

**DISCURSIVE PRACTICES
OF THE INTERPRETATION OF CULTURE
AND ART IN THE EARLY XXI CENTURY**

Collective monograph

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THE ROLE OF C. CZERNY IN F. LISZT'S MUSICAL FATE

Genkin A. A.

INTRODUCTION

The theme of C. Czerny and F. Liszt is immense in its content and ways of study. The issues involved are extremely broad, and the main one is what a great Hungarian inherits from his venerable teacher: pedagogical principles or specific recommendations of a technical plan; a taste for mentoring or advice on improvisation, repertoire, his "address", or is it a spiritual and aesthetic influence? These and a number of other issues that arise involuntarily when confronted with such complex, subtle, and delicate matter, which emerges from the communication of two remarkable celebrities, deserve their special study. They are partially covered in an extended article by R. Mueller / *Rena Charnin Mueller* under the moving title "Acknowledgment of Liszt to Czerny" [12]¹. As the author proceeds from the information contained in the works and memoirs of K. Czerny, his correspondence with F. Liszt made by him on this basis of observation is expedient to be stated in this section of our theses, preceding the analytical excursion to the origins of F. Liszt's pianism when he created the first series of sketches. At the same time, their information and conclusions provided in the article, as well as the special attention to refraction of pedagogical ideas of C. Czerny in these sketches, etc., sheds light on the creative problems, the solution of which served as a starting mechanism for the thorny path of F. Liszt in music art. Perhaps equally important is the spiritual and aesthetic "nourishment" of F. Liszt to the musical ideas and visions of C. Czerny, which had been practiced for many years. In communication with the mentor, the mature master specified his own positions in the art, including in composition. For this reason, not only because of the short duration of direct discipleship, F. Liszt considered C. Czerny as his Master, and himself as his disciple. To a certain extent, it repeats the situation of C. Czerny and L. Beethoven's relationship: the so eternally created history repeats its particularly successful acquisitions and plots.

¹ Mueller R. C. Liszt's Indebtedness to Czerny // Carl Czerny : Komponist, Pianist, Pädagoge / hrsg. von Heinz von Loesch. Mainz [u. a.], 2010. S. 147–164.

1. C. Czerny and F. Liszt: a teacher and a grateful student

Formally, C. Czerny taught F. Liszt for only 15 months: from about May 1822 to August 1823, when Adam Liszt insisted on continuing the performances of his genius son. Interesting reasons for which, at the first meeting with the young talent C. Czerny refused to teach him. Referring to his "Biographical Outline", R. Mueller explains this act by a popular music teacher "inherent to him – as well as his teacher Beethoven – dislike of young prodigies"². Only a year and a half, without resisting the pressure of Adam Liszt, C. Czerny began to teach his son, becoming the first and last professional mentor of the future genius in the field of pianism. Fully appreciating the talent of a young student, the teacher directed his efforts to ride the whirlwind of his pupil's nature, practicing the technique and learning the discipline of hearing, mind and playing apparatus. Their new meeting took place only in 1837 in Paris, where F. Liszt invited C. Czerny to participate in Hexameron. Let us recall the essence of this project, the history of which is described in the article under consideration by R. Mueller. It was initiated by Christina Belgiojoso, "an Italian princess whose support for the struggle for freedom and the unification of Italy made her both a valuable politician and a burden to all her friends"³. Having emigrated to Paris, the princess opened a salon for artists, writers, musicians, and politicians. In early 1837, for the purpose of charity, she organized a concert, announcing the co-creation of F. Liszt, S. Thalberg, F. Chopin, F.V. Pixis, K. Czerny, and A. Hertz in creating variations on the theme "*Suoni la tromba*" from the opera "Puritans" by V. Bellini. As a result, as R. Mueller writes, almost 75% of the implemented project is the work by F. Liszt. As R. Mueller writes, the former mentor was depressed by the state of pianism of a famous musician: indecision, carelessness, excessive bravado of his play, namely, false aesthetic ideas. As C. Czerny remembered, and the author of the article refers to, he advised F. Liszt to leave Paris and travel to Europe. Particularly beneficial was his last stay in Vienna, which resulted in his unrivaled but more restrained style, and earned him well-deserved fame.

No matter how short the time of F. Liszt's study was, R. Mueller considers him to be the executor of the technique created by his mentor.

² Mueller R. C. Liszt's Indebtedness to Czerny // Carl Czerny : Komponist, Pianist, Pädagoge / hrsg. von Heinz von Loesch. Mainz [u. a.], 2010. S. 147–148.

³ Ibid. S.161.

This view makes it possible to see in the bold innovative achievements of the great romantic the solid foundation laid by his teacher, the performance model that creates a solid foundation for the reformist pianist style. In this way, C. Czerny's school, which had accumulated the experience of L. Beethoven and eminent virtuosos, proved to be a fertile ground for the flourishing of the Liszt pianist genius. R. Mueller writes that "in terms of training, we must admit that the early study of Liszt was not characterized by hard work – until Czerny accustomed him to the regime and discipline". In his own pedagogical practice, F. Liszt was engaged not so much in the technique as in polishing his pianism skills, but "assuming that the foundation had already been laid by hard work"⁴.

C. Czerny's role in F. Liszt's musical fate is not limited to pianism and pedagogy. R. Mueller cites interesting facts that make it possible to appreciate it in the composer's practice of the famous reformer. The figurative ideas acquired through the tutor rooted firmly in F. Liszt's works of Weimar and the subsequent periods of his work⁵. Perhaps even more significant are the recommendations and reflections of C. Czerny concerning the composition mastered by his brilliant student. Reflecting on the art of improvisation, he identifies six types of implementation: the development of a single theme in all the types of composition formed; several topics that form a certain unity; potpourri flavored with brilliant passages and cadences, where several popular motifs are joined by simple modulation links; variations; improvisation – right down to the fugue; capriccio "with all its will and independence"⁶. F. Liszt took as a basis the types of the second (several-theme improvisation), the third (potpourri) and the sixth (capriccio), gradually melting them into their own ideas, which resulted in transcriptions, paraphrases, and memories. The goals of such compositions were also formulated by C. Czerny. They should be intended for youth education, recreation for amateurs, serve the dissemination of new music – demonstration of the virtuoso talent⁷. The value of C. Czerny's recommendations for F. Liszt as a composer is proved by his appeals to the teacher with the help of which the already venerable musician shares his difficulties. Liszt's Transcendental Études have the dedication: "for C. Czerny with gratitude

⁴ Mueller R. C. Liszt's Indebtedness to Czerny // Carl Czerny : Komponist, Pianist, Pädagoge / hrsg. von Heinz von Loesch. Mainz [u. a.], 2010. S.150.

⁵ Ibid. S. 154–155.

⁶ Ibid.

⁷ Ibid. S. 158.

as a token of friendly respect. His disciple F. Liszt". Commenting on it, R. Mueller states that it was not only "the typical grateful courtesy of Liszt": the sincerity of the author of the dedication is evidenced by the signature "his disciple", and this was at a time when the master became "one of the greatest musicians of that era, whereas the glory of his teacher has already died"⁸. In the light of the content of the article, such a conclusion seems quite reasonable.

2. C. Czerny's pianistic guidance in F. Liszt's early etudes

F. Liszt's early etudes provide a great opportunity to establish direct inheritance with similar examples of the teacher, exposing the foundation on which the magnificent and dazzlingly beautiful temple of his pianism, crowned with sketches of transcendent mastery, will be erected. D. Jaworski considers F. Liszt's early etudes from other perspectives. He is interested in the process of developing a purely virtuoso orientation in interpreting the genre in the first two editions of Liszt's etudes into the complex artistic concepts of the third edition⁹. Our task is not to reveal the dynamics of genre modification of the composer's works, but, conversely, to uncover those stable properties of his pianism that relate the results of C. Czerny's and the reformist schools as the mature master. They date from 1825–1826, were written shortly after the end of his short-term study with K. Czerny, and proved to be a realized fragment of "48 Exercises in Major and Minor Tones of Young Liszt". In domestic musicology their idea as sustained in the spirit of K. Czerny became entrenched. Some clarification of this characteristic is introduced by his colleague R. Mueller, whose opinion he refers to. According to him, despite the apparent similarity between C. Czerny's and F. Liszt's etudes, the former cannot be called models for the latter. In the context of such differences, it is advisable to subordinate the analysis of the youthful sketches of the future master to their comparison with the etudes of C. Czerny and to consider them as "transcendent".

F. Liszt's opera 1 is a sequence of etudes in a strictly organized system of quarto-quintus functional relationships, and from *C-dur*

⁸Mueller R. C. Liszt's Indebtedness to Czerny // Carl Czerny : Komponist, Pianist, Pädagoge / hrsg. von Heinz von Loesch. Mainz [u. a.], 2010. S. 147.

⁹ Яворський Д. Ю. Етюд у жанровій системі романтичної фортепіанної мініатюри (на прикладі опусів Ф. Шопена, Р. Шумана, Ф. Ліста) : автореф. дис. ... канд. мистецтвознавства : спец. 17.00.03 / Нац. муз. акад. України ім. П. І. Чайковського. Київ, 2016. 18 с.

movement occurs in a circle of tonalities not towards the sharp notes, as usual in such cases in the composers of the XIX century, but towards the flat notes: this is how the composer will make his future "transcendence". Each major etude corresponds to a minor in a parallel tone. Therefore, the purpose of the cycle is to master the pianistically all (in this case, twelve) tonalities with the coverage of white and black keys, that is, the topic of the instrument, individualizing the texture of each etude, not only its virtuoso elements, but also the party of accompaniment. As in any "School", including C. Czerny, numbers of the collection are built on the principle of increasing complexity: from scales and arpeggios to double notes, wide intervals, asymmetric simultaneous execution of complex figures. The main focus is on manual techniques, which F. Liszt will later declare the most difficult in its classification of "fundamental formulas"¹⁰. C. Czerny's system is implemented in the early etudes of the composer and grows into the principles of his pedagogy – along with the tendency to any kind of systematization. Equally noteworthy are the encyclopedic claims of young F. Liszt to appeal to the many pianistic formulas, bringing his etudes closer to the exercises of C. Czerny. All etudes contain metronomic instructions. Most of them are written in the *Allegro* tempo, though *Moderato* and *Allegretto* are also used. Tempo instructions, as a rule, are provided with figurative ones too: *con fuoco*, *molto agitato* (instead of tempo), *con molto espressione*, *con spirito*, *grazioso*. Attention to the performance instructions indicates the author's wishes to those who play his etudes, not to turn them into "finger gymnastics", but to conceive as a musical composition, taking care of the meaningfulness of their sound reproduction, which is impossible not to associate with similar intentions C. Czerny. An ideally smooth, clear, endearing, "clever" game based on the discipline of performing movements, hearing, willpower – all this is the example of C. Czerny's pianism, which should be a guide for the performer at all stages of his work, including training. Vasylets notes that "many of the students when mastering the works by C. Czerny (instructive etudes) mainly concentrate on technical problems in the narrow sense of the word. They

¹⁰ 1. Буасье А. Уроки Листа / пер. с фр., вступ. ст. и коммент. Н. П. Корыхаловой. СПб. : Композитор, 2002. 75 с.

2. Будяковский А. Е. Пианистическая деятельность Листа. М. ; Л. : Музыка, 1968. 85 с.

7. Мильштейн Я. Ф. Лист. В 2 т. Т. 2 : монография. 2-е изд., расшир. и доп. М. : Музыка, 1971. 600 с.

give attention neither to articulatory nor to dynamic tasks; thus, not only the meaning and purpose of the etudes are significantly impoverished, but also, in essence, the textured problem posed by the composer is not solved, since their work is mechanical, without activation of hearing". Developing this thesis, the author asserts that the benefits of working on instructional etudes will be greater than the "more complex musical-aesthetic tasks", and specifies that "concerning the etudes, musical-aesthetic tasks relate to *sound quality, sound equality, timbre, sound, tempo*", which are the essence of the aesthetic ideal of C. Czerny's pianism¹¹. They determine the attitude to the training etude inherent in F. Liszt. At the same time, in his early etudes, written before F. Liszt's fateful discovery of N. Paganini's art, there was a characteristic that would determine the composer's mature pianism, including his sketches: the concentration of various play figures in a single sample. They develop texturally and thematically due to their change – until the emergence of relief contrasts that organize the musical form. Equally diverse is the set of authors' figurative and articulate remarks, dynamic nuances, which can be interpreted as a continuation of C. Czerny's experiments on bringing the etude closer to the play and, at the same time, predicting own path aimed at balancing differences between genres of musical art and establishing interspecies relationships based on the principle of programme. Finally, the restless temperament of a young genius requires the shifting of the register-sound framework of "pure" piano due to the coverage of the entire keyboard, the accumulation of the volume of the chord verticals, the speed of "run" of scale-like passages. In this way, F. Liszt's early etudes clearly show how etude details of the future building begin to emerge over the foundation laid by C. Czerny, as his own "voice" of the future master erupts at this early stage of his pianistic formation.

Etude No. 1 (*C-dur, Allegro con fuoco*) demonstrates similarity to C. Czerny's exercises, which are designed to nurture the ability to change pianistic figures, revealing Czerny's counterparts of the Liszt concentration of techniques, which received an additional powerful impetus from N. Paganini. The same figure or clutch of different formulas is either repeated at different heights in the form of a sequence,

¹¹ Васи́лец В. В. Технические опусы Карла Черни в современном учебном репертуаре // Формування творчої особистості в інформаційному просторі сучасної культури : зб. наук. пр. / упоряд. М. П. Калашник ; ред. В. М. Алтухов. Харків : Основа, 2004. С. 130–131.

or reproduced literally. F. Sheet generously sets out strokes – *staccato*, *tenuto*, *legato*, accents, dynamic hues, вилки, often denotes a climax approach with the help of a long-lasting *crescendo*. The texture of the accompaniment rages with melodious expressive intonation turns, and the musical texture as a whole is stratified in 3-4 plans. There are no indications of the pedal press up to the last strokes, which are arpeggios through the entire keyboard with the change of hands. All sixteenth-form, uniformly sounding figures require perfect sound evenness and accurate finger diction.

Etude No. 2 (*a-moll*, *Allegro non molto*) uses broken octaves alternately with the right and left hands, the upper voice of which, playing with 4-5 fingers, form a melody line, repetitions, circular motions, homogeneous passages, arpeggios. It also applies the principle of repeatability not only of individual figures, but also of rather large structures in order to achieve a certain technical result. In the accompaniment party, a chord-rhythmic pulsation with an accentuation of the strong fate of the beat alternates with melodic blinks. The change of figures is emphasized either by remarks (*molto leggero*, *dolce*, *marcato*), or dynamic shades. Before the reprise, it is recommended to slow down a bit, which allows highlighting this compositional section, which at the same time acts as the culminating section of the etude.

As in the previous case, the textural and thematic elements of the etude No. 2 were given a new start of life in their tone counterpart, created in the mature period of F. Liszt's work. The composer renounces any genre or program name, giving freedom to his pianistic fantasy. And the starting point is the juxtaposition of textured-themed figures – melodized and figurative. The further course of the music process does not coincide. As for the borrowed eight bars, they can be considered as two variants of a single complex, which differ due to the qualitative transformations of Liszt pianism in his reformist capacity.

The young author reveals a wonderful fantasy in the etude No. 3 (*F-dur*, *Allegro semper legato*). Taking for the operative unit the same initial figure as in the previous one, he varies it, places at different altitudes in the form of a sequence, then changes the interval composition, without losing the smoothness of the line of upper sounds, passing from one hand to the other, but in overall following the equirhythmic motion of the eighth in both. Of particular interest are variations such as tonal, including long-range (*b-moll*) variation, and especially partial or complete separation of the melodic movement of the upper sounds from the figurative context, which is clearly expressed in

the last strokes of the sketch when melodized. the descending line is laid out by the left hand in an octave, in dashed rhythm, of great duration in the *ff* nuance. We should also note the intonational complexity of the etude, caused by many chromatinized moves and deviations in other tonalities. Equally interesting is the dynamics, where, along with the phrasing *вилки* and *crescendo*, the principle of "terraced" *p* and *f* is actively used. Volume instructions also perform a composite function. In particular, the transition to *b-moll* darkening the vivid tone palette is highlighted by the *pp* nuance. All this, first, generates a hidden four-voice texture, and secondly, transforms the training figure into a factor of thematic expressiveness and form-making, that is, in the presence of the feature of the play. It is obvious that F. Liszt's intentions as author are directed not only to the discovery of technical difficulties, but also to the composer's work. Of course, there is no need to talk about the deep imaginative content or complexity of the artistic concept; rather, it must be about admiring the process of communicating with the instrument, playing music and pianism, and yet it cannot help but admire the relaxed and creative generosity of a young genius, who is manifested even in instructional opus. Moreover, the creative forces are not only manifested in their game as a "burst" of natural energy, but also in the creation of a directly game situation, when the melodious voice hidden in the selected figure first hesitantly declares itself, then more persistently breaks its way and finally flows into a self-proclaimed, thunderously-spoken phrase: the secret becomes obvious. From this perspective, the *F-dur* etude is perceived as a mystery play – a tribute to the teenage boy's worldview. In the future, F. Liszt will show the play principle in a relaxed fantasy, grotesque imagery, the technique of "return", and in the later play "Fountains of Villa d'Este" from his third volume "Years of Travels" – in the musical embodiment of the eternal source of life, that radiates all the colors of the rainbow and sound highlights.

Similar to the development of the figurative idea No. 2 in etude No. 3, etude No. 4 (*d-moll, Allegretto*) picks up a line of double notes missed in the previous one. This small play is based on the alternation of two textured types of musical material, the presentation of which involves the solution of two training problems: equal play with parallel tertiary, transmitted from one hand to the other, and the execution of arpeggio figurines placed "inside" octaves, the sequential formation of which melody line. The etude is generously filled with signs of dynamics, phrase *вилки*, accents, *sf*, *crescendo* remarks, i.e. recommendations of the executive plan that stimulate the attitude to the

instructive sketch as a musical phenomenon, which excludes the mechanical training of the pianist apparatus.

An interesting re-melting of the manual formula for the transfer of friction sequences from one hand to the other used in this etude is presented in Mazepa, where it forms the middle layer of a three-line score. In the context of the program and the general tone of the music given to this etude, this formula acquires a very specific extra-musical content, associated with a running horse of a "wild hunter" – a rebellious hetman running with all his might.

Against the backdrop of a miniature intermezzo of etude No. 4, the next one – etude No. 5 (*B-dur, Moderato*) – seems like a giant etude. Even a cursory glance at it gives us the impression of a play in front of us. The etude is based on the principle of a two-voice presentation of the right-hand party, which combines the melodious and graphic melody voice with the tertiary counterpoint, which acoustically fills the vertical. In the party of the left hand, the accompanying octaves measure the fate of the beat, alternate with the headers and chords, and the combination of the two harmonic vertices occurs with a violation of metricity. The etude techniques appear as a shade contrast and contain a variety of figures in a uniform (twist) movement of the sixteenth: homogeneous passages of mixed type (a compound of diatonics and chromatics), arpeggio, alternation of different intervals, etc. The obvious focus is not on the processing of one formula, but on the formation of flexibility in their constant change, the ability to quickly transform movements, the coverage of large structures as a single, internally differentiated structure by hand, hearing, and vision.

In contrast to etude No. 5, the following is etude No. 6 (*g-moll, Molto agitato*) of a single texture. F. Liszt fills each party with hidden and clear voices. In the right hand, the lower voice is graphically and rhythmically highlighted, and the upper, the sounds of which are added by the chord vertical, contains *tenuto* signs, resulting in another melody voice. The wide jumps in the left hand also split into two voices: melody and bass, with special leagues indicating the need to combine them so that the bass note alternates with the melody.

Graphics of etude No. 7 (*Es-dur, Allegretto con molto espressione*) brings to mind the textural discoveries of F. Chopin and F. Liszt himself, who were to be born in the coming decades. Parallelism of the three-tone verticals in the right hand, the combination of a wide-ranging arpeggio with a chromatic descending range, a converging and divergent hand movement, with an alternate stroke, a dense chromaticization of the fabric

with mastering the play on white and black keys, a large range of sounds – all of this style, dating from the collapse of the 1820-1830s, the eve of F. Chopin's first etude opus. Etude No. 7 of the concert features is complemented by a small virtuoso cadence, which is contained in its last bars. It should be noted that young F. Liszt generally worries that the extremities of the etudes included in the collection are as effective as possible, so he associates their final bars with unsurpassed arpeggios, chords and octaves, etc. In this etude, this technique is implemented through the attributes of not only the concert play, but also the genre of the concert. It is noteworthy that cadence is preceded by a dominant fermata and a trill.

By expansion of scales, level of dynamics, intensity of tonal development, etude No. 8 for the left hand (*c-moll, Allegro con spirito*) exceeds all previous ones. It builds a complex three-part reprise form with a developed multiphase midpoint, indicated by intense tonal-harmonic motion – up to the capture of *E-dur, a-moll, d-moll*, that is, distant relative to the central *c-moll* structure. The theme is based on one melodic idea, subject to tonal and modal rethinking. It is presented with the right hand in the form of full-sounding chords, including the top voice, while the left hand performs passages of different configuration, running evenly. In the links between the statements in the extreme sections, in one of its statements a figure-motor initiative goes on average to the right hand or involves both hands. In the second case, the passages are duplicated in an octave. The very theme of the etude contains a conflict situation, formed by two elements, which corresponds to the ask-question construction of the main themes of the sonata-symphonic *Allegro*, causing a dramatically intense tone of the etude. Dynamic tones serve to the same goals (*f* and *ff* in the "strong" element, *p* – in the "weak"), as well as wide coverage of the keyboard. The similarity of technological and expressive ideas of the etude *c-moll* by F. Liszt and the etude of op. 10 No. 12 in the same tone ("Revolutionary") by F. Chopin is symptomatic. It is not only due to their physiognomic likeness, but also to the orientation of the ways in which both composers melt the elements of "pure" pianism into a factor of artistic expression, and the training task – into the way of personal expression.

In the context of the entire collection, etude No. 8 is a dramatic climax. It is located at the point of "golden intersection" – a clear indication of the design of the twelve numbers as a cyclic composition. Etude in the same tone, placed in a cycle of "transcendental", is as dramatic and is perceived as one of the peaks in the expression of the

letter expression, though not the only one. In order to embody the image labeled “Wild Hunt” in the program title, the composer adds two or three strokes and, accordingly, transforms the primary theme of the youth version. It replaces the flying, arched passage of the left hand with an octave *martellato*, and saturates the theme with the right with a sharp dotted line, depriving the second element of the function of the "weak" and laying it with chords in both hands. The following etudes tend to diversify the lyrics and the narrowness and completely move to the level of the etude-plays.

The most intimate statement is etude No. 9 (*As-dur, Allegro grazioso*). Its texture is clearly divided into theme tune and accompaniment. The melody line begins with a group with a sixth motion, abounds with detentions, chants, and rapid homosexual take-offs ornament it, anticipating the techniques of F. Chopin's cantilever. The accompaniment party is made in the spirit of nocturnal wide arpeggios, which give the music specific "piano" phonism, enhanced by the exhibited – first ever in the collection! – pedal. Signs of the hidden, the passionate lyrics are complemented by the remarks *con leggerezza e espressivo, con dolore, con molto espressivo*, and in the climax, where the sound array of closely spaced chords reaches almost orchestral power, the melody shows signs of F. Liszt's beloved declamation (*portamento* remark). Those who play this etude must achieve a delicate, and in the climax – full-sounding carcasses, jewelry "diamond" in almost weightless passages (*Leggiero* trailer) and a sequence of trills before the reprise, as well as mastery of the pedal. The sketch ends with a brilliant cadence, ended with the same melodic figure as it started with (dominant with a sixth-quint with a subsequent resolution to a keynote).

Compared to the “Memories” etude, its older “relative” seems to be a preliminary etude. The "Transcendent" version retains not only the basic musical thought, but also some details of its design – the group followed by a wide jump, interruption of the melodic expansion with figurative ornament and cadence constructions, as well as the general dramatic plan of the work. Of course, all this occurs given the reformist achievements of F. Liszt in pianism. This is the first case of such a complete coincidence of two variants of a sketch, which is not surprising, since the youthful sketches of *As-dur* stand out with all the trappings of a holistic emotionally-expressive expression, including the expressiveness of an intonationally individualized melody and a clearly thoughtful “lyrical drama”.

The lyrical beauty of the etude *As-dur* is emphasized by the intrinsic suddenness of etude No. 10 (*f-moll, Moderato*). In texture, it is much closer to the genre invariant, being an equirhythmic uniform motion of the sixteenths in both hands at intervals of septim and decim. The repetitiveness of pianistic formulas and small constructions again makes one remember C. Czerny's exercises. However, the endurance of the tarantella rhythm, the precise calculation of the three climaxes, the second of which is marked with a *con fuoco* remarque, persistent crescendo with the conquest of a huge sound space creates a sense of elemental play – a mysterious and then a powerful wave, like a natural phenomenon or the world of human passions. Particularly striking is the end of the etude, when the freely rhythmic ascent from *C* to *f^f* in the nuance *ff* is interrupted by two chords, and then the bass resumes the tarantella movement, descending to F1 with rapid movement to *p*.

Synchronization of parties of right and left hands in the interval ratio of decimas is characteristic of etude No. 11 (*Des-dur, Allegro grazioso*), but its texture is significantly complicated up to four layers, two in each hand, and with its technical complexity. In the right tune, the octave is alternated with the spatial “sky” – the sound *des*; in the left hand, due to the sustained bass height (*des* two octaves below), complementary rhythm occurs. Throughout the etude, the texture is repeatedly maintained with the retention of four voices. It pauses only once to perform the chromatic descending scale by parallel major sequences. The scale study contains an image contrast in the middle of a complex three-part reprise: a new theme *con dolore* in *cis-moll* with active thematic and tonal development. It uses the turn quintoles with the following expressive moves on the sixth and octave, the veiling of melodic relief, the isolation of lamentous choreic motifs, i.e. a set of techniques attributing lyrical expression.

The final in the cycle of early etudes is etude No. 12 (*b-moll, Allegro non troppo*), instructively designed to produce melodic plasticity of the upper voice of a harmonious figure in the right hand and bass voice in the left with synchronized movement of both. The etude starts with a small introduction, which already contains the chosen technical condition. This start immediately sets the perception of the thematic and dramatic content inherent in the play. Throughout the etude, the composer maintains the melodic completeness of the utterance, carrying out an intonational variation of the monotheme, aimed at its figurative transformation in expressive climax, where it is performed in bass octaves, *ff* – *fff*; *marcato* instead of *p*, *dolce*, *con molto espresivo*. As in

the previous etude, F. Liszt refuses a spectacular end, preferring to the long *ostinato* of figurations that sink into *diminuendo*, followed by *pp*.

The well-found theme and its textural solution led to the re-use of these musical ideas in the "Snowstorm" etude, written in the same tone, which is also a closing cyclic composition. However, both turned out to be subordinate to the program design. The melody relief is a dashed line, each short sound of which is distinguished by the *portamento* sign, which, in the conditions of quiet dynamics and high register, causes the feeling of light, fleeting touches. The background material also gives the impression of something fragile, weightless, volatile – extra-musical associations typical of romantic imagery. Since it is not an impressionistic music landscape, but rather a lyrical story, the dramatic script of "Snowstorm" reminds its predecessor – an early *b-moll* etude: a gradually releasing energy flows into an expressive climax with a subsequent *decrescendo*. However, unlike its prototype, the concert play ends with a spectacular "throw" of tonic chords through the entire keyboard, emphasizing the final solid *sf* and thus giving a clear "point" – the end mark of the whole cycle. The pianistic paints of mature Liszt pianism in Snowstorm cannot be compared with the modest, chamber design of the identical melodic idea of the instructive sample, but it also contains a considerable share of manual techniques, though subordinated to other targets.

Comparison of F. Liszt's early and "transcendental" etudes is not only useful for the visual presentation of the path the pianist had undergone in the thirty years of his performing career. Much more important is the opportunity arising through his mediation to discover, both in the student's works of the outstanding musician, and in his mature creations of the teacher's covenants – at all the great distance separating the harmonious, aesthetized ideal of the "beautiful play" cultivated by C. Czerny, and the excess the superfluous, fanciful spontaneity of the expression manifested by the "frantic play" and by F. Liszt's works. From the point of view of C. Czerny's school, its Russian-Ukrainian "sprout" can be considered a branch that integrates the concert and pedagogical practice of another prominent pupil of C. Czerny – T. Leshetitskyi and his pupils A. Esipov and V. Pukhalskyi. The named triad, which developed a single set of didactic principles, presented in the theses by Zh. Dedusenko¹². On V. Pukhalskyi's pianism¹³.

¹² 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.

3. C. Czerny's pedagogical heritage in scientific studies of art experts

The succession of C. Czerny's school to his distinguished student is though convincing, but not the only evidence of the high efficiency of the method he created, embodied in numerous collections of etudes and exercises. Equally important are the arguments that support her innocent vitality, cited by researchers and music educators who summarize observations of the educational repertoire of modern piano classes. Based on his own experience, Thomas Just believes that the leading place among the creators of instructional materials belongs to C. Czerny¹⁴. He assigns a special role in the pedagogical repertoire to the "Fluency School" op. 299, aimed at learning the manual play. However, T. Just calls "160 eight-stroke exercises" op. 821 the most fundamental pedagogical creation of C. Czerny, which "involved all the technical material necessary for the development of classical works"¹⁵. He writes about their work, constantly referring to their author by means of a rich quotation. In particular, he draws attention to the techniques of sound formation, producing a "beautiful and powerful blow", the ability to achieve a smooth and meaningful play of *p* and *f* – skills that T. Just, after C. Czerny, consider important components of the technical process¹⁶. T. Just believes that "if a pianist trains properly, if he works out a good sound formation during technical exercises, etudes, only then he can meaningfully use C. Czerny's etudes"¹⁷. Two statements by V. Margulis serve as a clear argument for this thesis: "You can turn the *C dur* range into a declaration of love. And you can freeze beautiful music by turning it into a soulless finger exercise". And even more convincing: "Do not be afraid that the source of your inspiration may be buried under hours of exercises. Rather, you should be afraid of the technical helplessness that raises the dams against the current of your inspiration!"¹⁸.

¹³ Курковський Г. Питання фортепіанного виконання : зб. ст. Київ : Муз. Україна, 1983. 139 с.

Рощина Т. Владимир Вячеславович Пухальский (1848–1933), основоположник киевской фортепианной школы // Київське музикознавство : зб. ст. / Київ. держ. вище муз. уч-ще ім. Р. М. Глієра. Київ, 2004. Вип. 13. С. 117–126.

¹⁴ Just T. Czernys Bedeutung für die Klavierausbildung heute // Carl Czerny : Komponist, Pianist, Pädagoge / hrsg. von Heinz von Loesch. Mainz [u. a.], 2010. S. 91–96.

¹⁵ Ibid. S. 92.

¹⁶ Ibid. S. 93.

¹⁷ Ibid.

¹⁸ Ibid. S. 95.

If T. Just comes from his own teaching practice in evaluating C. Czerny's instructional materials in terms of their relevance, then L. Grossman relies on a variety of sources, among which she cites curricula, note publications with instructions, exam requirements, specific educational institutions, methodological literature, as well as the content of conversations with colleagues and statements of concert pianists¹⁹. In particular, she cites data from the Siegfried Lemsted 1982 curriculum for specialized schools, the curricula of ordinary music schools in 1974, the unions of German music schools in 1981, as well as Rolan Conim, Denis Pascal, Francois-Michel Rignon (respectively, the Conservatories of Avignon, Paris Perpignan) in 2002. Expanding the geography of her observations, L. Grossman draws on the methodological materials of Hungarian teacher Marianne Teske, published in 1982, by Czech authors Elishka Kleinova, Alena Fischerova, and Eva Mullerova, referring to 1965, and refers to a series of etudes by C. Czerny, published by *Zen-on piano library*. Particularly thoroughly L. Grossman studies the methodical experience of using the etudes and exercises of C. Czerny n musicians and educators, first of all, Anna Artobolevska. Referring to the documented pedagogical practice of different countries and, accordingly, national and author's schools, gives L. Grossman the right to make three fundamental conclusions: piano education always involves the active and systematic mastering of C. Czerny's instructive inheritance; all programs are dominated by collections of op. 299, op. 740, op. 821, for primary education – op. 139, op. 261, op. 599, for highly experienced pianists – op. 365; other works of the composer, even those that could greatly benefit from the improvement of performing skills, do not play any role in piano education.

Of particular interest are the reflections of L. Grossman on the causes of the inevitable popularity of studies and exercises of C. Czerny, objectively confirmed by her research. She sees important the coincidence of the dates of his life and contemporary composers – from L. Beethoven and J.N. Gummel to F. Liszt and G. Biulov, so that «he was familiar with the main directions of the clavier music of the second half of XVIII and the first half of the XIX century, whose characteristic stylistic features are reflected in his sketches”. The author also mentions the publication of the works by J.S. Bach and D. Scarlatti, whose sonata,

¹⁹ Grossmann L. Czerny in der zeitgenössischen Klavierpädagogik // Carl Czerny : Komponist, Pianist, Pädagoge / hrsg. von Heinz von Loesch. Mainz [u. a.], 2010. S. 97–129.

the researcher recalls, were initially referred to as the exercises, "and in the future were probably a model for writing training plays"²⁰.

No less important circumstance that ensured the long life of C. Czerny's instructional experiences, L. Grossman considers the prediction of the elements of "virtuoso clavier writing" a great educator, proving her observation by reference not only to F. Liszt's early sketches, but also to the "transcendental" ones that found "a close affinity with the etudes of his former teacher C. Czerny"²¹. Specifying the thesis, L. Grossman lists formulas from C. Czerny's etudes and exercises "that look to the future". They include a fast passage play through the entire keyboard "with one pulse"; rapid change of hands, partly in *martellato*, and rearrangement-interweaving of hands; glisando with double notes; agogically freely constructed passages with regular-metric accompaniment (as in the nocturnas not only by J. Field but also F. Chopin); widely spaced intervals²². L. Grossman finds in some exercises an analogy with the piano works by F. Chopin and F. Liszt and concludes that C. Czerny's instructive inheritance is not limited to the cultivation of purely manual technique, which is evidenced by the considerable number of octave and chord exercises. On the example of op. 821, L. Grossman brings C. Czerny's attention to the designation of the tempo, character, nuances, and even establishes the regularity of the tonal movement in the quarto-quintile circle toward the flats – a natural coincidence with the similar sound-level structure, which we have noted in the collections of both F. Liszt's early and transcendental etudes²³. At the end of her substantial article L. Grossman provides many names of concert pianists, whose technical training and even the maintenance of the performing form occupy a significant place in the studies and exercises of C. Czerny. Among them, Jean-Marie Darreux, a student of Margarita Long, is familiar with some of F. Liszt's recent pupils, Robert Casadesu, Jose Iturbi, and others. Here is also an important comment of the author that "Czerny's etudes are not only excellent training material, but also can bring to the performer an understanding of the development of clavier music"²⁴.

²⁰ Grossmann L. Czerny in der zeitgenössischen Klavierpädagogik // Carl Czerny : Komponist, Pianist, Pädagoge / hrsg. von Heinz von Loesch. Mainz [u. a.], 2010. S. 108.

²¹ Ibid. S. 109.

²² Ibid. S. 109–111.

²³ Ibid. S. 119–120.

²⁴ Ibid. S. 129.

Thus, the study of the role of C. Czerny and his school in F. Liszt's music practice, the analysis of the early sketches of Hungarian romance, the study of the place of instructional materials of a famous musician-teacher in modern academic practice make it possible to objectify and scientifically substantiate their importance for maturation of the immediate representatives of C. Czerny's school, and of the subsequent generations of pianists up to the present.

CONCLUSIONS

The combination of purely utilitarian, motor-physiological, preparatory with aesthetically meaningful, and sometimes figurative-expressive meanings in the etudes and exercises of C. Czerny contributed to their "germination" in the pianism and compositional experiments of his famous pupil F. Liszt, whose work opened a new stage in the development of piano music. As the analysis of his early etudes with a projection on mature samples of the genre showed, the path of the famous converter of musical art led from the continuation of the traditions of his school to their "removal" in his reform. Moreover, until the very death of C. Czerny, the communication between the teacher and the student, on other, freely creative grounds, continued constantly, which testifies not only to mastering the school methods of the teacher, but also to the exchange of artistic and aesthetic ideas and views.

The coverage of the entire panorama of the pianistic technique of that time, the clear differentiation and systematization of its characteristic techniques, the perfect logic, the systematic thinking of C. Czerny testify that the 12 early and "transcendental" etudes of F. Liszt are the embodiment of a holistic pianistic didactic system. The early opus written shortly after classes with C. Czerny retains traces of unforgettable lessons. The systematic nature of the collection, which manifests itself in the arrangement of the etudes according to the types of difficulties, the desire to cover all the tonalities of major and minor, the white and black keys of the instrument, the variety and variability of the available formulas clearly indicate the inspirational impulses emanating from the etudes and exercises of the teacher. F. Liszt also does not forget that the instructional etude is a piece of music, and accompanies everyone with performance remarks, and sometimes with pedal signs. The comparison of the composer's early and "transcendental" etudes clearly shows the pianistic frame that will be preserved in his reformist opus, that is, the heritage of C. Czerny's school. With all the orchestration of the sheet feeling of the piano, the texture of his works is always pianistic, naturally in contact with the piano and executive apparatus – and this is also the result of Czerny's school.

SUMMARY

Thus, the study of the role of C. Czerny and his school in F. Liszt's music practice, the analysis of the early sketches of Hungarian romance, the study of the place of instructional materials of a famous musician-teacher in modern academic practice make it possible to objectify and scientifically substantiate their importance for maturation of the immediate representatives of C. Czerny's school, and of the subsequent generations of pianists up to the present.

The same features help C. Czerny's etudes and exercises retain their appeal for contemporary pianistic practice. No training program designed for students of different levels can do without a large number of samples, which provide continuity in the formation of playing skills, on the one hand, meaningful playing on the instrument, even on the training stage, on the other. The research interest in the phenomenon of the endless life of C. Czerny's methodological collections, both as an indestructible fact and as a puzzle to be solved, speaks for itself.

Much new in understanding the merits of C. Czerny in musical culture was found in the XXI century. Analyzing his heritage – both creative and practical, contemporary researchers record the appeal to the instructional materials of a famous teacher at all stages of training young musicians in many European and Asian countries. Asking about the reasons for their continued interest in teachers from different schools, they find in C. Czerny's etudes and exercises not only their utilitarian advantage, but also their value in understanding the logic and stages of pianism, and, most importantly, belonging to music as to the art of intoned meaning, according the formula of B. Asafiev.

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THESAURUSES IN HUMANITARIAN KNOWLEDGE

Kalashnyk M. P.

INTRODUCTION

One of the most important features of modernity is the growth of information flow, the unprecedented speed of information production, increasing its density per unit of time, the desire to expand the knowledge and deepen it. This applies not only to the empirical facts that constantly replenish the piggy bank of cultural memory, but also to the sphere of ideas – from almost fantastic predictions about the structure of the universe and the mystery of the biological cell to serious scientific concepts, which can be evidenced by avalanching research production of editions, popular literature, as well as through active exchange of opinions in the form of reports and personal communication at various conferences and symposia on specific topics. The situation in the information time space on the verge of the XX – XXI centuries caused the urgency of selection, systematization, storage, and translation of the received information, their objectification and formalization for prompt processing and use in various fields of activity – both theoretical-methodological and pragmatic plan. In such cases, a person with such a great tool in the work with information, such as a computer and its technological product – the Internet, provides a significant assistance. However, the machine is not known to produce or structure information according to the program provided by the user. Thus, there is a need to create a special, informative search language, through which one could compactly and in orderly manner provide information acquired through the activity of the "collective mind". In turn, this allows the recipient to promptly enter the semantic parameters of the very object that arouses his interest. Thesaurus dictionaries, commonly referred to as "information retrieval", help successfully solve this problem. The method of their compilation has arisen and has been repeatedly tested, extended to dictionaries that reflect the verbal-conceptual apparatus ("language") of various fields of knowledge and are used in activities

that are primarily aimed at cataloging and systematizing material, including in library¹.

1. *Bildwörterbuch* bilingual thesaurus

Let us refer to the accumulated experience in the compilation of thesauruses in humanitarian knowledge. The authors of *Bildwörterbuch*, published in Leipzig (1961), do not call it thesaurus². The publication is an illustrated dictionary in German and Russian, and it is not about translations, as in ordinary German-Russian dictionaries, but bilingual, and this emphasizes the inscription "German and Russian". However, the features of its arrangement make it possible to consider it a thesaurus, since it is based on the principle of structured knowledge through a system of terms, which provides a complete idea of a particular subject.

Thanks to the bilingual operation, the analyzed thesaurus should be referred to as multilingual. According to the definition offered in the methodological description of this type of dictionary, a thesaurus "containing terms from several natural languages" is considered multilingual. Its specificity in comparison with monolingual is that it "reproduces both the relationship between the terms and the equivalent terms of each language covered"³. A distinctive feature of this dictionary can be considered the presence of illustrative material, which provides visualization of terms-concepts and their specification. Its second feature is multidisciplinary. The content of *Bildwörterbuch* forms verbal

¹ 1. Вилегжаніна Т. Інформаційно-пошуковий тезаурус / Т. Вилегжаніна, О. Збанацька. – Донецьк: Альфа-Прес, 2004. – 104 с.

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² *Bildwörterbuch*. Deutsch und russisch. – Zweite Auflage: иллюстрированный словарь на немецком и русском языках. – 2-е изд. – Veb Verlag Enzyklopädie, Leipzig, 1961. – 754 s.

³ *Bildwörterbuch*. Deutsch und russisch. – Zweite Auflage: illustrated dictionary in German and Russian. – 2nd ed. – Veb Verlag Enzyklopädie, Leipzig, 1961. – S. 4.

definitions and images of the phenomena of almost all facets of daily life. The publication covers 15 separate names of the sections: Space, number, time; Plant; Animal; The human body; Domesticity; Health and social life; Physical training; Public education; Culture, entertainment, recreation; Democratic system; Party and organization; Industry and crafts; Agriculture and forestry; Trade and transport; Miscellaneous. As we can see, the sections are easily grouped into larger thematic blocks. For example, the heading "Plant"; "Animal"; "The human body" can be combined on the basis of belonging to wildlife; "Democratic Organization" – with "Party and Organization"; "Industry and Craft" – with "Agriculture and Forestry", "Trade and Transport". In turn, the sections "The human body" and "Domesticity" are transitional from topics related to natural factors to cultural phenomena. This creates a system of "circles of cognition" that systematize the individual realities of nature and culture in a descending and ascending semantic sequence: from the natural world as a more general concept – to man and his organism as its partial manifestation, as well as from domesticity to the created culture. This provides the conceptual hierarchy of knowledge contained in the *Bildwörterbuch* that meets the requirements of a thesaurus dictionary. It is obvious that the alphabetical order of the arrangement of the material inherent in ordinary dictionaries and encyclopedias, its substitution by other, paradigmatic relationships between terms, is obvious.

This also applies to the classes of concepts that form the subsystem of the named sections. For example, the heading "People's education" covers the terms "Nursery school", "School", "Michurin's school site", "University", "Extramural university", the sequence of which dictates the orientation of the process of "lifting" the steps leading to the top of knowledge. The section "Democratic system" includes "People's representation – Government – Governance", "Elections – Judiciary – German People's Police", that is, all components of the state mechanism of socialist countries. The section "Domesticity", in addition to the units of the house itself and its interior (different functional purpose premises – living rooms, services, stairwell, corridor, attic, basement), includes the attributes of clothing, linen, food, toys, home work, supervision of patients. Each class of terms has a transcript, which is also subject to hierarchical subordination of concepts. The class "Landscape" is divided into a number of partial terms related to mountain and plains, islands, volcanoes, etc.; "Sky and Earth" has links to astronomy, time of day, maps, etc. In turn, these terms include groups of concepts that give a

comprehensive idea of each. For example, the broader concept of "planetary system" is specified by the words "Sun", "planets", "wandering star", "small planet", "planetoid" and "names": Mercury, Venus, Earth, Mars, Jupiter, Saturn, Uranus, Neptune, and Pluto.

The special supplement (*Ergänzungen*) presents the second version of the thesaurus, with a hierarchy of sections. As you can see in the Preface (*Vorword*) to the analyzed publication, the need for the Supplement is explained by the presence of illustrations which cannot or extremely hardly reproduce the entire vocabulary system characterizing a particular subject. The section "Landscape" is divided here into natural and cultural and is supplemented by the "Surface of the Earth", where together with nouns there are adjectives characterizing the terrain (flat, wavy, hilly, steep), verbs (rise, fall off), and also in the section a group of concepts included in the classes "Water", "Landscape origin", "Stones and soil types". It is interesting to find words related to individual organs of the human body. The theme "Eye" includes the concepts: "vision", "to see", "to look", "look", "to goggle", "to peep", "to spy", "to blink", "to mow eyes", "eyelid", "tear", "myopia", "farsightedness", "blindness", etc. It is easy to notice that the given tokens mean the organ of feeling itself, its details, caused by its operative actions, qualitative characteristics of sight, some of which are easily associated with similar phraseologisms (for example, "without blinking an eye", "look cross-eyed", "plead tearfully") and metaphors ("tearful melodrama").

A special place in the Supplement is given to artistic culture, in particular, to music topics. The terminology corresponding to the latter belongs to the heading "Folk art (dance genres, different in composition of the choir)" and contains the contents of thematic registers "Musical instrument", "Notation", "Other musical instruments", "Keyboard instruments", "Concert", "Composition". In the registry "Notation", in addition to graphical indices (alternation marks, tact stroke, dynamic shades, league, truss, repetition sign, grace note, etc.), intervals, some frets, sounds, notions from the field of harmony (chord, three-tone), rhythmic groups are called. (triplet, sextole, syncope), tempo, metronome. The series of terms combined by the title "Composition", together with musical genres, contains elements of syntax, as well as the most common concepts ("composer", "to musicalize", "harmony", "dissonance", "instrumentation", "transpose", "melody", etc.).

The dictionary as such, which has the features of a thesaurus, is evidenced by the intentions of the compilers to "reflect the most up-to-date concepts characteristic of the present life of the GDR" and to give

more precise German and Russian equivalents of special terms. The double task declared by the authors of the document transforms *Bildwörterbuch* into a mixed-type publication, which is both a linguistic and thematic thesaurus. On the one hand, it implies a large number of significant units – a lexical stock of knowledge, and on the other – meaningful in content information of various topics, including geology, geography, astronomy, socio-political structure, flora and fauna, human anatomy and its life, artistic culture, etc., that is, provides encyclopedic knowledge. However, unlike the ordinary dictionary, it lacks synonymy and a set of different meanings of a term, while (as opposed to an encyclopedia) there are no detailed explanatory articles deciphering it. The Register (*Register*) contained at the end of the issue can be considered quite indicative. Its compilers adhered to the principle of placement of the thesaurus-specific material: all words are organized in alphabetical order and accompanied by indices for their prompt search directly in the part of the dictionary, which is actually a thesaurus. However, even if the principle of equivalence of German and Russian words is maintained, each of them is isolated from any remarks; and its conceptual content is revealed in the relevant section of the chapter.

Due to the dual orientation of *Bildwörterbuch*, it is characterized by its bifunctionality, since it is able to help in mastering German and Russian languages, as well as in updating and refining a number of knowledge, including natural-scientific, linguistic, sociocultural, including artistic, theatrical, and cultural practices.

2. Some structural features of the thesaurus in V. Lukov's monographic work "Pre-Romanticism"

Fiction does not have a thesaurus. However, the analytical approach associated with the use of the thesaurus concept and some structural features of the thesaurus to its phenomena (together with historical and typological) is widely tested by scholars of this kind of art. In particular, it is used in V. Lukov's monographic work "Pre-Romanticism"⁴, where every cultural and historical period under study is analyzed through a matrix of concepts that makes it possible to reproduce its comprehensive image. It is made up of key terms, such as "Image of man", "Hero", "Feelings", "Civilization processes", which are behind the achievements of science and technology, etc. For example, when discussing the image

⁴ Lukov V.A. Pre-Romanticism / V.A. Lukov. – M.: Nauka, 2006. – 683 p.

of a person at the turn of the XVIII to XIX centuries, the author emphasizes the democratization of the appearance of a contemporary, which is reflected in the style of clothing: wearing an old, aristocratic dress, says the researcher, at that time is not only fashionable but also dangerous. For the Republican, it was customary to wear simple wooden clogs, a "Carmagnole" jacket, and wide sailor pants. The royalists, however, preferred "incroyable" ("incredible") style in their dresses, which emphasized disregard for the good taste and the concept of "decency" (too lush jabot, unbuttoned vest, etc.)⁵. Apparently, both attributes signaled a certain state of society and well-being of the individual, informed through the objects and tokens, which they indicated, about the collisions of time. For our contemporary, it serves as a source of knowledge about the historical past,

Equally significant in this series is the type of hero that was actualized or emerged during the considered period. V. Lukov distinguishes the image of an exceptional personality, which has received several modifications. This is, first of all, Danton or Robespierre whose main qualities are purpose and will to act. Secondly, it is the genius that the scientist considers F. Schiller and J.V. Goethe's "stormy geniuses"), and in music – V.A. Mozart's ones. Most consistently, the hero-genius is embodied in the cult of Napoleon⁶. The third kind of exceptional personality is the adventurer, characterized as a person who has a brilliant but superficial mind and talent that allows him/her to be an imitator but not a creator⁷. A new, previously unknown life and literary type – the so-called private or "superfluous" person, gripped by world sorrow. The author considers his first model to be the main character of F.R. de Chateaubriand's "Rene"⁸. V. Lukov defines the emotional composition of the era as "an irrational feeling"⁹.

Pointing to the creation of a new calendar and a metric system of weights and weights in revolutionary France, V. Lukov notes that, if the former had not existed for a long time, the latter had survived to the present time. He explains this by saying that "the transition period is not characterized by the approval of new systems; here it is necessary to rather emphasize the rejection of the old systems through which prism

⁵ Lukov V.A. Pre-Romanticism / V.A. Lukov. – M.: Nauka, 2006. – P. 124.

⁶ Ibid. – P. 127-128.

⁷ Ibid. – P. 134.

⁸ Ibid.

⁹ Ibid. – P. 135.

the Europeans have perceived the surrounding world. It is no coincidence <...> that the time measurement system has proved to be less stable than the space characterization system: there is a "vague time" situation over the ages, <...> but this is usually accompanied by the expansion of space <...>"¹⁰. Thus, with the help of the general notions of time and space, the exit to the world of the meanings of a particular historical era is crystallized. Thus, the terms "calendar" and "system of dimensions and weights" form part of the virtual thesaurus of the considered period of the past culture.

Considering the existing approaches to the thesaurus, the literary critic examines the philosophy and general issues of the aesthetics of the time being studied, as well as particular types of artistic creativity: theater, literature, music, the visual arts and aesthetics of each. There is a hierarchical structure, formed by the course of knowledge from the partial to the general and vice versa.

We emphasize that in this case it is not a dictionary but a specific scientific approach to the history of the phenomenon under study – pre-romanticism combined with traditional analytical measures. However, under abstraction from the discourse of monographic research, a system of terms emerges, the totality of which, in the long term, allows for the creation of an indexed thesaurus

3. V. Lozovyi "Morphology of Culture": Encyclopedia or Thesaurus?

Closer to the subject of our interest is "Morphology of Culture", whose genre is defined as a thesaurus. This is the only domestic attempt of this kind known to us, made in 2007 by an author team led by Professor V. Lozovyi¹¹, which brought together scientists of various specialties: philosophers, sociologists, lawyers, educators, philologists, historians, cultural scientists, and art historians. The preface to this work reports that since thesaurus is a system of knowledge, expressed in terms, it is "encyclopedic reference"¹². Its purpose was to try to overcome the often existing in the life of reducing culture to artistic or educational activities. To achieve this, an interdisciplinary approach has been

¹⁰ Lukov V.A. Pre-Romanticism / V.A. Lukov. – M.: Nauka, 2006. – P. 137.

¹¹ Morphology of Culture: Thesaurus / Ed. prof. V.O. Lozovyi. – Kharkiv: Pravo, 2007. – 384 p.

¹² Ibid. – 3 p.

implemented, enabling the word "culture" and its contents to include "theory and history of culture, its philosophy and sociology, ethics and aesthetics, religious studies, arts and sciences"¹³.

It should be noted that further analytical observations do not aim to identify the strengths and weaknesses of the edition in question, but imply its study as a ready-made model, one of the variants of a certain set of dictionaries. We should emphasize that it considers the music thesaurus as part of a larger structure, namely as a unit of cultural morphology, which determines the approach chosen by the author's team to organize knowledge about music.

Like the creators of the Illustrated Dictionary, the compilers of the analyzed publication adhered to the thematic principle of organizing the material, which is conditioned by the stated objectives. The structure of a thesaurus consists of 12 sections: 1. "Culture: basic terms and concepts"; 2. "Historical types of culture, cultural epochs"; 3. "Philosophy as a universal of culture"; 4. "Aesthetic culture"; 5. "Art culture"; 6. "Morality as a phenomenon of culture"; 7. "Religion as a phenomenon of culture"; 8. "Politics as a universal of civilization culture"; 9. "Law in the system of culture"; 10. "Science as a universal cultural system"; 11. "Education as a World Cultural System"; and 12. "Culture of personality". It is easy to make sure that the selected sections can also be logically combined into larger structural units: thematic blocks or groups. There are six such blocks, formed, respectively, by sections 1-3, 4-5, 6-7, 8-9, 10-11. The sixth block is somewhat separate and contains only one section under number 12. Considering the humanitarian pathos of culture, the convergence of all meaningful lines is revealed to a single point, the last detail of the construction, namely the culture of personality. If referring to musical terminology, this section is understood as "lyrical code-summary" for all previous ones. A more detailed division within the selected twelve sections directs the user to the path of gradual immersion into the subject through alphabetic terms corresponding to a particular unit.

We shall consider the music part of the dictionary in more detail. It opens with a great article about music, which is interpreted as a form of art that reproduces reality in sound artistic images, with further elaboration of the proposed definition¹⁴. This capacious notion of a

¹³ Morphology of Culture: Thesaurus / Ed. prof. V.O. Lozovyi. – Kharkiv: Pravo, 2007. – 3 p.

¹⁴ Ibid. – P. 140-144.

musical thesaurus implies further branching out through the separation of its designated by the principle of gradual narrowing of the subject or adherence to the rules of the alphabet. It should be noted that ordinary vocabulary or encyclopedia envisages the placement of material in the form of a token list in alphabetical order, while information about music and musicians is reported regardless of their affiliation to a particular section of knowledge. In other words, such editions do not follow such a significant factor in the thesaurus assembly as hierarchy. In this regard, the thesaurus is close to a systematic library catalog, where the named factor always works in full. However, thesaurus contains a completely different subject of cataloging: not scientific or music-critical publications, but the very phenomena that are "hidden" by certain token concepts. The analyzed dictionary, after a detailed article on music as such, contains a list of terms in alphabetical order. It should also be noted that in accordance with the objectives of the publication, the decoding of terms that are unique to different types of art, namely, artistic trends and historical styles, as well as some categories (artistic style), belong to a special section that completes their presentation. However, it is quite natural that differences in the manifestations of these common concepts and categories in different types of art, in particular, in music, are not discussed, and therefore the knowledge about each of them is not specified. Note that, paradoxically, the genre category is absent here. A somewhat different approach to compiling a thesaurus is found in the same edition in "Fine Arts". It distinguishes generalizing concepts of the genres of fine arts and painting, which combine hierarchically in a more partial way. In the first case, precise, perfectly clear definitions of the types of works of the specified type of artistic creativity are presented: animalistic, battle, historical, still life, religious and mythological, landscape, household, portrait, provided in alphabetical order¹⁵. The phenomena that reveal the concept of "painting" are differentiated by their purpose: ornamental, decorative painting, miniature, monumental, easel – also in alphabetical order¹⁶. As we can see, not only the hierarchy in the organization of lexical concepts is maintained, but also its contextuality, allowing to cover the meaning of each individual term systematically, i.e. in interaction with others. At last, a well-defined

¹⁵ Morphology of Culture: Thesaurus / Ed. prof. V.O. Lozovyi. – Kharkiv: Pravo, 2007. – P. 158.

¹⁶ Ibid. – P. 159.

picture of knowledge about a specific field of artistic creativity is built up, which, in fact, is one of the most important goals of a thesaurus.

The similarity of the analyzed dictionary with the encyclopedia is determined by the way in which the terms offered are represented. Each of them is accompanied by a sufficiently detailed article where a certain set of knowledge is briefly but very saturated. The broadest, most informative explanations comment on the title words, and this is the way syntagmatic connections are used, which manifest themselves in the reception of a scientific-informational story.

4. K. Schneider's Specialized Music Thesaurus «Thesaurus zur Erschließung von Musik nach Anlaß, Zweck und Inhalt»

Our greatest interest is caused by the attempts to create specialized music thesaurus. These include the «*Thesaurus zur Erschließung von Musik nach Anlaß, Zweck und Inhalt*» by Klaus Schneider, published in Berlin in 1994¹⁷. As the named source is inaccessible to the domestic researcher and the general reader, we will dwell on its description and analysis in more detail. According to Kurt Dorf Müller, the author of the Preface to the First Thesaurus, its publication was preceded by long-running discussions that lasted nearly a decade. The question of the expediency and the very possibility of classifying the endless power of the works, purposes and content of the works of music was raised at the meetings and conferences of the International Association of Music Libraries (*Internationalen Vereinigung der Musikbibliotheken IUMB* also *AIBM*). At the same time, another, equally important question arose as to the admissibility of their systematics, such as the scientific one: in the form of a pyramid of generic and species concepts. The authors considers the thesaurus form presented in this publication as the most pragmatic and optimal interim solution. K. Dorf Müller points out that the productive preliminary stage during which this work was prepared dates back to the 1970s, when Alfons Ott proposed in 1974 a systematic project with a subject index. After his death in 1977, Klaus Schneider took the lead of Hermann Waßner. With the support of the German Library Institute (*Deutsche Bibliotheksanstalt*) and the widespread

¹⁷ Schneider K. Thesaurus zur Erschließung von Musik nach Anlass, Zweck und Inhalt/dearb. Von Klaus Schneider. Deutsches Bibliotheksanstalt. – 2, überarb. Und erw. Aufl. – Berlin: Dt. Bibliotheksinst., 1994. – 160 s.

discussion of ideas put forward at IVMB conferences with the participation of its chairman K. Dorf Müller, K. Schneider recognized the benefits of the proposed variant. The author of the Preface also notes that, in 1981, public music libraries in Aachen, Düsseldorf and Mannheim, together with K. Schneider's own music department, participated in a similar search in the Hanover State Library. Thus, which is emphasized by K. Dorf Müller himself, this "Thesaurus" was the result of a collective effort, which objectifies its value and makes it possible to use the proposed method as a universal tool¹⁸.

The appearance of the second, revised and supplemented edition of Thesaurus, which has no fundamental differences with the first, was not caused, according to the author of its Preface – Mario Sommerfeld, his imperfection as a project, but was explained by the appearance of twelve years that share new information that needs to be included in an existing registry of a number of new concepts. *The very fact of the reprint of the dictionary is a testament to the relevance of this form of knowledge storage and the prospect of further work in this direction.*

Let us look at the approaches to composing this Thesaurus and its structure. K. Schneider proceeds from the fact that in most libraries the substantive organization of musical texts obeys the principle of systematization according to the composition of the performers, that is, by the type and number of voices that participate in it. Note that this is a cataloging of works, not structured knowledge of music as a phenomenon and subject knowledge. This is not surprising, as the author's specialization is library, the compilation of the most optimally organized catalogs, where the products of musical creativity are displayed. Such a target setting determines the course of K. Schneider's further considerations. He considers the traditional approach to systematization in music libraries inappropriate, since in this case only one viewpoint is considered because of the large number of possible ones. As an example, the author calls the fantasy "Cries of London" for the singing voices and strings of O. Gibbons. The composition of this work should be attributed to vocal music, but with this approach, important information regarding its affiliation with the English composer of the XVII century, the genre of fantasy, the "place of action" (London)

¹⁸ Schneider K. Thesaurus zur Eschliessung von Musik nach Anlass, Zweck und Inhalt/dearb. Von Klaus Sheider. Deutsches Bibliotheksinstitut. – 2, überarb. Und erw. Aufl. – Berlin: Dt. Bibliotheksinst., 1994. – S. VII–VIII.

is neglected. But the main thing is that the content of the work – the praise shouts of street vendors – is also disregarded. In order to avoid unilateralism in the systematization of musical works, K. Schneider considers it necessary to supplement the traditional references, considering the composition and classification of music, developed in the early 1970's by the AIBM subcommittee under the leadership of K. Dorf Müller, which takes into account the methodology of its analytical catalogization, searched in the 1950s by Franz Grasberg, namely in 1953, and by Karl-Heinz Köhler in 1959. This classification of music provides for its analysis into five categories: 1) composition; 2) time (music creation); 3) forms and genres; 4) the reason, purpose, and content; and 5) place (music writing). In the 1970s, the proposed classification of the second (K. Dorf Müller) and third (Lisbet Thew, 1977) categories was tested.

The key to deciphering the Thesaurus structure is the author's interpretation of the concepts that make up the fourth category of music classification. It is not considered as an independent phenomenon, a type of activity, a kind of artistic creativity, but more broadly – as a phenomenon aesthetic. On the contrary, it is embedded in real life and is revealed from a purely pragmatic, functional standpoint. By "excuse" K. Schneider understands the various events of the daily cycle: births, weddings, deaths, church and secular holidays, grand opening, anniversaries, times of day and year. In fact, by assigning music to an applied value, the author views its goals as an attachment to a household or ritual situation. These include dance and military music, musical accompaniment for work and holidays, hunting signals and Olympic fanfare, the evening dawn, all church and liturgical music. K. Schneider emphasizes that these musical acts serve extra-musical purposes. The content of music is also characterized from the same standpoints. These include not only vocal genres directly related to the word, but also instrumental samples that have references to certain subjects, events, moods, in other words, program opuses. Again, the scientist warns that the content in the thesaurus field is perceived as "only concrete realities that can be found outside of music"; it in no way concerns "aesthetic qualities and is not in any way equal to the musical essence of a work"¹⁹.

¹⁹ Schneider K. Thesaurus zur Eschliessung von Musik nach Anlass, Zweck und Inhalt/dearb. Von Klaus Sheider. Deutsches Bibliotheksinstitut. – 2, überarb. Und erw. Aufl. – Berlin: Dt. Bibliotheksinst., 1994. – S. X.

Obviously, subject to the boundaries of the meanings given to the notions of “reason”, “purpose”, and “content”, K. Schneider states that he further makes no distinction between them and includes them in a single concept of “defined by meaning”. He defines the keywords defined for the definition as descriptors. Along with them, there are non-descriptors, notations that are subordinate to a specific descriptor as equal or similar in meaning. The examples that explain the structure of Thesaurus are taken not from music but from other fields of knowledge. Expressions “Hustle” and “jungle”, which are non-descriptors, are subordinate to the forest descriptor. In other words, a more generic concept is chosen as the descriptor, and non-descriptors make up its meaningful environment, specifying and specifying, in our case, what kind of "forest" is meant. The range of non-descriptors can be expanded almost infinitely. The above generalized concept of "forest" gives rise to a number of separate, related values, in particular: "forester", "forestry", "forest lands", which direct the associative row towards professional activity, economics, that is, bring them beyond the limits of the general concept as a term from the arsenal of natural realities. On the other hand, the descriptor "forest" is related to such descriptors as "hunting", "tree", "nature", "rural life", "landscape", "plant" and the like. Thus, there are conceptual links between the thesaurus words.

According to the selective properties of the document, non-descriptors presented in the thesaurus, as a rule, represent only a sample of definitions that can be extended at will. For example, the concept (descriptor) of "flower" encompasses the words "bud", "bouquet", as well as certain types of flowers, the series of which, for obvious reasons, does not exhaust the variety of real names.

Describing the keyword searching procedure, the author notes that thesaurus terms are mostly composed of simple concepts. If there is a need to identify a keyword for a compound concept (composite), it is divided into components and identified separately. For example, the composite of "Autumn Storms" is decomposed into descriptors of "autumn" and "bad weather". Musical works often reveal several substantive aspects. With regard to the name of the "Pyrmont Week at the Resort" – 7 *Scherzi melodichi*, the descriptors "Lower Saxony" (Bad Pyrmont), "medicine" (non-descriptor – "spa treatment"), "week", "scherzo" correspond to it. The name "Battle of the Huns" – a symphonic poem based on the painting by V. Kaulbach – implies the descriptors "Ancient Asia" (Huns, war – non-descriptor "battle"), "fine arts" (V. Kaulbach – non-descriptor "picture").

K. Schneider realizes almost insurmountable difficulties in determining the content of a piece of music, especially by composers of the modern (and postmodern, we shall add). In such cases, one should not artificially attempt to clamp it to the "procrustean bed" of the thesaurus. The same should be discussed with regard to the holdings of specific libraries. In other words, the proposed Thesaurus should not be seen as a strict, mandatory execution order, and thought-provoking and action-oriented information designed for the creative work of library staff – compilers of music catalogs.

However, let us return to music and show how K. Schneider imagines the associative context of musical terms. The words "nocturne" and "serenade" are included in the following meaningful series, combined by the descriptor "evening": "supper", "twilight", "good evening" ("good evening"), "sunset", "noon", "morning", "night", "day", "evening", "evening star". Descriptor "beginning" covers the words "at first", "opening", "first", "accession", "end", "birth" ("origin"), "intro", "introtitus", "overture", "prelude", "vorspiel". As we can see, the meaning of the musical term ("music-defined music", according to K. Schneider) is not subject to special explanation but fits into the corresponding content environment on the basis of the system of associative relations. K. Schneider emphasizes that Thesaurus is "not about a hierarchical system, where each generalized concept is subject to many special concepts; rather, the descriptors in formal coordination are linked by a cross-reference network". "Thus, the fact is that each concept may have several broader and higher concepts, which can be divided into narrower concepts from different angles"²⁰. For example, we will list the troubadour that heads the column of words-concepts: "trouveur", "poet", "French", "singing", "lyrics", "minnesinger", "song of troubadour", "song of trouveur".

Like the Illustrated Dictionary discussed above, this Thesaurus consists of the main part, where the alphabet contains individual descriptors with all the relevant data, as well as a pointer that contains all the words "Thesaurus" in a row, in alphabetical order, regardless of their order. belonging to descriptors or non-descriptors. This allows the user to capture the full amount of information contained in the Thesaurus and quickly find the desired word-concept. The main merit of this work lies

²⁰ Schneider K. Thesaurus zur Eschliessung von Musik nach Anlass, Zweck und Inhalt/dearb. Von Klaus Sheider. Deutsches Bibliotheksinstitut. – 2, überarb. Und erw. Aufl. – Berlin: Dt. Bibliotheksinst., 1994. – S. XIII.

in the expansion of ideas about the limits of the content of music, as well as in understanding the realities of music as a carrier of knowledge about different areas of everyday life. Because of this, music is embedded in the "great time" (M. Bakhtin) of the living environment, at the same time making up its part and special projection, which corresponds to the understanding of art as a specific way of knowing reality in all its diversity. This gives the music a universal sense, tuning in to a wave of universal values.

We shall summarize the results of the analysis. We have considered thesaurus dictionaries, different in purpose and internal structure, and each of them represent music in a system of more general concepts and phenomena. The bilingual Illustrated Dictionary focuses on the organization of words that cover the main spheres of human life, as well as some universal categories (time, space). It is interpreted in two ways: through the equivalent meanings of German and Russian tokens, as well as through visual material that facilitates the visual attachment of information provided by verbal means. In this sense, "Illustrated Dictionary" can be considered trilingual, because together with two natural languages it also uses a secondary – the language of the visual arts. This approach can be conditionally called a "comic book principle" with the difference compared to the specified genre, that the picture contains a static single-moment image of an object, and the role of "guides" on it is performed by individual words, not united in a holistic expression, but listed in a linear order, making the spatial nature of the illustration time-consuming.

Fully conforming to its name, Morphology of Culture announces the structural units of socio-cultural activity, building them at the same time on a hierarchical and thematic basis. The first of them operates throughout the vocabulary, and the second – within its constituents. By genre, this vocabulary is an intermediate form of information representation: it is close to the thesaurus in terms of subject coverage (culture) and the keyword method used; the verbal transcripts of the meanings of all terms presented here make it possible to characterize it as a mini-encyclopedia. The latter is significantly distinguished by the lack of articles-personalities about individual figures of culture, as well as the conciseness and compactness of formulations. Ultimately, the principle of organization of "Morphology of Culture" can be conditionally defined as an encyclopedic thesaurus.

If Illustrated Dictionary is aimed at improving German and Russian, and Morphology of Culture is aimed at creating a holistic view of a particular subject, then Thesaurus, for accounting for music depending

on the subject, purpose, and content, as an Information Search Thesaurus, "has a purely pragmatic, highly specialized focus: it is intended not so much for the purpose of completing the knowledge of music, but for librarian purposes, and is a kind of guide to cataloging works of musical art, or more precisely, of musical notations in a specially selected aspects. Like the other dictionaries analyzed, it widely uses factor decryption. However, in contrast to the clarity of "Illustrated Dictionary", the direct interpretation in "Morphology of Culture" and partly "Information Search Thesaurus", it is possible to detect the application of the principle of "rolling" associations, i.e. indirect explanation, when the meaning of the term is not visualized and verbalized, but revealed through family concepts, though those that may be in other meaningful rows. To some extent, this approach is close to a metaphor, the essence of which is known to be a violation of rarity, resulting in the proposed message arrives at once, shortening the path from the source of information to the recipient's consciousness in the communication process. At the same time, the system of descriptors is similar to the metonymic principle, where a wide range of information is hidden by a single word-concept. Similarly to the other dictionaries analyzed, the content of Thesaurus is not limited to musical knowledge, and it does not allow forming a complete understanding of the phenomenon of music (it should be reminded again that the solution of this problem was not within the intent of the compiling author). We did not manage to find music thesaurus itself, which gives a systematic view of music as a phenomenon, with extensive outputs on culture, non-musical spheres, a family of other types of art and at the same time to the way of creative activity and self-sufficient artistic structure, which encourages further search for ways to create it. With regard to the preparation of a music thesaurus as a "book", it requires special attention and is the subject of a separate scientific and information work.

CONCLUSIONS

The interpretations of the term "thesaurus" were considered by representatives of linguistics and informatics. According to the literature review, the very history of this token, which received various semantic nuances during different periods of knowledge development, leads to its ambiguity. This is also facilitated by a view of the thesaurus from different positions, and even its understanding as a set of verbal signs, which allows researchers to refer to it as a dictionary, collection, or even set, on the one hand, and on the other, the repository of knowledge, and

knowledge itself. The revealed divergence of opinion relates to the essence of the thesaurus, creating prerequisites for further expansion of its values, including the presence of branch thesauri, due to the specifics of different spheres of knowledge. At the same time, whatever the modification of the term "thesaurus", it retains a core meaning and is the result of knowledge that is structured and stored by certain rules. Therefore, the stable units that form the semantic field of the thesaurus are "preservation", "knowledge", "structure", and "memory". It is quite obvious that they are inherent both in the type of dictionary as a printed (or recorded in electronic medium) edition, "book", "volume", which is also discussed by researchers, and in human consciousness (individual or collective) – scientists almost always make this conclusion in the course of thinking about the meaning of this term. Thus, there is an extremely important scientific thesis about the existence of the ideal and material forms of thesaurus, which objectively opens the way to the study of the thesaurus of music. The communicative aspect of the thesaurus study, which invariably attracts attention in the light of the problems of linguistics and informatics, should be considered as fundamental for solving the outlined problems. Even bypassing the mediated logical approaches to communicating music, the question of the correspondence of the thesauruses of the sender and the recipient, faced in a rather sharp form by contemporary composers and listeners, becomes immediately relevant – a problem that is generated by the hopping trends of the XX century and preserved to this day.

SUMMARY

Thus, immersion in scientific ideas about thesaurus, systematized on the basis of research data in linguistics and informatics, made it possible to draw a number of conclusions that create opportunities for unrestricted use of certain fields of cognition and inclusion in the use of other disciplines. Therefore, thesaurus is a certainly structured dictionary, which patterns of organization of knowledge are also inherent in consciousness; its is the repository of knowledge, and is ordered and systematic knowledge itself; it exists in material and perfect forms; it serves as an important factor in the communication process – understanding the information received and its means of broadcasting; it is directly related to the category "memory"; it has dynamic and stabilizing properties; and it contains generalized information about a particular area of knowledge.

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PROFESSIONAL MUSIC ART: THE PROCESS OF COMPREHENSION

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INTRODUCTION

The concept of “professional music art” has evolved in the context of the ideological positions of Soviet musicology and is fundamental for the characterization of the formation and specificity of the functioning of a certain sphere of musical creativity in European culture. Researchers have made attempts to terminological differentiation of musical creativity when analyzing its relationship with other areas of human activity. The Soviet musicologist Boris Asafiev in his works of the 1920s distinguished between “general music” and “suprageneral” or “art music”, “folk songwriting” or “creativity of oral tradition” and “creativity of written tradition”, represented by professionals. The terminology proposed by B. Asafiev and used in the future has not been specified.

Meanwhile, the need to formulate the corresponding conceptual apparatus arose in Soviet musicology after the release of the research works by José Ortega y Gasset at the turn of the 1920s-1930s (“The Dehumanization of Art”, 1925, “The Revolt of the Masses”, 1929) and Karl Manheim (“Essays on the Sociology of Culture”, 1933), where, in contrast to the “mass”, he substantiates the term “elite culture” as an initiative, creative principle based on the reproduction of special knowledge that is not intended for general, mass use. Such an interpretation radically contradicted Soviet cultural policy, accumulated in the slogans “popularize culture”, “popularize music” and, therefore, the antithesis “mass – elitist” was unacceptable for use in the categorical apparatus of Soviet musicology.

Already in the middle of the XX century, B. Asafiev’s student R. Gruber in his fundamental research “History of musical culture” used the terms “professional musical creativity”, “professional music”, which separate a significant artistic layer, first of all, from folk art – folklore. In this context, professional musical art was considered by A. Sokhor, Iu. Keldysh, V. Konen, G. Golovinskii, N. Shakhnazarova and others. Meanwhile, the researchers based on their own interpretations of the term, not specifically answering the question about the essence of

professional musical art, which, in particular, is confirmed by the absence of any formulations of this concept in the references of the XX century.

In this context, the objective of the research is to clarify the specificities of the formation and comprehension of professional music. This objective has led to research tasks:

- determine the specifics of understanding the moral and educational role of music;
- to characterize signs of formation of professional music practice;
- to distinguish the factors of formation of professional music education;
- identify signs of professional academic music.

Methodological comprehension of professional music art in statics and dynamics is carried out within the framework of the system-activity approach developed by the well-known Soviet philosopher and methodologist H. Shchedrovitskiy, which allows to consider "professional music art" as a kind of artistic creativity based on the application of a specific "system of norms of representation of cultural tradition", which was formed in the context of improving the "natural" and creating "artificial" norms and links for further quality creative activity¹. Therefore, the logic of the presentation of the studied material is based on the consistent elucidation of the characteristics of professional music.

1. Understanding the moral and educational value of music

The specificity of music as an audible art determines the emphasis on the process of reproduction of musical text as a basic factor in determining the characteristic features of the professional field. Art as a creative work on the basis of the aesthetic evaluation of the surrounding reality is divided into varieties by the way of perceiving realized artistic images, i.e. in the context of the conditioned relationship between the one who creates an artistic image (artist) and those who perceive it (audience). If all non-synthetic visual varieties of art are perceived directly, music as an audible type needs a process of representation. That is, in the context of the artist-public relationship, in most non-synthetic arts, the primary evaluation criterion is primary artistic activity (the implementation of the artistic image) and secondary music

¹ Щедровицкий Георгий Петрович. Избранные труды. Москва, 1995. С. 467.

(the representation of the artistic image). Therefore, performance as a representation process is crucial in identifying the distinctive features of professional music.

The adherents of the term "professional music" did not share a unanimous opinion regarding the genesis of this field of creativity. In the 1950s, one of the founders of the Soviet School of Musicology, R. Gruber, analyzing the period of the emergence of musical culture in Europe, distinguished its three main forms: folk, ecclesiastical, and professional secular music. Aesthetic origins of the last musicologist traced to knightly art². V. Konen, including church music in the professional field, emphasized the genesis of professional music in Europe "deep in the Middle Ages"³. H. Holovynskyi, though noting that professional art of European tradition has a centuries-old history, in identifying the main features of professional music, relied on the creativity of the last three centuries, when, in his opinion, the artistic significance of art became dominant. Defining professional music and folklore as two systems of artistic thinking, H. Holovynskyi outlined the aesthetic basis of differentiation ("meeting certain spiritual needs of society", "life purpose") and pointed to the difference of structural elements ("semantics of the language of professional European expression", "means of expression", etc.)⁴.

The basic factor in differentiating between the folk and professional spheres of musical text reproduction is the introduction of different types of cultural tradition representation: in folklore it is predominantly "natural" and in the profession it is predominantly "artificial". The main factor influencing the specific nature of the application of the "natural" type of reproduction of cultural tradition is the conditions of human existence in the environment; "artificial" – certain ways, means, forms and links⁵ that are created and implemented to improve the process of reproduction of cultural tradition. That is, the presentation of musical text by professional performers aims at the conscious repetition of both the elements of the text and the traditions of performance, which causes the use of "artificial" rules in order to preserve and reproduce the cultural tradition.

² Грубер Р. Всеобщая история музыки. Ч.1. Москва, 1965. С. 50-56.

³ Конен В. Этюды о зарубежной музыке. Москва, 1975. С. 433.

⁴ Головинский Г. Композитор и фольклор: Из опыта мастеров XIX – XX веков. Очерки. Москва, 1981. С. 10, 50.

⁵ Щедровицкий Георгий Петрович. Избранные труды. Москва, 1995. С. 51.

The impetus for the formation of a specific "system of norms of the representation of cultural tradition" was to understand the moral and educational role of music in the treatises of ancient philosophers-founders of the concept of education of future statesmen.

Thus, Plato (428-348 BC), proposing two methods of human education (gymnastics for the upbringing of the physical body and music for the upbringing of the soul), conditioned the moral and educational role of music by its ability to promote the formation of a "courage, wise and a harmonious statesman". Plato's attitude to music as "closest to human mental movements" was based on the fact that in the "visual arts" the product of creativity is passive in the context of influencing the consumer, while music is perceived only during its reproduction by the performer, whose skill determines the degree of influence on the public⁶. Pointing to the need to be guided by moral and educational principles, rather than "substandard tastes of the crowd"⁷, Plato defined the main purpose of musical education to acquire a certain amount of knowledge sufficient to be able to adequately perceive music and ideally direct and correct the creativity of music⁸.

Aristotle (384-322 BC) shared Plato's understanding of the role of musical education in becoming a "full-fledged citizen", pointing to the impossibility of adequate judgment without proper knowledge. On this basis, the philosopher insisted on the need for both theoretical and practical study of music⁹. Aristotle understood music in the upbringing of a "full-fledged citizen" not as a necessary or common object, but as a form of intellectual leisure that influences spiritual formation. This is based on the specificity of education. In the spiritual formation of "free-born people" the main purpose of music was to instill ethical principles, which led to an emphasis on the formation of culture of artistic perception. If active music-making was welcomed in childhood, over time it would be necessary to limit such activities so that they would not interfere with the public activities of a "full-fledged citizen" and turn them into artisans. This turning is characterized by in-depth mastering and application of advanced standards of professional activity, which contradicted the ideological principles of musical education of "full citizens". The principle of such distinctions was determined by the aesthetics of the "text reproducer –

⁶ Античная музыкальная эстетика. Москва, 1960. С. 37-38.

⁷ Ibid. С. 168-169.

⁸ Ibid. С. 145.

⁹ Ibid. С. 198-199.

public" interaction. Aristotle condemned turning of musicians into artisans to meet the needs of the public and, as a result, to receive rewards. Thus, according to ancient thinkers, the assessment and adjustment of the musician's work should be carried out in the context of moral and educational influence on the audience¹⁰.

The author of the treatise "On Music" (Pseudo-Plutarch, ≈ II-III centuries AD) insisted on the moral and educational principles. He instructed those who "want to comply with the requirements of beauty and refined taste" in music, along with the music classes, to study other sciences, including philosophy, "since it is only capable of establishing the proper measure and degree of usefulness for music"¹¹. Consequently, as opposed to artisanal training, the purpose of upbringing a "full-fledged citizen" is to get acquainted with the sciences, which the ideologists of statehood considered necessary for the formation of a person who voluntarily adheres to and promotes the observance of the existing moral guidelines of society.

2. Formation of professional music practice

Handicraft as the initial form of functioning of professional music was organizationally formed in medieval Europe, when the Christian church practically concentrated political and spiritual power. Poor urban development and constant feudal strife, low literacy and the spiritual nature of education and science contributed to the fact that monasteries became the centers of medieval culture, thanks to a relatively stable way of life.

Having realized the huge possibilities of art for the conquest of human souls, religious leaders encouraged the development of a whole system of norms of influence on consciousness by artistic means¹². The priests as mediators between the earthly inhabitants and the "non-believers" took care of the spiritual exclusivity of the pieces of art used during worship. The principle of selection led to a desire for improvement. That is, the church gave birth to art, which main purpose was to serve God through self-improvement, which stimulated self-development of the individual.

¹⁰ Античная музыкальная эстетика. Москва, 1960. С. 186.

¹¹ Ливанова Т. История западноевропейской музыки до 1789 г. Т. 1: От античности к XVIII веку. Москва, 1986. С. 15-16.

¹² Даниэль С. Картина классической эпохи. Проблема композиции в западноевропейской живописи XVII века. Ленинград, 1986. С. 104.

Religious art was developing not so much in direct creativity as in the ceremonial of official worship. Poetry, literature, and music were perceived as elements of religious-synthetic action. The total idealization of the artistic image in church art resulted in strict regulation and the traditional form and means of its reproduction. D. Lykhachev noted that the art of the Middle Ages focused on the "familiar" rather than the "unfamiliar" and "strange". The traditional nature set the reader or listener in the desired way, and traditional forms, genres, themes, motives, plots served as signals to create a certain mood¹³. Such orientation preconditioned aesthetics of creativity, which was focused on repeatability. In the reproduction of the sample, the medieval artist considered any inaccuracy a flawed, imperfect repetition, rather than an innovation¹⁴, due to the aesthetics of the era when the preaching of asceticism for the sake of retaliation after death¹⁵ and a didactic denial of sensuality prevailed. That is, the artist of that time saw personal experiences as an obstacle rather than an impetus to creativity, which required primarily calm and thoughtful reflections.

Thus, the specificity of following the traditions in medieval culture was determined by the focus on preserving and accurately reproducing, or rather, "copying" the sample. At the same time, the character of the traditions that gradually remained ethnic was changed, connected with the policy of the church: Western and Eastern churches systematically fought for the displacement of local liturgical texts, customs, and chants, and the introduction of canons¹⁶, which led to supranational unification of traditions.

Traditionalism was also inherent in church music, a direct carrier of a religious idea. Educational function in music can be exercised only in the course of public reproduction of musical text. The desire to convey the idea to the general public has led to the formation of a specific system of norms for the representation of music (common techniques, movements, signs, etc.) for their further application. That is, the

¹³ Лихачев Д. Поэтика древнерусской литературы. Ленинград, 1971. С. 62.

¹⁴ Даниэль С. Картина классической эпохи. Проблема композиции в западноевропейской живописи XVII века. Ленинград, 1986. С. 17.

¹⁵ Ливанова Т. История западноевропейской музыки до 1789 г. Т. 1: От античности к XVIII веку. Москва, 1986. С. 20.

¹⁶ Аверинцев С. Судьбы европейской культурной традиции в эпоху перехода от античности к средневековью // Из истории культуры средних веков и Возрождения. Москва, 1976. С. 17-64.

awareness of the necessity for normalization emerged in the practice of church singing during the performance of musical texts that required abiding certain conventions.

The presence of the performer as a representative of this idea to the congregation determined the specificity of European musical professionalism, which is traced in the context of complication of the musical language of church songs. If the early Christian psalmody is characterized by one-sound recitation, then the spiritual hymns combined the verse text with a melody of a song character, which at the collective performance necessitated the observance of sound quality. The desire of the church for a regulated unity in music was manifested in the establishment of antiphony – the collection of canonical songs, which differed in their figuratively-intonational structure from the folk tradition and required prior preparation. These factors made the priests focus on the reproduction quality of the musical text in the liturgy. If the early Christians sang all together during the service, then the Laodicean convocation (≈ mid-IV century) regulated the functioning of church choirs on a professional basis¹⁷.

It should be noted that, with regard to singing during worship, the Church Fathers emphasized the priority of faith over musical talent. One of the great teachers of the Western Church, Eusebius Jerome of Stridion (340-420), said that no matter how false the musician sings, if he is a believer: "...let the servant of Christ sing so that his voice and the words please God..."¹⁸. However, the professionalization of the church choir testifies to the emphasis in the selection of the choirs precisely on the musical data. The main criterion for the selection of the choir was the presence of musical talent, rather than the spiritual devotion to religion. This is due to the main purpose of the professional church choir – a quality reproduction of the existing musical text within the limits of canons.

The need for choral professionals made the church to establish from the IV century singing schools¹⁹ where mastering the norms of representation of musical text took place within the framework of artisan training. The involvement of professionals in ecclesiastical music was to achieve

¹⁷ Ливанова Т. История западноевропейской музыки до 1789 г. Т. 1: От античности к XVIII веку. Москва, 1986. С. 22.

¹⁸ Музыкальная эстетика западноевропейского Средневековья и Возрождения. Москва, 1966. С. 26.

¹⁹ Саккетти Л. Очерк всеобщей истории музыки. Санкт-Петербург, 1891. С. 50.

the required quality of ritual action, which optimized the spiritual impact on the congregation. The focus on repetition, which is a characteristic feature of church worship today, determines the sufficiency of the artisanal approach both in the education of the singers and in the immediate singing process. At the same time, assimilation of representative norms was carried out on the basis of the study of church songs, which, in turn, contributed to the moral education of the performers. Thus, church art initiated one of the basic principles of professional music education – the mastering of the system of norms of representation of musical text on the basis of elaboration of a regulated repertoire.

The artisanal nature of the education and activities causes the "involvement" of church singers in the rulemaking process. The creation of canons was carried out by the artists who had passed the path of universal monastic education. Aware of the moral influence of music, the Christian Church, imitating antiquity, involved the art of music in the education of future religious figures. The spiritual orientation of education inherent in medieval monastic education, which was based on the teaching of the "seven free arts", where music, along with arithmetic, geometry and astronomy, was the so-called *Qvadrivium*²⁰.

Thus, medieval education helped to form the outlook of the individual, and talents were revealed in the context of spiritual formation. This brings about the universality of church artists of the time, the more talented of whom showed their worth in various spheres of human activity. A striking example of the spiritual development of a medieval artist is the creative path of the composer, music scientist, poet and historian Notker (ca. 840-912) – a school student, and later a teacher and librarian of one of the leading centers of monastic culture in St. Gallen – whose name is in history music is associated with improvements within the canonical Gregorian chorus²¹.

According to the medieval aesthetics of a true musician, he distinguishes between theoretical understanding and knowledge of music. There were two approaches to music activity: *Musicus* (a musician) is a musically rational scientist, and *Santor* (singer) is a craftsman singer. An unconditional preference was given to a theoretical scientist who, in the

²⁰ Музыкальная эстетика западноевропейского Средневековья и Возрождения. Москва, 1966. С. 13.

²¹ Ливанова Т. История западноевропейской музыки до 1789 г. Т. 1: От античности к XVIII веку. Москва, 1986. С. 27.

words of music theorist Guido d'Arezzo (990 – ≈ 1050), not only possessed practical skills, but could also reason about music laws²².

V. Konen emphasized that almost from the end of the VI century, from the establishment of *Schola cantorum*, and until the period of the opera's birth, the leading musicians of Europe occurred in the realm of the Catholic Church, noting that the main purpose of religion was moral involvement in the congregations²³. In pursuit of this goal, the church created the necessary conditions for the development of professionalism. Only in a monastic environment could a medieval musician be fully self-perfected by studying theoretical heritage in monastic libraries and realizing his creative potential through practical application in church music.

Based on the analysis of the real performing level and the generalizing theoretical knowledge, church universal artists created and improved normative language. The experiments of the monastic figures with the recording of music are conditioned by the need to unify the representative norms in order to achieve the maximum accuracy of reproduction of the musical text. In an effort to improve the level of performance, Notker added personal lyrics to improvisational vocals, so-called anniversaries, so that each syllable sound had one syllable. Thus, the updated figuration was easier to remember by the choirmen²⁴. While working at the Ferrara and Arezzo singing schools, Guido d'Arezzo solved the urgent problem of perfecting non-permanent notation by developing a recording system with a clearly defined pitch²⁵.

Thus, the improvement of the musical language was carried out in the context of the creation of universal musical forms, the sign system and the means of reproduction in order to optimize the process of representation of the fixed text. Recognized usable forms and means of worship became canonical, that is, obligatory to perform unchanged, which predetermined traditionalism as a principle of preserving,

²² Музыкальная эстетика западноевропейского Средневековья и Возрождения. Москва, 1966. С. 37.

²³ Конен В. Этюды о зарубежной музыке. Москва, 1975. С. 38.

²⁴ Сапонов М. Искусство импровизации : Импровизационные виды творчества в западноевропейской музыке средних веков и Возрождения. Москва, 1982. С. 7.

²⁵ Ливанова Т. История западноевропейской музыки до 1789 г. Т. 1: От античности к XVIII веку. Москва, 1986. С. 33.

accumulating and reproducing previous experiences expressed in special stereotypes²⁶.

In this context, there is a distinction between two distinct levels of musical activity in church culture: the first is associated with the rulemaking and inherent in the creativity of music theorists, and the second, with the reproduction of learned norms in church collective performance, which has a crafty character. In the first case, church artists, by studying music as a science, refined the existing ones and created new rules for the presentation and representation of musical texts; in the second, professional musicians engaged in the direct reproduction of music, following the church canons. Thus, the formation of a craft approach to music in the sphere of Medieval moral and educational church art is due to the need for a qualitative representation of canonical artistic images based on the application of a specific system of norms for the reproduction of cultural tradition.

3. Formation of professional music education

The XIV century is characterized by the intensification of trade and economic international relations, which led to the dominance of secular power. The gradual transition of power to the aristocracy in the cultural sphere led to the formation of secular professional art on the basis of new artistic imagery, the search for which was carried out through the transformation of the artistic ideals of Antiquity and the Middle Ages.

Since the Renaissance, aristocracy as a form of government, imitating antiquity and the Middle Ages, recognized the moral and educational importance of musical art: the theoretical and practical mastering of music becomes a necessary element of secular education. The Italian writer B. Castiglione wrote in his treatise "On the courtier" (1518) that a man cannot be a courtier unless he is a musician, a performer, and knows something about musical instruments²⁷.

While the specificity of medieval art was the impersonal nature of creativity, due to the leveling of sensuality, then the "return" to music of affectation, since the Renaissance, led to the assertion of individuality as the aesthetic norm of creativity. In art, creative individuality is unique,

²⁶ Маркарян Э. Теория культуры и современная наука : Логико-методологический анализ. Москв, 1983. С. 154.

²⁷ Музыкальная эстетика западноевропейского Средневековья и Возрождения. Москва, 1966. С. 75.

thus, in the aesthetics of secular music, a characteristic feature of which is the personification of the author of the work and the performer, there is a change in the emphasis on representation to create new artistic images. A similar situation is typical of the painting of the Renaissance, where the principle of reproduction is opposed by creation, excogitation, invention, that is, an act of free artistic will²⁸.

If the spiritual authority in the medieval culture was the church, then the secular "legislator" was the aristocratic circle as a model for ambitious aspirations. Therefore, the normative need for creativity is a thorough education of the creator. In particular, Italian theorist J. Zarlino in his treatise "Harmonic Institutions" (1558) insisted that, in addition to knowledge of musical theory and possession of practical skills (ability to play and adjust the instrument), the composer should be well versed in geometry, arithmetic, grammar, dialect (that is, the art of proof), history, rhetoric²⁹.

Thus, the unity of theory (ideally – fundamental knowledge) and practice becomes a new aesthetic norm, conditioned by the humanistic purpose of the Renaissance – the revival of the cultural heritage of Antiquity. The implementation of this goal in musical art was carried out on the basis of a combination of moral and aesthetic aspirations of the aristocracy and the skill of professional musicians. For the most part, progressive but poorly qualified aristocrats invited the most talented musicians to perform certain works: either performing a written work or writing a customized work based on a proposed idea.

An example here is the activity of the Florentine cultural center, initiated and organized by representatives of the aristocracy D. Bardi, J. Corsi and O. Rinnuccini. Patrons inspired by the idea of reviving the ancient tragedy, although they tried their hand at poetry and music, but collaborated with professional composers and performers J. Peri and G. Caccini, theorist and composer V. Galileo and others to achieve the lofty goal³⁰. That is, the spiritual aspirations of the aristocracy were combined with the perfection of professionals, which made it possible to solve the problem of the artistic level of performance.

²⁸ Даниэль С. Картина классической эпохи. Проблема композиции в западноевропейской живописи XVII века. Ленинград, 1986. С. 18.

²⁹ Музыкальная эстетика западноевропейского Средневековья и Возрождения. Москва, 1966. С. 78.

³⁰ Ливанова Т. История западноевропейской музыки до 1789 г. Т. 1: От античности к XVIII веку. Москва, 1986. С. 205-206.

At the same time, communication with progressive aristocrats attracted professional musicians, and not only for a useful purpose. The progressive outlook on music in the context of a broad world outlook, uncharacteristic of the artisanal center, gave non-aristocrat musicians the opportunity to acquire knowledge that is unachievable in the professional community. In particular, the author of one of the first operas – Eurydice (1600), G. Caccini noted that communication with representatives of the aristocracy and the best musicians, inventors, poets and philosophers of Florence at the Bardi Academy gave him more than his thirty-year study of counterpoint. The result of such interaction was the creation of an opera, the true founders of which in the treatise "On Stage Music" (between 1635 and 1639) D. Doni named the ideological inspirations of J. Corsi and O. Rinnuccini, and the first creators of the new style – professional musicians J. Peri, G. Caccini, K. Monteverdi³¹.

If the Florentine Camerata functioned as an artistic association for the purpose of creative pursuits, the initiators of the Paris Academy of Poetry and Music, J.A. de Baif and J.T. de Courville (1570), determined the main purpose of introducing "perfect music" into everyday life, which attracted professional musicians to the institution, whose responsibility was to learn new standards of musical creativity. This divergence in the orientation of the institutions underlies R. Rollan's conclusion that the Baif Academy was more despotic than the Bardi Academy³². If professional musicians, together with aristocrats in the Florentine Camerata were full-fledged law-makers, then in the Paris Academy they were only "students".

That is, the formation of a new figurative sphere based on the "artificial" type of reproduction of cultural tradition in combining theoretical knowledge with artisan skills led to the organization of special socio-cultural institutions in order to create, improve and instill professional norms of creativity. This situation is also characteristic of culture in general. Modern cultural studies distinguishes between two classes of elements of culture. The first contains ideas and values that guide and coordinate the behavior and consciousness of people in their group and individual life. The second consists of social and cultural

³¹ Музыкальная эстетика Западной Европы XVII-XVIII веков. Москва, 1971. С. 70, 82.

³² Ромен Роллан. Музыкально-историческое наследие. Вып.1: История оперы в Европе до Люлли и Скарлатти. Истоки современного музыкального театра. Москва, 1986. С. 212-216.

institutions, through which these ideas and values are preserved and disseminated in society, reaching each of its members. If the first class of elements characterizes culture as a system of standards of social behavior, then the second – as a system that exercises social control over values and ideas, that is, engaged in norm-making. The last class now includes the education system, the media and communications, various types of cultural service³³.

Thus, the formation of professionalism in secular music art in the context of the combination of theoretical knowledge with craft skills is driven by the desire to create new artistic images on the basis of "artificial" type of reproduction of cultural tradition. The main criterion for professionalism is the degree of assimilation and application of a specific system of "artificial" norms in the process of presentation of a musical text, in which the cultural heritage acquired by the author's creatively conceived text. That is, professional music art should be regarded as creativity based on the norms of cultural tradition reproduced within the framework of professional music education.

4. Professional academic music art

The formation of professional music art on the basis of an "artificial" type of reproduction of cultural tradition in the context of combining theoretical knowledge with craft skills has led to the comprehension and practical implementation of a system of special social and cultural institutions in order to create, improve, and disseminate professional norms of creativity. Starting from the XVI century, ideological regulatory institutions, resembling the antique academies, have been established. Thus, the representative of the Baroque J. Bernini (1598-1680) believed that the Paris Academy of Arts as an educational institution should have casts of ancient statues, bas-reliefs and busts to serve as an example for cultivating a sense of beauty. The necessity of such measures was conditioned by J. Bernini that the copying of nature will never teach the students to create the beautiful and the sublime, which the nature lacks³⁴.

³³ Шейко В. Культура. Цивілізація. Глобалізація (кінець XIX – початок XXI ст.). Т. 1. Харків, 2001. С. 32.

³⁴ Даниэль С. Картина классической эпохи. Проблема композиции в западноевропейской живописи XVII века. Ленинград, 1986. С. 43.

At a certain stage in the evolution of musical professionalism, special institutions emerged, aimed at identifying, canonizing, and instilling certain norms. The specificity of the application of the professional music system of universal norms of reproduction of cultural tradition is the main difference between "professional" and, in particular, "academic musical art". If "professional musical art" as creativity based on the learned norms of reproduction of cultural tradition emerged from the *Ars nova* period (XIV century), then the concept of "academic musical art" as creativity based on mandatory observance of norms of reproduction of cultural tradition mastered in special institutions would be appropriate to use in terms of "high" music art from the XVIII century, when music academies got widespread in Italy as rule-making centers. Such a situation is reproduced in detail by scientific thought in the field of plastic arts. Thus, Bologna Academy (XVI century), established the rules of following the art of Antiquity and the High Renaissance, and Paris Royal Academy of Painting and Sculpture (1648) developed the rules of the so-called "high style" of the aristocratic nobility based on the aesthetic doctrine of classicism.

Thus, the system of representative norms of professional music art was conceived and optimized in terms of the functioning of the academies, whose mission was to be arbiters of "high style", guardians of the great "idealistic" traditions of the past, the citadel of academic, i.e. exemplary, professional activity. The professionalization of musical art has led to the gradual delineation of general and special music education; however, it has not changed the essence of sociocultural institutes designed to educate on the basis of instilling academic norms of reproduction of cultural tradition. Bearing in mind the normative orientation of such institutions, the German philosopher and music critic I. Scheibe (1708–1776) in the second quarter of the XVIII century emphasized the need to create special music academies to train professional musicians whose skill level could meet the ideological aspirations of the foremost German cultural figures – the exaltation of national art³⁵.

Over the years, education in special educational institutions becomes the basis of professional skill, and the activity of presenters of the best examples of creative understanding of the learned regulatory system is considered "high" art. At the same time, the process of rulemaking is

³⁵ Музыкальная эстетика Западной Европы XVII-XVIII веков. Москва, 1971. С. 322.

inherent in another form of socialization of professionalism. Domestic music, which has always coexisted with "high" art and has played a mostly entertaining role, is also performed by professionals who adapt academic, create and refine non-academic norms of cultural tradition. The entertaining function of household music is antagonistic to the moral and educational orientation of academic education, which causes the first musician to be ignored in the process of education.

Nowadays, the term "academic art" is used to differentiate and contrast it with the trends inherent in art from the XX century: modernism, postmodernism, etc. At the same time, other references to "academic" are cited in the reference literature. In particular, the notion of "academicism in the fine arts" is defined as a trend that has developed in the art academies of the XVI-XIX centuries. and imitated the outward forms of classical art of Antiquity and the Renaissance; he promoted conditional, idealized images, far-fetched plots, averted standards of beauty³⁶.

Such definitions reflect the dualism of attitudes to "academic art" as a style that follows tradition. On the one hand, this shows conservatism as a negative perspective, on the other, the positivity of imitation of traditions – one of the main USSR criteria of distinction of art institutions and granting the collective the honorary "Academic" title. authors of encyclopedic literature substantiate such a positivity by the fact that on the basis of traditions distinguished artists are brought up, performances are created that are widely recognized by the public and professionals³⁷. That is, the positive role of traditions is manifested in their educational value, moreover, not only in the professional environment, but also for the masses.

The term "academic" is also used for genre differentiation of choral groups in the context of elaboration of two components of the "system of norms of representation of cultural tradition": repertoire policy and performing technique³⁸. Soviet musicologist L. Raaben held the same view when considering the evolution of chamber ensemble performance. By identifying two "lines" of formation of this kind of creativity, he contrasted the academic direction of everyday life on the basis of the difference of intonational support. L. Raaben insisted that the domestic

³⁶ Культура и культурология. Москва; Екатеринбург, 2003. С. 39.

³⁷ Шнеер А. Академический театр // Большая советская энциклопедия. Т. 1. Москва, 1970. С. 312.

³⁸ Кочнева И., Яковлева А. Вокальный словарь. Ленинград, 1988. С. 3.

trend is closely related to the corresponding intonation medium (folk song, romance, dance, etc.), and academic – to the genres of the sonata, trio, quartet, quintet, which use intonations and compositional means of European music³⁹.

Thus, the main characteristic features of “academic nature” are traced:

- "academic art" as creativity on the basis of following the moral and educational traditions of the system of norms of professional music activity assimilated in official educational institutions;

- an "academic" level in determining the creative heritage as a standard, a sample;

- an “academic” sphere of professional music art as a system of regulated genres, means, forms, and methods of presentative and representative creativity.

CONCLUSIONS

By the XVIII century, "professional music art" developed as a kind of activity based on the application of a specific system of norms: musical instruments – repertoire, performing technique – means of expression, musical theory – rules of composition and interpretation, aesthetics of performance. Within the framework of professional music art, principled approaches to the application of the normative system have emerged: *craftsmanship* as the basis of representative activity aimed at preserving and repeating the cultural tradition and *professionalism* as the basis of presentative and representative activity aimed at creating artistic image through its creative thinking.

The process of forming professional music as a form of reproduction of a cultural tradition that has genetically branched out from folklore is conditionally divided into three stages. Folk art is characterized by "natural" reproduction of cultural tradition based on the principle of ethno-traditionalism – the focus, first of all, on the preservation and reproduction of the text.

During branching, the process of the text presentation was focused, as in folklore, on the preservation and reproduction of traditions, which is in accordance with the artisanal principle of activity. The formation of the regulatory system as the basis of the process of reproduction of the

³⁹ Раабен Л. Инструментальный ансамбль в русской музыке. Москва, 1961. С. 23.

musical text led to the introduction of craft training of specialists, which was based on practice and experience without the involvement of theoretical knowledge. The aesthetic orientation of the Middle Ages' artistic culture to "repetitiveness" predetermined the artisanal nature of the practice of reproducing a musical text at a time when normalization (the formation of professional language, the creation of new musical samples within canonical songs, etc.) was carried out by artists who mastered music within the universal education.

The further evolution of "professional music art" is directly related to the development of professionalism – a principle characterized by the focus on the presentation and representation of artistic image through its creative comprehension by a person skilled in the norms of reproduction of cultural tradition, constituting theoretical knowledge, means of musical activity, professional skills. Thus, professionalism involves craftsmanship as a process of reproduction. But the involvement in the educational process of theoretical knowledge and the expansion of the circle of communication, thanks to the artistic aspirations of the progressive aristocracy, stimulated the desire for a new foundation on the achievements of the predecessors. In this case, traditionalism manifests itself in the use of norms and principles in the art in search of new forms and means of expression.

The genesis of professional music education as a rule-making system has been traced back to Antiquity, and in music art – back to Platonic academies. On this basis, we can speak about the feasibility of using, along with the term "*professional musical art*", the definition of "*academic musical art*" as a form of "artificial" type of reproduction of cultural tradition within a certain normalized system, which "arbiters" are sociocultural institutions. Various forms of socialization of the implementers of the system of norms of music functioning determine the dualistic nature of professional music art – "academic" or "non-academic", which is based on the attitude to the norms (first of all, the repertoire and aesthetics of performance), emphasized and instilled by official institutions. Thus, if the interpretation of the term "professional musical art" is possible as creativity based on the learned norms of reproduction of cultural tradition, then the definition of "professional academic musical art" should be specified as creativity on the basis of the mandatory observance of the "system of norms of reproduction of cultural tradition" assimilated within the professional music education.

SUMMARY

The subject of the study – the concept of “professional music art”. Methodological comprehension of professional music art in statics and dynamics is carried out within the framework of the system-activity approach developed by the H. Shchedrovitskyi, which allows to consider "professional music art" as a kind of artistic creativity based on the application of a specific "system of norms of representation of cultural tradition". The objective of the research is to clarify the specificities of the formation and comprehension of professional music. By the XVIII century, "professional music art" developed as a kind of activity based on the application of a specific system of norms: musical instruments – repertoire, performing technique – means of expression, musical theory – rules of composition and interpretation, aesthetics of performance. The formation of the regulatory system as the basis of the process of reproduction of the musical text led to the introduction of craft training of specialists, which was based on practice and experience without the involvement of theoretical knowledge. The aesthetic orientation of the Middle Ages' artistic culture to "repetitiveness" predetermined the artisanal nature of the practice of reproducing a musical text at a time when normalization (the formation of professional language, the creation of new musical samples within canonical songs, etc.) was carried out by artists who mastered music within the universal education. The further evolution of "professional music art" is directly related to the development of professionalism – a principle characterized by the focus on the presentation and representation of artistic image through its creative comprehension by a person skilled in the norms of reproduction of cultural tradition, constituting theoretical knowledge, means of musical activity, professional skills. Various forms of socialization of the implementers of the system of norms of music functioning determine the dualistic nature of professional music art – "academic" or "non-academic", which is based on the attitude to the norms (first of all, the repertoire and aesthetics of performance), emphasized and instilled by official institutions. Thus, if the interpretation of the term "professional musical art" is possible as creativity based on the learned norms of reproduction of cultural tradition, then the definition of "professional academic musical art" should be specified as creativity on the basis of the mandatory observance of the "system of norms of reproduction of cultural tradition" assimilated within the professional music education.

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**SOME ASPECTS OF THE CULTURAL
AND SPIRITUAL LIFE OF JEWS IN ODESSA
AS PREREQUISITE OF THE NATIONAL THEATRE**

Ovcharenko T. S.

INTRODUCTION

In the history of Ukraine, the ethnic group of Jews is one of the oldest and most numerous, whose size and forms of settlement have varied constantly over different historical periods. However, there is very little scientific research on the cultural phenomenon of this nation, known worldwide, in Ukrainian and Russian science. This may be due to the lack of a "concise formulation of the basic concepts (a kind of axioms) of a given culture and special linguistic means capable of making the basic concepts of culture equally accessible to each person, regardless of his or her individual perception or social status."¹ Probably the reason is the absence of a concept of theoretical research on the problems of Jewish culture "through the lens of modern naiology, which, in turn, should become a methodological basis"².

No scientific studies have been found on the nature and temperament of Jews in Russian and Ukrainian sources. In the article "National image as an element of theatrical culture" the author pays attention to this issue³. The national character is connected with traditional forms of people's reactions to relevant life situations. On this basis, some scholars (V. Sukharev, M. Sukharev) understand the national character as somewhat acquired in the process of contacting other people. The national character is different from the national style, which is understood by the behaviors typical of the inhabitants of a country.

¹ Найдорф М. И. Введение в теорию культуры: Основные понятия культурологи. Одесса: Друк, 2005. 192 с.

² Курас І. Ф. Євреї в незалежній Україні: проблеми наукових досліджень. «Політика і час». № 8. 1994. 41-51 с.

³ Овчаренко Т. С. Національний імідж як елемент театральної культури. Аркадія: культурологічний та мистецтвознавчий журнал. Одеса, 2004. № 2(4). 48-50 с.

This is facilitated by the value system and the country of residence. The term "national character" is not analytical but descriptive, which expresses the specific lifestyle of a particular people. The national character implies a characteristic not of an individual, but of a whole group that has a common culture, traditions, symbols⁴.

The existence of a national character is mentioned in the writings of Herodotus, Y. Caesar, Xenophon. Initially, the national character was associated with the environment and climate in which the people live. Only in the writings of J. Locke, D. Rousseau, G. Hegel, and I. Herder formed a scientific approach to understanding this problem. In 1860 M. Latsarus and H. Steintal created a special discipline – psychology of peoples, and in the early twentieth century. ideas of ethnic psychology are supported by W. Wundt in the work "Psychology of Nations" (1900–1920). Ukrainian scientists A. Hnatyuk, M. Drahomanov, M. Hrushevsky, D. Ovsyannik-Kulikovskiy played a significant role in the development of the science of the "folk spirit".

The contemporary theoretical studies of the Jewish ethnic group are almost exclusively related almost exclusively to history: E. Greenberg, P. Johnson, S. Dubnov, F. Kandel, I. Kotler, M. Leskov, M. Panchuk, M. Polishchuk, I. Honigsman, S. Zipperstein. In describing the cultural heritage, historians do not analyze the genesis of a particular cultural phenomenon of the Jewish nation. Meanwhile, the emergence of prominent representatives of Jewish ancestry in various forms of art, "... in our and previous generations, had a long and important prehistory that dates back to the ages of about two millennia, and possibly more," says American scientist S. Roth⁵.

Numerous facts of theatrical skills left by Jewish artists in the culture of different peoples lead us to believe that the theater originated in Jews much earlier than the ancient Greek theater, and in such a rapid development such subjective factors as features of national character played a major role, temperament, mentality. The same opinion is shared by such scholars of Jewish theater as M. Beregovskiy, E. Binevich, V. Karp, O. Karp, R. Menovich, A. Sidelnikov, and others. And the famous theatrical figure M. Jewish, considered the ancient Greek "song of tsap" borrowed from the religious rite of the Jews of Yom Kippur

⁴ Сухарев В. А., Сухарев М. В. Психология народов и наций. Донецк: Сталкер, 1997. 400 с.

⁵ Рот С. Искусство в еврейской традиции. Иерусалим: Б-ка Алия, 1989. № 852. 208 с.

(Day of Atonement), when the high priest by lot one "sacrifices" sacrifice to God, and sends another one to the sacrifice⁶.

Modern scientists of all countries, considering the culture of an individual nation or nation, are increasingly paying attention to the study of subjective factors of culture to which they refer social norms, customs, moral attitudes, values, as well as temperament and national character (E. Aronson, V. Bokan, D. Matsumoto, A. Shvetsova).

With Ukraine's independence, research interest in the Jewish topic has grown significantly. More or less systematic studies of Jewish history appear: S. Zippershtein, "The Jews of Odessa. History of Culture of 1794–1881", M. Polishchuk " Jews of Odessa and Novorossiya", I. Kotler "Essays on the History of the Jews of Odessa", J. Angel and A. Weiss " Genocide against Jews in the Second World War"; T. Grill "The Role of German Jews in Eastern Europe, 1780–1930"; A. Hoffmeister "The Name of Odessa, 1871–1921: Secularization, Nationalization and the Social Issue of Jews in the Russian City", V. Solod "Odessa Museum of Jewish Culture"; T. Steinhoff "Jewish Culture and Literature in Yiddish in Odessa in the XI – XX centuries", V. Proskuryakov "Culturology of the Jewish Theater of Ukraine. In the Context of Time, Action and Architecture", T. Stepanchikova " History of the Jewish Theater in Lviv. Through the thorns-to the stars!".

1. The cultural and spiritual life of the Jews in Ukraine and Odessa, in particular

The earliest evidence of the settlement of Jews in the territory of modern Ukraine dates back to the 1st century. N. Jews settled in the Crimea and on the northern Black Sea coast long before Christianity spread there. This is evidenced by ancient Greek inscriptions found in Kerch, Anapa, Olbia, that "Jews were Hellenists, had Greek names, used Greek, lived in entire communities, went to synagogues, kept slaves and slaves"⁷. In a letter to Guy Caligula, the king of Judea Agrippa (41-44 AD) informed him about Jewish settlements in the Greek Black Sea colonies. The Jews also left numerous inscriptions in ancient Hebrew⁸.

⁶ Евреинов Н. Н. Азazel и Дионис. О происхождении сцены в связи с зачатками драмы у семитов. Л.: "ACADEMIA", 1924. 203 с.

⁷ Мальшевский И. Евреи в Южной Руси и Киеве в X-XII веках. Киев, 1878. 116 с.

⁸ Маринович М.Ф. «Про міжконфесійну ситуацію в Україні». Релігійне життя. Права людини в Україні:К.-Х.,1993.с. 50-56.

Until the VIII century. not. a large number of Jews lived within the Khazar Khaganate, where Judaism was a state religion. The earliest memories of Jewish communities in the city of Kyiv are still relevant. IX – XIII centuries. Mention is made of Jewish merchants from Western and Central Europe who were traveling to Russia (Golkhei Rusya)⁹. A widely known chronicle of the Khazar ambassadors' proposal to Prince Vladimir to accept Judaism. Although the proposal was rejected, the presence of Judaism connoisseurs at the prince's court, their status equal to that of Christian ambassadors from Byzantium and Rome, testifies to a rather tolerant relationship between Russians and Jews. Relatively tolerant was the theological controversy with the supporters of Judaism of Kiev Metropolitan Hilarion (XI century.). There was also a synagogue in which the Jews hid during the riot of 1113 and held siege until the arrival of Vladimir Monomakh. Some historians say that in those days Jews did not differ in language or clothing from the population of Kievan Rus. The differences emerged only after the powerful migration of Jews from Western Europe. In 1356 the first Jewish community in Lviv; in 1404 (Drohobych); in 1410 (Lutsk)¹⁰. On the territory of the Hajibey fortress, Jews settled in the mid-eighteenth century, as evidenced by historical sources, including an ancient inscription on a Jewish crypt dating from 1770. However, during the Russo-Turkish campaign many of them left the fortress, and when the Russian soldiers stormed it in 1792, six Jews remained in the territory of Hajibey.¹¹ During the reign of the Russian Empress Catherine II, who decided to settle Novorossiysk lands conquered by the Turks as soon as possible, granting significant tax exemptions to the migrants, a large number of Jews from the former Polish lands began to move to the south of Ukraine, which gradually acquired the status of a "border" status. Two hundred and forty-six Jews (10% of the total population) lived here with the development of the city of Odessa, the Jewish community was created, the first synagogue was opened (on Balkivska St.), and a Jewish cemetery was founded (1793). Changes in the life of the Jewish community are also taking place with

⁹ Історія релігії в Україні: навч. посібник / НАН України. І-нт філософії, Відділ релігієзнавства; За ред. А.М. Колодного, П.Л. Яроцького. К.: Знання, 1999. 735 с.

¹⁰ Фентон Джон. Древнейшая жизнь евреев. Социологический этюд (перевод с англ.). М.: Типография А. И. Мамонтова и Комп., 1884. № 5. 354 с.

¹¹ Котлер И. Очерки по истории евреев Одессы. Редактор И. Котлер. Иерусалим, 1996. 204 с.

the development of the city: a new synagogue is being built (on Jewish Street), the first school for children from needy families (Talmud-Torah) is being opened, and a six-bed almshouse that will form the basis of a future Jewish hospital for now. It should be noted that all of these establishments were maintained at the expense of the Jewish community.

From the first years of the city's existence, Jews participated in public life. At that time, when Jews were forbidden to enter the city authorities in other large cities of the Russian Empire, representatives of the Jewish people M. Elmanovich and R. Lazarevich worked in the Odessa magistrate.

Considering that the builders of the city of Odessa were mostly French (where Volan, where Richelieu, where Ribas), who were well-known for cultural entertainment, entertaining establishments have appeared in the city since the first years of its existence. Stage venues are founded in almost every cafe or restaurant, in the City Garden and on their own villas. Mass celebrations and lottery allegories are held here; carnivals and masquerades; variety theaters include popular vaudeville, one-act comedies, and benefit shows; visitors are invited to a buffet theater, an art café, and gypsy songs are sung at restaurant venues. P. Sumarokov, who visited Odessa at the end of the eighteenth century., In the book "Leisure of the Crimean Judge", positively assessing the plans of the city authorities of Odessa, identified the fact that the authorities want to "build a theater"¹². Already in 1804, the Austrian, Neapolitan, and Italian consulates were established in Odessa, which provided a place for performances by theater troupes touring in Odessa. Odessans spoke different languages, professed different religions, adhered to different traditions, but always loved various shows, including theatrical performances.

The first national theater in Odessa was the Polish, which in 1805 opened the era of Odessa theaters. The tour of the Polish troupe from Zhytomyr took place in a basement on Rishelievskaya Street, where the military barracks used to be located. An unknown author who wrote the newsletters, and who is believed to have been an actor of the troupe in the past, mentioned in 1822 in the first Odessa Messenger newspaper: "... the auditorium was wonderful; it was built in an old barracks, however, the roof was a mess: in bad weather, spectators had to come with umbrellas, but in the hot weather it was very nice. The stage

¹² Голота В. В. Театральная Одесса. К.: Мыстэцтво, 1990. 245 с.

scaffold consisted of a dozen beams of various sizes, skillfully laid on four large tubes. Let's say two words about our scenery. It was the summit of luxury: the back wall of the hall, though, belonged to the barracks, but due to the natural humidity of the building, the wall so blurred that there were large green spots that looked like a lovely garden in the evening.

The backdrops were made of four old stairs, which were glued together with beautiful wallpapers of blue on one side (it was the sky), and dark green on the other (it was a grove). The hall was illuminated by four oil candles. On the stage of the theater played everything: drama, melodrama, farce, comedy, ballet¹³. An example of this room is to understand the conditions in which theater actors worked. In 1809, the first City Theater was opened in Odessa under the design of St. Petersburg architect Tom de Thomson. The theater accommodated over eighty spectators, although only forty-four seats were seated. The architecture of the theater impressed the contemporaries and visitors of the city with its majesty, it was one of the most beautiful buildings of the city, although the theater had significant drawbacks: there was no lobby, winter theater was not heated, lighting was also poor (oil torches). O. Pushkin visited this theater during his exile and left memories of it in the poem "Eugene Onegin": "The theater is full"¹⁴. Although operas at the City Theater played only in Italian, the flowers were expensive enough, one can assume that Jews, who always were indifferent to music, visited the theater, especially since the Duke de Richelieu considered the theater not only an entertainment establishment, but also a place where the musical tastes of the population were brought up.

At various times, the Theater of Love provided the stage for the great Russian dramatic actors M. Shchepkin, P. Mochalov, who, since 1827, have often toured the city; the first Ukrainian theater troupe under the direction of G. Kvitka-Osnovyanenko; prominent actors, singers, theater companies of different countries. Odessa saw on the theaters of its theaters S. Bernard and E. Duce, A. Aldridge and the troupe of the Sicilian theater J. Di Grasso, Berlin's New M. Reinhardt Theater and Greek opera. This, of course, influenced not only the improvement of the general level of culture of the representatives of all the peoples of the

¹³ «Messenger». от 13 липня 1822 р. 5 с.

¹⁴ Пушкин А. С. Евгений Онегин. Роман в стихах. Предисловие, примеч. и пояснит. статья С. Бонди. М.: Государственное издательство Детской литературы Министерства просвещения РСФСР, 1963. 303 с.

city, but also the development of the theatrical art of the various nations living in the city. Beginning of the nineteenth century – Odessa's heyday: the creation of "Porto-Franco" gradually contributes to the fact that Odessa acquires the status of a European city inhabited by people of different nationalities. Due to the tolerance of Jews by de Ribas and Duke de Richelieu in the early nineteenth century. Jews from Austria and Germany, the so-called Brodsky Jews, are beginning to move to Odessa¹⁵. The number of the Jewish population in Odessa is growing significantly, and in the 1940s. the number of Jews is twelve thousand, that is, 20% of the total population. According to the Short Jewish Encyclopedia, "Brod Jews" were rich and educated people, and they brought with them the ideas of Haskalah – the Jewish Enlightenment movement. They advocated a combination of Jewish traditionalism and the achievements of European culture, and although their ideas were persecuted by religion, they found favorable conditions for development in Odessa. A significant achievement of this movement was the opening in Odessa of a comprehensive Jewish school¹⁶, which became the first swallow in the system of Jewish education. Already in the late nineteenth and early twentieth centuries. Odessa ranked first in the Russian Empire in terms of number of Jewish educational institutions. Increasing the material life of the inhabitants of Odessa through the opening of the free economic zone "Porto-Franco" significantly influenced the level of cultural demand. Beginning in 1817, a large number of national amateur troupes have been created in the city, producing performances in various languages, including Hebrew and Yiddish. Unfortunately, there are very few memories and documentary evidence of this page of Jewish theater in the city, they are purely informational. The first theatrical performances were of a religious nature, were devoted to religious holidays, kept folk elements of Purimshpil, national traditions of parody and improvisation, as mentioned in E. Binevich's studies¹⁷. The middle of the nineteenth century marked by the heyday of the cultural and spiritual life of the Jews of Odessa, which was aided by the loyalty and

¹⁵ Пен С. «Еврейская старина». Вып. 5. Одесса.: «Мигдаль», 2001. 46 с.

¹⁶ Свидетельство об обучении в школе Одессы (русском и идиш). Государственный архив Одесской области. Ф № 5056, опись № 1, дело № 10, лист, № 11 об.

¹⁷ Биневич Е.М. Еврейский театр в Одессе. Очерк 1: А. Гольдфаден и его труппа. Загадки еврейского театра. М., Вестник еврейского университета, 1994. № 3 (7). 4 с.

support of the city authorities: Governor-General M. Vorontsov, Count F. Stroganov, who rescued the abolition of the Jewish settlement before the Russian emperor, the tutor of the Odessa educational district I. Pirogov. At this time, synagogues became centers not only of spiritual life, but also of musical culture, which is connected with the activities of prominent cantors: N. Blumenthal and P. Minkovsky¹⁸. In the middle of the nineteenth century many national (professional and amateur) theater companies appear in Odessa. Since 1880, Odessa has been regularly visited by mobile theatrical Jewish troupes, which are successful not only in the Jewish population of the city. As you know from the city press, each theater had its own audience, the performances were sold out. The city newspaper Odesnyk Visnyk constantly provides its pages to Jewish writers and publicists B. Bertenson, O. Rabinovich, I. Tarnopolo, M. Finkel. In 1858, the story of the original Jewish press in Odessa begins: the city government allows the publication of the first newspaper in the Hebrew language "Ha-Melits", later appeared literary and journalistic magazines "Dawn", "Zion", "Day" in Yiddish and in Russian, in the origins of which were Jewish figures: M. Morgulis, I. Orshansky, O. Rabinovich, E. Soloveychik.

In the second half of the nineteenth century. among the Jews of Odessa, there is a growing number of "freelancers", most notably doctors and lawyers, and a special world of Jewish intelligentsia is emerging, providing genuine examples of European culture. Statistics of the special commission on the Jewish issue show that at the end of the nineteenth century. the city was home to 35% of Jews, most of whom were intellectuals, which undoubtedly influenced the development of cultural life, in particular, the theater arts. At the initiative of the Jewish intelligentsia, cultural societies were established in the city, the oldest of which were the Conversation and the Society for the Propagation of Education among Jews in Russia (1863). Such was the cultural and spiritual life of the Jews of Odessa before the first pogroms of 1859, 1871, 1881, provoked by the royal decrees on the forced assimilation of Jews: "On the Prohibition of Wearing Jewish Clothes" (1850), "On the Prohibition of Jews Shaving the Head" (1850), "On the Prohibition of Jewish Weddings on the Streets with Music" (1850), "On the Prohibition for Jews of Some Electoral Positions" (1857). Odessa police and the

¹⁸ Азарх-Грановская А. В. Воспоминания. Совместный изд-кий проект: Иерусалим – Москва, 2001.198 с.

imperial press sided with the government's campaign: "All the woes of the Russian and Ukrainian peoples are to blame for the Jews." They were even accused of "provoking an outburst of popular anger" through their activities.¹⁹ The pogroms significantly changed the lives of the Jewish population both in Russia and in Ukraine. The Jews realized that the path to the survival of the nation was not in assimilation with other peoples, but in the growth of self-awareness, the building of a national destiny with their own hands, in the revival of Jewish statehood. Despite the unfavorable political conditions, the spiritual, cultural and economic status of the Jews is gaining a considerable level. With great difficulty, but continued Jewish professional theater companies under the name of "German-foreign societies".

In the early twentieth century 31.41% of Jews live in Odessa. At present, there are seven synagogues in Odessa, forty-five prayer houses, two city-wide Jewish charities, eighty-nine educational institutions, two hundred religious primary schools, five major Jewish professional aid societies. Odessa has become a prominent center of Jewish writing, developing in three directions: Yiddish, Hebrew and Russian.

Each direction has its theoretical base, supporters, writers, publications. Every Jewish writer considered it an honor to come to Odessa to pay their respects to the "grandfather of Jewish literature" M.M. Sforim (S. Abramovich) who lived in the city from 1881 to 1917.

Among Jewish writers, one way or another with Odessa, it is necessary to name Ben-Ami (M. Rabinovich), Ben Zion (Simha Alter Gutman), Sholom-Aleichem, who came to the city to organize a Jewish theater; the founder of the new Jewish literature in Hebrew, H.N. Bilyk, whose creativity and social activity was a whole epoch in the life of the Jewish intelligentsia of Odessa in the early twentieth century. During this time, prominent Jewish historians live and engage in scientific and educational activities in Odessa: Sh. Dubnov, J. Klausner, and Y. Hessen, who have developed the scientific foundations of the modern history of the Jewish people. The Jewish Literary Society, chaired by the poet Sh. Frug, sought to acquaint Russian and Ukrainian society with the outstanding achievements of Jewish culture. Similar activities were inherent in the "Jewish Faithfulness and Jewishness Propagation Societies in Odessa" and "Jewish Education in Russia".

¹⁹ Котлер И. Очерки по истории евреев Одессы. Редактор И. Котлер. Иерусалим, 1996. 204 с.

The 1905 Jewish pogroms provoked a mass departure of Jews to America. There is increasing poverty among the remaining. The city authorities do not conceal anti-Semitic treatment of Jews, there are orders for restrictions in professions, when enrolling in educational institutions; about a significant increase in fines and fees. Well-known figures are under investigation and arrest.

The Revolution of 1917 and the Civil War reconciled the Jews to the rest of the city: they all suffered from famine, cold, looting, constant change of government. However, despite the difficult historical and political circumstances, the cultural and spiritual life of the Jews is getting better: in 1918 elections to the Jewish community of the city were held, a large number of periodicals were published, which reproduced all directions of political, public, and creative thought. Odessa becomes the center of book publishing in Hebrew, with two major publishing houses, Moria and Omanut, operating here. The Mizrach Cinematographic Society shoots a series of documentaries and feature films about the lives of Jews, and literary almanacs are published.

After the establishment of Soviet power in Odessa in February 1920, a new page in the lives of Jews begins. At this time, many of them hold senior positions. "It was a special time for the flourishing of the Jewish culture – a time of gaining power with the Jews. Jewish schools, faculties at universities were opened, books, newspapers, magazines were published in large numbers. It was not from the good life of the Rabinovichs with the Zuckermans that they promoted to official ladders and were appointed to significant leadership positions. And not from the great love for the Jews was the manifestation of anti-Semitism reduced. The old Russian intelligentsia and government officials either escaped the "benefits" of the revolution or were destroyed by the Bolsheviks themselves as an "enemy element". That is where we had to ask for help from Jews, among whom were many merchants, scientists and people of "free" professions – musicians, artists, artists. State Jewish groups were quickly created across the country without taking into account demographic, material, creative and other factors",²⁰.

At this time, the cultural life of the Jews was subordinated to the state and party structures of the city (the "eutectons"), whose main purpose was "the communist upbringing of the Jewish masses." The fight against

²⁰ «Статут Одеського Державного Театрального Тресту». Державний архив Одеської області. Ф № 5056, опись № 1, дело № 7, лист № 36-40.

Judaism begins: large synagogues are closed, religious schools, clubs or workshops are opened, religious signs are destroyed. Publishing in Hebrew is curtailing. In spite of this, “eutectics” became centers of Jewish culture development, at the initiative of which several Jewish schools, a Jewish pedagogical technical school, a Yiddish language department at a university, a Jewish craft school were opened.

In order to unite the economic and artistic and ideological work of the theaters in Odessa, the Odessa State Theatrical Trust is established, acting on the basis of the "Charter on State Theaters and their Association", approved by the VTsVK and the RNA of the USSR since 13.08.1930²¹.

Its structure together with the Odessa Jewish State Theater-Studio under the direction of M. Rubinstein (1930-1932) included: Odessa State Theater of the Revolution, Odessa State Russian Drama Theater named after A. Ivanov; Odessa State Theater of Working Youth (TROM), as well as auxiliaries to these theaters of enterprises, institutions and establishments. The Trust had its own "Statute", which defined the range of activities, estimates, governing bodies, time of reporting. The Theater Trust worked in 1931–1933. He reported on his work at the end of the year, as evidenced by relevant archival documents. Their analysis proves that the repertoire of the Jewish theater met the requirements of the time, although the number of performances was less than that at the A. Ivanov Theater and the requirements of the Trust. A total of one hundred and forty-four performances were shown in 1931, one hundred and sixty-eight performances in 1932. Eighty-four thousand people visited the theater in 1932, including fifty thousand workers, twelve thousand servants, eight thousand Red Army men, nine thousand students, five thousand unorganized spectators. This testifies to the great popularity of the theater among the various segments of the population of the then Odessa.

In the two years of its existence, the Odessa Theater Trust has hosted nine touring groups: the State Ukrainian Musical Theater (DUMT); Moscow Small Theater; Blue Blouse Theater; Drama Ballet; Polish Theater; Small Theater Studio; Alexandrina Theater; MOSCOW STATE; Leningrad satire theater.

²¹ Уриэль Акоста. О смертности души человеческой [Электронный ресурс]. – Режим доступа к журналу: [http // abuss.narod.ru.](http://abuss.narod.ru/) / Biblio / akostal.htm. М., 1958. 20 с.

The 1932 Odessa «Theater Association Memorandum» notes that Jewish theater grew out of the studio and required increased costs. Three hundred and fifteen pieces in the city and the region have been staged in a year. Artistic director of the theater director M. Rubinstein invites six new actors to the theater, sometimes temporarily inviting stage directors from Moscow theaters. At that time, the State Jewish Theater was comprised of ninety-five workers, Chief. thin. part – director M. Rubinstein, assistant director – E. Binus, Head. literary part – I. Drucker, artists – Soifer, I. Rabichev, Ugodovsky, Mandelberg, conductors – S. Kaganovich, I. Feintuh, I. Steinberg, twenty-eight actors. The theater's repertoire includes contemporary plays such as "Shot", "In those years", "Around the Tent", "Fifth Horizon", "Julis", and "Zhyzstroy". Despite such activity by the Jewish Theater, the findings of the 1932 commission were rather negative.

In 1935 the Jewish State Theater was organized under the direction E. Leiter, who successfully worked before the Great Patriotic War and was known outside Odessa. In 1941, a Jewish theater was evacuated to Tashkent. He returned to the city at the end of the war, but his premises were already occupied. The theater is located in the city of Balta, and its performances are also held in Odessa. The last performance was the play Freelex (1948), after which the theater ceased to exist.

Thus, it can be said that before the Great Patriotic War the Jewish population of Odessa had a full spiritual and cultural life. Cultural heritage of the Jewish community of the region of the twenties and forties became a treasure trove of world culture. Immediately after the war, thanks to the active work of the Jewish Anti-Fascist Committee, the cultural life of the city's Jews is revived: Jewish theater returns, Yiddish radio broadcasts, and Jewish writers' work continues.

However, as early as 1948, the Stalinist government began the fight against "cosmopolitanism", which resulted in the destruction of almost all manifestations of Jewish culture. Jewish theater closed, all Jewish writers arrested, rabbi, closed and reconstructed last synagogue, remnants of ethnographic museum exposition transferred to different museums, Jewish literature and periodicals removed from libraries and destroyed, and other massacres began.

Subsequently, the cultural and spiritual development of the Jews of the city was greatly reduced. The process of complete assimilation, isolation from national roots has become almost irreversible. The religious community was in control of the government and obeyed its instructions. Subsequently, one synagogue was opened, which was

mostly visited by the elderly. In the seventies and eighties, there were several "underground" Hebrew and religious canons in Odesa, which led to conspicuous litigation (1971–1985). There were unspoken orders from the authorities about certain restrictions on the admission of Jews to higher education institutions. These facts provoked the emigration of the Jewish population to the United States and to the Palestinian lands created in Israel. Again, the first came the representatives of the Jewish intelligentsia: artists, musicians, writers and more.

This situation continued until the nineties of the twentieth century, when the Soviet Union ended. Together with the great nations that have been striving for independence for many years, they have gained independence, and with it the opportunity to revive and develop all aspects of cultural and spiritual life, small nations, including the Jews of Ukraine.

Today, more than fifty thousand Jews live in Odessa, who have their own schools, kindergartens, university, creative theater groups, musical theater, various clubs and interest groups, are actively engaged in educational, scientific, memorial activities. There are several religious communities in the city that have restored worship buildings that were previously Jewish. They celebrate their holidays, which are broadcast on radio and television broadcasts. All the ideas and creative ideas of the Jewish society, which testify to the state of activity of Jews at the present stage, supports the city authorities. The Odessa Society of Jewish Culture coordinates the activities of local Jewish organizations and foreign missions: the Israeli Information Center, the Sohnut World Agency, the Joint American Jewish Distribution Committee, and the Odesa United Jewish Community, which are worthy of inheritance. Under difficult conditions today, the society solves the problems of the Jewish people, who nevertheless retains their history dating back over two thousand years. In 1999, the Odessa Society of Jewish Culture began its activity, which subsequently became an association of many Jewish organizations.

2. Some characteristics of the character of the Jews

The original idea of national character traits can be obtained by reading works of art, theater, created by Jewish writers, directors, and artists from other countries. The first "heroes" of the ritual Jewish theater, besides God, were the characters of the mysteries, the kings-founders of the Jewish state, and the famous righteous. In the Middle

Ages, Leche and Badhana, who could be considered the first directors and directors, portrayed compatriots as they were in everyday life, ridiculing ridiculous and negative features, such as fussiness, stupidity, talkativeness.

The attitude of writers and playwrights to the representatives of the Jewish nation during the Renaissance changed somewhat when the philosophical treatise «On the Mortality of the Human Soul»²² was authored by Uriel Acosta. In general, the emergence of the stage "hero" – a Jew can be said only with the emergence of professional theater and the development of Jewish dramaturgy, when the plays appeared A. Goldfaden, J. Gordin, M. Perets, Sholem Aleichem, A. Asha, A. Schomer, I. Latiner. They portrayed such national traits as a remarkable ability to adapt to environmental conditions, practicalism and rationalism, thriftiness, ingenuity, vigor and, at the same time, cunning, exaggerated religiosity, greed and avarice, while ridiculing their folly and complexity heroes. In the European theatrical tradition, the stage image of a Jew is made in the fifteenth and sixteenth centuries in England²³. There were two typical images in English theater. The first was borrowed from the play "Three London Ladies" by R. Wilson (1564), written in the genre of morality, whose character Herontos was positive, the other image – from the tragedy "The Jew of Malta" (1588–1592) by the English playwright K. Marlowe a greedy banker who could kill his own daughter for money. The professional play of the famous actor E. Keen and the music of the Jewish composer A. Nathan caused the negative attitude of the English society to the Jewish nation.

At the request of the English public, Shakespeare continues a series of negative images of Jews in his works. Thus, in the romantic comedy "The Merchant of Venice" (1596) the cruel Jew Shylock becomes a type of comedy thief, negative, ugly and comical. Later in R. Sheridan's plays *The School of Affliction* and *Duenna*, the depiction of Jews preserves farcical features of Jewish characters, which became typical of the English scene until the early twentieth century.

In the late medieval German and Austrian plays of the 16th-17th centuries. the Jew acts as a thief and a demonic being. However, later this image softened and the Jew became the main character of farce and

²² Коротка єврейська енциклопедія. Т. 8. Ієрусалім, 1996 рік. 786-911 с.

²³ Салтыков-Щедрин М. Е. Собрание сочинений в 10 т. // М. Е. Салтыков-Щедрин / Под общей ред. С. А. Макашина; Ред. К. И. Тюнькин; Ил. В. А. Сальникова. – М., 1988. – Т.8. – 573 с.

comedy, which made it possible to emphasize the characteristic plasticity and language of the Jews.

A new theatrical tradition in German dramaturgy begins with the appearance on the stage of E. Lessing's philosophical drama "Nathan the Wise" (1779), where a wealthy Jew is endowed with such traits as love, tolerance, sincerity. Since then, the image of a positive "hero" – a Jew – has been affirmed on the German stage.

In the middle of the nineteenth century. There are dramas appearing on the German stage, the main character being a Jewish woman. The first European play to address the problems of women's emancipation from religious dogmas was K. Hebbel's tragedy, "Judith." Subsequently, an image of a Jewish intellectual and humanist (K. Gutschov "Uriel Acosta") appears on the German stage.

French and Italian theatrical traditions until the middle of the XIX century. were no different from English and German in creating the image of a Jew on stage. He was a farce hero, a negative and grotesque character. On the stage, the technique of comparing the images of Jewish men and women is widely used, where men are cartoonish and ugly and women are bright and majestic. Since the 80's of the XIX century in the French theater there are performances about the impossibility of a harmonious existence of representatives of the Jewish and Aryan nations (E. Goncourt "Manet Salomon"). There is almost no Jewish theme in Italian theater, and if Jewish characters are portrayed, then only with elements of carnivalism.

End of the nineteenth century in Europe it is marked by an outbreak of anti-Semitism, which is reflected in dramaturgy and theatrical performances (G. Ibsen's *The Enemy of the People*).

On the Russian stage, the Jew was introduced at the beginning of the eighteenth century. in the school theater interludes as a comic character who was constantly ridiculed. In the 1840s, the role of the vaudeville "Jew" emerged, where Jews appeared to be ridiculous, greedy, and ambitious (the vaudeville "The Jew is Seduced", "The Jew by the Seal", "The Pitmen", by P. Grigoryev. On the professional dramatic scene, the image of a Jew appeared in 1852, when O. Pushkin's "The Knightly Knight" was first staged. From this time, the Russian stage stereotype of a greedy Jew, a man who has neither honor nor conscience, is capable of doing anything for the sake of profit. All national traits of ridicule and even indecent pronunciation and fussy plastic are ridiculed ("Baal" O. Pisemsky, "Tatiana Repina" O. Suvorin). The criminal pragmatism of the Jew is contrasted with the impractical idealistic soul of the Russian

man ("The God of the Century" by M. Potekhin). The tradition of portraying Jews as a nation of swindlers, ignorants, cowards continued the variety of Jewish actors P. Weinberg, V. Henkin. In the early 1920s, a wave of anti-Semitic sentiment erupted in Russia. In many theaters, the play *Smugglers (Sons of Israel)* by S. Lytvyn-Efron and V. Krylov was staged, where Jews were portrayed in an obscenely caricature manner that caused a public scandal that prepared the Russian public for the play. E. Chirkov "Jews". The author treats his characters with deep sympathy and sympathy, and regards their fate as a world tragedy.

In Ukrainian dramaturgy, the theme of Judaism is covered in the works of L. Ukrainka (the dramatic poems "Obsessed", "Johanna, the Woman by Husov"), M. Kulish "One Hundred Thousands", I. Franko ("Moses"), in which the Jews are endowed with the features of a patriot and of the right-wing man, but this attitude towards the image of a Jew can be considered an exception. The analysis of the literature proves that the writers either portray the representatives of the Jewish people negatively or bypass the Jewish question in silence. Even when they sympathize with certain representatives of the Jewish people (as, for example, in the works of I. Turgenev "The End of Chetrophanov", F. Dostoevsky "The Dead House", A. Chekhov "Step", M. Nekrasov "Contemporaries", V. Korolenko stupid society ", I. Franko" My familiar Jews ", " To the Jewish issue ", I. Karpenko-Kary" Sava Chaly ", etc.), all the same – the Jew in their works acts as a comic, caricature, associated with a spy, " stingy knight ", prone to venality, pettiness, shrillness, gendering.

M. Nekrasov Jews are greedy, lustful, in the works of A. Chekhov can find such ridiculous Jewish names as "Chepchyk", "Rosalia Yosypovna Aroma", "Jew Perchik", "Madam Gnusik", "Jew Tsyphchik". Gogol, describing the Jewish pogrom, emphasizes the ridiculousness of the Jews ("Taras Bulba"), I. Turgenev, sympathizing with the "spy-Jew" writes: "He was really funny, despite all the horror of his condition. The painful anguish of separation from her daughter, the family was expressed by the unhappy Jew with such strange, ugly body movements, screams, jumps, that we all smiled involuntarily, though terrifyingly, it was horrifying to us "(Gid).

In F. Dostoevsky, Isai Fomich is also a funny figure. Everything in it is funny: "the appearance is like a chicken, it has a funny motif, while making prayer it makes funny gestures and puts on funny decorations, so it seemed that some funny horn came out of Isaiah Fomich's forehead" ("Dead House"). M. Saltykov-Shchedrin brings out a whole range of images of Jews – merchants, rich people who speak

with accent and have funny manners, dress in European, have no paces and speak "almost correctly" ("Hard year", "Modern idyll"). In addition to the funny talk, he notes the outlandish clothing of the Jews, movements and manners: "the Jew is most reminiscent of the appearance of a teenager who got tangled in his pants Funny lapdard, funny paces; necessary? A Jew does not walk like people, and does not speak like people, and does not look like people"²⁴. V. Grossman describes the Jewish family as: "they are loud-spoken, love-loving, good-natured, hospitable and expressive of superficial optimism"²⁵. D. Zaslavsky, examining the subject of Jewry in literature, concludes: "Jews, for the most part, remained for literature beyond humanity, a semi-savage tribe capable of producing only spies, moneylenders, and merchants. At this time in the west (as early as the early nineteenth century), enlightened society was read by "Nathan the Wise," and the name of the philosopher Mendelssohn was widely known"²⁶.

The term "theatricality" was coined by M. Jewish, a playwright, theorist, and historian of the performing arts known in the early twentieth century. "Man has an instinct. I mean the instinct of transformation, the instinct of opposing images taken from the outside, images arbitrarily created by man, the instinct of transforming the qualities of Nature. The term "theatricality" means the term aesthetic demonstration of a clearly tendentious character, which, even away from the theater building, with one charming gesture, one beautifully intoned word, creates in our imagination scaffolding, scenery and frees us from the shackles of reality easily, joyfully and all invariably"²⁷.

One of the critics of the Jewish theater Chaim Flexer (Akim of Volyn) believed that: "Jews are by nature theatrical. All of them – conversation, intonation, gesture, movement, plastic, all figure and posture are expressive and must exist on the stage"²⁸. He regarded the gesture of the Jews as a peculiar language – "real, lively, sharp, sharp", and the Hebrew language "a fragment of opera from life", which "turns into a real aria in the synagogue

²⁴ Гроссман В. На еврейские темы. Избранное в двух томах., Т. 2. Израиль.: Библиотека – Алия, 1990. 532 с.

²⁵ Заславский Д. Евреи в русской литературе. «Еврейская летопись»: Сб. I, 1923. Петроград-Москва.: Изд-во «Радуга». 158 с.

²⁶ Евреинов Н. Н. Театр как таковой. Под ред. П. Ярославцева, II изд., доп. Одесса: Студия «Негоціант», 2003. 192 с.

²⁷ Волинський А. Еврейський театр. Стаття 1. Ипокрит. «Жизнь искусства». Л., 1925. № 27 (901). 2-4 с.

²⁸ Ibid.

and is the second nature of the Jew"; he noted that the course of the Jews, both in life and on stage, was "clear and solemn." The clothing of the Jews retains the characteristic features of the whole nation, because the Jews "always remain themselves", the bearers of what they live"²⁹. The most valuable in the Jewish actor is his "temperament, his quick excitement and vulnerability, his emotionality, which is often a component of power and hinders the expectation of artistic drawing"³⁰. Other researchers also note the emotionality and theatricality of Jews: M. Beregovsky, V. Levitina, M. Loev, J. Roth. In their opinion, "fly", "clown", "clown" – is a characteristic feature of almost every Jew from birth.

Thus, the analysis shows that the world writers of the sixteenth and twentieth centuries rather unilaterally reflected the characteristic features of the Jewish nation. Therefore, describing the national traits of the character and temperament of the Jews, we relied on the research of American psychologists D. Katz and T. Braille, who interviewed students at the last year of Princeton University (in 1951, 1967, 1969). Students were required to select, from many adjectives, the most characteristic features of a nation. Jews are characterized by students as shrewd, prudent, hardworking, resourceful, energetic, flexible thinking, rationalism, able to see perspective, avaricious, able to adapt to living conditions, persistent, intelligent, ambitious, cunning, inclined to family purposeful, aggressive, too religious, with a manifestation of the "offended" complex³¹.

The results of this study are supported by our own observations of representatives of this nation. Communicating with Jews for ten years and observing their behavior, because "character does not exist without appropriate behavior"³² lead us to believe that the above character should be attributed to a theatricality, which is possibly the "generic code"³³ of the Jewish nation developed. in conditions of constant persecution and oppression in a foreign country.

²⁹ Волыньский А. Еврейский театр. Статья 1. Ипокрит. «Жизнь искусства». Л., 1925. № 27 (901). 2-4 с.

³⁰ Ibid.

³¹ Мацумото Д. Психология и культура. Современные исследования. СПб.: Прайм-Еврознак, 2002. 416 с. (Серия «Психологическая энциклопедия»).

³² Швецова А. В. Национальный характер як феномен культури. Сімферополь: Республіканське видавництво «Таврія», 1999. 265 с.

³³ Корнієнко Н. М. Театр як діагностична модель суспільства. 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.

CONCLUSIONS

Thus, the analysis of the existing archival documents, scientific and memoir literature, periodicals, and the memoirs of contemporaries allow us to believe that the cultural and spiritual life of the Jews of southern Ukraine, in particular Odessa, is one of the brighter page among the cultural heritage of all peoples living long ago on this territory. And, it can be noted that the emergence of Jewish national theatrical art was due to both objective and subjective factors. Objective factors include the genetic preservation of the ritual theater that was developed by ancient Jews long before the advent of ancient theater, as evidenced by historical and literary sources. Among the subjective factors that led to the emergence of the theater, prominent actors known worldwide are the peculiarities of the temperament and character of the Jewish nation, their theatricality, emotionality, excitability.

SUMMARY

We consider it appropriate to consider the cultural and spiritual life of the Jews of Odessa, which is directly related to the formation and development of Jewish theater art. The antiquity and strength of ties between the Ukrainian and Jewish peoples date back to the times of Kievan Rus. It can be stated that throughout the history of Judaism in Ukraine, in cultural, scientific and spiritual life, there was mutual influence and interpenetration.

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ON THE WAYS OF THE HUMANITIES EVOLUTION BY MEANS OF SYNERGETICS

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INTRODUCTION

The article considers the history of maturity of the Natural Science and Fundamental Science. Three directions of their evolution were revealed. Two of them are traditional; they have attracted methodologists' attention for a long period of time; their advantages and disadvantages have been well studied. The first one is inductive. This is the most natural and common way of gradual generalizations, unification and systematization of the facts. A scientist, at the end of each stage of the way he follows, hopes to get the empiric laws, which he/she will be able to apply to some other observations that is done to receive the nomologic explanation and correspondent predictions. This way is still open for the development of the Humanities; however, it is not efficient enough. The second way is hypothetical- deductive. There is no hope that in the foreseeable prospective the Humanities – from History and Sociology to Culture studies – will follow this way. The most hopes are linked with the third way which can be called synthetic. Under this term we do not mean the merger of one discipline with another more developed science, or the amalgamation of two disciplines in order to get a kind of a centaur, in which each of them will lose its own specifics.

The issues of sociology, structural linguistics, cognitology, experimental psychology are more or less in accordance with the classical canons of science. However, these disciplines have not been summoned yet to solve the problems of globalization. Here we speak about such disciplines as general sociology, politic studies, culture studies, history, general psychology, pedagogies etc. All these disciplines can be referred to as to science only in the broadened meaning of the word.

1. Knowledge and Science

The term “science” initially is always referred to in its “weaker” sense – in case when the knowledge, in the form of the descriptions acquired empirically, is accumulated in the great volume. Then, there comes disciplinary organization of the knowledge and the scientists need

to turn to classifications. Although, the other requirements that the “strong” science has to correspond with are not yet met by it (for, example, nomologic explanations, as well as the relevant predictions, almost always cause some complications), all the branches of the Humanities are full of descriptions, classifications, and various interpretations of the subjects. Apparently, structuring the models of the subject, together with the particular classifications, to which, beyond one’s volition, the objective status is often attributed, – is a sufficient grounding that allows us to call this domain of knowledge “science”.

The described way has the disadvantages, typical for any inductive research, as not only do the empiric laws have the probable character, but they are also hard to be verified. Though, the Humanities’ subjects are extremely complicated and dynamic, the reliability of the general conclusions made for them is quite low, and the ethical reasons make experimenting on people prohibited. Besides, this way is long, while the success on it is not guaranteed. History, general psychology, pedagogies, sociology, for instance, have existed for more than one thousand years, they continually make some generalizations and classifications, but yet they have not crossed the line which separates the science in the broadened sense of the word from the strong science. Some things that are supposed to be the terms in these types of science, as a rule, do not have generally (commonly) meaningful definitions.

Liberal hypothesizing is possible, but then there come the problems: how to find the empiric verification (proof) or contradiction for such hypothesis? And the way of formalization, or formal confirmation of the hypothesis is, in fact, closed: formalization of the affirmations in the Humanities is hardly ever made.

Such a method is the method of inoculation, when one of the existing theories, corresponding to the classical canons, is used to strengthen one of the Humanities’ branches; that theory is considered as a method of the tasks. Natural science has applied this method for long: we should once more recall here how effective application of mathematics in the area of physics was, or think of “physical chemistry” or “chemical physics”. There is a similar phenomenon on the border between two disciplines in the sphere of the Humanities. From time to time, there emerge the concepts of historical psychology or political culture, social psychology or social pedagogy etc. However, the problem of adequacy comes to the foreground in this case. Thus, as a rule, in all concepts of this kind the question of relevancy of the method is not raised; the second condition of the adequacy is not completed, we mean the necessary divergence of the

means of the problems solution. As a result, in the new concepts the indefiniteness of the problem solution is not reduced, but on the contrary, is multiplied by the indefiniteness of the method, by means of which the problem is solved.

The most important internal feature of knowledge is being substantiated. Knowledge cannot be accepted as scientific until its reasoning (substantiation) is declared. That is why the presence of a description is not a characteristic feature of science; at least not until the conditional (implicative) opinion sentences are presented. The implicative of the main facet of knowledge does not mean that any scientific knowledge is knowledge of the reasons. The basis is not always the reason. We should distinguish two pairs of notions: on the one hand, there are ontological notions of the cause and action, on the other hand, logical notions of the basis and consequence. Let us compare the ideas by Aristotle and L. Wittgenstein. Aristotle wrote that we “suppose that we know each object ...when we think that we know the reason for it”¹. L. Wittgenstein says; “In the law court it would convince no-one if the witness simply declared – ‘I know...’ It should be proved that the witness had the ability to know”². Here Wittgenstein clearly considers the reasoning, substantiation not the reason. In fact, we make our judgments on the economy crisis on the basis of the ratings published with regards to some banks and of the financial conditions in the whole state. However, nobody would say, that those data are the reason for the crisis itself. Aristotle in the above mentioned statement speaks of the ontological, but not logical bases of knowledge, e.g. about the knowledge in Physics, not a physician’s judgments. Correspondently, knowledge as it is does not yet suppose either the scientific nature of this knowledge, or the ability to make predictions based on it.

We should also mark, that any, even the most exemplary, sphere of science cannot as well do without the affirmations which are accepted with no substantiations. Thus, such are the postulates and scientific principles that are used as the means of substantiation. According to L. Wittgenstein’s views, the location of the principle.? is – “at the

¹ Аристотель. Вторая аналитика (*Лб* 10). (1978). Соч. в 4-х томах. Т. 2. Москва: Мысль, 259.

² Витгенштейн, Л. (1994). О достоверности (*Д*, 441). Философские работы. Ч. 1. Москва: Гнозис, 375.

bottom” of the knowledge, were the belief reigns³. Apart from this immanent feature, the scientific knowledge also has a number of characteristics of the external type, i.e. not deriving from the nature of knowledge as it is. In addition to the above mentioned trait – explicitness, that means the feature of being expressed in a particular suggested symbolic form (form of signs), there is one more requirement which the scientific knowledge must meet, – its total significance. This feature implies two ideas. Firstly, generalization (inclusion of all the mentioned phenomena), and, secondly, the maximum possible unambiguous meaning of the expression, – when the core sense of the message could be perceived by everyone, at least, by the competent people, in a more or less similar way, within the realms of their mutually accepted (inter-subjective) ontology. In order to ensure relatively single (unambiguous) meaning in perception of the messages, the special science languages are used.

The general, common meaningfulness of the scientific knowledge, thus, does not suggest the ability to use only the natural language, as well as it does not mean that the scientific text should be understood by all the people. The commonly available culture is presented in the natural language. Scientific information is involved into it as far as and as much as it is connected with the systems of the people’s, belonging to this culture, views. Another significant attribute of scientific knowledge is the fact that it is, by the principle, ontological, in the sense of its belonging to some referent, which exists beyond the boundaries of this knowledge. That means that, at least potentially, any knowledge must suppose more or less commonly meaningful ontological interpretation (or a number of the interpretations) based on some objects, attributes or relations (which do not necessarily exist in the physical world, but as it is said, in one of the possible worlds). The attribute of the principally ontological nature of scientific knowledge does not involve any metaphysical solution in the form of accepting the particular “nature” in the domain of interpretation. Moreover, the ontological basis of science is changeable, relative and on every occasion is defined by the functions. When K. Godel was working on the problems of the total formalization in Arithmetic, he used the language of calculation expressions as the meta-language. The subject

³ Витгенштейн, Л. (1994). О достоверности (Д. 253). Философские работы. Ч. 1. Москва: Гнозис, 353.

language (Arithmetic) was regarded to be the ontological basis for the consideration. Generally speaking, the multi-level character of knowledge is another attribute of its development and maturity.

It is necessary to note, that application of maths in the humanitarian subjects has been quite restricted, as mathematics, which completes the second condition – of adequacy, fails to meet the first requirement – of relevance. Application of the traditional methods of mathematics to sociology has left out unstudied the whole group of problems that deal with a person in particular as well as all the whole complex of globalization issues.

Why, at all, should we strive to turn the Humanities into science according to some classical pattern (model), when science as it is has come to its non-classical (or, as it is said, post non-classical) phase of the development? Thus, the classical patterns of structuring the scientific knowledge have undergone some changes. Perhaps, the Humanities have skipped the classical phase and will acquire their post non-classical status in science at once? Isn't it the fact which is confirmed by the humanities thinkers' attempts to apply their ideas, characteristic for studying the processes of self-organization in non-linear environment, in order to explain the complex social, ethic, esthetic, and psychological-political processes?

And in the Humanities cognition, in particular, especially in history and psychology, the inevitable significance of randomness is emphasized; the impossibility to predict the future unambiguously is stated. The research on the dissipative structures (Haken, Prigozhin and others) and emergence of the conception called synergetics have only made this tendency stronger. So, the limited nature of classical physics in the description of time irreversibility, which allows us to distinguish past and present, was realized; while this distinctions are really essential for biology, and of course, for description of the social and other humanities' objects.

It was shown that within something which was considered to be chaos (in its classical understanding – a misbalanced systems with non-linear changes), tiny fluctuations on the micro-level can lead to the changes in the macro-systems, and so become the beginning of the directed evolution (that means, of the new order)⁴.

⁴ See a well known work by I. Prigozhin: Пригожин, И., Стенгерс, И. (1986). Порядок из хаоса: Нозый диалог человека с природой. Москва: Прогресс

(However, the other side of this matter was noticed: when the environment is homogenous, its instability, sustainability to small fluctuations in some cases result in the formation of complicated structures, in other cases – to their destruction)⁵. However, it should be highlighted that the conception of synergetic grew up in the depths of classical science and so, it does not cancel the determinism where there is no chaos in its classic sense, but there is order; as well as it does not cancel the classical scientific methodology in general. Non- classical science did not bring about any principle changes in the requirements to the formation of the strong theory. The methodological alterations affected only the fact that, although science is still aimed on the maximum avoidance of subjectivity, or bias, at any stage of a research it should also limit its requirements of objectivity. Knowledge of the nomen, of the world “as it is”, without a person’s (individual’s) impact on the picture of the world – by means of the ontological prerequisites that are believed in by this individual – is impossible at any phase of the cognitive process. It is particularly what was noticed by I. Kant, who limited the sphere of knowledge by the phenomena.

As knowledge is ontological, it always tends to set some valency, i.e. it requires the answer to the question of the truthfulness/falseness (or some other meanings-depending on the accepted logic of the analysis). The many logical bases that allow us to reveal the valency of different types also confirm the maturity of particular science. Also, it is not supposed that all the statements have their valency. For instance, the performatives (the statements that are at the same time acts, such as “I swear to tell the truth and only the truth”,) do not possess any valency at all. There is no use speaking about the valency of such sentences as “The citizens of the state have their right for work, rest and education”. Listing the above mentioned features, as it is, points at one more attribute of knowledge: it is possible, in its turn, to possess the knowledge about the knowledge. The knowledge of science is reflexive by the principle, as it supposes the possibility of the self-reference. If there is science, there should be the corresponding meta-science. However, the opposite is impossible: the existence of a meta-science does not confirm the scientific meaning of the knowledge about the object.

⁵ See Kurdyumov's comments to the article by I. Prigozhin: Пригожин, И. (1991). Философия нестабильности. Вопросы философии, 6, 46-57.

Finally, scientific knowledge possesses one more essential trait – it is always systematic. A separate simple (elementary) suggestion cannot meet the requirement of the substantiation, so one should turn to some other suggestion, as, to be precise the system of substantiation (reasoning) is needed. We cannot say anything about the valency of the suggestion unless we include it into the system of other suggestions which can say something about the same subject and in the same sense.

To summarize, we should say that in any discipline or any sphere of culture there is knowledge in a narrow as well as in a broad sense, but the knowledge in the broad sense is not sufficient to give an opportunity to speak about the existence of the particular science. So, in which sense is it possible to speak of the knowledge of the Humanities as the scientific knowledge? All the gigantic volume of the texts which were accumulated over the centuries and were attributed to the humanities' knowledge may be divided to the "humane science" (regardless of the term presented in the English language scientific tradition, we will use this phrase so on) and "the humanities". At first, we can distinguish these concepts on the basis of the spheres and ways of description of their referents. The texts of the first type deal with the answers to the question of the society structure, in particular, and of the place and the functions that a person has in the society and the nature. This presents the ontological (objectivist) approach to a person, such approach is typical for scientific knowledge. In this case, at least one of the mentioned requirements to the scientific knowledge is met, so we have the right to speak about the humane science.

On the whole, beginning with F. Schleiermacher and then to W. Dilthey, M. Heidegger, the existentialists and later to the Postmodern philosophy and nomology by G. Deleuze and F. Guattari, the knowledge of the Humanities in the direct or indirect form is opposed to the natural science, referred to by the word science. According to Dilthey, if the scientific knowledge appeals to the nomological explanation of the world (summarizing by some common law), the knowledge of the Humanities tends to imagine and understand the individual (often unique) phenomena. It can be easily proven, that none of the texts of ontological character in the Humanities is free from the subjective intentional descriptions, though there were a lot of attempts to create such "pure" texts.

On the other hand, there are no "pure" Humanities. Unless we express our ideas by means of simply interjections, it is impossible to be absolutely free not only from the rational organization of the text itself, but also from adjusting the descriptions to some general notions. Apart

from that, if we do not limit the knowledge of the Humanities to the descriptions only, we try to achieve understanding the subject, as it is usually stated (for instance, a person or an object which is named as “the world of life”). In this case the specific function of the Humanities, unlike this of the Science, should be seen in such understanding, comprehension, in particular. However, what is the methodological meaning of this cognitive phenomenon?

Generally speaking, understanding is the universal cognitive operation and, simultaneously, it is the general target. Its aim is to give the sense and meaning to the subject considered. The subject of cognition may be any item – natural or social phenomena, as well as the objects d’art produced by the culture. Due to this reason, understanding (comprehension) can hardly be viewed as the specific procedure in the realm of the Humanities’ knowledge. In addition, nothing in the nature, culture or the cognitive process can be understood completely, absolutely. The reason for it is both in the principally unlimited nature of cognition, and in unavoidable hermeneutic circle, when, according to one of the numerous interpretations of this peculiar features of human cognition, the whole cannot be understood prior to the parts of it, and the parts cannot be comprehended without understanding of the whole. Moreover, as it was noticed long ago, any subject allows the existence of plurality (multi-sidedness) of its understanding. Indeed, the results of any cognition are always subjective, personal, as it is the person who (by the use of the signs systems) attributes some senses to the subject (thing) and indicates its meaning. However, the Humanities do not monopolize comprehension, understanding. In fact, the “humanitarians” (that is what we call the Humanities scholars who want to separate their domain from science) went far on the way of describing the subjective character of comprehension. Here is the reconstruction of the text’s meaning resulting from its psychological, stylistic and grammatical interpretation (in hermeneutics by F. Schleiermacher); as well as psychological analysis via the notion of empathy (V. Dilthey and others), also the attempts, on the contrary, to free the texts’ comprehension analysis from the excessive psychological component through the reference to the logical analysis of the inter-subjective constituent in the consciousness (E. Husserl); turning to the cultural analysis of the discourse of various kinds, their author’s and reader’s senses.

The desire to attribute some special humanitarian-methodological meaning to the procedure of understanding was followed by its opposition to the procedure of explanation. It was said that understanding, unlike explanation, is comprehension of the unique and

individual, not the common (J. Droysen, W. Dilthey and others). On the other hand, the attempts to take comprehension procedures beyond the boundaries of the traditional methodology made understanding the basic, impossible to be defined, category of any philosophic-anthropological consideration: Heidegger and Gadamer see comprehension (understanding) as the essence of the human existence, the means of self-understanding and selfdeclaration. Hence, the text is viewed as the subject of comprehension; which (text), with regards to the usual, natural use of the word, was understood in a very broad sense: everything, including the nature (“the book of the nature”), is the text. The latter was given its meaning in the cognitive-cultural context due to the ontology which is predetermined by the particular used language.

2. Synergetics

The ideas of synergetics are expressed and presented to the judgment of the scientific society via the adequate scientific means. At the same time, it is highlighted that although the time and place, where the points of bifurcation may appear, and then the new order may develop out of chaos, definitely cannot be predicted by means of classical methods; but after such an order emerges, the new system will be described by the traditional language of science. In the prospective, the construction of the synergetic theory supposes its ability to make plausible predictions – at least, the meteorologists, who obviously deal with the dissipative structures can make short- term, middle-term and long-term predictions, and we all sometimes trust these predictions.

In other words, the more essential task of synergetics is not the description of how the order emerges from chaos, but the search of the order in the chaos, indeed. Non- classical science does not suggest rejecting the quantities analysis, but it emphasizes the practical difficulties concerning making decisions in the circumstance when one has to deal with the factors the quantity of which is comparable to Avogadro’s number (i.e. about $6 \cdot 10^{23}$). Here are some suggestions by I. Prigozhin⁶: “...for every billion of photons that are being in the chaos there is, at least, one elementary particle which is able to stimulate their transition into the organized structure of this myriad photons...”; “...order and chaos co-exist as two aspects of the one whole and give us

⁶ By Prigozhin I., see Пригожин, И. (1991). *Философия нестабильности*. Вопросы философии, 6, 46-57.

different visions of the world". And finally: the science of the future, maintaining the analytic accuracy of its -western version, will care about the global, holistic view on the world"⁷. By this, in the most obvious manner, it is supposed that both determinism and classical scientific methodology cannot be left out by the modern science as something unnecessary, they are only limited by what we call the randomness and freedom of choice.

The modern science, despite its entire advancement, has not even started doing the task instead of the Humanities scholars – we mean completing the proper analysis and looking for the instruments suitable for the holistic reproduction of the Humanities' subjects. However, if we agree with the statement that non- classical science has made an important step to come closer to the Humanities, we cannot stop thinking that the Humanities should move forward closer to science, to go their half of the way: the "ball is on the Humanities' half of the pitch". The attempts to plant the ideas of synergetics on the field of the Humanities, which have been quite popular recently, did not bring any fruit, as the second requirement- of the adequacy- was not met. So, nobody succeeded to apply the language of synergetics (the language of non-linear equations) to the Humanities' subjects.

Turning directly to the conceptual side of the issue – to the synergetic ideology – we can only find out the things which have already been well known. Didn't anyone know before synergetics, that the Humanities researchers were interested in misbalanced as well as balanced systems, in particular? Did not anyone speak of the fact that the use of strict determinism in attempts to explain social and humanitarian problems is not really efficient? Did not anybody notice that fluctuations are typical for purely human systems, including social ones, that chaos turns into order within them (systems), as well as order turns into chaos? Or, maybe, nobody knew that predicting such fluctuations and the character of the future attractors is really complicated? Or that ostensibly unimportant events or circumstances can greatly affect the course of history (should we recall Napoleon feeling unwell before Waterloo battle, or any other similar to it accidents)?

It is highly ineffective to further defend the Humanities' specifics compared to natural science. Generally speaking, it would be quite bizarre, if a Person – facing the Universe and being on his/her own as a

⁷ Italics – by the author.

part of it – used two different and also opposing methods of cognition. In our opinion, the meeting of the two methodologies is inevitable.

If the most reassuring way to improve the scientific status of the Humanities is the method of inoculation, so the most plausible “substance” the Humanities can be inoculated with should be looked for among the General Science theories. Here we should pay attention to such theories which: would meet two requirements of the method’s adequacy, at minimum would be based on the extensional approach to their subjects, and would not exclude synergetic and, in general, non-classical ideology. No matter how far the Humanities have moved on the way to acquire the classical characteristics of scientific knowledge, the principle of being complementary to the corresponding humanitaristic area will always remain fundamental for it; in particular, when it goes about generalization and individualization. Correspondingly, the nomologic and idiographic approaches, as well as the intentional understanding of the world and ontological component of the view on the world, come forward as supplementary ones. As long as the Humanities and the humane science complement each other they cannot and, perhaps, will never be able to, prove their exclusive nature. At the same time, we suppose to search the ways in which this complementary character can be presented by.

It is obvious, that all the modern crises root in the spiritual crisis, including the spiritual crisis of science, in particular. Is not turning to synergetic a representation of crisis in science which took on too much responsibility, and now it (science) is, apparently, losing its authority? It has been a century since L. Tolstoy said, that science did not only fail to come close to the answers, but had not even stated the most essential for individuals questions – questions of the consciousness and happiness, duty and freedom etc.

Here we should mention J. – P. Sartre, who thought, that philosophy is something different from what the European philosophers of the New Age had been doing. In fact, it (philosophy) starts where science finishes, but not where science still exists. However, at the point where science finishes there is no and even cannot be any answers to the questions about the future. In the discussions of this type we do not usually refer to the pop-art, but at some extent it reflects the state of the “everyday” consciousness. So, as early as in the 80-s a popular group “Sex pistols” created a slogan “There’s no future!” and, thus, their concerts gathered thousands of spectators. Nobody – even at that time – believed in the

happy future. But, in this case we can paraphrase Dostoevsky's sentence and say: if there is no future, nothing is prohibited.

The humanitarians require artistic descriptions and narratives, while the Humanities researchers attempt to find strict descriptions of the events and try to predict at least something.

All this has happened on the background of the events when we witnessed how the unpredicted culture revolution took place and then the new civilization, though, yet not well enough understood, was born. Not speaking about the phenomenon of books being substituted by the TV, or the cinema being replaced by the Internet, "serious" music – by "pop" etc., and the most essential issue here is the fact that the new generation of young people with "the video consciousness" was born. Youngsters are excellent at acquiring visual information; they "digest" it much more successfully and in much greater quantities than the previous generations. At the same time, a great number of young people, even ones who got higher education, merely get stuck when they deal with written text and are not capable of creating a coherent opinion writing, as long as at least five pages. We can complain about it and, following U. Eco, bitterly re-state "that the Middle Ages have started", but the fact is still the fact. Nobody can say whether it is the progress or, on the contrary, the regression of the civilization, – we are not to understand it. Perhaps, the upcoming generation simply will not need the notions that people supposed to be vital during the previous two thousand years, -the coherence and clarity of the ideas, logic and proofs. All of the mentioned will be, for instance, left for the portable computer, which has already become an inescapable part of everybody's life, like a pen, for example, used to be. And will there be anything that will stop them from implanting such a computer into a person's body?

It is likely that after the collapse of the two-three thousand year old scientific-book civilization people will leave for themselves only one function – to solve problems by means of intuition – it is the only thing which is not available for computers. A well-known mathematician Van Hao confessed that, as a child, he simply "saw" the solutions of the mathematic problems without knowing exactly how he got the correct answers. N.Tesla also noted that he somehow saw the solutions for the engineering tasks; that those solutions came to him from "somewhere above (heaven)". From the modern "intelligent person's" point of view, it is seen that Homo sapiens is transforming into someone new, unknown before, but... But, what kinds of attitude will the people of the globalized future – Homo Novus, – will have to it?

However, we cannot stop thinking about the following: Is it possible to make a person refuse to understand, analyze the days of yesterday, today or tomorrow? Let us leave all the attempts to comprehend our own selves in our world. This Homo Novus of the future will not even be a Homo. What if some of the humanitarians decide to step on the “stone” of science in the uncertain “swamp” of our perception of the world? Why don’t they try to say something really clever, but not too elaborately clever, – about a human being – using the language of science, not of poetry? Eventually, nobody urges the humanitarians to reject a “free floating of a thought”?

A. Pushkin once said: “Why should one try to bite the nurturing breast? Only because the teeth have just come out?” Here we mean that if some universal catastrophe happens the next day, we all will turn to scientists in search of advice on how we should live then. Also, we can recollect Dostoevsky’s lines. In “The Adolescent” a 20-year old Arcady Dolgoruky says: “... It is also good to say some nonsense. What did I tell Lambert about the principles? I said, that there are no general principles, but there -are only particular cases; I told him lies, the grand lies! And on purpose, in order to show off! I am a bit ashamed, but it is not important -I will make it up. Don’t be ashamed, Arcady Makarovich. I do like you, Arcady Makarovich. I like you indeed, my young friend. It is such a pity that you are a little liar...”⁸.

Despite his refusal to make predictions, he described such a believable, plausible picture of our future, that it really urges us to change the whole system of education! Why don’t we cut the number of Maths and Physics classes in the schools curricula; introduce the classes in design, commercials’ analysis or pop-music! Or, what if one could ask the physiologists to “switch off” children’s left-brain thinking at all? Why not to let them use only images in their thinking process, the same as artists do? In this case we may get the emotional-intellectual symbiosis of a human being and a computer!

Such nomologic considerations will always be only the opinion, not the knowledge. Why do not we think in another way? The civilizations develop in an uneven, irregular way that is why in any of them there are both the main, central, and marginal cultures. So, after the Ancient Greeks, the next peak of interest to Mathematics and other abstract branches of science took place only at the New Age. Here we can see the

⁸ By F. Dostoevsky. Достоевский, Ф. М. Подросток, 4. III. Гл. 6.

sufficient grounding to suppose that now we experience the decline of interest to science (besides, not to science in general, but only to the fundamental research). But as the time passes, a century, fifty or even a thousand years later, and the intellectuals (maybe even the humanitarians), not the pop-singers or Hollywood film celebrities, will make it big, will become the most recognized and respected people in the society. Generally speaking, we should admit that futurology still remains the area of competitions in making the more or less believable and impressive pictures of our future.

I suppose, there are no children or parents who would agree to have their left-brain thinking “switched off”. And hardly ever there can be a case when it will become necessary. However, the fact that pedagogies, formed within the previous centuries, becomes an anachronism in the conditions of exponential increase in the pace of technical progress and globalization, is undoubted. Transformation of a computer into a person’s everyday companion, as common as a ball-point pen or a pencil, – is revolution, not less essential than the changes which once Guttenberg’s ideas brought. So, nowadays the principles on which modern pedagogies is based should also be different.

Humane science attempts to, definitely, in a maximally unambiguous way, identify a person’s place in the system of life of the society; however, it leaves the humane essence – the people’s intentions, undefined. On the contrary, for the non-scientific humanitarian knowledge, the intentional impulses are important, it fixes them (impulses) as the defined ones, but at the same time the social fate of a person is left unidentified.

It would seem possible now to say that the humane science in particular corresponds to the notion of science, meaning actually science. Indeed, it should ensure the most vital functions of knowledge – explanation and prediction.

Alas, here we face the ambiguity of the notion of “science” as it is. It is implied, that there are at least two images of science. Firstly, it is the “strong” science, which means science in the strictly direct meaning of the word. It is the gathering of knowledge in the narrow understanding of the word “knowledge”, also it produces the knowledge. Secondly, it is “simply” science (no-one would like to speak of any science as “the weak one”!). Here it goes about science in the wide sense of the word.

However, we cannot ignore the methodological weakness of the Humanities knowledge as the whole. In particular, the methodological issues of what we do, i.e. which cognitive procedures (methods) we turn

to when we comprehend, what is the grounding that allows us to consider that in some cases comprehension (understanding) was completed, and what makes it different from “not understanding”. And then: how do we distinguish “good” understanding from “bad” understanding, how is any ranging possible in this case? Finally, why do we with equal ease speak of understanding the nature and understanding a person?

It is remarkable, that all the authors, without any exceptions, while speaking about the achievement of understanding, have always declared that as its result the subject should be presented as the whole (the one). However, the essence of this whole was left out by the analysis, as if the meaning of a word was unambiguous. Meanwhile, a word, often said “accidentally”, not “on purpose”, is meaningful and is able to dramatically change the sense of the problem that is being discussed. The matter is that everyone who tries to understand something (no matter, whether it is a text or a physical item) implicitly suggests that we perceive the subject in parts, and the connection between the parts of the whole is suggested. It is absolutely clear, that such an implicit suggestion at once leads us to the ontological dimension, and so brings the conclusions, we come to, close to the scientific (belonging to science) result.

It reveals the fact, that all the intentions for objectivity and ontological prerequisites are unavoidable in any humanitarian comprehension in the principle; also we can speak of the supplementary (complementary) nature of the humane science and the Humanities.

3. Systematic analysis

Let us think that the strong science it is the domain of knowledge which consists of the strong theories. These theories are organized not only on the basis of some particular ontology, commonly accepted principles and fundamental ideas, in such a way that they altogether could guaranty relatively integrated image of some object, its comprehension. The strong theory necessarily contains some means of confirmation or/ and contradiction to its own affirmations, it is what is called verification or falsification, and what is aimed on the explanation of the origin, structural features or dynamics of the subject, viewing it through the prism of the common laws and regulations (nomologic explanation), or through the common scheme (paradigm or pattern) of the problem solution. In the strong science explanation can also deal with the purposefulness of the subject’s conduct. However, only in the case when prior to this, it is defined that the subject implies

some ontological aims (purpose). Teleological explanation in such a case acquires its obligatory and commonly meaningful character. Thanks to the existence of explanations the strong science should reveal its ability to foresee (predict)⁹.

As the good method we consider not simply the means but the rationally controlled way of the cognitive activity organization. The method in science is a clear and apparent instruction on the consequence of the operations which are necessary in order to get the result without breaking the rules of the accepted logic. Method is something that can be reproduced: any other researcher should have an opportunity to control the results that he got by means of the same method.

Adequacy of the scientific method can be confirmed if two conditions are fulfilled. To become a mean of the impact on the subject researched, the method should, firstly, be relevant, i.e. it should be suitable, appropriate, according to the sense of the task which it is applied to.

Secondly, the adequate method should be divergent, which means that it must be different from the problem by means applied to present the task that is dealt with. In general, if the task, for instance, is of the theoretic nature, it is expected that for its ultimate completion it is necessary to apply the empiric means. And on the contrary, the empiric problem can be considered in the theoretic sphere.

It is obvious, that the empiric problems can often be solved by the empiric means; however, in this case this empiric means should be altered. If not, the solution can be successfully found either accidentally, fortuitously or by the way of experiments and errors. The above mentioned, if it is not rationally organized and purposeful, can only be called a method in the wider sense of the word¹⁰. The theoretical tasks are often completed via the theoretic means but always with the help of the different theoretic means, the means of the different theoretic

⁹ That is what, for instance, D. Hofstadter thinks (see: Douglas, R. (1979). Hofstadter. Godel, Escher, Bach: an Eternal Golden Braid. New York, Basic Books; на рус. яз. – (2001). Гёдель, Эшер, Бах: эта бесконечная гирлянда. Самара: Изд. Дом «Бахрах-М», 295-317). He speaks of an anthill as the whole (not an individual ant separately) as a purposeful acting system, he even created a special character – Ant Hill.

¹⁰ When C. Popper said that the method of experiments and errors (mistakes) is almost the main in science he intentionally emphasized that it was about the empiric confirmation / contradiction of the theory. He noticed, that observations are rarely accidental as they are made with some particular purpose: to verify some theory to get, if it is possible, it's crucial/fundamental contradiction.

language. The unbelievable effectiveness of mathematics while solving the problems of physics, technology or even some issues of the Humane subjects is possible because of the fact that mathematics presupposes the different languages – provided the first condition of the adequacy is completed – its relevancy, appropriateness for its sense. Alchemists became real chemists only when they succeeded in their science by means of the special language. The comparison to with the process of translation into the foreign languages is suitable here: if someone decided to translate, say, an English book into English again, it would not be the translation, it would be editing.

A lot of people pay attention to the importance of the systematic methodology for the Humanities. So, D. Easton, K. Deutsch and A.A. Davydov¹¹ spoke about its application in sociology and politic studies. Davydov, in particular, complained that modern sociology is an out-side discipline, which is the state of crisis and whose future does not give any hopes. He saw the way out in the determination to use systematic methodology. And the problem that should be solved was seen by Davydov in the fact that the majority of the theories lean on the quantitative methods, which are suitable for studying the repetitive phenomena, while sociology deals with the unique phenomena, presented by their qualitative characteristics. In fact, in the search of an adequate method Davydov came up with the theories... which try to restrict the qualitative characteristics to the quantitative descriptions. It seems that particularly quantitative methods brought science the great success. However, one should look for the methods among the conceptions which go in the opposite direction, i.e. which try to present the quantitative characteristics as the qualitative ones. The difference will be clear if we take into consideration the ideas which are discussed in one of the works on philosophy. There it is said that qualitative characteristics are the ones each component of which can be attributed to the subject as a whole, while the same cannot be said of its quantitative components¹². For example, if we say referring to the author of the “systematic sociology” conception that he is intelligent, and take his

¹¹ See: Истон Д. Категории системного анализа политики. <<http://www.politnauka.org/library/teoria/iston.php>>; Deutsch, K.W. The nerves of government: models of political communication and control. <<http://www.garfield.library.upenn.edu/classics/1986/A1986C096500001.pdf>>; Давыдов, А.А. (2006). Системная социология – социология XXI века? Социс. 6.

¹² See: Уёмов, А.И. (2010). Метафизика: учебное пособие. Одесса: Астропринт, 74.

wit, insight, ability of a good guess, of foreseeing, tolerance to the opponents etc. as the components of intelligence, we can attribute any of the mentioned components to sociologist A. Davydov in general. Though, we cannot state the same about such components of his characteristics as his particular height, weight or age.

It is also stated that any particular understanding (interpretation) allows some other understanding; there are no objects which can be understood only in one and the only way. Thus, this means that it is necessary to rely on such a systematic method that not only allows but also suggests a possibility of a different understanding of any object. And taking into consideration that the Humanities find differentiating levels of understanding essential, we cannot see any other way to reasonably distinguish these levels than to use systematic analysis. Without systematic presentation of the object, and knowledge in general, it is impossible to “measure, weigh” understanding in other aspects, – in particular, to study its depth and width.

CONCLUSION

The Humanities researchers, unlike scientists, are mainly aimed at the description of the unique phenomena. However, here we cannot do without the definition of the notion of “uniqueness”, i.e. without turning the word of natural language to the term of science. And as a term the word “uniqueness” is used only in the systems theory where, by the way, appears possibility to distinguish the types of the unique. As the terms of systemology some other notions are also defined; without them the scientific work in the domain of the Humanities is hardly possible; they are such notions as “autonomy”, “stability”, “reliability”, “model”, “regeneration”, “isomorphism” and others.

SUMMARY

So, the good method in science is the purposeful, determined, rationally controlled aggregate of operations that are aimed on the completion of the cognitive tasks. These operations should be adequate (relevant and divergent) to the tasks themselves. A method implies a particular sequence of actions which gives an opportunity of its reproduction to the others who use this method. The rational character of a method means, particularly, that the knowledge about the method is the scientific knowledge itself. From this we may conclude that a method should possess all the features of knowledge, thus, the possibility to confirm (verify) or contradict to the results derived from its application.

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INTERPRETATION OF IDENTITY IN THE DISCOURSE OF CULTURAL STUDIES

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INTRODUCTION

At present, the problematic field of cultural studies has acquired a meta-scientific, transdisciplinary character, which may be explained by the universality of culture as a "spiritual ether" that penetrates all aspects, facets, and modi of human and social being. Cultural studies help to comprehend and recomprehend the relation between cultural traditions and innovations, the role of norms and values, patterns and ways of behavior; by means of inculturation, they help to hold society within the framework of a positive social being. This quality of cultural knowledge is particularly relevant because of the current anthropogenic crisis, caused by the growth of technogenic impact and intense growth of the diversity of cultures that enter the historical arena as independent entities. While contemplating on scenarios of future world development, cultural studies refer to the category of identity as a basic concept that reflects certain cultural-determined ideas a person has about the world.

Therefore, our observations prove that a significant trait of modern culture is the formation of its new image along with the traditional one. The traditional image of world culture is associated, first of all, with the ideas of its historical and organic integrity, ideas about norms, rules, traditions, customs and so on. The new image of culture is increasingly associated with the development of noosphere, planetary thinking, ideas of ecohumanism and universalism; it implies the gradual rejection of simplified rational schemes for resolution of cultural problems, the growing role of understanding reflection regarding unfamiliar cultures, the recognition of the plurality of truths' legitimate existence. In this study we applied the methodological toolkit of cultural science represented by empirical and theoretical research methods (system, cultural, analytical approaches) with an attempt to distinguish cultural identity and to define it as a basic concept of cultural studies, to determine theoretical concepts of identity formation, including national, and to distinguish and explore the

specifics of Ukrainian cultural identity. We also analyzed the contemporary challenges and perspectives of identity which formation is strongly influenced by globalization and technology.

1. Cultural identity within the problematic field of cultural studies

Today, the conceptualization of identity has a central position in the arsenal of cultural studies. This enlargement of the conceptual apparatus of cultural studies is explained by the expansion of knowledge about culture and new developments in the research of the very concept of "identity".

The concept of "identity" comes from Latin *identifico*, which can be translated as "sameness". The problem of identity is caused by the needs in the practice of becoming (formation and development) a person in full compliance with his/her inner nature and essence, entering into the social and cultural world. As a social being, a person is formed in the cultural field, in the environment of personalities endowed with certain human features. Accession into this world is a process of acquiring its typical qualities, socialization of existing knowledge and cultural norms. A person tries to learn them, adopt them, transform them into own characteristics, and to become similar to other people who exist nearby. At the same time, individuals try to realize their self, that of a special human being, identical only to them. By "privatizing" qualitative characteristics, taken from others, by expanding their peculiarities given by nature, individuals realize themselves as personalities belonging to a particular community. Simultaneously, this process is a process of self-identification of the individual – assimilation, identification (with society and themselves), self-awareness as similar to others and, at the same time, as a special unique personality – "I". But let us note that the process of identity formation is not a separate single act, it is a series of interrelated choices whereby a person accepts one's own goals, values, and beliefs.

In cultural theory, the concept of identity expresses the identification of an individual with a particular *cultural tradition*. *Cultural identity* is a person's sense of self-awareness within a particular culture, conscious perception of norms and patterns of behavior, a system of values and language, as well as the realization of one's "I" in a particular cultural dimension. Cultural identity implies the formation of sustained qualities of an individual, due to which certain cultural phenomena or people provoke sympathy or dislike; depending on this a person chooses the appropriate type, manner, and form of communication.

Cultural studies have an axiom that each individual bears the culture in which he or she has grown and formed as a person. In everyday life a person does not notice specific features of own culture, taking them for granted, however, when meeting with representatives of other cultures, these features become apparent and the person realizes that there are other forms of experiences, behaviors, ways of thinking that are significantly different from the usual and familiar. A person's mind transforms various impressions about the world into ideas, attitudes, stereotypes, expectations, which eventually become for his regulators of personal behavior and communication.

Any group always has an inherent cultural core (the main marker of cultural self-identification), which gives coherence to the actions of its members and manifests itself externally through various modifications. Analyzing cultural self-identification, we must take into account the objective (external) and subjective (internal) factors that influence the development of this process. Objective factors include the existence of a particular group of people, the territory where they are located, language (dialects), historical memory, means of existence, customs, rituals, traditions, patterns of communication, etc., which act as determining factors that define membership or the individual's belonging to particular social groups throughout their existence. Subjective factors include stereotypes, beliefs, symbols, rituals, behavior, consciousness, etc. From an intra-group perspective, identity is based on a complex of cultural features that differentiate members of one group from all other groups, even if they are culturally close enough. Therefore, a coherent, solidary motivation of individual group behavior is formed. One's cultural identity is formed through association with existing cultural orientations and role functions.

The concept of cultural identity is connected with the stages of ethnos' development, its system of sign and symbolic representations and assessments of the world and forms of cultural and historical existence. Ethnos is a cultural and spiritual community of people, related in origin, language, cultural heritage, a common territory of residence. Ethnic identity is "the result of an emotional and cognitive self-identification of a subject with his ethnic group, expressed in a sense of community with members of that group and perception of its core characteristics as values"¹. It includes a person's perceptions of

¹ Гнатенко П. И., Павленко В. П. Ідентичність: філософський і психологічний аналіз, Київ, 1999. 100

their ethnic group, and feelings and intentions associated with those perceptions. National myths, symbolism, historical memory are all necessary factors of any identity. The brightest evidence of ethnic formations' viability is their existence in today's multifaceted society. Ethnic groups who nurture ethnic self-consciousness and maintain collective identity are the main representatives. We define an ethnic group as a group of people which has some specific ethnic, cultural, linguistic, religious, racial traits, united by total or partial origin. Ethnic group members consider themselves culturally different. According to A. Giddens, to identify ethnic groups we should consider such characteristics as language, history or origin, religion, culture². A compulsory basis for ethnic identity is the community of culture. Basic values, by forming a cultural basis, determine the rules of relations, set priorities, assessments, goals.

The American researcher E. Erickson considered the acquisition of identity as a necessary process associated with social adaptation. He also offered the term "identity crisis" (this term has become widespread in the 1950s as a general characteristic of the modern era)³.

In the context of essential contemporary transformations in culture, the problem of identity receives particular relevance. A particular fact of cultural identification existence is the possibility of its loss by the individual. The loss of cultural identification is revealed through alienation or marginalization. The category "marginality" (a term introduced by the American sociologist R. Park) is used in cultural studies to describe the borderline status of a person in relation to a particular social community, which imposes a certain footprint on person's mind and lifestyle. The so-called "cultural hybrids" find themselves in a situation of marginality, balancing between a group that dominates society but to which they have never belonged and a group from which they have separated.

Transforming identity gives rise to new connotations such as, for example, the *"economy of identity"*. That means, how our ideals and social norms determine who we work as, how much we earn, what our level of financial capacity is, and so on. It is obvious that business is oriented towards identity: activities are directed to create recognizable images of territories, cultural brands and so on. Institutions of

² Гидденс Э. Социология, Москва, 1999. 235.

³ Эрикссон Э. Трагедия личности, Москва, 2008. 157.

socialization, like education system, cultural and educational initiatives of different levels appeal to identity as the basis for consolidation of modern society.

Research of identity is also of high priority for political science. Identity policy (claim of minority groups the right to own value systems and behaviors) is a part of social movements. Political conflict, political technologies, public policy, etc. give priority to studies of identity. The conceptualization of political identity becomes one of the foundations for a new direction of interdisciplinary research – socio-political cultural studies. Developing a scientific toolkit for identity research can contribute to political forecasting and reduce the risks of social development in future.

So, identity is a phenomenon that arises from the interconnection of the individual, society, and culture. Identity research plays a key role in the problematic field of cultural studies. But the problem of the interdisciplinary origin of identity also begets the problem of its discursive accumulation. Despite the relatively high amount of research literature, the problem of identity, particularly in the context of globalization and the information revolution, has not yet been fully explored.

2. Theoretical concepts of formation of national identity

The formation of national identity is one of the central issues in contemporary Ukrainian culture. *National identity* is the lens through which many relevant aspects of life are considered, evaluated and explored.

Identity research takes place within a cognitive paradigm that recognizes both the diversity, uncertainty, and multiplicity of approaches of this concept, as well as the diversity of aspects that influence its formation. But it is not always possible to talk about the unity of approaches. This issue is irrelevant for Ukrainian science for several reasons: a relatively short scientific tradition, the modern Ukrainian nation is young and unsteady, so such concepts as "national identity" are relevant and need to be understood, and the events of recent years demonstrate that modern Ukrainian nation is still forming.

Researchers define the national identity as a set of features that unite certain communities within national borders and as internal traits that determine the process of self-identification, distinguishing from other nations. The category of "national identity" as one of the basic theories of the nation derives from the understanding of what a nation is. Probably the most practical definition of the nation was given by

B. Anderson, who noted that the nation is "an imagined political community has imagined as both inherently limited and sovereign"⁴. In other words, we call a nation a community of people with a common geography of residence, a shared past and a projection of the future, and as B. Anderson noted, a nation in our understanding is a community in which people in the remotest corners of the country identify themselves with thousands of people like them, never knowing each other personally⁵.

The term "identity", while having a Latin origin, can be replaced synonymously by uniformity, sameness or originality. As sameness, identity is the features that unite representatives of one nation within society. As originality, identity is what distinguishes the nation apart from others. The modern theory of nations identifies two main areas of understanding of the nation and national identity: ethnic and political. Primordialists, or in other words proponents of the ethnic theory, argue that the identity of nations is formed on an ethnic basis, however, the supporters of the political theory see the nation's core not in the ethnos, but in the political consolidation achieved through the integration of people through high levels of political activity and state influence on society. For representatives of political theory, the concepts of "nation" and "state" are identical. We should note that each approach is not considered universal. For the modern understanding of national processes, they are complementary.

The concept of "*national identity*" is a combination of objective and subjective features of a particular nation. The only correct definition of this phenomenon does not exist. However, most researchers find that this phenomenon unites the communities of people in the nation through a set of signs or attributes, and distinguishes it from others by forming collectivity within the community.

The Ukrainian researcher G. Kasyanov uses the term "national consciousness" along with the concept of "identity", claiming that "this is first and foremost a self-representation as a national community, a nation. When one considers himself or herself to be part of such a community, we may claim the fact of the existence of national consciousness"⁶. National identity is a certain key to understanding the

⁴ Андесон Б. Уявлені спільноти: міркування щодо походження і поширення націоналізму, Київ, 2001. 22.

⁵ Ibid. 22-23.

⁶ Касьянов Г. Теорії нації і націоналізму, Київ, 1999. 352.

essence of a nation. It manifests itself through certain parameters, or in other words "identity markers". Acknowledged researcher of the theory of nation E. Smith defined national identity as a complex construction, noting that it consists of "many interconnected components – ethnic, cultural, territorial, economic and political-legal"⁷. He identified the features that indicate the phenomenon of national identity: "Historic territory or native land; shared myths and historical memory; shared civic culture; common rights and responsibilities for all members of society; common economy, the ability to move freely within the national territory"⁸. In general, the modern scientific tradition identifies the following sources of identity: the psychological belief that a nation exists because all members of society recognize it and plan to coexist; a shared historical past, present, and future; joint actions; belief in a common motherland (territorial marker); common features: national culture, political principles, etc. It is obvious that nations are formed structures, however, they change and evolve over history, so the markers of national identity are not established, they vary depending on specific realities.

In our view, in the context of the problem of defining national identity, the theoretical concepts outlined by S. Huntington in his work "Who Are We? The Challenges to America's National Identity" are of particular interest⁹. He stated that identity is the self-awareness of an individual or group which is a product of self-identification, an understanding of possessing unique qualities that "differentiate me from you, us from them. As long as people interact with their environment, they have no choice but to define themselves through relation to others and to identify the revealed similarity and difference"¹⁰.

Huntington offered to structure identity, distinguishing the basic theoretical concepts of its formation. First of all, in his opinion, both individuals and groups are endowed with identity. Also, individuals can change the acquired identity only in groups. An individual can be a member of many groups and have the ability to "switch" his identities. Group identity is, as a rule, less flexible.

In Huntington's theory, identities are constructs. People construct their identities, either by necessity, by choice, or by coercion. "Identities

⁷ Сміт Ентоні Д. Національна ідентичність. Київ, 1994. 24.

⁸ Ibid. 51.

⁹ Хантингтон С. Кто мы?: Вызовы американской национальной идентичности. Москва, 2004.

¹⁰ Ibid. 50.

are imaginary entities. They are what we think of ourselves, apart from cultural heritage (which can be renounced), gender (which can be changed), age (which, although cannot be changed, but can still be resisted); people are relatively free to choose their identity. But the traits that are inherited – including national identity – are flexible. They may change, obtain new signs"¹¹.

Even the importance of identities can change over time, identities can complement each other or be in conflict. The perception of others also affects the self-identification of an individual or group. If a person finds himself in the new social context as an alien, then most likely he will consider himself a foreigner. "If a majority of the country's population considers a minority as, for example, uneducated and retarded, then members of that minority are likely to accept this attitude, whereby it becomes a part of their identity"¹².

The outlined theoretical concepts of national identity formation are certainly not called to fully describe such a complex phenomenon; they can only become a basis for further studies of national identity. The phenomenon of national identity is one of the fundamental ones, it reflects the process of consolidation of nations, indicates the pressing challenges that society faces.

3. The specifics of Ukrainian cultural identity

Modern processes of globalization and the rapid change of socio-political conditions impact culture, transforming traditions and bringing new norms of their manifestation. Thus, there is a problem with the preservation of cultural originality and self-identification. The issue of cultural identity is particularly relevant in modern Ukraine, where the transformation of identity is caused not only by external influences but is also modified by the blurring of former value orientations, lack of consolidation in society, and thus by "identity conflict"¹³.

The most widespread is the definition of identity through a person's association with a cultural tradition. In our view, this definition is not complete, as the cultural tradition is only the accumulated, historically

¹¹ Хантингтон С. Кто мы?: Вызовы американской национальной идентичности. Москва, 2004. 52.

¹² Ibid. 54.

¹³ Радухин Ю: Национальная идентичность и вызовы XXI века. URL: <http://www.3republic.org.ua/ru/ideas/11323> (дата звернення: 08.11.2019).

inherited cultural achievements of a given society. They do not reflect the full diversity of the concept of "cultural identity".

In our opinion, American researcher Samuel Huntington was the closest to the full definition of cultural identity. By his definition, cultural identity is the totality of languages, religions, social and political values, social code, as well as public institutions and behavioral structures that reflect these elements.

Huntington clearly discerned cultural and ethnic identity. "Cultural identity can be transformed. Ethnic identity is almost non-transformable. Therefore, they should be clearly distinguished"¹⁴.

A person is not able to change his ancestors or skin color, so in this sense, ethnic heritage is interpreted as a given; however, a person can change the culture, move from one faith to another, accept new values and beliefs, identify with new symbols, adjust to a new way of life.

Accepting Huntington's views on cultural identity, we'll analyze Ukrainian cultural identity through language and religion as the most prominent components of identity.

In the discourse of Ukrainian identity, language is one of the most important, topical, and at the same time very sensitive issues for contemporary Ukraine. Language plays an important role in identity formation. Identification at the image-symbolic level, which is crystallized in the form of national consciousness and embodied as a symbol of faith for the people, takes place through identity. Since the common spheres of national existence are language, shared memory, and a faith-based outlook, then in the process of national identity formation the basic foundations are the common origin and common ancestors. But without developing common national interests and ideas, this process will be unfinished, because the past gives basis for the movement and its direction determines the purpose¹⁵.

Analyzing the impact of language on identity, it should be borne in mind that there are two languages, at least historically functioning, which impact Ukrainian cultural identity. The expansion of Russia's territory and the entry of most Ukrainian lands into the empire in the 17th-18th century opened a new stage of cultural interaction. At the same time, there was an awareness of objective significant differences. These

¹⁴ Хантингтон С. Кто мы?: Вызовы американской национальной идентичности. Москва, 2004.

¹⁵ Окара А. Н, Украинские дискурсы и российская парадигма. *Вестник ТОГУ*, 2007. № 3 (6), С. 44-48.

differences manifested themselves in the 19th-early 20th century in the conditions of the rapid development of national ideology. Although Left-Bank Ukraine was part of a single Russian space, the gradual awareness of the differences empowered the formation of a distinct cultural and linguistic ideology.

In the Western Ukrainian lands, a considerable part of which after the division of the Polish–Lithuanian Commonwealth became part of the Austrian monarchy, also underwent ethnonational identification processes.

Awareness of their community with the Russian people, or the aspiration of the Russian population of the monarchy to an independent Ukrainian people, that is, respectively, Russophilia (Moscophilia) and Ukrainophilia, were the main meaning of life of the East Slavic population of the Habsburg Monarchy in the second half of the 19th century and the beginning of 20th. For a long time, these directions developed in parallel and without apparent antagonism, however, over time, the differences between them increased. And the Ukrainian movement has developed a huge experience in the formation of national consciousness.

During the radicalization of the national movement and state-building on the Ukrainian lands, during the revolution and civil war, the features of the Ukrainian outlook obtained a completed form. This was especially facilitated by the processes in the 1920s-1930s. Bolshevik laws changed the status of the Ukrainian language; on the one hand legalizing it, on the other hand, forging a new system of values through ideology and politicization, overcoming existing cultural patterns and values that were considered a "relic of the past". The Soviet cultural policy was focused on building a new culture aimed at people's integration inside a united state.

Only after the collapse of the USSR fundamentally new processes began to take place in the Ukrainian cultural space. Activation of nation-building has led to a new attempt to form a cultural and linguistic identity.

Ukrainian ethno-cultural space has an ambivalent relation to the East and the West, which manifested itself in Ukrainian identity as a desire to distance itself from the "Russian and Polish heritage" and to outline own "glorious past", to emphasize own cultural and linguistic traits.

Thus, the language consciousness of Ukrainian people is based on the phenomenon of bilingualism. However, historically, despite Russian-Ukrainian bilingualism, different regions of Ukraine also have Ukrainian-Polish, Ukrainian-Hungarian, Ukrainian-Romanian bilinguals, and others. In this context, all residents of modern Ukraine are not so much divided but rather united by the language problem. But the problem is not with Russian or Ukrainian languages as such, but with the Russian-Ukrainian

bilingualism, which is close to "duophony" (or polyphony), that is, when both languages are considered native: they are understood by the whole population, not perceived as foreign, not require translation and function within a single language system. The difference is that for the majority of residents of Western Ukraine, Russian is the second native, an for the East, the second native is Ukrainian. In the linguistic practices of central Ukraine, the balance is relatively equable and manifests itself in speaking of a mixture of languages called "surzhyk".

Ukrainian used to be the language of the vast majority of Ukrainians, Russian was the official language that served the official sphere, administration, education, as well as the language of "high culture". In modern Ukraine, everything is vice versa: the language of everyday communication is mostly "surzhyk", and Ukrainian is the official language in which the state communicates with citizens. The sphere of mass culture is dominated by Russian, and "high culture" is represented by Ukrainian. Generally, there is an agreement within Ukrainian society that both languages have a right to exist. Relatively conflicting is the problem of their real correlation, application, and functioning in various fields. Ukrainian political community as a whole obtained certain consensus regarding the language issue, with the exception of the political elite, who uses "language issue", gives it symbolic value and political "quotation" and turns into the subject of political manipulation.

Together with such an important factor in identity formation as a language, an important role is played by the religious factor. After all, any nation defines itself through religion no less than through language. Religion for centuries has been a powerful factor in bringing people together, a necessary component of individual and collective identity.

The religious and denominational composition of Ukrainian society is unique in its diversity. Despite the fact that Ukraine is a multi-denominational country, none of those denominations can be considered as the national religion of Ukraine. Mykhailo Drahomanov criticized and condemned scholars and public figures who sought to associate a particular nationality with a particular religion. He was hostile to the official agenda of that day that identified Russians with Orthodoxy, Poles with Catholicism, Germans with Protestantism, and Slavs with Christianity in general. In a letter to Ivan Franko, he wrote: "Identification of any nationality with religion is nonsense"¹⁶.

¹⁶ Драгоманов М. Л. Письма Ивана Франко и других 1881–1886 гг., Львов, 1906.

First of all, let's note that Ukraine has always been dominated by a political factor over religious. Political figures most often turned not to the church that better reflected the national peculiarities of Ukrainians, but to the one that responded to their political aspirations. None of the denominations in the whole spectrum of their doctrines and rituals existed in Ukraine as a product of organic self-development of society. But in times of crisis in Ukraine, it was the religion that played the role of the institution that promoted cultural identification. We can say this about Ukrainian Orthodoxy as well as Uniatism, Catholicism, etc. Interfaith contradictions, though polarized Ukrainian people and impeded their national integration and self-determination, at the same time, played a role in the preservation of the Ukrainian ethnic group as such. It was confessional diversity that did not allow Ukrainians to be completely Russified or Polonized. The struggle for the "native faith" is, in essence, a struggle for the preservation of national and cultural identity. Therefore, we can conclude that the complexities of the historical existence of the Ukrainian people formed their pluralistic religious outlook, which influenced identity formation.

So, Ukrainian cultural identity exists as a set of linguistic, religious, value, political, behavioral orientations, none of which can be excluded from this complex, as the integrity of identity will be disrupted. But at the same time, there is a threat of loss of this integrity since the cultural identity is not a stable formation, it can be influenced by various factors – cultural standardization, globalization, universalization, etc. In addition to external influences, there are internal threats affecting the integrity of cultural identity as well: controversial attitudes of Ukrainians to issues of basic value orientations, such as integration with the EU, NATO, and relations with Russia. The formation of an adequate concept of national interests also becomes problematic. This can be a threat of assimilation of the nation and, accordingly, a threat to the integrity of Ukrainian cultural identity.

4. Identity in the 21st century: challenges and perspectives

In the 21st century, humanity has stepped into a new stage of development. First of all, globalization processes have induced the integration of humanity; social processes in one part of the world determine what is happening in the other, and universalization of culture is taking place. Modern socio-cultural context of identification processes is also influenced by the expansion of social interaction boundaries,

the rapid development of information flows, high mobility of people, cultural diversity, emerging multicultural values, the formation of international labor and capital markets, transnational financial institutions, supranational political and economic organizations, blocs, unions, and other globalization processes. Realization of the socio-political changes and scenarios of future developments in a globalized world is impossible without defined identity orientations and analysis of identity transformations.

The crisis of national identity is widespread and has a global nature. In different countries this crisis takes different forms, differently develops and brings different consequences. But there are general trends that are typical for the entire globalizing socio-cultural space. Let's try to outline just some of them. Identification orientations are transformed under the influence of the global economy and the emergence of transnational corporations in the global market. National identity changes under the influence of transnational cosmopolitan identities. The integrated economy has given birth to a new global elite. "These elites are cosmopolitan. Today, these people move freely from country to country, and as a consequence, there is almost a complete loss of "localization of identity" both within one country and across the globe. Such people become multinational, that is, cosmopolitan"¹⁷. "The whole world becomes the arena of their activity... they are really citizens of the world"¹⁸. Therefore, it is obvious that the commitment to national identity and national interests is relatively small. Commitment to humanity as a whole becomes more significant than the commitment to the nation. A formation of certain "cosmopolitan ideal" takes place – an open society with "phantom borders, governed by elites who identify themselves mainly with global world institutions, norms, and rules". This aspiration for cosmopolitan identity implies a completely different level of national-state identity of the individual.

Today, there is an increase in global migration processes. Huntington writes of this: "There are powerful political forces that support dual citizenship, dual loyalties, dual identities. Many immigrants do not change one society to another and stand on two legs in two worlds"¹⁹. In his work, he gives multiple examples of the functioning of such

¹⁷ Хантингтон С. Кто мы?: Вызовы американской национальной идентичности. Москва, 2004. 39.

¹⁸ Ibid. 419.

¹⁹ Ibid. 325.

communities in the United States. For example, the population of Chinantli (Mexico) is split between this tiny town and New York; at the same time, they consider themselves to be the joint community – only 2500 people live in Mexico and the rest lives in America", contacts between them are permanent. Transnational settlements are united by social, religious and political ties that exist in both halves of ethnic communities.

An increase in the number of "semi-settlers" with two languages, two houses, two loyalties has led to a dual citizenship movement. The same situation has been taking place in recent years in Ukraine: residents of Bessarabia (south of the Odesa region) are actively receiving Bulgarian citizenship. Citizens of Bukovina are actively contacting and receiving Romanian citizenship. The same situation with Ukrainian Poles, Hungarians and others. Dual citizenship encourages communication with their countries and encourages their involvement in the social and political life of those countries. Double identity is becoming a feature of globalized space.

Thus, on the one hand, we observe almost a dissolution of national identity under the influence of globalization processes. On the other hand, globalization appears as a stimulant to nationalism. The rise of nationalism worldwide is one of the responses to the challenges of cultural globalism through the establishment of ethnocultural identity orientations. The "civilization imperialism" of modern globalization causes natural protests of peoples and nations who seek to preserve their cultural, denominational and other civilizational identities under the pressure of unification and standardization, and to support national spiritual values at any cost. In our view, it is the national culture that can act as the guardian of national identity and become its "visiting card" in the international arena.

Identity was also challenged by the technological breakthroughs of humanity. Comprehending the impact of modern scientific and technological progress on different aspects of human life, one should pay attention to the tendency of leveling of personality. The acceleration of technogenic civilization more and more complicates the system of socialization and personality formation. A constantly changing world, breaking many roots and traditions, forcing people to live in different cultures, to adapt to constantly updating situations. And such an important component as spirituality, the system of moral values and the identification of a person with these values are not sustainable. Today, the world filled with events only intensifies human uncertainty.

Identity is strongly impacted by the dynamism of modern life, the unstable structure of social life, a wide choice of orientations, influenced by the mass media and migration processes. Information technology makes an unprecedented amount of information accessible and at the same time, it overwhelms the human, leaving only the small local islands of a truly learned experience. In this situation, it becomes more difficult for a person to self-define.

Open information space, the rapid development of network interconnections and high mobility have drastically changed the commitment of people involved in these processes and their perception of their place in the world. The globalized world continues to erode the sustained support of the nation-state. The national (country-oriented) component in the system of identification guidelines began to lose its past normative value for the positioning of the individual. Nations that until recently have been relatively closed in information sense (disconnected from other communities by linguistic, technical, communicative, political, ideological and other isolating means) have become more open. Their ability to interchange cultural forms increased, as well as the possibility to form systems of planetary communication and activity. However, likely, the global community will never be able to fully satisfy people's need for belonging, as it will never be able to become a full-fledged society because of the many different cultures and traditions. And that is why the idea of the world community, in our opinion, serves as an abstract universal construct, needed as the basis for the rules and institutions necessary for the coexistence of the many communities and their components. That is why an instinctive desire of different communities to preserve their own identity, which is most clearly manifested in the spheres of culture, national and religious consciousness (increasing trends of national consciousness, religious fundamentalism, ethnic separatism and extremism, the collapse of multinational empires and federations), is a natural the reaction to globalization. "Identity of the place" is a coordinated system, more important to many people as a significant psychological compensation for blurred orientations: it can support the necessary emotional or symbolic principles for the self-identification of a person. *Local identity* (self-identification of a person with his or her small homeland, with a place of residence) is asserted in the open information space in the conscious and sometimes subconscious contradistinction to the depersonalized global symbols. The space category becomes one of the key concepts important for the understanding of trends of identity evolution.

The revolution in communications, the emergence of Internet technologies, the expansion of the ability to receive and transmit information, the widespread adoption of mass communication created a situation when the system of social-existential positioning of a person loses its former distinctness and becomes the object of design both from themselves and from the outside. Essentially, identity construction takes place under the influence of the Internet.

Identity is something formed during primary socialization and the network begins to influence it since the initial engaging as a user. Yu.Yu. Lectorov in his article tries to answer the question: "Is there identity in the network?". He attempts to analyze the Internet as a particular sphere of identity construction. The information consumed by Internet users causes a change in the strategy of the positioning of particular individuals and societies in relation to the surrounding world. The symbolic image constructed by the network, in combination with the selected account parameters and specific nickname, acquire additional identification markers²⁰.

Thanks to the Internet, individuals can engage in a variety of cultural values as well as to start own cultural production. However, there are threats to information security, the dissemination of false information, pornography and so on. There may be a real threat to accepted moral values, the integrity of the nation, and the risk of loss of moral values and identity. Spiritual communications, connections, and values are deformed. They turn into anonymous information designed for an average consumer. In communication humanity loses dialogue, there is a "deficiency of humanity". Electronic media now have a total superiority over traditional media. They are the factors that shape the outlook of young people. And so there is a threat of changing the basic identities of a modern person and therefore of society, and actually of human civilization.

Information flows form virtual reality. The user consciously or unconsciously starts building own identification matrix. Besides, as a result of the exponential growth of users, a specific individual disappears from the information space and an impersonated user emerges. A network person turns into a software tool of virtual space that has

²⁰ Лекторова Ю.Ю. Конструирование информационных повесток дня: выбор идентичности в Сети. *Идентичность как предмет политического анализа. Сборник статей по итогам Всероссийской научно-теоретической конференции (ИМЭМО РАН, 21-22 октября 2010 г.)*. Научные редакторы И.С. Семенов, Л.А. Фадеева, П.В. Панов. М., ИМЭМО РАН, 2011. 158.

unlimited manipulation capabilities. This raises the question of another value – freedom. Freedom and non-freedom in the global network is an antinomy also influencing identity formation, especially of youth. So, the technological nature of modern culture, the Internet and the virtual reality beget new cultural identities – unstable and diffuse.

CONCLUSIONS

Identity is a phenomenon that arises as a result of the interconnection between the individual, society, and culture. Currently, the problem of acquisition of identity can also be seen as a problem of freedom of choice, because the growth of an individual's intellectual and behavioral autonomy dramatically increases the degree of freedom. In previous epochs people united with others in rather stable groups, being guided by norms, ideas, values, fixed in the group culture. In today's society, social groups of different levels continue to exist, but the ties between the groups and the individuals within them are significantly weakened. The impetuosity of cultural shifts deprives the group ties of certainty and clarity. The situation of deconstruction of the world has raised the question of the search for a new identity, which will be not only holistic and systemic but also pluralistic in nature.

It was established that in the context of contemporary essential transformations in culture, the problem of "identity crisis" arises. The rapid nature of cultural shifts erodes cultural identities and creates a situation when people search for new ones. The causes of these processes are globalization and, as a consequence, the erosion of stable national identities. Dealing with that amount of problems in its study field, the science of culture must take the path of preserving national identity, which, by the demands of time, must be flexible, combined with other powerful ideologies and movements, and save its own character.

SUMMARY

In the study comprehension of identity in cultural discourse was made through an attempt to distinguish cultural identity. Cultural analysis has given us the possibility to define cultural identity through connection with norms, morals, values, traditions, religion, and language. Cultural identity emerges as self-awareness of a particular person within a particular culture, giving to the individual the stable qualities of the carrier of that culture.

We have outlined theoretical concepts of identity formation, first of all of national identity. National identity is the lens through which many relevant aspects of life are considered, evaluated and explored.

The concept of "national identity" is a combination of objective and subjective features of a particular nation. The identity of nations is a set of features that unite certain communities within national borders, as well as internal qualities that determine the process of self-identification, distinguishing oneself among other nations. National identity can exist at both group and individual levels. Group identities are more stable, unlike more flexible individual identities. Individual identity, including individual national identity, is represented as a construct. Individuals, under the influence of various factors, can change their identities.

This study also highlighted specific features of Ukrainian cultural identity. The most significant are language, religion, shared memory, and a faith-based outlook. In the course of the historical progress of our culture, bilingualism was developed. At the image-symbolic level, it forms a double identity. The religious factor of identity formation is equally unique. Historically, there is a multi-confessional culture. None of the denominations in the whole spectrum of its doctrines and rituals existed in Ukraine as a product of organic self-development of society. However, at the same time, confessional diversity helped to preserve the Ukrainian ethnos as such, by forming a pluralistic religious outlook as a feature of Ukrainian national identity.

It was established that cultural and ethnic identity should be differentiated. Ethnos is a cultural and spiritual community of people, related in origin, language, cultural heritage, the territory of residence. At the same time, members of ethnic groups may consider themselves culturally different. That is, cultural identity can be transformed, but ethnic identity is not subjected to transformations, as ethnic heritage is perceived as a granted.

The formation of multicultural values, certain "cosmopolitan identification" takes place. And technological progress – the overflow of uncontrolled information, the Internet, the total and continuous invasion of virtual reality into our lives, causes a change in the strategy of positioning both individuals and national cultures.

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