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**SEMANTIC CONTENT OF THE CONCEPT OF "MEMORY"
IN MODERN MUSICOLOGICAL POETICS**

The article provides an overview of the memory theories existing in the humanitarian science reveals the features of art and culturological interpretations of the phenomenon. Category and the phenomenon of memory in the interpretation of A. Samoilenko act as one of the main and most important conceptual components of modern musicology. The concept of "memory" in music, according to the researcher, actualizes the "memory of understanding" (creative memory), which meets the highest artistic semantic intentions and contributes to their implementation.

Keywords: concept of "memory", meaning, levels/types of memory, semantic memory, creative memory, dialogue, catharsis.

Essentially virtual, the past cannot be known as something past unless we follow and adopt the movement by which it expands into a present image, thus emerging from obscurity into the light of day.

H. Bergson

The memory about the past is the same as the conclusion, conjecture and imagination about the future.

V. Dahl

The conceptological approach widely existing in linguistics, started being developed by Ukrainian musicologists relatively recently. This research segment of musicology is formed by attempts to adapt on its soil the theoretical positions of conceptology and methods of conceptual analysis. The authors getting here on the way of an experiment reach significant results, when interpret the musical concept as a fairly self-sufficient phenomenon and category. In this case, the concept of music as a carrier of main cultural meanings serves conventionally as a "kind of" verbal

(linguistic) concept, and at the same time, thanks to the exclusiveness, the special significance of these meanings, is far more "superior" than the second reveals immense semantic depth.

Implementing the ideas of conceptology is symptomatic for the modern Ukrainian musicology, culturological openness of which is explained by the situation of finding music in active communication relationship with culture. To searching for resources from "outside" musicologists are led by the strong desire to find a common language with this music, sometimes poorly understood. Today's musical reality envelopes "eternal" senses into new forms, which often causes confusion among musicologists as there is a need for new approaches to the study, for new analytical methods.

Our research is focused on the scientific poetics of Odessa musicologist Aleksandra Ivanovna Samoilenko. However, we propose considering some ideas of this author from conceptological positions – in relation to the musicological discourse, as we know, for the first time.

The book "Musicology and methodology of the humanities. The problem of the dialogue" (2002) and doctoral thesis "Dialogue as a musical-cultural phenomenon: methodological aspects of modern musicology" (2003) clearly define and justify A. Samoilenko's idea of musicology as a primarily humanitarian science, the main problem of which can be defined as the problem of dialogue of semantic intentions in music. At that, the major innovation becomes the introduction of noetic typology of this dialogue indicating the limit horizons of musical meaning.

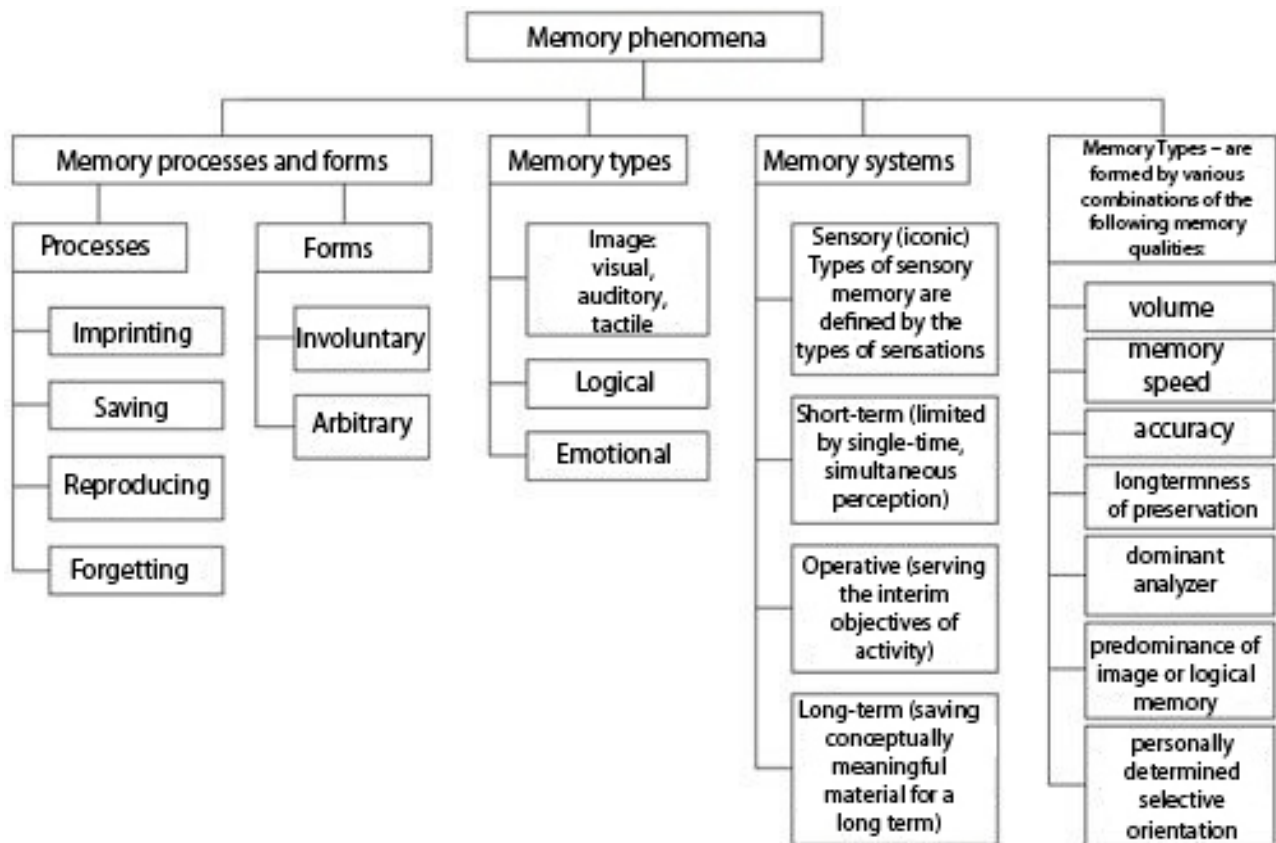
Marginality, providing this concept by the inflow of ideas and theoretical developments in other areas of the humanities, allows one of the central concepts used by A. Samoilenko – category of *memory*, due to harnessing powerful philosophical, artistic and psychological basis, to find the value of semantic constant and the dominant of culture. Thus, to the interpretation of the concept of "memory" the deepest layers are connected associated with its spiritual foundations so characteristic of the Russian language picture of the world [20]¹

¹ The etymology of the word "memory" is traditionally associated by linguists with the semantic fields of the

Representatives of the various sciences put forward different theories of memory – physical, chemical, physiological, informational and cybernetic and others. Today's interest in the category and the phenomenon of memory is extremely large, in the humanitarian sphere too; there is even an opinion that the area of memory research makes an independent research niche in it (and in different aspects, mainly social memory is studied) [19].

In psychology, there are several groups of theories that develop such areas in the study of memory as associative, Gestalt theory, the theory of activity and others. In their opinion on memory psychologists are unanimous that it is formed by the images of the objects, ideas that have been reproduced before. Due to memory, skills are saved and enriched, personal integrity is maintained. An important quality of memory becomes the establishment of inter-relationship between things, events, etc., as a result of which person clarifies for itself the present and anticipates the future.

Psychophysiology of memory is one of the sections of psychology. The conventional classification of memory phenomena is clearly presented in the following table [9]:



I. Tivyaeva provides an overview of all the existing directions of memory research in linguistics, where this phenomenon is regarded primarily as a manifestation of "the language personality" within the conceptological approach [19]. (According to correct remark by A. Amrakhova, language "does not reflect the reality, as it was supposed till nearly the middle of the XX century, but the conceptual system of a person of a certain culture" [1]).

Memory as a concept has certain voice nominations, of which leading among the nouns are "repository" (E. Kubryakova), "possession" (V. Turovsky, A. Zaliznyak), "oughtness" and "personal experience" (A. Pavlova).

Linguists identify the peculiarities of the interaction of the concept of "memory" with other concepts, as well as the specifics of its existence in various types of discourse – literary, social, cultural, philosophical, religious, political and others. In the study of memory as a concept linguists often use autobiographical approach, focusing attention on the fact what effect mnemonic experience of specific native speaker (writer, poet) makes on the process text-making [19].

The most important thing in the linguistic understanding of memory, in our view, becomes definitely established in the works the last years consolidation of such its qualities as dynamism and procedurality. N. Morzhenkova in this regard claims: imagination and remembrance do not have clear boundaries and constantly interact with each other, resulting in truth and fiction becoming equally important in the formation of memory [according to: 19].

Addressing in linguistics to the issues of memory "work" in creativity is rare. So, quite a promising and important according to the results of the study in this respect we consider the work of A. Golubev, in which the researcher, in terms of "the author's memory," argues that in it in a special way are combined the reliability of the recollected and creative intentions [4].

Another study – the thesis of S. Sidorova is devoted to the phenomenon of creative memory, how it is represented graphically and which features it gets in the works of the writers working in the genre of novel-memory – M. Proust, V. Nabokov I. Bunin. The creative side is recognized by the author as the most important part of memory, which interpretive nature allows returning repeatedly to the essentially incompletable, open to the future meanings [18].

"Which mechanisms of memory and which its sides are involved in the creative processes?" – one of the questions that A. Samoilenko seeks to answer. Based on the works of L. Vygotsky, the author delves into his thoughts regarding the contents of the memory – having creative origin developing and sensual images and forming on their basis other stores of "meaning stocks" of the unconscious [13,16].

Essential for the musicologist becomes understanding of the phenomenon of memory by M. Bakhtin as "*recognition*", and then "*transformation in memoirs*," because then the creative memory allows the past and the future exist in the present of the work of art. In this case, the memory becomes a guarantee of effectiveness ("luckiness") of interpretation, understanding and dialogue in the music can be "memories of the future", "future memory of the past" or have any intermediate form between them [16, p. 207].

On the pages of the monograph there is a number of concepts forming the semantic field of the concept of "memory": text as memory, culture as memory, the genre memory of music, style memory of music, semantic memory, aesthetic memory, artistic memory, creative memory and others.

Behind these categories there are different types of memory, over which Memory dominates prescribed emphasized with capital letters. The latter in the triad with with the Game and Love form the "support origins of" sense in culture, defining and directing its basic semantic vectors associated with the fixation of the sacral, cognitive and personal content.

That is why one of the key concepts in the work is the category of semantic memory, which helps revealing the dialogical relationship of text and music piece. The main stages of the formation of semantic memory (recognition → granting the recognized with significance → comprehension and reproduction of the comprehended) demonstrates the effect of cognitive mechanism by which the semantic shell of the musical text is built up.

The seven levels defined in the Conclusion of the monograph on which the category of dialogue can serve as a reference in identifying the typology of music also show, in our view, the seven levels/types of memory in the same, direction-expansion given by the author – "from the "top" to the "deep"" [13, p. 216].

On the first level it is about *Memory of cultural (meta-memory)*, which, along with the Game and Love, is of fundamental importance for all kinds of dialogical relations in the music, depending on the choice of the "ideal Over-addressee."

On the second level, inter-genre, inter-style, *semantic memory* connects, allowing to act bilaterally – to determine the aesthetic content of the music and address directly the musical text.

The third level reveals the historical volatility and continuity of the music on the examples of specific works, which means connecting of *genre-style memory*.

The fourth level offers opportunities detailed engagement "text" sets"" (A. Samoilenko) and especially data are updated, we believe that the *stylistic memory*.

The fifth level, reminiscent of the first, represents completely independent *memory of genre*, finds itself in the context of the evolution of musical semantics, implemented through dialogue, led by Memory (genre), Love (style) and Game (sense).

On the sixth level *compositional* and partly *performing memory* are functioning, preserving and enhancing the information on the form and means of expression (both composers and performing).

Memory of the seventh level, we will allow to be described as *deep psychological*, representing the "declarative claritive, veiling, detached and eliminating type of catharsis in music" [13, p. 218].

It should be noted that the doctrine of catharsis is an important component of scientific poetics of A. Samoilenko. As "an act of understanding," it represents the result of dialogue and resolves its contradictions, it becomes a "virtual" space in which there occur "non-fusing consciousness" (of the dialogue participants) [13, p. 164-165].

In the seventh aspect of interest to us, the "cathartic" level of memory (in culture and art) discloses its infinity, immensity, removes the time-space limitations, thus "providing a bridge" from the past to the present and creates a sense of premonition of the future [13, p. 221-222].

In her lectures on Music Cultural Studies A. Samoilenko mentions the relationship of memory concept with the category of "culture", perceived by D. Likhachev and Yu. Lotman. In the interpretation of D. Likhachev the musicologist highlights the "collective" function of memory, through which the canon is formed, because the accumulation of cultural values, psychological and cognitive "maturing" of humanity occurs *only over time*. In support of this position we can cite the saying by Yu. Lotman that the memory of (cultural) "as a creative mechanism is not only panchronical but resists time. It preserves the past as abiding. In terms of memory as a working mechanism in its entire thickness, the past has not passed" [8, p.202]. Memory of culture highlights only the most relevant and leaves the rest in the shade. And that remaining in the shade is in multiple heterogeneous links with what

appeared in focus of attention and, in its turn, at any moment can become important itself. It is also appropriate to recall here Ya. Assmann, who believes that "culture, each society or social group forms and stabilizes its identity through the reconstruction of its past" [2, p. 54]. (A. Samoilenko also rightly mentions the other existing interpretation of time, fleeting and forever leaving into the past, destroying civilizations and inevitably bringing a person closer to its physical leaving life.)

Samoilenko also refers to the famous definition of culture as "non-hereditary collective memory" (Yu. Lotman) because it concentrates the *entire experience* of humanity (the spiritual, intellectual, etc.), And thus "steps over" through historical and national boundaries. That is what we have in mind, we believe that the researcher when she calls musical memory "cumulative experience of personal consciousness as the restructuring of non-inherited genetic cultural experience of knowledge" [10].

As noted by Samoilenko, the accumulation of meaning in the culture is impossible without their pronunciation, as it is embodiment of ideas into words enables its clarification. The understanding emerging as a result, becomes the key to the further historical-cultural "transfer" of meaning.

In general, A. Samoilenko connects the phenomenon of *artistic musical memory* with the work of "memory of understanding", which, in contrast to the "memory of knowledge", is creative mnemonic and actively produces this way new meanings. The experience that accompanies carried out by "memory of understanding" integration of the "known" and the appearance on its basis of the new material has "uplifting" character, rises above the commonness, corresponds to the "*highest semantic aspirations*" [16]. "Elevating experience" is obligatory accompanied by "game of imagination" that allows Samoilenko talking about the (three) unity of the first and the second in the human mind with the memory. Whereas in the context of talking about the time, musical memory is revealed as aesthetic memory or "memory of aesthetically significant temporal relationships in music, one way or another reflected in the compositional form of music" [13, p. 44].

The core of the concept considered in the works of A. Samoilenko is an idea of memory as a "pantry" of artistic sense (especially in music), as well as a universal

semantic value, being in a state of relentless increase and expansion of values. Memory is revealed as a noetic, multi-level phenomenon, resulting the past and revealing (by switching "cathartic" experiences in the perception of a musical work), the veil of the future. The connotative "tail" of the concept forms lexemes *genre, stylistic, semantic, culture, sense, catharsis*.

In conclusion it remains to ascertain on the basis of the analysis, that the very A. I. Samoilenko in her work actively involves and tirelessly increments the kind of memory which V. Dahl called the "inside", referring to *"reasonable understanding of the scientific connection of the known, mastering for oneself forever the spiritual and moral truths"* (Emphasis added. – V. M.) [5, col. 26].

The system of views and ideas of A. Samoilenko is original. The complexity of the theoretical constructs, unique verbal and discursive style, precision of language and semantic extreme compactness often prevent readers from "escaping from captivity" of the studied text and take according to M. Bakhtin, the position of "outsidedness." However, all these difficulties can be overcome, and the result of learning the texts of the Odessa musicologist gives an idea of the scientific poetics of the highest order and be sure on its example in recognizing the general humane value of musicology and its virtually limitless, provided by a variety of interdisciplinary projections, methodological and methodic features. Such opportunities, nowadays are underutilized, open conceptological approach in respect of the very musicology.

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