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THE INTERPRETATION PHENOMENON IN A MIRROR OF A MUSICOLOGICAL DISCOURSE.

Article purpose – to disclose the content and value of a musicological contribution to the theory of interpretation as cross-disciplinary area of humanitarian knowledge, to reveal interdependence of textual criticism and an interpretology, to prove relevance and problem latitude of personal-style approach to the phenomenon of performing interpretation. **The methodology** of work allows to combine philosophical and hermeneutical, textual and musicological foreshortenings of a research, to allocate the musical-performing side of an interpretological problems. **The scientific novelty** of article is caused by disclosure of the specific musicological sides of the problem of interpretation in its current theoretical state, methodical value musical-performing style interpretation process studying as fundamental in creation of art and expressive system of music at different stages of historical existence and structural-semantic levels. **Conclusions.** It is proved that the phenomenon of interpretation has especially relief and complete expression in musical art thanks to his prevailing performing nature and oral-semiotics levers. The value of musical interpretation reveals as deep-psychological process which is directed to activation and an explication of positive aesthetic factors of human consciousness involves archetypic sensual states, provides creative style opportunities of process of understanding in his broad life-giving and specific musical and expressive mission.

Keywords: interpretation, musicological interpretology, understanding, musical art, musical-performing interpretation, personal-style approach, oral-semiotics musical means.

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Явище інтерпретації у дзеркалі музикознавчого дискурсу

Мета статті – розкрити зміст та значення музикознавчого внеску до теорії інтерпретації як міждисциплінарної галузі гуманітарного знання, виявити взаємозумовленість текстології та інтерпретології, довести актуальність та проблемну широту особистісно-стильового підходу до явища виконавської інтерпретації. **Методологія** роботи дозволяє поєднувати філософсько-герменевтичний, текстологічний та музикознавчий ракурси дослідження, виокремлювати музично-виконавський бік інтерпретологічної проблематики. **Наукова новизна** статті зумовлена розкриттям специфічних музикознавчих сторін проблеми інтерпретації в її сучасному теоретичному стані, методичного значення музично-виконавського стильового вивчення процесу інтерпретації як засадничого у створенні художньо-виразової системи музики на різних стадіях історичного існування та структурно-семантичних рівнях. **Висновки.** Доводиться, що феномен інтерпретації має особливо рельєфне та цілісне вираження в музичному мистецтві завдяки його переважаючій виконавській природі та усно-семіотичним засобам діяння. Розкривається значення музичної інтерпретації як глибинно-психологічного процесу, який скерований до активізації та експлікації позитивних естетичних чинників людської свідомості, задіює архетипові чуттєві стани, що забезпечують креативні стильові можливості процесу розуміння в його широкому життєтворчому та специфічному музично-виразовому призначенні.

Ключові слова: інтерпретація, музикознавча інтерпретологія, розуміння, музичне мистецтво, музично-виконавська інтерпретація, особистісно-стильовий підхід, усно-семіотичні музичні засоби.

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Явление интерпретации в зеркале музыковедческого дискурса.

Цель статьи – раскрыть содержание и значение музыковедческого вклада в теорию интерпретации как междисциплинарную область гуманитарного знания, выявить взаимообусловленность текстологии и интерпретологии, доказать актуальность и проблемную широту личностно-стилевого подхода к явлению исполнительской интерпретации. **Методология** работы позволяет сочетать философско-герменевтический, текстологический и музыковедческий ракурсы исследования, выделять музыкально-исполнительскую сторону интерпретологической проблематики. **Научная новизна** статьи обусловлена раскрытием специфических музыковедческих сторон проблемы интерпретации в ее современном теоретическом состоянии, методического значения музыкально-исполнительского стильового изучение процесса интерпретации как основополагающего в создании художественно-выразительной системы музыки на разных стадиях исторического существования и структурно-семантических уровнях. **Выводы.** Доказывается, что феномен интерпретации имеет особенно рельефное и целостное выражение в музыкальном искусстве благодаря его преобладающей исполнительской природе и устно-семиотическим средствам воздействия. Раскрывается значение музыкальной интерпретации как глубинно-психологического процесса, который направлен к активизации и экспликации положительных эстетических факторов человеческого сознания, задействует архетипические чувственные состояния, обеспечивает креативные стиливые возможности процесса понимания в его широком житнетворческом и специфическом

музыкально-выразительном предназначении.

Ключевые слова: интерпретация, музыковедческая интерпретология, понимание, музыкальное искусство, музыкально-исполнительская интерпретация, личностно-стилевой подход, устно-семиотические музыкальные средства.

The urgency of the topic and the problematic issue of this article is due to the fact that interpretation as an adaptive creative mechanism of human consciousness should be studied in the context of general issues of sense-making and understanding, and obtain the appropriate breadth of the theoretical definition. First of all, it turns out that in the usual interpretation there is a proper purpose, due to its direct existential functions; it is non-deliberate, not intentional, that is, not specialized. Such an interpretation serves as a preconception, that is, exists in the text, may not become a text – not displayed outward, to a certain sign form. Such an interpretation is dissolved in the meaning, not distinguished from it, remains in the implicit state (so to speak, "nap" in the sense). Understanding focused on co-creation as a co-presence in existence, can be implemented in the implicit psychological way, as the formation of certain ideas, intellectual powers, ways of experiencing. The literal creative expression of the process of understanding with its symbolic certainty and fixation allows us to judge the explicit possibilities of interpretation and artifact manifestations of human activity. Such expressions include ways to create text in music, such as writing, composing, and oral, performances, and their correlation proves that the composite conditions of musical art come from its genre-content structuring and provide a conglomerate of written expressive musical means. They are at the composer's disposal, are regulated not only by the requirements of musical textology, but also by the needs of individual creativity, that is, they embody author's semantic intentions, while remaining a part of a constant professional musical creation tradition. Performing art reasonably opens its own priorities and language canons, proceeding from the specific sound organization of the musical text as an auditory, loud and tangible, phenomenon, approves the verbal-semiotic system of expressive means that most contributes to the allocation of music to stylistic properties.

Thus any interpretation, such as what happens after the text (that is, the performance of already composed, existing composer's text), limits the possibilities of the creative process, is selective. This is also the piano-performing part, as a continuation, reproduction and evaluation of the restructuring of the result of the composer's interpretation. After all, the pianist always depends on the genre form, which became the subject of the composer's

interpretation, although he possesses a high degree of stylistic freedom, and the only one can fulfill the stylistic expectations of the composer, to publish in his sound his artistic and stylistic outlook. If in the compositional interpretation the stylistic content is only foreseen, it is conditionally projected, and in the performance is reproduced in certain limits, established by the personal intellectual interests of the musician, then all the possible semantic volume of the musical and creative process, such that is equal to the full understanding, able to represent, characterize in their own discursive forms musicological interpretation that combines the genre and the stylistic dimensions of a musical composition reveals its intentional plans and actualized aspects.

Therefore, the musicology interpretation is intended to restore the intentional possibilities of the musical-performing process, and its involvement in the theoretical provision of performing art contributes to the strengthening of the autonomous semantic position of the latter. Examples of a successful and theoretically productive approach to the phenomenon of interpretation are found in those works, which, firstly, involve a philosophical and aesthetic approach and enhance its development of hermeneutic terminology (Gurenko E. [2], Zelenina N. [4], Korichalova N. [5]), are based on in-depth professional and methodological performance experiments (Malinkovskaya A. [6], Moskalenko V. [8], Polusmiak O. [10]); linguistic approach of V. Demyankov is allocated as a special system structurization ([3]).

The **purpose** of the article is to reveal the content and significance of musicological contribution to the theory of interpretation of the interdisciplinary field of humanitarian knowledge, to discover the interdependence of textology and interpretation, to prove the urgency and problem breadth of the individually-stylistic approach to the phenomenon of performing interpretation.

Main contents of the research paper. Limitedness and freedom become an antinomial basis and composing and performing interpretations – and this relates to their textual certainty, fixedness, thus with a different semantic level.

Internal and external aspects of interpretation as levels of self-expression and self-affirmation, self-realization of a person in the work can be positioned as two similar aspects of the creative process. Understanding is the preliminary material and the basis of interpretation, with psychological indicators of satisfaction from the integrity of experience and unity with reality; the peace achieved through the sense of completeness of this unity.

A sensational indicator of interpretation as an effective creative process is the elevation of feelings, the active positive transformation of consciousness. This state should be called ethical and aesthetical, because it contains signs of excellence in intellectual as well as in sensual plans. It can also be considered a common stylistic indicator of piano-performing interpretation, the expression of which is most favored by motor-dynamic stylistic complexes, directly expressed by the game's beginning of music, which is solidified with ideas of musical and technological skills and contributes to the separation of virtuosity as a factor in musical act. The interpretation after the text enters a zone of new dependence – from the nature and purpose of the text, which determines its form. Conscious minimization of interpretation (the actual "absence" of interpretation as a creative transformation of the text) is also one of its forms, which is actualized in cases of relation to the text as unconditional authority, including, in the case of access to urtext, that is, to the original author's version of the text, cleared from later edits. Also possible are the equations on the standard samples of the performance interpretation of the musical text (ideal interpretation models). Thus in all its manifestations, the interpretation remains a dialogical process that can provide the entire typological range of dialogue as questionable interaction, starting with agreement and disagreement, reaching the "dialogue of the deaf" and "as a default".

The semantic contents of the performing, in particular, the piano, interpretation also includes the monodialogic form, which precedes the formation of a specific musical oral text, that is, it precedes self-expression, self-realization of the performer as a creative personality with his own style ideas; it does not deny the presence of an interpretation as a dialog, which is necessary when referring to the completed text, that is, after the text, perceives as an artefact of the concept of the composer, confirms the importance of the written part of musical semiology.

Particular attention deserves attention to the interaction of interpretation and thinking, since the domination of a certain aspect of the thinking process, the choice of logical means – a kind of logical solution depends on the type and direction of interpretation from its subject orientation. The interpreter exists in the imaginary space (time space) between the tasks of communication and the needs of thinking, able to choose the ways of their interaction. In choosing the interpreter of the ways of expression (in one or another sign form), system traits of thinking are always reflected, which is an indispensable component of the creative expression of human thought. This aspect of interpretation leads to its

concretization and specification, provides for the division of forms of interpretation depending on the profession, spheres of activity, tools of activity, social engagement, orientation on genre and compositional structures etc.

Musical-performing interpretation as an understanding, that is, at the stage of readiness for the perception of the text, is not only inclusion in the communicative process, participation in certain spheres and forms of life processes (life and professional activity), but also the switching of dominant logical functions in the direction of reproduction of the perceived material, that is, transforming the cognitive areas of consciousness in accordance with the perceived act. At present, the interpretation is associated with (congruent to) personality, the ability of a person to communicate, realized in communication and develop the ability to understand, reaches the general level of acquisition of life experience, can be classified from the age-old side, from the national-ethnic (mental) side, psychologically – from the side of the typology of personal consciousness, at the same time, assumes the leading role of creative and professional interests and goals. Thus, there is a single professional-personal (or personally-creative) orientation of the thought-interpretative process, which has a common meaning for all varieties of musical and performing arts, but acquires specific compositional and expressive meanings in each of them.

From all the abovementioned it becomes clear the system complexity and the very concept of musical-performing, in particular, piano-performing interpretation. In addition to the hermeneutical and psychological assessments already made, which deepen the study of musicology, this specific, purely musicological subject, as a musical composition, also has some complications in its definition. After all, the musical work is also an ambiguous, complex dialogic phenomenon: reflects the experience of genre tradition – strives for stylistic autonomy; belongs to the temporal type of art – in the textual dimension depends the most on spatial factors; exists as an objective data, a cultural artifact – is completely subjective in its content, its performance reproduction and perception; exists in a certain historical time – creates an immanent conditional temporal world that is inseparable from musical sound. In addition, the deployment of a musical work takes place in the unity of the style of the trend, school – the individual style of the author, composer or performer, depending on the type of text, written or oral, we meet in the first place in our aesthetic assessments. An anonymous, somewhat paradoxical nature essentially distinguishes artistic interpretation from the scientific one. However, such a study of musical-performing

interpretation remains fruitful, which not only includes it in the wider context of the musical interpretation, but also involves an art-comprehension of the musical work, drawn attention by V. Moskalenko [8] and I. Polusmiak [10]. The problems of defining analysis are difficult to solve, not taking into account the creative and practical experience, so to speak, the living empiricism of the existence of musical-performing interpretation, which means to coordinate the phenomenon of interpretation and personality of the interpreter, to see in the latter the source not only of individual text solutions, but also complete stylistic concepts.

In the most balanced, simultaneously dynamic presentation, the musical-performing interpretation is presented by a thought process aimed at a unique stylistic representation of the artistic concept contained in the text of the musical work and can be explicated along with the new performance model of the given concept in the irreversible temporal verbal and symbolic way. Thus, it involves a number of special abilities – the personal properties of the interpreter, among which the profound and versatile contextual and intertextual perception of the content of the text is leading; his-reflection, that is, the connection to the semantic fulfillment of the attitude towards his own Self; possession of the communicative pragmatics of the musical-creative process, starting with the original genre tasks and completing the situation of communication with the listeners. In its completeness, the interpretation reaches the level of effective semantically-actualized musical performance.

It should be noted that the correlation of the concepts of interpretation and performance took place for the first time, as pointed out by N. Korichalov, in the late 60's of the nineteenth century. [5]. Both terms are aimed at creative activity, but the implementation was understood more often as its formal-external side, while the category of interpretation led to meaningful-semantic. Indeed, the most creative and semantic aspect of performing art – its interpretive style, that is, outside the personal performing interpretive decisions style fulfilment – the presentation of music is not possible. Thus it is not the final stage of creation – the reproduction of the musical plan, but only another step towards the completion of the movement in the semantic circle that exists in the musical-communicative process as a phenomenon of artistic communication. It is the achievement of the completeness and integrity of the named circle, its final closure in the mind of the recipient and the cultural-semantic resonance means achieving a level of musical performance – musical performance as a fully self-sufficient sphere of artistic activity.

Therefore, in defining the notion of performing interpretation, the uniqueness of the

stylistic self-determination of the musician is emphasized, since it should correspond to the verbal and semiotic uniqueness of each act of a musical event – perception, in contrast to the constant of the written factors of the musical text. At the same time, at the level of the musical-performing tradition, there are trends in typology and unique features of interpretation, it is responsible for the generalization of those personal qualities of musical performance, which can be considered ideal from two points of view: as the highest achievements in musical emotional formation and translation of musical symbols; as the invisible spiritual continuum of music, revealing its true artistic time. Suggestions of the style typology of piano-performing interpretation should be based on the unity and interrelation of the material part, the sound emblem of musical symbols and the hidden spiritual meaning in it. Historical and chronological approach is a prerequisite for style typology to the extent that it reveals the general context of interpretive activity. In the problem area of our study it can be understood as the technological principles of musical performance in accordance with the regularities of the formation of genre forms and stylistic tendencies of composer's creativity, but also taking into account the aesthetic-semantic peculiarities of certain cultural epochs, artistic national schools, the dominant image of a person as "the hero of his time", public attitude towards the creative personality.

Interpretative style as an individually-semantic phenomenon is oriented to the level of style of worldview (or philosophical style). The notion of the latter may be determined as a categorical status in studies of musical-performing interpretation, since it is determined in the existential real symbolic plan, organizes the representation of existing artistic chronotopes, is socialized in a concrete historical institutional constitution, resonates with the universal semantic attitudes of human activity. In the words of S. Averintsev, when referring to the style of world perception "... an ontology is subject to analysis – but because it is already experienced and directly rooted in the sense of life of an era; cosmology – but as a plastic picture of the emotionally consumed universe; ethics – but to the degree in which it gives vivid and expressive samples morally – that it should give" [1, 33]. Consequently, this style phenomenon directly expresses the experience of the creative human presence in the world in its two aspects – historical and personal, showing the inseparability of each other. Thus, the style of world perception can be investigated as a metahistorical phenomenon, which is directly related to the noetic modes of culture, and is therefore also inherent in its various periods.

Relevance of this concept, tested by S. Averintsev, as well as the whole concept of the author, is supported by the necessity of creating a "semantic portrait" of a person (or a model of "semantic person"), which testifies to the necessary aspects of the historical human diary in its two main types - in that formed in the ancient culture, and in that discovered and transmitted to the European culture of the New Age of the Middle Ages. It is in connection with the task of creating a three-dimensional universal semantic picture of the formation of the human consciousness of Averintsev and introduces aesthetic-semantic oppositions – as those that find the corresponding sign (including artistic) structures present in them. The relations outlined by these opposition can be considered as dialogical in the context of the theory of dialogue as a neo-ethical phenomenon. From this position, it is not difficult to understand and to continue the Averintsev's definition of catharsis, due to the analysis of "Hellenic ataraxis", "Christian hope" or "thirst for immortality" and the accompanying psychosemantic epiphenomenes [1, 74-78, 69-70]. Interpretation of catharsis is carried out by Averintsev in connection with the striving of a man for freedom. The boundary point of catharsis appears, in his opinion, on the one hand – laughter (as salvation from fear), on the other hand – suicide (as "massacre" with hope). The researcher leaves an unanswered question, the freedom "for what" reaches a person in catharsis, which needs somehow the concept suggested by him to be clarified. From our point of view, the freedom that is attained in catharsis is freedom from the internal, and consequently from external constraints, the removal of borders in the work of consciousness and in the ways of communication of a man with the outside world. This removal of borders equally applies to spatial, and to temporal coordinates; therefore, both inside and outside, for the person, the infinity of time and boundlessness of the given to it is at the disposal of the spatial volume of the world that is experienced as a feeling of immortality and is the true ultimate goal of musical performance as an interpretive style phenomenon.

The **scientific novelty** of the article is due to the disclosure of specific musicological aspects of the problem of interpretation in its current theoretical state, methodological and analytical in particular the importance of musical and performing stylistic study of the process of interpretation as the basis for creating an artistic and expressive system of music at various stages of historical existence and structural and semantic levels. **Conclusions.** It is proved that the phenomenon of interpretation has a particularly relief and integral expression in musical art due to its prevailing performing nature and the verbal and semiotic means of

action. The significance of musical interpretation as a depth-psychological process, which is aimed at activating and explicating of positive aesthetic factors of human consciousness, reveals the significance of musical interpretation as archetypal sensory states that provide creative style possibilities of the process of understanding in its wide creative life and specific musical-expressive purpose.

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Date of submission: 15.06.2016