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ARTISTIC KATARSIS AS EMOTIONAL-SENSE TRANSFORMATION OF THE PERSON ACTOR OF MUSICAL

The article gives the results of an analysis of the specifics of artistic catharsis and its functions, as well as its differences from the audience catharsis. The catharsis of the musical actor is presented as a psychological indicator of the effectiveness of the autopoiesis of the system, as a sign of a special professional-personal experience by the actor of the musical of the local acme is a performance of the role-image on the stage, the intonational sources of the artist's catharsis are revealed as a reflection of its genre specifics.

Keywords: catharsis musical actor, intonation hearing, role - image.

B. G. Ananiev put forward the hypothesis that the transformation of information (and creativity necessarily includes such a transformation) involves not only consumption, but also the production (generation) of energy [1, p. 274-275]. E. Kurt considers the concept of energy as a movement of mental activity, as "... the beginning and the very first manifestation of the processes of conscious and unconscious processing of mental forces occurring in us" [5, p. 38]. What is this energy that gives the actor strength, interest, inspiration, sense of experience and understanding at the same time, an energy that enables the actor to feel "closeness to the Higher Forces"? In our opinion, this energy state is catharsis.

In psychological and art studies, all attention is paid to the study of catharsis as a result of the impact of creative product on the viewer and the viewer's emotional feelings are analyzed, in this connection. We are interested in the specifics of the experience of catharsis by the actor himself.

Artistic catharsis is experienced in moments of the greatest mental and emotional upsurge, in other words, in the living on the stage of the movements of the soul of the role-image, "born" by the artist. "Born", formed and formulated structure of the soul of the role-image - it is always a kind of professional and personal top for an actor. The experience of a cathartic actor in the performance of a role-image is a signal that this peak has been achieved. It is logical to conclude that the actor's experience of catharsis in the performance of the role-image on the stage is a kind of local acme state for the autopoietic system of "actor of a musical". In this sense, the experience of artistic catharsis is the psychological result of a professional-personal growth of the actor, a psychological indicator of the actor's

acme. What is the connection between catharsis and acme for a musical actor? The personal-professional movement towards the actor's act is filled with the desire to realize the highest professional achievements and is a way of personal self-affirmation. Acme is a *process and a result* of the actual professional and personal growth, actor's prosperity and catharsis is a special sign of this flourishing *experiences* in the implementation of the role of the actor, the image on the stage. Acme is the actual state of the prosperity of the autopoietic system, catharsis is a psychological indicator of this prosperity.

We understand the musical actor's catharsis as a phenomenon of living of "a complex transformation of feelings" (the term L.S.Vygotsky), as a dialogue with over-addressee (in the understanding of M. Bakhtin), as an experience of a certain sensual-semantic transformation of the actor's personality, transferring the "musical actor" system to a new level of autopoiesis. Consequently, catharsis is a psychological indicator of the effectiveness of the autopoiesis of the system. And since autopoiesis is a "spiral" process (the system constantly returns "to itself", but already on a new level of understanding/comprehension), then the state of catharsis-acme is a signal about the transition of the "musical actor" system to a new level/stage of autopoiesis.

The purpose of the article is to analyze the specificity of artistic catharsis as a psychological indicator of the effectiveness of the autopoiesis of the "musical actor" system.

The object of study is an artistic catharsis as an emotionally-semantic transformation of an artist's personality.

The subject of study is specificity of the achievement and living of catharsis by the actor of the musical.

The term "catharsis" was introduced by Aristotle in "Poetics" as a designation of mental relaxation experienced by the viewer in the process of emotional shock and empathy.

The scientists treat catharsis, mainly, as a psychological phenomenon. It is defined as a process of perception and result of influence, as an objectified phenomenon of artistic composition and as a tendency of self-consciousness, which is expressed through contradictions, oppositions, divergences (dialogization); achievement of one's own "place" - "points of catharsis" - becomes the acquisition of integrity in the involvement of a single (monological) meaning. Therefore, catharsis obtains such characteristics as the acquisition of truth, admission to immortality, eternal values, the elevation of consciousness,

cleansing by high feelings in empathy, and much more [8]. L. S. Vygotsky considers catharsis as the main “reception” of understanding in art.

A. I. Samoilenko considers the vertex nature of the experience of catharsis as an aesthetic phenomenon [9, p. 250], “life in the spirit” - in the concept of M. Bakhtin [2, p. 105-106], and considers catharsis to be an indispensable condition and aspect of art as a dialogue [9, p. 204]. According to the scientist, “catharsis is resolution of contradictions in the dialogue - but not in dialogue, but beyond it, according to Bakhtin, in the metaphysical direction of the ideal over-addressee” [9, p. 203]. In other words, the nature of the experience of artistic catharsis is a specific feeling of creative pleasure in “living” and transforming the role-image, a sense of metaphysical approximation in this process to the Higher Senses. We regard the experience as an actor of catharsis - the peak of self-dialogue consciousness actor acme-level state of autopoietic system.

According to A. I. Samoilenko, “**catharsis** is formed in connection with the need to restore the integrity of consciousness, unity of fideistic, cognitive and “understanding” of its directions. Understanding as a process involves the initial instability, the transitivity of these boundaries, and therefore needs a special form of dialogue that turns it from an act of communication into a meaningful noetic phenomenon. Catharsis, removing contradictions, the contention of opposites in a holistic experience - co-acceptance, is an anti-antinomy (*ie. For an actor - simultaneously harmonious and disharmonious in living* (Italics ours. – O.O. G.), but it helps to identify the antinomial meanings and *needs them* - for updating, expanding, integrating the “working zones” of consciousness” [9, p. 220-221]. In other words, living catharsis for an actor-performer is a certain “achievement of inner harmony of disharmonious”, a sense of the semantic effectiveness of one's own (personal and professional) path, understanding / feeling of “the antinomy of the living world” (reflected in the product of art) as its mode of life. Consequently, the experience of catharsis is the confirmation and top of the self-dialog of the actor's consciousness - as the possibility of transforming, understanding, feeling, therefore, realizing the very possibility of autopoiesis of the living system of “musical actor”.

In this sense, the artistic (performing) state of catharsis is inherently similar to the nosiological theory of catharsis proposed by A. Losev and based on the teachings of Aristotle on the cosmic Mind [6]. In the concept of A. Losev catharsis is the pleasure of self-realization of the cosmic Mind - the primary source of everything in the world. In the

context of our study, catharsis is the result of a self-dialog of the actor's consciousness, his dialogue with over-addressee, with Higher Senses (talent is impossible without understanding art as Servicing). This self-dialogue is the main component of the mechanism for the actor of his professional activity. It is connected with the actor's living of the way to his catharsis - the pangs of creativity, as a special form of sensual pleasure. "First of all, it should be stated that there is a catharsis aesthetic phenomenon in origin, and aesthetics, including aesthetic in art, born of *the cathartic need to understand* - achievements in consciousness that is not given directly to everyday experiences, has no known and objectively separated side" [9, p.218]. This quotation fully explains the experience of catharsis as a desired state for an actor, conditioned by his natural inclinations - to express an attitude towards the world, to live and feel Senses through the aesthetic language. Relying on the reflections of I. Kant about aesthetics, we understand aesthetic pleasure as such that "is aimed at itself and creates its own special object - the harmony of cognitive abilities" [8, p. 37]. Therefore, the experience of aesthetic pleasure is a proof of the "subjective self-activity of human consciousness" [8, p. 38]. In other words, the experience of aesthetic pleasure - catharsis is impossible without a self-dialog (dialogue with the over-addressee) - the harmony of knowledge, which is, in fact, the algorithm of professional work for the actor of the musical, for which the building of the consciously unconscious characteristics of a fictional character is a dominant need.

The dialogic nature of artistic influence as a way to deepen catharsis is especially noticeable in music [9]. Art as an artistic form of memory can be characterized as an experience of awareness, that is, as an experience of the dialogue of "understanding" and "knowing" mental "tools". In a musical dialogue based on a specific non-verbal symbolic system of meanings, the "understanding" and the "knowing" consciousness reveal a surprising intimacy, almost an identity, which led to the perception of music as a single artistic form as "topically beautiful" (G. Gadamer) [9, p. 257-258], as a divine principle, the "harmony of spheres", the phenomenon of the beautiful etc. [9, p. 179]. Therefore, music can be considered a mechanism for the fusion of Man and the Universe. This is the aesthetic justification of music, which can be understood more broadly - as an aesthetic self-justification of man in being, and music as "a form of comprehension" [9, p. 189] through feeling. A. I. Samoylenko accentuates attention to the fact that musical experience is the most "pure" model of catharsis, as "musical art creates the most open effect of

familiarizing with aesthetic experience” [8, p. 181]. The intonational nature of the talent of the actor of the musical absolutely confirms this thesis.

The dominant need of the musical actor is musical and stage creation. For musical actor, the performance of professional activity is based on the triune of the language communications of the musical, the source of which is the base mode of the talent of the musical actor - intonational hearing.

In this regard, let's consider cathartic experiences related to music in details. For the musical actor, the intonational hearing is the source of information for all three kinds of genre communication of the musical and the basic component of the actor's talent. Thus, we can consider the musical (intonational) perception/impact as the basic factor, the initial condition for the possible attainment of catharsis by musical actor. “Intonation information” can have an incredible effect on the musical actor, which can be as the actor's discovery and experience of new layers of feeling (in the actor's slang - “play on the second, third ... tenth etc. plan). The disharmony of the intonational plan of the musical-dramatic material and its scenic embodiment can, on the contrary, destroy the delicate fabric of the “truthfulness” of the stage life. Accordingly, the ability to read and reveal the meanings and senses of the music-intonation palette of the score is for the musical actor the prerequisite for living catharsis in the performance of the role-image on the stage. In other words, artistic catharsis is impossible outside the professional algorithm.

Catharsis of the actor on stage is a dual psychological phenomenon: on the one hand - personal, intimate, on the other hand - social (the feeling of the “fourth wall” (the definition of K. S. Stanislavsky) - the auditorium, which the actor does not see on stage, but feels his energetic feeding). Feeling of the auditorium is a kind of concentrated nutrient “broth” of energy for the artist. Artist-performer as a person whose mental mechanisms is directed to “return” of energy, can not achieve the state of catharsis without spending this energy on the auditorium. Only with a powerful energy “return” the actor is able to experience the feeling of enjoyment with his work. And this energy “return” causes the reaction of the hall. This phenomenon of performing nature is based on the isolation of some innate professionally important artistic qualities, namely - *contagion*. This word express the mechanism of energy exchange of the actor and the auditorium, without which catharsis is neither spectator nor performer.

According to A. I. Samoylenko, the functions of catharsis, formed in the process of artistic influence, are revealed as: an experience - emotional response to figurative-sensory stimuli; recognition - recollection, actualization of semantic memory with its logical operational capabilities and conceptual orientation; Co-creation - the perception of a “psychological *synthesis*” [9, p. 221-222]. Defined by A. I. Samoylenko, the functions of catharsis help us to understand more accurately and describe the nature of the living of catharsis namely artistic, which, in our opinion, is different from the catharsis of the audience.

L.S. Vygotsky insisted that the material for the actor is not only the external life series of facts, events, relations, already existing experience of artistic impressions of meaning, but also he himself, his own consciousness - inner peace, soul, etc. [4, p. 210]. Consequently, for the artist, in contrast to the viewer, in our opinion, the experience of catharsis has two aspects: the first - perception and experience of the audience, based on empathy to events - the traditionally considered filling of the term “catharsis”; and the second - “passing through oneself” of the experiences of the character and their reproduction before the public - that is the experience of not spectator’s catharsis, but author’s/co-author’s. And it should be noted that the experience of the actor stage “co-author” does not exclude for the actor experience of “spectator” catharsis. In artistic scenic creativity the catharsis incorporates all possible facets and gradations. In other words, the actor experiences catharsis as a subject (actually the performer and participant of the event) and as an object (detached audience perception of the event). Simultaneous living of all aspects (all manifestations) of catharsis, in our opinion, is a necessary psychological component of artistic performance.

L.S. Vygotsky considered the overcoming of material by an artistic form and self-transcendence of the individual as a lever and the main characteristic of catharsis in an artistic experience [4]. For a musical actor, in our opinion, the characteristic aspects of achieving catharsis (according to L.I. Vygotsky) will be:

1) professional implementation of a certain artistic communication. It is a question of the triune communicative nature of the musical genre, the manifestation of the specificity of the musical actor’s talent, based on partial abilities - simultaneous sensory reading and transmission of information in three ways - in plastic, acting, singing (music);

2) the living of the author's material by the person of the actor - a professional actor's method of "cultivating" the character's soul from himself.

Performing on stage, the actor is also a "mundane" doer - a professional who notes the most successful and accurate moments of performance, fixes performing moments that are "accepted" and understood by the viewer; there is a process of "finding fleas" in the work done - an actor as a technologist sees the gaps in a single living tissue of the role-image, sees all the inconsistencies, defects, inaccuracies both from the performance technological point of view, and from the point of view of the semantic content. On the other hand, the actor is a participant in the metaphysical process - sublimation of the role-image: the character, using the "parent" artistic body and soul, behaves as an absolutely independent living substance, with all the unexpected human manifestations, often causing surprise of the actor himself. L.S. Vygotsky deals with the phenomenon of *sublimation* - as a creative transformation of the "energy" of the unconscious, the transformation of the lower forms of energy, unspent and not finding a way out in the normal activity of the organism, into higher species ..."; In his opinion, "our capabilities exceed our activities ...", causing "a clash of unrealized subconscious striving with a conscious part of our behavior" [3, p. 282]. Otherwise, the actor realizes all his unconscious potential in the performance of the role-image - living "fictional lives". But the unconscious reservoir's not fictional, it is born by the actor from his living body, from his world feeling of his mental human installations. So, together with his character actor's Personality through the senses "opens" to discover new meanings. In other words, along with the process of performing the work, there is a "development" by actor's Personality of new levels of sensory understanding of the universe, which, in fact, is a major aspect of artistic catharsis. Thus, the sublimation of the role - image on the stage is a clear indication of the possibility of an artistic catharsis. The sublimation of role-image is a separation of "feeling of life" of the character from the "feeling of life" of the actor, and, at the same time, the feeling of an actor himself as a completely new unknown person, which entails the emergence of new unfamiliar emotions, judgments, meanings, we understand as experience of catharsis by the actor.

The artistic catharsis as a psychological phenomenon, in a sense, is the success rate of professional activity, i.e. the experience of artistic catharsis signals the successful autopoiesis in the system, and enables us to understand the sense direction and content of the actor's personality. Catharsis through feelings opens for the actor's Personality-new

understanding of the meaning - aesthetic, universal, divine. Experiencing catharsis in roles-images, the actor becomes closer to it, to understand his place in the world, to the formulation of his self-concept. For an actor catharsis - is, according to the words of Maslow, the “plateau of feelings” - a new, deeper way of seeing and experiencing the world, a fundamental change of attitude towards the world, changing the point of view of creating and evaluating new and enhanced awareness of the world [7, p. 385].

Thus, based on scientific research as well as on the experience of performing theatrical activities, we highlight aspects such feelings of catharsis by musical actor:

- enjoying of the person-spectator from contact with the product of art - music, literature, visual aspects - the movement, color and so on, which cause sensory response;.
- enjoying of professional performer, experiencing the joy from the quality of the work done, from satisfaction of their dominant desires related to professional realization;
- enjoying of Personality – the state of the person-actor, who approached the highest sense, “imbued” a new understanding of the personality, in the sense perception to discover new, often not articulated meanings.

Catharsis of musical actor is understood as the psychological phenomenon of simultaneous interpretation and “experiencing” of intonation (musical) information that is the basis of “birth” of the role - image. In this process, the actor reaches a new level of understanding of Being, a new awareness of himself as a person, as an artist, as a person who brings thoughts of the Creator to the people in his profession. Specificity of artistic catharsis is in its professional origins. The experience of catharsis by an actor we consider the pinnacle of professional algorithm of musical actor – actor’s self-dialogue of consciousness, acme-level state of autopoietic system.

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