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## **PERFORMER'S CONSCIOUSNESS SELF-DIALOGUE AS PROFESSIONAL- PERSONALITY FACTOR OF AUTOPOIESIS**

*The article presents the results of analysis of musical performer's professional creative process as immanent work of performer's consciousness aimed at self-actualization. Self-dialogue of musical performer's consciousness is presented as a professional-personal factor of system autopoiesis. Immanent content of autopoiesis ensures cooperation of three aspects of performer's creative existence: "I – personality", "I – role-character", "I – spectator". Consciousness's self-dialogue of musical performer is represented as a process of self-organization of performer's psychophysical apparatus aimed at birth of role-character and achievement of a high level of sensual merger of performer's personality and his character – going through catharsis during performance of role-character.*

*Keywords: autopoiesis, consciousness self-dialogue, autopoiesis immanent content.*

“A man never speaks last word about himself, he never becomes aware of his end limits, he never understands his relation to it, never becomes “outsided” to his own life. Opportunity to have a look at himself with the eyes of another (“anotherness”), therefore, an opportunity to enter dialogue relations becomes a compensation of such limitedness of human self-relation (“selfness”).” [1, page 7] – this M. Bakhtin's postulate enables to speak of “uncompleteness” of human consciousness” [5, page 39], his native predisposition to learning the world and himself within much wider scope not limited to personal personality.

We consider the overtask of musical performer's autopoiesis as self-actualization of the performer's personality, his formulation of his I-concept. We understand the musical performer's autopoiesis as self-organization of personality-professional, musical-creative process within which the performer is both subject of professional action and its object. Therefore, the professional-personal factor for performance of musical performer shall be considered the professional process, the task of which shall be creation of new autopoiesis systems, roles-characters, on the basis of the performer's personality. Performer runs a kind of dialogue with himself by way of roles-characters performed. Otherwise, the performer “rises” I-concept at the cost of another's lives lived – roles-characters.

Purpose of the article – to ground professional creative process of musical performer as an immanent work of performer's consciousness aimed at self-actualization.

Subject of research – professional immanent creative process of musical performer.

Scope of research – specific features of musical performer's consciousness self-dialogue as professional-personal factor of system autopoiesis.

Reach understanding of musical performer autopoiesis as an immanent creative process, perhaps, referring to M. Bakhtin's concept of consciousness self-dialogue. We use the concepts of "ideal interlocutor", Over-addressee and the Third in dialogue (Bakhtin's terms) to understand the process of performer's autopoiesis as "raising" of "self-better" from "self-present", in other words, semantic knowledge / awareness of oneself. M. Bakhtin considered the dialogue the only possible "road to the sense."

Problem of dialogue/self-dialogue in musical creativity has been researched by A. I. Samoilenko in details. In her scientific monography "Dialogue as Method and Subject of Musicology" the dialogue is considered as a condition required of any creative process both directed at consumer (spectator), both creative process within the personality of the artist himself. A. I. Samoilenko compares psychological concepts of M. Bakhtin and L. Vyhotskyi paying extra attention to the artist's consciousness self-dialogue as the force "leading in artistic creativity as it creates the most common ideal Over-addressees", using the Bakhtin's words, and "is our mindset for future", using the Vyhotskyi's words. According to the opinion of A. I. Samoilenko, "catharsis (by Vyhotskyi) and dialogue (by Bakhtin) in artistic creativity has one purpose – "the meeting of "non-merged consciousnesses" beyond the scope of a dialogue, at the point of ideal Over-addressee. This purpose – completeness of responsive understanding or "responsiveness of meaning". Meeting of consciousnesses both in dialogue and in catharsis assumes movement of dialogue subjects from contrary positions, their countering, "fight of material and form" by Vyhotskyi, "overcoming self" by Bakhtin. This is fight for meaning, for change of the sense of existence." [5, pages 13-14].

"Consciousness polylogue" (M. Bakhtin's term) is understood as polyphony of psychic existence of musical performer's creative personality. This is not only one-dimension exchange with information and sense with the environment represented by a spectator, partners, author's musical-dramaturgical text, all this one-dimensional specter of world sensing and world impact informative-sensuous massive, all "specter of life" in the world. And the performer carries out interference in this semantic field of life of the Universe through giving birth to new "alive substances", new consciousnesses of roles-characters, through performer's consciousness self-dialogue to overcoming the catharsis, the moment of the highest sensual merger of the performer's personality with the born role-character.

From our point of view, self-dialogue of musical performer's consciousness, namely professional-personal factor of autopoiesis in the system. Self-dialogue of consciousness, as a professional immanent creative process, prepares "quality jump" – the catharsis we are considering as emotional-psychical peak of subsequent loop of performer's autopoiesis.

Dialogue, like polyphony, is opposed to dialectics, it is necessary where rational "linearly", logical thinking, is forced to recognize its limitedness and inconsistency, when the image of the Whole is needed [3, page 97, 98]. Based on M. Bakhtin's concept of dialogue as a phenomenon of intrapersonal development and self-awareness ("polylogue of consciousness") [5, pages 27-28], as well as on "intersubjective analysis of dialogue as a socio-psychological phenomenon", A.I. Samoylenko proposes to consider the dialogue "as a self-dialog of human consciousness (language, creative forms, etc.), interesting with its self-contradiction, expression of crisis conditions of the individual, the struggle of limits, "game of limits" in self-determination of man..." [5, pages 25- 26].

"Sense" is that "ideal Over-addressee" in the dialogue enabling to accord the "I-concept" and "the image of the world manifested in words " (B. Pasternak) [5, page 50]. In our case, and "intonationally manifested" too. Based on the concept offered by A. I Samoylenko concerning dialogue as a specific musical phenomenon of consciousness and the embodiment of artistic and semantic nature of music [5, page 30], upon analyzing the specifics of the self-dialog of the musical performer's consciousness, we take into account the talent structure of the musical performer, the basis of which is namely musical talent. In other words, intonational sensory information will be the basis for the work of the mechanism of the intrapersonal (including professional) polylogue, the self-dialog of the performer's consciousness. Having come through intonational changes as their own, the artist can already "manipulate" intonational information in the role-character. Musical performer also experiences intuitive cognition occurs on the basis of "recognition" of intonational archetypes embedded in musical material. In other words, the formulations appear after experiencing sensual intonational information of the music. In this specific nature of the musical performer's talent, the primacy of intonational perception against the formulation of the logical. Music involves understanding the meaning without wording. Its meanings are sensual, they are not formulated. Having formulated the feeling that is imbued into music, we, in a certain sense, will kill his living soul. "Information metabolism" in music is a noetic process, since it represents a value-semantic exchange - understanding -

return - transformation - renewal. "Dialogue transforms into a conditional complex-semantic phenomenon, creates a special dimension of the" psychological reality "of a person, which can be defined as "noetic "- A. Samoilenko. [5, page 93].

We refer to the concept of the consciousness self-dialog proposed by A. I Samoilenko as the consciousness self-dialog in relation to description of immanent content of musical performer's autopoiesis is a kind of opportunity to trace and to imagine the process of internal self-organization of creative personality, "the process of self-understanding and self-evaluation of a person, reproduction of various, including of hidden, difficult-to-access aspects of life by him" [5, page 21].

The dialogic triad of Bakhtin, as applicable to the subject of our research, will be distributed in such a way: the self-dialog of the performer's consciousness, in our opinion, is carried out at the level of separation of the performer's creative self-perception into three aspects: "I - personality", "I – role-character" "I - spectator".

«I – personality” of a performer, the " performer-parent" carries out the technological process inherent in the genre of the musical, performs musical, dramatic and choreographic material as intended by the production group, using its artistic, musician and plastic experience, as well as its personal experience.

"I – role-character" evaluates and lives events inside the play as a new living substance, expressing them with the help of sound, performance and plastics.

"I – spectator" evaluates the truthfulness or untruthfulness of the performance, the correspondence of its semantic content to the intention of the authors and the performer's intention, says: "I believe!" or "I do not believe!", thereby sending a signal to the "performer-parent" and "role-character", either on approval or on adjustment of their actions. This state of constant creation, the simultaneous existence of an artist in several "realities" - is the target aspect of the autopoiesis of the artist.

In our opinion another fact confirms the essence of the artist's autopoiesis as self-creation taking place in three dimensions of creative being. The audience, consciously or unconsciously, always finds him behind the role-character created by the artist. This is the basis for the phenomenon of identification by fans of the artist in a role with the qualities of his own personality. The spectator gives the artist qualities inherent in his role-character, but not the personality of the artist himself. On the other hand, the public evaluates the role-character "born" by the performer, subconsciously based on the standard perception of

personal human manifestations. But these human manifestations have their own "original source". The new living soul of the role-character "is created" from the original "material" of the artist's personality. The personality of the artist is the "parent" of the role-character, and as any "parent" leaves in him the "seeds" and "scars" of his personal experience and unconscious.

That is why we consider three aspects of the immanent content of the autopoiesis "I - personality", "I – role-character" "I - spectator" as a single fabric, a single process of the performer's professional algorithm.

In the musical performer's creativity "I - personality" and "I – role-character" "conflict" with each other in the search of the meaning, understanding, truthfulness of the performance. The arbitration judge in their dispute is "I – spectator", an aspect that gives an opportunity to assess the quality of the conflict results. "I – spectator", "I – person" and "I – role-character" get reconciled, mutually enriched, find a common "tone of sound", resonate. We understand this state as a psychological indicator of the achievement of the acme system, respectively, the peak of the musical performer's autopoiesis, the catharsis. The immanent content of autopoiesis, which provides "advancement" to catharsis, is a self-dialog of the artist's consciousness of the musical. Accordingly, the aspects of the creative state of the artist "I am a person", "I am a role-character", "I am a spectator" are understood as aspects of the self-dialog of his consciousness - aspects of the immanent content of autopoiesis.

Such a triadic division can be found in many philosophical and religious concepts, as well as in works on performance. For example, Vadim Demchog in his work "The Self-Freeing Game or the Alchemy of Performance Mastery", as a professional performer and author of psychological-esoteric games, offers a three-dimensional division of the Realities Theater Space (the term of V. Demchog). The author distinguishes three main levels of performance: *secret*, *internal* and *external*. "The secret is the limitless and out of form the potency of the viewing space - the *spectator*; internal is the creative ability of the *performer* to direct this energy to a specific scenario; external this is all the same energy of the viewer, only formalized by the *performer* in the implementation of the intended - *into the role*" [2, page 84]. V. Demchog draws an analogy of such division with "In-se", the mediator of the three modes of Being in ontopsychology, Antonio Meneghetti. These three modes are: 1) metaphysical, transcendental, or "Being as God" (spectator); 2) universal, creative, or "Being as a universal participation in all things" (performer); 3) individual, or "Being as

participation in me, existing here and now" (role) [4]. V. Demchog considers the unity of the "*Three Bodies of Buddha*": Dharmakaya, Sambhogakaya and Nirmanakaya (three purified dimensions) as Buddhist analogue of this triad. *Three Bodies* in one - constitute the *Svabhavikakaya - the Dimension of Truth*) [2]. Also the author cites interesting analogies with the transpersonal psychology of Ken Wilber.

We share this point of view as, in our opinion, the performer's achievement of catharsis is possible only in the resonance of all three aspects of the immanent content of autopoiesis.

The autopoiesis itself as the process of building of a new living autopoietic system, the role-character, on the basis of the artist's personality, takes place as a multidimensional self-dialogue involving the dialogue of the conscious and the unconscious. Namely, the self-dialog, since the object and the subject of the creative activity of the performer is his psychophysical apparatus, on the basis and at the expense of which the new living substance, the role-character, is born.

Three aspects of the self-dialogue of the musical performer's consciousness provide the immanent content of the system autopoiesis. While interacting with each other, "I – spectator", "I – person" and "I – role-character" conduct a constant exchange of information, feelings, energy, and this exchange is carried out not only on a conscious level, but also through unconscious reserves of the performer's personality, it occurs not only within the logical-mathematical matrix "question-answer" or "cause-effect", but also within a complex intuitive field. The performer's processing of the accumulated information array and the transition to a new level of "penetration" / "getting into" into the character's essence and character occurs in several planes simultaneously, almost metaphysically.

At the technological level, the "work" of the self-dialog of the musical performer's consciousness is expressed in converting the musical, performance and plastic aspects of the genre communication to a common denominator. This is a gradual, multiple "adjustment" of one aspect of the genre communication to another, harmonization of their harmonious semantic content. The possibility of such a "fit" gives the intonational nature of the musical performer's talent. The initial impulse and the basis of such a professional technological aspect of the self-dialog is the intonational hearing that "captures" the primary information, then "corrects" it, processes it and "gives food" for the embodiment with the help of the triune partial nature of the musical performer's talent.

Conclusions: Based on the above, we will denote the intrapersonal polylogue of the musical performer's consciousness by the term "self-dialog of the musical performer's consciousness". We include such aspects of understanding into the semantic content of this concept:

- Dialogue, as receiving and processing external information of any kind, occurring within the performer's creative personality itself and occurring in all possible directions;
- dialogue between consciousness and unconsciousness within the performer's personality;
- dialogue between the personality of the performer and the new sublimated person, the role-character born with the help of the spectator's energy;

In our context the prefix self- means not only that the process is going on inside the system, but also that it works as a *self-organization of the system itself - autopoiesis*.

The autopoiesis of the musical performer works in the mode of "loops", more precisely "spirals", which with the birth of each new role "gets overgrown" with awareness and structuring of its I-concept. The evolution of the autopoietic system "musical performer" is carried out at the expense of the self-dialog of the performer's consciousness, which we understand as a professional-personal factor of autopoiesis. The immanent content of this process ensures the interaction of three aspects of the performer's creative existence: "I – spectator", "I – person" and "I – role-character".

The self-dialog of the musical performer's consciousness is understood as the process of self-organization of the performer's psychophysical apparatus aimed at birth of the role-character and achievement of the highest point of the sensual merger of the artist and character personality - experiencing catharsis during performance of role-character, therefore, the shift of the entire autopoietic system to a new level.

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