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CURRENT CULTURAL APPROACHES TO STUDY OF LITERARY AND CREATIVITY OF V. IVASYUK

The purpose of the article is to define approaches to the creative personality of V. Ivasyuk as a unique artistic person who self-realizes during the existential crisis of ukrainian culture. The tasks of the work include highlighting the ways of studying the figure and creativity of V. Ivasyuk in the realities of the corresponding social time. The methodological inclination of the research is determined by the need to prove that the creativity of V. Ivasyuk presents his own author's method of musical-poetic language-stylistic synthesis, a true pop-song author's lyric poetry.

Keywords: Volodymyr Ivasyuk, creative personality, orphan type of artistic personality, song creativity, national self-consciousness.

V. Ivasyuk's creativity is a constant component of the performing repertoire of Ukrainian singers, a constant subject of vocal-performing interpretation, therefore, it also constantly increases its semantic circle in the dialogic direction of the performing tradition, and this requires in-depth scientific reflection.

V. Ivasyuk's personality and certain stylistic features of his musical texts have become a mythological theme in the process of a new spiritual integration of Ukrainian culture that takes place during the period of independence, which also deserves special definition and interpretation. However, the typological features of creativity V. Ivasyuk has not yet become the subject of a separate research study, as well as other indicators of his artistic work and creative and life path. In addition, it is clear that these traits can not be found outside cultural studies; the very culturological approach with its methodical components allows us to create the necessary theoretical basis for the typology of the content of the poetry of V. Ivasyuk, which involves the definition of the intonational thesaurus of the Ukrainian musical language as a general social phenomenon, that is, it allows us to reproduce the "intonational dictionary" of the Ukrainian musical culture of the second half of the twentieth century.

The purpose of this work is to determine the range of creative approaches to figure of V. Ivasyuk as a unique artistic realization of Orpheus type of personality that is performed by himself during the existential crisis of Ukrainian culture as a national crisis of consciousness to the **objectives** of the study ways to assign coverage figures and works of V.Ivasyuk in certain social realities of the time; creation of time projections from the last historical period of Ukrainian pop music to its contemporary socio-cultural reality.

Creativity of V.Ivasyuk presents his author own way musically poetic language and stylistic synthesis, which allows the system to combine occupational genre of musical creativity, to create a real pop-song *lyrics author*. The most accurate musical assessment of the creative method of Ivasyuk is found in article of V. Marishchak and in the dissertation of T. Ryabukha, which noted that in the field of personalization pop and song creativity is characterized by special features that vary greatly, in particular with the academic song and romance sphere. First of all, this is due to the re-accentuation of the main attention from the work as a result of composing work (if it is a song, then the work of the poet - the author of the text) on the performance factor, which is decisive in the system of pop-song communication. "pop songs especially" preferred "related" to the personality of the musician and composer creating a song-oriented than on abstract performing style, and in particular performing image with all the stylistic parameters derived from it - the specific vocal to the exterior of a specific singer or singer.

The formation of the personified image as a standard for a certain stage of the development of the national variety and song culture is usually carried out in the unity of performing and composing, centered in one person "[117-118].

V. Ivasyuk left the descendants a true song treasure¹, which allows to certify surprisingly broad genre of artist's interests while to identify energy efficient style of integration that motivated by a desire to find his own musical and poetic language, own copyright artistic ways of thinking in music. In search of these ways, the personality of V.Ivasyuk was limited and

¹ A fairly complete list of works of V. Ivasyuka is found in the work of T. Ryabukha, in particular, it is indicated that, in the form of songs for their own poetic texts, among which are the famous "Chervona Ruta" and "Vodogray", V. Ivasyuk wrote his songs on the lyrics of a number of poets. Most in the number of songs on "strange" words he created on the poems of the Lviv poet R.Bratur. On his own texts he created 20 songs - "Lullaby", "Traveling music", "Fantasy of May nights", "Welcome", "My song", "Ave Maria", "My birthplace", "Forest bells", "Lullaby for the Oxanochka", "Hat", "Tiamysh, Liuba", "Tam za goroyu, za kremianoyu", "I will go to the distant mountains", "Chervona Ruta", "Vodograi", "The song will be between us", "On fast trains", "Ships, ships", "Two rings", "Like a flock of birds", V. Ivasyuk wrote on the texts of the Bratur about the same number of songs as his own poems - 21 songs. This is "Vatra", "Ballad of the father's house", "Day with you", "Brotherly circle", "Winter fairy tale", "My unwelcome love", "Nocturne of the autumn city", "Proverbs", "Meet me", "The lights of lion", "Green bell", "Years are already noisy", "Come back from memories", "Elegy", "You only have an early summer", "A song about you", "First snow", "White haze", "And you will think", "Summer of late gorges", "Youthful ballad".

On the lyrics of other poets such songs were created: on the words of the Lviv poet B. Stelmakh - 6 songs ("Lulling wind", "Ballad about Victor Khara", "Inquiries to dance", "Ask me to dreams", "Once only bloom love", "Unbridled flow"); on poetry V. Luchuk - 3 songs ("Green song", "September miracle", "Colored birds"); on poems of O. Gonchar - 2 songs ("Flag of the regiment", "My star"); to the poems of the famous poet-songwriter Y. Rybchynsky - 3 songs, the text of one of which - "Maple fire" - was created together with V. Ivasyuk and I. Vanio ("My kiev", "His own spring"); on the texts of S. Pushik - 2 songs ("Wheat stands like a Danube", "I have not told you all yet"); on the texts of O. Dementiev, then editor-in-chief of the All-Union magazine "Youth" - 3 songs ("Tell me, father", "Birth of the day", "My dream"); on the texts of Pavlikchyk - 2 songs ("Above the sea", "Distance"); on poetry of V. Voznyuk - 2 songs ("Echoes of your steps", "Fairy tales of the mountains"); on poems of R. Kudlyk - 2 songs ("I am your wing", "Do not fade, my love!").

V. Ivasyuk wrote on the poems of the following poets: M. Tkach ("Un the middle of the summer"); M. Vonio and B. Kravets (an unaccompanied song in the folk spirit "Do not need an autumn"); M. Petrenko ("Frozen kalina"); V. Mykolaychuk ("Cranes Flown"); V. Marchuk ("Ballad of Two and the Violin"); V. Babush ("World without you"); Lutsenko D. ("Thyme"); I. Lazarevsky (When I think of you); I. Soloviev ("A woman commands the crew"); I. Dragomiretsky ("Golden rod"); B. Guri ("Ballad of the mallow"); V. Kudryavtsev ("Believe the eyes"). One of the songs in the collection - "Oy zatsvila rozha" - is written on folk poem.

directed by the main directions of development of the Ukrainian song variety. In the study of T. Ryabukha, the important factors of the development of the Ukrainian song variety are the media, mental and ethnic conditions, festival actions (on the "Chervona Ruta", "Tavriiski igry", etc.), the work of rock groups offering different style controversies, but is already gaining recognition of variety Ukrainian classics of the 1990's - 2010's, Kharkiv region is especially highlighted, the song's variety achievements of which are T. Ryabukha refers to those who "shook the world". But the main consequence of the wider historical and topological reconstruction of Ukrainian pop-song art, it is already fully mature and professional intonation and compositional duality, genre and aesthetic architectonic ambivalence is *considered proposal defining a category lyrical*; it is the most genre-status in organizing socio-communicative functions and stylistic varieties of Ukrainian song and pop art.

T. Ryabukha proves in very broad, but steadily focused way, that in the Ukrainian national song culture in the XX century "the original genre of variety and genre has been formed and varied, which reveals general tendencies. They should be considered in the classification of *pop-song lyrics* under classes of pop, jazz and rock music, "some other[p. 175].

As T. Ryabukha rightly notes, the song "Cherovna Ruta" has become a real "lyrical anthem" of the Ukrainian pop, so it has the largest number of versions of arrangements and performances. Four variants for the performance of this song can be mentioned.

"The first one is represented by S.Rotaru together with the group "Tanok Na Maidani Kongo" (TNMK). "Classic" version of performance of S. Rotaru in one of the verses as if interrupted reading "rap" and the proposed version of the group TNMK accompaniment based on typical rhythms and timbres of rock compositions characteristic of the popular youth style hip-hop.

The second version of "Chervona Ruta" fully embedded in the rock style songs, performed by Cover-bank Time to play. The hard rock style cultivated by this band greatly transforms the sound of the popular and familiar melody V.Ivasyuk, revealing in it the internal drama, hidden in the original.

Further interpretation of the original "Chervona Ruta" belongs to the group Reunion Project. The style of this group is different from the retrospective of classical jazz, so the melody of the original is interpreted as a jazz standard, which gives "squares" of

improvisations. This interpretation of the original allows us to show the potential features of the textual and harmonious organization of the chant and the chorus of v V.Ivasyuk's song in terms of rhythm-melodic variation, which is also in the author's version of the piano accompaniment.

One more version of "Chervona Ruta", this time ensemble and choral proposed by popular nowadays vocal ensemble "Khor Turetskogo". For this second arrangement typical is, at first, polyphonic chorus in a song, secondly, typically jazz-rock accompaniment in "beat" style with a distinctive swing offset of strong share of weaknesses share tact, that is stylistically accentuating concerning timbre and metro-rhythm, caused a citation style used in the form of original tunes from the repertoire of popular foreign group Europe («The Final Countdown»). The quotation is placed first and in the middle of the composition and is perceived as an instrumental ritournelle solo, referring to one of the origins of pop and song style of V. Ivasyuk - English rock music represented the style of the legendary Beatles. During the song "Chervona Ruta", this new ensemble was standard of pop-song style, in which democratic beginning and folkloric origins combined with the style of rock music which came to Europe from United States"[132 - 133]. Consequently, for most interpreters, the work of Ivasyuk becomes a way of a broad dialogue with the globalized tradition of pop songs, opens polyphonic stylistic content, stylistic openness - as it is inherent in semantically fulfilled and justifiable artistic text.

Study of creativity V.Ivasyuk needs a specially-developed representation of the notion of style that, in its comparison with the genre category, as a definition of genre style, needs to be clarified, which is not yet available in the musicology literature, although it is it that can contribute to the discovery of the special quality of the linguistic organization of the artistic form, as it is suggested to be done by M. Bakhtin. The genre style is, first of all, the linguistic style, that is, it indicates which way and in which living and artistic realities a common language basis of artistic communication is formed, in our case, the sound basis of musical communication.

Taking into account the specifics of the studied musical-linguistic industry, which envisages "the formation of a new lexical fund of the Ukrainian song variety", it is necessary to distinguish specific principles of interaction at the intonational form-forming level of verbal language / speech and musical sound. Moreover, the variety and song creativity includes such

stylistic inclinations in the dialogue of the word and vocal voice as cantileness, recitation, recitation and narrative. These artistic and synthetic stylistic indices serve as a basis in the typology of analytical observations regarding specific Ukrainian pop songs and their genre-style finds, allowing to clarify the relationship between phenomena of style and stylistics.

Development of leading scientific approaches to creativity of V.Ivasyuk updates task of creating *hits theory* that can be generally, common for areas for traditional pop and classical music, especially in innovative interpretative performance by last some modern musicians that finds a kindred songwriting and performance-listening nature of musical act and perception.

We emphasize the importance of the research of T. Ryabukha, which substantially updated the system of scientific notions about the chronology and semiology of the development of Ukrainian song variety art and its main performers (soloists and groups from the 1970s to the 2010th), in particular, the role of composer poetics thinking of I. Dunaevsky, one of the first to discover the serious meanings of light music, developed its socially important application functions, in particular in motion pictures, as the author rightly observes, "the synthetic style of pop and jazz song creativity" [p. 75-76].

V. Ivasyuk's creativity is inseparable from his personal destiny, life's way. Early childhood of Volodymyr Mykhailovych (born on March 4, 1949 in Kitsman , Chernivtsi region in a family of teachers Mikhailo and Sophia Ivasyuk) was involved in musical creativity in different areas of music and art process, starting with the violin (in 1954 enters the preparatory class of the branch of the Chernivtsi music school no. 1, where he began to master the violin, then joins Kyiv musical school for talented children named after M. Lysenko), continuing his studies of the piano (in Kitsman, at the music school), finally discovering for himself like the most important, the creation of songs, that is, his own composer's work: in 1964 he wrote two songs, in Autumn this year, the ensemble "Bukovina", which wins at several amateur competitions, goes to Kyiv, collects Ukrainian folk songs as a true ethnographer folklorist in the Autumn. Social hardships - the contradictions between the young master and his contemporary social environment are given early: Ivasyuk successfully passed admission exams to the Medical Institute, but was dismissed for a shameful slander and went on to work as a locksmith at a factory, where, among other things, he created and maintained a factory choir, which shortly began to occupy leading positions in amateur performances, performing the author's

songs of Ivasyuk. A year later, on the recommendation of the plant's leadership, Ivasyuk entered Chernivtsi Medical Institute, but after the end of the third year he began to work on the song "Chervona Ruta", which was a turning point not only in his own destiny, but also in the history of the Ukrainian pop song in whole. The real event of the wide cultural resonance was the first Ukrainian musical film "Chervona Ruta", in which Sofia Rotaru, Vasyl Zinkevich, Nazar Yaremchuk, Raisa Koltsa, Bands "Smerichka" and "Rosynka" took part and the songs Ivasyuk, Dutkovskiy, Skoryk were performed. Many biographical essays indicate that 1972 was the new Lviv period in the life of Ivasyuk, who moved to Lviv and became a student of the preparatory composer's faculty of the Lviv conservatory (in this case being transferred to the IV year of Lviv Medical Institute, so he did not throw a medical profession, soon finished Medical Institute and entered the postgraduate study program in the field of "pathological physiology"). But in Lviv a talented young man faced a lot of obstacles; on the one hand, he wrote many new artistic works that are widely performed ("I am your wing," "Two rings," "Like a flock of birds," "Ballad of the mals", the song "Vodograi" was recognized as "the song of the year", and "Ballad of two violins" was performed by young Sofia Rotaru, who was already known as the winner of the world festival of youth and students in Sofia for the performance of folk moldovian songs, and in 1974 with "Vodograi" she became a laureate of the pop song festival in Sopot). But, on the other hand, when nominating Ivasyuk for the award of the Shevchenko prize for the performance, someone crossed out his surname; the scenery was burned down to the performance over which he worked; a lot of time took shooting of the film "Song is always with us", which sounded six songs of Ivasyuk. And he was expelled from the conservatory (he restored only three years in the class of Leszek Mazepa). It seems that for every successful step in musical work, Ivasyuk had to pay serious life problems, social-existential complications ... So, he won the all-union competition of young composers in Moscow and received second degree diplomas for "Suite-variations for chamber orchestra" and "Ballad of Victor Khara", he was nominated for the Ostrovsky prize, invited to participate in the jury of the republican contest of young performers, he became widely known, his songs were sung on stage but Ivasyuk was not included in the number of laureates for the Ostrovsky prize, and on May 18, 1979, he was found dead in the military zone of the Bryukhovitsky forest ... The tragic fate was as foretold to Ivasyuk, and its foreplay filled the texts of his songs with a

unique merger of love for life and sorrow from separation with him, in what lies the mystery of lyrical intonation in the works of Ivasyuk, and intonation, which combines poetry verbal and musical plans of composition.

We emphasize that lyrical intonation in the special individual-author's "reading" also distinguishes instrumental works by V. Ivasyuk, among which are the piano "Suite-variations on the topics of the Ukrainian folk song "Dry willow "," Suite-variations for the chamber orchestra "(1977); three plays for piano; "Autumn picture" for cello; three plays for the violin and music for the performance "Praporonosti" (1975), "Mesozoic history" (1976)

In all the works of V. Ivasyuk there is a verbal declamation component that paints a melodic movement in dramatic colors, increases the expression of musical sonoristics. In general, the rethinking of vocal sonore as a way of expressing and self-consciousness of an individual is an indicative feature of the creativity of the Ukrainian song master. At the same time, the musical and verbal poetic vocabulary of Ivasyuk is characterized by a generalization - the smoothness of the spiral of feeling, vocal sound, and motive construction, which becomes a sign of a alienation from the egocentric closure of experience to socialization of the way of life definition, assertion in self-esteem and semantic projections.

The circle of images that appear in the texts of the songs of V. Ivasyuk embraces different levels of human psychological reality, first of all, as related in their feelings with an archetypal national consciousness, including the so-called cardiocentrism, a phenomenon that is extremely often referred to as a manifestation it is for the Ukrainian ethnic group, but remains symbolically-mysterious on the part of its content components, ethical and aesthetic content.

The author's poetry of V. Ivasyuk, which is divided into poetic and musical-intonational ranks and levels, can be considered and arranged, thus, in a certain way, differentiated and structured, respectively, the cardiocentric paradigm of Ukrainian socio-cultural consciousness.

So, song creativity of V. Ivasyuk can be considered as a textual artistic phenomenon on the basis of the cultural concept of cardiocentrism as an archetype of Ukrainian national consciousness.

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