\_bausch\\_\\_sovremennaja\\_horeografija\\_](http://www.cult-and-art.net/dance/233-pina_baush_pina_bausch__sovremennaja_horeografija_).

choice of each, and a fast circle pit and a sharp transition to duet dancing allude to, on the one hand, the stream of time, on the other, the tide the society goes along with, and, the doom of the personality to clash with this run. The choreographer mentioned “In this play, I want to talk about the relationship between a man and a society, especially in unusual circumstances – for example, when a person is forced to sacrifice himself for the society to continue its existence”<sup>20</sup>.

The performance applies the geometry of circles whose symbolism was once used to the best effect by M. Bejart. The ideas of A. Preljočaj are also felt in the production of S. Waltz. In his version dark instincts come to the fore and the feeling of fear, the powerlessness of the person prevails, who, despite his own will, becomes a participant in a ritual action with an endless mechanistic repetition of wandering in the twilight of consciousness.

But the ballet of S. Waltz is layered with simple but expressive authorial movements: “... rectangular figures in sarafans strictly pull their hands up, as if appealing to the sun one second, they break at the waist, looking for an illusory balance on one foot in the world the next, where everyone can at any moment fall the victim of a furious crowd, part of which is himself”<sup>21</sup>, that is why, “The Rite of Spring” by S. Waltz is different.

It is highly metaphorical. The images of prisoners and jailers, abusers and executed, those escaped and killed are inserted in the dance, but the author does not insist on anything. On the contrary: if you want, you will see – if you do not want, then you will not. In general, this is an epic: it is out of Time ... Resolutely refusing the magic circle that lay at the heart of P. Bausch’s choreography, S. Waltz offers other solutions: massive groups of people are the spatial basis of ballet, and the most interesting in terms of flexibility is that how these groups live, what a resilient and energetic pattern underlies the choreography. Soon after the start, we notice that there is a bright cutting point from above, which hangs over the stage in the center, like a sword of Damocles. When it is quite low, the Chosen One appears – rather, it’s becoming clear who she is.

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<sup>20</sup> Из текста к спектаклю «Весна священная» в постановке Саши Вальц. Мариинский театр. URL: [http://www.mariinsky.ru/playbill/repertoire/ballet1/vesna\\_waltz/](http://www.mariinsky.ru/playbill/repertoire/ballet1/vesna_waltz/).

<sup>21</sup> «Весна священная». Мнения о премьере [Текст] // Мариинский театр. – 2013. – № 5-6. – С. 6.



Kateryna Kondaurova in this role reveals an enormous expressive power and temperament – both dramatic and dynamic. She is lead, exhausted, stiff and deadly pale, and it seems that not of the makeup. She undresses in front of a massive crowd and faces them, with her back to us and her shoulders tightly tucked.

And then her crazy solo begins an expressionistic dance-cry. There is a question in it that most doomers exclaim: why me? Yes, one probably goes crazy before the execution. This is the horror of death. And this is death as a full execution.

When the cutting point reaches the tablet of the stage, the Chosen One really falls down as executed.

Her bright party lasts a few minutes, but it is she who helps to reveal the main conflict of “The Rite of Spring” in Sasha Waltz’s interpretation – the crowd against one person, immolate oneself for the sake of life of others. Of course, there is also the theme of awakening nature – the nature of evil and violence, aggression and defenselessness.

The only purpose of the society is to survive at all costs, either gnawing through the human flesh, or trying to crush a competitor or hitting him with a gun at all: in one of the scenes, the female corps de ballet makes a very characteristic gesture with the fingers from children’s games, perfectly matching the orchestral chord. In the final monologue of the Chosen One, the figurative curses are heard on the former relatives, and a weary plea to the Almighty to cease the torment sooner.

However, S. Waltz is able to make expressive compositions of bodies and arrange them on stage beautifully: here are the men who throw the women to the ground, like meat, and here is the woman sitting on the back of the man who lies beating him like a rented mule. S. Waltz presents the story of how the appetites for life, death, carnal desire control the humanity, and aggression clearly demonstrates human qualities. The ballet touches upon the issue of a human population, embraced by the fear of death<sup>22</sup>.

On the one hand, S. Waltz’s idea is utterly clear, aptly emphasized by the choreographic solution and the selected eloquent metaphors, on the other hand, one can agree with the statement of the choreographer O. Ignatiev, who has not seen the reasons for the collective stress of the crowd: “All of these flexible balancing acts meant collective stress that

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<sup>22</sup> «Весна священная». Мнения о премьере [Текст] // Мариинский театр. – 2013. – № 5-6. – С. 6.

encompassed many actors. But what involved this action that made a crowd of faceless creatures have kittens or brain freeze, only Sasha Waltz knows about it. In the semi-darkness on stage there was a complete confusion for forty minutes”<sup>23</sup>. While the choreographer did not insist on the causes of general stress, she wanted the viewer to realize them independently through associative thinking.

## CONCLUSIONS

The Mariinsky (formerly Imperial) Theater in St. Petersburg did not appeal for a long time to the legacy of those artists, who, after underestimating their creative work in Russia, including St. Petersburg, have gained great fame around the world. The ballet “The Rite of Spring” by I. Stravinsky – V. Nijinsky – M. Roerich was recreated and appreciated many years later thanks to the efforts of restorers M. Hodson and K. Archer. However, the interpretations of contemporary choreographers E. Panfilov, D. Pandurska, and M. Shemyakin in the history of choreographic culture are no less valuable and illustrative, especially S. Waltz, who offered the author’s vision of I. Stravinsky’s outstanding, timeless contemporary score. The stage makers have embodied their vision of the ideological concepts of the ballet on the contemporary Mariinsky stage within the framework of the classical motifs of the “The Rite of Spring”, which enrich themselves from the original. The interpretations of the score foreground the ideas of sacrifice, atonement, and “chosen one” embodied in it in various aspects of the present day. All three versions develop the idea of ordering the primordial chaos using the girl-victim with some semantic changes or spatio-temporal displacements, but replacing the pagan tradition with the postmodern cultural space, offering dramatically different interpretations of ballet, which testifies to its uniqueness and the ability to create freely interpretable artistic images and plot within it.

Further development of the study of the topic can be directed towards the cosmological theories that make it possible to view the “The Rite of Spring” in terms of the “living ethics” of the Roerich family and the ballet assessments in the reflection of twentieth-century social and philosophical trends.

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<sup>23</sup> Игнатъев О. В. Шаг в никуда. *Вестник Академии Русского балета им. А. Я. Вагановой*. Санкт-Петербург, 2013. №30. С. 289–290.

## SUMMARY

The article deals with the problem of an insufficient study of the distinguishing characteristic of creative interpretations of I. Stravinsky's ballet "The Rite of Spring" at the Mariinsky Theater in the late 20<sup>th</sup> – the early 21<sup>st</sup> centuries. The author provides a rationale for timeless relevance, artistic significance and demand for I. Stravinsky's score at the ballet theater. It is determined that three versions of the ballet "The Rite of Spring" were shown at the Mariinsky Theatre in the late 20<sup>th</sup> – the early 21<sup>st</sup> century in the production by E. Panfilov, the tandem by D. Pandurska and M. Shemyakin, as well as by S. Waltz. The author provides insight into these interpretations, which embody the ideas of the "Chosen One", the ordering of the primordial chaos in various aspects of the present with distinct semantic changes or spatio-temporal displacements, freely interpreted artistic images and plots. The value of the researched versions for the world ballet theater is substantiated.

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