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CHILD THEME AND IMAGERY IN CHORAL MUSIC: ARTISTIC AND COMMUNICATIVE ASPECT

The problem of children's theme and its figurative components is considered in a wide cognitive range, can affect the information on the historical genesis and sociocommunicative purpose of choral tradition. There has been used the concept of involvement – participation, compassion – empathy. In terms of studying of choral tradition is given a new value category of "childishness".

Keywords: children's creativity, children's theme, choral tradition, participation, empathy.

Children's creativity – an indispensable part of the cultural continuum in its temporal and spatial coordinates, however it is not fully independent branch, there is always a certain side of the adult world of human life depends on the characteristics of the world, though sometimes acts as oppositional structure as for them. Distinctive features of existential content of children's world are the ones pointing to his *creative nature* and orientation; This advantage: imaginary and fictional relationship over the reality of everyday relationships; positive holistic perception over the differential critical; participation over ego-reflection; empathy over exclusion. In childhood, an individual directly creates his/her own world around as his/her consciousness is initiated "imaginative game" (L. Vygotsky), and the main task is to create harmonious relations between internal and external plans of life together and "other." Without it – without a sense of friendliness and beauty of life – man can not develop normally, and in it there is a key of its needs with aesthetic experiences that are not only fundamental ontological, but also the phylogenetic development of an individual.

Children's way of thinking and existence finds its place in every sphere of human cognitive culture, but it is most related with artistic and educational sector, with art forms that are most closely associated with the inner imaginative human world, can be called – dedicated to this world.

A special role in developing and maintaining of childishness as a special quality of attitude to environmental existence (sincerity, generosity, brightness, dynamism etc. are its major features) is devoted to choral music that suits the deepest ideals of collective social empathy, that embodies the collective image of the subject – integrated human "WE". On the other hand, children's entering the musical art (and the arts in general) often begins with choral singing and that is that in its general artistic and aesthetic nature choral singing is quite easily to the children's world. Due to artistic objectification of meanings that are

consistent with a positive social experience and reflect the collective human consciousness guidance, without which individual formation of human personality, turns out to be the ideal form of knowledge of the laws of art "other languages", discovery of true semantic power of human experiences.

In choral music lyricism and poetization of relations materialized, substantiate, assessments, carried out mainly through music comply with psychological constant of children's worldview – immediacy and openness of sensory response to life events that their everyday practical sense endowed by quality charm.

The fact that the problem of child choral creativity remains one of the less developed in musicology, but study summarizing genre and stylistic features of this type of musical poetics, are still missing, due more to the fact that it is difficult for musicological assessment is the phenomenon of childishness and derivative from its musical semantics.

The objective of the article under consideration in connection with the abovementioned, the definition of the main parameters of the study of children's choral works of a particular genre phenomenon, concentrating perhaps most indicative of trends in the development of child themes in music, in its relationship to self-determination, self-conscious of music culture.

Childhood is a general subject of humanities among which on the phenomenological level are included philosophical and anthropological and socio-psychological researches. Difficulty of understanding and scientific interpretation of childhood is explained by, on the one hand, it is an objective age, physiological and sociocultural phenomenon, on the other – subjective psychological phenomenon associated with a particular state of human consciousness that can pass through subjective limits, acting as archetypal human perception of the world, creating an epiphenomenon of "childishness." On this side childhood, a child (children) are one of those valuable cultural heritage that we need not only to continue the biological existence of the human race, but also for the spiritual growth, improvement of cultural relations. Therefore, childhood and childishness are considered in connection with a coherent set of ethical orientations, with deep human qualities.

Ethos of childishness as location and meaning, the special nature of this phenomenon in the system of cultural and artistic relations, most attracts the attention of researchers and enables the development of aesthetic and semantic approaches to the phenomenon of childhood as a separate independent categorial concept of childishness and semantics of

childishness. The path to these concepts runs through the examination of the "children's theme" in the socio-cultural practice and artistic creativity. Thus is formed a series of interrelated concepts of childhood – "children's themes" – children's images – childishness – semantics of childishness. They joined the notion of children's subculture that is created for children and by children (M. Osoryna), which is especially active in recent years due to expansion related to children's education, training and entertainment, cultural and communication sector. The given sphere is marked by signs of popular (I. Blinkov) – generally known, understood and, at the same time, one that is particularly revered and guarded by community, because children are its future perspective. Without denying the possibility of using the concept of subculture, it should be noted that it definitely simplifies the relationship of child and adult culture, or rather – a secret childhood center and cultural value paradigm, with its other axiological indicators. In contrast to this sociopragmatic approach to the phenomenon of childhood developing history (F. Ares, Yu. Zaretsky, I. Cohn, M. Mead, I. Nosoko, D. Feldstein) and epistemological (G. Vialova, L. Kuraev, L. Nefedova). The first of these is supported by consideration of the "children's theme" and images of children in the literature (T. Lobova), second appeals to study of the phenomenon of childhood as an integrated reality, which is best reflected in the philosophical texts, mythology, literature, folklore pattern. Thus, recognizes the importance of a comprehensive study of childhood as a historical and typological term of human culture, an important factor of artistic and aesthetic creativity.

Musicologists' contribution to this humanitarian problem area turns out to be very limited (I. Nemirovskaya, E. Sorokina, O. Chebotarenko), but finds affinity of musicological and psychological perspectives – their shared aspiration to the symbolic nature of childishness that determines not only the diversity of children's images in art, but that there are special semantic intentions "children's themes". They are able to sign their own autonomy and objectivity, to allegory and abstraction from the directly presented images of children, particularly in musical form – by the means of musical language.

The common feature of musicological, psychological and cultural studies of childhood is playing its allocation factors that updates the game theory in her engagement to displays of children's minds and "children's forms" of artistic creativity. Thus the given ludic direction of research deployment "children's theme" is left only sketchy intended, do not acquires special methodical importance.

In total, current estimates of the phenomenon of childhood testifies mostly positive attitude, a desire to see it liberated from contradictions and egocentrism of adulthood humanity, natural purity of human relations and hopes, innate religiosity and unselfishness of human nature.

Following the semantic structure of the novel G. Hesse, which is of particular theoretical and methodological purposes, it should be noted first of all that the children's perception of the world resonates with poetization reality, that of fiction, with the ways of art in general. Childishness and poetization is equally an expression of game ability of human, that ability to create conditional form of communication that allows to organize the view of life and thus influence it.

Unity of childishness and poetization reflects desire to metaphoricity – metonymics, i.e. to replace the object descriptions with any other subject, so it becomes its sign, symbol. This change of the real object into symbol is performed easily and unobtrusively, and the sign appears more important than the subject, because for the game (in game approach) there is essential nature of the sign, which replaces the real object, not of the object itself.

We can say that childishness is a mandatory part of the poetic vision of the world, however, among them there are some differences.

Poetic position provides certainty of personal self-esteem. Poetry requires considerable human egocentrism as the ability of seeing the secrets of life through the prism of his own soul. For the poet the most important is his intimate psychological experience, his personal relationships, thus he/she can be interesting for the others. In poetic creativity author's personality, increasing in scale, as if overshadows the rest of the world, while remaining its integral part. This is probably one of the reasons for the tragic legacy of the poet, whose inevitably biased personality enters into combat with the surrounding reality. "Childishness" do not know personal passions and claims. Children's vision of the world is direct and clear: it sees everything as an expression of enigma, diversity, colourfulness of life experience. So childishness is primarily a psychological state – a state of consciousness of person; the given state determines the appropriate special type of aesthetic perception of the world (aesthetic evaluation); the latter is followed by emerging of artistic images, artistic techniques that display this type of worldview. Thus childishness (in the broad sense) is a mandatory part of poetic vision. However semantics of childishness is owned some specific and prominent properties which allow to talk about its autonomy and a special kind of artistic tasks with

which it is associated.

Remembering G. Hesse novel "Glass Bead Game", it should be noted that the final death of its protagonist, in a nature of whom the complex of childishness is embodied pretty obvious, but in his mind is equally obvious components of childishness, the result of sacrifice development that lies in his nature. Such sacrifice – the result of altruism, tendency to Service (remember that the name "Knecht" means "servant").

The historical and genre prerequisites images of "childishness" it should be noted two opposite tendencies: the first means Sacralization, ritualization, raising of children worldview properties; it is something ideal, idyllic, something that has no power over time; an absolute value, but just because it exists only as fiction, as imagination.

Another trend is determined by the connections that brings close the field of childishness, to the game, humor, parody principles of human creativity. In its context semantics of childishness identified with the reduction, simplification, even deliberate primitivism, utilitarian and daily character of life appraisal; childishness is understood as a departure from the most complex problems of life or as evidence of their artificiality, unreliability. This trend is opposed to the first as passing, the rapidly changing – a constant, persistent, transient – eternal, real – perfect.

In connection with two directions described of children's semantics there are developed emerging techniques and those which express their most essential points more clearly. Thus above all, it should be noted that the nature of art in many ways is close to nature of childishness. Art is also a convention of game- illusion; Art is also perfectly idyllic in its essence, but needs strong support on the real experience of normal human habits; Art has also always been a gesture of infinite trust (and therefore naively) to the abilities of the human mind, spiritual awakening.

So there can be offered the following theoretical prolegomenon to the study of children's themes and its imaginative projections and music, particularly in choral art:

- having deep historical roots, connections and mediations throughout the experience of art creativity, semantics of childishness as special and independent clearly delimited area of techniques of musical creativity is the most important part of semantic search of the latter;
- theme of childishness is closely related to classical canons of musical thinking, which are important factors in musical creativity not only in the classical era, but also in all

historical stages of the evolution of music;

- for childishness semantics great role is played by the feeling of closeness to nature, natural feeling of human being, pantheism. A sense of nature as a source of constant renovation as genuine natural world is one of the reasons of interest in folk genres of folk poetry, choir singing, because they, being anonymous, which does not belong to anyone, reflect the positive meaning of human existence as tribal creature;

- the same quality – as a universal principle, the moment of achieving surprising balance between rational and sensual, soulful and spiritual, ethos and pathos appears classical music. Appeal to it in choral creativity becomes an important part of techniques that caused the allocation of childishness semantics;

- among these techniques leading are the follows: personification of harmonious techniques and openness of new possibilities of meaning in opposition of consonance and dissonance; use of semantics of certain primary genres by generalization and partial oddness of their stylistic resources; development of polygenre, polistylistics as new more powerful means of musical contrast and complexity of semantic image; sustainability of musical language, intonation solutions providing visibility of leading topics-images – not only within one piece of work, but within a range of choral music in general.

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